KETV Delivers
First Place Time Periods in Omaha!

First ... in quarter hours when all 3 Omaha Stations compete!

First ... in Share of Audience, 6 P.M.-Midnight, Sun.-Sat!

First ... in Omaha's choice of Movie Entertainment!

ONE-WEEK
KETV ...... 160\(\frac{1}{2}\)
Station B ..... 105
Station C ..... 135\(\frac{1}{2}\)

FOUR-WEEK
KETV ...... 147
Station B ..... 130
Station C ..... 124

First Place Time Periods in Omaha!

Movie Masterpiece
(Starts 9:35 P.M.)

ONE-WEEK (average)
KETV ...... 24.5

FOUR-WEEK (average)
KETV ...... 16.6

9:35 Movie Cumulative rating: 70.6!
Late Movie Cumulative rating: 40.4!

Act promptly to buy minutes and breaks with ratings averaging in the upper 20s and 30s, adjacent to leading ABC-TV network shows and Omaha’s highest-rated movies.

Call your man today

*Nov., '58, Metropolitan Omaha One-Week, Four-Week ARB.

Texas Study Helps Radio
“Know Itself”
The Institute for Motivational Research sets KPRC searching its commercials and programs for listener needs

Page 25

Sun Drug battles discount houses with radio

Page 30

Spot radio’s top clients: auto, beer, oil

Page 32

SPONSOR annual: successful tv campaigns

Page 35

ABC TELEVISION NETWORK

DIGEST ON PAGE 2
Take TAE and See

PITTSBURGH'S

MOST STIMULATING VIEW

IS BREWED ON

WTAE

BIG TELEVISION IN PITTSBURGH

CHANNEL 4

REPRESENTED BY THE KATZ AGENCY
Farm Service Award again goes to Atlanta’s WSB Radio

For three of the four years it has been offered, the Georgia Farm Bureau Federation trophy has gone to WSB Radio. The 1958 award was made in recognition of the station’s "outstanding service to Georgia agriculture".

Up-to-the-minute market reports, specialized news and information are the backbone of WSB Radio’s farm programming. Georgia’s farm families show their appreciation by making WSB their most listened-to radio station.

WSB RADIO
The Voice of the South—ATLANTA

DIGEST OF ARTICLES

Motivational Research comes to radio
25 What are the psychological needs of radio's audience? Will tomorrow's station satisfy them better? Results of a motivational study in Texas.

Spot radio results impress Wall Streeters
28 Financial houses using radio during New York newspaper strike like the pull—even though it means unaccustomed night work at the office.

First flavor break-down of Parti-Day sales
29 Analysis of first two months of Parti-Day in Green Bay tv test area shows strong movement for butterscotch, though fudge and chocolate lead.

Station organizes news tipsters
30 Promotion by Denver radio station signs up over 2,000 KMYR correspondents, has them fighting to get there first in reporting local news.

Drug chain battles discount houses with radio
30 Pittsburgh chain teams with premium stamp firms in joint radio promotion aimed at matching percentage increases of discount competitors.

How top clients use spot radio
32 They employ it in a variety of ways, from straight sell to reminder copy, in 52-week drives and flights. Active clients: auto, beer, oil.

Life magazine joins the anti-tv attack
33 Editorial in Luce publication's Entertainment issue follows same general "party-line" expressed in recent Fortune article, calls tv "sleazy".

Television results—1958
35 SPONSOR presents its annual rundown of the year's most successful campaigns. Arranged alphabetically, here are 32 reasons for buying spot tv.

SPONSOR ASKS: How do you overcome the top-50 market psychology?
54 With many advertisers feeling that only top-50 market spot schedules are efficient buys, reps tell how they are selling the smaller markets.

FEATURES

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Secretary-Treasurer
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Pricilla Hoffman
Jossie Ritter

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Audit of Circulations Inc.

SPONSOR PUBLICATIONS INC.
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Davenport, Iowa — Rock Island, Illinois

47th TV MARKET IN THE U.S.

As Reported in TELEVISION AGE, May 19, 1958

41 Albany Schenectady-Troy
42 Nashville
43 Champaign
44 Miami
45 Sacramento-Stockton
46 Omaha
47 Davenport-Rock Island
48 Binghamton
49 Raleigh-Durham
50 Asheville

WOC-TV IS No. 1 IN COVERAGE IN THIS 47th MARKET

48 COUNTIES

Population* 1,727,100
Homes 556,500
TV Homes 469,890
Farm Homes** 97,101
TV Farm Homes** 54,912
Effective Buying Income* $2,852,363,000
Retail Sales* $2,076,120,000

*Sales Management's "Survey of Buying Power, 1958"
**U. S. Census of Agriculture, 1954

Col. B. J. Palmer
President
Ernest C. Sanders
Resident Manager
Pax Shaffer
Sales Manager
Peeters, Griffin, Woodward,
In c.: Exclusive National Representatives

NCS 2

WOCTV Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO-Radio — Des Moines.
NEWSMAKER of the week

This week, with the air media and particularly radio facing a New Year that's filled with many unsolved problems and the urgent need for energetic decisions, a veteran station representative with a 26-year background in radio and tv takes over an important industry command post.

The newsmaker: H. Preston Peters, chairman of the board of Peters, Griffin & Woodward, who this week became president of the Station Representatives Association.

Illinois-born and Amherst-educated "Pete" Peters brings to the SRA job a wealth of impressive industry experience. His knowledge of radio and radio stations dates back to June 1932, when he joined Free & Steiniger, a Chicago representative firm. He opened their New York office the following year and the company became Free & Peters in 1936.

His firm (the name was changed to Peters, Griffin & Woodward in 1956) has been associated with the development of such outstanding stations as WHO, Des Moines; WGR, Buffalo; WDAY, Fargo; WMBD, Peoria; WOC, Davenport; KMBC, Kansas City, Mo. and many others. When PGW celebrated its 25th anniversary last year, the party was attended by seven station clients who had been with the firm since 1932.

Peters was one of the first advocates of the exclusive representation idea, and one of the first (1917) to form completely separate radio and tv departments in a representative firm.

As the new president of SRA, Peters will head up an association of 19 radio and tv representative firms, organized to deal with such matters as industry sales, trade practices, a representative's code and the various legal and legislative problems of the business.

Among the plans now being formulated at SRA are an all-industry sales push, using special 10-second spots by station clients of SRA firms, new broader research on radio coverage and penetration, and an extensive trade campaign to sell radio and tv to advertisers and agencies. The need for stepped-up pressure behind spot radio has been the subject of several recent SRA meetings, and spot radio will undoubtedly be a major concern of the Peters' administration.

Peters, who is described by his associates at PGW as "warm, sincere, loyal and a stickler for perfection," was one of the founders of SRA. He is married to Virginia Church Peters, daughter of Arthur Church, radio pioneer of KMBC, Kansas City, Mo.

H. Preston Peters
Get more business in this key port on the great St. Lawrence Seaway through

WICU-TV

CHANNEL 12

Affiliated with NBC & ABC Networks

One of America's top markets, Erie stands well above average in effective buying income. Above average also in food, drug and automotive sales. One medium sells the Greater Erie market completely—WICU-TV, marking its tenth anniversary of service to 380,400 television homes.

A tremendous industrial center—with 348 plants producing over $500,000,000 in manufactured products annually—Erie leads in growth-rate among Pennsylvania's big cities. And that growth will be accelerated by the St. Lawrence Seaway. Find out how WICU-TV is helping major advertisers get more business in this expanding market. Your Blair man has the facts. Ask him.
Commercial commentary

Flesh, blood, and a corporate image

Madison Avenue, in its infinite wisdom, comes up with some of the damnedest catchwords.

The Advertising Catchword of 1958 was easily the over-worked word “image.” And I submit that “image” is a very lousy word.

Lousy because it seems so superficial, external, spurious, like a reflection instead of reality. And because, as used by certain glib, brash, free-wheeling young admen it smacks of dishonesty and charlatanism.

To hear them talk you’d think that an “image” was a kind of crafty cosmetic, to be pasted down on the face or a brand, or a product, or a corporation like lipstick, mascara, or false eyelashes.

This, of course, is nonsense. No image is worth a hoot unless it is truly an “outward and visible sign of an inward and spiritual grace.” But the word has been so confused and abused that maybe it will pay us to take a quick look at a few forgotten pages of advertising history, to see what it really means, and how it originated.

Two old theories of advertising

First of all, this preoccupation with “images” is comparatively new in the ad business. It dates back less than 20 years.

During the depression-ridden ’30s, most of us in the creative end of advertising were bedevilled by two quite different concepts.

The first was the Readership (or Listenership) theory, advocated by the more florid admirers of Drs. Starch and Gallup. The second, which reached its finest flowering in the rise and success of the Ted Bates agency, was the Central Sales Point concept.

The Readership-Listenership boys (Y&R was rife with them in those days) held that the first, in fact almost the only, job of advertising was to get itself seen and heard. Pursuing this idea, they devoted nearly all their creative energies to devising tricks of presentation and illustration which would inspire high noting, readership and listening for their copy.

Opposing them were the logical thinkers of the Central Sales Point school. Those flinty philosophers argued that the first job of advertising was to sell, and that to sell you needed certain rules.

Chief of these rules was that you had to have one clear, compelling sales argument, or Central Sales Point in each piece of copy.

Different agencies called this Central Sales Point by different names. Bates’ USP (Unique Selling Proposition) was probably the best known. But most big agencies had their own variations.

Now actually both the Readership-Listenership theory and the Central Sales Point concept represented considerable advances over many previous advertising practices. And both demonstrated that they could sell against sloppy, confused competition.

But along about 1940 a mysterious thing began to happen. There arose, in any quarters, a kind of ground swell of opposition to both
"Imagin' me goin’ ta collide!" WJAR-TV made nationwide headlines recently when it initiated a live TV course on the history and philosophy of communism. Full academic credit was given by Providence College and enthusiastic letters poured in. Daring, imaginative, unorthodox local programming like this is the biggest single reason why WJAR-TV consistently walks off with the lion's share of the audience in the PROVIDENCE MARKET.

WJAR-TV CHANNEL 10

Cock-of-the-walk in the PROVIDENCE MARKET

NBC • ABC • Represented by Edward Petry & Co., Inc.
Theories. It was as if advertisers all over the country began saying to their agencies, "There are more things in heaven and earth than are dreamt of in your copy formulas, Horatio."

A new third dimension

I first heard these rumblings in 1942 when I was at Compton. P&G suddenly began complaining that the ads we were doing for Ivory Soap did not have what they called "The Ivory Personality."

Their complaints brought outraged howls from various agency personnel. "Those dumb little jerks in Cincinnati don't know good advertising when they see it," growled an apoplectic account man.

"What do they mean by personality?" squeaked a print copywriter, "We're giving them the same high readership that Cannon Mills are getting." But older, wiser agency heads (you need them with P&G business) decided that we'd better try to understand the client. And from our work on the Ivory Personality we found a new "third dimension" of advertising.

This "third dimension" goes beyond mere sales arguments, though these are important. And it is not the same as the tricks of advertising craftsmanship which attract attention and build interest.

The third dimension is the essential nature of the product (or corporation) itself. Personality doesn't describe it very well. The old-fashioned word "character" is much better. And this character is a combination of what the brand or company is, and how its chief executives think about it.

P&G, for instance, has or had certain definite ideas and attitudes about Ivory Soap. These attitudes were reflected in the way the product was made, packaged, priced, merchandised, and sold. They were quite different than its feeling about Duz or Tide. And though unwritten and almost never voiced, they were always present, consciously or subconsciously, in the minds of P&G executives.

Our studies of the "Ivory Personality" showed that every time an Ivory ad (print or air) violated this character by word, layout, picture, color, type, voice, logo, design, or feeling, it made P&G uneasy, though they could seldom explain why. Similarly, any ad which truly reflected the essential character of Ivory Soap received an almost automatic O.K.

What has all this to do with "images?" Well, the interest in brand or corporate personalities gave rise to the modern image concept.

Not all advertisers or agencies were equally fascinated. Bates, for example, has clung sturdily to its USP, and has pretty much disregarded personalities. But, during the past 10 years, particularly, such agencies as Ogilvy, Benson & Mather have given great currency to the image idea.

Image itself is a research word. When you try to measure the impact of brand or corporate personalities on consumers, you come up with the idea of an image. That's one reason for its weakness.

For the true character of a company or product is not what it seems, but what it is. And advertising's responsibility is to discover, define and project this essential "is-ness"—not to create illusions.

The job itself is difficult. It takes real thought and insight and great creative skill.

But it is easily the most stimulating part of advertising or public relations. For, when it is well done, it is more than a gaudy reflection. It is both a banner and a challenge for the company itself.
Two ways to get them up to their ears in commercials

Some commercials build up resistance . . . others build up sales.

The differences—all the way from failure to middling success to real success—are evidence of the creative selling ability of your advertising agency.

Young & Rubicam, Inc.
Advertising
Thank You
FOR YOUR WIRES AND CALLS . . .

WATCH
FOR
IMPORTANT
NEWS
SOON!

ZIV
Television

Superb production, perceptive
casting, knowledgeable direction
and tight writing
—BILLBOARD

has shot its way into the
Nielsen bigtime
—RADIO DAILY

kept me on my seat right
through the commercials
Crissly
and Tellingly written
San Francisco CALL BULLETIN
one of the best of the new
Western crop
—BILLBOARD

THE BATTLE
FOR LAW
AND ORDER
IN "THE TOWN
TOO TOUGH
TO DIE"

—RADIO DAILY
starring
Pat Conway
AS SHERIFF CLAY HOLLISTER
Richard Eastham
AS EDITOR HARRIS CLAIBOURNE

TOMBSTONE TERRITORY

ON ABC FOR ONE YEAR!

• **BEAT** Dinah Shore Chevy Show... 7 times in 8 surveys!
• **BEAT** I Love Lucy ......... 13 times in 13 surveys!
• **BEAT** The Californians..... 12 times in 13 surveys!
• **BEAT** Pat Boone......... 11 times in 13 surveys!
• **BEAT** Bob Cummings..... 11 times in 13 surveys!
• **BEAT** U. S. Steel Hour..... 11 times in 13 surveys!
• **BEAT** Person to Person ... 10 times in 13 surveys!
• and always **BEAT** Suspicion, George Gobel, Colt .45, Welk's Top Tunes, Eddie Fisher, Your Hit Parade, etc.

OUTSTANDING RATINGS IN MARKETS LARGE AND SMALL

<table>
<thead>
<tr>
<th>Market</th>
<th>Rating</th>
<th>Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Detroit</td>
<td>20.7</td>
<td>ARB, July '58</td>
</tr>
<tr>
<td>San Diego</td>
<td>22.3</td>
<td>Pulse, Aug '58</td>
</tr>
<tr>
<td>Baltimore</td>
<td>26.3</td>
<td>ARB, Sept '58</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>30.5</td>
<td>ARB, Feb '58</td>
</tr>
<tr>
<td>Lubbock</td>
<td>34.0</td>
<td>ARB, Apr '58</td>
</tr>
<tr>
<td>Portland, Ore.</td>
<td>31.0</td>
<td>ARB, June '58</td>
</tr>
<tr>
<td>Seattle Tacoma</td>
<td>37.8</td>
<td>ARB, Apr '58</td>
</tr>
<tr>
<td>San Antonio</td>
<td>27.9</td>
<td>Pulse, Mar '58</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>25.4</td>
<td>ARB, Mar '58</td>
</tr>
</tbody>
</table>

Nielsen, Oct '57 thru Apr '58
multi-city buying is in fashion, too

Norfolk jackets are the last word in menswear fashion, but buying WGAL-TV's low-cost multi-city coverage is an established custom. This pioneer station is first with viewers in Lancaster, Harrisburg, York, and numerous other cities including: Reading, Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro.
Madison Avenue’s managerial and planning outlook—in contrast to a year ago—is very rosy indeed.

With practically all factors in the economy on the hotsy-totsy side, the flow of advertising dollars is expected to produce a record year.

However, the trend toward the reevaluation of media, requiring changing accommodations by the seller, will be sharper and more diverse than they were even in 1958.

Here are the more significant anticipations for the new year emerging from SPONSOR-SCOPE’s annual prospect-polling along the Avenue:

- **It will be a bigger year than ever for tv specials.** Advertisers have learned to use them as effective spearheads for their campaigns and special promotions—the way they once used the Sunday supplements and magazines. In other words, tv definitely has smashed what had been a monopoly for print.

- **The trend in network tv toward flexibility will continue** to grow, with the opportunity-buy becoming a fixed feature of the medium.

- **Regardless of how ABC TV fares with its home count, daytime tv**—because of its cost efficiency—**will take on more and more “meat-and-potatoes” attractiveness.**

- **The tv networks will continue to change the ground rules** on ways of buying, product protection, and discounts—adding to the headaches of competitive media.

- **Spot tv will strengthen its competitive position** by further easements in its ratecard structure, creating cost-per weapons that will keep it smartly competitive with the networks.

- **Favoring spot as a whole will be the continuing tendency among many national advertisers to center their fire on problem and opportunity markets.**

- **There’ll be more and more research concentration on the qualitative import of tv commercials.** (See page 15, 20 December 1958 SPONSOR-SCOPE for likely directions.)

- **National spot radio may find itself fighting off a price squeeze** because of tougher competition with other media. The **escape hatch: a realistic appraisal** of its role as an entertainment-service medium; its values, place and uses in the advertiser’s marketing mix; and its unique effectiveness as a promotion and merchandising prop.

- **Availability of tv properties that can contend with the westerns will be the No. 1 headache for network sponsors.** Personalities who can head up a weekly show and deliver topnotch audiences will be at a greater premium than ever.

- **This will be the year when agencies will pluck up their courage to charge fees for marketing services** now that the ANA crusade to build a compensation and services framework has bogged. More agencies—a la McCann-Erickson—will spin off their marketing departments into autonomous units.

Despite the limited holidays activities, **renewals on national spot tv kept coming in this week at an encouraging pace.**

**Lever took the week’s lead with renewals** for Dove, Pepsodent, and other brands. Meantime there also was **action from American Tobacco and Philip Morris.**

The Morris arrangement via Burnett was on a corporate level, involving all the brands but Parliament, which B&B is handling itself.

**Radio renewals included:**

- **Pall Mall (SSCB) and Sinclair, on a pro tem basis.**

  **P.S.: Lydia Pinkham (Cohen & Aleshire) is going on a 22-week schedule.**
Ford will be breaking loose in early February with a spurt of tv buying via JWT.

It will pick up a batch of network shows for eight to 13 weeks—one or two of them high-raters out on loan.

Lots of tv spot also is in the offing.

Something that the 4 October SPONSOR-SCOPE (page 17) predicted would be the next big turn among agencies loaded with tv and radio materialized at Y&R this week.

The move at Y&R in its various parts:

1) Pete Levathes, who had been director of media relations, will function both as head of tv/radio buying and director of the radio/tv programing department, with William Mountain moving out of the latter post to become director of new business.

2) Y&R media buying is reverting to the system that prevailed in the early '50s, with air media separate from other media. A director is to be appointed for print and outdoor. The guess is that it will be Henry Sparks.

Why some of the more astute analysts among top agency management have been predicting the course that Y&R has taken:

(a) Because of the complexity of air media, the air media specialist must divorce himself from the print perspective, with which he actually has little in common.

(b) As the stakes in tv get bigger, the tv media experts—being essentially a businessman—must be placed in strategic control of the flow of the dollar not only into media but into programing which has ceased to be an agency creative function.

Watch for the tobacco giants to make their next product move in the direction of tobacco-wrapped cigarettes as a result of the quick success of Trend.

This cigarette, wrapped in homogenized tobacco, has a price edge on its paper-wrapped brotherhood by virtue of the fact it's taxed as a cigar and not as a cigarette.

It's been getting the switch-smokers' business—i.e., those that use both cigars and cigarettes.

American Tobacco is reported already at work on a competitive brand.

Marketingmen in the hard goods field look to 1959 as the year when the discount houses will be accepted, though reluctantly, by the giant manufacturers as respectable members of the retailing world.

They feel this could affect advertising from two directions.

1) The outbreak of an intensive squeeze on prices.

2) A price war of sustained dimensions between department stores and discount houses.

One major reason why the giants will toss in the sponge: They can't depend on the new liberal Congress to support any fair trade efforts.

Here are a couple of items to bring you up to date on what happened to radio listening last summer.

ITEM NO. 1: Pulse says out-of-home listening reached a new high during the summer of 1958, adding 28.3% to in-home listening, compared to 25.7% the year before.

ITEM NO. 2: At the request of SPONSOR-SCOPE, Nielsen computed the average hours of radio usage per-home per-day for last July as compared to the following October. The breakdown, which also covers 1956 and 1957, looks like this:

<table>
<thead>
<tr>
<th>Year</th>
<th>October</th>
<th>July</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>1 hour; 56 minutes</td>
<td>1 hour; 49 minutes</td>
</tr>
<tr>
<td>1957</td>
<td>1 hour; 54 minutes</td>
<td>1 hour; 49 minutes</td>
</tr>
<tr>
<td>1956</td>
<td>2 hours; 1 minute</td>
<td>1 hour; 59 minutes</td>
</tr>
</tbody>
</table>

P.S.: Nielsen's Radio Index had nothing on tap re outdoors, but it is working on something special in that area.
You can expect the trend toward agency mergers to take on even more momentum during the next 12 months.

Some agency prophets are predicting that within the next 10 years as much as 90% of all agency business will be administered by about 40 firms.

The basic factors that motivate the trend toward mergers:

- The required amount of working capitals keeps getting greater in ratio to billings handled.
- Clients are demanding more and more services; to buttress these with top-grade manpower, the agency needs a lot of income.
- The cost of accounting keeps going up, and it’s about as cheap to handle $40 million as $20 million.

Among the outstanding mergers of the past four months (see 30 August SPONSOR-SCOPE for mergers since 1 January 1958) were these:

<table>
<thead>
<tr>
<th>MERGED</th>
<th>NEW NAME</th>
<th>BILLINGS (MILLIONS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C. L. Miller; Buchanan; L&amp;N</td>
<td>Lennen &amp; Newell</td>
<td>$83</td>
</tr>
<tr>
<td>Gardner; Paris &amp; Peart</td>
<td>Gardner</td>
<td>35</td>
</tr>
<tr>
<td>Geyer; Morey, Humm &amp; Warwick</td>
<td>Geyer, Morey, Madden &amp; Ballard</td>
<td>30</td>
</tr>
<tr>
<td>Donahue &amp; Coe; Keyes, Madden &amp; Jones</td>
<td>(Working agreement only)</td>
<td>50</td>
</tr>
<tr>
<td>J. R. Pershall; Reach, McClinton</td>
<td>Reach, McClintoon &amp; Pershall</td>
<td>20</td>
</tr>
<tr>
<td>Emil Mogul; Lewin, Williams, Saylor</td>
<td>Mogul, Lewin, Williams &amp; Saylor</td>
<td>18</td>
</tr>
<tr>
<td>Atherton &amp; Currier; Kastor, FC&amp;C</td>
<td>Kastor, Hilton, CC &amp; Atherton</td>
<td>18</td>
</tr>
<tr>
<td>North; Silverstein &amp; Goldsmith</td>
<td>North</td>
<td>15</td>
</tr>
</tbody>
</table>

The new AFTRA code has been all wrapped up by the union and network negotiators and ratification by AFTRA members is expected by 12 January.

An innovation in the code are the videotape commercial rates. Basic fees: $93 for first use; $248 for the first three uses and $818 for use over the first 13 weeks.

Bekins Van & Storage, one of the West’s most consistent year-around users of radio, has decided to up its budget and swing most of its advertising weight to tv.

The buy, via LaRoche, covers the West Coast and reaches as far east as Houston, Dallas, and Kansas City.

The Station Representatives Association via Price & Waterhouse is doing about $14-million worth of examining on its estimate of national spot radio billings for 1957.

SRA had estimated the figure for that year as $183,987,000. Data released over the year-end by the FCC put 1957’s national spot radio gross at $169,511,000.

That makes quite a contrast with how things turned out for 1956: The SRA’s estimate was just $400,000 over the FCC figure of $149.5 million.

(See News Wrap-Up, page 62, for details of the FCC’s radio money report for ’57.)

The soap giants are winding up 1958 with Lever amassing the most first places in the various categories of the business.

The rankings are as follows:

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>BRAND</th>
<th>COMPANY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Package high-suds detergent</td>
<td>Tide</td>
<td>P&amp;G</td>
</tr>
<tr>
<td>Package low-suds detergent</td>
<td>all</td>
<td>Lever</td>
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<tr>
<td>Household cleanser</td>
<td>Ajax</td>
<td>Colgate</td>
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<tr>
<td>Toilet soap</td>
<td>Ivory</td>
<td>P&amp;G</td>
</tr>
<tr>
<td>Heavy-duty liquid detergent</td>
<td>Wisk</td>
<td>Lever</td>
</tr>
<tr>
<td>Light-duty liquid detergent</td>
<td>Lux</td>
<td>Lever</td>
</tr>
<tr>
<td>All-purpose liquid detergent</td>
<td>Lestoil</td>
<td>Adell Chemical</td>
</tr>
</tbody>
</table>
For the first time the tv networks will have three full-hours bucking one another when CBS TV installs Rawhide into the Friday 8-9 p.m. stretch 9 January.

The contending hour programs, each starting at 8, are Disney Presents (ABC TV) and Ellery Queen (NBC TV).

Pharmaceuticals and Lever will sponsor portions of Rawhide.

Incidentally, this raises the total number of network westerns to 25.

It looks as though CBS Radio's daytime schedule will be pretty well buttoned up with business for the first quarter of 1959.

The past week's count of new business included Sterling Drug, three units for 13 weeks; California Packing, 20 units for seven weeks; Lever's Surf, seven units a week for 13 weeks; and Mutual of Omaha, 11 Impacts and five news periods a week for eight weeks.

What probably gave New York admen more of a kick than many other holiday presents was the special airmail delivery to their homes of the Sunday edition of Philadelphia Inquirer on the Christmas weekend (postage: $1.40).

The benefactor was the Triangle stations, which had been feeding the same agency people with daily copies of the Inquirer during the 19-day New York newspaper strike (the Inquirer is in the Triangle family). The nine New York dailies resumed publication Monday (29).

ASCAP has offered radio stations a year's extension of the license which expired 31 December at the same rates.

The All-Industry Committee, which had been negotiating with the Society for a renewal, pulled out of discussions a couple weeks ago when it found that ASCAP was not agreeable to a rate reduction.

As permitted under the Government consent decree, the All-Industry Committee, representing about 600 stations, will apply to the Federal court for the desired decrease.

ASCAP says it will counter with a bid for an increase.

BBDO is one agency that's earnestly pressing the case for radio.

Its 1958 network radio billings were 40% over the 1957 level and the margin of increase for spot radio was not far behind.

However, the media rank and file that carry radio's story to BBDO's topside and to clients think that the medium ought to replenish its reservoir of positive selling with some updated weapons, such as these:

RADIO'S ROLE: For the large advertiser, it can be a supplementary medium which offers at low cost an extension of the tv and print audience and the sort of frequency that spells inimitable reminder impact. For the small advertiser, it adds to his glamour via dealer tie-ins and local promotion and advertising. For both, it's an economic tool for testing new products and copy platforms.

FLEXIBILITY: Show that radio is flexible in the full sense of the word; that spasmotic advertisers are as welcome as they are in newspapers and that there's a place for them in the discount structure.

PROGRAMING: Look for new formats which stress service mixed with entertainment and allow for five-minute items that are built to turn over audiences.

DECORUM: Avoid the "carnival" atmosphere and other short-sighted devices. Stress the quality and values of the station's personality and audience and the distinct entertainment-service role it performs in its community.

For other news coverage in this issue, see Newsmaker of the Week, page 4; News and Idea Wrap-Up, page 60; Washington Week, page 51; Sponsor Hears, page 52; Tv and Radio Newsmakers, page 66; and Film-Scope, page 49.
SURE
EVERY
TIMEBUYER
READS
SPONSOR . . .
SURE

every time buyer reads

SPONSOR
BUT FOR EVERY TIMEBUYER
THERE ARE TEN OTHER DECISION
MAKERS BEHIND THE SCENES
WHO READ SPONSOR AS WELL

Rarely indeed does one man alone determine when and where to place radio or TV business. That’s why it makes sense to reach every decision maker possible with your message because every voice that helps to finalize a sale should know your story.

It’s the chief reason your advertising will do so well in SPONSOR. SPONSOR reaches almost everybody who is anybody in air. All the timebuyers, of course, but more decision makers, too, at every level (in both the agency/advertiser category) than any other broadcast publication.

Proof?

Fair enough!

SPONSOR is the only broadcast publication that offers a complete circulation breakdown BY JOB CLASSIFICATIONS—listing the exact number of subscribers (with their names and titles) at every management level. We’ll be happy to show it to you at your convenience and prove beyond doubt that SPONSOR reaches more teams that buy time than any other book in the field.

SPONSOR sells the TEAM that buys the TIME
Though “K” gets a Kick
From assuming this pose,
He feels it’s immodest
To wear so few clothes!

Of course, it’s false modesty. Nothing can really cover up KHJ Radio’s Foreground Sound. It’s been winning agency and client friends for more than 36 years. And the New Year promises to be no exception.

1959 is still a babe in arms, but KHJ Radio, Los Angeles, is an old hand at building cumulative audience through programs beamed at the wide variety of mature, adult tastes that make up America’s 2nd market.

KHJ’s listener loyalty to both programs and advertisers proves that auld acquaintance is not forgot. (And neither is the loyalty of our auld advertisers at renewal time.)

The naked truth is that KHJ’s Foreground Sound is programmed to satisfy the variety of tastes that make up the Greater Los Angeles area.

Robert H. Boulware, Bryan Houston, Inc., vice pres. and associate media director, believes that “Anyone who wants to become a good media buyer should have certain qualifications to start with. He should have an understanding of and feeling for figures, not be thrown by statistics. He should have a curiosity about markets from the geographic concept of the word to the sociological. He also needs to know basic marketing information. When he is fully trained, the all-media buyer to whom you say ‘Albuquerque’ or ‘Rochester’ will immediately think of those markets not only in terms of mail coverage, but also in terms of the number and kinds of grocery and drug retail outlets in those areas, income, consumer habits. When such information is not at his fingertips, he knows where to get it.” Trainees at Houston begin with some basic research assignments to familiarize them with sources. Later they’re encouraged to attend as many meetings and presentations as possible. “The education of a good media buyer never ends.”

Mort Reiner, Hicks & Greist, Inc., New York, feels that children’s tv shows cannot be bought solely on the basis of ratings. “Among the important factors which ratings cannot possibly indicate,” Mort says, “are the selling ability of the talent or personality, the age level which the program’s format appeals to, and whether the particular show is oversold—i.e. are there so many commercials on the show that the star cannot do a good job even if he wants to? We also place a great deal of emphasis on merchandisability of the personality—how he cooperates with personal appearances at the point of sale and whether he is accepted enthusiastically by the trade. Finally, and most important, how does he pull in a test promotion? Nothing, but nothing, is as good a yardstick of sales as the concrete evidence of label returns, coupons, contest entries and premium orders.” Mort says that many times low-rated programs have out-pulled shows with five times the ratings in terms of product sold. “So analyze your children’s shows carefully.
...while the store was closed!

On a Sunday afternoon in Cleveland, (November 30, 1958) Bill Randle started his regular 5 hour Sunday radio show playing the "Christmas Sing-Along with Mitch" album... and asked for telephone orders. His sponsor was the Higbee Company, Cleveland's leading department store. When the show was over, 2,390* albums had been sold, giving the Higbee Music Center its biggest day in 1958—AND THE STORE WASN'T EVEN OPEN. Proving again that in Cleveland

SUCCESS IS ON WERE

CLEVELAND

RICHARD M. KLAUS, VICE PRESIDENT AND GENERAL MANAGER / REPRESENTED BY VENARD, RINTOUL & McCONNELL, INC.
Announcing the appointment of

ARTHUR M. SWIFT
Manager of
WTCN RADIO

WTCN Radio and Television Stations
AMERICAN BROADCASTING COMPANY • ABC TELEVISION NETWORK
A SUBSIDIARY OF TIME, INC.

PHIL R. HOFFMAN
VICE-PRESIDENT
GENERAL MANAGER

2925 DEAN BOULEVARD
MINNEAPOLIS 16, MINNESOTA

December 29, 1958

Agency Time Buyers
Everywhere

Arthur M. Swift, long time Sales Manager of WOOD and WUOW-TV in
Grand Rapids, Michigan will become Manager of WTCN Radio on January 10.

His appointment to this newly created position is a major move in the pro-
gress of these Twin Cities properties.

You have worked with Art Swift for
many years at our sister stations in
Grand Rapids. I am sure you will
continue to enjoy working with him as
Manager of WTCN Radio.

PHIL R. HOFFMAN

Fortune furor

In light of the recent criticism in
Fortune Magazine, I thought you
might be interested in this favorable
comment on television in answer to
the Fortune article contained in the
editorial, "What's the Matter with
TV?" This was published in the
Topeka State Journal on Thursday,
December 4.

I hope you agree that this is a
good endorsement of the tv industry.

Thad M. Sandstrom
gen. mgr., WIBW, WIBW-TV
Topeka, Kans.

"It's not likely any viewer has
tossed his receiver into the ashcan
because of Fortune magazine's latest
criticism of the television industry
and its programming....

"If any barometer records the state
of health of television, controversies
in which it is continually embroiled
are as good as any. They indicate a
wide, intense interest in what the
medium is doing or will do....

"Allegations brought by Fortune
and other critics may be well founded.
On the other hand, defenses entered
by television's officials must be heard,
too. Both are a part of restless change
which is magnified in an enterprise
such as television whose success de-
dpends on public attention....

"For the thoughtful viewer, tele-
vision's ability to meet heavy demands
of its daily schedules inspires contin-
ual amazement. In accomplishing this
seven-day-a-week task extending late
into the night, its scope must of neces-
sity be panoramic. It offers something
for everyone, from the children's
shows to the fight-night programs
to afternoons with the philharmonic
to pageants and athletic spectacles.

"Considered broadly, television is
in transition, comparable in part to
the stages which an earlier medium,
radio, passed through. Public demand
will chart its future which, television
officialdom should hope, will be
wrecked by controversies as stormy and interesting as the present one."

- SPONSOR certainly does agree, and is happy to reprint these excerpts from the Topeka State Journal's editorial.

"Must" reading
The excellent article, "Radio Wallops Newspapers in New Grocery Shopping Study" (SPONSOR, 12/20), is required reading for all WTRL salesmen, and it should be on the "must read" list of every grocery man and supermarket manager in the nation.

Dick Doty
pres., WTRL
Bradenton, Fla.

I was very impressed by your December 20 article entitled "Radio Wallops Newspapers in New Grocery Shopping Study."

I feel certain this article can be applied to other retail stores as well as to groceries, and would like my salesmen to carry copies of your article with them.

I would therefore like to request from 6 to a dozen copies.
Harold O. Parry
v.p. and local sales mgr.
WSAI, Cincinnati

In the December 20th issue of SPONSOR magazine a terrific article appeared. Starting on page 26 the article was entitled "Radio Wallops Newspapers in New Grocery Shopping Study." We would like to obtain 50 additional copies of this article if possible.

Elzer Marx, gen. mgr.
Vermilion Broadcasting Corp.
Danville, Illinois

Radio ammunition
Will you please send, at your earliest convenience, reprints of:
(1) Branden loves radio's Sunday evening punch from your November 29th issue.
(2) Kroger builds 3-way radio formula from your November 22nd issue.

Incidentally, both articles are loaded with a tremendous amount of ammunition for selling not only the accounts they describe, but also almost any account on radio as an advertising medium. It is most refreshing to see these RADIO success stories from time to time instead of all the articles going into TV stories.

Ted Hepburn
acct. supvr.
WHGB, Harrisburg

How to get your product on the BIGGEST SHOPPING LIST in Southern California

Your product or service automatically goes on 100,000 official shopping lists ... just as soon as your radio spots go on KBIG's HOME-MAKERS' CLUB, INC. package. As a participating sponsor, your labels are worth money... to over 500 active women's clubs in Southern California. Guaranteed also are: product demonstrations at a minimum average of 5 club lunches or dinners a week; access to consumer panel testing; low-cost sampling and couponing; regular product bulletins to member clubs; and monthly listings in Everywoman's Family Circle.

You can buy this proven merchandising plan (together with the effective selling power of KBIG) for package rates as low as $155 weekly. Ask your KBIG or WEED representative ... or write for special brochure.

KBIG
JOHN POOLE
BROADCASTING CO., INC.
6540 Sunset Blvd.
Los Angeles 28, Calif.
Hollywood 3-3205

National Representatives: WEED & CO.
SOLID
NO. 1
Morning
Afternoon
Evening
KOIL
OMAHA

HOOPER
Oct.-Nov.'58
8 AM - 6 PM
36.2
share

TRENDEX
8 AM - 6 PM
40.8
share

PULSE
Sept. '58
KOIL leads in 458 out of 554 quarter-hours with a flat 30 rating morning and afternoon.

Check the RATING of your choice
KOIL is Your "MUST BUY" station in OMAHA

SOLID
NO. 1
ALL DAY

KMYR
DENVER

HOOPER
July - Aug. '58

PULSE
17 County Area July '58
More quarter-hour firsts than any other Denver station.

COVERAGE where it counts
KMYR
A VITAL FORCE in selling
Today's DENVER

IF RESULTS ARE A MUST, SO ARE . . .
the Star stations
DON W. BURDEN — President

★ KOIL — Omaha
NATIONAL REPRESENTATIVE
avery-knode
★ KMYR — Denver
REPRESENTED NATIONALLY BY
ADAM YOUNG, INC
Dr. Dichter psychoanalyzes radio

- Houston station finds its image and a blueprint for future in first all-out motivational research study

- Here is a new measurement for radio that goes behind the numbers to find out audience demands

In the years since radio began its comeback march, the criticism has often been leveled that it was trying too hard for numbers that could never again be attained while neglecting the qualitative measurements and studies that might make it more valuable to advertisers.

In the face of this, all over the country, stations have begun applying the qualitative yardstick to their programming and their station personalities.

A new and healthy concern has crept into station management—How do our listening friends really see us? What will make us more liked?

This week, in Houston, Texas, radio got up off the psychoanalyst’s couch with a clear-cut profile of its present audience image and a blueprint for the future.

The patient was Houston station KPRC. The analyst was The Institute for Motivational Research, the worldwide organization headed by the man who has come to be known as “Mr. Motivations” — Dr. Ernest Dichter. For the first time, the Institute, which has conducted probes of countless products from prunes to passenger cars, took on a full-dress study of an individual station and its radio market.

Jack Harris, vice president and general manager of KPRC, ordered the study. “We wanted to see what radio could be and should be. Now that the MR report is in, we hope that other markets will have the same kind of jobs done for them.”

Behind this hope is the idea that if
radio in a number of major markets takes to the couch it may reveal some things about itself that will make it a still more valuable tool to the national advertiser.

Much of what KPRC learned about itself and the Houston area audience is, of course, classified information—especially the specific recommendations from the Institute on how the station may reshape its personality. But within the more than 80-page confidential report prepared by Dr. Tibor Koeves, vice president of the Institute for Motivational Research, are many significant findings that apply to all radio.

Among the more significant is the revelation that the public seems to be dreaming of a new type of radio station. "Unconsciously people want a combination of the virtues of the network and of the local stations," says the report. "They wish to be guided by the authority, responsibility and the vast resources of the network stations, but they also wish to be entertained, stimulated and exhilarated by the more informal, perhaps less professional, but warmer, more intimate approaches and programing of the smaller local stations."

The implication has often been made that in multi-station markets, radio is becoming stratified—that one outlet becomes the pop music strata, another the news and sports station, and so on. SPONSOR asked Dr. Koeves whether his Houston study supported this theory and whether this was the future for radio.

"Neither radio's present nor future indicates stratification," he said. "Our depth studies tend to show that the capabilities of radio, as opposed to other media, have become crystalized. In general, radio cannot compete very successfully on the entertainment level. But it does show a greater and greater appeal on the service level. It is effective in providing an understanding of world events and community events. It is effective as a problem-solver, especially for housewives and teen-agers. It is extremely effective in providing companionship in fact, excelled at it. "It is this combination of emotion-
How these basic psychological needs influence radio listening is easily demonstrated. The need for emotional identification with others (3) is another way of saying "a need to get over that lonely, isolated feeling." To satisfy this need is why people turn to radio as a companion. On the other hand, the need to express aggression (5) is more often filled by tuning in a TV Western than by listening to radio.

These findings are a key to understanding comparative effectiveness of competitive radio stations inasmuch as listeners in every interview and test tended to praise or criticize a program on whether it filled or failed to fill one or more of these basic needs.

For example, here is a quote from one Houston listener who unconsciously said that radio filled her basic need for orientation and focusing: "As a housewife my horizons could, and sometimes do, become limited. Radio helps to keep me informed about material that my husband gets in his business contacts. A number of stations give me this kind of program but I guess KPRC most of all."

That Houstonians are not the least bit fuzzy about the image presented by KPRC was constantly evident throughout the study. Emerging from the depth interviews and progressive tests (often lasting two hours or even longer) came such interesting and psychologically significant data as the spontaneous association of KPRC with such personalities as Gen. Douglas MacArthur, Margaret Truman or Oveta Culp Hobby. In a "product association" test, the station was most often associated with very expensive homes, mink coats, Ford Thunderbirds; much less associated with prefab homes, mouton coats or baldness remedies.

From the analysis, KPRC comes through in its market as rich, well-educated, expert and reliable. It is relied on for news and its commercials are credible. (See charts.) But in this motivational study the station was not looking for bouquets: it wanted to know both strengths and weaknesses. On the negative side, it learned that it was somewhat lacking in both warmth and excitement. "KPRC," said one listener, "reminds me of an old teacher with no sense of humor." Now that the station knows both its advantages and its shortcomings, it has the blueprint for balancing its trustworthiness (in credibility, its commercials lead the nearest competing station by nearly 30% in believability) with the warmth which has become an integral part of local radio.

Now that a station has submitted to this searching analysis, many will find it interesting to watch how it proceeds to develop some strong new personality traits without destroying the strong, respectable image it enjoys currently. How KPRC uses its motivational research study may well be a key to strengthening local radio as a national medium.

Because this Dr. Dichter study of the Houston audience has not diminished the value of radio at all; it has simply exposed the fact that in many cases radio has abdicated positions of strength where no abdication was called for. This was probably best summed up in the remark of a Houston housewife and mother who said, "It is rather sad that radio programs are no longer the interesting and entertaining kind that they were. Their potentials are so great. They could stimulate the imagination constructively as they have in the past. Now they are floundering and letting the TV stations kill all initiative and (Please turn to page 57).

### COMMENTS ON STATIONS

<table>
<thead>
<tr>
<th>REACTIONS ELICITED BY DEPTH INTERVIEWS</th>
<th>KPRC</th>
<th>Indie A</th>
<th>Indie B</th>
<th>Indie C</th>
<th>Net X</th>
</tr>
</thead>
<tbody>
<tr>
<td>I have the station on most of the day, but only listen with half an ear.</td>
<td>17</td>
<td>40</td>
<td>34</td>
<td>31</td>
<td>16</td>
</tr>
<tr>
<td>I turn that station on when I want to find out what's new, what's happening.</td>
<td>51</td>
<td>18</td>
<td>20</td>
<td>12</td>
<td>27</td>
</tr>
<tr>
<td>I just turn it on for music.</td>
<td>16</td>
<td>43</td>
<td>33</td>
<td>30</td>
<td>20</td>
</tr>
<tr>
<td>They have programs that make you think.</td>
<td>66</td>
<td>4</td>
<td>9</td>
<td>13</td>
<td>33</td>
</tr>
<tr>
<td>A lot of the stuff on the station is just over my head.</td>
<td>45</td>
<td>14</td>
<td>6</td>
<td>14</td>
<td>35</td>
</tr>
<tr>
<td>They're mostly teen-agers who listen to that station.</td>
<td>3</td>
<td>80</td>
<td>36</td>
<td>20</td>
<td>4</td>
</tr>
<tr>
<td>You can generally believe them and trust what you've heard.</td>
<td>78</td>
<td>8</td>
<td>20</td>
<td>13</td>
<td>39</td>
</tr>
</tbody>
</table>

*Multiple answers will not add to 100%*
Wall Street goes wild over radio

Newspaper strike provides an eye-opening advertising experience for ultra conservative investment firms

Emergency schedules of spot radio announcements keep personnel working late at night to answer phones

The ordered ways of Wall Street were sharply jolted last month when investment firms used spot radio to reach customers shut off from daily stock reports by the New York newspaper strike. Jokes about “banker’s hours” got a new twist as lights burned late in offices where sales personnel battled to keep up with the calls that swamped switchboards as soon as the new announcements went on the air. Tension mounted nightly.

Personal encounter with the power and impact of the media caused quick shifts in many long-held opinions about its use by the financial world. Post-strike promotions are likely to be changed as a result. And some surprises may be in store for the experts because these allegedly slow-moving financial advertisers proved to be remarkably quick on their feet in the 19-day news emergency.

Here is the experience of one house who ventured on the air for the first time during the strike. The firm: Eastman Dillon, Union Securities & Co., investment bankers and members of the New York Stock Exchange.

John Ellis, partner in charge of the New York sales department, made the decision to use radio at 11 a.m. on 18 December. His call to his advertising agency, Doremus & Co., stressed the need for quick action.

Commercials were written and approved by 2 p.m. the same day, cleared by the New York Stock Exchange and in the hands of the stations by 3 p.m. The announcements were simple and dignified. Just a statement that, as a public service, the firm would keep qualified representatives at their desks that night to answer questions about the day’s stock market activities. An invitation was given to phone for up-to-the-minute information about any specific stock or bond.

The first day’s schedule (added to as the promotion continued): a one-minute spot on WCBS, a five-minute news program on WABC, and five 20-minute spots on WPAT, Patterson, N. J. The first announcement was heard at 5 p.m. and immediately thereafter the board “lit up like the Christmas trees in the office,” according to the startled, Mr. Ellis.

As the calls continued to pour in, more volunteers were hurriedly asked to stem the tide. About 40 people stayed the first night. Over 700 calls were received and about 450 callers asked to be called back the next day. The next morning, the night’s news spread through the office—and there was no difficulty in getting an even larger staff for evening—everybody wanted to stay and mine the gold in “them there hills.”

The following Monday, the addition of two one-minute spots during early evening news programs on WOR, New York produced a new avalanche of calls. The board could not be closed until hours after the announced closing time.

Commenting on his experience, Mr. Ellis says that this spot radio pro-

Way past closing time—but few people had a chance to go home when Eastman Dillon went on the air as an emergency measure during New York newspaper strike last week.
gram produced "the fastest results we have ever had from advertising." On a typical evening during the strike, after hours activity at Eastman Dillon started soon after 5 p.m. with the arrival of messengers with copies of every available out-of-town newspaper with financial pages. Others soon followed bringing the last figures from the nearby Stock Exchanges. By 6, when calls usually reached their first peak, everyone was at their posts, and the big office with its three lighted Christmas trees was a bedlam.

Although the firm went into radio purely as a public service during an emergency, the number and quality of the leads that were turned up has given Ellis a strong desire for its continued use after the strike.

Other financial houses who already had regular radio programs used varying tactics during the news emergency. Francis L. du Pont & Co., with a regular five-minute market report at 6:15 p.m. on WQXR, New York, cut their commercial to allow more time for reading market reports, but reported no use of additional time. Paine Webber Jackson & Curtis, whose morning program on the same station is a fixture in financial circles, made no changes except to use a small advertisement in the Wall Street Journal to plug the program.

On the other hand, Shearson Hamill & Co. supplemented their regular Today In Wall Street on WRCA, by cutting commercial time and took additional time at the end of another program to invite listeners to call any of their five offices for information. They did not offer night service. Calls during the day rose to about three times above normal.

Harris, Upham & Co. also took an additional five minutes, and their 6:55 p.m. offer of financial news by phone kept about 20 men busy on the truck lines—often until 10 p.m.

Bache & Co.'s Henry Gellerman thought the newspaper strike was coming and made early arrangements for two five-minute spots at 12:10 and 4:10 in the afternoon to supplement their regular 7:15 p.m. program on WOR. They arranged to have a staff on hand evenings to handle responses to their offer of information on closings, etc. But, though fore-

(Please turn to page 65)

**FLAVORS MAKE TEST NEWS**

**WESTERN UNION**

**The test in a nutshell**

Product: Parti-Day Toppings
Market: 80 mile area around Green Bay, Wisconsin
Media: Day time spots only
Schedule: 10 spots weekly
Length: 26 weeks—from Oct. 15
Commercials: Live, one minute
Budget: $9,980 complete

This week, Parti-Day Corp. turned to a flavor-by-flavor analysis of its sales results in the Green Bay, Wisconsin test of day tv.


As of 15 October, when Parti-Day’s schedule of 10 daytime tv minute spots per week started over WBAY-TV, Green Bay, they had predicted that the two chocolate flavors—fudge and straight chocolate—would run well ahead of the lesser known flavors, butterscotch and marshmallow.

Bower’s wire shows that of the 3,490 cases of Parti-Day shipped to wholesalers in the Green Bay area during the first two months of the test, chocolate (965) and fudge (917) accounted for nearly 51% of sales. Noteworthy was the relatively strong showing of butterscotch (376) which nearly equaled the figure for fudge.

Chocolate flavors traditionally predominate in the topping field.

Parti-Day and D’Arcy executives, however, are cautious about accepting a one-market flavor breakdown as indicative of the nation-wide picture. They say that so far their experience with Parti-Day shows clearly that “every market is different.”

In New York, for instance, butterscotch is running even stronger than in the Green Bay market, while in New England it is lagging far behind Parti-Day Fudge and Chocolate.

**SALES BOX SCORE**

16-31 Oct......... 580 cases
1-15 Nov......... 1,450 cases
15-30 Nov......... 370 cases
1-15 Dec......... 1,090 cases

Shipments to wholesalers in Green Bay, Wis. area since start of tv test
2,000 LOCAL REPORTERS

Denver radio station creates giant news staff using private citizens, gets fast tips on all community doings

Fresh evidence of the imaginative tactics which have made radio America's No. 1 source of local news, comes in this week from music-news station KMYR, Denver.

The Rocky Mountain station has scored a scoop over any previous news coverage ever offered by any newspaper in the area, by naming 2,000 private Denver citizens as special KMYR Korrespondents, and offering weekly $25 prizes for the best news tips sent in.

The KMYR Korrespondent's corps is only one, but perhaps the most spectacular, of the moves which Don Burden, president of the Star Stations (KMYR, Denver and KOIL, Omaha) has made in an effort to build the "fastest, most accurate news coverage possible in this area."

Six months ago, after reorganizing his news staff and adding such modern equipment as three mobile cruisers (see SPONSOR's comprehensive story in the 4 October issue on "How radio stations are pepping up news coverage"), Burden began an intensive drive for more local reporters.

Using a barrage of announcements, the station solicited all listeners to help report the news from the spot. Special "KMYR Korrespondents" cards were offered as well as weekly prizes. To date, more than 2,000 Korrespondents have signed up, and more are coming in at the rate of 10 new ones each day. The station's stepped-up news service has attracted many new sponsors and one, Site Oil, has made the idea part of its sales program naming all its station managers KMYR Korrespondents.

Site Oil is in a particularly advantageous position to take full advantage of the promotion, since it has many stations in the area. Each station manager is requested to make special reports on any newsworthy happenings in his locality, in addition to regular daily reports on traffic conditions. These phoned in reports are made an integral part of the 10 daily newscasts sponsored by the company.

KMYR reports that all sorts of news tips—accidents, fires, holdups, murders, suicides—are being phoned in with "amazing immediacy." Recently, one frustrated KMYR Korrespondent who was the fifth to report on the same robbery had this comment: "You guys aren't reporting the news—you're making it."
with an item promotion on radio. Top Value, in a sense, would be competing with itself. Its own “redeem your stamps now” schedule was already running on KQV. A half hour protection was required between these and the joint promotional spots.

Item selection took several things into account. First, according to Sun's assistant ad manager Hume, there had to be one high ticket item for three reasons: (1) to get volume from the promotion, (2) to identify Sun with the type of merchandise that you might think first of looking for in a discount house, (3) high ticket items, along with sundries, go best in self-service operations.

Sun Drug, which pioneered self-service drugstores in and around Pittsburgh, now has 20 in its 46-store chain. Items therefore had to be selected with both self-service and conventional setups in mind.

An electric blanket satisfied the high-ticket requirement. Two other items were also picked with an eye to self-service: a portable radio and milk chocolates. A snow brush kit and men's and women's billfolds are considered attended-service items because of demonstration involved with the first, handling and comparison with the latter.

With the items selected, KQV's continuity editor Herb Heiman started writing the spots which had to be recorded and on the air in two days. Recording the spots provided scheduling flexibility and made two-man spots with production gimmicks possible.

Here's how the items were apportioned in the four spots:
- Electric blanket. This high-ticket item got its own 60-second commercial, a two-man spot, humorous. A play on "automatic and easy-to-get" tied blanket to premium stamps.
- Snow brush kit and pocket radio, each requiring some explanation, shared a 60-second, one-man spot, straight sell.
- Milk chocolates and billfolds were also combined in a two-man spot, humorous, centering on an argument over who got the best value, both agreeing that stamps in the bargain give it to both, ending in board fade as argument resumes over who got the best brand-name item with his premium stamps.

(please turn to page 57)
Food, oil, tobacco provide 50.5%

- RAB estimates show that three major industries account for more than half of all radio spot spending.

- Top advertisers use medium in many ways: for reminder copy, straight sell, in flights, 52-week drives.

There is often a tendency to generalize about spot radio's prime purpose.

Some say it is primarily a way to reach a lot of people cheaply; others say it is primarily a reminder medium; still others point to its auto audience as its most effective target; and there is a group who say that it is best for short advertising bursts.

True, it is all these things but it is a lot more, too. A look at how spot radio's top clients use the medium makes clear that most generalities are meaningless.

- For example: the oil companies, who are heavily represented among the top accounts, obviously go after auto radio audiences as a means of pinpointing their prime prospects— who are men drivers. Yet the heavy use of spot radio by food companies clearly indicates they are banking on in-home listening by women as a means of putting their selling messages across.

- For example: the big three auto companies, all of whom are in the top 10 among spot radio users, depend heavily on radio just to remind consumers that their new models are on view. On the other hand, the cigarette firms (four of the big six are among the top 25 spot radio users, three are in the top 10) commonly give their complete sales rundown. And, as a matter of fact, the auto companies sometimes present detailed reason-why copy on radio.

- For example: the names of clients who use flights in spot radio are legion (see "Can a 4-week radio flight do the job?" SPONSOR, 20 December 1958), yet Continental Baking, which, RAB estimates, spends $1.6 million in spot radio, lays out 52-week campaigns in its major markets.

- For example: Sinclair Oil, a heavy spot radio user, employs the six-second announcement with little more than the brand name in it. Northwest Orient Airlines uses spot for both image-building and to give details on terminal points and fares.

The list of spot radio's top clients (a list 51 names long) was released recently by RAB in a precedent-shattering move. (See "Spot radio's 51 leaders in 1958," SPONSOR, 27 December 1958.) Included were estimates of the actual spending by these clients, though not by brands. The estimates were based on activity during nine months of the year as reported by an increasing sample of the medium (40% during the third quarter of 1958). While a substantial number of stations are not included in the RAB sample, and while some of the estimates are rough, RAB did considerate cross-checking to assure itself the dollar figures were close to the truth.

An analysis of the top spenders discloses that the oil industry is repre-
sent by the largest number of firms—nine in all. This group includes National Carbon for Prestone antifreeze and the Alemite division of Stewart-Warner Corp. The allied auto industry, as mentioned previously, was also well represented, with the top two spenders being General Motors and Ford. The largest single expenditures by GM went for Chevrolet, while the Ford money went primarily for Ford cars, Ford trucks and the new Galaxie.

Food ranked next in importance to oil in the number of clients in the top 51. The importance of food to spot radio is not exactly a surprise considering the basic nature of the product, the large number of firms making and selling food and the fact that the food industry is a major category in all media. Taking into account all spot radio spending, food is the number one category (see chart on opposite page).

A total of seven beer firms are represented among the leaders, but as with food, none are in the top 10. Anheuser-Busch and Carling are well in the lead among the brewers. None of the others are in the top 25 spot radio users.

The top group also includes a half dozen drug firms. The four tobacco firms represented in the leading spot radio companies represent nearly 80% of domestic sales. Also included were three finance companies, three airlines and such names as Lever Bros., Colgate, Revlon and American Home Products. Of the last four names, only Lever (which ranked 10) was among the top 25 spenders. Rounding out the list are Robert Hall, Metropolitan Life and Associated Sepian Products, which markets to Negroes.

The breakdown of total spot radio spending by categories and in terms of percentages for the third quarter of 1958 is the second such quarterly breakdown put out by RAB. While it is not strictly comparable to the figures for the second quarter, a rough comparison shows that the ranking by industries hasn’t changed much. As RAB enlarges its sample and improves its estimates, it will discontinue the percentage figure and bring out dollar figures only.

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**LIFE CHIMES IN**

**Another Luce publication takes up the familiar print-oriented attack on “sleazy, self-imitative” tv**

Readers of Life Magazine’s 22 December “double issue,” dealing with U.S. Entertainment were treated to another magazine blast against the tv industry.

Though somewhat more restrained than Fortune’s “Light that Failed” article reported in Sponsor on 29 November, Life’s editorial still hewed closely to the print-inspired “anti-tv party line” which hand-pressed publishers are using in an effort to bolster their sagging advertising revenues.

Said Life: “So many critics have assailed the sleazy and self-imitative bulk of tv output that we will not discuss it here.” But Life did not hesitate to take up the now-familiar battle cry against tv’s “economic structure.”

As Sponsor has warned, attacks on tv economics are part of the over-all print strategy to discredit the air media. And Life rang a few changes on the well-known but not-too-well-documented allegations.

According to Life, “tv is becoming a subsidiary, instead of a vehicle of advertising. Both are honorable professions but more so when kept separate.” Life goes on to weep some mammoth crocodile tears over the executives with whom Sponsor has talked, are almost naively self-serving. First, because the actual amount of “program control” exercised by advertisers in 1959 is less than at any time in tv history. The agencies have withdrawn almost entirely from tv production. And few advertisers wield much direct power on program content, except through their undoubtedly right to buy, or not buy, particular programs.

As to Life’s notion of “pay-as-you-listen tv,” here’s a significant comment from a highly placed industry executive. “If pay tv is ever to succeed, it will have to accept advertising. That’s the only way it can be financed.”

But, meanwhile, the magazine boys dream on. And on. And on.
productive representation . . .

In no field of sales is maturity, experience and a background of performance more essential than in radio and TV station representation. And it was the need for a representative organization made up of men who possess these special qualifications that led to the formation of H-R by a group of mature and experienced working partners. Our steady growth over the years confirms our belief that many discriminating stations prefer this distinctive type of representative service when it is made available to them.

FRANK HEADLEY, President
DWIGHT REED, Vice-President
FRANK PELLEGRIN, Vice-President

"... We always send a man to do a man's job"
On the following pages SPONSOR presents one of its most popular annual features, the summary of “Tv Results” which have appeared in our magazine during the past 12 months.

These “tv results” are capsule case histories in a wide variety of product and service categories, ranging from appliances to toys.

Most, as you will see, detail the highly successful use of the tv medium by local advertisers. Thumbing through them you are almost certain to find at least a few which are directly related to some phase of your own business.

We realize, of course, that in such limited space we cannot hope to provide all the factual material which SPONSOR ordinarily gives in its full-length case history stories.

What you will find here, however, is a wealth of idea-producing leads and suggestions. If you wish further information, we suggest you write directly to the advertisers and stations involved.

We do not pretend that these are the top tv campaigns of the year, though they are certainly good ones. We do believe that this tv results section will give you a helpful insight into the wide variety of advertising uses for which the medium is fitted.
APPLIANCES
SPONSOR: Tinsley Tire Company  AGENCY: Direct
Capsule case history: Prior to Tinsley Tire Company’s tv campaign its warehouse was packed with used appliances, such as combination refrigerator-freezers, deluxe ranges, washing machines and tv sets. Following a print campaign in which the results were limited, Tinsley turned to tv and bought five one-minute announcements in Class B and C time on WBIR-TV, Knoxville, Tenn. By the end of the first week, Tinsley had sold its entire stock of refrigerators and the remaining items were moving rapidly. One week after the campaign began the company purchased five additional 1-minute announcements in the same time classifications.

“We look as though the warehouse will be just about empty by the time the last spots are run,” said Stan Tinsley, owner. As a direct result of the campaign, Tinsley bought a schedule of five weekly announcements to run through the summer. These announcements will probably be extended to the Christmas season, to give the schedule maximum momentum.

WBIR-TV, Knoxville  PURCHASE: Announcements

AUTOMOBILES
SPONSOR: Rosen-Novak  AGENCY: Direct
Capsule case history: Rosen-Novak, Omaha car dealer, has been a charter advertiser on KETV, also of Omaha, since the station signed on the air over a year ago. Rosen has had such outstanding results that he has twice renewed for 13-week periods. The company has been co-sponsor of KETV's highly successful Movie Masterpiece (first-run feature films), Thursday beginning at 9:35 p.m. The company uses one of the massive KETV studios to produce its live commercials, with Rosen or one of his sales force, his wife and a KETV announcer delivering the announcement. These commercials have been so successful, Rosen has developed a sizable personal following. A different car is displayed for each message and the results are phenomenal.

“It is rare for a car to remain in our showrooms for more than 21 hours after its appearance on KETV,” states Ed Rosen, part owner. “Our television advertising is doing exceptionally well and volume is continuing at a high level.”

KETV, Omaha  Program

AUTOMOBILES
SPONSOR: McLean Pontiac Corp.  AGENCY: Direct
Capsule case history: McLean Pontiac Corp., of Norfolk, Va., had never used tv before the company purchased a spot schedule of four one-minute announcements in WAVY-TV’s Early Late Show. McLean received results within one week after the campaign started. “Of the four automobiles which were displayed during the announcements, two were sold within 38 hours after the announcements were made,” said Richard Davis of McLean. “In addition to the direct sales, the telephone calls made to the showroom by people who had viewed the commercial have been most gratifying.” McLean’s commercials include live showings of new automobiles in a specially lighted area under the facade of WAVY-TV’s studio. “Big Jim” Waters, McLean sales manager, handles the announcements, including the introduction of other McLean sales people. After two months of advertising on WAVY-TV, Davis reported that results of the campaign showed a startling 65% increase in new car sales.

WAVY-TV, Norfolk  PURCHASE: Announcement

36  SPONSOR • 3 JANUARY 1959
TV RESULTS CONTINUED

AUTOMOBILES

SPONSOR: Murray Vout  
AGENCY: Direct

Capsule case history: Murray Vout, a local auto dealer in Salinas, California had not been using television for quite some time. In 1957 the firm, in business for over 30 years, switched its grant to English Fords and Studebakers and its budget to television. The car dealer purchased full sponsorship of two sports programs on KSBW-TV, Salinas-Monterey, Calif., immediately following Wednesday Night Fights on ABC TV and Friday night fights on NBC TV. In the following 12 months Vout registered a 27% gain in business, despite a supposed general recession. With 95% of his advertising budget devoted to tv, Vout decided he could not afford both sports programs and cut his tv budget to one sports program, spreading his budget among other media. One month later Vout returned to KSBW-TV, unhappy with new results. With renewed sponsorship of both programs, he said: "I didn't fully appreciate the impact of tv until I used other media again. Then I realized it was the key to my success."

KSBW-TV, Salinas-Monterey

AUTO & CLOTHING

SPONSORS: Van-Trow Cadillac and Olds Co.  
AGENCY: Direct and Silverstein's Fashions

Capsule case history: Van-Trow Cadillac and Olds Co., a steady advertiser on KNOE-TV, and Silverstein’s Fashions sponsored a 30-minute spectacular following the Bing Crosby special in November on KNOE-TV. Monroe, La., to showcase the new 1959 Cadillac and latest women’s fashions. Replicas of every Cadillac made from the first year to the present were displayed along with the women’s fashions for the corresponding year. The entire show including time, talent and extras cost only $250—$125 each. Van-Trow had made special arrangements to display the new 1959 Cadillacs on the show and to also give immediate delivery to any buyers. As a direct result of the show the dealer sold three 1959 Cadillacs the following day to people who had never owned one before. Silverstein’s reported the best Thursday in its entire 30-year history. Even the Dodge dealer who watched the show called KNOE-TV for a similar show for Dodge. Van-Trow reports consistently high results from tv.

KNOE-TV, Monroe, La.

BANK

SPONSOR: First National Bank of Elkhart  
AGENCY: Direct

Capsule case history: Elkhart, Ind. recently concluded its centennial, which was celebrated from 13 September through 20 September. The First National Bank of Elkhart purchased a centennial package of half-hour shows on WSJV-TV, South Bend-Elkhart to advertise “old-fashioned bargain days.” The plan called for the merchants of Elkhart to display their goods on tables in front of the stores and sell direct from the stands. First National Bank used one live commercial within American Bandstand the day preceding the Centennial to advertise 140 souvenir saving banks on a first-come, first-serve basis, one per customer. On the opening day of the centennial a crowd had gathered waiting for the bank’s doors to open. Just 12 minutes after the doors were opened the entire 140 banks were sold. “We could have sold 1,000 if they had been available,” said Jack Donis, ass't. v.p. “We plan another promotion shortly.”

WSJV-TV, South Bend-Elkhart
BUILDING SUPPLIES & LUMBER

SPONSOR: Flanders Lumber & Building Supply, Inc.

AGENCY: Direct

Capsule case history: Television has brought prosperity to Flanders Lumber & Building Supply, Inc., Essex Junction, Vt. Using a single late-night announcement, Tuesdays, 11 p.m., on WCAX-TV, Burlington, Flanders registered the best January to May in the company's history, 25% more than its best year. The company began its first television campaign in May, 1957. The commercial used was a live presentation by a local announcer emphasizing a complete line of building service, including everything from building plans to a single piece of lumber. By the end of the summer, the once-weekly announcement was producing such good results that Flanders placed 80% of its weekly ad budget in tv. Response to the increased schedule changed the entire operation: in a year, the company has added 510 square feet of storage space for retail products and is now constructing 2,600 additional square feet. "It was WCAX-TV," said W. D. Flanders, pres., "that made this possible."

WCAX-TV, Burlington, Vt. Announcements

COSMETICS

SPONSOR: Avon Cosmetics

AGENCY: Direct

Capsule case history: Helen Church, supervisor for Avon Representatives in 16 mid-Missouri counties, purchased five spots a week on KOMU-TV, Columbia, Mo. These were scheduled to precede "Campaign Fifteen," a three-week intensive sales drive for Avon Representatives. The spots ran adjacent to various NBC programing throughout the day; two were in Queen For A Day, and one in Matinee Theatre. The cost was $80 on the station's five-plan. When Avon's drive was over, representatives of the 16-county district had experienced a 50% sales increase over the same period last year. Women in the area were actually waiting for an Avon saleswoman to call, some of the representatives reported. Because of heavy sales, Helen Church renewed this schedule on KOMU-TV. Although some of the increase was due to natural growth, she credits the major portion of the campaign's success to tv. "On all sides I hear glowing reports of the impact of tv on our customers," she says.

KOMU-TV, Columbia, Mo. PURCHASE: Announcements and Participations

DAIRY PRODUCTS

SPONSOR: Gustafson's Dairy

AGENCY: Direct

Capsule case history: Gustafson's Dairy of Green Cove Springs, Fla., milk producers and distributors, made their first tv buy on WJXT-TV, Jacksonville, in February, 1952, as a sponsor of a local live hunting-fishing program. Brothers Ed and Noel Gustafson wanted to see if tv could build their business at a faster pace. Switching all their advertising to tv, they studied the results carefully: over a six-year period, steadily increasing their tv advertising as they went along, the brothers increased their territory from five to 20 counties. Despite heavy competition from other distributors, sales growth exceeded many times the population growth of Jacksonville, Orlando and surrounding counties. Thoroughly convinced of the power of tv, they now sponsor on alternate weeks the syndicated films State Trooper on WJXT-TV and 26 Men on WDBO-TV in Orlando, plus a hunting-fishing show. Ed Gustafson says: "We don't want to be without television. It's responsible for our success."

WJXT-TV, Jacksonville Programs
TV RESULTS CONTINUED

DEPARTMENT STORE

SPONSOR: Sears & Roebuck  
AGENCY: Direct

Capsule case history: Sears & Roebuck's suburban store in Manchester, Connecticut, recently built a huge summer "Warehouse Sale" business through the use of a saturation tv spot schedule on WHCT, Hartford. Using tv spot for the first time, the store bought 20 announcements, minutes and 20's, which were scheduled throughout the day during a three-day period prior to the sale. By displaying leading items from the Summer Hardlines Department, Sears was able to see immediate results from the items advertised. Roy Rippman, manager of the Sears store located in the new Manchester parkade, reporting the campaign's success, said: "Where advertising in other media had previously drawn customers from only Manchester, tv drew a greater number of customers from as far as 30 miles away." As a result, several other stores in the Manchester parkade have joined Sears for a combined Parkade television promotion on WHCT and have set up schedules for the season.

WHCT, Hartford  
Announcements

DOGS

SPONSOR: Ann's Kennels  
AGENCY: Direct

Capsule case history: Ann's Kennels, in Paw Paw, Ill., all of 50 miles south of Rockford, bought three one-minute spots in The Roddy Mac Show, telecast on Wednesdays from 4:30 to 5 p.m. Starting almost immediately, Ann's Kennels started selling puppies like hot dogs. The kennels followed up their initial spot buy with the purchase of a full five-minute segment of the same once-a-week program. Sales, which had been brisk since the spot campaign, increased significantly. In fact so many dog purchasers jammed into Paw Paw that the town's only restaurant had to hire extra help to serve the hordes of hungry dog lovers on their way to Ann's Kennels. On the Fourth of July weekend alone, the kennel sold over $2,500 worth of dogs. People from all over WREX-TV land are buying their puppies in out-of-the-way Paw Paw, and business at Ann's is the greatest in the firm's 10-year history. "I am completely sold on tv, and do not intend to use any other medium," said the kennel's owner.

WREX-TV, Rockford  
Program

FERTILIZER

SPONSOR: Schuler Fertilizer Company  
AGENCY: Direct

Capsule case history: Schuler Fertilizer Company of Marshall, Minnesota purchased a schedule on KELO-TV, Sioux Falls, South Dakota to advertise Pep, a plant fertilizer. KELO-TV operates booster stations in Reliance, S. D. (KPLO-TV) and Florence, S. D. (KDLO-TV), which carry all programing and announcements transmitted by the mother station in Sioux Falls. No other medium was used for the campaign. After the campaign had been underway a few weeks, Schuler experienced marked increases in their 8-ounce Pep sales. Of particular importance was the fact that their sales curve showed increases for the smaller size Pep. Later in the campaign, sales for the larger 8-ounce bottle showed a rapid climb—evidence that viewers had tried the smaller size with results. Schuler had succeeded in placing over 3,500 bottles of Pep within the coverage area of KELO-TV and its two booster stations. "We must give credit where credit is due," said sales manager Daniels.

KELO-TV, Sioux Falls  
Announcements

FLOUR

SPONSOR: Mooresville Flour Mills, Inc.  
AGENCY: Direct

Capsule case history: As sponsor of Joe Smith's Southern Playboys, on WSOC-TV, Charlotte, N. C., Mooresville Flour Mills, Inc., of Mooresville, has found a program that delivers heavy sales in the Charlotte market. For the past three months, since Mooresville began sponsoring Joe Smith's Southern Playboys, the company reports marked increases in flour, corn meal and feed sales. The major portion of the customers said they had heard the announcements on WSOC-TV. With the aid of WSOC-TV's production staff and the air salesmanship of Joe Smith and his Playboys, the Mooresville announcements were given high entertainment value. Not only did regular customers make more frequent purchases, but a great many new accounts were opened which Mooresville attributes directly to the television program. "Adding new accounts is of even greater importance than are sales increases alone," said Joe Gilley, Jr. "We are planning to use this program indefinitely."

WSOC-TV, Charlotte  
PURCHASE: Sponsorship

SPONSOR • 3 JANUARY 1959
The Piedmont Industrial Crescent is a unique concentration of buying power... a vast "area laboratory"... stretching across the productive Piedmont section of North Carolina, South Carolina and Virginia.

It is a vast urban complex created by bustling cities, booming industry and big agricultural purchasing power where millions of your customers WORK, EARN, SPEND. Strategically located at the hub of this big year-round market is WFMY-TV... the most powerful selling influence, by far.

This Is North Carolina's Interurbia

...The largest metropolitan market in the two Carolinas. Here, WFMY-TV dominates because it serves... sells.
TV RESULTS CONTINUED

FOOD

SPONSOR: General Foods Corp.  AGENCY: Direct

Capsule case history: German cooking chocolate was called a “dead” item by grocers and distributors in the Greensboro, N. C., territory until Cordelia Kelly of WFMY-TV’s What’s Cooking Today show brought it back to life. Cordelia baked a German chocolate cake on her program, offered the recipe free to viewers. So far, she’s filled 2,539 requests for the recipe—and people still ask for it. According to E. J. Fraylick, General Foods Corp. salesman located in Greensboro, “Salesmen in our territory (including Greensboro, Winston-Salem, High Point, Raleigh, Durham and Salisbury) have racked up 1,637% of our first quarter budget on German chocolate.” Fraylick attributed the outstanding sales record to Cordelia’s cake-baking on television, “and sending out the 2,500-plus recipes the viewers asked for.” The sales technique also proved the value of the integrated commercial as an effective sales message, giving the advertising an additional validity and believability factor.

WFMY-TV, Greensboro, N. C.  Participation

FOOD STORE

SPONSOR: B&H Food Store  AGENCY: Direct

Capsule case history: When B&H Food Store of Mobile abandoned print some three years ago because of unsatisfactory results, they purchased full sponsorship of Ziv’s Highway Patrol, seen Thursdays from 8 p.m. to 8:30 p.m. on WALA-TV, Mobile, Alabama. The 24-hour, seven-day-a-week store has renewed the show for three consecutive seasons. Despite the fact that a local chain store does more than 40% of the area’s grocery volume, B&H has been able to boast a better than average sales volume which increases with each succeeding year of sponsorship. The store attributes the rise to the air selling of Jim McNamara, WALA-TV national sales manager, who, they insist, must do the commercials. The client claims that when he is off-camera, sales volume dips. An oddity of the B&H campaign is their foregoing the third commercial: “In order that you may enjoy the remainder of Highway Patrol to conclusion and without interruption B&H relinquishes its commercial time.”

WALA-TV, Mobile  Film show

FURNITURE

SPONSOR: New York Furniture Co.  AGENCY: Direct

Capsule case history: In 1957, Emil Berkowitz, owner of the New York Furniture Co., with five stores in the Denver area, found himself in a tough financial situation. His regular newspaper advertising failed to attract sufficient business. He decided to try tv—and if that failed, he would be forced to go out of business. Berkowitz bought a Saturday night 20th Century-Fox feature movie on KBTU. 10 p.m. to conclusion of film, costing $750 per program. Called the New York Furniture Theatre, the program featured the stores’ annual warehouse sale on its premiere night. Since his stores remain open weekends, tv had to prove its pulling power the following day. “It was the greatest one-day sale in our 49-year history,” Berkowitz reported. “Over 3,500 customers crowded into the store, buying $32,000 in merchandise in 12 hours.” Currently, he puts 50% of his budget into television, limiting his summer advertising campaign entirely to tv because it brings “faster and more dependable results.”

KBTU, Denver, Colo.  Program

FURNITURE

SPONSOR: Fowler Furniture Company  AGENCY: Direct

Capsule case history: Fowler Furniture Co. of Tyler, Texas, believes that tv will move its merchandise. They have been a steady advertiser on KLTV since October 1956. To cite one example: In a recent promotion for dining room suites, 10 April thru 18 April, Fowler advertised its sets priced at $29.95, $39.95 and $59.95 each. At the conclusion of the campaign Fowler had sold 30 sets at an average price of $50 per set. In addition to the advertised suites, the company sold 26 other dinettes priced from $69.95 to $139.95, bringing the average price for each suite sold to $70. Fowler used three sports shows, 6:15-6:25 p.m., Thursday, Tuesday and Thursday during the 10-day campaign. Each show carried two 1-minute participations at which time a sample set was displayed. Customers came from a 10-mile radius of Tyler to purchase the advertised specials. Since Fowler put the major portion of his ad budget into television his sales have steadily increased.

KLTV, Tyler  PURCHASE: Sponsorship
GAS
SPONSOR: Piedmont Natural Gas Company AGENCY: Direct

Capsule Case History: Seven years ago, natural gas was introduced into the Charlotte area. Due to the newness of the product, a certain amount of natural resistance was encountered. In order to combat the problem, the Piedmont Natural Gas Company turned to television. They decided to sponsor a weather telecast on WSOC-TV, Charlotte, N.C., to link natural gas with a valuable public service program in the public mind. For seven years, Piedmont continued sponsorship of Channel 9 Weather, and watched acceptance, sales and good will grow. Each year, company officials watched with satisfaction as more and more people turned to gas. In July of 1958 so widespread was the acceptance of natural gas, that the company was enabled to reduce rates to their residential and commercial customers. The company attributes a good part of the switching to natural gas to the show. "Your station has played a major part in our success," said J. J. Sheehan, Piedmont v.p. in charge of sales.

WSOC-TV, Charlotte Weather program

GROCERS & SUPERMARKETS
SPONSOR: Graceffa & Sons AGENCY: Direct

Capsule Case History: To win a larger share of food volume in Rockford, Ill., Graceffa & Sons switched a portion of its budget to TV. Graceffa was spending $125 weekly on ads in the local newspaper, but sales were not satisfactory. The supermarket decided upon a single weekly 60-second spot on WREX-TV, Rockford. Each announcement was written to spotlight an employee and, at the same time, give the store a personal touch. In one spot, one of the checkout girls or meat managers appeared on the screen to quote the best buys. Within four weeks the Graceffa management saw concrete sales results. Following this success they immediately added another spot—again sales increased—and again Graceffa increased the budget allocation by purchasing a quarter-hour co-sponsorship of Roddy Mac. Now 80% of Graceffa’s advertising budget is devoted to television—an increase of 350%! In the time Graceffa & Sons has been using the television medium sales have increased 25%.

WREX-TV, Rockford PURCHASE: Announcements & co-sponsorship in Roddy Mac

GROCERY & SUPERMARKETS
SPONSOR: Safeway Stores, Inc. AGENCY: Manchester Advtg., Inc.

Capsule Case History: Safeway Stores has used television in the Washington, D.C., area for two major reasons: to foster solid relations within the community by providing good family entertainment; to sell its top quality grocery, meats and produce. Safeway has sponsored a full-length feature film, Safeway Theatre, on WMAL-TV for the past eight years (and uses spot on two other TV stations). The store stresses soft sell in all its commercials with a minimum of interruptions during the program. "Whenever a new store is opened in the area, the groundwork is laid through the good-will created by Safeway Theater," said Dick Williams, director of radio and television for Manchester Advtg. Since the chain began sponsoring Safeway Theatre, the program has rated as the No. 1 local TV show in the market. "I am confident that our television advertising investment has paid substantial dividends," said Burton Warner, ad mgr. of Washington-Richmond Safeway Stores, Inc.

WMAL-TV, Washington, D. C. PURCHASE: Safeway Theatre

LADIES’ DRESSES
SPONSOR: Cas Walker Supermarkets AGENCY: Tennessee Valley Advtg. Agency

Capsule Case History: You don’t ordinarily expect to see housewives trying on dresses between gondolas in a supermarket, but that is exactly what happened at the Cas Walker Chapman Highway Supermarket in Knoxville. To familiarize people with the location of the store and its services, Walker purchased 4,400 ladies’ dresses and advertised them for $2.99 on three TV programs. WBIR-TV one-shotted the announcements on the Amos ‘n’ Andy Show on a Tuesday night, 6:30 to 7:00 p.m., and on the Cas Walker Farm and Home Hour the following night, Wednesday, 7:00 to 8:00 a.m.; Walker also used announcements on another station on Monday of the same week. Before 8:30 a.m. on the sale day, the parking lot was jammed with over 200 cars and store aisles were packed. Forty-eight hours later stocks were reduced to odd sizes; 24 hours later they were completely sold out, necessitating cancellation of planned newspaper advertising. Walker’s objectives had been accomplished.

WBIR-TV, Knoxville, Tenn. Announcement
LAUNDRY & CLEANERS

SPONSOR: Slater-White, Inc.  
AGENCY: Direct

Capsule case history: For the past four months, Slater-White, Inc., a custom laundry of San Antonio, has been running 10 announcements weekly in KONO-TV’s 20th Century Theatre, seen nightly from 10:20 p.m. to conclusion. The campaign cost Slater-White slightly more than $4,300 for the 16 weeks. The firm which is well known in San Antonio for its deluxe laundry operation and has a reputation for quality work at above average prices, uses the slogan, “A little more—but so much better,” to sell its story. During the four-month trial period, the campaign surpassed all other advertising campaigns in the laundry’s history. “More customers came in as a result of our tv campaign on KONO than from any other form of advertising we have used,” said Orville Slater, owner of the concern. Each department of the cleaning and laundry firm showed substantial increases. As a result of the outstanding sales power of tv, Slater-White set up a year’s campaign on KONO-TV.

KONO-TV, San Antonio  
PURCHASE: Announcements in 20th Century Theatre

MILK & MILK PRODUCTS

SPONSOR: Foremost Dairies  
AGENCY: Dave Bennett & Assoc.

Capsule case history: Beginning in September and running through November 1957, Foremost Dairies of La Feria, Texas, ran one announcement in Steve Donovan Western Marshall, Saturday mornings from 10:30 to 11:00, on KGBT-TV, Harlingen, Texas. Youngsters were asked to cut the “Fs” from the Foremost products, and send them to KGBT-TV. Some products have larger “Fs” than others and are priced higher. Points were assigned according to the letter size and three prizes were offered for those sending in the most points: a bicycle, portable radio and a badminton set. The results: Over a quarter of a million Foremost labels were received from all sections of the Rio Grande Valley and surrounding area. Foremost Dairies reported a 10% increase in milk sales in the Valley alone; figures on other Foremost products also showed a marked increase. “Tv is the most powerful advertising medium I have ever seen,” remarked John White, owner of the Foremost dealership. “We plan to increase our tv schedules.”

KGBT-TV, Harlingen, Tex.  
PURCHASE: Announcements

MOVIE

SPONSOR: Howco Exchange  
AGENCY: Direct

Capsule case history: “Rodan,” a recent fiction release, was advertised on WSOC-TV, Charlotte, N. C., by Howco Exchange, a regional film distributor. At the suggestion of WSOC-TV, Howco purchased a tv schedule on the station’s 25-plan. Howco had used television in other areas of the South but only WSOC-TV was bought in Charlotte. The local theater which carried the film did heavy business. The movie house drew an almost capacity crowd each time the picture ran. Movie houses in Gastonia, Monroe, Albemarle, Salisbury and Rock Hill, all within the station’s coverage area, which also showed the film, had similar successes. In fact, every theater running the film within a 75-mile area of Charlotte met with surprising box office receipts. Theaters playing the picture outside of WSOC-TV’s coverage pattern did not do nearly as well as those in the Charlotte coverage area. “You can be assured we will use tv on our next campaign,” stated Scott Lett, the branch manager of Howco.

WSOC-TV, Charlotte, N. C.  
PURCHASE: Announcements

SPONSOR • 3 JANUARY 1959
PAINT

SPONSOR: Dagastino’s Wallpaper and Paint Co.  AGENCY: Direct

Capsule case history: The most difficult time of the year to sell paint is traditionally during February and January. Nevertheless, the Dagastino brothers bought a 10-plan of six 60-second and four 10-second spots on WHBQ-TV’s Memphis, Million Dollar Movie. Using only four of the 10 announcements, they advertised Texolite and Super Kem-Tone on a Thursday and Friday evening in February. On Saturday, the biggest snow of the year hit Memphis. Yet, sales for the day were $300. They claim that their volume totaled 90% of all paint sales made in the city that day. A normal Saturday’s volume under ideal conditions is only $150. They estimate their sales for the month of February to be 30% of all the total of the more than 100 retail paint businesses in Memphis. Dagastino’s has ordered three more 10-plans, on WHBQ-TV, and has already formulated summer plans for additional advertising on WHBQ-TV.

WHBQ-TV, Memphis  PURCHASE: Announcements in MDM

POWER MOWERS

SPONSOR: Hunt-Gibson Furniture Co.  AGENCY: Direct

Capsule case history: The Hunt-Gibson Furniture Co. decided to combat mounting competition in the South Bend-Elkhart area, by putting a large portion of its advertising dollar into television. Some six months ago the store purchased ten 10-second spots a week—five in the afternoon and five in the evening—on WSJV-TV, South Bend-Elkhart, Ind., at a cost of $76.40 per week. During the last three weeks of May, Hunt used 30 of its announcements—15 in Class A time and 15 in Class B time—to advertise power lawn mowers. The cost to Hunt’s on WSJV-TV’s 10-plan: $229.20. When the campaign ended, Hunt-Gibson’s entire stock of mowers was sold out, representing more than $5,000 in gross sales. “We are using television because it delivers more sales impressions per dollar invested than any other medium in the South Bend-Elkhart market,” said Ellsworth W. Gibson, owner. Hunt-Gibson plans to continue using WSJV-TV indefinitely, the company told the station.

WSJV-TV, South Bend  PURCHASE: Announcements

PROCESSED FOODS

SPONSOR: Scudder Food Products  AGENCY: Motl & Siteman

Capsule case history: Scudder Food Products, one of the largest regional food product manufacturers on the West Coast has used tv in almost all of their major campaigns. They now sponsor one-half of the syndicated film series Whirlybirds, 7:30 to 8:00 p.m., on KHJ-TV, Los Angeles. Scudder chose Whirlybirds as a vehicle to advertise two of their processed food products, potato chips and peanut butter, which sell for approximately 15¢ and 35¢ respectively. About seven months after the program went on the air, Scudder offered a special model “helicopter” as a premium for 50¢ and proof of purchase of one of the advertised products. In less than 13 weeks after the offer had been made, they had distributed 66,000 of the toy “egg-beaters” throughout the Los Angeles market area. TV advertising formed the backbone of the premium offering. Scudder has renewed for a 52-week firm schedule on KHJ-TV as a result of the tremendous response to their schedule.

KHJ-TV, Los Angeles  PURCHASE: Half-Sponsorship of Whirlybirds

RESTAURANT

SPONSOR: Caniglia’s Pizzeria & Steak House  AGENCY: Pleskach and Smith

Capsule case history: In the nine-year history of Omaha television, Caniglia’s Pizzeria and Steak House had never advertised in this medium. Pleskach and Smith, Caniglia’s advertising agency, recommended a television campaign employing daytime spots and one nighttime announcement. KETV was selected to kick off the campaign utilizing a daytime 5-plan supplemented by one spot in the 9:35 movie Friday evenings. The purpose was to announce the grand reopening of the restaurant after its remodeling, and to inform customers and prospective customers of the much larger seating accommodations now available. Even though the weather was inclement the opening-day crowd was overwhelming. Every table was taken and people were waiting to be seated “Our client is immensely pleased with the over-all results of tv advertising,” wrote Pleskach. “My eyes have been really opened to the possibilities of tv, and the company is considering increasing its tv budget.”

KETV, Omaha  PURCHASE: Announcement

RESTAURANT

SPONSOR: Scudder Food Products  AGENCY: Motl & Siteman

Capsule case history: Scudder Food Products, one of the largest regional food product manufacturers on the West Coast has used tv in almost all of their major campaigns. They now sponsor one-half of the syndicated film series Whirlybirds, 7:30 to 8:00 p.m., on KHJ-TV, Los Angeles. Scudder chose Whirlybirds as a vehicle to advertise two of their processed food products, potato chips and peanut butter, which sell for approximately 15¢ and 35¢ respectively. About seven months after the program went on the air, Scudder offered a special model “helicopter” as a premium for 50¢ and proof of purchase of one of the advertised products. In less than 13 weeks after the offer had been made, they had distributed 66,000 of the toy “egg-beaters” throughout the Los Angeles market area. TV advertising formed the backbone of the premium offering. Scudder has renewed for a 52-week firm schedule on KHJ-TV as a result of the tremendous response to their schedule.

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WSJV-TV, South Bend  PURCHASE: Announcements
ld Mother Hubbard would flip!

But, whereas Dame Hubbard contemplated her project with knitted brow, Joe approaches his eagerly and with confidence. In the twelve years he's been boss at Spartan, volume has increased 1,000%. It now grosses more than 60 million dollars a year. In all, Joe serves more than 500 stores all over Michigan.

Joe is a modern grocery merchandiser, using modern techniques. He says, "The sale of grocery products requires effective preselling in top-notch advertising media. We know WOOD and WOOD-TV can do this pre-selling job competently."

Your sales manager knows the importance of distribution in WOODland. Make certain that distribution is followed by sales. Keep a schedule on WOOD and/or WOOD-TV. Wherever you are, there is a Katz man to help you get it.

WOOD-TV is first-morning, noon, night, Monday through Sunday November '58
ARB Grand Rapids

WOOD-AM is first-morning, noon, night, Monday through Sunday - April '58 Pulse
Grand Rapids

Everybody in Western Michigan is a WOODwatcher.

WOOD Center, Grand Rapids, Michigan
WOOD-TV - NBC Basic for Western and Central Michigan: Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing. WOOD - Radio - NBC, Battle Creek, Muskegon, Kalamazoo and Lansing.
Problem Solved by an Account Executive

Hal needed help. He was on his fifth ulcer trying to boost Florida sales.

"Help," he cried. "We're coming," said Media.

"Blair TV Associates said WCTV offers a great unduplicated buy in a market that buys like crazy!"

"Let's give it a shot."

It worked so well he can afford to beat the ad manager at golf.

WCTV Tallahassee Thomasville
for North Fla. and South Ga.

John H. Phipps Broadcasting Stations

TV RESULTS CONTINUED

RESTAURANT

SPONSOR: Breisch's Restaurant
AGENCY: Direct

Capsule case history: For the past year and a half, Breisch's Restaurant has been a consistent advertiser on KOMU-TV, Columbia, Mo. Prior to Breisch's entry into tv, the restaurant had done limited promotion. The restaurant now uses three 10-second Class "B" announcements weekly for a monthly expenditure of $117. This is the only advertising medium utilized. Since Breisch's began its schedule on KOMU-TV, sales receipts have risen 45% over the same period a year ago. In a recent test, they ran a special promotion featuring Hawaiian Night. The purchase was two one-minute Class "B" announcements—the only advertising used. More than 300 people were served on Hawaiian Night; an equal number were turned away due to the limited seating capacity. "Tv has proved to be the best medium for my advertising dollar," said owner Leroy Watkins. "It achieves the results I want and I plan to continue using it."

KOMU-TV, Columbia
PURCHASE: Announcements

SHOES

SPONSOR: Brittain's
AGENCY: Direct

Capsule case history: Although Brittain's, one of the South's leading children's department stores, had had little experience with the television medium, they turned most of their advertising budget to WRAL-TV during the months of March and April; only a small amount was channeled to other media. The results well justified the expenditure. After reviewing the business volume for these two months, they netted an 18.4% increase over the same period of 1956, and total sales exceeded any April and March in Brittain's history. After conferring with WRAL-TV's sales manager, Mr. Sam Mobley, manager of the Raleigh store, bought one announcement on Thursdays in Popeye, at which time a pair of children's shoes was shown. The total cost was only $210. Mobley was so impressed with the sales results that they have been running schedules since then with equal success. "We do not know of any other media that could have done the job so well as television," he said.

WRAL-TV, Raleigh, N. C.
PURCHASE: Announcements
SPORT GOODS & EQUIPMENT

SPONSORS: Local Wholesaler and Dealers  AGENCY: Direct

Capsule case history: A little short of a year ago, George A. Grenholm, manager of V. Tausche Hardware Co., a wholesale sports store of LaCrosse, Wis., conceived a plan whereby four local sports good stores, each in a different community of the LaCrosse trading area, would sponsor a show each Friday called Fite Nite Sport Nite, on WKBT, LaCrosse. The cost per telecast, $100, was divided proportionately among the sports outlets and Tausche Co. After launching the program, the sponsors found that in almost every case, items advertised on their show resulted in near, or complete, sellouts. The long-range sales potential of the show is demonstrated by the fact that from 70% to 90% of their advertising is devoted to this particular program. Sales figures have climbed consistently since its beginning. The first contract was signed for an eight-week test campaign. It was immediately renewed for an additional 26-week flight and again this past March for another 26 weeks.

WKBT, LaCrosse  PURCHASE: Programs

SUPERMARKET

SPONSOR: Eavey's Supermarket  AGENCY: Direct

Capsule case history: Eavey Supermarket of Fort Wayne, Ind., has made tv the backbone of its advertising since it opened in August, 1956. At present. the store spends from 60 to 65% of its advertising dollar in tv. Presently, the store sponsors News and Weather on WKJG-TV, Fort Wayne, and two other stations. Eavey first ventured into tv on the eve of its opening day in Fort Wayne, when he and tv star Denise Lor took viewers on a tour of the building, via an hour-long remote telecast. Since then, the “Eavey Girl,” has posed in a picture under the store’s facade, become a regular visitor to Fort Wayne homes. Eavey uses three girls dressed as the store’s clerks; they play sales-ladies on seven of the supermarket’s nine weekly shows. Eavey claims its store accounts for 20 to 25% of Fort Wayne’s food volume. “People don’t read the fine print in the newspaper, but on tv you have a captive audience that sees and hears every word,” said Eavey manager Bert Maher.

WKJG-TV, Fort Wayne  Programs

TABLES

SPONSOR: Judd Drugs  AGENCY: Direct

Capsule case history: Before Judd Drugs, a medium-sized, Midwestern drug chain, used tv they were skeptical of its pulling power; now it is a must in their advertising budget. Their first experience on tv was with WSJV-TV, South Bend, Ind. Charles Judd, president of Judd Drugs, purchased full sponsorship of a half-hour syndicated film to be shown on Friday nights from 10:00 to 10:30 p.m. In order to really test the strength of tv advertising, Judd offered hostess tables at $1.99 each. He used just one announcement in his show. By the end of Saturday morning he had distributed five dozen tables in his five stores, including those in Goshen and Warsaw. In addition, it was the biggest single Saturday morning gross they had ever known in the same period of any year. Traffic in other sections of Judd’s stores increased also due to this one announcement. “We are more than pleased with the results of our experiment,” says Judd, “and are preparing a new tv campaign.”

WSJV-TV, South Bend, Ind.  PURCHASE: Program

SOFT DRINKS

SPONSOR: Pepsi Cola Bottler  AGENCY: Direct

Capsule case history: By now the local teen dance show is familiar to every soft drink sponsor in the United States. George Noland, a Pepsi Cola bottler, bought several announcements in Dixon On Disc, Monday to Friday, 4:00 to 5:00 p.m., on WALA-TV, Mobile, Alabama. This was a pioneer test show—at least for the Southeastern section of the United States. The trade publication “The Pepsi Cola World” reported Noland’s investment has been returned 300%! Instead of dropping announcements from Dixon On Disc in the winter months, which is slow for soft drinks, Noland continued his campaign. Results were so good that he increased his schedule to one-half sponsorship of the show. “Since I started using this show, there has been a teady increase in sales,” says Noland, who is going into his third year with WALA-TV. The national organization was impressed they bought the same type of show elsewhere.

WALA-TV, Mobile  PURCHASE: Half-sponsorship in Dixon On Disc

SPONSOR • 3 JANUARY 1959
TOPEKA

ALL DAY—ANY DAY
Here's why survey-proved WIBW-TV is your best buy for complete coverage of the entire Topeka Farm market.
• WIBW-TV commands the viewing audience. Note current survey figures:
  Share of Audience Monday-Sunday
  7:45-12 N. 12 N.-6 p.m. 6 p.m.-12 Mid.
  57.0% 50.3% 51.1%
  • WIBW-TV ranked FIRST in the 447 rated quarter-hours... WIBW-TV had an average rating of 37.69%.
  • WIBW-TV serves 38 rural and urban counties in the heart of Kansas, where total gross income for 1957 was $719,277,000.00. 1958 is a banner year.
  • WIBW-TV saturates 218,190 TV homes.
  (NCS-#3)

Survey Figures Prove WIBW-TV's Value
• Not even the combined efforts of 3 distant Kansas City TV stations can begin to dent the Rich Topeka Farm Market, according to a current survey.

TV RESULTS continued

TOYS
SPONSOR: The Arcade Department Store AGENCY: Direct
Capsule case history: The Arcade Dept. Store of Fort Smith, Ark., has been a steady user of tv for several years. On Wednesday, 11 December, they ran one announcement on KNAC-TV, Fort Smith, to advertise their mechanical toy helicopters, selling for approximately $2.50. The cost to Arcade was $27. By noon the following day, they had sold out their entire stock of 234 toy whirlbirds. Arcade had previously ordered an additional 700 from its distributor, but was unable to get delivery in time to meet the demand created by this one tv spot. As a result, hundreds of customers who came in throughout the rest of the week to purchase the mechanical whirlbirds, were unable to do so. Arcade used no other medium for this item. "We have used tv in many successful campaigns before. But this is the most sensational turnout from just one announcement I have ever seen," commented Pete Wells, publicity man for Arcade. "We are now planning a comprehensive schedule."

KNAC-TV, Fort Smith PURCHASE: Announcement

TRAILERS
SPONSOR: Eastern Trailer Sales AGENCY: Direct
Capsule case history: When Eastern Trailer Sales of Norfolk, Va. decided to try television advertising it expected only moderate results. The trailer company purchased three five-minute segments of WAVY-TV's 10:35 P.M. Weather Monday through Friday immediately preceding the Early Late Show. The cost to Eastern for the four-week campaign was $1,807. A sample trailer was displayed during each announcement. At the outset of the campaign Eastern had 50 mobile homes in its warehouse. When the campaign concluded Eastern was completely sold out. "We sold 19 trailers without having to pitch people that came in. They merely demanded, 'I want the trailer advertised on WAVY-TV,'" said Dewitt Hobbs, general manager of Eastern. Ninety of the 50 units sold for $66,000. The other 31 went for approximately $2,000 apiece. This campaign had an advertising cost of only 2.3% of the gross. The company was forced to cancel all further advertising until it could replenish its stock. As soon as this is done they plan to renew it.

WAVY-TV, Norfolk Program
FILM-SCOPE

Often you can chart where a business is headed by scanning the highpoints in its more or less recent accomplishments: hence this review of the 1958 significant happenings in tv film and syndication, in particular:

By individual topic the crests and valleys shaped up as follows:

IMPORTANT RECRUITS TO SYNDICATION: 1958 saw many national advertisers buying into regional syndication for the first time. These included: Kelloggs (this one was really national), Amoco, Pillsbury, Miles Labs, Brown & Williamson, Nestle's, Rival Dog Food.

TAPE: The big technological news of the year was tape with these consequences:
1) All three networks and upwards of 60 stations installed tv tape facilities.
2) A dozen or more stations started taping shows for "swap or sale."
3) Tape regional networks kicked off sports programing.
4) Guild's staff pioneered syndication of the new technique with two shows sold to stations, plus others available.
5) However—the pessimistic side of tape in local programing is that it failed in 1958 to attract any major ad spenders.

NEW BUYING PATTERNS: While the backbone of film syndication last year continued to be the regional advertiser's spread on the alternate week basis, a number of new tv film buying patterns appeared, such as these:
- Program diversification: Advertisers like Schlitz bought several smaller regionals of varying shows instead of one big campaign, while buyers like Camels, Pabst and Sunoco, went into syndication on a market-by-market basis.
- Double coverage: Ballantine may have started something new in its buy of two programs (Highway Patrol and Bold Venture) in the same regional area.
- Exits from syndication: Lack of the right program plus other factors took these regional buyers out of syndication last year: Hamm's, Nationwide insurance, Brylcreem, Corn Products and Wilson meats.

SYNDICATION'S EXPANDING BUSINESS: Last year saw major increases in gross business by most of the film companies over what they did in 1957. Sample increases were: ABC, 62%; CBS, 20%; CNP, 80%; NTA, 41%; Screen Gems, 27%; and Ziv, 32%.

RATINGS: More and more syndicated shows demonstrated during 1958 that they could gather ratings which had national measurements comparable to network shows. (For Nielsen ratings of 5 programs, see FILM-Scope, 10 May, 1958.)

UPGRADED PROGRAMING: 1958 also saw a steady climb in program quality, especially with better scripts and higher budgets for many syndicated shows.

HOLLYWOOD's NEW ROLE: With MCA taking over distribution of Paramount features, the last of the major pre-1948 libraries, 1958 marked the end of Hollywood's dependence on its backlogs as an important source of income.

At the same time, Hollywood began to show fresh interest in producing for tv, with United Artists filming 5 series and Paramount trying to enter tape via its KTLA facilities and production-sales staff.

THE OPTION TIME QUESTION: From the sales and rating successes of ABC TV affiliates with syndication in the 7:00-7:30 time strip given to them in the fall of 1958, it's clear that tv film is the course most stations will take in local time recaptured from network control. (For national advertisers in these time periods and for ratings successes in these strips, see FILM-Scope for 8 November and for 27 December, 1958.)
Participating advertisers in New York daytime syndicated strips got some unexpected programing during the recent newspaper strike.

WCBS-TV, for example, yanked My Little Margie, Our Miss Brooks and Life of Riley and put in news daily for the duration of the crisis.

Paradoxically, the live news fell a rating point or two short of what the strips scored in Arbitron previously, despite the news shortage.

COMMERCIALS: Accenting top developments in commercials production during 1958 were new developments in technique, style and approach.

Here are a few of the milestones in the commercials field that belong to 1958:

TAPE: Nothing had more implications for commercials in the past 12 months than the introduction of tape.

At the close of the year, here was tape's status:

- In addition to the networks, tape facilities were delivered to Elliot, Unger and Elliot, to Filmways, to Telestudios, to Videotape Productions and to Termini Services—and notable is the fact they're mostly N. Y. studios.
- Although millions were invested in tape equipment in 1958, hardly a commercial was delivered—except for highly active Telestudios.
- This very fact of tape's high facilities cost drew a line which the smaller producer dared not cross, limiting tape experimentation and production to the larger and more affluent commercials makers.
- The raging question of technical difficulties remained up in the air with opinion ranging from despair to problems to hope for new solutions.

NEW CREATIVITY: New styles in commercials blossomed in 1958, like these:

1) High fashion live action, which originated in luxury goods, made important inroads on food, soap and beer selling moods.

2) Slide motion, a style born with the "art film" where the camera moves and the subject is still, was successfully transplanted to commercials to become a main creative vogue of the year.

THE NEW APPROACH: Throwing away the "hard sell" for its harshness and the "soft sell" for its ineffectiveness, a new selling approach emerged in 1958 that seemed to combine (a) impact of straight selling and (b) entertainment value of indirect approach.

AGENCY-PRODUCER PARTNERSHIP: One of the complications of new creativity in 1958 resulted in a greater need for close teamwork between the agency and its producer—from conception through execution—especially in the field of animation.

TRIUMPH OF LIVE ACTION: While Schwerin studies of commercials in 1955 indicated that about 8 out of 10 of all commercials used live action, in 1958 the use of live action climbed to a new high—with 9 out of 10 commercials using "live".

COMMERCIALS PRE-TESTING: With more than $100 million spent in 1958 on making commercials, surprisingly little was likely spent on evaluating them—although new pre-testing techniques seemed to be gaining ground.

NEW ATTENTION TO COMMERCIALS: The new role of the commercials in the agency's tv outlook was characterized by one Madison Avenue executive thuswise: "1958 was the year we finally figured out what programing was all about and switched our attention back to the original selling tool—the commercial."

A case against talk that's either too fast or too slow seems to emerge from a recent Schwerin study of 350 one-minute commercials.

It was found that commercials faster than 150 words per minute or slower than 100 fared poorly on the average compared to those in between.

In other words, an audio track has its best chances when it goes at a rate some where between 1.5 and 2.5 words a second.
The Supreme court decision in the RCA-Westinghouse sale-trade of their Cleveland and Philadelphia stations could well become the most important turning point for the industry's Washington relations in 1959.

The question which the high tribunal is now conjuring with has this clear-cut status: Not whether RCA and NBC are guilty as charged—even pure as the driven snow—but rather whether FCC approval of the transaction "insulates" it from pursuit by the Justice Department.

RCA and NBC contended successfully in the Appeals Court that the FCC is the expert agency charged with regulating broadcasting. This would mean that no other government agency could act against a practice the FCC had approved. Justice and the FCC appealed, arguing that the FCC is not expert on antitrust matters, and that Justice should have primary responsibility in this field.

A good share of the Barrow Report recommendations for clipping network wings is at issue here. Justice has studied many of the practices the network study group opposes, and could move in the courts against some of them. Option time is the prime example.

If the Supreme Court finds Justice may only advise the FCC, Justice will reiterate its belief that this practice is a per se violation of the antitrust laws. The FCC will very likely find it to be "reasonable restraint of trade," which is permitted under the antitrust laws. It would probably merely decide to cut the number of option hours—slightly.

If the Supreme Court finds that FCC expertise does not extend to antitrust matters, the FCC might surrender on the spot on option time. Even if the Commission persists, Justice would almost surely take the webs to the courts on the practice.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee and chief Congressional foe of pay-tv, hasn't been in as much rush as he had promised to hold pay-tv hearings.

The FCC has given him until the end of this session of Congress to get a bill passed banning the pay system, under threat of finally letting go with the long-promised trial run. Harris did not call hearings in December, as he had half-promised, has not yet set hearing dates. It is likely he wants to take the temperature of the new committee with its many soon-to-be-appointed freshmen members.

That he will continue to do all he can to block subscription television is still certain, but methods and timing are not as clear. And getting a bill through Congress still seems a rough job.

The Harris House Commerce Legislative Oversight subcommittee was having indigestion over its report on last year's stormy hearings.

The report, probably contents of which have appeared on this page from time to time, will be less important than the bill which will result. This will likely be very much like numerous bills introduced, but not acted on, in the last Congress.

The bills will stress strong penalties for improper approaches to Commissioners and for Commissioners who listen and provide that everything must be "on the record" in contested cases.
SPONSOR HEARS

One of the major tv film companies just borrowed $3 million from a factoring outfit to help fill its immediate need for capital.

The loan's interest rate: 11%.

Out of the scores of evening programs that were on the air 20 years ago only four—at least, in title—are around today.

They are: Amos 'n' Andy, Fibber McGee & Molly, the Lone Ranger, and Hit Parade.

Booz Allen & Hamilton has hired some special marketing consultants to lend a hand in the survey it is conducting at J. Walter Thompson.

The biggest and most venerable of the agency giants apparently is bent on streamlining its operations from stem to stern.

The agency field's continuing epidemic—mergeritis—has cut so deep by now that rumors about forthcoming mergers have almost taken the place of the second martini at lunch.

Incidentally, Needham, Louis & Brorby this week stiffarmed reports that it was probing for a splice with Benton & Bowles. Not long ago its name was linked with BBDO.

The tv networks have now got to the stage of sending out studies to the tradepapers rebutting a research release which the grapevine tells them is coming from a competitive network.

A memo attached to one of these rebuttals this week noted:

"We think it significant enough to put at your disposal as background information should (the competitive network) try to plant the story with your publication."

CONCEPTS THAT DIDN'T JELL IN 1958:
- BBDO's proposal that a tv network set aside a weekly mid-evening hour for four different advertisers to use for high-grade programing during the month.
- Wayne King staging a radio comeback via c.t.'s in behalf of Lady Esther.

THINGS YOU CAN EXPECT TO HAPPEN IN 1959:
- A timebuyer's estimator to miscalculate the cost-1,000 with the result that the competitive station will mutter, "Somebody's off his rocker."
- A rep salesman on sitting down with a timebuyer discovers that he didn't bring along with him the requested availabilities or a study his people had put together.
- A visiting station manager over stays the timebuyer's graciousness and the rep with him begins to worry whether the faux pas will be held against him.
- Formula buying—with rating points the chief escape prop—will dominate media activity and not this criterion: Will it move goods?
- Easy will caution stations about the propinquity of certain types of products.
Nothing else like it in Greater New York

NOTHING APPROACHES THE SOUND:
WVNJ originated the programming concept of Great Albums of Music. It is the only radio station in the metropolitan area that plays just Great Albums of Music from sign on to sign off every single day of the year.

NOTHING APPROACHES THE AUDIENCE:
The very nature of the music makes the audience preponderantly adult. It's a rich audience, too. In one of the wealthiest counties of America (Essex—with its million plus population) — WVNJ dominates in audience — in quality of audience — and in prestige.

NOTHING APPROACHES ITS VALUE:
WVNJ delivers its adult, able-to-buy greater New York audience for less cost per thousand homes than any other station in the market. By every reasoning it's your very best buy.

RADIO STATION OF The Newark News national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ Newark, N. J.—covering New York and New Jersey
With smaller markets often bypassed, SPONSOR ASKS:

How do you overcome the top-50

With many advertisers feeling that only “top 50” spot schedules are efficient, reps tell how they are selling the smaller markets.


This is a question with indeed a tremendous variation of answers and is often heralded with the opinions of as many people as are asked the question.

The problem of selling national spot radio in medium and small sized markets was created by the love affair between national products and the top 50 to 75 markets of the country. The love affair is now a torrid romance in the top 25 markets of the U.S., so indeed it is a problem for those medium-sized and smaller markets to woo the affections of the national product brand manager and/or advertising manager, and, accordingly his advertising agency.

Using the first things first rule, the inclusion of a medium or small size market in the advertising plans of a product must be inspired locally through the distributor, the broker, district manager and/or all three of them. In today’s picture the district manager of a given product has become more important than ever in media planning. The station that does not get to know his area representatives for the many national products sold in his area, can have little hope of garnering any dollars from the national spot field. This is no longer a suggestion, but a MUST. The representative plays an important role in this technique in that he should be advised immediately of all contacts and meetings between station personnel and area product representatives. It is his function, then, to advise the agency and to help sell them on the idea, else the station may find that the agency, who lives with the client day in and day out and who may disagree with the area representatives’ ideas has had much time to talk the client out of whatever the area representative may have talked him in to. Therefore, the cardinal prerequisite in selling a medium or smaller size market in the national field is to have a complete two-way street between station and rep, carrying the story to all levels of client and agency decision-makers.

Another very helpful suggestion to those stations in medium and smaller sized markets is to do everything within their power to simplify the purchase of their market, especially where rate structures are concerned, because no agency is interested in spending the time to buy a small market with a complicated rate structure when he has to spend an equal amount of time dealing with an equally complicated structure in a major market. For the most part, we find major markets as backward as the medium-sized and smaller markets when it comes to the modernization of rate structures. If all small markets make this their rule of thumb, we feel it would help them in capturing further spot dollars. It is also true to say that this applies to the large markets as well.

Finally, and of equal importance is the necessity for the smaller station operator to keep material on his station updated. Trying to sell a small or medium-sized market, using 1950 census and a 1954 rating survey is a waste of time for all, especially the agency, so if you’re a small guy you’re almost in the position of having to be better than the big guy. It was ever thus!!!


In apportioning media budgets, nation advertisers, in most cases, are guided by sales figures for the previous sales periods. The smaller the market, the larger the share a given product must have, in order to reach a gross sales figure that will justify an advertising expenditure. This system, sound as it may be, obviously penalizes the smaller markets—including markets which are doing a better job, percentage-wise, of moving a product than larger cities which get the business.

Ironically, an advertiser buying a one, two or three station market has much greater opportunity of achieving a dominant share of the market for his product, then he would in a major metropolitan area. This is true for a number of reasons:

1) There are not as many brands competing in a product category.
2) Potent in-store displays, and other merchandising aids, are much more easily arranged because of less competition from allied media and the much greater probability that the station management and retailers enjoy a personal relationship.

Furthermore, with fewer competing radio stations, it is probable that your buy will net a larger share of audience than in multi-station markets.

I have found the most successful methods of getting national dollars into a smaller market is for station management to make contact with the broker’s wholesalers and jobbers on a local level. A broker in a small market feels that his job is just as tough as it is for a broker in a larger mar-
market psychology?

ket. "Mom and Pop" store are everywhere, and getting Mom and Pop to take that extra case is tough no matter where they are located.

The small town broker, apprised of the fact that his counterpart 90 miles down the highway in a market twice the size of his is getting advertising help, while he gets none, is going to raise all kinds of you-know-what the next time the company salesman comes into town.

The representative salesman must furnish station management with information of accounts breaking in similar and larger markets in the region. Then he participates in a two-pronged attack: the station men working on the local broker and the representative salesman selling the agency buyer.

Here's an actual case in point concerning a group of automobile dealers who are in the fringe county of a dealer's association. The association fostered extensive and expensive TV campaigns in the major market with the association's boundaries, but there was no penetration into the county in question. Our company contacted a dealer who was on the advertising committee, and discovered that each dealer pays an advertising fee for each car he receives. We informed the dealers in this non-covered county. He went into action, and so did we. The dealers in this county are now going to get their money's worth.

Carl L. Schuele, general manager,
Broadcast Time Sales, New York

While Broadcast Time Sales is mainly a major market representative with stations in the top 25 markets, we do have some stations in markets out of top 50.

We have attacked the problems of these stations and their markets aggressively.

The Thoms radio stations in North Carolina are all in markets not in the top 50. Individually these are all fine stations and do well in getting their share of the national spot radio money that goes into their markets. But, of course, there is a tendency for many national advertisers to overlook these secondary markets for radio.

This, as a matter of fact, is why SPONSOR wants this question answered.

First, we realize that in secondary markets there is less competition from other media; fewer television stations, fewer newspapers, and less magazine circulation. So we are convinced that important national advertisers really need strong local radio stations in these markets to effectively sell their products. Consequently the Broadcast Time Salesman is proud to recommend to a timebuyer, or even an account executive, that such a market should be included in radio plans.

Second, we, together with the management of Thoms Radio, have put the North Carolina stations into a unified group. This makes them combined—a big market. They cover more than 4,000,000 people and that is more people than live in the fifth largest market. Detroit. In addition, this Thoms Group of North Carolina is sold with one billing source and with a combination discount.

Since these are excellent stations in themselves, when they are combined as a single buy to cover the homes of 4,000,000 people, it is a dramatic and important story. This story is so important that we take it not just to timebuyers, but also to media directors, account executives and advertising managers.

Frankly, the response we've gotten has been so heartening that we are completely convinced that this is the

(Cont'd next page)
proper way to sell good stations in secondary markets of importance. I would add, however, one word of caution to others who might try the same strategy; I doubt that this combining of stations would be really effective unless all the stations were really good advertising vehicles.

We feel we are lucky because the Thomas stations of North Carolina meet these requirements with flying colors.

Bob Dore, Bob Dore Associates, N. Y.

A buyer at one of the larger radio accounts recently said, "Radio stations are in the advertising business and yet most of them do not know how to promote their own facilities, and they're reluctant to spend their own advertising dollars. Some of the printed material attached to availabilities that come across my desk are so poorly written that I get the idea that the station can't do much better for a product on the air," he concluded.

There are plenty of national dollars waiting for radio stations not in the first 50 markets. But the station must aggressively plan to get those dollars, and must work closely with its rep to sell the market as well as the station. Here are some suggestions:

Advertise the market as well as the station. . . . Run a consistent campaign in the trade journals selling the importance of the market as well as the station. WNAI in Yankton, South Dakota, a small town, did just that and many of the larger campaigns have a budget allocated to Yankton.

Compile available market information. . . . Gather all of the existing market information available for your area from the Chambers of Commerce, local business organizations, census reports, Nielsen, Hooper and Pulse reports, Standard Rate & Data, Sales Management and other sources. Prepare an attractive, colorful brochure compiling such information, using charts and graphs rather than large blocks of copy. Periodically send such material to agency people. Provide a sufficient number of such brochures to your representatives so he can send out mailings to buyers, media directors, etc., and attach them to availabilities.

Contact dealers, distributors and brokers. . . . Most stations don't do this because such sales activity is not productive of immediate business at the time of the contact. Dealers, distributors and brokers can usually exert sufficient pressure at the account level to get the market put on the list, and in some instances get a specific allocation for a particular station. When a station makes such contacts, advise your rep so the rep salesmen can make the appropriate contacts at the agency level.

Set up a realistic merchandising program. . . . Unless a station has a clearly defined merchandising program, the rep's usual phrase that the "station will set up a merchandising program based upon the budget" falls on deaf ears. It means absolutely nothing. Stations with a definite and concrete merchandising plan are given serious consideration by agency buyers because it is known at the time of the buy how many stores will be visited, how many displays set up, local ads run, etc. Several accounts buy stations with aggressive merchandising plans primarily for the merchandising.

Program to get the ratings. . . . Most stations play the same tunes, paraphrase the same news and echo back the same weather reports. The station that gets the largest audience is the one with the "alive" sound. Cut down a lot of the chatter, it's dead air. Select tunes which have a wide listening appeal. Run station "promos" either in the form of jingles or some other "live" sound selling the call letters. Create an awareness of your station in your own market. Don't be lulled into a sense of false security that you have the best station and everybody listens. Radio listeners are fickle. Sell your call letters on the air, and with printed media . . . so when the rating gal calls or visits the area, your station will get a fair break. Remember that ratings are created—they just don't happen.

Don't cut your rate. . . . Have one rate for similar accounts and don't offer a lower rate to account representatives who visit the station. The whole advertising business is one big family. Word gets around very quickly about deals that can be secured from a station and when that does happen . . . agency buyers are reluctant to buy the station for fear of being called to the front office to explain why they paid more than other accounts using the station. Radio stations are cutting their own throats with two-faced rate policies. Sell results—not price.

Monitor your competition. . . . Make sure you know what the other stations have on the air. Compile a list of all local accounts for your rep, to let him know that most of the local business men who base their decision on their own listening habits and sales results, use the station. Compile a list of all national accounts in your market for your rep. If you think the ratings are not truly representative of your listening audience, see that your rep calls on the buyers of all of those accounts.

The plan to get national advertising dollars can be compared to an electrical magnet. The more "charge" you put into the plan, the more you'll pick up.
imagination of their audience?"

A timebuyer might ask, "What made a station like KPRC turn to Dr. Dichter for a motivational study? A lot of radio buying is still by the numbers, let's face it. So why this interest in a station's personality and in audience psychology?"

The answer to this—to the relationship between station personality and its ratings or audience composition—is explained by Dr. Koeves in the motivational report to KPRC:

“When we speak of the personality of a radio station or of any other medium or even any product,” writes Dr. Koeves, “essentially we are speaking of the same kinds of judgments we bring into our contacts with human beings. We assign to the station certain qualities and characteristics. Mainly, we expect a certain typical behavior in any given situation.

“The question of personality is extremely important for every radio station and for every other product as well. Just as an example, blindfold tests at our Institute have proven that most consumers are unable to differentiate among a number of cigarette or beer brands; and yet, each respondent affirms that he has his own favorite brand which he has selected for very definite differentials in taste and other qualities.

“By the same token,” Dr. Koeves continues, “the moment you tune in on a certain radio station, you have already prepared yourself for a certain type of experience. More than that, if it is your favorite station, unconsciously you have already projected a part of your own personality into the action of tuning in. By the mere fact of preferring to listen to KPRC or KILT or some other Houston station, you have made a statement about yourself.

“The whole listening experience, as well as the commercial effectiveness of a station, is thus deeply influenced by what the personality of the station is felt to be by individuals and by the community.”

In selecting its Houston sample, the Institute picked only regular radio listeners; to make sure that answers would not be distorted—only those who spent not more than 30% of their time with KPRC.

Media studies at the Institute reveal that there is no such thing as a CBS or NBC listener, or Times reader, or Reader's Digest reader in the sense of a fan who only reads and dotes upon that station or that magazine. The Times reader reads other publications, the NBC listener or viewer is exposed to other networks. However, if someone is selected for a depth survey who states a preference for a particular station then that person becomes a true part of the profile of that station's devotees.

**SUN DRUG FIGHTS BACK**

(Cont'd from page 31)

- Billfolds also soloed in a two-man spot, humorous-straight, opening with Dragnet-type lead, broken by cash register sound effect as spot switches to straight sell, pushing billfolds for "boys at the office," implying ideal gift for business associates or anyone you more or less have to give a gift to.

While d.j.'s Henry DaBecco, Roy Elwell and Dave Scott were recording these spots, the Sun Drug and Top Value people were working out details of combating the supply problem. All 46 stores would watch levels closely and be prepared to report each morning to assistant ad manager Humne on their supply. If a sell-out was imminent at any store in the city, store supervisors with a surplus of that item would transfer it to the other store. This would not only avoid the customer annoyance of not finding the item stocked, but would enable an over-all sell-out trend to remain just that, exhausting each store's supply uniformly.

This transfer by store managers might work smoothly in the city, but stand-by personnel had to be available to deliver items to outlying locations. Similarly, stand-by items had to be selected to replace sell-out items, and the station had to be primed with copy points.

With the stage set, the promotion broke Wednesday morning, 17 December. Early in the game, the advance planning paid off. By midmorning Thursday, Humne's store checks in the city alone revealed a potential sell-out of the 1,200 snow brush kits by nightfall. In order to make it a reality, the supply at each store was checked and the transfer of 

merchandise completed by mid-afternoon of the same day.

Simultaneously, the station was given a cut-off on the kit commercials. Commercial for the new item—Westinghouse flash bulbs—had to incorporate the pocket radio, which shared the spot with the sold-out kit. Both were pitched "for people you might have forgotten," and the first spot—live—was on the air by 10:30 a.m. Friday morning. These spots were done live for the balance of the promotion.

The pocket radio was the next item to hit the critical list. Friday morning's store check revealed that the supply of 300 would very likely be exhausted by Saturday. The problem here was one of re-supply. The weekend was devoted to moving radios from the warehouse to all 46 stores in proportions estimated about right to ride through the Tuesday close-out.

By Sunday, all hands were helping with the re-supply operations. Not only company executives (see photo page 31) but station personnel—sales manager Bob Thompson, program and sales coordinator John Gibbs—were pitching in using their cars.

When the smoke cleared with all items nearly or completely sold out, ad manager Harold Perry evaluated the results of the promotion. He sees its success as a major stimulus in maintaining the drug chain's volume percentage increase at a figure comparable to market increases generally among competitors.

This was the purpose of the promotion—to combat the year-end spurt that gives the discount house its big sales advantage.

Heretofore, Sun Drug's radio advertising had been confined to co-op arrangements with major pharmaceutical houses, Top Value's use of radio to creating awareness of its stamps and plugging member retailers, among them Sun Drug.

But executives of both companies see in these strong results of item advertising on radio a new weapon against their two biggest threats: (1) underselling of discount houses, (2) credit in department stores.

The fact that the two companies held their own volume-wise during the big season for both discount houses and department stores points to increased use of radio as a way of meeting their diverse competition.
Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index

<table>
<thead>
<tr>
<th>Year</th>
<th>Radio Homes</th>
<th>U.S. Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>49.2</td>
<td>51.1</td>
</tr>
<tr>
<td>1957</td>
<td>48.3</td>
<td>50.2</td>
</tr>
</tbody>
</table>

Source: A.C. Nielsen estimate, Nov. each year, homes figures in millions.

Radio set index

<table>
<thead>
<tr>
<th>Location</th>
<th>1958</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>95,400,000</td>
<td>90,000,000</td>
</tr>
<tr>
<td>Auto</td>
<td>37,200,000</td>
<td>35,000,000</td>
</tr>
<tr>
<td>Public places</td>
<td>10,000,000</td>
<td>10,000,000</td>
</tr>
<tr>
<td>Total</td>
<td>142,600,000</td>
<td>135,000,000</td>
</tr>
</tbody>
</table>

Source: RAB, 1 July 1958, 1 July 1957, sets in working order. *No new information.

Radio set sales index

<table>
<thead>
<tr>
<th>Type</th>
<th>Oct. 1958</th>
<th>Oct. 1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>743,368</td>
<td>923,849</td>
</tr>
<tr>
<td>Auto</td>
<td>296,067</td>
<td>522,746</td>
</tr>
<tr>
<td>Total</td>
<td>1,039,435</td>
<td>1,446,595</td>
</tr>
</tbody>
</table>

Source: Electronic Industries Assn. (formerly RETMA). Home figures are retail sales, auto figures are factory production.

Radio station index

End of November 1958

<table>
<thead>
<tr>
<th>Type</th>
<th>Stations on air</th>
<th>CPs not on air</th>
<th>New station requests</th>
<th>New station bids in hearing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am</td>
<td>3315</td>
<td>108</td>
<td>456</td>
<td>111</td>
</tr>
<tr>
<td>Fm</td>
<td>571</td>
<td>115</td>
<td>34</td>
<td>29</td>
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</table>

End of November 1957

<table>
<thead>
<tr>
<th>Type</th>
<th>Stations on air</th>
<th>CPs not on air</th>
<th>New station requests</th>
<th>New station bids in hearing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am</td>
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<td>109</td>
<td>374</td>
<td>116</td>
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<tr>
<td>Fm</td>
<td>537</td>
<td>51</td>
<td>32</td>
<td>9</td>
</tr>
</tbody>
</table>

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

2. CURRENT LISTENING PATTERNS

Average daily hours in-home radio usage per home by day part

October 1958

<table>
<thead>
<tr>
<th>Time</th>
<th>Morning</th>
<th>Afternoon</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-9 a.m.</td>
<td>.34 hrs. or 20 min.</td>
<td>Noon-3 p.m.</td>
<td>.37 hrs. or 22 min.</td>
</tr>
<tr>
<td>9 a.m.-Noon</td>
<td>.42 hrs. or 25 min.</td>
<td>3-6 p.m.</td>
<td>.29 hrs. or 17 min.</td>
</tr>
<tr>
<td>Total</td>
<td>.75 hrs. or 45 min.</td>
<td>Total</td>
<td>.65 hrs. or 39 min.</td>
</tr>
</tbody>
</table>

January-February 1957

<table>
<thead>
<tr>
<th>Time</th>
<th>Morning</th>
<th>Afternoon</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 a.m.-Noon</td>
<td>.85 hrs. or 51 min.</td>
<td>Noon-6 p.m.</td>
<td>.77 hrs. or 46 min.</td>
</tr>
</tbody>
</table>

The material above is based on Nielsen Radio Index, covers in-home listening only. Morning and afternoon figures are for Monday through Friday. Nighttime figures are for Sunday through Saturday. The totals for October 1958 are comparable to the January-February 1957 figures except that the latter also covers post-midnight listening. Times are Eastern zone.
YOUR 1959 BUSINESS WILL BE UP because you’ll get more of it if you read SPONSOR’s 12th annual FALL FACTS BASICS

38 pages on Marketing with 15 pages of BASICS charts
86 pages on Radio with 15 pages of BASICS charts
78 pages on Television with 18 pages of BASICS charts
17 pages on Film with four pages of BASICS charts
Full copies of Fall Facts BASICS available for $1

Reprints of the popular BASICS charts sections:

16 pages on Marketing
16 pages on Radio
24 pages on TV and Film

\[
\begin{array}{|c|c|}
\hline
\text{Section} & \text{Unit price} \\
\hline
\text{Marketing} & 35 \text{ cents each} \\
\text{Radio} & 25 \text{ cents each} \\
\text{Television-Film} & 20 \text{ cents each} \\
\text{100 TO 499} & 15 \text{ cents each} \\
\text{500 TO 999} & 12\frac{1}{2} \text{ cents each} \\
\text{1,000 OR MORE} & 10 \text{ cents each} \\
\hline
\end{array}
\]

Prices include postage

For fast delivery, use the coupon below:

Readers’ Service, SPONSOR, 40 E. 49 St., New York 17, N. Y.
Please send me the following reprints from Fall Facts BASICS.

Check or cash enclosed  Bill me

Section    Quantity desired    Unit price    Total amount
-------------------------------------------------------------
Marketing                          
Radio                               
Television-Film                     

Full copy of Fall Facts BASICS—$1

Name ____________________________________________

Company _________________________________________

Address ________________________________________
In a step to reach a goal of $60-$70 million in gross sales, the B. T. Babbitt Co. has gained control of Charles Antell.

The joint agreement called for Babbitt to purchase the cash assets, trade names and trade marks of Charles Antell, Inc. and to purchase Charles Antell, Ltd. of Canada.

A. N. LaBelle has been elected a v.p. of Babbitt, in charge of the new Antell division, which will manufacture and market Formula 9 Hair Conditioners, Liquid Shampoos, Hair Sprays and the newest products—Vita Yums and Vita Pops.

Piel's Beer continues to cop the list of favorite tv commercials, according to the November, 1958 listing by ARB.

Other favorites:
2) Maypo
3) Hamms Beer
4) Alka Seltzer
5) Dodge
6) Seven-Up
7) Falstaff Beer
8) Chesterfield
9) Burgermeister Beer
10) Ford

Campaign:
This week marks the launching of Gaines' new product, New Gaines Meal. The campaign includes 10-second I.D. tv spots—14 per market per week, and commercials on the Ann Sothern, Zane Grey and December Bride shows—CBS TV. A note about the commercial: It took 93 dogs seven hours to be posed for a 10-second scene. Agency: B&B.

Strictly personnel: John Morrissey has joined Miles Products Division of Miles Labs as an assistant advertising manager... John Bull has resigned as executive v.p. of Sorenson Advertising, Chicago, to join Reynolds Metals Co. as a consultant in marketing and product development... William Caskey, executive v.p. of WPEN, Philadelphia, has been elected to the board of directors of the Sun Ray Drug Company.

AGENCIES
Leo Burnett, Inc., Chicago-based agency just passing the $100 million mark in billings, realigned its top level management last week.

The changes:
Leo Burnett continues as chairman of the board and top officer of the agency; Richard Heath moves up to chairman of the executive committee, responsible for agency management.

W. T. Young, Jr., an executive v.p., has been promoted to president.

WRAP-UP
NEWS & IDEAS
PICTURES

Brother it's cold out—26° below freezing; Daring the weather: (l to r) Bob Cheyne, sales promotion director, WHDH-TV, Boston; John Cohen, U. S. Weather Bureau; Sam Stein, of Boston's L Street Health Club; Bob Webber, Skin Diving Club and Anthony Galluccio, L Street, as part of WHDH-TV's Sea Hunt promotion

It's a submarine! Philip Schaeffer, art director for WSAZ-TV, Huntington, W. Va., puts the finishing touches to the little "Y-1C-3" submarine that plans to make a trip under the South Pole, via that station's Spinach Playhouse. Submarine will also be displayed in leading department stores throughout the station's coverage area

On location at the filming of Screen Gems' new syndicated series Stakeout, in Biscayne Bay, are Walter Matthau (l), star and Ben Colman, S.G.'s Eastern area sales manager. Screen Gems combined three-day sales meeting with start of filming series based on Fla. Sheriffs Bureau
He will primarily coordinate the agency’s creative output, marketing services and the work of the account staff.

DeWitt O’Kieffe, a director and one of the founders of the company, has been elected senior v.p.; Draper Daniels to executive v.p. in charge of creative services; Joseph Greeley, to executive v.p. heading marketing services; Philip Schaff, Jr., executive v.p. for administration and finance, also elected to the board of directors; and Edward Thiele, v.p. and director, named senior account supervisor.

Another Chicago-based agency naming top level appointments:

Keyes, Madden & Jones, the 39th ranking air agency (See “Top 50 Air Agencies” 27 December sponsor, page 27), has this new officer set-up:


New members of the board of directors include: Harry Goldsmith, Jr.; Lee Marshall and Fred Wilson. Freeman Keyes continues as chairman.

Agency appointments: The Hertz Corp., for its truck and car leasing advertising, billing about $1 million, to Needham, Louis & Brorby. Campbell-Ewald, Hertz’ agency since 1928, continues to handle the car rental segment of the account and FCB, the plane renting . . . Lucky Tiger Manufacturing Co., Kansas City, to Gardner Advertising . . . Lake States Imports, Inc., distributor of the Renault in seven midwestern states, to Tilds & Cantz, Los Angeles.

On the personnel front: Hugh Lucas and Kensinger Jones, both of the tv/radio departments, appointed v.p.’s of Campbell-Ewald . . . Roy Stewart, to direct the media and research department of The Brady Co., Appleton, Wis. . . . Charles Anderson, Jr., named writer-producer in

The radio tv department of Comstock & Co., Buffalo.

ASSOCIATIONS

Latest happenings at the NAB:
- The AM Radio committee urged the Association to reaffirm its stand against liquor advertising on the air, during its winter meeting, 2-6 February. The group also supported increasing the annual radio observance to one month this year.
- Its latest campaign, “Look for a room with a radio” has stations using about 29 spots per week to plug it, and formal pledges of support from two state broadcasting associations—Tennessee and New Jersey.

- NBC’s Robert Sarnoff will receive the Association’s 1959 Keynote Award for Distinguished Service during its convention in Chicago, 16 March.

And here are some of the RAB’s latest activities:
- John Hardesty, v.p. and gen-

At a kick-off luncheon celebrating the affiliation of the new Storz station KOMA, Oklahoma City with NBC are speaker Todd Storz, president of the Storz stations; Matthew J. Culligan, executive v.p. of NBC and Mrs. Todd Storz. Luncheon was to acquaint local merchants and agencies with station’s new programming policy

Another luncheon, another place: At the second annual joint pre-Christmas party sponsored by the Broadcast Advertising Club of Chicago and Chicago Unlimited: (1 to r) Paul McCleur, Geoffrey Wade Advertising; Holly Shively, EWR&R, secretary BAC; James Beach, ABC, president BAC; and Pete DeMet, sports packager

Mr. and Mrs. Santa Claus hand out Christmas gifts at a party sponsored by the Scranton Times and its station, WEJL, for 200 kids from Lackawanna County Society for crippled children

To promote the show while New Yorkers were paperless, this 100-year-old stage coach rode around city, wishing all a “Merry Christmas” from Dick Powell’s Zane Grey Theatre (CBS TV)
eral manager, warned the ice cream manufacturers industry meeting in Chicago, that advertising can never reach maturity if non-experienced company executives continue to overrule agency decisions. He attacked top-level management for an "ivory tower" attitude when claiming extensive knowledge of advertising tactics.

- Additional plans committee members include: F. H. Brinkley, of Ottaway Radio Stations; Benedict Gimbel, Jr., WIP, Philadelphia; Tom Harrell, WSTP, Salisbury, N. C.; Albert Johnson, KENS, San Antonio; Bob Eastman, of Robert E. Eastman station reps; and Russell Woodward of PGW.

Meeting plans: The ninth annual conference of the Western States Advertising Agencies Associations will be held in Palm Springs 23-25 April. Convention theme: New dimensions in advertising.

Kudos: These Los Angeles advertising executives received awards from the Advertising Council for their contributions to the national welfare: James Barnett, of Rexall Drug Co.; Arthur Bailey, of FC&B and Russell Eller, of Sunkist Growers, Inc. . . . The Civil Service Commission's diamond anniversary award plaque, to Harold Fellows, NAB president.

They were elected:
At the Advertising Research Foundation, Ben Donaldson, consultant at Ford, chairman; Arno Johnson, v.p., JWT, vice-chairman; Frank Mansfield, director of marketing research, Sylvania, treasurer.

At the Advertising Federation of America, Robert Lusk, president of B&B and Arthur Motley, president of Parade publications, to the board of directors.

**FILM**

Starting off the new year are two developments involving production of film programs in Europe for American tv.

They are:
- J. Arthur Rank's agreement with ITC to produce *Interpol Calling*, a 39-episode international police series budgeted to $1.4 million and scheduled to start filming in February.
- Cross-Krasne-Sillerman's shooting of *Fate*, a dramatic anthology, partly in Europe under supervision of GKS foreign executive producer Donald Hyde. (Some episodes will also be made in Hollywood.)

Sales report: Ziv's 1958 sales were 32% ahead of 1957 volume, according to v.p. M. J. Rifkin. During the year, 25 account executives were added to Ziv's selling force, already regarded as the largest in the industry.

- Network sales of *Bat Masterson* (NBC) and *Rough Riders* (ABC).

More sales: NTA's Dream Package of 85 feature films reported sold to WMAL-TV, Washington, D. C.; KTVU, Oakland; WJAR-TV, Providence; WHBF-TV, Rock Island; KONO-TV, San Antonio; WJRT-TV, Flint; WHO-TV, Des Moines; WMT-TV, Cedar Rapids; KROC-TV, Rochester, Minn.; WINK-TV, Ft. Meyers; KOAM-TV, Pittsburg, Kan.; KFYR-TV, Bismarck, N. D., and KWBB-TV, Riverton.

NBC stations' color: CNP's Cameo Theater is carried in color in six of the nation's ten largest tv markets. Five of these—New York, Chicago, Philadelphia, San Francisco and Washington—are NBC stations, plus WHDH-TV, Boston (ABC).

NTA expansions: Henry D. Long will head the new San Francisco office of NTA . . . Samuel Gang named NTA foreign sales manager.

Promotion: Two promotions on be half of *Bat Masterson* were (1) a five city tour by star Gene Barry in New York and New England and (2) .

---

**YOURS FOR INSPIRATION, KNOW-HOW AND NEW RADIO ELECTRONICS KNOWLEDGE**

Bigness has everything in the world to do with it when, each year, THE IRE NATIONAL CONVENTION and THE RADIO ENGINEERING SHOW is planned for you. Industries are only as big as you men who make them. And you have created a colossus that requires a Coliseum to show itself.

Come to see, to hear and to learn. Whatever your special interests—equipment, component parts, instruments or production—these 800 exhibits representing 80% of your industry's productive capacity are an INSPIRATION IN RADIO ELECTRONICS that will take you further along your personal path of progress.

**THE IRE NATIONAL CONVENTION**

Waldorf-Astoria Hotel

AND THE RADIO ENGINEERING SHOW

Coliseum, New York City

THE INSTITUTE OF RADIO ENGINEERS

1 East 79th Street, New York 21, N. Y.

**MARCH**

23 • 24

25 • 26

SPONSOR • 3 JANUARY 195
presentation of art work by Oliver French on the series to Gene Barry.

On the move: Arthur Spirit, former central division manager of ITC, has resigned.

Commercials: the Trans American Advertising Agency Network competition gave its 1958 first place award to the Art Crayon Company's tv commercial produced by Fiore Films of Jersey City, N. J.

Additional information: in re P&G's record-breaking buy of selective programing in Canada (see FILMSCOPE, 13 December, 1958), the following facts are also of interest:

1) S. W. Caldwell Ltd., Canadian agency for P&G, recommended the switch from CBC network to spot programing. P&G is Canada's biggest advertiser.

2) Handling the transaction were Jim MacDonald and Rafe Engel of P&G, Ken Page and Owen Duffy of Caldwell's tv film sales, and Gordon Keeble of S. W. Caldwell Ltd.

**NETWORKS**

Maremont Muffler (Mar-Pro, Inc.) will be the first in its field to go network tv.

It's buying into the Garroway and Paar shows, starting February, on a 52-week basis.

The trend of network tv program audiences continues to rise, according to Tvb's January-November report.

The first 11 months, 1958, show a 7% increase in average evening program audiences and a 5% jump in average daytime audience.

Here's a comparison of the growth in the number of homes reached for January through November of each year:

<table>
<thead>
<tr>
<th>Year</th>
<th>Average Evening</th>
<th>Average Daytime</th>
</tr>
</thead>
<tbody>
<tr>
<td>1955</td>
<td>21.6</td>
<td>21.9</td>
</tr>
<tr>
<td>1956</td>
<td>21.6</td>
<td>22.3</td>
</tr>
<tr>
<td>1957</td>
<td>21.9</td>
<td>22.9</td>
</tr>
</tbody>
</table>

**Radio Stations**

All radio and tv in 1957, according to FCC data just released, did $1.5 billion, 6.1% over 1956.

Here are some highlights from the FCC's radio revenue report or 1957:

- **ALL REVENUE FROM RADIO:** $517.9 million; 5.2% over 1956.
- **NATIONAL NETWORKS:** $51.7 million; 6.7% over 1956; operated at a loss.
- **NATIONAL AND REGIONAL NETWORKS:** $73.4 million; 4.7% over 1956; no profit since expense equalled income.

New network business and renewals: for ABC TV, Block Drug Co. (SSCB) into American Bandstand; Boyle-Midway (JWI), for Colt .45 and Frito Co. (DFS); for The Lone Ranger... Mutual reports that 35% of its 1958 roster of clients have renewed network contracts for this year, with 52-week campaigns ordered by Colgate, Ex-Lax and Hudson Vitamin Corp. For CBS TV, The Texan, renewed by Brown & Williamson for the final 13 weeks of its 39-week run.

Network ideas: NBC Radio is sending out a ball-and-cup game to agencies and advertisers as part of its five-week campaign to promote its "Engineered Circulation" concept. The device, a cup on a stick and a wooden ball attached to a string, illustrates the campaign slogan—"the trick is in the timing."

Four mailing pieces to the client-agency list preceded the game.

**Programing note:** Jackie Gleason finished his half-hour weekly series on CBS TV for Lever and Pharmaceuticals last week, with plans, instead, to do four specials on the network during the 1959-1960 season.

**This 'n' data:** Tv Guide quotes James Hagerty, White House press secretary, as saying he is against any Congressional legislation that would compel radio and tv networks to yield time for live broadcasts any time the White House requests it, "except, of course, in time of national emergency."

**IN WISCONSIN**

- The area with the HIGHEST industrial weekly wage in the state. (U.S. Employment Bureau)
- Serving the RICHEST farm counties in the Midwest with over 54,000 farm families.
- Serving the giant land of 34 million people and two million cows.

WEAU-TV Eau Claire, Wisconsin

See your Hollingbery Man in Minneapolis, see Bill Hurley
NATIONAL SPOT: $169.5 million; 16.5% higher than 1956.
LOCAL SPOT: $316.5 million; 6.3% over 1957.

STATIONS OTHER THAN O&O’s:
3,143 reported $444.4 million; 8.3% above 1956. Profits of these amounted to $54.6 million; 11.9% above 1956. On the other side of the ledger there were 959 stations, 31.1% of all stations, who reported they lost money in 1957. In 1956 the ratio of losing stations was 29.3%. (See 6 September 1958 sponsor, page 67, for FCC’s 1957 financial data.)

Ideas at work:
- Gone abankin’: To accommodate the Erie Union Bank’s wish for Christmas music in their lobby, WICU, Erie, supplied the records—along with news, commercials and the whole station operation. Station also interviewed bankers and officials, and plugged the bank’s Christmas Club—while the bank picked up the bill.
- WISN, Milwaukee, came up with a “hands down” winner in their contest offering $100 to the person writing the station’s call letters the most times on a post card. The winning number: 11,839 WISN’s.
- For salesmen only: Jack Pyle, d.j. on WIP, Philadelphia, found out that his daily noon-hours program doesn’t attract an all-lady audience only. He suggested that the traveling salesmen listening to him, send in money for a private salesmen’s dinner — and 450 traveling salesmen showed up.
- WPTR, Albany-Schenectady-Troy, is airing Christmas carol chimes of every church in Tri-City area, which the station recorded. Different chimes are played between each popular music record.

This ‘n’ data: WICE, Providence, has set up a full-time merchandising and sales promotion department, headed by John Murray, Jr. The department plans include direct mailing for the sponsor and personal appearances of station’s stars...Consultant appointed: Lawrence B. Taylor, Inc., Burlingame, Cal., has established a broadcasting division to service radio and tv station management. J. G. Paltridge becomes director of this consulting division.

They were awarded: Bud Clark, newscaster on WIL, St. Louis, presented with the Missouri Associated Press News Coverage Award...KSFO, San Francisco, for its blood appeal, honored by the Fraternal Order of Eagles...Dewey Compton, farm director of KTRH & KTRK-TV, Houston, winner of the American Farm Bureau Federation’s award for reporting...WKAP, Allentown, Pa., won the Meritorious Service Award for 4-H at the annual banquet of the Lehigh County Agricultural Extension Service.

Anniversary note: WBCB, Levittown, Pa., celebrated its first birthday with an open house party that included remote broadcasts, fashion and variety shows and dancing for the 8,000 guests.

Station staffers: Robert Kindred, appointed general manager of KJBS, San Francisco...Eddie Newman, to program director of WDAS, Philadelphia...Warren Blackmon, to the executive staff at WVC-G, Coral Gables...James Pigg, named farm director at WBAP, Ft. Worth...Jack Kroock, farm director, WDAF, Kansas City...Arnold Peterson, farm service director, WOW, Omaha...Thomas Carr, to director of public relations at WBAL, Baltimore...George Pardon, to the sales staff at KFMB, San Diego, as account executive.

RESEARCH

Pulse’s Dr. Sidney Roslow told the Washington Ad Club this week that a single audit bureau for tv would be disastrous.

His basic argument: Tv is a dynamic medium and should be measured by as many means as possible. Look at what has happened to the newspapers. They’ve confined themselves to a single yardstick, the ABC. Population and income has gone up at a fast rate but the total number of newspapers have declined.

Noted Dr. Roslow: The more head and mind counting—that is, competitive research—the better it is for a medium.

M. A. Wallach Research, Inc., has used interviewers using IBM Porta-Punches to create punched research cards while an interview is being conducted.
Described for on-tho-spot punching, it is being used by the company's new TV group—T.P.J. Ratings, Inc.

Strictly personnel: Ernest Fanning, named to the newly created post of executive assistant to the general manager for diary reports, and Stephen Salomites, to the New York sales staff of the ARB...Richard Wolden, to the client service staff of the Memlo Park, Cal, branch of Nielsen...Sidney Rowland, to research associate at Special Studies, Inc.

**TV STATIONS**

The Empire State Building, which transmits from its tower all seven New York tv stations, can make this boast:

It's the first skyscraper to buy TV to advertise itself. Specifically, the thing it's selling is more tourism for its observatories.

WRCA TV has the business—20-second spots.

Promotion and merchandising note: Top winners of NBC TV's $25,500 daytime program promotion contest were Dean Faulkner, promotion manager of KOA-TV, Denver, and Peggy Cooper, of WITN, Washington, N. C. Other winners: Arthur Garland, WRGB, Schenectady; John Hurlbut, WFBM-TV, Indianapolis; Frank Reynolds, KFSD-TV, San Diego; Kirt Harris, KPAC, Houston, and Dick Paul, WBRE-TV, Wilkes-Barre.

Ideas at work:
- WTAE, Pittsburgh, tied in with Santa in multiple ways; via special 1D slide, 17-foot cutout on roof of studio-offices, Christmas card tying in with station's ad-promotion theme: Take TAE and See it.
- KTTS-TV, Springfield, Mo., conducted a "Why I like Gunsmoke" contest in conjunction with the 6 December TV Guide cover story on James Arness. Prize to the best answer: An autographed dye transfer of the magazine's cover.

Construction note: WXYZ-TV, Detroit's new tower, a tall 1,073 feet, is now completed, and ready to begin transmitting the station's programs. The tower is nearly twice as tall as Detroit's tallest skyscraper.

Thisa 'n' data: Arthur C. Nielsen, president of A. C. Nielsen, and sports editor John Carmichael discussed ratings on WBKB, Chicago's V.F.P. show...Anniversary note: WDSU-TV, New Orleans, celebrated its 10th year by telecasting a "birthday party" in the form of an original musical comedy.

Kudos: WTAE, Pittsburgh, received its first public service award from the Boy Scouts of America for its hour-long This Is Exploring show...John Wilner, v.p. and director of engineering for radio and tv stations of the Hearst Corp., selected for the first engineering award given by the NAB.


More personnel news: James E. Szabo, named sales manager for WABC-TV, New York...Kenneth Hanni, to assistant to the president at Intermountain Broadcasting and Tv Corp....Merrill Panitt, promoted to editor of TV Guide...Herbert Buck, Jr., also becomes program director of WCTV, Tallahassee, Fla...Edward Marsett, to the staff of KFMB-TV, San Diego, as account executive...Vernon Goldsmith, to the press information department at WNEW-TV, New York.

Add personnel appointments: Neal Edwards, station manager of KXAB-TV, Aberdeen, S. D...Murray Tesser, assistant manager, WHNY-TV, Springfield-Holyoke...Howard Coleman, to administrative assistant to the president, Gross Telecasting, Inc...Kenneth Wright, to account executive and Don Harris, to assistant program director, WPTA, Ft. Wayne...Taylor Lumphkin, to the sales department, WSB-TV, Atlanta.

**WALL STREET**

(Cont'd from page 29)

handed in planning, they found it hard work to handle the 600-700 callers who accepted the invitation the first afternoon and evening. Bache representatives asked callers to give their names and addresses and the stocks in which they were interested. A follow-up call was made on each the next day and this program has been very valuable in securing new customers and their business.

One stumbling block often mentioned in discussions of the continued use of these spot radio promotions is the necessity of keeping the regular personnel in the office to work nights. "The staff can't be asked to work on an emergency basis forever." "It is impossible to use outside help or a service to answer phone calls — it takes specialists to give the proper answers." These are typical of comments received:

Eastman Dillon, are definitely interested in continuing on a permanent basis, and will probably try a 13- or 26-week schedule as a starter.

John Ellis, who heads sales for Eastman Dillon, reports that since their advertising in the past has been mainly in newspapers, they will have to go slow in learning how to use radio. He mentioned the different response it brought—and that it had occurred under unusual circumstances. Ellis feels that the good will generated by his emergency program was well worth the cost, quite apart from any more tangible value. He cited the reputation his firm has as being one of the most aggressive in the business, and considers that the promotion has reinforced that reputation still further.

As Ellis sees it, his problem now is how to give listeners a sufficiently strong incentive to respond as vigorously as they did during the duration of strike.

In the past, Eastman Dillon newspaper advertising has had the job of filling in and mailing coupons asking for information. Now, if radio is employed and the response is likely to be instantaneous, new factors enter in, and the firm will have to feel out the best way to work with them. Watchers are confident it won't be a long wait in the majority of cases.

SPONSOR • 3 January 1959

65
Joseph Stamler has been appointed v.p. of ABC and general manager of WABC-TV, New York. He has been with the flagship station for the past six years, spending his first three years as an account executive and then promoted to sales manager. Prior to joining WABC-TV, Stamler served as an account executive for WMGM, New York for two years, and before this, as sales manager of WNDR, Syracuse. He spent four years in the Air Force during W.W. II. Stamler is a graduate of Syracuse University.

Gordon Hellmann has been named director of sales development of Transcontinent Tv Corp. He formerly spent three and one-half years as director of sales promotion at TVB. Prior to this, Hellmann was director of sales presentations at CBS TV for five years. His background also includes advertising and promotion experience with K&E and ABC TV. In W.W. II, he served in the Pacific as a naval aviator. He is a graduate of Johns Hopkins University. Hellmann will operate out of TTC's New York office.

Murray C. Thomas has been elected v.p. in charge of media at Anderson & Cairns, Inc. He has been with A&C since 1952 following his association with D-F-S as manager of print media. Thomas also served as media director for Paris & Peart and as manager of market analysis for the Spool Cotton Co. He is a past president of the Media Buyers' Association. Other promotions at A&C: Everett Hencke, to v.p. heading art; Sherman Rogers, v.p. heading copy; Edmund Ridley, v.p. of agency relations.

William H. Grumbles was recently appointed vice president of RKO Teleradio Pictures, Inc. He will handle special assignments for RKO o&o radio/tv stations throughout the country. Beginning his radio career with WRUF, Gainesville while a student at the University of Florida, Grumbles moved after graduation to WJHP, Jacksonville. Subsequent to W.W. II, he joined WGCM, Gulfport and in 1947 became associated with WHQB, Memphis. He is vice president of the AFA of Memphis.
Every 30 days the U. S. adds as many new Americans as live in Norfolk, Va.—creating brand-new wants and needs which must be satisfied. What does this mean to you? It means greater opportunities than ever before—in all fields. Home construction is expected to double by 1975. Power companies plan to increase output 250% in the next 20 years to provide the power for scores of new labor-saving devices. Clothing suppliers predict a one-third increase in 7 years. With 11,000 new citizen-consumers born every day, there's a new wave of opportunity coming.

7 BIG REASONS FOR CONFIDENCE IN AMERICA'S FUTURE

1. More people . . . Four million babies yearly. U. S. population has doubled in last 50 years! And our prosperity curve has always followed our population curve.

2. More jobs . . . Though employment in some areas has fallen off, there are 18 million more jobs than in 1939—and there will be 22 million more in 1975 than today.

3. More income . . . Family income after taxes is at an all-time high of $5300—is expected to pass $7000 by 1975.

4. More production . . . U. S. production doubles every 20 years. We will require millions more people to make, sell and distribute our products.

5. More savings . . . Individual savings are at highest level ever—$350 billion—a record amount available for spending.

6. More research . . . $10 billion spent each year will pay off in more jobs, better living, whole new industries.

7. More needs . . . In the next few years we will need $500 billion worth of schools, highways, homes, durable equipment. Meeting these needs will create new opportunities for everyone.

Add them up and you have the makings of another big upswing. Wise planners, builders and buyers will act now to get ready for it.

FREE! Send for this new 24-page illustrated booklet, "Your Great Future in a Growing America." Every American should know these facts. Drop a card today to: Advertising Council, Box 10, Midtown Station, New York 18, N. Y.

(Sponsor 3 January 1959)
Congratulations to RAB

Last month the Radio Advertising Bureau came up with two important radio "firsts"—the first spot radio dollar figures ever compiled by an industry trade association, and the first broadcast media expenditures ever released by a broadcast media source on a "net" rather than a "gross" basis.

For both these achievements RAB deserves the thanks and appreciation of the entire radio industry.

RAB's list of 51 top radio spot advertisers (with commendable caution RAB insists that they are not necessarily the top 51) was carried in the 27 December SPONSOR.

Its industry-by-industry breakdown, and a discussion of what these RAB figures mean, appears on page 32 of this issue. To Kevin Sweeney and his RAB staff, SPONSOR extends its heartiest congratulations for a much-needed and difficult job well done.

The RAB research cannot fail to impress media men, account executives and advertising managers who are planning 1959 campaigns, and thus will do much to increase the sales power behind radio spot.

The fact that the figures were difficult to compile, and estimate exactly reflects great credit also on RAB. Its research department was forced to set up new and special machinery for collecting and evaluating time-sale information and special formulas for breaking the expenditures down to a net rather than gross basis.

In releasing its figures, RAB was at pains to point out that they were based on a "large but not complete sample of the industry," and, for this reason, they may omit "certain sizable accounts, particularly large regionals."

But the fact is, that RAB has provided the industry, for the first time in history, with a clear-cut picture of the kind of national advertisers who are selling through spot radio, and impressive figures on the amounts they are spending. It is a truly fine accomplishment.

THIS WE FIGHT FOR: More light of every kind on the sales power of radio spot. This tremendously valuable branch of air media deserves more billings than it has been receiving. It must not hide its light under a bushel.

10-SECOND SPOTS

Saint: Admen, publicists and public relations men have been given a patron saint to look after them—St. Bernardino of Siena. And high time, too!

Quote: By Grey Advertising’s Gene Accas at RTES meeting—“Hypoed ratings are a station’s falsies; they put up a strong front with no support.”

Definitions: Here’s the final installment of that studio lexicon by Dee Vincent of KONO-TV, San Antonio—“Ready One”—This is the signal for Camera Two to be put on the air. “Go to black”—The coffee break has gotten out of hand, there is no one in the control room and we’re off the air. "Boom"—Something the general manager has a tendency to lower right after we have gone to black. (Sometimes mistakenly referred to as a piece of studio equipment.) “Standby”—Command to call attention of crew to watch the academy leader on the “on-the-air” monitor, usually during a live cut-in.

Don’t Mix! Gloria Brown, Cleveland KYW and KYW-TV’s Gal on The Go, is currently plugging a cake frosting mix and a reducing product named respectively “Swell” and “Twill.” Her big worry: that she might one day fluff by talking about the qualities of “Swill.”

Nature story: KENS-TV, in sunny San Antonio where snow comes hardly ever, was deluged by phone calls during the telecast of a pro football game played in a Chicago snowstorm. San Antonians complained about the “snow” on their TV screens.

Spirit: Just to prove this is the season of “good will to all men,” in New York City, ABC’s Ollie Treyz won NBC’s stereo hi-fi prize at the RTES Christmas party. While out in St. Louis, KTIV (an ABC TV affiliate) salesman Dick Kimball won the prize given by Manager Bob Hyland of KMOX (CBS) of a two-week vacation in Hawaii. Oh well, at least in the KMOX case they’re getting a competitive salesman out of town.

Trend? ABC TV has auditioned as a possible daytime entry an “indoor Western.” Unfair to us horses!
Dallas With KBOX
Select any program or announcements from these Friendly Group stations—WSTV-TV, WBOY-TV or KODE-TV on a 13-week budget—and our exclusive “Shopper-Topper” merchandising service is yours at no extra cost in the important Steubenville-Wheeling, Central West Virginia and Joplin markets. In these three rich markets—with combined food sales of $167,562,000—only these stations offer advertisers this unique merchandising support. Find out today how “Shopper-Topper” can move the goods for you.

The Shopper-Topper* Merchandising Plan guarantees:
• in-store displays, placement of point-of-sale material, shelf stocking, checks on prices, exposure and activity of major competitors, obtaining comments from stores—in 170 high-volume supermarkets
• merchandising activity report every 13 weeks to advertisers and agencies
• complete direct mail service
• product highlighting on popular local shows, including live demonstration
For more details ask for our new “Shopper-Topper” brochure

**WSTV-TV**  WBOY-TV  KODE-TV

CHANNEL 9 • STEUBENVILLE-WHEELING • CBS-ABC
CHANNEL 12 • CLARKSBURG, W. VA. • NBC
CHANNEL 12 • JOPLIN, MO. • CBS

Members of The Friendly Group Represented by Avery-Knodel, Inc.
Rod Gibson, Natl Sls. Mgr. • 52 Vanderbilt Ave., New York • 211 Smithfield St., Pittsburgh. • *Copyright applied for
WESTERNS STILL TOP THE RATINGS

Mid-season television survey reveals seven fall starters have died. Other show switches mark first 13 weeks

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The man behind Bab-O's new market plans

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Bardahl merchandises to its competitors

Page 38

What stations think of 42 rep services

Page 40
THIS IS IT!

THE MOST POWERFUL COMBINATION IN THE NATION

50,000 WATTS at 540 KC

W·GTO

CYPRESS GARDENS

FLORIDA

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.
Statistics are frequently way over our head, but when it comes to our submarine series, THE SILENT SERVICE, we get along swimmingly. Even mathemaddicts of the first water get a splash out of figures like these: Series I of THE SILENT SERVICE is still churning up the seas, tying the opposition in knots. And Series II, according to latest available ARB reports, is making even greater headway in America's leading markets than Series I—11% higher ratings, 16% greater share-of-audience!* If one of these series isn't sailing for you, you're missing the boat!
DIGEST OF ARTICLES

Net tv: first 13 weeks are the hardest
31 Some casualties, substitutions and shifts mark the first lap of 58-59 season as sponsors' eye ratings. Westerns still ride high and handsome

Bab-o's Lachner plans market by market
34 In an exclusive SPONSOR interview, B. T. Babbitt's president, Marshall S. Lachner, explains the new marketing policies of 123-year old firm

How Bardahl battles the oil giants
36 Here's how the oil additive won 85% distribution, $2,225,000 volume in N.Y. merchandising a tv schedule to the oil companies' own outlets

Why 13 auto dealers laugh at the slump
38 The industry may be off 20%, but an auto chain used saturation radio to gain a 10-12% sales increase in Greater Cleveland, Little Rock, Miami

Holidays slow up Green Bay's tv test
39 With chains and supermarkets featuring seasonal items for Xmas and New Years, sales of Parti-Day toppings are off, but January looks brighter

What stations want in services
40 218 radio/tv stations rank 42 services now performed by their national representative, add candid comments to answers in SPONSOR's new survey

Schwerin tests the "hybrid" commercial
43 Research in 1958 shows that "hybrid" commercials were more effective than those commercials using either live action or animation alone

SPONSOR ASKS: What constitutes good radio sound?
54 As music-news format controversy comes to a head, three station men describe the programming techniques they have found most successful

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74 Tv and Radio Newsmakers
59 Washington Week
Important scoop at Telestudios! In the monitor: a SEALTEST ICE CREAM "take." In TELESTUDIOS' control room: astute N.W. Ayer executives take all the second looks they like to assure top quality results for their quality-conscious client. It's all done in minutes while the rew stands by to shoot another "take." That's because it's done with "tape" at TELESTUDIOS, playing back instantly, on command. And at TELESTUDIOS you also command 13,000 square feet of videotape plant...4 complete broadcast camera chains...new 70-position dimmer board...top notch technical staff. All this plus custom service treatment...top management personalized treatment. That's why more and more, big selling names such as Sealtest and N.W. Ayer take to the live quality look, the low cost you get with "tape" at TELESTUDIOS. That's the scoop—"tape" at NTA's TELESTUDIOS.

1481 Broadway, New York, N. Y. L.Ongacre 3-6333
Advertisers have always been aware of the shortcomings of buying radio on a strictly cost-per-1000 basis. Everyone realizes that the lowest cost-per-1000 does not necessarily produce the greatest sales results for the dollars invested. Why? WOR’s new study “The New York Housewife” gives the first statistical evidence.

The study, nearly a year in the making, analyzes the housewife audience of 8 major New York radio stations. Although the housewife may listen to many stations, she is a loyal listener to some and not to others; she is more personally-interested in some; she is more receptive to some, she is more attentive to some and she relies on one more than another. The way she listens to a station is bound to affect her response to its advertising.
There's a big difference in the type of housewife listener each New York station delivers. For example, in comparison with a top-rated music/news independent, WOR RADIO DELIVERS...

30% more loyal listeners
54% more personally interested listeners
41% more receptive listeners
78% more attentive listeners

WOR’s study also sheds new light on the housewife’s shopping habits...

- How much she spends and when she shops
- Her exposure to radio and newspaper advertising prior to shopping
- The length of time between advertising exposure and shopping

...important information that demonstrates why advertisers should make radio their primary choice. Ask your WOR RADIO representative for your copy of "THE NEW YORK HOUSEWIFE" study.

WOR RADIO 710
fm 98.7

Serving more advertisers than any other station in New York
BUT RULES ARE MADE TO BE BROKEN!

by Bert Ferguson
Exec. Vice-President, WDIA

Every rule has an exception—even the one that says there’s no such thing as a sure thing! Because, here is a sure thing: One medium alone—Memphis’ Radio Station WDIA—sells the biggest market of its kind in the entire country! The 1,237,686 Negroes in WDIA’s listening pattern!

Only 50,000 watt station in this area—America’s only 50,000 watt Negro station—WDIA reaches almost 10% of the nation’s total Negro population, with total earnings last year of $616,294,100!

FIRST IN LISTENERSHIP
Negroes make up over 40% of the Memphis market! And before it buys, this big buying audience listens—to WDIA! In the March-April 1958 Nielsen Station Index, WDIA totaled up an overwhelming 52% more rating points than the next-ranking station:

<table>
<thead>
<tr>
<th>Station</th>
<th>Total Rating Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>WDIA</td>
<td>528.2</td>
</tr>
<tr>
<td>Sta. B</td>
<td>337.1</td>
</tr>
<tr>
<td>Sta. C</td>
<td>284.1</td>
</tr>
<tr>
<td>Sta. D</td>
<td>278.6</td>
</tr>
<tr>
<td>Sta. E</td>
<td>137.4</td>
</tr>
<tr>
<td>Sta. F</td>
<td>101.3</td>
</tr>
<tr>
<td>Sta. G</td>
<td>74.1</td>
</tr>
</tbody>
</table>

WDIA’s year-round national advertisers include: COLGATE PALM-OIL COMPANY . . . PURE OIL . . . CONTINENTAL BAKING COMPANY . . . GENERAL MOTORS . . . LIGGETT & MYERS TOBACCO COMPANY.

It’s a fact! When selling the Memphis Negro market, you’ve got a sure thing with WDIA! Why not drop us a line today? Let us tell you about WDIA’s proof of performance in your own line!

WDIA IS REPRESENTED NATIONALLY
By John E. Pearson Company
ECMONT SONDERLING, President
ARCHIE E. GRINALDS, JR., Sales Manager

NEWSMAKER of the week

This week veteran broadcast representative Ed Petry named a new president to his 27-year-old firm. The move reveals a “grass roots” approach as increased emphasis on spot radio and te makes de-centralization of selling, increasing “must.”

The newsmaker: Fifty-four year old Edward Everett Voynow riding herd on Petry’s branch offices since he set the first ones up in 1932, has the local pulse of the organization at his fingertips. This week he was moved up to president of the company from his executive v.p. post, with Petry assuming chairmanship of the board.

Petry will also head up a newly-formed committee—a sounding board for ideas from the field. They will come from the organization’s 63 salesmen by way of “plans boards” for radio and television, also just creative.

The tv board will be headed by Martin L. Nierman, formerly v.p. of television, who moves up to fill Voynow’s vacated executive vice-presidency. V.p. Bill Mailleffert will head the radio board.

A look at Petry’s expansion in the last two years (when it passed the quarter-century mark) shows why a closer link to every branch is needed. The number of offices increased from seven to nine cities, its radio station list from 18 to 27, tv list from 23 to 30.

Behind the Voynow appointment is a long career that had a lot to do with lifting radio out of a crystal set fad and making it an advertising reality. In 1927, Voynow left his post of promotion manager for King Features Syndicate to join National Radio Advertising. That’s when he got the idea of putting radio programs on phonograph records.

The biggest stumbling block, he recalls: getting stations to invest in turntable equipment to play the shows. As soon as they got in line he proceeded to sell the idea of recorded half-hour dramas to the Maytag Washing Machine Co. When that idea caught, Voynow pushed the advantage to work out a “second 15% commission” for sales representatives.

It was Voynow who opened Ed Petry’s Chicago and Detroit offices when Petry decided to start a representative firm in 1932. In 1951, he was elected executive v.p. Now, as president of the firm, he’ll continue to headquarter in Chicago, where he has headed things up since the very beginning of Edward Petry & Co.
FARM GAL CULTIVATES NEW CROP
... in the Land of Milk and Money!

Our Wisconsin farm gals (and their families) are distinguishable today only by their added incomes! Here is truly the bountiful Land of Milk and Money. Thousands of big dairy farms ... scores of clean small cities ... 400,000 families enjoying CBS-ch. 2 television. Here's the market to cultivate Sales!
WPTF is way out front with listeners both at home (Metropolitan Raleigh) and throughout its 32-County Area Pulse. 70 out of 72 quarter hours at home... and every single quarter hour throughout the area! And here's the share of audience story:

Metropolitan Raleigh (Wake County)
WPTF . . . . 31.4%
"B" . . . . . . . . . . . 24
"C" . . . . . . . . . . . 16.7
"D" . . . . . . . . . . .  9
"E" . . . . . . . . . . .  5.3
All Others . . . .  8

35% Share of Audience 1958
Area Pulse 32 Counties

WPTF  Local Network
Network
WPTF

12.7%  6.7%  5.7%
2nd Sta. 3rd Sta.

WPTF
NATION'S
50,000 WATTS 680 KC
28th RADIO
MARKET
Nielsen #2

WPTF
50,000 WATTS 680 KC
NBC Affiliate for Raleigh-Durham
and Eastern North Carolina
R. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

Walt Moran, Donahue & Coe, Inc., New York, feels that buyers should constantly keep in mind the fact that it is their job to sell a given product effectively. "Low costs per thousand and ratings are not the only factors to be considered when contemplating a buy," Walt says. "It may be that the highest rated show or the most popular station is not the most efficient vehicle for the clients' commercials. An understanding of the basic appeal of a program or programs can be a better guide to sensible buying. Also, the market itself can be a deciding factor in determining if the product is suited for the area. Specific market studies, not just effective buying income, households, retail sales and population figures, shed more light on the market's potential." Walt thinks that with the constant changes in living patterns, population increases and tremendous industry growth, it is equally important for buyers to keep up to date, both through the station representatives and their own research. "This research data is essential to good buying."

Ed Gallagher, Albert Woodley Co., New York, thinks that "there is a need for more qualitative defining of audiences rather than the quantitative stress which is placed on them today. It is not sufficient to define listeners or viewers as a sum total. A more important factor is the type of person who is tuned to programs. Merely saying there is 2.2 persons per set does not answer the question of will or can this audience buy the product. Data is needed on economic status, shopping habits, extraordinary market factors, buying power and working habits." Ed says that there is little or none of this information available without utilizing hours of precious time researching it. Rep salesmen, he feels, should be prepared to present this data in one neat package whenever the buyer calls for it. "Of course, reps are not entirely at fault when they lack this information. Stations know far better the special features of their market, but apparently think it is not important enough to inform their rep. Other media go to all lengths in presenting salient market facts; there's no reason why broadcast can't do the same."
Merchandising

1. FEATURE FOODS MERCHANDISING
2. COMMUNITY CLUB AWARDS
3. IN-STORE FOOD DISPLAYS
4. IN-STORE DRUG DISPLAYS
5. IN-STORE FOOD DEMONSTRATIONS, SAMPLING, COUPONING
6. STORE WINDOW DISPLAYS
7. BARGAIN BAR PROMOTIONS
8. MAILINGS TO RETAILERS
9. PERSONAL CALLS ON JOBBERS, WHOLESALERS, RETAILERS
10. REPORTS TO FOOD ADVERTISERS
11. PROMOTIONAL SPOTS
12. NEWSPAPER ADS

in the rich market of Richmond, Petersburg & Central Va.

NBC-TV BASIC

Tom Tinsley
President
Irvin Abeloff
Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington
Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; McGavren-Quinn in Chicago, Detroit and West Coast

SPONSOR • 10 JANUARY 1959
THE Quality THAT COMES WITH Age

30 years Service

in the Columbus Area is the key-stone of WRBL policy in providing TOP Quality programs for all Audiences

WRBL
Pioneer and Leader in Columbus since 1928
Complete local news coverage since 1937
Proudly—a CBS affiliate since 1939

WRBL-FM
First Station in Georgia with Daily Stereophonic Music
FM operation continuously since 1946 . . .

Exclusive FM in Columbus since 1953 . . .
It’s the combination of Quality and Experience which makes WRBL Radio the New and Preferred tune-in habit of the Columbus Area

WRBL RADIO WITH FM
5KW 25KW
COLUMBUS, GEORGIA

Represented by GEO. F. HOLLINGBERY

Sponsor backstage

Throw that guy out!

I get as indignant as the next broadcast-industry boy over the sometimes sneaky, sometimes stupid assaults on radio and/or video by the print media. Not excepting the recent Fortune and Life slams, to which more capable critics than I have made adequate answer.

I do wonder, however, how many smart advertising agency men, how many experienced business men are truly fooled by the distorted, shamefully slanted propaganda pieces published by many of our print friends. It’s my guess that a vast number of advertising men and their clients, especially the smarter ones, consider most of these poison-pen pitches somewhat of an insult to their intelligence.

And it’s my further guess that the feeble folderol, however well-written, trying to prove that radio/tv are over-rated, over-priced media have a boomerang effect. I think it has helped lead (if only indirectly) enough advertisers to put more money into the broadcast media, to account, at least in part, for the fact that ad expenditures in both radio and television are up, while loot laid out for magazines (including Time, Life and Fortune) is down.

Let’s keep it a clean fight

I do believe that it’s vitally important for every segment of the trade, broadcasters themselves, the industry press, et al, to fight the good competitive fight against the print media. I believe all the positive selling we can muster should be mustered. When Pulse shows that out-of-home radio listening for the summer, for example, added 28.3% to the in-home audiences during 1958, as opposed to a 17.3% out-of-home addition in 1951, I feel we should, one and all, spread the word.

When the TvB comes up with figures to show that the average weekday, daytime show in 1956 pulled some 140,000 people more to the set than the average weekday, daytime stanza in 1957, I say, hurray, and lookahere, everybody. And when the average night time program draws 556,000 more people in ’58, than its equivalent segment in ’57, again huzzahs should be transmitted wide and far.

In short, with positive, constructive believable selling, and with becoming dignity, we should beat their brains out. But I do not approve of the practice of utilizing the skunk’s own weapons against him. Inevitably, I believe such a practice would boomerang.

An example of the kind of competitive selling I feel we could readily have done without was the recent Trendex survey, conducted for Blair-TV and the John Blair & Co., video and radio reps respectively of some of the finest broadcast properties in the country, am unstinting in my admiration for Blair’s talents as salesmen of the broadcast media, for their enthusiasm and aggressiveness. But when they pitch a survey which tends to pooh-pooh newspapers. I leave the room. I am a broadcast man, first, last and have been lo, thes
FIRST IN HOOPER...
FIRST IN PULSE...
FIRST IN THE HEARTS OF LOS ANGELES LISTENERS...
many years. But there is no broadcast operation in the world, which performs its function any better than a newspaper called the New York Times.

The Trendex study showed that 35.9% of the 1000 people in New York's five boroughs who constituted the random sample interviewed, were not inconvenienced by the 16-day newspaper strike. Of these same 1,000, only 77% had heard of the launching of the new U.S. satellite; about 47% had heard that Mao Tse Tung was abdicating; and about 59% had heard about the horrible department story fire in Bogota, Colombia. Certainly no radio or tv newscast failed to carry these items—and anyone who switched from one station or channel newscast to another through some hours of some days as I did (and I'm sure many others did) would have heard these same items on every station in newscast after newscast.

The people who obviously hadn't heard about these events didn't miss their newspapers; they didn't miss their radio or tv newscasts either. They probably wouldn't miss their own heads, if someone could remove the heads without making too much of a rattle.

59.1% of this thousand were "inconvenienced" by the unavailability of major newspapers. Of this 59.1%, 19.6% missed the advertisements of sales; 16% missed the news; 9.1% missed special features; 7.7% missed "it" all; 14.4% missed keeping up on current events; 2.1% missed the financial news; and 13.3% complained because they said they got more news in papers than on radio or tv.

Why take the defensive?

I did not sit in on the presentation of the findings of this survey to advertising agency men, clients, or who have you by Blair representatives. I cannot, therefore, baldly state that they were in any way attempting to show that the newspaper strike in New York proved that radio and tv are much more important as news media than newspapers; or that people can really get along fine without newspapers. Or even that it proved that tv and radio are better advertising media than newspapers.

Tv and radio, I believe have proved over and over again that they are more effective, less expensive advertising media than newspapers. They prove it every day. And I'm confident they'll continue to prove it for many, many another long eon.

But, if I were a buyer of advertising, and a broadcast salesman came into my office and tried to tell me that people didn't miss their newspapers, I think I would throw him out. I might even (as soon as the papers got back in print), cancel a couple of spots on his station, and buy an extra 100 lines on two columns in my favorite paper, just to indicate to him that I dislike having my intelligence insulted . . . by broadcasters, as well as Time, Inc.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.
Which “twin”
gets your WAVE?

WAVE Radio celebrated its 25th Anniversary on
December 30 — WAVE-TV its 10th on November 24.
Each of these remarkable sister stations wins the cake in its category because:

WAVE-TV, Channel 3, the first television station in Kentucky,
is also first in ratings — first in coverage —
first in number of listeners — first in values for advertisers.

WAVE RADIO, famed for a quarter century as the Louisville area's
prestige regional station, still gives you all the richest part of Kentucky —
without the cost of covering Chicken Bristle, Big Bone, Gravel Switch, etc.!
Since CBS Radio announced PCI U.S. advertisers have invested $4,136,000 in new and expanded schedules on the CBS Radio Network.
Program Consolidation Plan, effective January 5, is the first major forward step to assure network advertisers of larger national audiences. These greater values are created through uniform station clearances, news every hour on the hour and more effective sequencing of entertainment programs. Full details on request.


Greatest sales period of any radio network in years.
Family Radio
Is
Scholarship,
Showmanship,
Salesmanship.

Bartell scholarship provides the research by which the dominant family audience is attained in each Bartell market.

Bartell showmanship develops a glittering progression of music, family fun, community service.

Bartell salesmanship produces positive results for advertisers.

Bartell it... and sell it!

BARTELL FAMILY RADIO
COAST TO COAST

AMERICA’S FIRST RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by ADAM YOUNG INC.
There could be a good omen for advertising in general (and tv in particular) in the fact that the 1958 profits of many major corporations turned out much higher than anticipated at planning time.

As has been the custom, the bulk of advertisers had geared budgets not only to expected sales but to expected earnings.

The lesson they'll probably note from their timidity in 1958 is that earnings might have been appreciably higher had they shown more confidence in the outlook and done some heavier advance budgeting for advertising.

Those higher profit figures serve as a favorable sign, therefore, for media that require longer planning and commitments—a la tv. And all around, the climate is improving.

BBDO, Minneapolis, has put out a feeler for tv minutes around nighttime and Sunday afternoon sportscasts for an “undisclosed product with male appeal.”

The campaign would start in March.

Agencies can expect to get NBC TV's new ground rules for minimum station lineup buying by mid-month. March will be the likely starting time.

NBC's rules follow the same pattern of minimum dollar volume and percentage of the total network rate as those recently introduced by CBS TV.

(See 20 December SPONSOR-SCOPE, page 15, for salient provisions of CBS TV plan.)

The main activity in national spot tv this week was along the renewal line.

Among the bigger extenders were Alberto-Culver (Geoffrey Wade) for minutes in nighttime movies for 52 weeks; and Maxwell House Instant (Benton & Bowles) for ID's in about 45 markets.

(B&B has been lend-leasing these spots for seasonal runs, but it feels doubtful that it'll be able to continue now that the station list has been cut down from 90-odd.)

New York and Chicago continue to stay ahead of the national pattern in the percentage of homes using radio.

Note this illuminating comparison of homes tuned in during the fall of 1958 vs. the year before, which Nielsen this week pulled out of its station index at SPONSOR-SCOPE’s request:

<table>
<thead>
<tr>
<th></th>
<th>Change</th>
<th>Change</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mon.-FRI.</td>
<td>N.Y. '58 vs. '57</td>
<td>CHICAGO '58 vs. '57</td>
</tr>
<tr>
<td>6-9 a.m.</td>
<td>16.1 %18.4%</td>
<td>22.7 +12.4%</td>
<td>11.2 +4.7%</td>
</tr>
<tr>
<td>9-12 noon</td>
<td>17.1 +17.9%</td>
<td>18.4 -3.2%</td>
<td>14.0 +12.9%</td>
</tr>
<tr>
<td>12-3 p.m.</td>
<td>11.5 + 9.5%</td>
<td>15.1 -8.5%</td>
<td>12.5 +16.6%</td>
</tr>
<tr>
<td>3-6 p.m.</td>
<td>8.3 + 7.8%</td>
<td>14.0 +2.9%</td>
<td>9.9 +3.1%</td>
</tr>
<tr>
<td>6-9 p.m.</td>
<td>8.6 -12%</td>
<td>9.1 +24.7%</td>
<td>9.2 -1.1%</td>
</tr>
<tr>
<td>9-12 mid.</td>
<td>3.8 +8.6%</td>
<td>5.4 -14.3%</td>
<td>6.4 -13.5%</td>
</tr>
</tbody>
</table>
Coldene, out of JWT, Chicago, is changing its spot vehicle. It's pulling out of TV and putting all air media billings into spot radio.

NTA, which up to now has concerned itself exclusively with TV, has been taking a look at radio.

The objective: organizing a transcription network limited to the top 50 markets. Ray Nelson, assistant to NTA president Eli Landau, has talked to quite a number of radio stations in such markets about the idea. Their reactions are now being "cerebrated," as Nelson puts it, by NTA planners.

The new AFTRA TV code takes into account that making commercials can be dangerous.

Two provisions that point this up:
1) Actors and announcers that participate in the production of a commercial that looks physically hazardous are entitled to a "premium rate" of $50 extra.
2) Producers using locations outside the U.S. and Canada are required to take out a $50,000 death or disability policy for each AFTRA member involved.

Year-round regional spot radio advertisers are beginning to take advantage of an open market by imposing tough renewal conditions.

For example: A major spender headquartered on the West Coast is insisting that his spots be improved at the end of every 13-week cycle—even if it means ousting an established account, or accounts.

His objective, in effect: Getting a guarantee that his cost-per-thousand will go lower each quarter.

The first business week of the new year started off rather lively for the radio networks.

NBC shared with CBS in multi-$100,000 hauls from Bristol-Myers, Lever's Surf, and Sterling Drug.

CBS also got six daytime units a week from Ex-Lax and a couple Impacts a week from Hudson Vitamin.

ABC wrapped up about $10,000 a week for a minimum of 13 weeks from American Home products via participations in Breakfast Club and weekend news.

All three networks reported this week that, judging from inquiries and proposals at hand, billings for the initial 1959 quarter should put them ahead of last year.

You'll likely be interested in a comparison of what the female audience deems its favorite programs with the ranking Nielsen gives them on the basis of ratings.

NBC TV this week matched the eight shows that the gentler sex told TV Q Ratings it favored most against their latest Nielsen ratings, and these were the comparative standings:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>TV Q RATING</th>
<th>NIELSEN RANKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Real McCoys</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Wagon Train</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Father Knows Best</td>
<td>3</td>
<td>36</td>
</tr>
<tr>
<td>NBC News</td>
<td>4</td>
<td>115</td>
</tr>
<tr>
<td>Perry Mason</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>Gunsmoke</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>I Love Lucy</td>
<td>7</td>
<td>90</td>
</tr>
<tr>
<td>Perry Como</td>
<td>8</td>
<td>5</td>
</tr>
</tbody>
</table>
NBC TV's sales department is starting off the year with a target list of prospects rated above-average.

This roster numbers about 25, and is composed of companies that spend at least $2.5 million a year for advertising.

What the network is bent on doing in 1959 is broadening its base of sponsors. Like the other networks, NBC TV is loaded with soap and tobacco business; so its aim will be to recapture the sponsors who left network TV for some reason or another after a fling. In short, NBC is out to buy itself some sponsor insurance.

Another source of potential income that tv will be striking hard at in 1959 will be the soft goods field, especially men's wear and furnishings.

Among other things, the pitch will take the tack that tv is as effective and open for seasonal promotions as any other medium.

Marketers point out that if there's any facet of the soft goods field where the label can be made important to the buyer it's in men's wear and furnishings.

Kleinert, which specializes in baby wear, picked up a couple contiguous daytime quarter-hours on NBC TV this week.

The business was placed by Grey.

Tv programing critics thus far seem to be running ahead of the hearse:

The number of network show casualties among the newcomers for the 1958-59 season looks as though it will fall far short of the previous year.

An index to how things are faring this year:

The casualty rate for new shows for the entire 1957-58 season was 58%. At the end of the first lap of the 1958-59 season, only seven out of 30 newcomers have hit the dust. That's less than 25%.

(For a roundup and analysis of tv network programing at this point, see page 31.)

Despite the more pronounced leveling of the tv audience among the three networks, the cost-per-thousand for advertisers in the top rating rungs has gone up very little compared to a year ago.

In fact, there's relatively no difference in the average cost-per-1000-homes-per-commercial-minute between the top 10's in the Nielsen first December reports for 1957 and 1958.

The average for the first 10 a year ago was $2.08. This time it's $2.09.

Applying SPONSOR-SCOPE's estimate of net time and gross talent costs to Nielsen's calculations of average homes per program for the top 10 in the first December report, the cost per commercial impression comes out as follows:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>TIME PLUS TALENT</th>
<th>AVERAGE HOMES</th>
<th>CPMHPCMI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gunsmoke</td>
<td>$95,000</td>
<td>15,573,000</td>
<td>$2.06</td>
</tr>
<tr>
<td>Wagon Train</td>
<td>88,000*</td>
<td>15,008,000</td>
<td>1.95</td>
</tr>
<tr>
<td>Have Gun, Will Travel</td>
<td>93,000</td>
<td>14,921,000</td>
<td>2.10</td>
</tr>
<tr>
<td>Rifleman</td>
<td>76,000</td>
<td>13,659,000</td>
<td>1.90</td>
</tr>
<tr>
<td>Danny Thomas</td>
<td>97,500</td>
<td>13,833,000</td>
<td>2.30</td>
</tr>
<tr>
<td>I've Got a Secret</td>
<td>82,000</td>
<td>13,703,000</td>
<td>1.99</td>
</tr>
<tr>
<td>Wells Fargo</td>
<td>98,000</td>
<td>13,616,000</td>
<td>2.35</td>
</tr>
<tr>
<td>Maverick</td>
<td>136,000**</td>
<td>13,181,000</td>
<td>1.75</td>
</tr>
<tr>
<td>Real McCoys</td>
<td>74,000</td>
<td>12,702,000</td>
<td>1.94</td>
</tr>
<tr>
<td>The Texan</td>
<td>92,000</td>
<td>12,876,000</td>
<td>2.42</td>
</tr>
</tbody>
</table>

*Cost of half-hour unit. **Cost of full hour's program.
Ballantine (Esty) has elected to go after the highbrow category of beer drinkers on a year-round basis.

It's bought 40 spots a week on the Concert Network.

That switchover of the $4.5 million Cluett, Peabody account from Y& R to Lennen & Newell last week also claimed a major casualty on the client end.

J. Baxter Gardner, C-P advertising and sales promotion boss, resigned when top management insisted on making the change.

(See 13 December 1959 SPONSOR HEARS for likely factors behind the shift.)

Chalk up Syracuse as the No. 1 skirmish market in P&G's drive to wrest away Lestoil's leadership in the all-purpose liquid detergent sweepstakes.

P&G started pitting its own Mr. Clean against Lestoil in Syracuse last July, when Lestoil had 5% of the whole Syracuse detergent market in its grip.

At the end of October, Mr. Clean's share was higher than Lestoil's at that time. In other words, the P&G entry appeared to have stopped Lestoil in its tracks.

Maybelline put something of a pall on the New Year's cheer of Chicago reps by its $2-million switch from spot tv to the Perry Como show.

The reasons Maybelline's agency, Gordon Best, gave for the divorce from spot: (1) Lack of minutes in prime time, and (2) Como's endorsement.

Maybelline tried spectaculars—of the highbrow sort—some years back, but apparently wasn't satisfied with the results.

Look for a recharge of the new-business battalions at Compton now that Barton A. Cummings, president, has taken over from chairman R. D. Holbrook as the chief executive officer.

Cummings has been sparking the drive for new accounts all along, but his additional powers will give added impetus to his admitted drive for the $100-million brackets.

Incidentally, Holbrook is the last of the old top management corps.

Some 20 tv stations seem to be holding the bag for money due them on a Stephens Dandruff Remover campaign as the result of a dispute between Stephens and the product's former agency, J. J. Coppo, of Baldwin, N. Y.

Coppo's explanation: A portion of the tv funds was to come from Stephen's distributors; but when the hair tonic's maker changed agencies and instructed the distributors to make no more payments to Coppo, there was no money to pay to stations.

The account is now with Cunningham & Walsh.

Rep salesmen trying to make a pitch for a slice of that sizable L&M spot radio melon temporarily found themselves in a frustrating maze.

In the rush to get the business placed before New Years, DFS' media department split the long station list among many timebuyers.

The result was that nobody knew what timebuyer was doing the buying for a particular station; so the reps found themselves in a brief game of button, button, who's got the button.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 44; News and Idea Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 74; and Film-Scope, page 57.
"I turn that station on when I want to find out what's new—what's happening."

"When they advertise something on that station I feel I can believe them!"

"You can generally believe them and trust what you have heard."

Should you like further information on this revealing Dichter Probe, wire, write or phone. A printed booklet, "The People Talk Back to Radio" will be forwarded, post haste.

EDWARD PETRY & CO., Inc.
NATIONAL REPRESENTATIVES
FROM COAST-TO-COAST...

TREMENDOUS DEMAND

FOR ECONOMEE’S TWO GREAT NEW SERIES!

SNAPPED UP BY STATIONS LIKE THESE:

<table>
<thead>
<tr>
<th>KMSP-TV</th>
<th>KNOP</th>
<th>WFMJ-TV</th>
<th>KXJB-TV</th>
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<tr>
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<td>Valley City, N. D.</td>
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<td>WEAR-TV</td>
<td>KHSL-TV</td>
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<td>KABC-TV</td>
<td>WRCV-TV</td>
<td>CKLW-TV</td>
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<td>WGR-TV</td>
<td>KBMB-TV</td>
<td>WTOK-TV</td>
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<td>Bismarck, N. D.</td>
<td>Meridian, Miss.</td>
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<tr>
<td>KRTV</td>
<td>WGN-TV</td>
<td>WSIL-TV</td>
<td>KVKM</td>
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<tr>
<td>Great Falls, Mont.</td>
<td>Chicago</td>
<td>Harrisburg, III.</td>
<td>Monahans-Odessa-Midland, Texas</td>
</tr>
</tbody>
</table>

AND MORE!

The proven audience appeal for both of these power-packed prestige series offers a golden opportunity to strengthen programming, boost sales.

You’ll win community praise* as you out-pace your competition with these timely, vital shows. They are still available in some markets for full or alternate sponsorship or as spot carriers. Get details NOW!

*EXTRA! AN EXCITING, ALL-NEW CONTEST PROMOTION! ENDORSED BY SUPERINTENDENTS OF THE U. S. MILITARY AND U. S. NAVAL ACADEMIES AND THE DEPARTMENT OF DEFENSE. Use it to gain immediate attention, interest and response in your community! For exclusive use of sponsors of “MEN OF ANNAPOLIS” and “WEST POINT”.
### 1ST RUN RATINGS FOR "WEST POINT"

<table>
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<tr>
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<td>Syracuse</td>
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Source: ARB and Pulse

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### SENSATIONAL 1ST RUN RATINGS FOR "MEN OF ANNAPOLIS"

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<tr>
<td>New Orleans</td>
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<tr>
<td>Dayton</td>
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<td>Peoria</td>
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<td>Buffalo</td>
<td>26.0</td>
</tr>
<tr>
<td>Boise</td>
<td>28.6</td>
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</tbody>
</table>

Source: ARB and Pulse

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### TERRIFIC ALL THE IMPACT OF A 21-GUN SALUTE!

Produced in cooperation with the U.S. Naval Academy, the Department of the Navy and the Department of Defense.
The best things in life...

Rightfully called one of the most beautiful cities in America, Houston is a fascinating melding of the old and the very new. The homes have a distinct and personal charm...whether they be stately mansions alive with tradition or rambling contemporary homes reflecting the comfortable way of life.
Kindly Scrooge

Just a small note from Scrooge—inspired by your 27 December story, "Things I Got For Christmas I Couldn’t Have Done Without."

After a number of years on all sides of the advertising-mass communications field, I fervently look forward to the day when Christmas will be abandoned to a personal limbo reserved for the individual, his friends, and his family or even for complete non-observance. I agree with your Christmas article and in fact have just sat down and figured out that none of the material I received this Christmas from business associates—including ashtrays, desk holders and printed unsigned cards—is doing anybody any good except the guy who sold them.

My firm...has taken the easy way out of the Christmas rat race. We send cards that cost about a penny piece to all of our friends and associates in the field—and then donate the name of your friends, the money we formerly spent on useless fits, to a home for rheumatic children. We now feel as if we are doing something akin to the real reason for Christmas.

Our card, by the way reads as follows:

"Sure, it’s fun to get presents—and fun to give them too. Few things are as exciting—for grownups—as watching a youngster find a long-hoped for electric train or a frilly new doll under the Christmas tree.

And few things are sadder than Christmas in the hospital for children ill with rheumatic fever.

Christmas is for kids—and kids are for running and jumping and playing hard. Children who can’t run and jump now have a lot of catching up to do.

In this spirit, we have pre-

(Continued on next page)
Buy the whole TEXAS MONEY BELT
and sell it from the CENTER

WITH KVKM AM TV

MONAHANS, TEXAS

Representatives
Everett McKinney, Inc.
Clyde Melville, SW
Ross Rucker, Pres.
Hillman Taylor, TV Mgr.
Ken Welch, Radio Mgr.

49TH AND MADISON
(Cont'd from page 25)

sented a gift in your name to
the boys and girls at La Rabida
Sanitarium.

To you we give our warmest
good wishes for a happy hol-
day season and a peaceful, hap-
py, and prosperous New Year.”

Bernard H. Merems
The Public Relations Board

P.S. Bah, Humbug, to baskets
of fruit which rot before I re-
member to take them home.

Iowa survey

In your December 13, 1958 issue you
referred to a recent Iowa TV-Radio
survey by Dr. F. L. Whan.

Please let me know where I can get
a complete copy of this study and any
others which he has made in recent
years.

In closing, may I say that I find
SPONSOR very interesting and the most
helpful of any of the TV-Radio pub-
lications.

Lester Johnson
Applegate Advertising Agency
Muncie, Indiana

- SPONSOR suggests writing directly to Dr.
  Whan at the University of Iowa.

Tv results

I have just finished reading your tv
results section in the January 3 issue
of SPONSOR and found it very infor-
mative.

There is certainly a definite need
for such information which is also
quickly scanned and easily obtain-
able. Merely as a suggestion, I might
add that it might be helpful for those
of us who keep a file of back issues,
that the results sections be perforated
so as to make them more easily torn
out. This would also help keep the
magazines in one piece. Keep such
excellent sections coming during the
next year.

Jack Jacobsen
Calexico Area, Calif

Film section

... Enjoying the new section on Film
Commercials. It’s going to be ver-
tingesting to see how tape develop
new techniques in 'live' commercial.

Elizabeth Freema
Chicago

- SPONSOR is planning a special Film Com-
mmercials issue the 17 January issue.

Sponsor • 10 January 195
KOMO
RADIO and
TELEVISION
take pleasure in announcing
the appointment of
THE KATZ AGENCY
as their
NATIONAL
SALES
REPRESENTATIVE
EFFECTIVE
JANUARY 1, 1959

KOMO-AM 50,000 Watts 1,000 kc KOMO-TV Channel 4 Serving Seattle and Western Washington
A great television first!

MANTOVANI

The music...the manner...the millions who love the rich magnificence of all that is Mantovani, all yours. In 39 gala half-hour shows, Mr. Mantovani sweeps across the television screen with scintillating sight and sound. Every half-hour is a new and different theme, a new and different full scale production with settings and sequences...costuming and choreography adding dazzling detail to the delight of Mantovani's 46-piece orchestra. It's all yours, plus an exciting Corps de Ballet, and big name guests such as Vic Damone, The Hi-Lo's, Connie Francis, the Boscoe Holder West Indian Dancers...The London Festival Ballet, Belita, The Band of the H. M. Welsh Guards, All Saints Boys Choir. And John Conte is your host.

Most of all, there is this name...Mantovani. Now for the first time on TV, MANTOVANI from NTA!

1958: Year of tension and crisis. Far East, Mid-East, Latin America, U.S.A. Almost every part of the world was news. And in this memorable year ABC Radio News made news by consistently scooping its competition. The news beats above are but three examples.

One hundred and twenty-five ABC reporters and overseas correspondents bring the news to the American public almost as swiftly as it happens. Twenty-one foreign news bureaus—from Moscow to Tokyo, from London to Cairo—probe for news twenty-four hours a day, seven days a week.

ABC's domestic bureaus—staffed by such distinguished personalities as John Daly, Quincy Howe, Edward P. Morgan, John W. Vandercook, John Secondari and Bill Shadel—report and analyze world and national news.

Today's news is made—and changed—with great frequency. Major news breaks can't wait even for regularly scheduled news programs. With ABC's exclusive News Alert System, ABC stations can broadcast news flashes instantly. No matter where the news is made, their audiences keep up with the people, places and events of the hour—within seconds.

People depend on radio for news. And over 25,000,000 different people listen to ABC's award-winning news staff each month.* These people recognize ABC's leadership in news reporting. So do ABC affiliates and advertisers.

*According to the A. C. Nielsen Company
**TV SHOW CANCELLATIONS AND REPLACEMENTS**

<table>
<thead>
<tr>
<th>Cancellation</th>
<th>Type</th>
<th>Went Off</th>
<th>Replacement</th>
<th>Type</th>
<th>Network</th>
</tr>
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<tbody>
<tr>
<td>Jackie Gleason®</td>
<td>C</td>
<td>2 Jan.</td>
<td>Rawhide</td>
<td>W</td>
<td>CBS TV</td>
</tr>
<tr>
<td>Pursuit®</td>
<td>M</td>
<td>14 Jan.</td>
<td>Trackdown</td>
<td>W</td>
<td>CBS TV</td>
</tr>
<tr>
<td>$64,000 Question</td>
<td>Q</td>
<td>2 Nov.</td>
<td>Keep Talking</td>
<td>Q</td>
<td>CBS TV</td>
</tr>
<tr>
<td>Keep Talking®</td>
<td>Q</td>
<td>8 Feb.</td>
<td>Richard Diamond</td>
<td>M</td>
<td>CBS TV</td>
</tr>
<tr>
<td>Anybody Can Play®</td>
<td>Q</td>
<td>8 Dec.</td>
<td>Dr. I. Q.</td>
<td>Q</td>
<td>ABC TV</td>
</tr>
<tr>
<td>Twenty-One</td>
<td>Q</td>
<td>30 Oct.</td>
<td>Concentration</td>
<td>Q</td>
<td>NBC TV</td>
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<tr>
<td>Concentration®</td>
<td>Q</td>
<td>27 Nov.</td>
<td>It Could Be You</td>
<td>Q</td>
<td>NBC TV</td>
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<tr>
<td>Brains and Brawn®</td>
<td>Q</td>
<td>3 Jan.</td>
<td>D.A.'s Man</td>
<td>M</td>
<td>NBC TV</td>
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<tr>
<td>Ed Wynn Show®</td>
<td>SC</td>
<td>8 Jan.</td>
<td>Steve Canyon</td>
<td>A</td>
<td>NBC TV</td>
</tr>
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<td>Tic Tac Dough</td>
<td>Q</td>
<td>5 Jan.</td>
<td>Buckskin</td>
<td>W</td>
<td>NBC TV</td>
</tr>
</tbody>
</table>

*Sponsored casualties that made their debuts this season. Key: C, comedy; M, mystery; Q, quiz; RC, situation comedy; W, western; A, adventure.

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**TV STILL GOES THATAWAY**

- Mid-season round-up shows the Westerns riding high, wide and handsome. Quizzes are hardest hit.
- After 13 weeks, seven of this fall’s brand new starters have bitten dust, and others are in doubt.

The first lap of the 1958-59 network tv season has been completed and the Westerns lead the field. There were a few crack-ups among both veterans and first-time starters, but would be a rare meet when the hole field was still intact at this time. Here are the highlights of the first 3-week lap:

- Of about 30 brand new nighttime shows that started the season, seven have been casualties. This is a 25% mortality, not bad for any branch of show business, and certainly well under the 58% calamity list which ended last year’s season.
  - Of 127 shows (new and holdovers), the end of 13 weeks found 10 sponsored ones that hit the dust.
  - Westerns, which some believed would have run out their welcome this season, are still riding high, wide and handsome; in fact, are dominating the tv season. The last Nielsen average audience rating showed seven Westerns in the top 10. In fact, the first four of that list were Westerns, proving it’s tough to beat the horses.
  - Audience participation shows, especially of the quiz category, had the highest mortality rate; seven were cancelled. This was foreordained by the summer’s quiz show scandals. But don’t hang up the crepe yet; three of them were replaced by other quizzes and they’re still running. The audience participy show is usually a reasonably-priced vehicle, and apparently there are always some sponsors ready for that kind of bargain.
- One comedy show (Jackie Gleason) and one situation comedy (Ed Wynn) were retired from the field which most ad men agree is not sufficient reason to write off either category.
- Certainly, the axings are not over. In the next 13 weeks, more shows will fall. Some already show signs of trouble, especially those with high investment that are hatching proportionately low ratings. On the other hand, some new shows that began the season with few kind words from the pro handicappers, have caught on surprisingly well.

If all of this data suggests any sort of trend, it is that TV has matured to the point where it performs pretty much in the way it is expected to. People expect it to have show casual-ties, and it has them. But not at a higher rate than many other branches of show business. At the end of the first 26-week run of the 1956-57 season, 15 out of 34 new shows had failed; last year, 26 out of 45 flopped.

If the next 13-week stretch this season finds another seven shows cancelled—and the chances are very good that it may—then the 1958-59 season will have made it in just about par.

In still another way, TV has grown up to the point where it is more stable, more predictable. A look at the two charts on audience rating trends supplied by A. C. Nielsen Co. demonstrates that since 1955 a sort of show ratings plateau has been reached. The rating averages of the top bracket shows have become almost static; the same is true of the middle-rated programs and of the cellar show group.

The possibilities of a sponsor buying a runaway are becoming less than they were in the early days of TV. On the other hand, the sponsor’s chances of being stuck with a “turkey” also are diminished.

The rise of ABC TV as a third network has certainly been a contributing factor in this leveling out. The viewer has been given a still greater selection of programing to choose from, and as the audience has been divided, the average ratings have tended to draw closer together—both down from the top and up from the bottom. There will still be an occasional freak at either level, but it would appear they’ll be rare.

Since it is the viewing public that, through ratings, holds the power over

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**WESTERNs DOMINATE TOP 25 NIELSEN WITH 10**

<table>
<thead>
<tr>
<th>SHOW</th>
<th>NET</th>
<th>NIGHT</th>
<th>RATING</th>
<th>TYPE</th>
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<tr>
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<td>CBS</td>
<td>S</td>
<td>36.4</td>
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<tr>
<td>WAGON TRAIN</td>
<td>NBC</td>
<td>W</td>
<td>35.4</td>
<td>W</td>
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<td>HAVE GUN, WILL TRAVEL</td>
<td>CBS</td>
<td>S</td>
<td>35.0</td>
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<td>RIFLEMAN, THE</td>
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<td>33.1</td>
<td>W</td>
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<td>DANNY THOMAS SHOW</td>
<td>CBS</td>
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<td>I’VE GOT A SECRET</td>
<td>CBS</td>
<td>W</td>
<td>32.3</td>
<td>Q</td>
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<td>TALES OF WELLS FARGO</td>
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<td>30.7</td>
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<td>TEXAN, THE</td>
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<td>WYATT EARP</td>
<td>ABC</td>
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<td>Dr</td>
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<td>PRICE IS RIGHT</td>
<td>NBC</td>
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<td>WANTED, DEAD OR ALIVE</td>
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<td>F</td>
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<td>29.3</td>
<td>D</td>
<td>L</td>
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<td>S</td>
<td>28.7</td>
<td>V</td>
<td>L</td>
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<td>PETER GUNN</td>
<td>NBC</td>
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<td>PERRY MASON</td>
<td>CBS</td>
<td>S</td>
<td>28.5</td>
<td>M</td>
<td>F</td>
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<tr>
<td>WONDERFUL TOWN</td>
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<td></td>
<td>28.3</td>
<td>SPECIAL</td>
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<td>CBS</td>
<td>Su</td>
<td>28.2</td>
<td>Dr</td>
<td>F</td>
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<tr>
<td>CHEYENNE</td>
<td>ABC</td>
<td>Tu</td>
<td>28.2</td>
<td>W</td>
<td>F</td>
</tr>
<tr>
<td>JACK BENNY SHOW</td>
<td>CBS</td>
<td>Su</td>
<td>28.0</td>
<td>C</td>
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</tbody>
</table>

Key to type: W, western; Dr, drama; SC, situation comedy; Q, quiz; V, variety; M, mystery; C, comedy; D, documentary

Source: Nielsen Television Index Average Audience Ratings; first report for December

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Sponsor • 10 January 195
the network show, what conclusions about its taste in programming may be drawn from this season's record to date?

The taste for the "adult Western" appears to be insatiable. As with any trend, it will inevitably how to another, but a look at the top 25 Nielsen-rated tv programs on these pages is a fair indication that the Western will continue in the catbird seat for a long time to come. When seven out of the top 10 shows are Westerns, it is more of a landslide than a trend.

Ever since the Westerns started their climb to popularity, critics have forecast an early demise of the show type. They have bashed this on a notoriously "fickle" public that has built up and torn down tv idols between one season and another. But perhaps they have missed some of the fickleness' chances are the publics more concerned with the individual shows than with the show category. When the Western "trend" finally vanes, it will be on a show-by-show basis with the weak ones falling first. Meanwhile, the format of the "adult" Western is an ideal tv vehicle.

From a purely mechanical standpoint, it provides an excellent framework for any kind of drama since it as built-in hero, villain and conflict; a framework readily identifiable with the viewer since, even though he as never left the Bronx, he knows the West well from childhood through the neighborhood movie.

On the psychological side, it has been pointed out that the Western is the ideal satisfier of the aggressive urge in us. It even has the double-barreled power of appealing to both sexes—there is action for the male audience, emotional conflict (the new ingredient of the "adult" Western) for the women. At present, it looks like a much sturdier outlet for escape and aggressiveness than does the crime or mystery show. The crime shows made a bid this season, but one—Pursuit—has already failed. Two new ones are coming up as replacements for cancellations: NBC TV has just replaced quizzer Brains and Brown with D.A.'s Man; and CBS TV will substitute another quiz fatality, Keep Talking, with Richard Diamond, Private Detective on 15 February. But a look at the top 25 Nielsens shows only three mystery-crime shows aboard—new show Peter Gunn plus holdovers Perry Mason and Alfred Hitchcock—and none is near to unhorsering the Gunsmokes or Wagon Trains.

Whatever hot water the quiz and audience participation shows find themselves in was pre-heated by the scandals that set in before the season ever started. Oddly enough, two of them—$64,000 Question and Twenty-One—were replaced by other audience shows—Keep Talking and Concentration. The latter replacement failed in turn, was replaced in late November by still another of its ilk—It Could Be You. Keep Talking and Tie Tac Dough were two other casualties. Just the same, it is interesting to note in the top 25 chart that three quiz shows are making good—Vane That Tune, I've Got a Secret and Price is Right.

Another interesting revelation of the top 25 list is the fact that this season appears to be especially good in ratings to the sophomores and freshman, that is those shows that began only this season and last.

Six shows that began this fall are on the "honor roll"—The Rifleman, The Real McCoys, The Texan, Desila Playhouse, Wanted Dead or Alive and Peter Gunn. Nearly a dozen of the programs that had debuts the previous season are in the top 25, with positions as high as two and three—Wagon Train and Have Gun, Will Travel. This is fast building of show properties and some interpret it as a new trend in tv audience tastes and acceptance. Whether the rapid warming up will spell quicker declines remains to be seen.

So the 1958-59 season goes into its next lap. Some of the shaking out has been done, but it goes without saying that there'll be more to come.

(Please turn to page 46)
Bab-O’s Lachner re-plans market

- Colgate-trained president has completely reorganized B. T. Babbitt Co. marketing during the past year
- New, modern policies are based on the conviction that “every market is different,” he tells SPONSOR

On 1 January 1958 dynamic, personable Marshall S. Lachner, a 44-year-old marketing expert with an impressive background of soap industry selling, took over as president of venerable B. T. Babbitt, Inc.

Facing him was an awesome job of corporate re-organization. Babbitt, though a household word in the cleanser field for 123 years, was undergoing an increasing pressure from such giants as P&G, Lever, Colgate. Its marketing policies were outmoded, its personnel disheartened, its advertising plans unformulated.

Lachner, according to well-informed trade sources, has successfully reversed the plunging Babbitt trend within the past 12 months. And for an explanation of the modern methods he has used, SPONSOR arranged an exclusive interview with him at the company’s executive offices, at Madison and 58th St., New York, on the last day of 1958.

Lachner, a tall, handsome man who combines the assurance of a high level executive, with the affable personality of a born salesman and the physique of a trained athlete (he was a halfback at the University of Pennsylvania) talked easily and naturally about his first year accomplishments.

“Taking the steps in order,” he said, “we first of all made new financial arrangements with the banks. Then we hit the road. We visited every single market and called on every single account. From that intensive, 13-week trip we began building Babbitt’s new marketing policies.”

Lachner’s first advertising prescription for Bab-O, Glam, Cameo, Hep, and other Babbitt products was a strong dose of spot radio. Later in the year, emphasis shifted to tv, and other media. For the first nine months of 1958, Tvb’s records show that Babbitt spent $950,200 in tv spot, and according to Lachner, this strong tv emphasis will continue in 1959.

The keystone of Babbitt’s new marketing structure, however, is not so much its choice of media (Lachner believes that every medium has its uses for particular products) as it is the market-by-market approach, and Lachner’s deep-rooted conviction that “every market is different.”

When he says this you don’t get the impression that he is moulding a well-worn business cliché, but stating a fact borne in on him by more than 20 years of intensive sales experience with Colgate, Macy and Pabst. “You just can’t understand modern marketing,” he says, “by sitting at a desk on Madison Avenue, or by looking at charts in a big company board room. You’ve got to get out in the field and see for yourself.

“When you do begin to realize that distribution, competition, brand images, consumer habits, and your own profit opportunities are different in every single community. Oakland is not like Oak Park. It is not even like San Francisco. Biloxi is different from New Orleans, Portland from Los Angeles. There are entirely different retail patterns in Manhattan than in Jersey City just across the Hudson River.”

Following this market-by-market thinking, Lachner early in 1958 staked out 22 prime markets for B. T. Babbitt products. Later this list was expanded to 52 which, says Lachner account for more than 30% of all Babbitt sales. 1959 may see some expansion of the 52-market concentration but “we’re committed to policy of making our approach localized specialized, different from every market we’re in.”

Two examples of current Babbitt activity illustrate this personalize approach. Last July, the company began its “Buy Three—Ride Free

WHY HE USES RADIO/TV SPOT

“Any big company executive who will get out of the board room and into the field will see that markets are different.”

“Oakland is not like Oak Park, Biloxi like New Orleans, Jersey City like Manhattan in distribution, competition, consumer habits, brand images, or profit opportunities.”

“We believe in making our selling as localized as possible in particular markets, cities, neighborhoods, and outlets.”

“We like radio and tv spot, and I believe that any station operator, should concentrate on knowing his own market thoroughly, and telling us things we don’t know about it.”
promotion in the New York market, with purchasers of Babbitt products offered subway tokens in exchange for coupons. Redemption of coupons at subway change booths has risen to the current rate of over 9,000 a day. Even more important, says Lachner, the campaign won for Babbitt more than $2.5 million in traceable free publicity, and was a prime factor in getting Bab-O, Glim and other products new and valuable display space on grocers' shelves.

Similar “Ride Free” promotions are being run with localized adaptations in Boston, Detroit, Philadelphia, Cleveland and Cincinnati and Babbitt has been invited to stage them in more than 25 other communities.

A less spectacular, but equally important part of Lachner's market-by-market strategy, is his new plan for Babbitt's co-op advertising. To stimulate imagination, and initiative, at the local level, the company is offering its accounts an optional plan which will allow them to spend co-op money in their own markets “in any way they see fit.” No formulas or strings are attached, though retailers may keep the old plan if they wish.

For 1958, Babbitt gross sales will run around $20 million. In 1959, says Lachner, they should increase substantially, a rise due in part to the acquisition of Charles Antell, Inc., in December, 1958. Antell's line features Formula 9 hair products, and such candy items as Vita Yums and Vita Pops. Lachner has set a five-year sales goal of $60 to $70 million.

Before coming to Babbitt, Lachner was for 18 months president of Pabst Brewing, and previous to that with Colgate for 16 years, where he was p. in charge of the soap division.

His first job after college, he recalls with a grin, was with Macy's in New York. “In those depression years, I was so broke I never spent more than a dime for lunch. And I could hardly afford the subway!”

Bab-O's “Buy Three-Ride Free” promotion is one of the fruits of those Macy memories, and a good measure of Lachner's humaneness.
To crack N. Y. market, Bardahl's Bill Barclay bears down on tv-merchandising strategy he developed in So. Calif. and Southwest

Bardahl battles the real 'Big Boys'

In winning $2,225,000 volume, 85% distribution in its toughest market, Bardahl had to fight the oil giants

Here's how the oil additive merchandised its tv schedule to its competitors in their own gas stations

The problem in forcing distribution is generally solved once you have a foothold alongside the "biggest kid on the block." But when the very giants you're slugging it out with are not only your competitors but the marketing vehicle for reaching your customers, you're faced with some unique problems.

Bardahl, like the other oil additives must wrestle with such brain-twisters. While competing with the gasoline and oil industry, its main outlets are gas stations themselves, many of which are owned or franchised by the oil giants.

Bardahl was one of the first additives on the scene. It made a start in the northwestern U.S. before the war, but had to await the loosening up of materials to start doing a job. Even with 14 factories throughout the world, distribution in 62 foreign markets and most of the U.S., the Seattle-based company waited almost 10 years before tackling the New York market.

It looked like certain defeat. Few cases were moved in those first three years until the spring of 1957 when the job was turned over to a man who had opened up the Los Angeles market for Bardahl in 1953. He had road-tested a tv and marketing strategy through Arizona, Utah, Idaho, Nevada and Southern California with tremendous success.

Bill Barclay took the New York City franchise in April of 1957 and hired an advertising agency: Riedl and Freede, Inc., with offices in New York City and Clifton, N. J. Together they applied what Bill had learned about fighting the oil companies to the stand-still point of accepting the product alongside their own additives and oil products:

- An ad medium and strategy that could be merchandised both to gas station and consumer.
- A plan for beating your customer-competitor to the advertising draw.
- A scheme for impressing him with your advertising.
• A tight rein on "footballing" of the product to discount sellers.
• A sales setup strong enough to bring it all off.

Every one of these points formed a vital link in the operation for moving Bardahl into New York. The medium was pre-selected, Barclay knew what tv could do and had done for Bardahl. His early live tv demonstrations were part and parcel of the product's expansion from 1948. The "contraption" Barclay used in that early ground-breaking (see photo opposite) is still a salesman's tool and the one actor Pat O'Brien currently operates in filmed spots used by Bardahl in all its markets. (It demonstrates Bardahl's friction-free action under high pressure.)

Barclay put Riedl and Freede to work with a total ad budget of $18,000 for the initial 13-week test starting in June '57. "The job was to make the biggest impression possible all over the map," says a.e. Bob Freede. "It was important to make the job we were doing look big to both retailers and customers alike."

"Of course we wanted a male audience primarily," he points out. "This dictated nighttime buys within obvious budget limitations. We'd like to have bought some spots in late movies to catch service station men getting home at night. But the high female audience would be waste circulation at the consumer level. So we concentrated primarily on action-adventure packages, boxing, wrestling and whatever local sports we could afford."

Into these packages went minute and 20-second animated film spots of a Dragnet variety which had already been successfully used in other markets. They featured a Dick Tracy-type character battling such underworld characters as "Blacky Carbon," "Gummy Rings," "Sticky Valves."

Part of the strategy was to rotate these spots from package to package. These rapid moves were designed to create an impression of saturation that salesmen could take advantage of in talking to potential customers.

Barclay hired an original force of 18 salesmen to cover the 12,600 stations within a 50-mile radius of New York City. The job ahead of them made a direct-type sales operation, rather than a less costly distributor setup, imperative.

"Sure, it's more costly, what with renting the station wagons, hiring the sales force, providing everything yourself," Barclay explains, "but it's the only way to make sure every can of Bardahl will be merchandised properly."

"Remember," Barclay emphasizes, "your potential customers are also your competitors. You can't even merchandise to the consumer except through the gas stations."

Here's what had to be done at the retailer level:

(1) Merchandising the advertising. Every man must have a thorough knowledge of the tv campaign. With major changes every four or five weeks, and minor ones weekly, this was no snap. The agency prepared printed brochures for service stations with the tv schedule. Salesmen were provided weekly with mimeographed changes, which they could also leave at the service stations. Primary device, though, was to "talk it up," point to things coming up to give the rotation of spots the effect of increased advertising.

(2) Achieving point-of-sale. "Merchandising to the consumer could only be done on the pump islands of the gas stations themselves," says Barclay, "and only consumer demand followed up by strong sales effort.

(Please turn to page 72)
No one told Spitzer Motors about the recession. At least the strain didn’t show in their sales figures.

In 1958, while the industry was taking a 20% dive in new car sales, Spitzer’s 13-dealer organization was racking up a 10-12% increase and copping No. 1 spot in Ohio.

The big reasons: stepped-up excitement and spot schedules by this radio-minded distributor.

“Here’s our 1958 sales problem as we saw it,” says sales director Harold Stan. “It was going to be tougher to get people to showrooms. That meant increased excitement to bring them in. Individual dealers had to be strongly identified. Makes of cars had to be singled out. A consistent, rather than sporadic sales pattern, had to be set from the first.”

Irv Brown, a.e. at Axelband and Brown & Associates, Spitzer’s ad agency in Cleveland, saw it the same way. Four d.j.’s were added to the two already at work for Spitzer on KYW in Cleveland. Saturday showroom remotes were increased to 10 hours. Nighttime radio was added.

But behind this increase in advertising activity was a pattern for selling that had been worked out step by step from May of 1957 when Spitzer began its use of radio.

To help distinguish individual dealers, KYW sales manager Ed Wallis suggested identification with remote broadcasts from the agencies. So, in addition to a consistent multiple spot saturation, Spitzer aired its first four-hour broadcast from a showroom in June of ’57.

Increased traffic led to more Saturday remotes. Other “individuality” factors were stressed. One of these was a sales “competition” between d.j.’s Joe Finan and Wes Hopkins. Finan, plugging Spitzer Ford, and Hopkins, pushing Spitzer Dodge, began a sales battle. The battle grew in proportions, was cross-plugged in
newspaper ads, and generally whooped up as the cut-off date approached. Hopkins, whose car attained its quota first, was sent packing to Florida. This competition got another go in 1958 on KYW.

This time it was split between six d.j.'s giving Spitzer two things: (1) Greater identification of Spitzer agencies. (2) Nighttime as well as daytime schedules.

It also thickened the "competitive" air among the d.j.'s. Each visited the other's location, plugging his site and make of car. In these round-robin battle royals, "hard sell" was not the keynote. In fact, according to sales director Stan and the agency, the right "Evers-to-Tinker-to-Chance" relationship between advertising-salesman-sales had been achieved.

They note that the radio advertising made people more receptive to phone, mail and personal contact by salesmen, and radio leads far outnumbered those from other sources and media.

During the promotions, salesmen make a point of introducing prospects to the d.j.'s. It's almost part of the sales presentation and, for the listener, is another way of linking d.j. and salesman as a single image.

Ten percent of the Spitzer budget goes into newspapers, the remaining 30% to tv, circulars, handbills.

At present, the KYW schedule calls for 50-70 spots per week, primarily minutes, though one week during the past year and a half saw 179 minute announcements, in addition to the Saturday remotes. Currently three separate Saturday remotes, totaling 10 hours, originate from Spitzer agencies—10-12 noon, 12-4 p.m., 4-8 p.m. Sales director Harold Stan and the agency are giving serious thought to increasing the remote schedule.

Advertising increases were, after all, Spitzer's method for combating last year's downward trend. Its 10-12% sales increase against the industry's 20% drop is proof enough to the 50-year-old company that it's on the right track. Consistent sales and strong dealer and make identification did it, according to Spitzer admen. Already using radio as the primary medium for dealerships in Little Rock and Miami, where sales are also up, the firm plans application of these techniques in its further expansion outside of Ohio.

XMAS SLOWS UP TV TEST

Parti-Day Toppings, heading into their third test month of day tv spots in the Green Bay, Wis., area ran smack into a typical year-end grocery marketing situation in the 15 to 31 December period.

According to Marvin Bower, merchandising manager for Parti-Day broker Otto L. Kuehn Co. of Milwaukee, only 350 cases were shipped to wholesalers in the 80-mile area around Green Bay in the last half of December.

Bower attributes Parti-Day's relatively poor showing to two factors: year-end inventory taking by chain and other grocery outlets, and the featuring of highly seasonal items during the Xmas-New Year period. Such activities greatly curtailed in-store demonstrations and displays of Parti-Day, and reflected in a drop in shipments.

On the other hand, Parti-Day detail men report one unusual, and in a sense unexpected development in the Green Bay area. For the first time they are moving Parti-Day into restaurant and drug store outlets. Hitherto, distribution had been almost exclusively in chain, supermarkets and other types of grocery stores, and almost all sales direct to consumers.

Retail sales through drug stores is complicated by the fact that drug store profit margins are higher than those in food chains and supermarkets. A can of Parti-Day in grocery outlets retails for 49¢; drug outlets want to price it at 50c to 60¢. A similar situation faces any product seeking dual distribution.

Whether or not per-serving sales of Parti-Day will ever become a factor in the total topping picture remains to be seen. Meanwhile, Otto L. Kuehn is gathering information on similar distribution of Parti-Day in other test markets.


SALES BOX SCORE

| 16-31 Oct | 580 cases |
| 1-15 Nov | 1,450 cases |
| 15-30 Nov | 370 cases |
| 1-15 Dec | 1,090 cases |

Shipments to wholesalers in Green Bay, Wis., area since start of tv test.

SPONSOR • 10 JANUARY 1959
How stations rate “rep” services

New SPONSOR survey shows stations differ widely in evaluating 42 service activities by representatives

218 stations place sales, rate, research services first, specify both “musts” and “unimportants”

What do radio and TV stations think of the mushrooming number of services now being performed by national representatives? Are they really important? Are they truly valuable?

To get the answers to such questions, SPONSOR recently conducted one of the most comprehensive surveys ever made on station-representative relationships.

Over 900 questionnaires were sent to radio and TV stations throughout the country. Two-hundred eighteen busy station men took the trouble to sit down and write out thorough and thoughtful replies—an unusually high return, considering the complexity of the questionnaire and the pressures of the season.

The services listed in the Sponsor questionnaire were compiled on the basis of information from a number of national representative firms in various categories. Obviously the complete list cannot be taken as a lineup of services which any station may be expected to receive. No one representative offers all these services—nor should he be expected to. Some services listed may have been performed only once, by one representative, for one station. Others may never have been performed at all.

In station ranks there are many differences of opinion on how much the representative should be involved in station operation. A very vocal group—and this includes some top stations, feels that representatives may have gone beyond the call of duty, and are encroaching on what should be purely station functions.

Evidence of high station interest in the subject is shown by the fact that nearly all stations answered all the questions. The least number of answers for any one question was 187, showing the interest extended throughout. And many who replied added important and candid side remarks at the bottom of the questionnaire.

From their answers, it is clear that the stations overwhelmingly believe that the primary function of the representative is sales. But opinion varies widely on what additional types of activities a representative should engage in.

The 10 services most valued by the largest number of stations are shown in the adjoining box.

At the other end of the scale is a list of the 10 services which these stations considered the least important. (Numbers in parenthesis indicate number of stations voting):

1. Negotiate for the purchase of surveys by the station (125)
2. Handle billing and collections from the agencies (98)
3. Advise on network contract negotiations and network station strategy (87)
4. Recommend personnel specialists for the station staff (78)
5. Aid in preparation of station presentation for contests, awards (77)
6. Help in details of executing program for clients (59)
7. Plan merchandising program for clients (59)
8. Counsel in advertising themes and layout (55)
9. Advise station on trade books to be used (47)
10. Send out station mailings to national and regional prospects (46)

In weighing the relative values placed on the representative services, it should not be forgotten that this can vary widely with the situation and problems of the individual station. Size of market is one of the obvious factors which has influenced some answers.

Although asked to indicate market size, not all respondents included this information. Here is a tabulation of the 183 stations who furnished data:

Under 25,000 . . . 2
25,000-50,000 . . . 7
50,000-100,000 . . . 16
100,000-200,000 . . . 42
200,000-400,000 . . . 54
400,000-600,000 . . . 28
600,000-1,000,000 . . . 24
1,000,000-3,000,000 . . . 25
Over 3,000,000 . . . 13

10 MOST WANTED* SERVICES

1. Maintain close contact on availabilities, programs
2. Update sales aids as soon as new material available
3. Compile and package station info for the salesman
4. Prepare specific presentations for specific accounts
5. Compile fact sheets, station info, for station profile
6. Prepare general presentation on behalf of market
7. Advise station on mood of buyers and market
8. Analyze rate structures periodically
9. Recommend type and time of audience surveys
10. Maintain agency-advertiser lists for station mailings

*But some very important stations want no services.
## Box Score of 218 Broadcast Station Votes

### Advertising & Promotion

<table>
<thead>
<tr>
<th></th>
<th>&quot;Must&quot;</th>
<th>Very Important</th>
<th>Important</th>
<th>Good</th>
<th>Unimportant</th>
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</thead>
<tbody>
<tr>
<td>1. Advise on trade paper and local consumer advertising</td>
<td>38</td>
<td>62</td>
<td>64</td>
<td>44</td>
<td></td>
</tr>
<tr>
<td>2. Advise station on trade books to be used</td>
<td>37</td>
<td>57</td>
<td>67</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>3. Help plan audience and trade promotion strategy</td>
<td>50</td>
<td>52</td>
<td>74</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>4. Counsel on advertising themes, layout</td>
<td>33</td>
<td>45</td>
<td>69</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>5. Help plan press functions, agency group presentations, etc.</td>
<td>68</td>
<td>44</td>
<td>61</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>6. Aid in preparation of presentations for contests, awards</td>
<td>23</td>
<td>36</td>
<td>61</td>
<td>77</td>
<td></td>
</tr>
<tr>
<td>7. Plan new station debuts</td>
<td>12</td>
<td>44</td>
<td>52</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>8. Spearhead total-market promos when needed to bolster sales</td>
<td>63</td>
<td>51</td>
<td>55</td>
<td>27</td>
<td></td>
</tr>
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### Management

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<tbody>
<tr>
<td>1. Advise on network contract negotiations and strategy</td>
<td>31</td>
<td>36</td>
<td>43</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td>2. Recommend personnel specialists for station staff</td>
<td>23</td>
<td>26</td>
<td>75</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td>3. Suggest operational revisions apropos more sales</td>
<td>87</td>
<td>58</td>
<td>49</td>
<td>16</td>
<td></td>
</tr>
</tbody>
</table>

### Programming

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<th></th>
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</thead>
<tbody>
<tr>
<td>1. Give program recommendations to hypo audience and ratings</td>
<td>87</td>
<td>46</td>
<td>52</td>
<td>26</td>
</tr>
<tr>
<td>2. Counsel on program balance and personalities</td>
<td>68</td>
<td>41</td>
<td>59</td>
<td>34</td>
</tr>
<tr>
<td>3. Check competitive program schedules regularly</td>
<td>94</td>
<td>38</td>
<td>38</td>
<td>35</td>
</tr>
</tbody>
</table>

### Publicity-Merchandising

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<tr>
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</thead>
<tbody>
<tr>
<td>1. Advise on consumer and trade publicity program</td>
<td>28</td>
<td>59</td>
<td>72</td>
<td>43</td>
</tr>
<tr>
<td>2. Help in placement of national stories</td>
<td>45</td>
<td>52</td>
<td>61</td>
<td>42</td>
</tr>
<tr>
<td>3. Plan merchandising program for clients</td>
<td>30</td>
<td>43</td>
<td>72</td>
<td>59</td>
</tr>
<tr>
<td>4. Help in executing merchandising program details (premiums, etc.)</td>
<td>20</td>
<td>38</td>
<td>65</td>
<td>71</td>
</tr>
</tbody>
</table>

### Rates

<p>| | | | | |</p>
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<th></th>
<th></th>
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<th></th>
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</thead>
<tbody>
<tr>
<td>1. Analyze rate structure periodically</td>
<td>135</td>
<td>44</td>
<td>26</td>
<td>6</td>
</tr>
<tr>
<td>2. Advise on establishment of special packages for clients</td>
<td>125</td>
<td>41</td>
<td>29</td>
<td>14</td>
</tr>
<tr>
<td>3. Determine audience and impression costs</td>
<td>121</td>
<td>38</td>
<td>32</td>
<td>18</td>
</tr>
</tbody>
</table>

Figures show number of stations evaluating each category.

Thus, 90 stations or almost half of those replying represented large market areas of more than 400,000 people. Persons answering the questionnaire are affiliated with 129 tv stations and/or 139 radio stations. Some of the respondents, of course, are executives of both.

Market size as a factor influencing answers was pointed out in several comments from the stations. Wm. R. Holman, sales promotion manager, WBBM Chicago, wrote, "For instance, a market presentation is not as important to me here as it would be in a smaller market. Also the size of the staff makes it easier for us to do many things that could be done by our reps if it were necessary." In the same vein, John A. Schneider, WCAU-TV, Philadelphia, says, "A big station in a big market needs fewer aids."

However, as the services listed show, a multiplicity of aids often is expected. Support is taken for granted in many cases in sales development, national promotion, research . . . even in audience promotion and network and trade press relations.

This tendency to over-all reliance on the services of representatives was considered disturbing by some responding stations.

Bob McAndrews, v.p. at KBIG, Avalon, Calif., comments as follows: Most of my check marks are in the far right columns because I feel that most of the activities you list are the responsibility of the station. We like to think our rep is too busy with face-to-face selling and the preliminary research-promotion analysis which each contact demands, to have time or personnel for all the other facets."

Many representatives tend to go along with this. Their criterion is
BOX SCORE OF 218 BROADCAST STATION VOTES (cont'd)

<table>
<thead>
<tr>
<th>RESEARCH</th>
<th>&quot;Must&quot;</th>
<th>Very Important</th>
<th>Important</th>
<th>Good</th>
<th>Unimportant</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Recommend type and timing of audience surveys</td>
<td>132</td>
<td>46</td>
<td>32</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>2. Compile analyses of survey results for sales contact, mailings</td>
<td>123</td>
<td>48</td>
<td>28</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>3. Guide design and preparation of coverage maps</td>
<td>74</td>
<td>37</td>
<td>48</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>4. Conduct continuous competitive media info as sales ammunition</td>
<td>104</td>
<td>54</td>
<td>38</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>5. Maintain updated compet. station info every operation phase</td>
<td>111</td>
<td>40</td>
<td>41</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>6. Keep updated set count (when applicable)</td>
<td>85</td>
<td>41</td>
<td>34</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>7. Negotiate for the purchase of surveys by the station</td>
<td>15</td>
<td>17</td>
<td>30</td>
<td>125</td>
<td></td>
</tr>
</tbody>
</table>

| SALES DEVELOPMENT - SALES PROMOTION | |
|------------------------------------|--------|-----------|-----------|------|-------------|
| 1. Prepare general presentation on behalf of market | 150 | 39 | 14 | 5 |
| 2. Prepare specific presentations for specific accounts | 170 | 27 | 12 | 1 |
| 3. Compile fact sheets, station info for station profile | 151 | 32 | 18 | 12 |
| 4. Maintain agency-advertiser lists for station mailings | 129 | 35 | 34 | 9 |
| 5. Send station mailings to national and regional prospects | 59 | 33 | 58 | 46 |
| 6. Send regular representative firm mailings to prospects | 74 | 43 | 57 | 29 |
| 7. Prepare and issue material on the value of spot | 115 | 45 | 35 | 14 |
| 8. Conduct trade press campaign to sell medium to prospects | 76 | 49 | 65 | 18 |
| 9. Attend meetings of important prospects | 96 | 48 | 39 | 14 |

| SALES SERVICE | |
|---------------|--------|-----------|-----------|------|-------------|
| 1. Maintain station contact: availabilities, new program info etc. | 193 | 11 | 10 | .... |
| 2. Compile and package station info for the salesmen | 177 | 16 | 11 | 3 |
| 3. Update sales aids as soon as new material is available | 186 | 18 | 7 | 1 |
| 4. Handle billing and collections from agencies | 50 | 20 | 26 | 98 |
| 5. Advise station on mood of buyers and market | 145 | 37 | 26 | 7 |

Figures show number of stations evaluating each category.

that the services most closely allied to sales are the most necessary to perform. The representative operates at a national and regional level, and he feels the corollary functions of his selling should similarly be at national and regional levels. Though they oblige when called upon for such services as advice on ad layouts, the general opinion is that matters of this class should be handled by the station's own promotion and publicity people or the local ad agency. Though there were exceptions, the thinking of the majority of stations seems in agreement.

"Representatives should participate fully in the sale of the station, but never in day-by-day management," says Robert J. McIntosh, station manager of WWJ, Detroit, Michigan.

And J. R. Covington, v.p. WBT, WBTV, Charlotte, N. C., is even more succinct: "Advice and counsel in every appropriate field is important, but subordinate to selling."

Closer contact between agency and representative as the necessary basis for any services was frequently mentioned. "Constant contact with all salesmen of reps is paramount," according to Leslie L. Kenyon, v.p. KWTO Springfield, Mo. And Don White, National Sales Manager, WBNS Columbus, Ohio, adds "I believe the rep and station are partners and should aid each other to benefit each group with the other's experience."

Recognition of the need for a two-way flow of information was shown in many of the comments received.

"Stations must provide reps 'on the scene information' and do their share of work to wrap up new accounts. Total media responsibility is not the rep's alone. A rep is a key man on station sales staff and he needs information," says Sterling E. Zimmermann, general manager KUNO, Corpus Christi, Texas.

Herman Livingston, station manager, KILO, Grand Forks, N. D. is more specific. "One point I have always felt strongly about, which I don't believe was mentioned in this survey, and that is the rep keep the station posted about campaigns. The stations should be constantly digging this info out, but a timely tip from the rep who has a lead on a national spot campaign can help both the sta-

(Please turn to page 70)
'Hybrid' commercials test the best

- Schwerin research shows combination of live action and animation generally better than either used alone
- Yet 89% of all tv commercials were live action in 1958, a rise of 6% over 1955 despite lowered impact

Although tens of millions of dollars were spent on making commercials in 1958, surprisingly little was spent to either test commercials that were aired—or to pre-test commercials before they were produced.

Last year saw the greatest growth of live action to date, with action and demonstration dominating close to nine out of 10 commercials; only 11% of 1958's commercials were estimated to have used animation.

There is some tendency to think about live action and animation in either/or terms. Yet according to a Schwerin study based on some 350 tv commercials aired in 1958 the most effective were the "hybrid" commercials combining both live action and animation.

Here's what Schwerin discovered:
- The average "hybrid" commercial in 1958 was almost twice as effective as the average live-action commercial.
- The "hybrid" commercial also scored in effectiveness several times higher than the animated commercial.

These conclusions are based on Schwerin's competitive preference measurements (see chart) which measure audience desire for a product before exposure to the commercial and then again after exposure. Under test conditions described below, Schwerin scores commercials on their ability to increase an audience's wants for a particular product.

Last year, "hybrid" commercials averaged a score of 15.6, while live action commercials averaged 8.2 and straight animation earned only 1.1 (Note: the small size of the animation sample may render this figure insignificant.)

What's interesting is this: while Schwerin regards the "hybrid" commercial as the most efficient type, it is not the type that agencies and clients prefer. Last year's favorite type was live action, accounting for 89% of all network commercials. The "hybrid" commercial was only one-tenth as popular—accounting for only 8% of all commercials.

Paradoxically, there's also a trend away from the "hybrid" commercial. In other words, the commercial type that has the best chances of efficiency is being overlooked more and more.

In 1955, for example, the "hybrid" commercial's share of the industry was 60% higher than in 1958. Four years ago, one out of eight commercials was of the "hybrid" type; but last year, only one in 12 commercials combined live action with animation.

An explanation for this apparent contradiction may be that in 1955 live action commercials were the most efficient type, and the habit of making commercials in pure live action has been perpetuated.

According to Schwerin studies of commercial effectiveness in 1955, live action commercials led with a competitive preference measurement of 11.3, followed by animated commercials with 7.4, while the "hybrid" commercial lagged with 6.1.

If these studies are valid, then commercials now are being produced according to a point of view that was good four years ago, but no longer applies today.

And what's equally important is that from 1955 to 1958, several new production techniques were introduced which made the combination of live action and animation far simpler for simultaneous use in the same scene: rotoscope, infra-red process and aerial image systems.

But a word of caution about one type of commercial versus another is in order. “Let me make it clear that Schwerin does not advocate the hybrid live-plus-animation approach as a panacea or preferred technique,” warns John V. Roberts, senior writer/analyst for Schwerin Research.

(Please turn to page 48)
Pacemaker of progress is the Titanium Metals Corporation of America. Its Toronto, Ohio, plant—in the WTRF-TV area—is the world's first plant designed and instrumented specifically for rolling and forging Titanium mill shapes. The highly skilled employees of TMCA at Toronto are more reasons why the WTRF-TV market is a super market for alert advertisers....a market of 425,196 TV homes, where 2 million people have a spendable income of $2 1/2 billion annually.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at CEdar 2-7777.

National Rep., George P. Hollenberg Company

WHEELEING
37* TV MARKET

*Television Magazine 8/1/58

One Station Sells Big
Booming Ohio Valley

NO. 9 IN A SERIES:
TITANIUM

WTRF-TV

Wheeling 7, West Va.

316,000 watts NBC network color

SPONSOR

in work now or recently completed

SPOT BUYS

TV BUYS

Stephan Distributing Co., Fort Lauderdale, Fla., is planning a campaign in 16 major markets for its hair tonic. Buying is not yet completed, but spots will be on film, and minutes will be used primarily. Frequency will depend upon the market. The buyer is Steve Semons, the agency, Cunningham & Walsh, New York.

Peter Paul, Inc., Naugatuck, Conn., is kicking off a campaign in top markets for its Peter Paul Mounds. The schedules start this month, run for 12 weeks. Minutes and chainbreaks during nighttime slots are being purchased. Frequency depends upon the market. The buyers are Herb Werman and Jim Kearns; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

Procter & Gamble Co., Cincinnati, 0., is extending its campaign into 10 additional markets for its Duncan Hines cake mixes. The new schedules began 5 January, will run for 52 weeks. 20's will be used in nighttime segments only. Frequency will vary according to the market. The buyer is Joe Barbeck; the agency is Compton Advertising, Inc., New York.

RADIO BUYS

C. La Rosa & Sons, Brooklyn, N. Y., has scheduled a campaign to promote their macaroni products. New campaign will kick off 15 January. Frequency will depend upon the market, will vary from market to market. Minutes, 10's and participations are being slotted for daytime and nighttime periods. The buyer is Vince Daraio; the agency is Hicks & Greist, New York.

Sterling Silversmith Guild of America, New York, is scheduling a campaign to promote the use of sterling in the top 40 markets. The campaign kicks off 19 January, will run alternate weeks for 30 weeks. Minute e.t.s are being used. Frequency will vary from market to market. The buyer is Bernie Rasmussen; the agency is Fuller & Smith & Ross, New York.

Duffy-Mott Co., Inc., New York, is entering major markets to push its Clapps Baby Food. The 10-week campaign starts this month. Minutes during daytime periods are being used; frequency depends upon the market. The buyer is Steve Suren; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

Liggett & Myers Tobacco Co., New York, is going into various markets for its Oasis Menthol cigarettes. The schedules kick off this month, run for eight to 20 weeks, depending upon the market. Frequencies vary from market to market. Minutes during both daytime and nighttime segments are being aired. The buyer is Virginia Conway; the agency is McCann-Erickson, Inc., New York.
THE NBC RADIO NETWORK keeps America on top of the latest happenings the whole world over with fast, accurate, dramatic news, flashed by 400 NBC News correspondents stationed in 70 nations.

- Every hour, throughout the day and evening, NBC Radio's NEWS OF THE HOUR presents a complete news summary, featuring on-the-spot reports.

- At all times, NBC's HOT LINE is on the alert, standing by to switch listeners right to the scene of big news, wherever it happens, whenever it happens.

- NBC News is constantly at work on special background reports that give full perspective on the headline of the moment.

This is the kind of news-coverage that the American public relies upon network radio to bring them—the kind that only a network can bring them. This is the kind of coverage they know they will always find on an NBC Radio station.

For complete on-the-spot coverage, all year long, around the world, America turns to the stations of the NBC Radio Network.
WWTV—Cadillac, covers more area and reaches more people in Northern Lower Michigan than any other medium, including TV, radio and newspapers!

In fact, you'll have to use 13 newspapers and 16 radio stations to approach WWTV's coverage!

Popularity? Pulse rates WWTV "tops" in 152 of 168 quarter-hours surveyed!

Add WWTV to your WKZO-TV schedule and get all the rest of out-state Michigan worth having. If you want it all, give us a call!

Networks and producers anticipate this, too, since it happens every year. They are readying some new ones.

At ABC TV, for example, a new half-hour show titled *Alcoa Presents* begins on Tuesday, 20 January at 10 p.m. This is a Collier Young production which originally was to be titled *One Step Beyond*. Sometime this spring, the same network will debut an adventure series called *The Alaskan*, certainly a timely title in view of our 49th state.

On NBC TV, the new Jack Webb-produced *D.A.'s Man* has already made its debut, will be seen weekly on Saturdays at 10:30 p.m. *Music Show Starring Buddy Bregman* starts Sunday, 11 January in the 7:30 p.m. slot on the same network. During this spring NBC TV will carry four special musical shows as the *Telephone Hour*.

At CBS TV, one new show is already on, another coming up soon. *Rawhide*, an hour-long Western produced by Charles Marquis Warren took over in the Friday 8 to 9 p.m. slot on 2 January, replacing Jackie Gleason. Starting 15 February, the network will introduce a half-hour mystery-detective stanza titled *Richard Diamond*, *Private Detective* to take over on Sunday nights at 10.

Meanwhile, the film producers are busy on the coast developing or getting set to develop new properties in anticipation of still more casualties in the current network TV lineup. Script-buying is active, and a number of producers are even going ahead beyond pilot films into actual production.

Of course, there are some actual commitments spurring the activity. A large Amoco regional deal with CBS Film has already prompted producer Sam Gallu into purchasing scripts for the series *Border Patrol*. Syndication possibilities are also resulting in work on such properties as *Stake-Out at Screen Gems*, *Bold Venture* and *Lock-Out at Ziv*. *Third Man* series at NTA, *The Veil* at Hal Roach studios for NTA, and *Fate* by Gross-Krasne-Sillerman productions.

Other shows at the point of scripting or production are *Peck's Bad Girl*, a taped series for CBS TV, *Town Tamer* by Don Fedderson, *Man of The House* by Peter Lawford.

THE NATION'S MOST SUCCESSFUL REGIONAL NETWORK

Intermountain Network Affiliate

KMON
GREAT FALLS, MONTANA
5,000 WATTS AT 560
IS FIRST*
In the 15 counties that is prosperous Montana

*Pulse—Feb., 1958

THE STATION WITH "BOTH FEET" IN THE DOOR!

WWTV—SERVING THE "Solid Gold Cadillac" MARKET!
THE NBC RADIO NETWORK

is on the spot—whatever the season, whatever the sport—bringing America one exciting first-hand report after another. Baseball and boxing, tennis and track, horse-racing, sailboat-racing, golf—even bocchi—they're all part of the jampacked NBC schedule. Each season there are specials like: the Rose Bowl Game, the World Series, the U. S. Open Golf Tournament, Forest Hills' Tennis Championships, in fact, just about every major event of the year. Weekend games and special features on MONITOR, interviews, sports roundups, and the Friday night fights complete the schedule.

For sports-loving America, here's week-in, week-out on-the-spot reporting that only a network could provide.

For complete on-the-spot coverage, all year long, around the world, America turns to the stations of the NBC Radio Network.
‘HYBRID’ COMMERCIALS
(Cont’d from page 43)

Corp. “We would not be able to recommend one technique over the other. These results are not based on structured tests in which the same commercial is tested in two versions. They are all based on statistical averages, and are subject to all the reservations one can make about mixing apples and oranges in data.”

However, Roberts observed: “Yet the so-called ‘hybrid’ commercials scored some outstanding successes in 1958.”

What are some familiar examples of what is meant by the ‘hybrid’ commercial?

A familiar use is for the remedy formula, where an animated section within a live-action opening and closing illustrates the reasons why.

Everyone recalls the commercials of Anacin, Bufferin and many other products starting with a live subject with a complaint, going on to an animated “plumbing” sequence of the human body, and returning to the live subject who has obtained relief.

This type of commercial is so familiar as to raise a smile along Madison Avenue—yet it is one of the few product groups that have shown a steady increase in commercial effectiveness in Scherwin tests.

This kind of commercial is a “hybrid” type using the hard sell, and there are also hybrid examples using the opposite approach, the soft sell, where animation is added to live action for its pleasure and entertainment values.

Pet Milk commercials are an example of this. For several years, Pet used a series of live action commercials presenting recipes and featuring appealing close-ups of food. Then Pet became aware of Scherwin studies on the “hybrid” type of commercial and tried a new campaign that integrated UPA-produced cartoons with live action. Subsequent Scherwin tests showed an increase in effectiveness that also gave Pet an edge on the commercials of competing brands.

Scott Tissue is another product that discovered the advantages of the “hybrid” commercial. When high-style, wash drawings were added to their formerly all-live commercials, an immediate result was added effectiveness. Scott subsequently applied the “hybrid” formula to a number of other commercial campaigns, and was able to retain the added measure of preference.

A natural question, in view of these successes with the “hybrid” commercials, is this: Why don’t more advertisers try to combine live action with animation?

Four reasons why animation has been overlooked are given by John Roberts: “First, there has been a trend away from animation, occasioned by disillusion over the less than perfect imitators of the UPA pioneers. Second, animation is in itself a more costly process than live action. Third, the reaction against animation has been fed by the hard sell philosophy that followed in the wake of the late recession. This feeling might be summarized as the ‘You-can’t-sell-cars-with-cartoon-cats’ school of thought.”

Briefly, the method used by Scherwin in testing commercials is to measure audience desire for a specific brand both before and after exposure to a commercial for the product. The increased preference after exposure to the commercial is measured, and this score is the basis of the charts shown (page 43).

Known as the Competitive Preference Test, the method used by Scherwin begins with an audience of 350 selected by direct mail. A detailed questionnaire establishes the standard characteristics of the audience: sex, age, education, rental group and other factors.

Then a list of leading brands of a particular product is presented and the subjects are asked to select which brand they would prefer if they were to win the drawing that follows. A kinescope program is then shown containing commercials of the brand being tested. A second list of brands is then presented with preferences called for again.

The basis of the test is a comparison of results before and after exposure to the commercials. It is not important whether this preference range is high or low, since this is largely an indication of the brand’s share of market. What is important is the difference measured between the first test and the second test. This difference is expressed in numbers as a Competitive Preference Measurement.

PREScription

To Eliminate F&SVJ Headaches

If the billion dollar Fresno and San Joaquin Valley gives you buyers’ headache or various other assorted ills, eliminate the pain, the strain, by using KJEO-TV the all family TV station. With a choice selection of ten, twenty, and sixty second avails in addition to program, KJEO-TV has solved many buyers’ problems. It could solve yours. Call your H-R man today.
The NBC Radio Network this month launched Image Russia. For four consecutive weeks, four nights a week, an hour-and-a-half each night, Image Russia is exploring every aspect of Soviet life. Listeners hear the actual voices of Russia's leaders, of people who have traveled in the USSR. They visit the theatres, laboratories, labor camps. They hear from American Communists and from former Communists who fled Russia for the West. After a complete, objective, factual analysis, they will be able to draw informed conclusions of their own.

Through special broadcasts like Image Russia, and regularly-scheduled programs like Nightline, Monitor, Meet the Press, and the National Farm and Home Hour, NBC Radio keeps America informed. In 1958 alone, NBC audiences heard:

- Secretary of Agriculture Benson on farm problems.
- Nehru on the 8th anniversary of the Indian Republic.
- Senator John Kennedy on education.
- Vice President Nixon on his South American trip.
- Ghana's Prime Minister Nkrumah on the future of Africa's newest country.

Only a radio network could offer public affairs coverage of such immediacy and magnitude.

For complete on-the-spot coverage, all year long, around the world, America turns to the stations of the NBC Radio Network.
SURE

every time buyer reads

SPONSOR
BUT FOR EVERY TIMEBUYER
THERE ARE TEN OTHER DECISION
MAKERS BEHIND THE SCENES
WHO READ SPONSOR AS WELL

Rarely indeed does one man alone determine when and where to place radio or TV business. That's why it makes sense to reach every decision maker possible with your message because every voice that helps to finalize a sale should know your story.

It's the chief reason your advertising will do so well in SPONSOR. SPONSOR reaches almost everybody who is anybody in air. All the timebuyers, of course, but more decision makers, too, at every level (in both the agency/advertiser category) than any other broadcast publication.

Proof?
Fair enough!

SPONSOR is the only broadcast publication that offers a complete circulation breakdown BY JOB CLASSIFICATIONS—listing the exact number of subscribers (with their names and titles) at every management level. We'll be happy to show it to you at your convenience and prove beyond doubt that SPONSOR reaches more teams that buy time than any other book in the field.

SPONSOR sells the TEAM that buys the TIME
### TELEPULSE RATINGS: TOP SPOILERS

#### Top 10 shows in 10 markets

**Period:** 5-12 November, 1958  
**TITLE, SYNDICATOR, SHOW TYPE**

<table>
<thead>
<tr>
<th>Show</th>
<th>National Average</th>
<th>7-STATION MARKETS</th>
<th>6-STATION MARKET</th>
<th>3-STATION MARKET</th>
<th>4-STATION MARKETS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highway Patrol</td>
<td>21.5</td>
<td>16.8</td>
<td>12.2</td>
<td>21.5</td>
<td>25.2</td>
</tr>
<tr>
<td>Sea Hunt</td>
<td>19.1</td>
<td>34.3</td>
<td>12.4</td>
<td>23.9</td>
<td>13.4</td>
</tr>
<tr>
<td>Death Valley Days U.N. BORAX (Western)</td>
<td>18.9</td>
<td>11.2</td>
<td>12.9</td>
<td>6.5</td>
<td>24.5</td>
</tr>
<tr>
<td>Sheriff of Cochise NTA (Western)</td>
<td>17.1</td>
<td>6.3</td>
<td>13.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silent Service C&amp;N (Adventure)</td>
<td>16.7</td>
<td>3.7</td>
<td>11.2</td>
<td>11.5</td>
<td>28.0</td>
</tr>
<tr>
<td>Whirlbirds</td>
<td>16.5</td>
<td>2.2</td>
<td>9.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Twenty-Six Men ABC (Western)</td>
<td>16.4</td>
<td>10.9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>State Trooper MCA (Adventure)</td>
<td>15.8</td>
<td>11.3</td>
<td>5.9</td>
<td>12.5</td>
<td>6.5</td>
</tr>
<tr>
<td>Mike Hammer</td>
<td>15.5</td>
<td>18.4</td>
<td>13.2</td>
<td>17.2</td>
<td>21.5</td>
</tr>
<tr>
<td>MacKenzie's Raiders ZIV (Western)</td>
<td>14.8</td>
<td>5.3</td>
<td>10.9</td>
<td>16.2</td>
<td>16.2</td>
</tr>
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</table>

#### Top 10 shows in 4 to 9 markets

<table>
<thead>
<tr>
<th>Show</th>
<th>National Average</th>
<th>7-STATION MARKETS</th>
<th>6-STATION MARKET</th>
<th>3-STATION MARKET</th>
<th>4-STATION MARKET</th>
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</thead>
<tbody>
<tr>
<td>U. S. Marshall</td>
<td>16.3</td>
<td>15.3</td>
<td>12.7</td>
<td>13.5</td>
<td>12.2</td>
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<td>Rescue 8</td>
<td>14.7</td>
<td>7.4</td>
<td>11.2</td>
<td>23.5</td>
<td>4.9</td>
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<tr>
<td>Gray Ghost</td>
<td>13.8</td>
<td>2.7</td>
<td>2.3</td>
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<td>Patti Page</td>
<td>13.8</td>
<td>8.7</td>
<td>9.5</td>
<td>15.7</td>
<td>14.2</td>
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<tr>
<td>Citizen Soldier</td>
<td>13.6</td>
<td>6.3</td>
<td>12.0</td>
<td>4.7</td>
<td>16.7</td>
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<tr>
<td>Dr. Hudson</td>
<td>13.1</td>
<td>4.2</td>
<td>9.00pm</td>
<td>8:00pm</td>
<td>5.5</td>
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<tr>
<td>Jim Bowie</td>
<td>12.6</td>
<td>0.9</td>
<td>5.4</td>
<td>14.2</td>
<td>9.2</td>
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<tr>
<td>Colonel Flack</td>
<td>12.5</td>
<td>2.8</td>
<td>3.2</td>
<td>11.9</td>
<td>9.2</td>
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<tr>
<td>Big Story</td>
<td>12.0</td>
<td>7.2</td>
<td>6.5</td>
<td>9.7</td>
<td>2.30pm</td>
</tr>
<tr>
<td>Frontier</td>
<td>12.0</td>
<td>7.2</td>
<td>6.5</td>
<td>9.7</td>
<td>2.30pm</td>
</tr>
</tbody>
</table>

Films listed are syndicated, ¼ hr., ½ hr., and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Underline indicates film not broadcast in this market 9-12 Nov. While network shows are fairly stable from one month to another in markets in which they are shown, this is true to a lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. If blank, show was not rated at all.
# Film Shows

## 3-Station Markets

<table>
<thead>
<tr>
<th>City</th>
<th>Clev.</th>
<th>Columbus</th>
<th>New Or.</th>
<th>St. Louis</th>
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<tbody>
<tr>
<td>Rating</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
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<td>2</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
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## 2-Station Markets

<table>
<thead>
<tr>
<th>City</th>
<th>Buffalo</th>
<th>Dayton</th>
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</thead>
<tbody>
<tr>
<td>Rating</td>
<td></td>
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<td>2</td>
<td></td>
<td></td>
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<tr>
<td>3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## LATEST ARB FOUR WEEK, Oct. 15 - Nov. 11 SURVEY

**Shows WDEFTV CHATTANOOGA**

**First total competitive quarter hrs.**

**WDEFTV 226**

- **Station B**: 191
- **Station C**: 61

**First prime viewing hrs. 7-11:15pm**

**WDEFTV 71**

- **Station B**: 27
- **Station C**: 22

**First in facilities too!**

**now telecasting from new broadcast center**

---

*The BRANHAM Company*

**wde-ftv 12**

74th MARKET-CHATTANOOGA

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Note: WDEFTV was in other than top ten. Classification as to number of stations in list is Pulse's own. Pulse determines number by measuring which stations are actually received by homes in the metropolitan area of a given market, even though station itself may be outside metropolitan area of the market.
As format controversy comes to a head, SPONSOR ASKS:

What constitutes good radio?

Three station men discuss controversial music-news format and describe programming techniques they have found to be successful in developing audience loyalty.

Robert W. Frudge, president, WIRL, Peoria, Illinois

The factors that constitute good sound in radio today are as varied as the personalities that you meet on the street, but there are a few common denominators. First take music. This is the one radio activity that attracts the most listenership. The important thing here is to establish a music policy which will reflect the sound strived for, and then control the policy! Call it “formula music” if you will, but remember there are thousands of formulas, all of which can be good sound.

The second denominator is News. All of the factors which constitute good news reporting must be in evidence. Past that, good sound is achieved with creative thinking in the news department. When the news people get the idea that something besides reporting has to be put into newscasts and are sold on the thought, the effects are electrifying. Turn them loose! Any idea they come up with should be mulled over and at least tried on tape if not aired.

Another denominator is commercials—an area that is in serious need of exploitation by the radio industry. Produced on tape or disc and used many times, a commercial adds vitality to the sound. It can be humorous, dramatic, loaded with sound effects, two-voiced, or any other combination of production factors at the disposal of the station, but if it is worthwhile and well conceived, there can be no question that good commercials add to good sound.

The fourth denominator is the associated sounds. Just like the facets in any individual's personality, these will vary according to the preference of the station operator. Station identification jingles, sounds that constitute feature openers—these are the specific sounds that contribute to the total sound and they should be present to the extent of the ingenuity of the production staff and the management.

Station promotions help constitute good sound. They add an exciting flavor. Whether the promotion is hiding money or recruiting wheel chairs for a hospital is of little significance at the moment, but the treatment of the promotion is of tremendous consequence. The regularity with which promotions appear on the station are a part of the total sound and should be as controlled as the music policy.

I've reserved the sixth denominator till last because it is the human element that cannot be completely controlled. The announcers—we call them "Music Men" at WIRL, are personalities within the total personality of the station. A policy must be formulated for music men to operate with consistency. Their attitude of friendliness, happiness, and their personal approach to the listener as if she or he were the only listener, make for good sound. Music men of today have to be flexible. They are no longer a "voice personality." They must be physically exposed. A fast-moving, aggressive music man of the current era is always looking for the opportunity to preside at a record hop, talk before a local group, be the first one to give the pint of blood; under no circumstances can he afford the attitude of being too sophisticated for any situation people might find enjoyable, provided it is in good taste.

The most important single element in good radio sound is continuity. Radio is fast becoming a functional medium, and with the development of smaller and smaller receivers has become a very personal medium. As such it must react as a person. The bright, jovial, understanding, warm personality of the friend you know is always an enjoyable experience. Listeners tune in because they know the sound they can generally expect from the station. The day has long passed when management can blithely turn the sound over to a program director and concern himself with the mighty problems of administration.

Sound is Radio. It is our only link with our listener and our most valuable asset.

Paul Ruhle, ass't. sales manager, 9WSIX Nashville, Tennessee

Voices and music play an extremely important part in the new WSIX sound. Voices that are pleasant and have a personality . . . voices that can "sell" the advertisers' products in a convincing manner with an authority that brings listener loyalty.

With the voices goes music that is not in an offensive vein. Music and its selection in radio today has become an art. Music that is tailor-made for the audience . . . and this calls for quite a change in selections programed during the various hours of the day. Basically, the WSIX Top Sixty: standards, million sellers and newest releases constitute our active
sound?

broadcast music library. The Top Sixty is not based on retail sales alone—although sales do play a part in selection of tunes. The WSIX Top Sixty includes no raucus tunes that would offend our listeners. No “sustaining” music—just “commercial” music! The music format is under tight control through the program director. Music to fit the time of day is a secret more broadcasters could utilize.

Even the best of voices and balanced music suffer a great deal with poor broadcast production. With plenty of jingles, lots of good taste gimmick commercials and recorded station promos, the announcers (WSIX has combo operation) are trained to tighten production to such a point as to have not one second of dead air. A real tight operation adds plenty of showmanship to a station. That, in a nutshell, is what I consider a good radio sound: A well-rounded program format produced in a pleasing manner and presented with a sound that is as near perfection as possible.

At WSIX, I feel our responsibilities to listeners and advertisers are on an equal basis. We’re setting as our goal good results for advertisers, and good programs for listeners, all of which comes out of the whoofers and tweeters as good radio sound.

Henry Sullivan, gen. manager, WSOX, Charlotte, N. C.

First of all, radio is show business and there are certain fundamental principles inherent in effective showmanship whether it be old time vaudeville or a modern radio station. These (Please turn to page 70)

You can forget the others—because the hit number in San Francisco is 85.4% (Adults in Audience Composition). This rating from the June Nielsen shows that KGOBY is the top seller—that keeps its loyal San Francisco audience on its toes—and in a buying frame of mind! No double spotting—your message gets maximum impact!

See your Petry man—and get on the KGOBY Hit Parade! Add the KGOBY record to your collection of sales successes!

KGOBY 10,000 watts in San Francisco

See Petry about 10% discount when buying both KGOBY, San Francisco and KOSI, Denver

MID-AMERICA BROADCASTING COMPANY
WHAT A RATING FROM THIS MATING!

JOAN DAVIS in
"I MARRIED JOAN"
co-starring JIM BACKUS

The ratings are rolling right up to the summit! The 98 segments of "I Married Joan", shown daytime or night-time, reach the peak of family enjoyment—and they’re sky-high in sponsor interest! That’s why these stations coast-to-coast have just signed up "I Married Joan":

WABC-TV New York City
WNAC-TV Boston, Mass.
WTEN-TV Albany, N. Y.
WMAL-TV Washington, D. C.
WIIC-TV Pittsburgh, Pa.
WNBF-TV Binghamton, N. Y.
WXEX-TV Petersburg, Va.
WBTU Charlotte, N. C.
KABC-TV Los Angeles, Calif.
WWJ-TV Detroit, Michigan
KFJZ-TV Ft. Worth, Texas
WRGP-TV Chattanooga, Tenn.
KPHO-TV Phoenix, Ariz.
WKJG-TV Ft. Wayne, Ind.
KGMB-TV Honolulu, T. H.
KTNT Seattle, Washington

Join them and inject some solid fun into your programming!

Call your Interstate Television representative now!

Interstate Television Corporation

NEW YORK, N. Y., 445 Park Avenue, Murray Hill 8-2545
SAN FRANCISCO, CAL., 260 Kearny Street
CHICAGO, ILL., Allied Artists Pictures Inc., 1250 S. Wabash Avenue
DALLAS, TEXAS, 2204-06 Commerce St.
GREENSBORO, N. C., 3207 Friendly Road
TORONTO, CANADA, Sterling Films Ltd., King Edward Hotel
Looming large on the 1959 horizon for syndication and the tv film industry are developments that signalize new opportunities, fresh breakthroughs and major upheavals.

Here's what keen observers in the trade say might be expected in 1959:

**GROSS BUSINESS:** 1959 as syndication’s first $100 million year.

**TAPE:** There'll be a year of widespread tests and experiments with tape with (1) film program producers going into tape to get their feet wet rather than seriously trying to sell it; (2) lots of swapping of taped series by stations with even Ampex acting as a clearing house of exchange.

**PROGRAMING:** There'll be major diversification along these lines: (1) drama will make a major comeback with likely better scripts and stars than syndication has had before; (2) a favorable reception will be ready for comedies, detective-mysteries, science fiction and other types lately in relative eclipse; (3) the climate will be ripe for programing and production by new tv film companies, especially the smaller and independent ones.

**AD BUDGETS & SPENDING** will follow the national business profits picture, not gross volume, with these new possibilities for syndication money: (1) more advertisers will switch from network to syndication and national spot programs, following the example of Kellogg and Amoco; (2) new industries will come through with syndication spending, such as homebuilding and maintenance, airlines and personal services involving medical care, education and recreation; (3) there'll be new buying patterns afoot such as a return to full-week sponsorships, buying of two programs instead of one by regional advertisers, and more bolstering of trouble markets by national buyers.

**FOREIGN PRODUCTION AND SALES:** Production overseas will increase for the simple reason that it's a way of by-passing import quotas on U. S. tv film, and the foreign market will go up to around 15% of all 1959 tv film business, especially with the added impetus of sales in Australia and Japan.

**MOTION PICTURE INTERESTS:** These will be out again to try and capture their share of tv production: Already rolling are UA and J. Arthur Rank.

**THE FCC:** While speculation goes on wildly in film circles on the possible rulings affecting option time, must-buy lists and even a divorce of the networks from their syndication arms, it's clear that any new ruling that might come out of Washington in 1959 can only be an advantage to the syndication industry as a whole.

Another measure of the strides taken by the syndication field as an integral part of the television industry:
TvB's admission of film syndicators as associate members.

Colonial Stores is switching its syndication money from a first-run show to an off-network re-run.
Its 16-market southeastern region will use ITC's Sergeant Preston; the retailer's contracts for Grey Ghost ran out at the end of 1958.
Also signing for Sergeant Preston is Heide candies (Kelly, Nason, Inc.) for major markets of New York, Chicago, Philadelphia and Boston.
The latest sales-programing strategy to come out of Ziv is the idea of cashing in on newspaper headlines.

Going into production is Moon Probe, a space exploration series starring William Holden.

And capitalizing on interest in Alaska is purchase of tv rights to Klondike Fever, a recent book club selection.

Screen Gems has come up with a new source of film programs from now through 1962.

The Hollywood team of Clarence Greene and Russel Rouse signed to produce, direct and write a total of six film programs over a three-year period.

First of the series is Underworld, a mystery adventure now starting production.

ITC is continuing to mushroom its executive forces.

In the production area, the new director appointed is Edward A. (Ted) Rogers, to collaborate with programing director Al Ward, while in the field of international sales Abe Mandell is the new manager, covering the western hemisphere plus parts of the Far East.

Latest Telepulse ratings (see page 52) show it’s the adventure series—not the Western—that’s the top-rated type in syndication.

Among the top ten, five film shows are adventures, two are mysteries and three are Westerns.

National Telepulse averages for the five highest-scoring adventures series are Highway Patrol 21.5; Sea Hunt 19.1; Silent Service 16.7; Whirlybirds 16.5 and State Trooper 15.8.

COMMERCIALS: Any crystalballing of 1959 prospects for commercials must put the focus on this query: What will happen with tape?

A quick look-forward with regard to tape poses these possibilities:

1) As the No. 1 center of commercial production New York will see the greatest concentration of tape uses.

2) The transition from film to tape will gain in momentum as the technique of taping improves.

3) Because of the $250,000 investment required for ample tape installation, the smaller commercial producers will find themselves hard put to offer a taping service.

4) Tape’s two big advantages—it’s fast and economical—will spur research to overcome some of the existing technical difficulties.

5) Commercial producers who have adopted a wait-and-see attitude toward tape may find themselves a year behind the parade, if the new method becomes an unreserved click.

Among the side-effects that might be expected from the strides taken by tape:

- Added impetus to finding new film techniques as the answer to tape.

- If the total film business takes an appreciable drop, there'll be a trend toward consolidation of the industry into the hands of the larger producers.

Technically, it should be a big year of advance, with such techniques to watch as the infra-red process, aerial image animation, slide motion and a revival of fantasy in live action and location shooting.

A cautionary note: The union situation may become so complex and costly that film people will be discouraged from taking up with tape altogether.
As the Congressional session got under way this week coming events cast these shadows:

1) The FCC will be conducting deliberations with many faces peering over its shoulders and many outside hands will be poking through more or less old embers.

2) Already disturbed by the Department of Justice's insistence that network option time is per se a violation of the anti-trust laws, the FCC will not lack for Congressional advice about what to do.

3) Though the State of the Union message provides an opportunity to say what the White House would like done about reforming the regulatory agencies, the best word is that the administration will steer clear of this issue.

4) In the budget message, with much to-do about how the FCC can do its many jobs better and the FCC can track down more fraudulent advertisers, no additional funds are expected to be asked for either agency.

5) The broadcasting industry may well be facing harsh music during the session, with second-guessing coming at every turn as the FCC struggles with such matters as uhf and the general tv allocations picture, pay tv, the many Barrows Report recommendations and a host of other problems.

Featuring the early flood of measures introduced in the infant 36th were those which would make pay-tv illegal.

This could be one of the most interesting legislative battles concerning broadcasting, largely because nobody can predict what will happen.

That Rep. Oren Harris, chairman of the House Commerce Committee and arch-opponent of the pay system, will call hearings early in the session is not doubted.

That Harris will have an anti-pay-tv bill reported from his committee is almost certain. Questions begin to rise as to whether Harris will actually push for passage of his bill on the floor of the House.

The question marks multiply over in the Senate. Sen. Warren Magnuson, chairman of the Senate Commerce Committee and arch-foe of those who would forbid the FCC to act on pay-tv, has also promised hearings.

Magnuson was outvoted by a single vote last year on the Thurmond resolution expressing the sense of the Senate that the FCC should not permit the system. But the bill was never officially reported, and Thurmond and Magnuson passed the buck between them.

Whether the changes in committee members this year will tip the scales in favor of pay-tv remains to be seen.

The Harris House Commerce Legislative Oversight subcommittee did not give FCC investigators free access to its files on the Boston channel 5 case. This firecracker was exploded by FCC associate general counsel Edgar Holtz at the opening of the Commission's review of the award of the channel to the Boston Herald-Traveler.

Holtz said that what examination he was permitted didn't reveal a single item of any great importance.

Why the bang-bang crusading Harris subcommittee, with its loud demands for malefactors to be brought to justice, should turn coy about anything in its files was not explained.
SPONSOR HEARS

In the course of the holiday confusion you may have missed noting that the agency field has broken the four-name barrier.

The new endurance champ: Kastor, Hilton, Chesley, Clifford & Atherton.

Don't be surprised to hear within the next few months that a key figure in one of the top-ranking agencies is scouting around for a deal on his $5-6-million account.

Recent executive reshuffles and other maneuvers indicate the handwriting is on the wall.

Some of the agency mergers currently taking place have this angle: They permit the older men in the lesser agency with stock holdings to gain a better position of security.

A merger is the only way they can (1) get cash on their stock, or (2) put a solid value under their holdings.

A. C. Nielsen, Jr., who recently appeared on a Chicago interview show, escaped getting rated.

None of the polltakers had a count going in Chicago that week.

Laughed one of Nielsen's competitors: "If it had been a rating week for us, we'd have chalked up the program as minus zero."

One of the biggest billers in the agency field last week installed an austerity program which bars generous expense accounts for client entertainment.

The economy directive also urged fuller utilization of employee time and urged that free research for clients be cut to a minimum.

Reason: The margin of profit in 1958 was too thin for comfort.

Norge's practice of buying time on its own time at local rates could, according to Michigan Avenue reports, wind up in a serious dilemma for the recent Keyes, Madden & Jones-Donahue & Coe link.

What the agency faces is this:

Should it give the account the alternative of buying through channels—or else?

For the record: Put down McCann-Erickson as the first of the major agencies theoretically owned by the employees.

The transition came about when H. K. McCann sold his preferred stock—the exclusive voting stock—to the agency's two big employee funds: (1) the pension and retirement fund and (2) the profit-sharing trust.

Both funds have their voting power in the hands of a trusteeship composed of Marion Harper, Jr., Robert E. Healy, and Wilbert G. Stilson.

Meanwhile the agency's B (non-voting) stock is held by 140-150 employees.
International Harvester Cultivates the $2 1/4 Billion WSMpire

WSM Farm Director John McDonald, in Chicago for the NTRFDA Convention, takes time out to go over the vast sales potential of the $2 1/4 Billion WSMpire with Dix Harper, Radio Farm Director of Aubrey, Finlay, Marley and Hodgson.

The session ended with a 52-week renewal of International Harvester’s Better Farming feature on WSM, proof of Agency and Advertiser’s confidence in the selling power of the Central South’s number one sales Medium.

If you have something to sell an area which has a Farm income of almost $1 Billion, a total income of $2 1/4 Billion, which owns 145,749 tractors and trucks and 202,464 farms . . . better get in touch with Bob Cooper or your nearest Blair man. The facts on the WSMpire are fabulous, the sales potential more fabulous and WSM’s selling power even more so.

WSM Radio
Key to one of America’s Major Markets

50,000 Watts • Clear Channel • Blair Represented • Bob Cooper, Gen. Mgr.
DAIRY
SPONSOR: Foremost Dairies, Inc. AGENCY: Direct
Capsule case history: For many years, the Woodlawn Dairy Products Div. of Foremost Dairies, Scranton, Pa. has used local radio as an important component of its advertising effort. In fact, Woodlawn is now in its 24th consecutive year as an advertiser on WGBI, Scranton-Wilkes-Barre, where it runs a large schedule of spot announcements and program sponsorships—a schedule that has regularly increased through the years. That radio advertising has been highly successful for Woodlawn is demonstrated by the fact that the dairy has invested more and more money with WGBI each year and by the steady growth of the dairy products company. Known for years as the Woodlawn Farm Dairy Co., it recently merged with another company to become Foremost Dairies, Inc., and enlarged its product line. In addition to milk and cheese products, the dairy produces Dolly Madison and Foremost Ice Cream, top sellers through WGBI's coverage area of northeastern Pennsylvania.

WGBI, Scranton-Wilkes-Barre PURCHASE: Announcements

UNIVERSITY BOOKSTORE
SPONSOR: Yale University Bookstore AGENCY: Direct
Capsule case history: The Yale University Bookstore has for years used "conventional" advertising methods to promote the sale of its books and stationery items, mostly print ads of various types. The store had never used radio. Early in December, the bookstore was induced to try a test schedule on WELI, New Haven, in order to gain maximum benefit of the Christmas buying season. The results proved astounding to C. L. Willoughby, general manager of the operation. "At the end of the first month of our noble experiment in promoting books on WELI the results became sharply apparent. We have definitely noticed a changing traffic pattern," he stated. "There has been an increase of as much as 46% in the number of transactions, and I would say that radio advertising has been the primary reason. I personally, have received a number of favorable comment from customers and am convinced that radio produces a loyal and attentive listening audience," says Willoughby.

WELI, New Haven PURCHASE: Announcement

SUPERMARKET CHAIN
SPONSOR: Seven-Eleven Food Stores AGENCY: Direct
Capsule case history: The Seven-Eleven Food Stores, a supermarket chain operating in Monroe and West Monroe, La., periodically runs special children's shows, in which movies are shown and various advertising and promotional matter of the stores are exhibited. In the experience of Seven-Eleven, the success of these promotions can be directly correlated to the sales results of various items, not to mention good will and the building of future loyal customers. On 25 November, the chain presented its "Seven-Eleven's Kiddly Show" at a local theater. The food stores purchased a schedule on KNOE, Monroe to announce and draw audience to the event—no other form of advertising and no other station was used. On the morning of the show, a record 1,000 youngsters stormed the theater to see the movies. "I have known for years that our radio advertising was effective, but I've never had it brought home so clearly," commented H. R. Brausuell, ad manager of the food chain.

KNOE, Monroe, La. PURCHASE: Announcements

CORSET STYLIST
SPONSOR: Ethel George AGENCY: Direct
Capsule case history: Ethel George, a San Francisco corset stylist, turned to radio after many years of newspaper advertising. The owner and operator of a medium-size corset specialty shop, with a modest budget, Mrs. Georg must do her media buying with a high degree of prudence and make every advertising dollar count. Recently, Mrs. George purchased several participations in Emily Barton am Floyd Buick on KFRC—a program that has a large following among women in the San Francisco Bay Area. The show is programmed across the board from 11 to 11:30 a.m. In letter to Emily Barton, Mrs. George stated: "No advertising in the San Francisco papers can compare with what you commercials have done for me. KFRC has brought me many new customers who, in turn, tell their friends what they hear on your program. A few participations at only $40 each outpulled the San Francisco newspaper advertisement costing from three to six times as much. "Radio's sold me.

KFRC, San Francisco PURCHASE: Participation
Q: In an emergency, what radio station do you listen to for school closings, meeting postponements, storm news, etc.?

A: When polled by PULSE on this significant service score, Washington, D. C., area residents voted WWDC first—gave us more mentions than any other radio station.

This vote of confidence and popularity is yours, as a WWDC advertiser. It is only one of the many measurements of our ever-growing leadership in the Washington, D. C., Metropolitan Area. For full details, write for “Personality Profile of a Radio Station.” Or ask your Blair man for a copy. It makes mighty interesting reading.

WWDC
Radio Washington

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

Things continue to move fast in Jacksonville, Fla.—where WWDC-owned Radio WMBR is now first in the morning and second in the afternoon (Oct.-Nov. Hooper). New national rep. John Blair will happily supply the solid facts and figures.
ADVERTISERS

After a two year spot tv test campaign, Hollywood Candy has decided to go network.

The move: a 52-week buy into Dick Clark’s American Bandstand (ABC TV).

The reason: Hollywood is convinced that teen agers make up the biggest and best candy bar market. In addition to the Bandstand, the candy firm will continue to use spots in key markets.

Agency: Grubb & Petersen, Campaign, Ill.

Ideas at work:

• Contest: On KULA, Honolulu, sponsored by Carnation Milk Co. The main gist was a "second honeymoon" idea, with listeners writing in why they deserve one, and as a tie-in, a duplicate prize went to the manager of the market putting up the best Carnation display in connection with the contest.

• Libby, McNeill & Libby is in the midst of its midwinter “Best Buy Days,” a store promotion event. To kick off the campaign, Libby’s little “beanie boy”—star of the food company’s animated film commercials—will appear on the Jimmy Dean show 27 January, featuring Libby’s entire line of canned foods.

Merger: Vita Food Products of New York and Mothers Food Products of Newark, combining the combined gross sales for the new company to an estimated $20 million.

Strictly personnel: Seymour Keller has been appointed to the newly created post of merchandising manager for Lestoil, Inc. . . . Don Ram

say has been named sales promotion manager of the Pittsburgh Brewing Co. . . . Mort Yanow has been appointed director of radio and tv for Bayuk Cigars, Inc. . . . Arthur Lundell, promoted to v.p. in charge of advertising and marketing for the ReaLemon-Puritan Co. . . . Thomas Preston, to sales training manager and John Fortino and Stanley Bartleman to field sales training managers of Zenith Radio Corp.

AGENCIES

Newman McEvoy, v.p. and director of media at Cunningham & Walsh, emphasized the importance of the changing market at the RTES Seminar luncheon in New York last week.

His topic: the media-marketing team—a most “happy marriage of completely compatible interest” that makes for efficient advertising and selling.

Using an organization chart for elaboration, McEvoy noted a relationship of the team in the form of

Have a ball: This was the main idea of the holiday promotion staged by Ball Associates, Philadelphia agency. Here model Evelyn Schufrieder presents a rubber ball to Jim Farrell, of WRCV-TV, Philadelphia.

The winner! NBC TV affiliate KOA-TV, Denver won the $5,000 first prize for basic station, for best promotion campaign in support of NBC TV’s daytime program line-up. The presentation is shown below.

He just won’t fit: Bob Dale, KFMB-TV San Diego personality, experiences some difficulty getting animal through station studios for telecast of circus on Early Show.

Big tv in Pittsburgh: This is the theme used by WTAE to promote itself on the air. Method: Photo I.D. slides like this one, depicting happy and excited people.

WRAP-UP

NEWS & IDEAS

PICTURES

SPONSOR • 10 JANUARY 1959
a lateral communication, under the direction of the account supervisor.

An important function of this team, according to McEvoy, is to analyze a market with an awareness of its "dynamic geography"—that with industry changing it, and TV coverage uniting several of them, many areas become "strange bedfellows" and can be sold and planned as such.

Dancer-Fitzgerald-Sample started off this year with a realignment of top echelon titles, and a broadening of the executive responsibilities.

The set-up:
The executive committee, in operation for two years, will head all phases of the agency’s operations, including marketing and servicing.


Fred Leighty, to administrative v. p., and continues as secretary; William Maughan, to v.p. and business manager, as well as treasurer; Harold McCormick and Chester Stover, named v.p.’s in the New York office, while Clyde Rapp was named v.p. in charge of the Dayton office.

On the closed-circuit front: Fuller & Smith & Ross scored as the first agency to enter into the closed-circuit radio field via a "State of the Agency" address by president Robert E. Allen in New York to FSR offices in San Francisco, Chicago, Cleveland and Pittsburgh.

Agencies on the move: N. W. Ayer is moving to the Time & Life Building in Radio City in the Fall, consolidating its Manhattan staff in one building... F&S&R will shift its corporate headquarters and New York office to the Tishman Building, 666 Fifth Avenue, around 1 May.

Name change: Schwab and Beatty, Inc., New York, became Schwab, Beatty & Porter last week. Richard Porter, with the agency for 28 years, was elected a director and executive v.p. last April.

Agency appointments: Paxton & Gallagher Co., makers of Butter-Nut Coffee, from Buchanan-Thomas, to Tatham-Laird, Chicago, for all advertising except on the West Coast. This area will be handled by D’Arcy. P&G’s selection was based on both agencies research and marketing facilities... Charmin Paper Products, a subsidiary of Procter & Gamble, for its new bathroom tissue, White Cloud, to D-F-S... Crowley’s Milk Co., Binghamton. N. Y., with plans for spending $164,000 in radio, TV and point-of-purchase materials, to the Rumrill Co., Rochester.

More on appointments: Revlon, for its weight reducer Thin-Down, to Heineman, Kleinfield, Shaw & Joseph, joining two other Revlon products—Home Beautiful Room Mist and That Man Cologne for Men... The Magnetic Products division of Minnesota Mining & Manufacturing Co., to Mac Manus, John & Adams... The Standard Camera Corp., to Wunderman, Ricotta & Klein, Inc... The Atlantic Coast Line Railroad Co., to Tucker Wayne & Co.,

letters, he gets letters: Art Brown, morning personality on KWDC, Washington, D. C. is weighed down by some 2,000 birthday cards and anniversary wishes (his 23rd radio year) from fans

love a toy, get a doughnut! WHK, Cleveland for its "Toys For Tots" drive, gave coffee and cake to donors. Shown here (1 to r) are Eva McElroy, d.j. Jack Denton and Sharris Milner, of WHK

Miss Paramount Week, actress Sandy Warner poses on the films to be run on KNXT, Los Angeles this week. Station selected starlet to promote its kick-off week of Paramount movies on-the-air
Atlanta... Norwich Pharmacal Co., for international advertising of Pepsito-Bismol, Norforms Urgentine and NP-27, from McCann-Erickson to Gotham-Vladimir.

Thisa 'n' data: Dick Stites, account executive at McCormick-Armstrong agency in Wichita, is the winner of the KTVH, Wichita sponsored "Space Age Advertising Award"... Meeting note: The National Advertising Agency Network will hold its national meeting 28 June-4 July at Del Monte Lodge, Pebble Beach, Cal. Its Eastern region will meet 23-25 January at the Hotel Statler in Washington and for the Midwest, at the Hotel Cleveland, in Cleveland, 30-31 January.

They were named v.p.'s: Joe Hughes, v.p. in charge of the Dallas office of Grant Advertising... Mrs. Frances Corey, to v.p. in charge of the West Coast operations of Grey Advertising... John Peace, to first vice presidency of William Esty... Edward Gumpert, to v.p. and chairman of the marketing plans committee at Geyer, Morey, Madden & Ballard... John Doherty, Stewart Brown and Jules Dickely, named v.p.'s of Ted Bates & Co... Thomas Dillon, elected treasurer and member of the executive committee and Clayton Huff, elected a v.p. of BBDO... James Cox, to v.p. of Glasser-Gailey, Inc., Los Angeles.

Other personnel moves: Edmund Johnstone, elected a director and vice-chairman of the board at Calkins & Hohen... William Phillips, to director of the media department at Ketchum, MacLeod & Grove... Arthur Terry, to director of the media department in the Detroit office of Geyer, Morey, Madden & Ballard... Paul Bradley, to the merchandising department and Lawrence Puebla, appointed senior account executive at K&E... In Chicago: James Teck-enbrock, account executive at BBDO... David Silverman, to production manager of Kuttner & Kuttner... Wilbur Davidson, to v.p. at Gordon & Hempstead... Robert Demme, manager of the Miami office of Communications Counselors... William Haworth, to account supervisor at Creative PR, Inc., the firm recently organized by Anderson & Cairns.

Ziv president John L. Sinn in a year-end statement foresaw a couple of explicit changes in the status of tv film. They were:
1939 will be the first year in which telefilm won't be able to count on the rapid growth of tv.
• There's a coming battle over programming and Ziv now has 30 programs under consideration and/or development.

AFTRA-SAG tape issue: Last week the NAB asked the National Labor Relations Board for permission to present its views in the pending case involving videotape commercials talent, stating that stations which would be affected have not had a chance to be heard.

Imperial fan: Flamingo reports that its foreign sales have produced this unusual result: the Emperor of Japan declared Superman to be his favorite tv show.

Sales: ITC reports two regional sales plus other pacts for Sergeant Preston amounting to 95 markets: Colonial Stores in Atlanta; Albany, Ga.; Augusta, Ga.; Columbus, Ga.; Charlotte, N.C.; Columbus, O.; Columbus, S. C.; Dayton; Durham; Raleigh; Indianapolis; Jacksonville; Macon; Richmond; Wilmington and Winston-Salem... Henry Heide also signed for the series in New York, Chicago, Philadelphia, Detroit and Boston; other sponsors include Fasco Packing, Boston; Arnold Bakers-Washington; Pepsi-Cola and Biscoo Cheese, Buffalo; Klein Peter Dairy, Baton Rouge; Yakima Dairymen's Assn., Yakima; and Dick Brothers bakery, Green Bay;... station sales include WGN-TV, Chicago, WITI Milwaukee; WLAC-TV, Nashville; WTVN, Columbus, O.; KNTV-TV Seattle and KPTV, Portland.

Promotion: John Bromfield was in New York City to promote his U. S Marshall series on behalf of NTA WRCA-TV and Budweiser Beer.
Sports: Fred Frink, head of the Detroit office of Van Praag Productions, produced a half hour color program on the Orange Bowl game.

NETWORKS

The heads of ABC Radio and ABC TV this week issued statements declaring they were looking ahead to a strong 1959, business and otherwise.

Among the highlights of the ABC Radio statement, quoting v.p.-in-charge Edward DeGray:
- ABC Radio closed the year with a 23% gain in sponsored time over 1957.
- Among the important advertisers signed for 1959 are A. E. Staley Mfg. Co., for the Peter Lind Hayes-Mary Healy show; American Home Foods for Breakfast Club and weekend news; and Colgate, for News Around the World.
- The radio network increased its home commercial listening hours per average week from 5.8 million in 1957 to 7.2 million in 1958.

ABC TV affirmed it was in its most solid position in the network's history.

Some of the reasons it gave:
- Programing: the addition of some 70 new quarter-hours of daytime shows per week, with 95% of it sold out to 18 advertisers.
- The network now has 63 different sponsors, compared with 50 in 1957. Also, the number of commercial hours sold has nearly doubled—from 27 in 1957, to 48 in 1958.
- Primary affiliates increased from 9 to 38; live shows from 82.7% to 95.6%. ABC TV anticipates this live average passing the 90% mark this year.

Here's TwB's estimated expenditures for the top 15 network company advertisers, followed by the top network brand advertisers, for October 1958, compiled by LNA-BAR:

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>GROSS TIME COSTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>P&amp;G</td>
<td>$4,336,333</td>
</tr>
<tr>
<td>Gillette Co.</td>
<td>2,580,645</td>
</tr>
<tr>
<td>American Home</td>
<td>2,265,194</td>
</tr>
<tr>
<td>Lever</td>
<td>2,191,293</td>
</tr>
<tr>
<td>Colgate</td>
<td>2,074,237</td>
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<tr>
<td>6. General Motors</td>
<td>2,073,132</td>
</tr>
<tr>
<td>7. General Foods</td>
<td>1,694,651</td>
</tr>
<tr>
<td>8. R. J. Reynolds</td>
<td>1,293,957</td>
</tr>
<tr>
<td>9. P. Lorillard</td>
<td>1,219,679</td>
</tr>
<tr>
<td>10. Ford Motor</td>
<td>1,227,480</td>
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<tr>
<td>11. Bristol-Myers</td>
<td>1,179,313</td>
</tr>
<tr>
<td>12. General Mills</td>
<td>1,116,824</td>
</tr>
<tr>
<td>13. Chrysler</td>
<td>917,660</td>
</tr>
<tr>
<td>14. Liggett &amp; Myers</td>
<td>914,371</td>
</tr>
<tr>
<td>15. Sterling Drug</td>
<td>908,534</td>
</tr>
</tbody>
</table>

Network renewals and new business: The Campbell Soup Co. has picked up its option for another 26 weeks of the Donna Reed Show (ABC TV) ... Eleven advertisers have placed more than $1.5 million with NBC TV for its Today and Jack Paar shows. Some of the clients: Stern's Nurseries, Sandura Co. and Hagan Chemicals and Controls.

CBS Radio began its Program Consolidation Plan last week, with stations representing over 85% of the network rate card accepting the new line-up.

Those stations not subscribing to the plan, reports president Arthur Hull Hayes, will "continue to carry our programs under the terms of their existing affiliation agreements for six months. During this period we will make affiliation agreements with other stations in these markets as replacements."

CBS reports more than $4 million in net billings have been placed by advertisers since the announcement of the new plan 30 days ago.

Network note: NBC TV plans to have seven Nobel Prize winners instruct on its early a.m. Continental Classroom.

SPONSOR • 10 JANUARY 1959

SPONSOR

Hundreds of extra eyes to be exact — the most restless retinue of retinas — work for you at SPONSOR to help keep you the best informed executive on broadcasting that you can possibly be.

Experienced eyes that see beneath the surface and beyond the fact. Eyes that bring you not alone news but the most comprehensive analysis of this news in the entire publication field.

That's why you should read SPONSOR at home ... where you can give it your unhurried time — your relaxed imagination. One idea that you can apply might well be worth a lifetime of subscriptions.

Now — for less than a penny a day — just $3.00 a year — you can have 52 issues of SPONSOR delivered to your home. Try it on this money back guarantee.

Only gift subscriptions for advertisers or agencies are eligible.

SPONSOR
40 East 49 St., New York 17, N. Y.

I'll take a year's subscription of SPONSOR.
You guarantee full refund any time I'm not satisfied.

NAME

FIRM

ADDRESS

Bill me

Bill firm

67
Personnel news: Austin Peterson, named program consultant for ABC TV's Western division... Court McLeod, to administrative manager, in the program department of ABC TV's Western division.

RADIO STATION

Jules Dundes, v.p. in charge of station administration for CBS Radio, spoke about radio's natural, built-in advantages before a meeting of the St. Louis Advertising Club last week.

These advantages: its intimacy, its universality and its immediacy.

"Radio—above all other media—is a creative advertising man's medium," noted Dundes. "It charges a man with the full measure of his skill and knowledge—but then gives full value in return for a full payment."

Ideas at work:

• A new twist to the new baby in the new year idea: Instead of sponsoring a contest for the first baby of 1959, WCGC, Belmont, N. C., held a contest for the last baby of 1958, with seven stores in the area donating prizes for the newborn.

• Another baby bit: KYW, Cleveland, is circulating a new service—a baby sitter's guide. It's a small card with room for important phone numbers and special instructions.

• Something to scream about: The Tarlow Stations (WHYE, Roanoke; WWOK, Charlotte; WJBW, New Orleans; WHIL, Boston and WARE, Ware, Mass.) are capitalizing on the horror and science fiction craze by inviting listeners to call the station and scream. A daily winner and then a weekly winner will be chosen. They will compete for a trip to Miami.

• Here's how radio helped expectant mothers who craved watermelons in the winter: WTCN, Minneapolis-St. Paul dug up six of them in one day by appeals over the air.

• Oh to be tall! WAKE, Atlanta, recently awarded Mrs. F. Lance her "height in silver dollars." It was part of the station's Hit Parade Club promotion, where her number was read on the air, and her prize totaled $590.50.

• Another winner: James May, for the "Beat Wattrick" football contest via WXYZ, Detroit. The contest: Guess the winners of the games and the yardage of a team, and be a tie sportscaster Don Wattrick's predictions.

• She'll meet Perry Como: Mrs. Harry Noden correctly named the three Como songs and the number of times they were played on WCAE, Pittsburgh as part of the station's "Meet Perry Como" contest. As a prize, she and her husband will fly to New York and meet the crooner.

• The Balaban stations held an incentive contest for its salesmen. The incentive: Top salesman gets a Cadillac. Winner: Don Hereford, of WIL, St. Louis.

Thisa 'n' data: WABC, New York, is getting its tower painted! The paint—Day-Glo Orange—is noted for its high visibility, and even glows on cloudy days... Budweiser Beer (D'Arcy) has bought two hours a night, seven nights a week for a Best Sellers program via KLAC, Los Angeles. Total contract amounts to $75,000 annually... Another business note: WDAF, Kansas City, will air all Athletics baseball games this year for Schlitz Brewing Co.

Station purchase: KABR, Aberdeen, S. D., to Frank Fitzsimonds for $890,000; brokered by Hamilton, Stubblefield, Twining & Associates, Inc.

Anniversary note: WAVE, Louisville, rang out the old year with a celebration observing the station's 25th year.

Station staffers: Richard Evans, named station manager for KCMO, Kansas City... William McIlenahan, appointed executive v.p. and general manager of WQUB, Galesburg, Ill... Jim Hamby, to sales manager of KTSA, San Antonio... Norman Stewart, to national sales manager of WQUB, Dallas... James Whatley, to national sales manager of WFAA, Dallas... James Whatley, to national sales manager of WETU, Montgomery-Wetumpka, Ala... Dean McClain, to commercial manager, KNON, Dallas-Ft. Worth... William Abeyounis, becomes account executive at WRRF, Washington, N. C.

The Katz Agency has supplied agencies with a comparison of national spot radio costs for 1958 over 1957.

The report: 1958 costs for the top 150 markets were up 1 1/2% for early morning and late afternoon; down 6.4% for nighttime and remained about the same as 1957 for the remaining daytime hours.

Basis of the report: costs of 12 one-minute announcements per week for 13 weeks in 150 markets.

Katz is circulating details of this summary in a brochure dubbed "Spot Radio Budget Estimator" among agencies and advertisers.

The Blair Companies have released the first in a series of research projects conducted by Trendex, on the role of newspapers in communications.

The survey coincided with the Newspaper Deliverer's strike in New York and found:

1) More than 35% of those interviewed had not been inconvenienced by the strike.

2) Among those inconvenienced, less than 20% missed the advertisements and sales.

3) In spite of radio and tv's extensive coverage of the news during the strike, there were still people unaware of the top developments.

4) Of those aware of the news developments, 53.8% heard them on tv while 52.4% heard the stories on radio.

Rep appointments: KBON, Omaha, to McGavren-Quinn... WDEW, Springfield and WBZY, Torrington, Conn., to Breen & Ward, New York... KREM, Spokane, to Edward Petry & Co... WORC, Worcester, Mass., to Avery-Knodel... KQDE, Seattle, to Forjoe Co.

TV STATIONS

Reviewing the year promotion wise, WMT stations, in Cedar Rapids, figures it staged contest and promotions at the rate of two a month.

SPONSOR • 10 JANUARY 1957
SOuSLa

58.5% OF AUDIENCE IN INDIANAPOLIS!

59% OF AUDIENCE IN CHICAGO!

YANKEE DOODLE DANDY
PULLS LIKE CRAZY!

This smash hit musical is rolling up sensational ratings and stations are enthusiastic. Hugh Kibbey of WFBM wires: "YANKEE DOODLE DANDY SPECIAL SHOWING ON XMAS DAY HUGE SUCCESS. MUCH FAVORABLE REACTION AND ALREADY WE HAVE POTENTIAL BANKROLLER FOR REPEAT SHOWING JULY 4."

Remember, this gold mine is available only up to July 5, for two showings only. Schedule one showing right away and a second for a perfect Fourth of July tie-in. It's your best chance for a local SPECTACULAR success.

WFBM, INDIANAPOLIS
Dec. 25, 5 pm to 7 pm 18.0 vs. 6.4, 3.4, 2.9

WBBM, CHICAGO
Dec. 6, 10 pm to midnight 28.4 vs. 8.7, 8.3, 3.0

NEW YORK
345 Madison Ave., Murray Hill 6-2323
CHICAGO
75 E. Wacker Dr., Dearborn 2-2030
DALLAS
1511 Bryan St., Riverside 7-8553
LOS ANGELES
9110 Sunset Blvd., Crestview 6-5886

u.a.a.
UNITED ARTISTS ASSOCIATED, INC.
Their biggest single event was the National Corn Picking contest, and second, a seven-month "Sports Sweepstakes" in which 450 listeners shared prizes totaling $6,000.

Other ideas at work:
- Symbol for sale: WHAS-TV, Louisville, had to end its nine-week promotion campaign two weeks early because of too large a response. The station, during breaks, offered viewers a 52-page color and game book featuring the station's symbol "Fisbie." Total number sold: 25,000.
- An international invitation: To Deputy Premier of Russia, Mikoyan, from Lawrence Rogers, president of WSAZ-AM & TV, Huntington-Charleston. Rogers offered to roll out the red carpet should Mikoyan and his party want to make a tour of West Virginia radio and tv stations, during his visit to the U.S.
- In the interest of public service: WBTV, Charlotte, will televise a series of 100 tv literacy programs designed especially to teach adults how to read and write.

Station sale: The facilities of WBUF, the NBC-owned tv station in Buffalo, suspended last September, have been sold to WBEN, Inc., and Transcontinental Tv Corp. The WBUF studios will be occupied by WBEN-TV, and the antenna tower will be used by WGR-TV.

Kudos: Red Cross, commercial manager of WMAZ-TV, Macon, Ga., awarded a 25-year diamond pin . . . Irwin Cowper, v.p. in charge of sales for WTIC-TV, Hartford, celebrating his 25th anniversary with the Travelers Broadcasting Service Corp.


SPONSOR ASKS
(Cont'd from page 55)
principles. I think, are timing or pacing, enthusiasm, variety, and meaning.

I do not think the use of sounds merely as attention getters is a good idea. Production aids should identify or set a mood. In other words they should have some meaning in relation to the program content.

Regardless of the evident success of some modern forms of broadcasting, I think a good radio sound should have some variety. The same format over and over, with the same things done at the same times in the same way, cannot be endured for long.

Enthusiasm is the life blood of all human endeavor. In the radio business where the entire impression depends on sounds, enthusiasm is most important. This does not necessarily mean shouting or playing the loudest possible music. Enthusiasm can be expressed in many different ways. There is contagious enthusiasm in a child's glee on Christmas morning and there is equal enthusiasm in the whisperings of a love smitten teenager on Christmas night. A good radio sound is dependent on enthusiastic presentation.

Last, but far from least, is timing or pacing. Those who remember old time vaudeville will remember that the show was always moving. As one act left the stage, another was on. and quickly. The audience was there to be entertained not to look at an empty stage. The same is true in creating a good radio sound. The audience did not tune in to hear "dead air." This does not mean that a frantic or feverish pace is necessary, but sound must continue to come from that loud speaker if the audience is going to remain tuned in.

Good timing is one of the main factors in building the impression of professional efficiency in the minds of listeners.

In multiple station radio markets some specialization on the part of individual stations is almost essential. A good radio sound can be created from many basic ideas or specialties. These differences create the individual personalities or identities of the stations as a whole. The above factors, however, in my opinion, are necessary in creating a good radio sound regardless of the type of station.

"REP." SERVICES RATING
(Cont'd from page 42)
station and rep in working together on recommendations."

Station visits are a fundamental requirement in the intelligent servicing of problems, say the stations.

Anthony J. Koelker, station manager, KMA, Shenandoah, Iowa, calls for "more station visits by reps to get first-hand information on market and station personality and operation." And John F. Hurlbut, promotion manager of WBMM, WBFM-TV, Indianapolis, also wants "More rep salesmen's visits to stations to learn their modes of operation. Too many rep salesmen are not familiar enough with the local station's operating problems."

Amplifying their comments on the primary importance of sales, some stations had suggestions on methods:

Herb Berg, general manager WWOK, Charlotte, N. C. wants them "to prove to timebuyers that they should look into a local market and get the real story of success rather than buying time by numbers."

"For reps: Keep telling the station's story to everyone who will listen. The assistant timebuyer may be the head timebuyer next year. And if the station is a good one the "story is results, results, results." is the suggestion of Paul F. Eichhorn, pres. and general manager, WGRD, Grand Rapids, Michigan.

In spite of some criterion of details, most stations seem happy with their national representative arrangement. "We value highly the advice and counsel of our rep," says one station manager.

"We've had several good representatives in the past, but we rate our present agency best. They have excellent agency entree and maintain a good research and prompt department—these are the two principal needs," comes from another pleased station. These are typical of many comments.

"We look at our national rep as part of the local station," writes Fred Webb, manager WMFS, Chattanooga, Tenn. "They are in the large cities for us . . . to sell our station . . . and we always try to give their suggestions on all matters concerning this station as much consideration as we do our own local salesmen and other personnel."
“Can’t I go, too?”

HUSBAND: “To Europe? But this is business... besides, we’re not that rich!”
WIFE: “You can save $300 on my ticket if we fly KLM.”
HUSBAND: “That so?”
WIFE: “And the same for each of the children.”
HUSBAND: “Sounds good, but what about...”
WIFE: “And we can see lots of cities over there — free!”
HUSBAND: “Mmmmm...”

P.S. She went. First Class, too. Why don’t you find out all about KLM family fares to Europe — including the substantial Economy Class savings? Remember, KLM features non-stop DC-7C service from New York, one stop from Houston.

KLM Royal Dutch Airlines, 430 Park Avenue, New York 22, N. Y.
BARDAHL
(Cont'd from page 37)

could put the racks, brochures and streamers there. Every ounce of con-
sumer demand had to be milked with a promise of more to come." Bar-
dahl's own advertising department prepares consumer brochures pegged to
the seasonal pitch of the spots. Three full-color, easel-backed display
cards are also provided yearly. (Na-
tional advertising activities in all
forms are supervised and coordinated
by Miller, Mackay, Hoeck & Hartung
out of Seattle.)

(3) Maintaining a "fair trade"
policy. "The dealer's markup," Bar-
cray stresses, "is one of the most im-
portant things we offer. Remove it
and the structure collapses." Discount
selling is verboten, and distribution
must be rigidly policed to see that
none occurs.

Barclay set up a series of weekly
sales meetings each Friday night. At
the end of the 13-week test cycle, Bar-
cray quadrupled the ad budget, giv-
ing Freede $70,000 to spend from
September to the end of '57, and the
sales and tv expenditure curves were
off on their parallel courses (see
graph on page 37).

Within six months, Barclay had
-cracked the New York market. The
graph also shows how he allowed his
sales graph to level out in the spring
of '58. He did this to prevent a run-
away growth that would put demand
ahead of orderly distribution. Spring,
being a slow period for additives,
seemed to Barclay the right time for
"consolidation."

He increased his sales force to its
present 30 and, to get the sales curve
started upward again, doubled his ad
budget in June. This meant that
$150,000 was added to the quarter
million already earmarked for 1958.
This made several things possible:

(1) Pinpointing a larger male au-
dience. Now able to plan ahead, the
agency could purchase local spots in
weekend, holiday and special sporting
events televised nationally.

(2) Reaching the off-duty service
station operator. Not only would the
expanded sports schedule do this, but
a consistent late evening buy was
now possible. One 60-second chain

HERE'S HOW BARDAHL PARCELS SPOTS

A typical three-station schedule

<table>
<thead>
<tr>
<th>DAYS</th>
<th>SUN.</th>
<th>MON.</th>
<th>TUES.</th>
<th>WED.</th>
<th>THUR.</th>
<th>FRI.</th>
<th>SAT.</th>
</tr>
</thead>
<tbody>
<tr>
<td>STATIONS</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<td>2:00-2:30 pm</td>
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<td>7:30-8:00 pm</td>
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<td>8:30-9:00 pm</td>
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<td>9:00-9:30 pm</td>
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<td>10:30-11:00 pm</td>
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<td>11:15 pm-1 am</td>
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</tbody>
</table>

LEGEND: Type of Spots — S - Sports  N - News  P - Personalities  M - Participations in Syndicated Shows & Movies etc.

Male consumer is primary audience for sports, news, adventure packages. Off-duty gas
station operator is secondary audience for weekend sports, late evening personality show
break spot per night, five nights per week was purchased in the Jack Paar
Show.

(3) Utilizing new spots. The Pat
O'Brien spots were now available, and these could be alternated with the
animated commercials with greater
frequency.

Typical spot distribution under the
expanded budget appears at left.

Rosy as the increased sports pros-
spect seemed, Barclay and the agency
were aware of one big stumbling
block: sporting events are plum na-
tional and spot buys for oil com-
panies. "From the very beginning of
our buying into sports shows," says
Riedl and Freede media director Jan
Sterns, "it was a matter of outguess-
ing and anticipating."

Miss Sterns recalls instances
where she would herself warn stations of
these conflicts when national gaso-
line advertisers were sponsoring
events in which she had ordered
spots. "In one case," she remembers,
"my warning went unheeded and
when the spot finally did have to be
yanked, an even better make-good
was obtained elsewhere."

Competing on a spot basis, how-
ever, it's every one for himself. To
beat the "big boys" to the adver-
sing draw, Miss Sterns keeps well up
on even probable televised events,
ordering her spots of any and all sta-
tions that might possibly be carrying
them. This strategy has resulted in
Barclay's inclusion in every type of
tv sporting event, the agency says,
without qualification.

Informal surveys of station opera-
tors by the Bardahl sales force prove
conclusively that it is well worth the
trouble. "Best remembered spots,"
Bob Freede reports, "are in the sports
and late evening Paar show."

These surveys are a new tool for
merchandising to the retailer. The
recall adds to his own awareness of
Bardahl advertising and answers
agency and client questions as well.

Another answer: the zero to 85% dis-
tribution and $2,225,000 sales vol-
ume with which Barclay expects to
complete his current fiscal year after
only 22 months in the New York
market. The technique for accom-
plishing it merely stems to the days
of the "contraption" — lugging it
around, setting it up, doing the spots,
getting reactions from service station
managers and following consumer de-
mand right into the enemy camp.
Farmers
BELIEVE
Arnold Peterson!

RADIO WOW — WOW-TV
FARM SERVICE DIRECTOR

BECAUSE he has broadcast daily for seven years on Radio WOW and WOW-TV!

BECAUSE he is experienced in all phases of agriculture. Born and bred on Nebraska farm . . . outstanding in 4-H work as youth . . . graduate University of Nebraska College of Agriculture . . . managed 135 Nebraska farms while with Federal Land Bank . . . currently an owner of 320-acre farm.

BECAUSE he spent six years as a county agent working closely with farmers. Continues to work regularly with County Agents in WOW area.

BECAUSE he is a top level organizer in farm projects. Has managed three state and national Corn Picking Contests for WOW. Program chairman of 1958 National Farm Directors Convention. Program chairman for upcoming Pasture-Forage-Livestock Association Convention. Chairman Omaha Chamber of Commerce 4-H Committee.

ARNOLD PETERSON TELLS AND SELLS:
If you want believable Arnold to sell for you, call any John Blair or Blair-TV man.

REGIONAL RADIO
WOW and WOW-TV
OMAHA NEBR.

CHANNEL 6

John BLAIR, Representative
Blair-TV, Representative

CBS Affiliate

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

Sponsor • 10 January 1959
Hugh L. Lucas has been appointed v.p. in charge of all tv/radio client services for Campbell-Ewald. He will also serve on that agency's operations committee. Lucas joined C-E as an a.e. in 1955, after an association with Foote, Cone & Belding's Chicago office, where he was a vice-president in charge of creating marketing programs in food, appliances, drugs, cosmetics, etc. Thomas B. Adams, Campbell-Ewald president, said that the move was a part of the agency's program for a future as a "total marketing center."

Arnold E. Johnson has been named a vice president of Needham, Louis & Brorby, Chicago. Formerly, he had been director of broadcast facilities at that agency. Johnson joined NL&B six years ago as head of the timebuying section of the media department. A veteran in Chicago broadcasting circles, Johnson had been with NBC's Chicago office for 19 years. At the time he shifted to NL&B, he held the position of television/radio sales service manager for the network. He is married and lives in Wheaton, Ill.

James E. Szabo was recently named sales manager of WABC-TV, New York, flagship station for the ABC network. Szabo began his sales career with Adam Young, rose to the position of sales manager for that organization before moving to John W. Lovetton Productions as national sales manager. In 1955, he moved to ABC where he was associated with WABC-TV for the next two and one-half years. Since June, 1958, Szabo has been a.e. with ABC's sales department. He lives in Elmhurst, L. I.

Peter G. Levathes, v.p. of media for Young & Rubicam will head up the agency's expanded radio/tv dept., according to a recent announcement by George H. Gribbin, president. The new department functions will combine programing and timebuying. Levathes, who has been with Y&R since 1953, will continue, for the time being as director of the media dept. Prior to joining Y&R, he was head of tv for 20th Century Fox. Robert P. Mountain was named vice president in charge of new business.
Your Salesman for More Than 700,000 CALLS ON SIGHT IN THE SOUTHEAST'S BIGGEST, RICH MARKET

WSJS TELEVISION WINSTON-SALEM

Put your salesman where he can make the most calls at less cost. Buy WSJS-television's 713,062 TV sets in 75 Piedmont Counties in North Carolina and Virginia.

Winston-Salem
Greensboro
High Point

Call Headley-Reed
SPONSOR SPEAKS

Be careful of program formulas

As business men in radio and tv advertising, nearly all of us enjoy looking at detailed facts and figures.

There is something comforting and reassuring about graphs and charts and tables and dollar listings. They seem definite, tangible, factual. They provide us with a sense of security, confidence, and practicality.

But there are dangers in facts and figures, too. Dangers that, in our enthusiasm for them, we may wholly lose sight of the realities on which they are based.

This week, on page 31, SPONSOR publishes a comprehensive report on the current state of network tv programming. You will find there a summary of program trends, ratings, casualties, and costs, a practical roundup of basic program information which every media man, account executive and advertising manager should have at his fingertips.

We believe you will be interested in tracing the decline of the quiz shows, the continued strength and durability of the westerns, the rating power of the top 25 network programs.

But we publish this report with a special word of caution. Behind all these facts and figures lie certain all-important human values. If you disregard them, you may easily make some tragic business errors.

It is quite true that public interest in tv programs seems to fall into certain broad categories or "types"—Westerns, musicals, comedy, drama, etc.

But we must never forget that a program "type" does not, in itself, insure popularity. Even more important than any formula is the skill or lack of it with which an individual program is handled.

Behind every truly great program lie the talents and abilities of at least one truly great person. Unless you can find real creativeness, imagination and integrity in your producer, director, writer, or star, no amount of formula thinking about programs will do you much good.

THIS WE FIGHT FOR: A recognition that, in every phase of radio and tv, it is individual creative ability which has brought us our outstanding successes, and which will insure the future health and welfare of the air media.

10-SECOND SPOTS

Print media booster: During the newspaper strike which hit N.Y.C. over the holiday season, a Ketchum, MacLeod & Grove agencyman got a frantic phone call from his sister. "They would pull a strike," she complained, "just when I get a Mynah bird for a gift. Have you got any papers at all for the cage?"

Real McCoy: In an age conditioned by tv commercials to "realness" (real beer, real cigarette, etc.), we report the experience of a New York adgal who dropped into her church to view the Christmas crèche, comprised of posed members of the congregation. Our adgal heard a woman spectator say to her child, "Look, dear, they breathe real air."

'58 roundup: Cleaning out our desk for the New Year, we ran across some 1958 flotsam we had intended to use but didn't. So here's a full 60 seconds of 10 Second Spots from last year—A panel of glamour girls chose as one of "The 10 sexiest bachelors on earth" tv sportscaster Mel Allen on the grounds that "his vibrant voice would be nice to hear first thing in the morning." . . . When KFAB, Omaha, misread "Wednesday" for "Thursday" in announcing a department store sale, the store was cleaned out of sale merchandise a day early. . . . To pick up the kine of a Buffalo tv show and deliver it to a New York ad agency, a foot messenger for Mercury Service Systems covered 600 miles in one morning—by plane. . . . In Hollywood KMPC's Dick Whitlingill experimented with subliminal advertising whispered into a mike at frequent intervals, "Santa Monica's football team can beat Bakersfield"—and the did though Bakersfield was highly favored. . . . Paul Parker, of Philadelphias WIP, while tapping his show from a Navy blimp, suddenly found himself in the unenviable role of passenger on a runway when the lines to the mooring mast snapped but went right on delivering a neat product commercial. . . . In Vienna a court permitted a wife to produce divorce evidence a tv show i which her husband momentaril wandered past camera with a blond
From Ships to Satellites—

Aerojet’s big Sacramento plant employs 12,000 workers to manufacture potent rocket fuel.

The healthy industrial growth taking place in the KBET-TV dominated Sacramento-Stockton market includes many of America’s leading companies. The Port of Stockton last year handled an all-time record of sea-going cargo. Similar inland port facilities under construction at Sacramento will serve new big industries such as the Aerojet-General Corporation, producers of the fuels that give U.S. satellite-carrying rockets their “big push”. Among other big payrolls in Sacramento are Douglas Aircraft, Procter & Gamble And in Stockton ... International Harvester, Fibreboard Products, Johns-Manville. Capital investment in industrial expansion increased 85.71% in Sacramento, over 100% in Stockton, between 1950 to 1957. In the same period, industrial employment increased 95.1% in Sacramento, 71% in Stockton.

Port of Stockton, the State’s biggest inland seaport. Serves 41 steamship lines.

KBET-TV CHANNEL 10
SACRAMENTO CALIFORNIA
Call H-R Television, Inc. for Current Avails
been hearing a lot about the Storz Stations. Which ones we sing?"

All 5 of them!

**WITX, New Orleans.** New 52-county Area Pulse shows WITX first 360 out of 360 hours; first morning, afternoon, evening. 2,500,000 people now in the WITX area since the changeover to 5,000 watts and 690 kc. Call Adam Young Inc., or GM Fred Berthelson.

**WQAM, Miami.** First 240 of 240 hours. (Latest South & Central Florida Area Pulse.) First 280 of 280 daytime hours. (Pulse.) First with 40.5% and 264 of 264 daytime hours. (Hooper.) Call John Blair & Co., or GM Jack Sandler.

The Storz Stations

**TOOD STORZ,** President

Home Office: Omaha

**WILL MEDIA AND MARKETING BLEND?**

Sponsor studies the changing media marketing set-up in today's agencies and what may happen in the future

Page 29

**Merchandise your tv star to sell your products**

Page 32

**Tv Basics: Fall net shows at the halfway mark**

Page 37

**Special SPONSOR report on 1959's tv commercials**

Page 47

DIGEST ON PAGE 2
K-7 AMARILLO RATINGS

UP 44%

... AND .. IN JUST 30 DAYS ...

OCTOBER 30 New ownership and management premieres all-new programming and operational plan for KVII-TV against two strongly entrenched competitors, both on the air since 1953!

NOVEMBER 30 One month later, ARB begins regular survey, after the new K-7 pattern in operation only 30 days!

RESULTS:
- K-7 OVERALL SHARE OF AUDIENCE UP 44%!
- K-7 6 PM-MIDNIGHT SHARE OF AUDIENCE UP 51%!
- K-7 6 TO 10 PM SHARE OF AUDIENCE UP 68%!

The dynamic new approach to television in Amarillo taken by KVII-TV (K-7) saw the initial ratings in more than 30 hours of programming DOUBLED, and ratings sharply increased in more than 90% of the rated time periods. K-7's Movie Spectaculars are the highest rated movies IN THE MARKET! K-7's "All Aboard For Fun" is the highest-rated local children's program IN THE MARKET!

IN TOTAL RATING POINTS
K-7 is FIRST on Sunday, Tuesday and Thursdays between 6 and 9:30 PM! 3 DAYS OUT OF 7 .. in just 30 days time.

How did K-7 do it so quickly? By combining the know-how and many years of experience of its new management team—an exciting and expanded program schedule—and the most forceful promotion campaign in the city's history!

These are only the FIRST reports! The flexibility of the NEW K-7 permits the addition of new and powerful vehicles where a weak point appears. Add up these first results—remembering that K-7 is now full power with 316,000 watts—and you've got a STORY! All done, by-the-way, without gimmicks or give-aways. Get the COMPLETE AND EXCITING story of the new K-7 (KVII-TV) from your Bolling Man.

K-7

KVII-TV

C. R. 'DICK' WATTS
VICE-PRES. AND GEN. MGR.

REPRESENTED NATIONALLY BY
THE BOLLING COMPANY
it takes TALENT brother... and

THE BIG DIFFERENCE IN PHILADELPHIA RADIO IS TALENT

TALENT THAT SELLS
on the station where the most important sound is your commercial

WPEN

WPEN programs believable, selling, local personalities 24 hours a day, 7 days a week. Talent—that's why more local and more national advertisers buy WPEN than any other Philadelphia radio station.

Represented nationally by GILL-PERNA
New York, Chicago, Los Angeles, San Francisco, Boston, Detroit
DIGEST OF ARTICLES

Will media and marketing bend?
29 Quietly, without fanfare or hoopla, marketing and media departments are moving closer together. What is significance for media jobs of future?

How to use a spot tv star
32 Mary Ellen's Jams increases distribution by merchandising its star to chain buyers, store managers and consumers in a five-market promotion

Were we too tough on the oil boys?
34 sponsor Commercial Commentary column which called oil "the worst-advertised big industry" draws congratulations, complaints from readers

Parti-Day checks winter ice cream sales
35 As 26-week Wisconsin test of day tv nears halfway point, Parti-Day Topping investigates effect of 25-30% seasonal ice cream sales drop

A different image in every port
36 Champale malt beverage makes a virtue of its lack of uniform appeal, uses radio to tailor its approach to specific groups in each market

Sponsors faithful to network tv
37 Year-end tally shows that in eight out of 10 program changes, clients held on to same time period. Comaparagraph of network programs and costs

SPONSOR ASKS: How do you sell against newspapers?
44 With ANPA intensifying its effort to minimize tv beside newspapers, station men tell how they have taken up the offensives against print

SPECIAL SECTION: TV COMMERCIALS
47 sponsor reports on what's ahead in tv commercials for 1959 with a 16-page special section covering the implications of tape, some new film developments, what's on the horizon in new techniques, the new creativity, plus spot news on film and tape commercials production

57 Directory of 100 commercial producers
A handy clip-out-and-save listing of the top 100 producers of film commercials, their addresses and telephone numbers

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Harry B. Fleischman
ADMINISTRATIVE DEPT.
Laura Olen, Office Manager
Doris Bowers; George Becker; Laura Datre; Priscilla Hoffman; Jessie Ritter

Member of Business Publications
Audit of Circulations Inc.

SPONSOR PUBLICATIONS INC.
©1959 Sponsor Publications Inc.
The SALESMAN makes a difference...

and so does the STATION!

You can bet on it — a reputable, believable salesman will make less noise — and make more sales — than a carnival pitch man.

50,000-watt WHO Radio is the most believable, effective salesman in this State. Iowa has confidence in WHO because WHO has confidence in Iowa. We have proved our faith for decades — by building and maintaining the greatest Farm Department in Mid-America — the greatest news Department — a fine, professional Programming department that does a lot more than play the "first 50".

As a result, more Iowa people listen to WHO than listen to the next four commercial stations combined — and BELIEVE what they hear!

Of course you are careful about the salesmen you hire. You of course want to be equally careful about your radio salesmen. Ask PGW for all the facts about Iowa’s GREATEST radio station!

WHO for Iowa PLUS!

Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines, WOC-TV, Davenport.

Peters, Griffin, Woodward, Inc., National Representatives

Sponsor • 17 January 1959
The appointment of Nat Wolff as a vice president in the radio/television department of Y&R brings back a veteran showman to the agency after a hiatus of more than two years during which he worked for NBC and was partner in a television film firm.

The newsmaker: One of the most highly-respected talent and program specialists in the television business, Nat Wolff brings years of experience to an agency which billed an estimated $95 million in broadcasting last year. He was a talent agent for years in Hollywood, later became a writer, director and producer of radio shows. Among his credits was radio's Halls of Ivy, starring the late Ronald Coleman, a personal friend of Wolff's as well as a client in his talent agent days.

In returning to Y&R, Wolff will operate in the program area. He will report to Peter G. Levathes, recently named director of the radio/television department. Wolff's previous association with Y&R makes him a familiar figure to the agency's clients, particularly General Foods, General Electric and Bristol-Myers, all of whom consider him a top-notch operator in program development. Levathes, in addition to running the department, will handle a good part of the client contact chores.

Wolff comes back to Y&R as a program specialist at a time when agency production activities are in general at a low point, a situation likely to remain permanent. However, development of program ideas, discussions with talent and negotiations with the networks remain key agency functions. And they are functions at which Wolff excels.

Wolff's previous tenure at Y&R ran from 1951 to 1956, during which time he was a vice president. He left to join NBC as director of program development. In 1957, Wolff became a partner in the Don W. Sharpe Enterprises, which has developed such shows as Peter Gunn, Yancy Derringer and The Green Peacock. He will relinquish all outside interests, however, and work full time for the agency and its clients.

Operating for years in a business sometimes cluttered with sharp practices and raffish characters, Wolff won the reputation of a gentleman and a man of his word. He is not a restrained type, however, and is often given to streaks of high-pitched excitability. His wife is the well-known British actress, Edna Best.
NEWSMAKER STATION of the WEEK

WARM is first in DALLAS*

THE NATION'S 30TH MARKET

WARM

IS RED HOT IN SCRANTON-WILKES-BARRE (DALLAS, TOO)

Dear Buyer:

For top-rated availabilities

Check your EAST/MAN

WARMest regards,

Arthur W. Carlson
General Manager

*Dallas, Pa. that is.
THE 1958 STORY. In 1958, America grew and so did American television and so did America's first television network. Starting its second decade of commercial service, the NBC Television Network placed new benchmarks along the path of progress:

NBC introduced “Continental Classroom,” the first nation-wide television course. Carried by 149 stations, accepted for full academic credit by 265 colleges and universities, viewed by 270,000 Americans, this course in Atomic Age Physics was universally described as an experiment in the nation’s interest.

NBC News, through its 300 correspondents stationed around the world, responded to the explosive events of 1958 with a 20% increase in news coverage.

NBC Special programs, covering a broad range of entertainment and informational forms, paced the entire industry with nearly 100 separate productions.

NBC flew the proud ensign of color almost alone,
ating a record total of 664 hours of color programs.

NBC logged a record 300 hours covering a variety of the nation's foremost sports events.

NBC's average daytime program increased its audience by 5% more homes; its average evening program by 10% more homes.

NBC reached its all-time high in gross time sales, surpassing 1957 by 13%. A record total of 205 sponsors gave NBC the largest gross dollar increase of any network. At year's end, NBC led all networks in evening sponsored time.

The true measure of a network's greatness lies in the totality of its service. One measure of that totality is the recognition accorded a network's programming by responsible independent groups with different interests. In 1958 NBC, its programs and its personalities, received more awards than any other network.

**NBC TELEVISION NETWORK**
"L" is a Layman,
Outside of our "biz." Our terms are confusing Alongside of his.

It's true. The advertising profession has terminology that's as confusing to the layman as medical phrases are to most of us. Cumes, cost per M and average aud. mean nothing to him.

Furthermore, all the layman knows about media selection comes through preference: whether specific media meet his own individual tastes.

For more than 36 years, KHJ Radio, Los Angeles, has been programming with an eye toward satisfying those tastes. We believe that complete penetration of any market can only be achieved through penetration of each individual mind.

To that end, KHJ’s foreground sound features news, commentary, sports, drama, discussion, variety and quiz programs designed to hold the layman’s attention not only during the program but through the commercials within and around it.

Never underestimate the variety of the laymen’s tastes in Greater Los Angeles. Here is a medium programmed to satisfy them all.

Russel L. Hare, research and media director, Tilds & Cantz, Los Angeles, feels that the dividing line between media research and market research is relatively artificial, in agreement with Bill Dekker, media v.p. at McCann-Erickson. "Most media have themselves done a fine job of market research in recent years," Russel says, "greatly simplifying the work of our own department. Close cooperation among media, their representatives, and our agency has resulted in more accurate and comprehensive research, much of which has helped us in overcoming many marketing problems."

Russel points out that while the research function in advertising encompasses a great deal, it should always first isolate and define the nature of the market, from distributor to consumer, to be a valuable advertising tool. "Media buyers, with a clear picture of the people they must reach," Russel says, "can then purchase time accordingly. We have found by working in this manner budgets become a framework in which to develop an effective advertising program, rather than a limitation."

Jack E. Dube, Cole Fischer Rogow, Inc., New York, points out the distinct factors and problems that must be considered in deciding the best media plans for a new product’s initial campaign. "The nature of the product, how it is marketed and its merchandising potential are just some of the considerations in buying," Jack says. "With a new product, it is often best, budget permitting, to initiate your campaign in television where you can get the benefits of visual impact. Then, once this has been established, to back it up with an extensive radio campaign, capitalizing on imagery transfer." Jack feels that merchandising is as important with a new product in a virgin market as the broadcast schedules themselves. "It is the merchandising, especially the point-of-sale displays," Jack says, "that give the product the momentum it needs for first impression with wholesalers and retailers as well as with customers. Without the cooperation of the wholesalers and retailers a product will never move, so we weigh every station merchandising plan carefully to make sure we will have the edge."
We believe that the most wildly successful show on earth means little, if each minute devoted to the sales message does not hold and move your audience.... With us, show business is business—business that shows a profit for our clients. N. W. AYER & SON, INC.

The commercial is the payoff
Commercial commentary

Build thee more stately mansions

Just in case you hadn’t noticed it, the new “men-in-white provisions” of the NAB code went into effect on 1 January 1959.

So far, though, the impact of the new ban on impersonating doctors in TV commercials has been something less than bomb-like.

The Voice of Anacin still snarls “What do doctors recommend?” The now defrocked but still frenzied Anacin announcer still snarls back, “Yes, what do doctors recommend?” And the old pitch continues without a hitch in pretty much the same old way.

Obviously, neither Anacin nor other TV drug advertisers are greatly bothered. Obviously, too, the NAB’s code action has not succeeded in cleaning up TV’s medical jungles.

This, of course, is too bad and in a sense it is pretty discouraging.

Yet it is exactly what any experienced advertising man could have and should have foreseen. When it comes to codes of advertising censorship, a clever copywriter can outwit a careful lawyer any day of the week.

He can always achieve the effect he wants without violating the letter of the law. And if he doesn’t believe in the spirit of a code, no amount of restrictive verbiage will slow him down.

This essentially is what has happened with NAB’s well-intentioned men-in-white provision. And where does it leave us now?

Well, I think that those of us who sincerely feel that our TV screens are over-clogged with medical and anatomical offensiveness, should stop kidding ourselves.

We should stop passing pious resolutions and engaging in windy debate. The time has come for us to haul out of our arsenal (and it’s going to take courage to use it) our most fearful and devastating weapon—the nuclear weapon of laughter.

Laughter, properly directed, is a lot more lethal than any legislation, more deadly than any code of ethics. And both drug advertising and drug advertisers are peculiarly vulnerable to it.

Devils, drugs and diagrams

They’re vulnerable because most patent medicine advertising is, and always has been rooted in a kind of psychological silliness.

If you have ever written drug copy, you know that it is different. It is not simply (and honestly) concerned with telling a consumer about some product benefit. It carries in addition certain dark, emotional overtones, a formula of mystic mumbo jumbo that dates back to the days of the tribal medicine man.

The drug formula is simply this: 1) You, a miserable sinner, are possessed by horrible devils. 2) I, a mystifying magician, can give you fast, fast, fast relief. In selling drugs you build up a sense of sin and guilt in the customer, and a sense of hokum in the product.
THE CAT IS OUT OF THE BAG!

PREDICTION:
1959's Brightest Television Star—FELIX THE CAT

260 brand new adventure cartoons are now in FULL PRODUCTION for TV debut in September, 1959.

Unique continuing format of FOUR-MINUTE episodes... NEW stories... NEW characters... designed specifically for television... produced in beautiful Eastman Color... or striking black and white.

Audition screenings by appointment:

Call or wire:
Richard Carlton, Vice President in Charge of Sales
TRANS-LUX TELEVISION CORP., 625 MADISON AVE., N. Y. C.
Phone: PLaza 1-3110-1-2-3-4

+ THE MOST IMPORTANT NEW TV SHOW FOR CHILDREN IN THE PAST FIVE YEARS! +
Commercial commentary continued

At least that’s the traditional way to do it, and the technique is centuries old.

To establish a sense of brooding, ugly sin, drug advertising has always gone overboard in the ugliness of its presentation. Remember those dreadful black-type newspaper ads that shouted, “Piles? Hernia?” Well they were the exact first cousins of the B.O. commercials that shriek, in effect, “You stink!” Their purpose was the same.

To build up the sense of mystery and hokum, drug advertising has always gone in for abstruse medical depiction. Those tv announcers who drool over the liver bile and sinus drainage diagrams are direct descendants of the carnival pitchman who sneered at his assistant, “Show those illiterate peasants our gorgeous painting of the human digestive tract.”

Sin and magic are the time-honored ingredients of the patent medicine pitch. They’re so old they wear whiskers.

And I think it is both pathetic and humorous that, in 20th century America, so many great big pompous, financially proud and socially respectable corporations are still using such devices. They ought to be spanked.

The Anonymous Adman

Which brings us to another point—who is a corporation? Who is really responsible for a drug company’s advertising? Let’s have no nonsense about a “team.”

I believe that any advertiser, appearing as he does before the public, stands in the same non-privileged position as a politician, an actor, a writer or performer. He should be liable to public criticism. But who is the anonymous adman we are going to criticize?

Maybe we can solve the problem by getting specific. I, personally, find the Anacin commercials very offensive. But I don’t think it’s the fault of the Anacin announcer. He is just mouthing words he has been given.

Nor can I really blame the Anacin copywriter. Or the account executive, Dan Rodgers of Bates or even Rosser Reeves, the agency’s board chairman. They’re merely carrying out policies.

No, I’ve got to go straight to the makers of Anacin, to the Whitehall Pharmacal Co. And there I’ve got to go past ad manager and sales manager and various v.p.s, right up to the very top.

The president of Whitehall is Kenneth Bonham. Since he holds the title I must assume that his is the ultimate responsibility for Anacin operations. And it is to him I must address my critical remarks.

I am speaking here, not as an institution to an institution, but as man to man, as one critic to one advertiser:

I have never met you, Mr. Bonham, and based on what I have seen and heard on tv, I don’t think I ever want to. You sound to me like a loud-mouthed, ill-mannered, humorless, repetitious bore. I deplore your tactics. I don’t want you in my living room.

Nevertheless, I am curious about you, Mr. Bonham, about your goals, ambitions, and philosophy. How will you answer when a tiny voice asks, “What did you do in the Great War of Life, Daddy?”

Will you say, “I spent my manhood, trying to scare hell out of the masses with corny diagrams of leaping sparks and pounding hammers?”

Build thee more stately mansions, 0 my soul!
This is the most expensive yawn in America, the one that kills a network TV program.

Last year it killed one out of every two evening network shows.

So far this season—and it's far from over—more than twelve have hit the dust.

The cost of these false starts and fast flops is staggering. You just can't fail more spectacularly in advertising . . . and more expensively.

What to do about it?

Couldn't part of the answer lie in an advertising agency that assumes responsibility for the development and growth of the property, as well as negotiating for it?

This, of course, is easier said than done.

In our case, it means a department of 92 specialists solely dedicated to building the popularity and assuring the success of our clients' programs—before, during, and after their introduction on the air!

Immodest of us, we know

That these efforts are reasonably successful is indicated by the fact that 83% of the nighttime network shows Benton & Bowles had on the air last year are still on. This, we are immodest enough to point out, is considerably better than the average survival rate of 50%.

Put another and equally self-congratulatory way, 5 of the top 25 television shows last fall were Benton & Bowles shows.

Now, let's face it. We wanted to gloat a little in print about this record. But we also wanted to shake you up a little. We want you to do a little thinking about what real television "pros" within an agency can do to cut down on the gamble that is TV.

We believe an advertising agency should do as good a job of keeping the entertainment you pay for fresh, bright, and interesting as the advertising it produces.

If this concept interests you at all, we are singularly receptive.

Benton & Bowles, Inc.
885 Fifth Avenue, New York 19, N.Y.
Did you Whittinghill this morning? Umpteen thousands of southern Californians did...promptly at 710 on their radioials, where KMPC's Dick Whittinghill is the constant delight for all those who prefer their early listening (6 to 10 AM) sunny side up. Whatever and whenever you choose to advertise, KMPC's programming adds a sizzle that means more listeners (the most in Southern California radio) and, above all, more sales. For facts, call the station or AM Radio Station KMPC GOLDEN WEST BROADCASTERS, LOS ANGELES.
world's greatest disc jockey.' KSFO's Don Sherwood pays
arming tribute to... Don Sherwood. Pleasantly enough,
ularity with morning listeners (6 to 9 AM) matches the
en his tongue. According to the latest tabulation: almost
ore audience than the runner up. / KSFO is proud to
wit who wins, prouder still to be the most ingenious

KSFO

GOLDEN WEST BROADCASTERS, SAN FRANCISCO
Looks easy, but...  

takes plenty of know-how...  

He appears nonchalant—but to keep that baton twirling at the head of the parade takes plenty of Know How. And to keep a radio station consistently heading the parade in any major market is infinitely more difficult. In radio today, effective programming and effective selling go hand-in-hand. The many complex elements from which alert station-management builds commanding leadership in audience and in sales influence, are mostly local in nature—elements which give Spot Radio its tremendous selling power. Local Radio Programming is an exacting creative job—in many areas at least one station head has mastered it, many of the top 100 markets, that station is represented.

John Blair & Company

Exclusive National Representative for:

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<th>City</th>
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<td>WFIL</td>
<td>Minneapolis-St. Paul</td>
<td>WDCY</td>
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<td>Detroit</td>
<td>WXYZ</td>
<td>Houston</td>
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<td>Boston</td>
<td>WHDH</td>
<td>Seattle-Tacoma</td>
<td>KING</td>
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<td>San Francisco</td>
<td>KGO</td>
<td>Providence-Fall River</td>
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<td>Pittsburgh</td>
<td>WWSW</td>
<td>New Bedford</td>
<td>WPRO</td>
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<td>St. Louis</td>
<td>KXOK</td>
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<td>WQAM</td>
<td>Kansas City</td>
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<td>New Orleans</td>
<td>WWDM</td>
<td>New Orleans</td>
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<td>Portland, Ore</td>
<td>KGW</td>
<td>Denver</td>
<td>KTLN</td>
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<td>Norfolk-Portsmouth</td>
<td>WGCW</td>
<td>Newport News</td>
<td>WHG</td>
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<td>WAKY</td>
<td>WGBN</td>
<td>WBNS</td>
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<td>Indianapolis</td>
<td>WIBC</td>
<td>Columbus</td>
<td>WBNS</td>
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<td>San Antonio</td>
<td>KTSA</td>
<td>Tampa-St. Petersburg</td>
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<td>WYDR</td>
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<td>Knoxville</td>
<td>WNOX</td>
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<td>Wheeling-Steubenville</td>
<td>WMSS</td>
<td>Tulsa</td>
<td>WMSS</td>
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<td>KJL</td>
<td>Fresno</td>
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<td>KGB</td>
<td>Shreveport</td>
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<td>WDA</td>
<td>Binghamton</td>
<td>WDA</td>
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<tr>
<td>New York</td>
<td>WABC</td>
<td>Raleigh</td>
<td>WABC</td>
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<td>Washington</td>
<td>WWDC</td>
<td>Roanoke</td>
<td>WAC</td>
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<td>San Francisco</td>
<td>KGO</td>
<td>Boise</td>
<td>KGO</td>
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<tr>
<td>Pittsburgh</td>
<td>WWSW</td>
<td>Bismarck</td>
<td>KGB</td>
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</tbody>
</table>

THIS NEW BOOK is helping advertisers intensity sales receptiveness from Spot Radio, through clearer understanding of the many complex program elements that give certain stations tremendous selling power. Price $1 postpaid. Order from John Blair & Company, 415 Madison Ave., New York 17.
SPONSOR-SCOPE

The Station Representatives Association recognizes that national spot radio needs a promotional retread job, and it's going to do something constructive about it.

The plan being mapped out calls for a full-fledged drive. The main objective, simply put, will be to evolve a definitive presentation to bring national spot radio into its proper perspective as an instrument for selling goods and services in 1959.

Money for the project will be obtained through a special assessment on SRA members. The task of putting the presentation together will be shared by an outside research organization and research directors in SRA member firms.

Pharmaceuticals is mulling tv saturation plans for several products more or less in the testing stage.

Meantime it's buying spot radio for Skol in some Southern markets.

Two sizable pieces of business went into national spot radio's books this week.

PHILIP MORRIS: Prime I.D.'s for 52 weeks in quarterly cycles via Burnett, starting 21 January. The campaigns bring the old Johnny call back to the air.

BLUE BONNET MARGARINE: A four-week flight—which may be extended to 13 weeks—at the rate of 25-30 spots a week out of Bates, using the top 33 markets.

Air media sellers needn't despair over the tendency among many national advertisers to make their lists of top markets smaller and more selective.

According to some Madison Avenue marketing men, the turning of the tide is not far off because competing manufacturers are searching around for "opportunity" markets which today often are overlooked.

The explanation you still get for the shortening of market lists is this. The marketing investment per market has gone up 30-40% the past several years; so the resulting trend has been to focus on those areas which add up to around 65% to 75% of potential sales.

Watch for a strong surge toward the single rate to develop in the Southeast.

A SPONSOR-SCOPE correspondent, reporting from Atlanta this week, says that a number of the more important stations there are trying to curb the practice among southeastern agencies of insisting on local rates for their national and regional accounts.

These stations see the single rate as a logical solution for what they deem in essence to be a rate-cutting problem.

Atlanta-located reps, now organized in their own association (see 22 Nov. 1958 issue, page 39), have embarked on a program for integrating themselves actively in southeastern advertising affairs.

The steps: (1) Awarding prizes for the best tv and radio commercials to agencies in the region, and (2) staging periodic luncheon forums for agency people.
Tv stations in the top markets haven’t yet made much headway in converting the high demand for minutes into 20-second spots and I.D.’s.

The demand for minutes—all over the board—become overwhelming during the latter months of 1958, but sellers of spot had hoped that the pressure would soften with the turn of the year.

Here’s the background:
Advertisers found during the recent business letdown that minute copy packed a solid sales wallop; and even though things have picked up substantially since then they’re reluctant to abandon a winning tactic.

However, there’s been something of a breach in the insistence. Some sponsors are accepting combinations of minutes and/or 20 seconds and I.D.’s.

The high-profit cake mixes still are operating in a competitive turmoil.
Look for the big ones to expand their lines, flavors, and whatnot more than ever this year. The idea is to capture still more supermarket shelf-space from less aggressive competitors.

The Saturday Evening Post (BBDO) is using a new type of media buy (for itself) to promote some special editorial feature: It’s buying announcements on ABC, CBS, and NBC Radio concurrently.
The spots will plug the Kathryn Murray biographical series, starting in the 14 February issue.

Arbitron’s multi-city reports have run into a temporary snag in the Chicago area:
The Bell Telephone Co., it now appears, won’t be able to deliver the sample 150 homes before 1 February because the lines can’t be coordinated in terms of the required loops.

Meantime, Nielsen, who also has instant viewing-report plans, will bring his own electronic device out of the laboratory for a trade demonstration next month.

Radio stations with a high quotient of listeners in the lower-age brackets are puzzled by the continued preference by life insurance companies of the traditional “prestige” station.
Stations that cater to the younger element argue: The best prospects for life insurance should be people in the 20’s and early 30’s who have just begun to raise a flock of kids.

There’s going to be a bothersome recession hangover in the advertising strategy of the hard-goods people.
These manufacturers—and also some kinsmen in other fields—discovered during the recent setback, when their marketing budgets were necessarily tight, that they could get gratifying results by confining their promotions and advertising to seasonal and short-range pushes.

From this emerged, say Madison Avenue marketers, a tendency to adopt the patterns that worked successfully in a tough climate as the proper strategy for better times.

But this growing of concept of “crash” programs certainly isn’t going to be welcome among media and ad agencies.

For media it creates alternate waves of riches and want, while the need for mobilizing lots of manpower on a “crash” program has a two-fold effect on agencies: (1) it takes people away from other accounts, and (2) the profit margin is clipped.
The TV networks have their work cut out for them this spring to fill the widening gaps in their commercial schedules.

SPONSOR-SCOPE's check this week shows the total time available for sale per network to be: ABC TV, 3 hrs. 20 mins.; CBS TV, 3 hrs. 5 mins.; and NBC TV, 3 hrs. 20 mins.

The shows you can buy into, by network:
- ABC TV: Donna Reed, Naked City, Disney, Meet McGraw.
- CBS TV: Derringer, Name That Tune, Hit Parade, Playhouse 90, Rawhide, Invisible Man.
- NBC TV: Bob Cummings, Steve Canyon, Steve Allen, Ellery Queen, Black Saddle, Cimarron City, Northwest Passage.

Item: NBC TV is conjuring with the idea of dispensing with It Could Be You and Closed Doors altogether and filling that Thursday 8:30-9:30 p.m. period with a full hour of adventure or mystery. The network might even bring back Suspicion.

It could be a sign of how TV network winds will be blowing: ABC TV this week added two clients to its list of regional sponsors.

Boyer International Labs (H-A Hair Arranger) bought an alternate week of Meet McGraw, with the Atlantic seaboard excluded; and Hudson Pulp & Paper took on an alternate half hour of Disney for just the East.

The Hudson deal works out perfectly for the network, because Hills Bros. has the western loops for the same alternate half hour. McGraw is without an eastern sponsor.

NBC TV has applied an official label to a new way of buying a time and talent package for a limited run: It's called the Scatter Plan.

The plan is this: Say an advertiser wants to spend a couple hundred thousand dollars for a special promotion in March. The network makes up a combination of shows in which he can participate over the month and also furnishes an estimate of the accumulated homes.

Ordinarily a discount doesn't go with this package.

Lever is raising its list of sponsored TV networks shows to eight with alternate buys in The Texan and Gale Storm.

Both programs will be used primarily to support new Lever products, namely, Praise, a competitor of Zest, and Handy Andy, a contestant in the "Lestoil" field.

By the time Handy Andy commercials show up on Gale Storm (7 February), the brand will be in distribution in 60-70% of the potential market.

Lever's start on The Texan is 9 March.

NBC Radio has taken its initial promotional step toward inducing sponsors of TV specials to use that network as a filler-in of the gaps between specials:

A presentation based on a hypothetical study prepared by Nielsen shows the accumulated TV and radio audience Hallmark would have piled up had it bought 10 minutes of commercials on NBC Radio in a four-week interim of Hall of Fame shows during September-October. Here are some statistical quotes from the study:

1) The first Hall of Fame this season got a rating of 25.7 and reached 12,652,000 homes.

2) The unduplicated homes that 10 minutes of commercials on NBC Radio would have reached is estimated at 5,268,000, with a rating of 10.7.

3) A combination of both the Hall of Fame broadcast and the radio commercials would account for a total of 16,246,000 unduplicated homes and a rating of 33.

4) Total new homes for Hallmark messages: 3,594,000.

5) Total TV homes in above figure which did not view Hall of Fame: 2,530,000.

6) Time and talent per Hall of Fame show costs $375,000 gross; four weeks of 10-minute radio commercials would come to $40,252 gross.
What may develop into a hefty piece of business for spot tv this year is the Colorforms campaign which Kudner has just got under way.

Markets will be increased gradually, with the possibility of the spot expenditure going to $300-350,000. The tee-off list: 10 markets.

Marketing note: Perhaps tv participation has had a lot to do with it, but this type of children's activity game has been making extraordinary headway the past couple years.

(For a case in point, see experience story on Play-Doh, 13 September 1958 SPONSOR.)

A new complication involving unions has been tossed into the videotape pot.
The Radio Television Directors Guild is demanding re-use payments fees for taped commercials a la AFTRA members.

Position of the networks: The Screen Directors Guild is working under a flat payment and there's no reason why RTDG shouldn't continue to do likewise.

Meantime, on another front the RTDG will seek a new general agreement on working conditions, terms, etc. Members have voted 319 to 72 to authorize their negotiating committee to call a strike—if and when it may be necessary.

Playhouse 90 probably will get to the end of the line this season.
It isn't only that the series has become somewhat of a drain on the CBS TV exchequer; it's that the network is considering converting the Thursday time to other uses anyhow.

One possible substitute would be something that BBDO has been advocating for the past year:
A steady home for DuPont's Show of the Month and other specials.
The spot might even come in handy as a showcase for super-documentary and similar programs.

It's interesting to note what an extra minute of tv commercial costs when an advertiser goes from a network alternate half-hour to 20 minutes every week (this just happened in the case of Lever and Pharmaceuticals).

The switch was from the Jackie Gleason to Rawhide—or from three to four minutes of commercials over two weeks.
The show cost remains about the same, but time costs are up 10%. Hence the bill for that additional minute is just 10% more than for three minutes.

Nothing so underscores the trend in regular network tv away from identity to "wide reach" as this: There are only seven weekly shows whose sponsors have but a single product to sell.
The seven programs: The 20 Century (Prudential), Dinah Shore (Chevrolet), Patti Page (Oldsmobile), Lawrence Welk (Dodge), Ernie Ford (Ford), the Plymouth Show and Voice of Firestone. Note that five of the seven represent divisions of corporations that sell other makes.

Obviously those seeking the value of high identity and association have swung over to the specials type of programing.

Statistical note: The weekly time and talent costs for the foregoing seven shows adds up to around $690,000.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 70; News and Idea Wrap-Up, page 72; Washington Week, page 67; sponsor Hears, page 69; Tv and Radio Newsmakers, page 82; and Film-Scope, page 65.
In the 20 counties which make up the Greater Washington Area, more people listen to WTOP than any other radio station.* Clear proof that in Washington the IMPORTANT one is...

*See 20 county Washington area study
ALREADY BOUGHT IN OVER 118 MARKETS!

- BALLANTINE BEER
  for 21 Eastern Markets
- ST. LOUIS
  Central Hardware
- ARMOUR & CO.
  in 7 Markets
- LUBBOCK, TEX.
  Furr's, Inc.
- BIRMINGHAM
  Burger-Phillips Dept. Store
- HEILEMAN BEER
  for Chicago and all of Wisconsin
- CITIES SERVICE OIL
  for Grand Rapids — Kalamazoo
- NORFOLK
  Midway Furniture
- RAINBOW BAKING CO.
  for Houston
- CHARLESTON, S. C.
  South Carolina Electric Co-Op
- MISS GEORGIA DAIRIES
  for Atlanta and Macon
- ROANOKE, VA.
  Adams Constr. Co. and Ideal Laundry & Dry Cleaners

WISN-TV — Milwaukee
WHTN-TV — Huntington, W. Va.
WLW-T — Cincinnati
KID-TV — Idaho Falls
WCBS-TV — New York City
WALA-TV — Mobile
KOMO-TV — Seattle
KOLD-TV — Tucson
KHVH-TV — Honolulu
KEY-T — Santa Barbara
KGHL-TV — Billings

STATIONS, AGENCIES AND ADVERTISERS ARE RUSHING TO SIGN...

WFMJ-TV — Youngstown
KTSM-TV — El Paso
WLW-D — Dayton
KBAK-TV — Bakersfield
WTVJ — Miami
KTUL-TV — Tulsa
KLRJ-TV — Las Vegas
WSJV — Elkhart, Ind.
KSL-TV — Salt Lake City
WDSU-TV — New Orleans
WKY-TV — Oklahoma City
WICU-TV — Erie, Pa.
KVAR — Phoenix
WSM-TV — Nashville
KOVV — Stockton-Sacramento
KVOS-TV — Bellingham, Wash.
WFGA-TV — Jacksonville, Fla.
WLW-C — Columbus, O.
KPTV — Portland, Ore.
WLOS-TV — Asheville, N. C.
and many others

AND INTRODUCING

JOAN MARSHALL
A HEROINE YOU'LL NEVER FORGET!
From the Florida Keys to Trinidad... they find ADVENTURE in every port of call!

SLOW, STARRING
CLARK

EVERY WEEK
a half-hour of EXCITEMENT and SUSPENSE!

THE COLORFUL CARIBBEAN!

ZIV
Television
the Balance is in your favor when you buy
K-NUZ... No. 1 in HOUSTON!

HIGHEST RATING FOR ADULT AUDIENCE WITH SPENDABLE INCOME!

LOWEST COST PER THOUSAND BUY!

74% of K-NUZ Audience is Middle and Upper Income
Special Pulse Survey (Apr.-May, 1958)

84% of this Audience is ADULT Men and Women
Nielsen (June, 1958)

CONSISTENT TOP RATINGS YEAR AFTER YEAR
... Still the LOWEST COST per Thousand Homes!

(See: Average 34 hr. rating 6 AM-6 PM
Mon.-Fri., Pulse, Apr.-May, 1958. SRDS One-
Time One-Minute Rate for Each Station.)

K-NUZ
Sta. “A” $1.13
Sta. “B” $1.36
Sta. “C” $1.30
Sta. “D” $2.48
Sta. “E” $2.53
Sta. “F” $3.11
Sta. “G” $1.33
Sta. “H” $1.59
Sta. “I” $9.88

National Reps.: Forjoe & Co.—
New York Chicago
Los Angeles San Francisco
Philadelphia Seattle

Southern Reps.: CLARKE BROWN CO.
Dallas New Orleans Atlanta
In Houston:
Call Dave Morris
JA 3-2581

Thought for Viceroy

Last night I was watching tv and once again heard a Viceroy-smoking Piano Player patiently explain that he is not really a Piano Player at all, he is an Airlines' Pilot.

One thing you can say for Viceroy this time—for once they’ve come through with a commercial that is entirely believable!

Unfortunately, it came on the heels of a holiday season during which we all got a good mental picture of America’s largest group of Airlines Pilots turning into not only Piano Players, but also Golfers, Skiers, Guppy-fish Breeders, what have you. During a very crucial time, they’ve been doing everything short of flying their planes like they’re supposed to be.

Wouldn’t it have been a good idea for Viceroy to ground this particular commercial until the public-relations air clears for the Pilots’ Association? Or are the residual fees for Thinking Men so high that they have to keep using the commercial in spite of the ironic train of thought it starts in the mind of the viewer?

Henry Marx, copy dir.
Cappel, Pera & Reid, Inc.
Orinda, Calif.

Images and character

I enjoyed reading your recent editorial, “Flesh, blood and a corporate image,” but I wondered as I finished it whether you might not have extended the ideas presented. Are we not concerned here even further with “old-fashioned” values such as integrity, quality of product and truth in advertising?

Some of the “characters” in the advertising business need to be re-
mind that character can pay dividends, morally, socially and economically.

Harvey Olson
vice-pres.-public relations
WDRC
Hartford

Radio Wallops

Thought your article (20 December 1958, p. 26) “Radio Wallops Newspapers in New Grocery Shopping Study” was terrific!

How much are reprints?

Walter H. Stamper
commercial manager
WAPO
Chattanooga

We at WBUY were very much impressed by the article “Radio Wallops Newspapers in New Grocery Shopping Study” which was published in the 20 December, 1958 issue of SPONSOR magazine.

J. Ardell Sink
asst. manager
WBUY and WBUY-FM Radio
Lexington, No. Carolina

Reading SPONSOR, of course, is mandatory for everybody in the advertising business, but there are times when certain articles are bound to create a very strong interest in one individual or another.

The article “Radio Wallops Newspapers in New Grocery Shopping Study,” on page 26 of the 20 December, 1958 issue, created a great deal of interest from my point of view, and now I am wondering if it would be possible to get twelve reprints of his article, in one form or another.

Nelson B. Noble
President
Noble Broadcasting Corp.
Boston

SPONSOR has had so many requests for reprints of this article that they are now available for $1.50 a copy in quantities of 1-49 and 50 per copy for any above that.

leader benefits

...We have enjoyed your magazine very much, and have been able to benefit from many of the ideas presented. Would like a little more on local radio if it’s possible.

Phil G. Wise
Comm. Mgr.
WILO
Frankfort, Indiana

JUMPING. Hopping, WBZ’s rolling up the ratings. With bright new personalities. Popular new program lineup. Like Program PM. Long Boston’s most-exciting nighttime radio show, it gets an extra touch of offbeat humor from new M.C. Phil Christie. Warm, likeable, imaginative—he projects the kind of personality listeners go for. One more reason why dials are set on Boston’s Most Popular Station.

SPONSOR • 17 JANUARY 1959
Thank you for the toys you sent me when I was in the hospital. I still have them.

Mike
is written in pencil

Of course we're proud of the silver and bronze plaques, the medals, the handsomely lettered scrolls that make up the more than 100 major awards won by Crosley Broadcasting Corporation.

But our finest award is written in a child's hand on lined paper. It simply says, "Thank you for the toys you sent me when I was in the hospital. I still have them."

In our 36 years of broadcasting and over 10 years of telecasting, we have been privileged to make many contributions to the progress of the industry. Our public services, our showmanship and technical skills are widely known. But our finest achievement, acknowledged by a child, is keeping heart and humanity in broadcasting and telecasting.

Wherever there is a WLW—Indianapolis, Cincinnati, Columbus, Dayton, Atlanta—there is also the warm and friendly spirit of a station that puts service to the community above all other considerations.

Crosley Broadcasting Corporation, a division of Aevo Manufacturing Corporation
It’s Easy To Pick A Winner In Memphis

It’s Channel 3 First By All Surveys

At WREC-TV the finest local programming is combined with the great shows of CBS Television to constantly support our motto: “In Memphis There’s More to SEE on Channel 3.” Survey after survey proves it . . . so will the results of your advertising effort. See your Katz man soon.

Here are the latest Memphis Surveys showing leads in competitively rated quarter hours, sign-on to sign-off, Sunday thru Saturday:

<table>
<thead>
<tr>
<th></th>
<th>A.R.B. (Metro Area)</th>
<th>Pulse (Metro Area)</th>
<th>Nielsen (Station Area)</th>
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<tbody>
<tr>
<td>WREC-TV</td>
<td>201</td>
<td>203</td>
<td>275</td>
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<tr>
<td>Sta. B</td>
<td>122</td>
<td>96</td>
<td>66</td>
</tr>
<tr>
<td>Sta. C</td>
<td>53</td>
<td>29</td>
<td>70</td>
</tr>
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WREC-TV
Channel 3 Memphis

Represented Nationally by the Katz Agency
Will media and marketing blend?

- Keep an eye on these 10 top agencies as they streamline staffs to fit the marketing revolution.
- Today's department reorganizations may change the whole character of agencies in the future.

There are many ways to skin a cat and as many ways to organize an advertising agency. But all ways point to one inevitable result: a closer and closer marriage between media and marketing. What effect this may have on media and marketing jobs in the next decade may be surprising.

The chart on the following page describes in brief the set-ups of media departments in the 10 agencies that are tops in broadcast billings. As will be apparent, there are a number of different structures, a variety of operational approaches. The majority of the top 10, for example, purchase media under a group, or semi-integrated plan; a few adhere to the traditional specialist buyers, and a few have gone into structures based on all-media buyers. In some agencies, the buyers are responsible to associate media directors, in others to media or group supervisors; some use one rating service, others another. All of these things point up the ingenuity of agencies in setting up the kind of systems which best serve their clients.

The significant column, however, is the one labeled "Marketing Department." Not all of the agencies have marketing departments per se. Some...
INTEGRATION IN MEDIA AND IN ITS RELATION TO THE AGENCY

<table>
<thead>
<tr>
<th>Rank in Air Billings</th>
<th>Agency</th>
<th>Media Buying System</th>
<th>Media Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JWT</td>
<td>All-media except junior level</td>
<td>Seven associate media directors plan for all media. Many of top buyers are all-media; juniors special</td>
</tr>
<tr>
<td>2</td>
<td>Mc-E</td>
<td>Groups Buyers specialize</td>
<td>For seven years has used group system; group headed by associate directors. Buyers specialize</td>
</tr>
<tr>
<td>3</td>
<td>Y &amp; R</td>
<td>All-media</td>
<td>String of all-media buyers operate under four associate directors; a fifth buys outdoor and transport</td>
</tr>
<tr>
<td>4</td>
<td>BBDO</td>
<td>Groups Buyers specialize</td>
<td>Semi-integrated; in their account groups buyers specialize. Media supervisors expert in all media.</td>
</tr>
<tr>
<td>5</td>
<td>BATES</td>
<td>Semi-integrated Buyers specialize</td>
<td>Another semi-integrated set-up; buyers specialize in one or other media, report to media supervisor.</td>
</tr>
<tr>
<td>6</td>
<td>B &amp; B</td>
<td>Groups All-media</td>
<td>Five associate media directors, six assistants supervise account groups; buyers are trained in all media.</td>
</tr>
<tr>
<td>7</td>
<td>BURNETT</td>
<td>Groups All-media</td>
<td>Five media groups. Supervisor and assistant of each is all-media as are some buyers. Specialist buys (</td>
</tr>
<tr>
<td>8</td>
<td>D-F-S</td>
<td>Groups Buyers specialize</td>
<td>Semi-integrated system; account groups under associate directors on all-media. Buyers specialize.</td>
</tr>
<tr>
<td>9</td>
<td>AYER</td>
<td>Departmentalized Buyers specialize</td>
<td>No account groups as such; departmentalized structure. Each buyer is a specialist in his own media.</td>
</tr>
<tr>
<td>10</td>
<td>COMPTON</td>
<td>Groups Buyers specialize</td>
<td>Staff and line set-up. Buyers assigned to group report to head buyers, not to associate directors.</td>
</tr>
</tbody>
</table>

*Media buying at HQ only. **Sponsor estimate. Note: Column headed "No. of associate media directors" also shows those of equivalent function in agencies.

—almost to the point where they blend completely.

The Burnett agency move is regarded by many as the most dramatic and giant step to date in integrating media with marketing. Certainly it is the most recent development in an emerging pattern that started to take shape within the last decade—since the coming of TV, in fact.

The introduction of the all-media buyer around 1952 was perhaps the first visible evidence of the strong drift toward integration of departments within the agencies. Until then the major ad agency media department was something of a study in individual specialization, and it was not uncommon for seven or eight media specialists to be working on the same account.

Y&R pioneered a move to all-media buying (See "The all-media buyer a Y&R," SPONSOR, 9 August 1954) in 1952. Under this plan, buyers were trained in all media instead of just one, which automatically eliminate

call their own equivalents "plans boards" or "merchandising departments." There are cases where there is no marketing set-up at all but where the account head serves as a sort of marketing brand manager.

But by its own or any other name, the marketing department influences all other departments of an agency which is hardly surprising since, in the client company, it is marketing which influences sales, advertising, and even production divisions. The strategy of the agency media man is often motivated, for example, by a marketing problem of a certain region: the creation of the copywriter is often spurred by the marketing man's suggestion of what special feature of a product puts its best foot forward.

A striking example of the growing appreciation of marketing as a mate for media is the recent realignment at Leo Burnett Co. in Chicago. About a month ago, Burnett set up a marketing services division, headed by Executive Vice President Joseph Greeley. Under this new umbrella are three departments: marketing, media and research. Vice President Leonard Matthews (formerly head of media) is v.p. of marketing services. The media department is headed by Vice President Thomas Wright; general research department is under supervision of Vice President John Coulson. It is the responsibility of Greeley and Matthews to coordinate the three departments.

The significance of this move at one of the most dynamic agencies of today portends, if one wants to speculate, a time in the not too distant future where it will be almost impossible to tell a marketing man from a media man. It is already apparent that marketing men are learning more about media and that media men are learning more about marketing. As agencies assume more responsibility for moving a client's product, it is inevitable that media and marketing draw closer together.
MARKETING BEGINS TO SHOW AT TOP 10 AGENCIES

<table>
<thead>
<tr>
<th>Marketing Department</th>
<th>Media Research</th>
<th>Marketing Director</th>
<th>No. of Assoc. Media Directors</th>
<th>No.in Media Hq.</th>
<th>No.in Media O.G.T.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Media research division of media dept.</td>
<td>Ward Parker v.p. merch.</td>
<td>7</td>
<td>125**</td>
<td>18**</td>
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<td>Media research is not a part of media dept.</td>
<td>Wm. C. Decker dir. merch.</td>
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<td>18**</td>
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<tr>
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<td>4</td>
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<td>10</td>
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<td></td>
<td>Media research a part of media dept.</td>
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<td>7**</td>
<td>160**</td>
<td>0*</td>
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<tr>
<td></td>
<td>Part of media at level of media supervisors</td>
<td>Austin Johnson v.p. merch.</td>
<td>5</td>
<td>101</td>
<td>0*</td>
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<tr>
<td></td>
<td>Part of Dr. Brown's research department</td>
<td>Lee Rich v.p. merch.</td>
<td>5</td>
<td>120</td>
<td>1</td>
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<td>Media research division of media dept.</td>
<td>Joseph Greeley v.p. merch.</td>
<td>4</td>
<td>100**</td>
<td>6**</td>
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<td>Media research division of media dept.</td>
<td>Hans Carstensen v.p. merch.</td>
<td>5</td>
<td>117</td>
<td>0*</td>
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<tr>
<td></td>
<td>Media research division of media dept.</td>
<td>Leslie Farnath v.p. merch.</td>
<td>5</td>
<td>111</td>
<td>15</td>
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</tbody>
</table>

<table>
<thead>
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<th>Media</th>
<th>Marketing Director</th>
<th>No. of Assoc. Media Directors</th>
<th>No.in Media Hq.</th>
<th>No.in Media O.G.T.</th>
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</thead>
<tbody>
<tr>
<td>Media</td>
<td>merch.</td>
<td>merch.</td>
<td>v.p.</td>
<td>media</td>
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</tbody>
</table>

An old problem of print buyers asking for larger magazine and newspaper allocations and timebuyers fighting for more air money.

The practice of all-media buying has moved the media buyer into a spot here, of necessity, he had to become a strategist in selling goods rather than a mere purchaser of space or time.

Meanwhile other agencies were streamlining their media departments both to handle the complications of a fast-growing tv medium and to meet the increasing product competition in the market places.

Ryan Houston (then Sherman & Roquette) set up an all-media system similar to Y&R. In 1952, B&B realigned its forces coming up with a vertical, or group, system. This type of account group set-up with all-media buyers and specialist assistants working under associate directors who are expert in all media too, has caught on fast.

Even in the agencies where the traditional departmentalized (or specialist) media set-ups have been retained, there has been a great deal of streamlining that moves the business of timebuying closer to a true marketing function.

Because while agencies have been improving and integrating media staffs and because while the media departments were shuffling the furniture around, a very noisy neighbor moved in next door—the marketing department. He has livened up the neighborhood tremendously, and the livening process is far from done.

Already the neighbors have come to know a lot about each other. The marketer has learned, for example, a lot about broadcasting while the media man has learned a lot about the purchasing climate of a South Bend or Denver. As they move closer into the sphere of “togetherness,” they become a formidable team.

At B&B, for example, a media buyer is expected to understand the purchasing patterns of a market, the price structure of the product he is selling, even, in some cases, how to use the product’s package design in his campaign.

There was a time when an exceptional timebuyer was one who knew the topography or geography of a market for the sole purpose of what station’s signals were getting where. Now he is beginning to face a need to know much more: What industries are there and how are they doing? When do the shifts begin and stop work? Are any surrounding markets being linked to this one by new roads or bridges? What is the industrial picture in those skirting markets? Where are new housing developments going up and are new supermarkets going up along with them? How are competitive products selling in the market?

As yet, many media and marketing departments claim very distinct boundaries of duty, but realignments appear to be erasing gradually the boundary lines.
HOW TO USE A SPOT TV STAR

Mary Ellen’s Jams gets more than usual horsepower from syndicated show in five-market press-sales junket

Pitching chain buyers as well as store managers and consumers, firm nabs new accounts, increases distribution

How much off-the-screen mileage can you get out of a tv personality—over and above just showing him off to the fans?

Ed Sullivan (Mercury, Eastman Kodak) and Bill Lundigan (Chrysler), of course, are classics in intra-company pepping up. But now Guild, Bascom & Bonfigli has come up with a solid example at the regional level of how a star can help sell all facets of distribution.

Here was GB&B’s setup:

It had a client, Mary Ellen’s Jams & Jellies, who was launching a new tv show in five of its 10 markets (Los Angeles, San Francisco, Denver, Phoenix, Salt Lake). The show itself was a filmed travel-adventure series called Treasure, packaged by its star, Bill Burrud.

GB&B’s idea was to put Burrud to work on a complete promotional routine—including actual salesmanship among chain buyers and wholesale jobbers. But before going ahead with the scheme blindly, the agency worked out a completely coordinated plan to avoid possible pitfalls, embarrassments and social blunders.

Biggest social blunder could be the size of the team calling on the buyer. To make it work, the delegation would have to consist of account executive, sales manager, star and local broker. But there’s a point of view among chain buyers: they don’t like delegations. Custom has two men—the most making a sales pitch.

Obviously a suitable routine would have to be worked out proving to the buyer that some benefits could accrue to him from the double contingency.

A.e. Bob Whitehead and sales manager Bob Bailey weighed the pros and cons with Mary Ellen’s president, Morris Browning. Browning agreed it was worth trying. Burrud we
game, so brokers in the five cities were notified to make appointments. This had to be done well in advance primarily because dates have to be set at least three weeks ahead, also because Burrud’s p.r. man had to schedule press activities and tv appearances around the meetings.

Rehearsals were soon underway. Here’s the sequence worked out for the pitches, with each man’s role assigned. Running time: 15 minutes.

1. The Broker. Knowing the buyer, he ushers the three men in, smooths over the inevitable surprise at the number of people making the pitch, assures him each has a definite story to tell, then introduces:

2. Sales Manager. Bob Bailey makes it clear that: Everyone gets same deal in push for increased distribution, runs over the results of a Los Angeles tv test that upped sales 27.9% in supermarkets, then plants the fact that Mary Ellen’s is about to do something “new and different.” With that cliff-hanger, he introduces:

3. Account executive. Bob Whitehead is armed with two props: A 52-week contract signed by Walter Guild and a sales brochure. Purpose of the contract: to remove any skepticism about a jam and jelly firm doing a year-round job (the industry pattern is in-and-out, tie-ins with other advertising, etc.). The brochure—different for each market—outlines the commercials, coverage of the station and illustrates the show. With interest about the show aroused, Whitehead introduces:

4. The star. Burrud breaks the hard sell of the presentation with a friendly remark about the privilege—ordinarily denied to “talent”—to meet with people in the grocery trade. If the atmosphere is right for it, a light joke is tossed in (Burrud works out some naive yet knowing trade references). Then a run-down of the show, how it was conceived, why it’s different, local angles (local sites used in various episodes). The pitch (and the meeting) ends with Burrud giving the buyer an old coin retrieved from a sunken frigate, suggesting he carry it with him as a good luck charm. Children or grandchildren? Here are a few for them.

This is how the biggest and most important phase of the venture was worked out.

Another aspect was contact with supermarket managers. These meetings would be informal, usually a matter of inquiring when they were in a store if the manager was around.

At this level, Burrud could be a big help getting point-of-sale pieces in. A “Berry Treasure” piece formed a perfect tie-in with the show. But to sell it properly he should understand some of the store manager’s problems.

(Please turn to page 78)
SPONSOR gets congratulations and complaints for column calling oil “The worst advertised industry”

Among those heard from: D-X Sunray, D’Arcy, ANA, and Donald Deskey, plus many “don’t quote me’s”

by John McMillin

Two days after the SPONSOR issue of 6 December appeared I had a note from an old friend, the radio/TV v.p. of a leading advertising agency. "Don't quote me," he said, "but I could gladly kiss you in Macy's window for that column on the oil business. It was wonderful!"

Such exuberant, even irrational enthusiasm for the piece in Commercial Commentary titled "Lamps for the Eyes of Oil Men" was by no means typical of the response we've had, however.

Apparently my contention that oil is the worst advertised big industry in the U.S. stirred up a minor league storm of controversy and argument.

From Tulsa, Oklahoma, for instance, came a letter from R. B. Middleton, Jr. of D-X Sunray Oil Co. Mr. Middleton takes strong exception to the statement that "oil and good advertising just don't mix."

He says, "You are certainly not alone in your general impression of the current advertising in the oil industry. Most oil companies continue to be too busy counting each other's statements to ever come up with anything new and refreshing.

"There are, however, some notable exceptions. Probably the most spectacular current example... our own company, D-X Sunray Oil Co. Certainly we don't contend that our advertising and sales promotion have been entirely responsible for the spectacular sales of D-X Boron Gasoline."

"But we do contend that we and our advertising agency, Potts-Woodbury, Inc. have done an excellent job of getting the impression of product superiority across to the public in a believable manner."

Mr. Middleton goes on to quote some remarkable sales figures, and says, rebukingly, "These sales increases might even impress a soap company, and I imagine you might have crowed considerably about them in your days of writing gasoline ads."

Balanced off against such a stalwart defense, however, was a phone call I received from a veteran of 40 years in the publishing business who professes to know the ad managers of nearly every major oil company in New York.

"Congratulations," he said, "It's time somebody told those dumb cookies off. Keep up the good work."

Al Dann at the ANA also sent congratulations, but took a more moderate tone. To him the column seemed to highlight the "need for better understanding of advertising by top management," and he went on to say, "This is an area where the Association of National Advertisers will be devoting increasing attention. Your excellent analysis will be a real help to us in such a program."

From Donald Deskey of the well-known industrial design firm, came this comment, "I was very much interested in reading your article 'Lamp for the Eyes of Oil Men.' Although we are concerned with a different but certainly allied phase of the oil industry, we also have encountered the same basic problem discussed in the article. 'We can't feel as skeptical as you, however, for we know that many of the industry's leaders such as [Conoco] (mentioned in your column) are experts, and are beginning to take the necessary steps to overcome the problem.'"

Meanwhile, a salesman for a leading New York radio station says...
LESS TO TOP IN WINTER

As Parti-Day Toppings near the half-way mark in their 26-week test of day tv in the Green Bay, Wis. area, a serious question about the test structure has been raised by sponsor and WBAY-TV executives.

When the test started on 15 October little was known about seasonal variations in the dessert topping business. Neither Parti-Day Corp. nor the D'Arcy agency had accurate information on which to forecast sales potentials. It was generally assumed that Parti-Day would be used on many types of desserts, and as an ingredient in cocoa and hot chocolate.

The winter months were thought to be especially strong for the two latter uses. But a recent survey (SPONSOR 3 January) shows that the chocolate flavors are not running substantially ahead of butterscotch and marshmallow, so apparently the cocoa-hot chocolate market is smaller than expected.

Furthermore there are indications that the ice-cream use of Parti-Day is leading all others by a wide margin. Ice cream sales, however, as the above wire indicates, are generally 25-30% lower in the winter months than they would be in summer.

Does this invalidate the test results, or at least require that they be adjusted upward by 25-30% to indicate year-round potentials? Next week, sponsor publishes the answers to this and other questions in a full-length article on what Parti-Day has learned in the first 13 weeks of the test.


SALES BOX SCORE

<table>
<thead>
<tr>
<th>Week</th>
<th>Cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-31 Oct</td>
<td>580</td>
</tr>
<tr>
<td>1-15 Nov</td>
<td>1,450</td>
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<tr>
<td>16-30 Nov</td>
<td>370</td>
</tr>
<tr>
<td>1-15 Dec</td>
<td>1,090</td>
</tr>
<tr>
<td>16-30 Dec</td>
<td>350</td>
</tr>
</tbody>
</table>

Shipments to wholesalers in Green Bay, Wis. area since start of tv test
A different image in every port

That's what Champale malt liquor had to face; so it decided to make a virtue of its non-uniform appeal.

Radio has proved the only medium that can tailor the approach to each market cheaply, effectively, quickly.

Back in 1939 Metropolis Brewery, Inc. of New York launched a malt beverage which over the years admittedly acquired more images among consumers than a kaleidoscope. Called Champale, it's a brewery-made product with the characteristics of champagne. It's higher in alcohol than beer or ale and sells for a little more.

Champale's past has been spotty. It did O.K. during the war, then went into a decline. In 1947, a re-packaging job was undertaken which changed the original brown bottle into a green one, decorated with a be-scrolled label suggesting elegance, conviviality and prestige. Sales perked up for a while, then slackened again.

By this time it was pretty obvious to all concerned that if Champale was to make its mark it couldn't rely on a single image. The way consumers thought about it differed widely by income groups, regions, local customs and ethnic islands. Moreover, the variations among distributors themselves were so great that when Metropolis decided on a new advertising drive in 1954, it was working against a background that was a veritable Joseph's coat.

"The job was to transmit the image of a stemmed glass in many different settings," explains Metropolis v.p. Benjamin Hertzberg. "One person had to see it on a bar top, another on a silver serving tray, another on a gingham tablecloth. In one market, all these images might be needed and more. In another, one would be required. A direct type of appeal control was needed."

Having realized this, the problem was how to capitalize on multiple images without getting into such a mixture of copy and media approaches that the product would get hopelessly lost.

Another factor: local advertising would be co-oped with distributors, so varying budgets had to be considered. A series of radio buys seemed the answer, so spot radio was applied to the geographical and social patchwork.

Legal factors mitigate for Champale in a number of states. "We looked at states where on-premise consumption of alcoholic beverages...

(Please turn to page 78)
Sponsors remain faithful to net tv

Year-end tally shows that practically no clients desert tv though there are several programing changes.

In eight of the 10 show changes, advertisers kept same time period. Alcoa buys half-hour show on ABCTV.

A mid-season rundown of network tv points up this fact: while there are several new shows on the screens, old faces are footing the bills. Advertisers are sticking faithfully to tv, with most of them hanging on to their original time slots, if not their original shows.

This is the picture: Ten shows were dropped so far this season; of these, eight sponsors retained their time period.

Here's the sponsor-program rundown by network:

**CBS TV:** Lever and Pharmaceuticals have replaced Jackie Gleason's half-hour with an hour-long western — Rawhide. Trackdown, following Gleason, moves with its sponsors to one of the half-hours vacated by Pursuit. Mennen dropped the latter, and plans to go into two alternate week shows on NBC TV—Cimarron City and Dragnet. Adventures of Champion takes up the first half-hour of the Pursuit slot, and, at press time, remains sustaining.

**NBCTV:** Pharmaceuticals dropped Concentration, for It Could Be You; L&M did the same to Brains & Brawn, for The DA's Man. Furthermore, L&M moved Steve Canyon to replace its cancelled Ed Wynn Show, and placed Black Saddle into Canyon's slot. P&G replaced Tie Tuc Dough with Buckskin, originally sponsored on alternate weeks by Pillsbury.

**ABC TV:** Alcoa takes over Tuesday, 10-10:30 p.m.; R. J. Reynolds dropped Anybody Can Play leaving its replacement, Dr. I.Q, sustaining; Whitehall is out of John Daly News and Colt .45, Boyle-Midway and Sterling are in for the latter.

### 1. THIS MONTH IN TELEVISION

**Network Sales Status Week Ending 17 January**

<table>
<thead>
<tr>
<th></th>
<th>Daytime</th>
<th>Nighttime</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SPONSORED HOURS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ABC†</td>
<td>23.1</td>
<td>19.2</td>
</tr>
<tr>
<td>CBS†</td>
<td>27.9</td>
<td>24.1</td>
</tr>
<tr>
<td>NBC</td>
<td>27</td>
<td>22</td>
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</table>

*Excluding participation shows.*

**AVERAGE COST OF NETWORK SPONSORED PROGRAMING**

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<thead>
<tr>
<th></th>
<th>Cost</th>
<th>Number</th>
<th>Cost</th>
<th>Number</th>
<th>Cost</th>
<th>Number</th>
<th>Cost</th>
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<tr>
<td>Half-hour comedy-var.</td>
<td>$51,250</td>
<td>4</td>
<td>$40,333</td>
<td>6</td>
<td>$39,643</td>
<td>14</td>
<td>$111,675</td>
<td>4</td>
</tr>
<tr>
<td>Half-hour mystery</td>
<td>$36,500</td>
<td>8</td>
<td>$30,188</td>
<td>8</td>
<td>$27,250</td>
<td>9</td>
<td>$38,165</td>
<td>17</td>
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*All programs are once weekly and all are nighttime shows.*
<table>
<thead>
<tr>
<th>Time</th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
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<tbody>
<tr>
<td>6:00</td>
<td>ABC (7:30-10:30)</td>
<td>ABC (7:30-10:30)</td>
<td>ABC (7:30-10:30)</td>
</tr>
<tr>
<td>6:30</td>
<td>Bing Crosby / Gold</td>
<td>Meet The Press</td>
<td>D. Edwards</td>
</tr>
<tr>
<td></td>
<td>Tournament / Oldsmobile</td>
<td></td>
<td>Ame Home (repeat feed)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00</td>
<td>You Asked For It</td>
<td>Mark Saber Sterling</td>
<td>Business News</td>
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<tr>
<td></td>
<td></td>
<td>(DF8)</td>
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<td></td>
<td></td>
<td>ABC News</td>
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<tr>
<td>7:30</td>
<td>Maverick / KJ Reynolds</td>
<td></td>
<td>D. Edwards</td>
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<tr>
<td></td>
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<td></td>
<td>Ame Home (repeat feed)</td>
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<tr>
<td></td>
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</tr>
<tr>
<td>8:00</td>
<td>Bachelor Father</td>
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<td></td>
</tr>
<tr>
<td>8:30</td>
<td>Law Man / Ed Sullivan</td>
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<td></td>
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</tr>
<tr>
<td>9:00</td>
<td>Colt .45 / E. Theatre</td>
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<tr>
<td></td>
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<tr>
<td>9:30</td>
<td>Meet McGraw / Hitchcock</td>
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</tr>
<tr>
<td>10:00</td>
<td>Year Neighbor</td>
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<td></td>
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</tr>
<tr>
<td>10:30</td>
<td>What's My Line</td>
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</table>

*Color show, **Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This chart covers period 17 Jan-19 Feb. Program types are indicated as follows: (A) Adventure, (An) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama.
<table>
<thead>
<tr>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
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<tbody>
<tr>
<td>BS</td>
<td>NBC</td>
<td>ABC</td>
<td>CBS</td>
</tr>
<tr>
<td>(repeat feed)</td>
<td>(Bates)</td>
<td>(ABC)</td>
<td>(Melrose)</td>
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<tr>
<td>NBC</td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
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**SIDELIGHTS**

- **Wagon Train** (9:30-10) Ford (var. hour) (JVT) National Biscuit (var. 1/2 hr.) NBC $330.00 (K)
  - **Leave It To Beaver** (9:30-10) Miller Lab (Wade) (var. 1/2 hr.) ABC $35.00 (C)
  - **I Love Lucy** (9:30-10) Hillbilly (Burnett) (Henry) ABC $35.00 (P&G)
  - **Rin Tin Tin** (9:30-10) N&K (K&B) $35.00 (Q)
  - **Your Hit Parade** (9:30-10) Amer. Tobacco (Barnes) (Y&R) $35.00 (J&L)
  - **Northwest Passage** (9:30-10) Life Savers (Y&R) $35.00 (J&L)

**ADVENTURES IN CHAMPIONSHIP**

- **Price Is Right** (7-8 9-10) Swee (K&B) $35.00 (K)
  - **The Real McCoy's** (7-8) S. C. Johnson & Son (B&H) $35.00 (K)
  - **Derringer** (7-8) C. Johnson & Son (B&H) $35.00 (K)
  - **It Could Be You** (7-8) S. C. Johnson & Son (B&H) $35.00 (K)
  - **Dining Car** (7-8) S. C. Johnson & Son (B&H) $35.00 (K)
  - **Man with a Camera** (7-8) General Electric (B&H) $35.00 (K)
  - **Phil Silvers** (7-8) S. C. Johnson & Son (B&H) $35.00 (K)

**SPORTS**

- **Playhouse 90** (var. hour) Amer. Tobacco (B&H) $35.00 (K)
  - **Ford Show** (9-10) Amer. Tobacco (B&H) $35.00 (K)
  - **Playhouse 90** (var. hour) Amer. Tobacco (B&H) $35.00 (K)
  - **Sunset Strip** (9-10) Amer. Tobacco (B&H) $35.00 (K)
  - **The Thin Man** (9-10) Amer. Tobacco (B&H) $35.00 (K)
  - **The Line Up** (9-10) Amer. Tobacco (B&H) $35.00 (K)
  - **The Line Up** (9-10) Amer. Tobacco (B&H) $35.00 (K)

**ANNOUNCED**

- **This Is Your Life** (7-8) P&G (B&H) $35.00 (K)
- **Make Mine Music** (7-8) P&G (B&H) $35.00 (K)
- **Playhouse 90** (7-8) P&G (B&H) $35.00 (K)
- **John Daly News** (7-8) P&G (B&H) $35.00 (K)
- **Playhouse 90** (7-8) P&G (B&H) $35.00 (K)
- **John Daly News** (7-8) P&G (B&H) $35.00 (K)
- **Person to Person** (7-8) P&G (B&H) $35.00 (K)

**SPONSOR**

- **17 JANUARY 1959**

**Sponsor**

- **Comedy**
- **Sports**
- **Variety**
- **Western**

**News**

- **NBC**
  - **News**
  - **ABC News**
  - **News**
  - **ABC News**
  - **News**
  - **News**

**All shows include normal service**

**Adventures in Championship**

- **Wagon Train** (7-8) Spade (B&H) $35.00 (K)
  - **Meet Mr. Lincoln** (7-8) Spade (B&H) $35.00 (K)
  - **Mr. Lincoln** (7-8) Spade (B&H) $35.00 (K)
  - **Life Lines** (7-8) Spade (B&H) $35.00 (K)

**FEBRUARY**

- **JANUARY 13**

**THEATRE**

- **Dr. Livingston, I Presume**
- **The Columbian**
- **The White Woman**
- **Dr. Livingston, I Presume**
- **The White Woman**
- **The White Woman**
- **The White Woman**

**MARCH**

- **April 13**
- **April 13**
- **April 13**
- **April 13**

**APRIL**

- **May 13**
- **May 13**
- **May 13**
- **May 13**

**MAY**

- **June 13**
- **June 13**
- **June 13**
- **June 13**

**JUNE**

- **July 13**
- **July 13**
- **July 13**
- **July 13**

**JULY**

- **August 13**
- **August 13**
- **August 13**
- **August 13**

**AUGUST**

- **September 13**
- **September 13**
- **September 13**
- **September 13**

**SEPTEMBER**

- **October 13**
- **October 13**
- **October 13**
- **October 13**

**OCTOBER**

- **November 13**
- **November 13**
- **November 13**
- **November 13**

**NOVEMBER**

- **December 13**
- **December 13**
- **December 13**
- **December 13**

**DECEMBER**

- **January 13**
- **January 13**
- **January 13**
- **January 13**
Now on the Milwaukee scene
Storer Broadcasting is proud to become a part of Milwaukee in operating television station WITI-TV. The same principles of integrity and responsible public service which prevail in all other Storer stations will be the policy of WITI-TV...It is this close community alliance that has made Storer Broadcasting FAMOUS ON THE LOCAL SCENE, YET KNOWN THROUGHOUT THE NATION.

The strength of Storer's experience in the sales success of its advertisers can now be applied in this market of $1,270,000,000 annual retail sales and the nation's eighth most important industrial area.
## 3. DAYTIME

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
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</thead>
<tbody>
<tr>
<td>10:00</td>
<td>Lamp Unto My Feet</td>
<td>For Love or Money</td>
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<tr>
<td>10:15</td>
<td>Look Up &amp; Live</td>
<td>Arthur Godfrey</td>
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<tr>
<td>10:30</td>
<td>Top Dollar Cola</td>
<td>Treasure Hunt Ponds</td>
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<tr>
<td>10:45</td>
<td>John Hopkins File 7</td>
<td>Top Dollar Cola</td>
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<tr>
<td>11:00</td>
<td>Camera Three</td>
<td>Peter Lind Hayes</td>
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<tr>
<td>11:15</td>
<td>Top Dollar Cola</td>
<td>Peter Lind Hayes</td>
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<td>Top Dollar Cola</td>
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<td>Top Dollar Cola</td>
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<td>5:45</td>
<td>Top Dollar Cola</td>
<td>Peter Lind Hayes</td>
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**HOW TO USE SPONSORS NETWORK TELEVISION COMPARAGRAPH & INDEX**

The network schedule on this and preceding pages (38) includes regularly scheduled programing 17 Jan. 13 Feb., inclusive (with possible exception of changes made by the networks after press time). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs appearing on the networks are noted in the above schedule.
<table>
<thead>
<tr>
<th>DAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
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<tr>
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<td>ABC NBC</td>
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<td>Dough Re Mi suit</td>
<td>For Love or Money suit</td>
<td>Dough Re Mi suit</td>
<td>Menzelolam</td>
<td>For Love or Money suit</td>
<td>Lumbermi suit</td>
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<td>Treasure Hunt Heinz alt Brillo Gen Prod alt P&amp;G</td>
<td>Arthur Godfrey suit</td>
<td>Treasure Hunt Pillsbury alt Friderique P&amp;G</td>
<td>Anthony Heinz</td>
<td>Arthur Godfrey</td>
<td>Treasure Hunt Pillsbury alt Friderique P&amp;G</td>
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<td>Concentration Heinz alt Miles Nabisco alt Armour</td>
<td>Peter Lind Hayes North</td>
<td>Concentration Pillsbury alt Laver Heinz alt Whitehall</td>
<td>Peter Lind Hayes North Mining Gillette</td>
<td>Peter Lind Hayes</td>
<td>Concentration Pillsbury alt Laver Heinz alt Whitehall</td>
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<td>Tic Tac Dough Heinz alt Pillsbury P&amp;G</td>
<td>Peter Lind Hayes Amer Home Gen Foods</td>
<td>Tic Tac Dough Al. Clever</td>
<td>Laver Heinz Gen Mills</td>
<td>Peter Lind Hayes</td>
<td>Tic Tac Dough Al. Clever</td>
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<td></td>
<td>Could Be You Whitehall alt Pharmaceuticals Corn Prod alt Brillo</td>
<td>Love of Life Scott alt Laver Amer Home</td>
<td>Could Be You Pillsbury alt Laver Heinz</td>
<td>Search for Tomorrow P&amp;G</td>
<td>Could Be You Pillsbury alt Laver Heinz</td>
<td>Search for Tomorrow P&amp;G</td>
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<td></td>
<td>Truth or Consequences suit</td>
<td>Day In Court Minn. Mining Johnson &amp; Johnson Jimmy Dean</td>
<td>Truth or Consequences Colver alt suit</td>
<td>Day In Court Gen Foods Jimmy Dean</td>
<td>Truth or Consequences suit</td>
<td>Jimmy Dean Colver alt suit</td>
</tr>
<tr>
<td></td>
<td>Young Dr. Malone suit</td>
<td>Beat The Clock Gen Foods</td>
<td>Young Dr. Malone P&amp;G</td>
<td>Beat The Clock Gen Foods</td>
<td>Young Dr. Malone P&amp;G</td>
<td>Beat The Clock Gen Foods</td>
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<td>Queen for a Day Corn Prod alt Pillsbury</td>
<td>American Bandstand 50 Ave Candy Welch</td>
<td>Brighty Day Secret Storm Scott alt Pillsbury</td>
<td>American Bandstand</td>
<td>Brighty Day Secret Storm Scott alt Gen Mills</td>
<td>American Bandstand</td>
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<td></td>
<td>County Fair Prudential alt suit Heinz alt Sterling</td>
<td>American Bandstand Gillette</td>
<td>Edge of Night Gen Mills Pillsbury</td>
<td>County Fair Heinz alt Nabisco alt Laver</td>
<td>County Fair Heinz alt Nabisco alt Laver</td>
<td>County Fair Gen Mills alt Sterling</td>
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<tr>
<td></td>
<td>American Bandstand co-op</td>
<td>Mickey Mouse Club Gen Mills Sweets P&amp;G</td>
<td>American Bandstand co-op</td>
<td>Mickey Mouse Club Gen Mills Sweets P&amp;G</td>
<td>American Bandstand co-op</td>
<td>Mickey Mouse Club Gen Mills Sweets P&amp;G</td>
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<td></td>
<td>Walt Disney's Adventure Time Millie</td>
<td>All-Star Golf Miller Bros Reynolds Metal</td>
<td>All-Star Golf</td>
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**Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs has been discontinued. Show costs, descriptions and agencies (in parenthesis) are included in the charts on pages 38 and 39.**

**SPONSOR • 17 JANUARY 1959**
How do you sell against news

With ANPA intensifying its efforts to minimize efficiency of air media, six station men tell how they are taking up the offensive.

**George Moore, sales manager, WRGP-TV, Chattanooga, Tenn.**

The air media have never particularly sold against newspapers, mainly because we didn’t have to, and most of us rightly felt that negative selling was not the best policy. But the time has come to fight back, and fight back hard.

Television, which incorporates sight and sound, which utilizes motion and demonstration, and which gains entry for its persuasive air salesmen into the homes of millions of prospective customers, is unquestionably the best medium for sales.

It is gratifyingly paradoxical that tv, which uniquely combines all of the ideal salesmanship factors, is many times more cost-efficient than print media on a per exposure basis. According to the Leo Burnett survey, tv is four times more cost-efficient than newspapers but, unfortunately, we have yet no way of knowing how many more times tv is more efficient than print on a per-sale motivation basis!

These figures point up the fallacy—and a highly prevalent one—of taking newspaper circulation figures as a guide to the reach of any particular ad.

Furthermore, it is important to point out, when mentioning percentages noted, that these figures are based solely on the actual readers of a newspaper, and newspaper circulation, unlike tv, nowhere near saturates a market.

For example, in medium-sized standard metropolitan areas (approximately 100,000-105,000 families) the tv penetration figure generally hovers in the high 30’s and 90’s. On a weekly basis, a good tv station’s circulation is virtually 100% of this.

Furthermore, ratings which are tv’s hard measure of commercial impact are predicated on all tv homes, representing in the neighborhood of 90% of the market, while newspaper readership figures are predicated on the number of subscribers, which represents, in our limited sample, 64% of the families in a market!

**Arden Swisher, general sales manager, KMTV, Omaha**

Our approach to the advertiser who will decide between television and newspaper is based on the vitality and selling power of sight, sound and motion as opposed to a still and speechless newspaper ad. Secondly, we prove that the advertisers know who they’re reaching and when with television as opposed to the false assumption that everyone reads the newspaper page.

We prove television’s power through specific success stories. We contrast newspaper ads with sample commercials tailored to the potential advertiser. We have often gone after, with success, the exclusive newspaper advertiser. Using our art and production facilities, we clip his newspaper ad and bring it to life. This approach is particularly effective with men’s clothing and theater accounts.

We point out that the advertiser is not buying a pig in a poke when he buys television. We explain ratings and how these ratings indicate the potential ready audience that awaits good, well-planned commercials.

We contrast this with newspaper’s failure to provide readership ratings. And every advertiser will agree, although it needs to be pointed out again and again, that a newspaper circulation of 100,000 does not mean 100,000 readers of an ad.

We found that if we sell the idea of television first, we will automatically sell time with the idea.

It’s always easier to sell a product when you have a logical, complete story to tell . . . a story backed by thousands of convinced advertisers. We do it without tearsheets.

**Carl J. Burkland, exec. v.p. & gen. mgr., WAVY-TV, Norfolk, Va.**

We use three factors in selling against newspapers.

The first factor—the ability to demonstrate through sight, sound and action—speaks for itself. The second factor will vary by areas but, generally speaking, television can provide far greater coverage. In our area, the leading daily newspaper has a total circulation of 109,000 whereas a conservative coverage study has reported our total circulation after five months of telecasting at 303,000, or advantage factor of almost three to one.

The third factor deals with cost of reaching consumers by television and newspapers. In our case a local read
papc?<p><br/>
</p>

ership survey has been made. It reveals a tremendous difference in total readership by pages, and astounding differences in readership by editorial items, pictures and advertisements.

Nor do all subscribers to a newspaper read the front page. Four percent of the subscribers interviewed had not read anything on the front page, and only one story on the front page was read by more than 50% of the subscribers.

Specific readership of advertisements will vary even more. The caption on a full-page color advertisement was read by less than half of the subscribers to a newspaper, and copy in that advertisement was read by less than one-third of the subscribers. Thus, the three factors which we use in selling against newspapers are: first, television superiority, because it employs sight, sound and action as opposed to newspapers' sight only; second, the substantial coverage advantage usually provided by television, and third, the greater audience and lower cost-per-1,000 that can be delivered by tv.

Paul O'Brien, general sales manager, WNTA-TV, New York

It's difficult to say that one medium is more effective than another because each one has its own unique advantages. But for the advertiser wanting to reach as many people as possible, television is definitely superior to the newspaper.

Let's take an individual station, channel 13, WNTA-TV, and stack it up against a standard-size New York (Please turn to page 30)
EASTMAN COLOR

- Developing 35mm (5248) Color Negative
- Developing 35mm (5253) and 16mm (7253) Intermediates
- 35mm Additive Color Printing
- 16mm Contact and Reduction Additive Color Printing
- Internegatives 16mm (7270) from 16mm Kodachromes
- Blow-ups from 16mm Kodachrome to 35mm Color
- Kodachrome Scene to Scene Additive Color Printing
- 35mm Color Film Strip Printing

Write for Color Methods Brochure: MOVIELAB COLOR CORPORATION, Movielab Bldg., 619 West 54th St., New York 19, N.Y.

Judson 6-0360
a SPONSOR special report on TV COMMERCIALS

a 16-page section on what's ahead in film and tape, the new creative trends, the budget outlook, late news from producers, plus

A DIRECTORY OF 100 COMMERCIALS PRODUCERS IN NEW YORK, LOS ANGELES & CHICAGO
THE COMMERCIAL IS ‘IT’ IN ’59

Tv will see all-out commercials fight of new tape vs film, bringing many mechanical innovations

Ad spending on tv commercials—lagging relative to print—will be boosted drastically; accent is on creativity

Commercials are about to take a giant step on to a new plateau. As an essential part of the over-all tv industry, commercials often have been either brushed off or singled out for special criticism. But a new phase seems to be in store for tv commercials in 1959—one that brings with it increased status and a more important role than ever in agency planning and thinking. You can spot this in the following:

Budgets for commercials are in for some drastic revisions. While the costs of producing commercials have increased a little—film costs will go up slightly and tape will represent the possibility of some economies—the real difference anticipated in commercials spending is in the percentage of a client’s over-all balance sheet to be allocated for commercials production.

Tv commercials budgets have lagged behind print on a percentage basis. A rule of thumb in print advertising is that somewhere between 10% and 15% of campaign costs will be allotted for production expense. But in tv, this percentage has slacked off. During 1958, over $1.3 billion was spent in U. S. tv, but less than $50 million was estimated to have been spent on filming commercials. While this does not include spending on network live commercials or local...
The only thing revolutionary about tape is that it combines in a new way capabilities that were available only separately hitherto. Kinescope could record and play back—but processing took time and quality was always a matter of debate.

Among the many advantages that have been experienced since the introduction of videotape, these stand out as being of prime importance:

- **Pre-recording** of commercials that were formerly done “live,” with all the spontaneity of live-looking TV, but without the hazards or mishaps that can occur in live presentations.
- As a rehearsal tool for commercials that eventually will be done on film—sometimes with side-by-side shooting of film and tape cameras. A few minutes after production is over, client, agency, producer, and performers can preview in the tape playback exactly what will come back from the film laboratories a few days later.
- **Economy and speed**: videotape production costs are said to run one-third below film costs on the average; and since “processing” is instantaneous, there’s no delay and no need to rely on outside facilities.

Nonetheless commercials production using tape still has to overcome a number of problems. Some will take time, others will require research,
still others may have to be bypassed entirely. Some of these difficulties are:

- Station coverage still is pretty meager. At present, only 40% of U.S. TV homes may be reached by tape-equipped stations. By January, 1960, this will increase to an estimated 70%. A hidden factor in these coverage figures is that station choice is limited until all the outlets in a videotape market install facilities.

- Handling of prints still offers some troubles. Copying in quantities, ready identification of prints, can be achieved only when a number of pieces of equipment are grouped for mass production. Actually, rock-bottom costs aren’t possible until several millions have been put into a round-the-clock operation. (Naturally, these figures don’t apply to stations and others with going studio facilities.)

  But, in all, here’s the point to remember:

  The implications of tape on the commercials production field are greater than anything else that’s happened since the introduction of TV it-}

  

  traficking copies to stations, etc., still must be smoothed out.

- High cost of installation of videotape equipment must be recouped by diversified activities. With a single piece of apparatus (such as the Ampex VTR-1000 costing $45,000) continuous use is necessary if the investment is to be written off. Moreover, real long-range efficiency

  self. Because of the tremendous initial costs, smaller producers who don’t have the big investment capital will experience a certain amount of headaches. One way of getting around this formidable obstacle, yet to be tested, is the idea of a “community pool” financed jointly by a number of producers in major cities.

  Still another solution is a mutual ar-

  range ment made between a commercials producer and a local station, with the latter providing existing studio space and facilities.

  Because of the high investment, producers must either jump in—or wait and see. And if tape proves a commercial success, the producers who took the wait and see attitude will find themselves a year or more advantage. Meanwhile, admen will be keeping a sharp watch on tape pioneers, learning from their success and troubles.

“Squeeze” motion commercial for Aero Shave is planned at JWT by producer Lew Schwartz (center) with co-art directors Jack Wohl (standing) and Art Koch. Follow next step; shown at right

Still photographs—all 500 of them—are shot by photographer Howard Zieff using models Stan Sherwin and Pamela Curran; selected shots got “action” and sound on Transfilm animation stand. See top p. 51

Who’s Using Tape?

In addition to the commercials being taped by the networks for their clients, a few videotape producers delivered commercials last fall. A sampling of who is active with tape may be seen in this listing of December 1958 production by Telestudios in New York:
A recent survey of the intentions of clients and agencies representing 30% of current tv spending—a pretty sizable sample—shows tremendous variations of attitude toward tape, ranging from cautious experimentation to enthusiastic backing. Whether or not there are widespread switches to tape by “live” and film devotees remains to be seen, but almost everyone appears to want intensely to get some experience in the tape field.

Film’s changing status

Certainly the introduction of tape is acting as a spur to new developments in film techniques and creativity. Under the spur of competition, film men such as Marvin Rothenberg of MPO Productions foresee a flowering of strictly visual and cinematic creativity in film once it is freed from the aural and talking tradition that tv inherited from radio.

The harmonious co-existence of film and tape is already being demonstrated by some film producers. Martin Ransohoff of Filmways anticipates the valuable use of tape as a rehearsal device for film commercials production. (See photo, page 48.)

Many film producers have equipped themselves for videotape and have run experiments with it. William Unger of Elliot, Unger & Elliot acquired the former Vadicam facilities in New York as a tape studio for EUE, and trials with tape have been in progress for a number of months.

New technical developments in film production such as the infra-red process have received widespread agency and client approval. The new infra-red process, perfected by the late Bernard Leonard Pickley, has been franchised on an exclusive basis to MPO in the East and Cascade in the West. It involves an automatic traveling matte which eliminates expensive and tedious hand operations in combining separate foregrounds and

Freeze-effect in commercials begins with sound-voice track; animation of stills is added later. Typical of vogue towards surprising visuals and brief, hard-hitting copy is scene (above) from Trans-film’s network Aero-Shave commercial just made

Arresting results in these “squeeze” motion commercials for Ford (above) and Tek (below) have started one major bandwagon for Trans-film and other film producers that’s expected to mushroom into one big creative trend in tv commercials of 1959
Currently Producing Television Commercials For:

N. W. Ayer & Son, Inc.
Batten, Barton, Durstine & Osborn, Inc.
Benton & Bowles, Inc.
D. P. Brother
Leo Burnett & Co., Inc.
Campbell-Mithun, Inc.
Compton Advertising, Inc.
D'Arcy Advertising Co., Inc.
Dancer—Fitzgerald—Sample
Donahue & Co., Inc.
Doyle * Dane * Bernbach, Inc.
William Esty & Co.
Clinton E. Frank, Inc.
Foote, Cone & Belding, Inc.
Grey Advertising Agency, Inc.
Kenyon & Eckhardt, Inc.
Ketchum, MacLeod & Grove, Inc.
Lennen & Newell, Inc.
Richard K. Manoff, Inc.
Maxon, Inc.
McCann, Erickson, Inc.
McKim Advertising Ltd.
Emil Mogul Co.
Morse International
E. W. Reynolds & Co.
Roach, McNclinton & Co.
Sullivan, Stauffer, Colwell & Bayles, Inc.
Tatham-Laird, Inc.
J. W alters Thompson Co.
Edw. H. Weiss Co.
Young & Rubicam, Inc.

Offices—
New York City
15 EAST 53rd STREET
MUrrayhill 8-7830

Hollywood
4110 RADFORD AVENUE
POnlar 6-9579

backgrounds. (See photo, page 49.)

The infra-red process basically is this: The foreground is lighted normally, and the background to be matted out is lighted heavily with special infra-red light. Shooting is done via two of the three film systems of a Technicolor camera, one loaded with conventional film and the other with infra-red sensitive film. The set of images produced on this latter film is a perfect and complete set of mattes.)

Here is a list of some of the advertisers and agencies who have produced commercials at MPO in the last few weeks using the infra-red process:

Advertiser: Agency:
Remington Compton Rand
Ponds' JWT
Ivory Flakes Compton
Campbell Soup BBDO
Mott's apple juice
Chase & Sanborn
Bulova Mc-E
Glade B&B
Revlon Satin Emil Mogul

Set
A significant fact in the listing above is that while cosmetics and luxury goods advertisers are heavy users of the new film process, it is catching on in other categories, too. The infra-red process, which opens an entirely new world of imagination in film production, is one more of the factors in the fresh creativity of commercials coming in 1959.

Some of the film companies are investing heavily and with confidence in the future of film commercials. One of these, Eastern Effects, which does opticals and special effects in film commercials, is now installing a complete aerial image system, including both an animation stand and printer. (The aerial image system makes possible the simultaneous combination of half a dozen different visual sources.) Its advantage over other systems is that it combines projected images with opaque art work images for continuous open visual inspection frame by frame while the work is in progress. Hitherto, the results of such combinations could only be checked days later when the prints came back from being processed.

A major creative trend for 1959
T.V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET

Miss Rheingold of 1959, Robbin Bain, has been selected in the second largest election in the country. The five minute spectacular, featuring Marge and Gower Champion and introducing the six contestants, and asking the public to vote, was a most important feature in this campaign. Produced by SARRA for LIEBMANN BREWERIES, INC. through FÔÔÉ, CONE & BÉLDING.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

This new ST. JOSEPH ASPIRIN FOR CHILDREN spot combines stop-motion, animation and live action. It stresses the fact that the proper dosage is in each tablet and that the safety cap protects them from busy little hands. The Regular ST. JOSEPH ASPIRIN is also sold with dignity to make ST. JOSEPH the "Family Aspirin Pair." One of a series created and produced by SARRA for PLOUGH, INCORPORATED through LAKE-SPIRO-SHURMAN, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

"Nancy has a boy friend . . ." chants little sister as she twirls her beautifully "ALL" laundered dress. The rhythm of her motion is the device used to show the rhythm of the washing machine where "ALL" conquers the suds overloading problem. One of a series produced by SARRA for LEVER BROTHERS COMPANY through NEEDHAM, LOUIS and BRORBY, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

SYRACUSE CAREFREE CHINA is all that the name implies. Real china that is dish water proof, stain proof and oven proof. The translucency shows the fine quality of the china and an amazing demonstration of hammering a nail through a wooden board with a coffee cup shows why it is guaranteed for a year against breaking, chipping or cracking. Produced by SARRA for SYRACUSE CHINA CORPORATION through REACH, McCLINTON and CO., INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street
that emerged in the closing weeks of last year is the new “squeeze” or slide motion technique in film commercials. Transfilm and several other producers led off the movement which combines some of the advantages of live-action with a number of animation factors. The technique is in itself not new; it was known as “filmograph” long ago. The process involves the use of a large number of still photographs or items of art work which get the appearance of action under the animation camera, which zooms, pans, pops-on, etc. In short, the material is mainly still stuff: the movement is in the camera. (See photos on pages 50-51.)

Two important uses for this technique are:

- To achieve compressed impact in a high quality tv commercial.
- To obtain economy for the local or regional commercial (and in industrial films not intended for tv)

Many advertisers saw at once the creative possibilities of “squeeze” motion and started an impressive bandwagon for it. Orders for this new type of film commercial were placed by Ford through J. Walter Thompson, Chemstrand nylon through Doyle Dane Bernbach, Aero Shave through J. Walter Thompson, Instant Sanka through Young & Rubicam, Tek Hughes also through Young & Rubicam, and Esso through McCann-Erickson. A total of about 25 commercials have been delivered to these clients so far by Transfilm alone.

According to Tom Whitesell, production v.p. of Transfilm, the advantage of the new technique is that waste motion is eliminated, and consequently “a great deal more of the sponsor’s message can be put into one of these commercials.” Economy can be an important factor, too. Robert Bergmann, tv v.p. of Transfilm, pointed out that no technique has caught on as fast as this one in his company’s entire decade of experience with tv film commercials.

The theory behind the slide motion commerical (or “squeeze” motion, as it is also called) is surprisingly simple. “The viewer,” says Bergmann, “can grasp a great deal more from a commercial in a short time than what many might expect.” He cited the training devices used by the U. S. Armed Forces for identification training—the tactistoscope, which produces an effective image although flashed for only 1/150th of a second.

Credit for the new technique is ascribed to James Manilla, a producer at McCann-Erickson, who made a pilot film some seasons ago that was screened but never aired. In the process, many agency producers became familiar with it. A year ago, Young & Rubicam made the first spot of this type to be telecast. The client was Johnson & Johnson on behalf of Band-Aid Sheer Strips.

Last summer Chemstrand nylon tried the new technique and won an recent Venice Advertising Film Festival award for it. Since getting that recognition, the new technique has been assured of widespread creative attention.

Like cartoon animation, the “squeeze” motion commercial starts with a sound track with complete music, voice, and effects. Then still photographs are taken—usually varying from 150 to 500 in number—and from these 50 to 100 are selected by the animation department. The entire process usually takes from three to four weeks to complete.

Incidentally, one of the consequences of using the visual-squeeze technique is that agency men must show flexibility in taking on new roles. Within Harry Treleaven’s Ford account section at J. Walter Thompson some of the changes that took place in working on one commercial were these: Jack Wohl, usually an art director, became the producer on one Ford spot and shared copy credits with another writer in addition to his usual art responsibilities.

Because of its adaptability to a graphic technique, the visual-squeeze commercial may well have flung open the lid of a Pandora’s box of new creativity in film commercials for the coming months.

**Film-tape balance sheet**

So on balance it’s already clear that a stampede from film to tape—which was regarded as possible a few weeks ago—is now regarded as very unlikely. Two principle forces are at work which will make any transition that may occur in the direction of tape a gradual rather than an abrupt one. First, agencies and clients have to get their feet wet and find out how and when they’ll want to
TELESTUDIOS IS THE INDUSTRY'S LARGEST CUSTOM VIDEOTAPE PRODUCER. It's all yours at NTA'S TELESTUDIOS: 4 broadcast camera chains per studio—3 Ampex Videotape recorders, with more on the way—high quality 16mm Kinescope recorder—complete remote facilities—35mm and 16mm film chain—1959 RCA wipe and special effects amplifier—70-circuit dimmer boards—Zoomar lenses—matting amplifiers—and most important, top level camera crews.

CUSTOM SERVICE KEYNOTES NTA’S TELESTUDIOS OPERATION. Every member of the NTA’S TELESTUDIOS staff, every inch of space, every iota of equipment focuses on one objective: your production! It's the kind of red carpet treatment—the “take your time and do it right” treatment—the “custom service” treatment you always get from top to bottom with tape at NTA's Telestudios.

NTA'S TELESTUDIOS IS THE MOST EXPERIENCED PRODUCER IN THE FIELD OF TAPE COMMERCIALS. Leo Burnett for Kellogg's, D.C.S. & S. for Noxzema, N. W. Ayer for Sealtest, Norman, Craig & Kummel for Speidel are just part of the great and growing list of distinguished advertisers who call for and get more with tape at NTA'S TELESTUDIOS. More's the reason why you should join them.

NTA'S TELESTUDIOS 1481 B'way, N.Y.—LO 3-6333

NTA’S TELESTUDIOS: LEADING THE WAY WITH VIDEOTAPE!
use the new medium. Widespread abandonment of film commercials is out of the question. Second, the producers themselves are a conservative force. For varying reasons, many are reluctant to give up their usual film income, and still others may shy away from tape entirely.

Some film producers, in fact, will flatly ignore tape and just go on doing business with film clients. The philosophy behind this point of view is this: at the moment tape business to some extent represents a substitution for live fare on network programs. The film producer can rationalize that he isn't losing anything through the rise of tape because much tape production is business the film producer never had in the first place.

Better business practices

One of the signs of the new status of the creative side of tv commercials is a guild-association being formed by three leading factors in musical commercials production. The main purpose of this group is to take a lot of the guesswork out of the use of music in commercials. One of the agency problems is that prices sometimes vary tremendously, and thus it's hard to find out which songwriters, arrangers, musical effects specialists, and performers are available. The new guild, which will formally announce its formation in a few weeks, will attempt to stabilize and standardize prices and to simplify the problem of negotiation with talent. Equally important is its presentation of a set of ethical standards for the musical commercials industry, with only those producers meeting the requirements of good business and creative practices being admitted to the guild.

Another aspect of the maturity of the film commercials producers may be seen in the activities of the Film Producers Assn. This organization, which includes approximately three dozen New York producers (plus a number of New York service companies as associate members), holds monthly meetings to discuss problems and opportunities of the film industry. It holds "Showcases of Tv Commercials and Techniques" for agencies and their clients. New developments and questions of an all-industry nature are discussed regularly at open meetings. Last November, for example, the FPA stated the case for New York as a production center at a meeting of New York Chapter of the Television Academy of Arts & Sciences. The FPA has also been active in helping stabilize industry-wide labor relations.

One important function of the FPA has been its public relations services for the film producers. While some producers such as MPO, Filmways, and Transfilm have public relations departments of their own or engage outside public relations firms, many of the smaller producers are not able to budget for publicity expenses. In recent months, the FPA's public relations council, Wallace A. Ross Enterprises, has been a liaison between the Eastern producers and the public.

New creative look

With live-action continuing to dominate film commercials production, there's a tendency to diversify by using more location shooting. A number of new commercials "styles" that have moved away from strict studio realism indicate that excellent

---

**A new name in New York film production, with familiar faces and familiar places.**

**The faces:** EDWIN T. KASPER, former president and co-founder of FILMWAYS, INC.
LEW POLLACK, founder and president of LEW POLLACK PRODUCTIONS, INC.
PLUS a complete staff of experienced production personnel.

**The places:** The Lew Pollack Production Studios at 321 West 44 Street and the former West Coast Sound Studios at 510 West 57 Street.

Two completely modernized air-conditioned mid-town stages with on-premise facilities for set design and construction—editing, sound recording with RCA and AMPEX film and tape channels.

Twenty-thousand square feet of production area to provide you and your client with the utmost in quality and service.

**A formula for quality motion picture production.**

**VPI PRODUCTIONS**

321 WEST 44 STREET
N. Y. C. JU 2-8082
production office; some sales offices not listed

- FPA member
- specializes in animation and/or effects
- equipped for tape

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<th>Company</th>
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<td>Telestudios (NTA), 1481 Broadway‡</td>
<td>LO 3-6333</td>
<td>George Gould</td>
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<td>Terrytoons (CBS), 501 Madison Ave.‡</td>
<td>PL 1-2345</td>
<td>William Weiss</td>
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<td>Termite Video Tape, 1140 Broadway*2</td>
<td>PE 6-6323</td>
<td>Anthony Termini</td>
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<td>Transfilm, 35 West 45th St.*</td>
<td>JU 2-1400</td>
<td>Robert Bergmann</td>
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<td>Universal Pictures, 415 Park Avenue‡</td>
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<td>Norman Gluck</td>
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<td>United States Productions, 5 East 57th St.</td>
<td>PL 1-1710</td>
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<td>VPI Productions, 325 West 44th St.</td>
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<td>Videotape Productions, 205 West 58th St.‡</td>
<td>JU 2-3300</td>
<td>Howard Meighan</td>
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<td>Roger Wade Productions, 15 West 46th St.*</td>
<td>CI 5-3010</td>
<td>Roger Wade</td>
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<td>Warner Bros., 666 Fifth Ave.†</td>
<td>CI 6-1000</td>
<td>Joseph Lemmke</td>
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<td>Wilding TV Pictures, 405 Park Avenue</td>
<td>PL 9-0854</td>
<td>Russ Raycroft</td>
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<td>Wondsel, Carlisle &amp; Dunphy, 1600 Broadway*</td>
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<td>Harold Wondsel</td>
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<td>Academy Films, 123 West Chestnut</td>
<td>MI 2-5877</td>
<td>Bernard Howard</td>
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<td>Chicago Film Studios, 56 E. Superior</td>
<td>WI H-6971</td>
<td>Robert Casterhewe</td>
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<td>Filmack, 1327 S. Wabash</td>
<td>HA 7-3395</td>
<td>Irving Mack</td>
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<td>Dallas Jones Productions, 1725 N. Wells</td>
<td>MO 4-5525</td>
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<td>Robert Lawrence Productions, 230 N. Michigan</td>
<td>FR 2-6431</td>
<td>Len Levy</td>
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<td>Fred A. Niles Productions, 1058 W. Washington†</td>
<td>SE 8-4181</td>
<td>Fred Niles</td>
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<td>Sarra, 16 East Ontario?</td>
<td>WI H-4151</td>
<td>Robert L. Foster</td>
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<td>Ross Wetzal Studios, 615 N. Wabash Ave.#</td>
<td>SU 7-2755</td>
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<td>LO 1-8140</td>
<td>Michael Steinney</td>
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<td>Jam Handy Organization, 230 N. Michigan†</td>
<td>ST 2-6757</td>
<td>Harold Dash</td>
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<td>Animation, Inc., 736 N. Seward#</td>
<td>HO 4-1117</td>
<td>Earl Klein</td>
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<td>Cascade Pictures, 1027 N. Seward‡</td>
<td>HO 2-6481</td>
<td>Barney Carr</td>
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<td>Desilu Productions, 780 Gower</td>
<td>HO 9-5911</td>
<td>Lee Savin</td>
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<td>Jerry Fairbanks Productions, 1330 Vine</td>
<td>HO 2-1101</td>
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<td>Filmways, 1040 Las Palmas†</td>
<td>HO 5-9835</td>
<td>Tom Connors</td>
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<td>Four Star Films, 1417 N. Western</td>
<td>HO 2-6231</td>
<td>Walter Bien</td>
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<td>Stan Freberg Ltd., 7781 Sunset</td>
<td>HO 2-6973</td>
<td>Bob Klein</td>
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<td>Harris-Tuchman Productions, 751 N. Highland</td>
<td>WE 6-7189</td>
<td>Ralph Tuchman</td>
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<td>Grantry-Lawrence Prodn., 716 N. LaBrea#?</td>
<td>WE 6-8158</td>
<td>Grant Simmons</td>
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<td>HO 7-3111</td>
<td>Gerald Schnitter</td>
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<td>Lou Lilly Prodn., 5746 Sunset</td>
<td>HO 5-6325</td>
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<td>MGM-TV, Culver City†</td>
<td>TE 0-3311</td>
<td>William Gibbs</td>
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<td>MPO TV Films, 4024 Radford‡</td>
<td>PO 3-8411</td>
<td>Melvin Dellar</td>
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<td>National Screen Service, 7026 Santa Monica†</td>
<td>HO 5-3136</td>
<td>Lou Harris</td>
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<td>Playhouse Pictures, 1401 N. LaBrea#</td>
<td>HO 5-2193</td>
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<td>Hal Roach Studios, 8822 W. Washington</td>
<td>TE 0-3361</td>
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<td>TV Spots, Inc., 1037 N. Cole</td>
<td>HO 5-5171</td>
<td>Shun Bonsall</td>
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<td>Warner Bros., 4000 Warner, Burbank†</td>
<td>HO 9-1251</td>
<td>David DePatie</td>
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* production office; some sales offices not listed
‡ specializes in animation and/or effects
* FPA member
† equipped for tape
factors, nor did space considerations make a complete listing of sales branches possible.

However, when used together with that directory—which may be clipped out for permanent reference—the following will provide significant details and information on film and tape producer activities and topics.

**Tape era begins**

While more than half a dozen commercials producers have installed tape facilities, only a few delivered that type of product to clients in 1958. In New York, NTA's Telestudios, Filmways, Elliot, Unger & Elliott, Howard Meighan's Videotape Productions, and Termini Video Tape Services purchased recorders and put them in operation. On the West Coast, Cascade Pictures was among the producers that went into tape. And all over the country, networks, stations and other broadcasting groups offered tape commercials services.

**Telestudios** produced tape commercials with several agencies: through Leo Burnett for Kellogg; through N. W. Ayer for Sealtest and Johnson & Johnson; through Reach,McClinton & Co. for Prudential and Breck; through Maxon for Gillette; through DCSS for Noxema; through Lennen & Newell for Newport; through Foote, Cone & Belding for Savarin; and through Cunningham & Walsh for Super Suds. Telestudios is now expanding facilities, installing a second large studio in addition to a third smaller one for special requirements.

**Filmways** delivered several tape commercials to clients in 1958, and has orders for more tape work this year. They are using tape extensively as a rehearsal device for film, permitting clients to see exactly what they'll get on film days in advance of the completion of film processing. Among the advertisers that have had their commercials produced in this film-plus-tape studio are Ford and Eastman Kodak.

**Elliot, Unger & Elliott** has had tape equipment in experimental use for several months. **Videotape Productions** has installed a massive studio for tape, and Howard Meighan has embarked on an ambitious liaison campaign to educate both Ampex and agencies to each other's needs and problems. **Termini** also has facilities available to do commercials and other work.

Meanwhile a growing number of stations also have been active in promoting tape for local commercials. It's a practical way for them to write off part of the initial cost of installing tape recorders.

**Industry developments**

National advertisers have almost all of their film commercials produced in New York, Los Angeles, and Chicago; other cities do occasional national work plus a good deal of regional and local film commercials business.

New York is the principal center of commercials production. It has attracted the film people who regard commercials as their main work. One problem sometimes voiced about West Coast production is that some companies regard programs as their important business and commercials as secondary. Several active companies operate in Chicago, although that city is the least productive of the three major commercial centers.

Here are highlights of late developments, outlooks, and results among film producers across the country.
SOME
PLAIN
TALK
ABOUT
TV
FILM
COMMERCIAL
PRODUCTION

Naturally, every film studio promises the finest production and the finest service—and certainly there's no reason to doubt their intentions.

But Transfilm is in a better position than most others to back up its promises. You're entitled to know why.

1. Top personnel. Many studios attempt to assemble crews of first class freelance craftsmen. But Transfilm already has a permanent team of top caliber creative personnel that clients say looks like a "Who's Who" of TV film production. And, it's a championship team because they've been working together for years. Look it over and judge for yourself.

2. Completely integrated facilities. Most studios offer adequate facilities. But Transfilm offers complete facilities all under one roof. For example:
   - a fully equipped, air-conditioned sound studio
   - a complete animation department
   - a complete art service
   - the latest in animation cameras and optical cameras
   - a distinguished editorial service
   - a modern, air-conditioned 16 mm and 35 mm projection room

Thus we take complete responsibility for the whole job.

3. Systematized service. Transfilm has evolved a system of organization that enables us to give superior personal service. Each job force has a producer, who heads the production team, and a production supervisor who is directly responsible to the client. Thus the client keeps on top of the job at all times.

This way of doing business has made sense to an impressive list of clients. If it makes sense to you, too, please let us talk to you about your next film job.

Telephone: JUdson 2-1400
35 WEST 45TH STREET, NEW YORK 36, N.Y.

PRODUCERS OF QUALITY FILMS TO FIT EVERY BUDGET

FREE! GIGANTIC CATALOG

S.O.S. CINEMA SUPPLY CORP., 602 West 52nd St., N.Y.C. 19

- Make Request for this Comprehensive Catalog on Your Company Letterhead.

- Audio Productions, with an eye toward bolstering its share of the business, has named Tom Farrell as account executive covering New York agencies.

- Caravel Films has been producing commercials "spectaculars" in its new $1 million studio facilities; clients recently included RCA Whirlpool, General Electric, U. S. Steel, and Gulf Oil.

- Craven Film Corp. has added two new studios and opened new offices in Los Angeles, New Delhi, and Ottawa. Gross volume was up 22% in the last quarter of 1958.

- ShanuS Culhane reports a heavy influx of new business and has consolidated its production facilities in New York where work is under the personal supervision of Culhane himself. Outside the commercial studios, recent productions include a tv comic strip for Interstate TV, Showdown at Uteer Gulch—a promotional film for the Saturday Night Post, and an astronomical series for the AVCO Manufacturing Co.

- Peter Elgar Productions, now shooting a third series of tv commercials for Zest, also has been filming full-scale production assignments at its Cypress Gardens facilities.

- Elliot, Unger & Elliot, which bears down hard in the creative end, entered the business originally as a still-photography organization and represents a force for high style-fashions in commercials. Last fall, EUE acquired the old Vidicam studio in New York as a tape studio and has invested several hundred thousand dollars in tape equipment and experimentation.

- Filmways has recently expanded both its film and tape facilities in New York, including recent purchase of three image orthicon tv cameras for its tape operation. One utilization for tape at its studios is as a rehearsal device for commercials being filmed. Filmways made an offering of 154,000 shares of public stock, now being traded actively.

- HFH Productions is an aggressive and young organization which was formed last year. In addition to its animation and live-action services, HFH publishes an interesting newsletter to the trade, called Between Takes.

- Robert Lawrence of New York has established a number of affiliates in other principal cities. New York
facilities include its take-over of the animation stand formerly used by UPA. One of the first firms to go into tv commercials production, Lawrence makes nothing but commercials and also maintains facilities in Hollywood (Lawrence-Schultz Productions) and in Canada.

- **MPO**, which increased its volume by 75% in 1958, now has use of Republic Picture stages in Hollywood as well as its five sound stages in New York. An important technical innovation introduced by MPO is the infra-red process of automatic traveling matting with an exclusive license for the Pickney process in the East. (Cascade has it in the West.) Last year MPO increased its roster of directors to eight, and established a live presentations division under Bert G. Shevelove. MPO has not yet made any commitments to use tape.

- **National Screen Service**, one of the oldest companies in the business of producing films for advertising and best known for its theatrical trailers, is making a coast-to-coast push for commercials business in 1959 under industrial and commercials division manager Robert Gruen.

- **Fred Niles** productions of Chicago has acquired the facilities formerly occupied by Kling. It reports its annual volume to be $2 million, which is approximately 70% of commercials business placed in Chicago. Late in 1958, Niles established an important liaison with the French producer, Andre Sarrut. Although much of Niles' income is from Midwest spenders, East and West coast orders also are important. Niles intends to enter tape production.

- **Playhouse Pictures**, Hollywood animation specialists, was founded in 1952 by Adrian Woolery, current owner and president of the firm. His animation facilities are claimed to be the newest in Hollywood, with space for a staff of 25 for complete animation production services.

- **Sarra** of New York and Chicago also entered the tv commercials field via the still-photography route. Sarra anticipates a considerable business increase in 1959 and is acquiring additional space and facilities in New York. The Chicago office reports an increase of business formerly assigned to the West Coast, and the appointment of two additional staff members; Bill Newton as producer-director and...
Chuck Zornig as a director.

- **Sound Masters**, which prepared sales films for New York Central Railroad, Republic, Lockheed, and other companies, anticipates an increase in “hard sell” commercials using a bold, direct style with simple graphics.

- **Bill Sturm Studios** has expanded its New York facilities and has appointed Don McCormick as studio supervisor. They also have acquired exclusive stop-motion and puppet equipment for general animation use and in conjunction with live filming. Jacques Dufour, winner of a recent Art Director's Award has been appointed head designer.

- **TV & Film Graphics** moved to larger studios and offices on 1 January so it could offer a variety of special techniques such as live-animation combinations, rear screen process, stop-motion, and other devices; a volume increase of 15-20% is reported for 1958 over the previous year.

- **Termini Video Tape Services** is offering tape services to producers and plans to acquire a mobile tape unit in addition to its present studio equipment.

- **Transfilm**, which has spearheaded the creative vogue of “squeeze” or slide-motion in commercials, now has two separate tv commercials staffs, an account and creative division under v.p. Robert Bergmann and a production division under v.p. Thomas Whitesell. Transfilm’s participation with Doyle Dane Bernbach in production of the Chemstrand nylon commercials won the recent Venice Advertising Film Festival award.

- **Van Praag Productions** has appointed Hal Persons as account supervisor. Last year Van Praag branched out from auto clients into the wider fields of cosmetic, soap, and insurance commercials. Offices are in New York, Detroit, Miami, and Hollywood.

- **Roger Wade Productions** established a new animation and art department under Marvin Friedman, and expanded editing services under Howard Mann and the live action department under Philip Donohue and Bill Buckley.

- **Wilding** has formed Wilding TV. a new Chicago branch managed by Joseph Morton. Production facilities are now operated through its New York, Los Angeles, and Detroit branches as well. Wilding claims 35-40% increased in gross business last year.

Among developments in the special-effects field are the following:

- **Eastern Effects** has installed a new aerial-image animation stand and printer, a technical advance for film in 1959 which makes possible continuous visual inspection of a variety of live and animation sources while they are being combined.

- **S.O.S. Cinema Supply** has developed an electronic TEL-Anima print hot press titling machine with automatic quality controls and has motorized a TEL-Anima stand for improved special effects and animation results.

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**Audio Productions, Inc.**

630 Ninth Avenue, New York 36, N. Y. • PLaza 7-0760

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Again and again, the finest advertising agencies select Audio Productions to serve their most valued clients!
STILL ANOTHER ARB SURVEY SHOWS

WRAL TV holds the highest share of audience sign-on to sign-off in the RALEIGH-DURHAM area

What a record—“tops” in every ARB survey of the Raleigh-Durham area since WRAL-TV began operations!

This latest report (Oct.-Nov. 1958) shows one-week 49.6% and four-week 48.1% SHARE OF AUDIENCE, sign-on to sign-off.

Get your share of the sales-building opportunities on Carolina’s colorful Capital Station—check the availabilities today!

4-CAMERA MOBILE UNIT • VIDEOTAPE RECORDER • LARGE NEW STUDIOS

WRAL-TV

TOP POWER CHANNEL 5, NBC, RALEIGH, N. C.
covering North Carolina from Greensboro to the coast from Virginia to the South Carolina line
REPRESENTED BY H-R, INC.
MARTIN MANULIS

20th CENTURY FOX-TV PRODUCTION of

MAX SHULMAN'S

"THE MANY LOVES OF DOBIE GILLIS"

exclusive sales representative

GAC-TV INC.

affiliate of GENERAL ARTISTS CORPORATION

640 FIFTH AVENUE • NEW YORK 19, N. Y.

CIRCLE 7-7543

NEW YORK

CHICAGO

BEVERLY HILLS

MIAMI BEACH

DALLAS

LONDON
Latest among the national advertisers joining the trend into syndication is Lucky Strike with a regional buy to bolster its network schedules.

The American Tobacco brand took alternate week sponsorship of MCA's Secret Agent 7 in 34 Eastern markets for 26 weeks; agency is BBDO.

A quick rundown of other cigarette money in syndication has American Tobacco on the NTA Film Network for Pall Mall cigarettes and Brown & Williamson in a regional with Mac-Kenzie's Raiders. Other brands such as Camels, Marlboro and L&M buying alternate week sponsorships in certain markets.

There are three important contingencies upon which Ballantine's buy of Bold Venture in addition to Highway Patrol in up to 22 markets is understood to hinge.

These are: (1) a satisfactory alternate week advertiser can be found so that half of Highway Patrol can be sold off, (2) choice time periods can be cleared in each market and (3) someone to split the costs of Bold Venture can be brought in—possibly the same buyer that takes Highway Patrol alternate weeks.

The advantages of such a deal as this is that it doubles the advertiser's audience without increasing his program or time costs.

A new combination of using video tape in equipped markets and kinescopes in other cities, now being tried by the Union Oil Co., could easily touch off a chain reaction of major importance.

This solution of tape-plus-kinescope as a two-fold approach to get around coverage problems has been suggested for a while by the tape men.

But Union Oil's action in setting the example by striking out into this unexplored territory is bound to find others of a similar disposition.

Chicago this week entered the programing sweepstakes of the new year with two entries based on pastimes.

They are: (1) Walter Schwimmer's Championship Bridge on film with Charles Goren and Alex Drier as m.c. and (2) Max Cooper's Winter Baseball on videotape from Havana.

(For details, see Film Wrap-Up, page 74.)

Another listing for FILM-SCOPE's occasional additions to the Department of Missing Syndication Buyers is this: the airlines.

Since some airlines have regional service and virtually all of them do the majority of their business in the 30 largest cities, airlines have always seemed to be a logical nominee for the list of syndication buyers.

One reason that airlines have generally stayed away from spot programs is they have been able to barter airline tickets for time with both network producers and individual stations.
FILM-SCOPE continued

NBC is taking the color potential of tape quite seriously.
The network ordered 16 color conversion kits from Ampex at an estimated total cost of
$300 thousand; NBC previously put $1.2 million into 27 black-and-white Ampex
recorders.
On the other hand, CBS and ABC are regarding color for tape with indifference.
CBS ordered just two machines, one for New York and one for Los Angeles, and ABC
has none.
In comparison with NBC’s 27 monochrome tape recorders, by the way, Ampex is deliver-
ing 22 to CBS and 17 to ABC.
Price tag of the VTR-1000 is $45,000, while color kits are $19,000.

A new status for three or more companies is in the cards with Bud Barry’s
resignation as tv v.p. of Loew’s.
Barry is understood to have accepted a five-year offer to head up the NTA Film Network.
Meanwhile, Loew’s is considering offering the vacated post to the head of an active synd-
dication company.

ITC’s production plans for 1959 continue to have a strong literary flavor.
In addition to going ahead with an anthology based on Post stories which will have pro-
duction divided between Hollywood and London, ITC will shoot 39 episodes of Treasury
Agent, based on a book by a Washington correspondent.

COMMERCIALS: Credit for introducing the new visual-squeeze or slide mo-
tion technique to agency circles, a process that’s now creating quite a stylistic
vogue, has been given to James Manilla, a producer at McCann-Erickson.
Manilla did this several season ago, but the fruits have sprung up just in the last few
weeks.
(For more on this process and other commercials news and trends, see the special sec-
tion on tv commercials, pages 47-62.)

Gallo wine is trying something new (like Union Oil) in using a combination
of videotape and kinescope for its commercials.
Spots were produced at KTTV on tape and will be offered to tape-equipped stations in
that form with other outlets getting kinescopes.

Film and commercials flashes: Hal Persons is new account supervisor for Van
Praag Productions . . . Harry McMahan, former tv commercials v.p. at Leo Burnett, is ex-
hibiting some 50 Venice Festival commercials of which four U. S. entries are Calo Cat Food,
Duncan Hines Pancakes, Purina Dog Chow and Chemstrand Nylon . . . Eugene C. Wyatt
becomes network sales v.p. of Bernard L. Schubert, Inc. . . . Arthur Spirit named midwest-
ern sales manager and v.p. for Gross-Krasne-Sillerman . . . CBS Television Stations division
appointed Robert Fuller publicity director for CBS Films and Howard Berk as owned
stations and spot sales director of publicity . . . Correction: the name of William Holden
appeared in this column erroneously last week as the star of Ziv’s Moon Probe series; Wil-
liam Lundigan is the star.
House Committee chairman Oren Harris pulled another one of his surprises this week: he introduced a bill that would permit more limited tests than the FCC has already proposed.

Harris heretofore had gone along with the Congressional trend to ban pay-tv.

The substance of the Harris bill:

- Bans pay-tv either by air or wire until Congress—not the FCC—specifically sets up ground rules for such a system.
- The FCC would be required to go to court to stop any wired or air pay-tv system, if any entrepreneur persisted.
- Technical tests would get the green light and there would be a limitation of no more than one market for any one system or any one interest. (Harris interpreted this provision as meaning actual "trial runs" would be permitted. To him "technical test" is tantamount to "commercial test").

Harris, however, said the FCC would have the power to prescribe limitations, which system in which city, how many homes might be served, how long the test would run, etc.

Where the rub for commercial tv lies; It permits a loophole for permitting pay-tv to build up heavy public demand in the largest population centers. On the other hand, pay-tv advocates will roll at the fact they must still wait for an affirmative act of Congress.

Rep. Harris had other chilling words for the broadcasting industry.

In a statement accompanying his pay-tv bill, he expressed strong doubts that the system would do what its backers claim in the line of program improvement. He said in the absence of Federal regulation, pay-tv might merely add another financial burden to the taxpaying public.

There was a big but. It went: "In my opinion, television programs available to the American people have become highly commercialized, and their adequacy in the public interest, with respect to both their quality and their variety, has been questioned."

He added, "plans are now under study for better enforcement of existing legislation and the enactment of new legislation for the purpose of bringing about better service in the public interest by commercial television licensees."

This was a very broad threat, not modified or even explained elsewhere in the Harris statement, nor did Harris care to elucidate personally.

The staff report of the Senate Commerce Committee, drawn up by special counsel Kenneth Cox, had sharp words for the FCC, which my now must be developing a thick collective hide.

The FCC had dawdled about getting more tv service to rural areas, Cox charged. On-channel vhf boosters, now illegal and recently ruled against anew by the FCC, should be permitted, he added.

Cox said a local tv station should be preferred, second in priority a half local-half satellite, third a full satellite, fourth devices such as translators and boosters, and last, the community antenna systems.

He acknowledged that when a local station can provide only one network, and a lesser service can provide more services, the FCC would have to use its judgment about the public interest factors involved.
Madison Avenue's latest self-kidding goes like this:
The same outfit that turns out copy urging smokers to be non-conformist and think independently is hardly a model of those characteristics.

Beer marketers expect 1959 sales to show a margin of between 2-4% as against the previous year.
The figures could go either way, depending on the effect that the usually cold winter will have on suds consumption.

Smaller advertisers whose growth doesn't show prospects of improving will find a cooler climate among agencies in 1959.
The attitude among agencies is this: If after a year or year-and-a-half the account doesn't look like a money-maker, ask it to move elsewhere.

The latest saturation splurge by L&M in spot tv is of such broad dimensions that competitive cigarette brands are having trouble getting into some of the same markets.
L&M apparently is hedging its network bets with huge doses of spot.

Pete Levathes, who just took over the administration of Y&R's tv/radio department, actually got his start in the business as a show producer and salesman.
He produced (via 20th Century-Fox) the first regularly scheduled tv film news series, which evolved into the Camel News Caravan, and sold Crusade in Europe to Y&R for Life Magazine.

Stations henceforth may do a little more research before changing their call letters as the result of the embarrassment experienced by a Southwest station.
Its new call letters befit the military installations in that area, but to bi-lingual listeners they have a questionable connotation.

Take this occurrence of the past week on Madison Avenue as an example of how the formula buying system may trap you:
Told to buy the highest-rated stations between 7-9 a.m., a timebuyer rejected a 3.2 station in favor of a 3.6 station—even though the former had a 50% less cost-per-thousand.
Explained the timebuyer: "We're buying ratings, not top cost-pers."

A Park Avenue agency was able to buy radio spots for a continental carrier a local rates by reminding stations of this:
Not so long ago the same stations granted the local rate directly to a cleanse account which likewise was on a national basis.
Added the agency: "We can't be put in the position of letting you discriminate against any of our accounts. It's either the local rate for all or none."
Nothing else like it
in Greater New York

IN PROGRAMMING: The voice of WVNJ is unique. It’s the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) WVNJ dominates in audience — in quality of audience — and in prestige.

IN VALUE: It delivers the greater New York audience for less than 31c per thousand homes — by far the lowest cost of any radio station in the market.

RADIO STATION OF The Newark News
national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ
Newark, N. J.—covering New York and New Jersey
WMT-TV, represented nationally by The Katz Agency, covers over half of the TV families in Iowa, dominates Cedar Rapids, Waterloo and Dubuque, three of Iowa's six largest cities.

SELL...

33% of LITTLE ROCK
on KOKY
5000 WATTS
Arkansas' ONLY Negro station • In Little Rock, the 57th Market — 33% Negro • Top-rated consistently by Hooper-O'Connor • The ONLY way to the 114,000 Negroes of the Little Rock Pine Bluff Metropolitan Area.

SELL
of JACKSON on WOKJ
48%
of BIRMINGHAM on WENN
42%
of SHREVEPORT on KOKA
39%

TV BUYS

General Mills, Inc., Minneapolis, is preparing schedules in top markets for its Chocolate Cake Roll Mix. The campaign starts 25 January for four weeks. Minutes during daytime slots are being lined up; frequency depends upon the market. The buyer is Hal Davis; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

The Borden Co., Inc., New York, is initiating a campaign in major markets for its Instant Whip. The schedules start this month, run for eight weeks. Minutes and 20's during both daytime and nighttime segments are being placed; frequency varies from market to market. The buyer is Chips Barrabee; the agency is Lennen & Newell, Inc., New York.

J. A. Folger & Co., Kansas City, is going into 45-50 markets with a campaign for its coffees. Start date is this month, with a 52-week run. Ten- and 20-second announcements are being used; frequencies depend upon the market. The buyer is Al Randall; the agency is Cunningham & Walsh, Inc., New York.

Lever Bros. Co., New York, is entering markets throughout the country for its Surf detergent. The 13-week campaign starts this month. Minutes and 20's during daytime segments are being scheduled, with frequencies varying from market to market. The buyer is Hal Davis; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

RADIO BUYS

Greyhound Corp., Chicago, is going into various markets throughout the country to promote its bus lines. Schedules this month are next vary in length. Minutes during daytime periods are being slotted; frequencies depend upon the market. The buyer is Joa Rutman; the agency is Grey Advertising Agency, New York.

Standard Brands, Inc., New York, is kicking off a campaign in major markets for its Blue Bonnett Margarine. The four-week schedules start this month. Minutes during daytime periods are being used; frequencies vary from market to market. The buyer is Leo Soglio; the agency is Ted Bates & Co., New York.

General Foods Corp., Jello-O Div., White Plains, N. Y., is using top markets for its Calumet Baking Powder schedules. The campaign starts this month for a five-week run; frequencies depend upon the market. The buyer is Bill Croke; the agency is Foot Cone & Belding, Inc., New York.
FIRST IN PULSE!

For the Fifth Straight Time — KJAY Action Radio has captured the Pulse of Topeka — Again KJAY LEADS in total share-of-audience all day long from 6 AM to 6 PM!

(Topeka Metro Pulse, October 1958)

It's a Fact! $PxA = BA^2$

KJAY offers TOPEKALAND advertisers the BUYER ACTION formula. General Manager Ed Schulz can give you this formula, or nationally, contact KJAY's NEW National Reps —

Gill-Perna

NEW YORK, CHICAGO, DETROIT, LOS ANGELES, SAN FRANCISCO
IN ST. LOUIS: JACK HEATHERINGTON

TOPEKA, Kansas

Serving 516,486 people in rich Kansas Counties

5000 WATTS
1440 on your dial
Lestoi's saturation tv technique and Nescafe's saturation radio techniques were scrutinized, last week, at the RTES Seminar luncheon.

"Ike" Eskenasy, v.p. of Adell Chemical Co., speaking for Lestoi, predicted that by the end of this year its advertising budget will exceed $14 million.

The basis of Lestoi's campaign: 1) purchase only daytime and late evening hours—no prime time, 2) buy all stations in a market and 3) buy a minimum of 30 spots per week on each station for a full year. "It is preferable to reach smaller audiences with many impressions," said Eskenasy.

Speaking for Nescafe and saturation radio, Joseph Scheidel, executive v.p. at Nescafe's agency, Bryan Houston, said:

"Saturation radio should be budgeted within an over-all product budget...and not exist as a result of money available because of network preemption or because some magazine dollars turned up when you missed a closing date."

Scheidel noted that Nescafe's saturation radio campaign will continue this year on an expanded major market basis.

Campaigns:
- Christmas in January and February: That's the theme adopted by Rainbow Crafts, Inc., Cincinnati, makers of "Play-Doh" modeling compound. The assumption is that toy retailers need advertising support most after the holidays, so Rainbow has purchased spot announcements on children's tv shows in 15 major markets. Schedules call for eight to 20 spots over a period of eight week.
- Spreading out: V. La Rosa Sons began this month, to set up Florida sales force for its macaroni and Italian Food specialties. This campaign includes a heavy radio schedule.
- Buster Brown Textiles, Inc., after running test tv spots in tv cities, has decided to increase its schedule via a buy of spot announcements on a kiddie show—The Romper Room—in nine markets. Agene Arndt, Preston, Chapin, Lamb Keen, Philadelphia.
- The Seabrook Farms Co., launches, this week, a spot tv campaign in the New York metropolitan area, via three stations, to introduce its new prepared vegetables in a "Miracle Pack." Agency: Smit Greenland.

This 'n' that: Skippy Peanut Butter is celebrating its eighth consecutive year of sponsoring ABC TV's You Asked For It... Philip Morris, Inc., has signed up four New York Giants football members.

Modern-day Paul Bunyans: Results of a Homelite-sponsored contest on KVOO, Tulsa, show Southwestern farmers (967 entries) prefer chain saws to the traditional woodsman's axe. Winner Leonard A. Vance of Skiatook, Okla., receives congratulations from (l to r.) Carl Meyerdink KVOO's farm director; Wallace Kelly, local Homelite dealer; C. R. "Red" Ellis, the company's Oklahoma branch manager. Sixty-second commercials tagged with contest mention brought response from five states; no other promotion was used.

Back home again in Dayton, O., are two famous McGuire sisters, who appeared recently on WLW-D's Morning Theater show's host, Andy Martin (above). C. G. launched career on station seven years.

Closed circuit broadcast to ABC TV affiliates told KETV, Omaha leadership story. Participating: ABC TV's Ollie Treyz, Eugene Thomas, station v.p. and gen.
tl their sales force during the off-season...

Donna Holden, star of her own show on ABC TV, was taken on an inspection tour of Shulton's (the show's sponsor) plant in Clifton, N.J.


Harry Carlson, Southwestern division supervisor and Marc Jungwis, Virginia district manager of Campbell Sales Co.

AGENCIES

The National Advertising Federation's board of directors has decided to change the name of the organization to the American Advertising Federation.

Ce of the first bigger mergers of the new year has taken place between Fletcher D. Richards & Calkins & Holden.

New name: Fletcher, Richards, Calkins & Holden, with billings at approximately $35 million.

New officers: Fletcher Richards remains president and chief executive officer; Bradley Walker, chairman of the board; Paul Smith, vice-chairman; H. Sherwood Smith, chairman of the executive committee and Edmund Johnstone, executive v.p.

Recently, the Richards agency merged with two smaller groups—Harris, Harlan Wood, on the Pacific Coast and the Tandy Agency, of Canada.

Incidentally, the first account awarded to this merged agency is Sofskin, Inc., maker of hand cream.

A sizable chunk of new business landed in the John W. Shaw shop this week: The Red Heart Dog Food portion of John Morrell & Co., billing around $1.5 million—and heavy in spot radio.

This account was snagged from Campbell-Mithun, also of Chicago, as was Morrell Pride Meats and the Red Heart Cat Food which Shaw acquired last spring.

Other agency appointments: Howard Clothes, Inc., to Mogul, Lewin, Williams & Saylor... M. J. Merkin Paint Co., to G. T. Stanley Co., New York... Lehn & Fink Caribbean Corp., for advertising in Mexico and Venezuela, to Y&R... Napier Engines, Inc., to EWR&R... Mercury Records, with billings at $500,000, to John W. Shaw, Chicago... Robert Hall Clothes from Frank B. Sawdon to Arkwright Advertising.


It's 10 years on the air for Breadtime Stories, live children's television show emanating from WRGB, Schenectady. Shown at anniversary get-together are (l to r) Frank Freihoffer, Jr., president of baking company sponsor, Jim Fisk, the show's storyteller and cartoonist, Robert Reid, mgr. marketing, WGY, WRGB, Jack Goldman, president Goldman & Walter, ad agency for the sponsor.

B.L. Kaye! Detroit youngsters' favorite clown, Kaye, celebrates 8th tv year, congratulatios from Alan Laff, tv/radio director for Laff & Wayburn Agency

Talking it over are Robert W. Sarnoff, (l) chairman of the board of NBC and Dr. Harvey E. White, prof. of physics and vice chairman of U. of Calif., who conducts the net's Continental Classroom.
Thisa 'n' data: Samm Sinclair Baker, of the executive staff of Donahue & Coe, has started writing a business-advertising book for Doubleday & Co. . News from overseas: Robert Douglass Stuart, marketing consultant, began conducting, last week, the first of a seven-week seminar in Berlin on U. S. marketing techniques . Hameroff Advertising, Columbus, Ohio, announced its incorporation last week . Winner: Reg Spurr, media buyer at Y&R, copped a trip to Paris as first prize in the KBBG, Los Angeles, copy-writing contest.


As the new year got under way, film companies last week underwent a number of forward-looking expansions and reorganizations to face some of the problems of the coming months.

Two of these moves were:

- ITC named three division managers to its syndication sales staff: Lee Cannon in the midwest, Alton Whitehouse in the southeast and Len Warager in the northeast, all reporting to general syndication sales chief Hardie Friberg. ITC also put on two additional members of its New York staff. Jack Kelley and George Stanford.

- NTA named David Melamed to be v.p. in charge of business affairs.

Programming: Screen Gems has acquired tv rights to properties of James Thurber to produce The Secret Life of James Thurber. Arthur O'Connell with a female lead to be announced . producer W. Lee Wilder left Hollywood last week to scout locations for filming The Adventures of Marco Polo to be distributed by Interstate TV . Partly as a result of a survey that there are 35 million bridge players in the U.S., Walter Schwimmer will produce Championship Bridge, which like Schwimmer's former programs of other recreations, will involve competition of two teams plus substantial prizes for the winners . Also developing in Chicago were producer Max Cooper's plans to tape baseball in Havana during the winter and syndicate it in the U. S.; Cooper points out that there is no other baseball in U. S. during the winter and that many U. S. major league names are involved with Havana teams. Winter TV Baseball will be a nine-inning game edited down to one hour.

Transfer news: Shareholders of National Theaters voted in favor of a proposal to acquire a controlling interest in National Telefilm Associates.

Miscellany: Michael M. Sillerman, president of Gross-Krane-Silverman, will speak before the Hollywood Ad Club on January 19th on how to merchandise tv programs . Zi has prepared a special kit for second year sponsors of Sea Hunt . Participants in ceremonies to mark the opening of a San Francisco office of Bandel Films included Mayor George Christopher of San Francisco and City Commissioner Maurice Sanchez of Albuquerque, N. M. . Herman Edel has been appointed executive v.p. of Music Makers, Inc.


Like CBS TV, NBC TV has put an end to the "must-buy" concept.

The old system which required the purchase of all 57 basic stations had been replaced by this policy: Orders will be acceptable if the lineup includes stations totalling at least $95,000 in nighttime hour rates, or stations with $42,500 hourly rates for Class C time.

The above amounts are, respectively, 74.6% of the present Class A ra and 66.3% of the present C rate for the full NBC TV network of 20 stations.

Programming notes: P. Lorillar for its Old Gold Straights, renewed Rough Riders, via ABC TV, for additional 26 weeks . Greyhound Corp. (Grey Advertising) will sponsor two Jack Benny specials this spring, via CBS TV . Continent Classroom, NBC TV's early a.m. college credit course, will begin its second tv semester next month, base on atomic physics.
Station resignation: WTAG, Worcester, Mass., from its affiliation with CBS Radio.

WTAG, in a letter to the network, said: "We consider the barter plan contrary to our concepts of responsible broadcasting. We feel we have a right to trade away control of the station's policies, programs, or prices. We also have no desire to do so."


Lincoln Street: McGannon last week warned some 700 sales executives against letting the modern complexities of sales planning allow them to become "desk-bound, or conference happy."

The occasion was a Sales Executives luncheon of the New England Sales Management Conference in Boston. McGannon urged his listeners to open their eyes more on the sales function, adding "we are involved in so much planning that we are likely to forget the doing."

CRB, Boston, has bowed to the AB radio code and discontinued its food liquor advertising.

The station was in the middle of a 5-week contract with the distributors Nuyens Vodka.

Leads at work:
- Trying to break the record: Peter Tripp, d.j. on WMGM, New
Problem Solved by a Timebuyer

Joe's problem was spot cost-per-thousand. Too high, said the client.

Competitive markets made saturation tough, ratings low.

Take a look, said Blair TV Associates, at the WCTV market. He looked and pondered.

Joe found 122,080 homes, largely unduplicated, (NCS #3) ... and married the client's daughter and lived wealthily ever after.

WCTV Tallahassee
for North Fla. and South Ga.
Telephone 313-1771

John H. Phipps
Broadcasting Stations

York, begins his stay-awake marathon this week, for the March of Dimes campaign. He will broadcast from a glass-enclosed building on Times Square, and attempt to break the stay-awake record of seven days, 19 hours. While designed to raise funds, this marathon will be observed by scientists studying "Sleep Deprivation" in connection with missile travel.

- KXOK, St. Louis, held a few contests this month: A top 30 letter writing contest, where listeners were to make up a letter using only the titles of the top 30 tunes; a best snowman contest, and one for the best drawing of "Alvin," star of "The Chipmunk Song."
- Another rescuer for Tom Dooley: KOMA, Oklahoma City, concluded its recent human interest campaign by petitioning for, and receiving a reprieve for Dooley from the state of Oklahoma—with the signatures of thousands of listeners.
- KGW, Portland, is promoting its new "sound" and personalities via on-the-air giveaways amounting to $1,000 per day. Theme of promotion: "Sound 62, 4th Dimension Radio."
- They're not taking any chances: WPEN, Philadelphia, has set up a pre-monitor system for its two-way phone conversation between the listeners and station personalities. The system delays transmission over the air by seven seconds, so that unwanted remarks could be deleted.
- On the news beat front: When K-NUZ, Houston, received news of Russia's launching a satellite, it placed a transatlantic phone call to Moscow radio news, contacted a news man there, and taped an interview—then put it on the air, and gave the story to UPI.
- Another transatlantic call: WCKR, Miami, for a commercial for the Florida State Theatres, called the British picture producer of "A Night To Remember," and discussed the film with him, thus adding to the peak crowds that went to see the movie.

Station staffers: VanBuren De Vries, v.p. of the Transcontinental TV Corp., named general manager of WGR, Buffalo ... Boone Nevin, to general manager of WHBQ, Memphis ... Mort Silverman, general manager of WJBO & WBRL-FM, Baton Rouge ... Harold Waddell, named general manager of WKBZ, Muskegon, Mich. ... Joseph Knose, to local sales manager for WKJG, Ft. Wayne ... Edward Neibling, to local sales manager and Bud Makister, to the news staff at KTUL, Tulsa ... George Cromwell, program director, KFBW, Wichita.

TV STATIONS

WTVT, Tampa, claims that two of its staff newsmen-cameramen were the first—and that includes networks—to get into Cuba following Batista's overthrow.

Also, that these newsmen, Earl Wells and Marion Scott, were the first to get exclusive interviews with Fidel Castro and provisional president Manuel Urritia Lleo.

They got in by flying behind a rebel officer's plane out of Key West.

Ideas at work:
- In search of identification: WTIC-TV, Hartford, is offering a Rambler station wagon and $1,000 in cash prizes for its "Station Identification" contest. The idea: viewers are asked to submit an identification incorporating call letters, channel number, CBS TV affiliation, station location, a symbol of the station's coverage area and a slogan—all adaptable for use as a station identification slide.
- It's a myth: KETV, Omaha, is asking viewers to find a mythical name for a mythical monster tentatively dubbed "Father of the Thing." This is part of a promotion for the station's showing of the movie, "The Thing." The winner will be brought to the station to meet the monster.
- WICU-TV, Erie, Pa., had a girl, dressed in a football outfit, parade the city streets to call attention to its NBC Football line-up.
- WFBM-TV, Indianapolis, originated what it calls, the first coverage in the history of the opening of Indiana's General Assembly. Both the radio and tv outlets fed the coverage to 10 other Indiana radio stations and four tv stations.

Call letters change: for Triangle's station in the Lebanon-York-Harrisburg area, from WLBR-TV to WLYH-TV.

(Please turn to page 73)
However you measure it — quality, convenience or economy — tape adds new dimensions to television advertising, and for at least 9 good reasons:

**TAPE OFFERS THE ADVANTAGES OF LIVE TV**
- Use of popular local personalities
- Conveys a sense of immediacy
- Permits last minute copy changes

**PLUS THE ADVANTAGES OF FILM**
- Perfect performance every time
- Accuracy of the sponsor's message
- Identical commercials in all markets

**AND THE ADVANTAGES ONLY TAPE CAN OFFER**
- Immediate viewing of the recording
- Erasability and re-usability
- Change audio without affecting video

**REDWOOD CITY, CALIFORNIA**
Offices and representatives in principal cities throughout the world

*TM AMPLEX CORP.*
WRAP-UP

(Cont’d from page 76)

This 'n' data: WIS-TV, Columbia, S. C., has the head of the marketing department at the University of S. C. directing a survey of the area, to be sent to advertisers and their agencies ... KTTV, Los Angeles, says it was the tv sweepstakes winner in the Tournament of Roses Parade New Year’s Day, capturing a first in the ratings race.

On the personnel front: D. A. Noel, named general manager of WHBQ-TV, Memphis ... Claud O'Shields, to general manager of WECT, Wilmington, N. C. ... Richard Foerster, to sales manager of WISN-TV, Milwaukee ... Alvin Flanagan, elected v.p. and general manager of KCPV Ty Corp., Los Angeles ... George Freeman, to news director of WNB-FM & TV, Binghamton, N. Y. ... Paul Mills has resigned as Midwest tv sales manager in Westinghouse Broadcasting Co.’s Chicago office.

SPOT TV STAR

(Cont’d from page 33)

Soon Burrud knew some facts he might brush up against: the usual practice in the jam and jelly business is an advertising allowance to stores for a mention in their advertising. Mary Ellen’s was offering a 52-week campaign instead with a case allowance for point-of-sale displays.

Fortunately, Los Angeles was the practice territory. That was where a 26-week tv test (with a local travel adventure package, Wonders of the World) had saved Mary Ellen’s distribution and made good friends of the very chains that were threatening to drop the brand.

But during the test all deals, cooperative advertising, in-store promotions were eliminated so that all sales would reflect tv advertising alone.

Now it was an all-out push for in-store support.

The average number of calls was four to five a day. But Whitehead reports that in Salt Lake six out of 10 new accounts were opened in one day as a result of the four-way pitch.

Elsewhere, the biggest coup was an initial order of 2,750 cases from one of the largest chains, hitherto a non-Mary Ellen’s distributor.

CHAMPALE

(Cont’d from page 36)

is limited to brewery products.” Hertzberg says. “We saw a golden opportunity for Champale to exert its glamour appeal. So copy was directed to the tavern crowd: ‘the perfect drink for your evening out’. Our heaviest merchandising in these states was to taverns.”

Economy was the keyne in New York City at the start. At first, the schedule was confined to Negro stations. In 1955, a music and news station was added with a conviviality and party aspect featured. Feelers to the Spanish market went out with a schedule on a Spanish-language station. It is now part of the over-all schedule. Late last year, WQXR was added to the list. Even the classical music listener, it was reasoned, could be reached with an economy story if this becomes one of the many “special” benefits of the product.

Standard to all copy is the emphasis on stemmed glasses, the economy of “four generous servings” and, more and more, the young married market. No single copy slant is ever pushed too far, stresses account supervisor Sanford L. Hirschberg. Doner and Peck executive v.p. He cites the “party corner” as one trap to be avoided in order to keep the appeal as broad as possible to the specific targets at which Champale aims.

A jingle was devised as a linking device in 1956 by Peck (which merged with W. B. Doner and Co. in September, ’58). The 20-second jingle is used as standard intro for a 60-second spot, the favored length.

Rapid change of pace will also suggest new and varied uses. The account’s creative director Mike Reese cites a recent example: Christmas copy was pulled on all stations on 25 December and a single piece of “toast-the-New Year” copy substituted in all markets for five days (25-31 December).

“Ratings become particularly significant when your buyers are pin-pointed to this extent,” says Hirschberg. “Since we know what market we’re after, ratings within specific groups become more meaningful. We can shift schedules on a station itself to take advantage of better ratings.”

Another reason for shifting schedules on a station, according to Champale admen, is to reach different individuals in the same audience group. “You can exhaust a nighttime audience, on a specialized station particularly,” notes Champale’s Benjamin Hertzberg, “when virtually the same tastes are being overlooked in the afternoon. Capturing a new group in the same audience can only be accomplished in a broadcast medium.”

“Saturation” is accomplished in an unusual way when markets are adjacent and tastes are similar. A. E. David A. Neuman points to a recent Baltimore-Washington campaign. A Negro-appeal station in Washington, a Negro-appeal and music-and-news station in Baltimore were bought with schedules that dovetailed. Result of a six-months test was a 20% distribution increase in the area.

“We never advertise for less than six months in a market,” says Hertzberg. “We may shift the schedules to cut costs, increase circulation or find new members in the same audience. But we rarely pull advertising till it’s had a chance to take hold and show a distribution gain.”

Following this pattern, Champale has expanded its distribution from 31 to 40 states, its distributors from 300 to 400 in four years.

Because the product “concept” is so important, a brewery representative works in a new territory from the beginning, educating the distributor and the sales force.

Hertzberg was no stranger to broadcast advertising when he launched Champale in the medium in 1954. Metropolis Brewery, founded in 1935 by his father, Louis Hertzberg, also produces Regent Beer which uses radio and tv in Norfolk, Va.

The Hertzbergs, including Benjamin’s brother Abraham, also own National Brewery, Ltd. in Nathanya, Israel and Old Dutch Brewery, South Africa, Ltd. in Johannesburg.

Size of the Hertzberg’s overseas operation can be roughly deduced from the fact that in 1951, 25,000 cases of Abir brand beer were brought from Israel for sale through Champale’s distributors throughout the U.S. This is reportedly the largest single shipment of imported beer ever brought into this country.
PERSONALITY PROGRAMMING

KHJ-TV with its outstanding new roster of live personalities is changing the television buying and viewing habits of Southern California.

Such nationally known names as Oscar Levant, Don Sherwood and John J. Anthony plus such popular Los Angeles names as John Willis, Walker Edmiston and “Engineer Bill” Stulla are selling more product for more advertisers than ever before. Why? Because these personalities are live and local... Southern Californians know them and respond to their recommendations in a way that makes cash registers ring as never before.

When buying Los Angeles television, take advantage of the phenomenal selling “plus” that comes with Personality Programming... on the Los Angeles station with more live television personalities than any other.

KHJ 9 TV

LOS ANGELES

Represented by H-R Television, Inc.
SPONSOR ASKS
(Cont'd from page 45)

daily with a circulation of approximately 500,000. Now compare what the cost of a full page will buy and what the same money will buy on 13.
The page could cost approximately $3500 and would reach (according to
Starch) about 40% of the paper's 1,000,000 readers or 400,000 people.
Thirty-five hundred dollars would buy roughly 25 one-minute spots on
WNTA-TV and, with an average rating of just 3.0, we reach 135,000
homes per spot for a total of 3,375,000 homes. This is 17 times more
reach than the newspaper gives.

To magnify the comparison fur-
ther, $3,500 would buy 140 I.D.'s on
our R.O.S. Plan (just to make a
point, not that we'd sell that many to
one advertiser) giving the advertiser
a staggering total of 38,000,000 im-
pressions. Putting it another way, a
dollar buys 10,300 people on our tv
station whereas a dollar buys a total
of 114 people in the newspaper. Com-
parison? Hah! There just ain't any.

Harry Mooradian, commercial man-
ger, KGBT & KGBT-TV, Harlingen, Texas

The best way I can think of to sell
against newspapers is to completely
ignore them and pitch all of your
own media advantages, giving strong
points where only television can qual-
ify, or in the case of radio, where
only radio can qualify.

Radio has many advantages over
newspapers, such as: a personally
delivered message which is alive; it
has inflection, action, sound and au-
thoritiveness when done by that
favorite local personality. Only the
sponsor's message can be heard at
any one time. Changes can be made
as easily as the weather and where
or how else can an on-the-spot broad-
cast be done as easily and as uncom-
plicated as with radio!

Television has many advantages
over newspaper, especially in my par-
ticular area, the Rio Grande Valley
of Texas. It has over twice the num-er of tv sets as the total combined
circulation of all three daily papers.
Television is also more versatile, time-
ly, and reaches more people.

In summary, television and radio
cost-per-1,000 is so low, compared
with any other media in the Rio
Grande Valley, that it makes selling
against newspapers purely economic
—we give more for less!

William L. Putnam, pres. and general
mgr., Springfield Television Bldg., Co.
(WWLP, Springfield, WRLP, Greenfield,
WFOR-TV, Worcester, Mass.)

We think
we sell better,
our adver-
tisers agree

Not having the good fortune to op-
erate in a city in which the newspa-
ers and the tv stations get along
amicably, we sell hard and fast
against our local press and, believe
me, it's a cinch.

All of the newspapers in the Con-
necticut Valley, our viewing area, are
linked in common ownership with
our local competition and consequent-
ly the use of either my name, the
WWLP call letters or absolutely any-
thing to do with the station from a
promotion or personality standpoint
is strictly verboten ... and I mean
verboten.

The local newspaper monopoly has
helped rather than hindered us be-
cause of the ridiculous nature of
their editorial policies and their ef-
forts to harm our operation during
its early stages. Due to our continu-
ing campaign to provide top live pro-
grams concerning the growth of the
community and the importance of the
various local industries that make our
economy workable, the businessmen
and the viewing audience in our area
know that they will get accurate and
unbiased news, expert weather fore-
casts, friendly interviews of interest
to the community, editorials that the
community have a voice in, etc.

We feel that we sell better, pro-
gram better, and get to the people
better than any other medium in the
Connecticut River Valley. Our adver-
tisers think so, too.
To sell Indiana, you need both the 2nd and 3rd ranking markets. **NOW ONE BUY** delivers both—**AT A 10% SAVINGS!**

Advertisers anxious to gather speed in Indiana, ride double into this lively sales place. They sweep across two major markets—Fort Wayne and South Bend - Elkhart—on one combination fare which saves 10%. They thus "cut the ice" in a rich interurbia of 340,000 TV homes—bigger than T.A.'s 43rd market*. Over 1,688,000 people—more than Arizona, Colorado or Nebraska. Effective Buying Income, nearly $3 billion—and it's yours with just one budget-saving buy!

*Sources: Television Age, May 19, 1958; Sales Management Survey of Buying Power, May 1958.

call your H-R man now!

**wsjv 28** ABC **wkjg 33** NBC
George Chatfield, formerly executive v.p. of William Esty Co., has joined Benton & Bowles as senior v.p. and member of the board of directors and plans board, according to an announcement by B&B president, Robert Lusk. A veteran of 19 years (1928-47) with Lever Bros., Chatfield had been with Esty since 1952, where he supervised the Colgate, Sun Oil, Chesebrough Ponds accounts. Prior to that he was associated with Kenyon & Eckhardt, where he served as v.p. and plans board member from 1947 to 1950.

Lloyd B. Taft has been named general manager of WBRC, Birmingham, Ala. He was formerly in management and sales at WTVN, Columbus, O. Both stations are owned by Radio Cincinnati. Taft, son of the late Sen. Robert Taft, and grandson of the late president William Howard Taft, is a graduate of Taft School and Yale University. Prior to joining Radio Cincinnati, he was executive v.p. of the Cincinnati Times-Star. In his new position, Taft succeeds R. Bevington, who moves to WKRC, Cincinnati.

S. B. Tremble has been appointed station manager of KCMO-TV, Kansas City. He has been with the station since 1946, starting there as program director for KCMO radio. When Channel 5 went on the air in 1953, Tremble was named program director of the tv station. In March, 1954, he was promoted to commercial manager. Also appointed, was Richard W. Evans. He becomes station manager of KCMO. KCMO-AM, TV & FM and Muzak, are affiliated with the Meredith Publishing Co., Des Moines.

Edward J. Hennessy has been appointed gen. sales manager of WAVY-TV, Norfolk-Portsmouth. His radio/tv career began 14 years ago, as sports announcer, for WRBL, Columbus, Ga. After three years, he moved to WGBA, Columbus as radio sales manager. Hennessy’s first tv experience was as gen. sales manager of WTVM, Columbus. In 1954, he went to West Palm Beach, where he helped put WEAT-TV on the air. He later became gen. sales manager, and most recently, general manager of that station.
TAMPA-ST. PETERSBURG

...market on the move!

Under the $22,000,000 Sunshine Skyway pass huge tankers that supply fuel oil to TAMPA-ST. PETERSBURG industrial locations... as industry, in turn, routes truck fleets of products across the Skyway — out of the MARKET ON THE MOVE to points throughout Florida and the nation.

The fabulous Sunshine Skyway... over 15 miles of bridge and causeway connecting the Tampa Bay area with South Florida... signifies another giant step forward in the MARKET ON THE MOVE — TAMPA - ST. PETERSBURG.

And in the heart of this vibrant, active market is the station on the move — WTVT — first in total share of audience* with 30 of the top 50 programs.* WTVT, with highest-rated CBS and local shows, blankets and penetrates the MARKET ON THE MOVE... TAMPA - ST. PETERSBURG.

*latest ARB

Station on the move...

WTVT TAMPA - ST. PETERSBURG

The WKY Television System,*Inc.

WKY-TV Oklahoma City

WKY-RADIO Oklahoma City

WSFA-TV Montgomery
The Role of the Station Representative

Agency men and advertising managers, especially those who are not directly concerned with time buying, will do well to re-read and ponder the article in last week’s SPONSOR titled “How stations rate ‘rep’ services.”

Outside of agency media departments, too little is known in the advertising world of the many types of services performed by the national representatives of radio and tv stations.

These services (a recent SPONSOR survey showed no less than 42 of them, in addition to straight selling) frequently enable a representative to make valuable contributions to the advertising and marketing of almost any type of product.

Because, today, he works so closely with his station clients, the station representative has a far more detailed and thorough knowledge of markets and regional conditions than he ever had in years past.

To account men, marketing men, and advertising managers, as well as to the time buyers and media directors with whom he is in more constant contact, he can be a source of much valuable help.

One penalty of leadership

This past week we talked with the tv networks about the reactions of drug advertisers to the new NAB code ban on portraying doctors in tv commercials.

According to network officials, the principal complaint by these advertisers was that tv had set up a code that was “ stricter than that of magazines or newspapers.”

This is undoubtedly true. Despite the many complaints about tv commercials, the fact is that the industry’s standards are higher than those of 95% of all the print media.

We believe that this difference in standards is entirely right, and entirely justified. It is not merely a penalty of leadership, but a frank admission that tv’s power is far more personal and immediate than that of the printed page.

THIS WE FIGHT FOR: A recognition by the tv industry that, as America’s No. 1 national medium, it must now assume the burden for advertising statesmanship, that was once held by the newspapers and later by the magazines.

10-SECOND SPOTS

Bedlam: A subscription to sponsor from an adman came in carefully filled out with name, agency and address. Only discordant note was what the adman had written on the line designating his department: “Psycho Ward.”

Pilgrims’ Progress: H-R Reps’ Frank Pellegrin and family made a “pilgrimage” to Ireland, highlights of which his children reported diary-style in a 12-page printed brochure. Among the more illuminating passages was this one on Blarney Castle by 11-year-old Danny Pellegrin: “We have explored Blarney Castle which is a mess of passages.”

Too much: WKY, Oklahoma City, inaugurates a new daily series, Service for Salesmen. According to a WKY release, “This public service feature will permit wives of Traveling Salesmen to reach their husbands with emergency messages.” Sounds more like a dis-service to us.

Tv freeze: A recent letter from an ad agency media department to sponsor Reader’s Service requested the total population, average number of persons per tv home, and estimated number of tv sets for Greenland. No doubt trying to figure Cost-per-Igloo.

Delayed action: Card received at Christmas by an agencyman from a station—“It isn’t everyone who can enjoy Christmas Day twice during the same season, but this year you can. Because of its very special features, the Gift which we selected for you is still in the process of being manufactured...” Do your Christmas shopping earlier.

Blend: A tv news program ended with these words, “The dogs broke away and raced crazily through a field of tobacco.” Came the commercial: “Does your cigarette taste different lately?”—Charles V. Mathis.

Erudite: In promoting its animated commercials service, Gene Deitch Associates, New York, has taken to parodies on a print ad campaign—“Great Ideas of the Western World.” Sample thought: “People are pretty much the same the world over; you can sell them all corn flakes.”
Swing into 1959
WITH THIS EXCITING, BIG
"SWING GIRL" Contest

3 VACATION TRIPS TO
LAS VEGAS or NEW YORK
3 First Prizes in 3 Separate Contests — 3 Winner

Develop a fresh treatment for the KMBC "Swing Girl." Show how to use her more dramatically, more effectively, in trade ads which will illustrate that the swing indeed is to KMBC Television and Radio in Kansas City.

Suggest a campaign theme for trade advertising to show outstanding leadership of KMBC Television and/or Radio in Kansas City. Show how you'd tell the story in line, slogan, special display lines and body copy.

Prove why you'd use KMBC-KFRM Radio and KMBC-TV as your basic stations in Kansas City. Select a mythical product, if you like, and set forth complete recommendations for a broadcast campaign, with reasons why.

RULES. 1. Everyone is eligible. 2. Submit your entry in whatever form. There are no special physical requirements. 3. Mail entry to: "Ad Contest, KMBC & Central, Kansas City, S. Missouri." 4. Get your entry to us by Feb. 5. Judges' decisions are final. 6. Duplicate prizes will be awarded in case there are no winners. 7. Judges' decisions are final. 8. All entries become property of KMBC Broadcasting Company. 9. Winners notified March 1. 10. Prize trips are to be made this year.

WIN A LUXURY VACATION
...in the City or in the Sun—
A FULL WEEK AWAY FOR REST AND U

NEW YORK
—A full week in the world's greatest city.
Your vacation includes round-trip transportation by air, wonderful meals, and deluxe accommodations at the Hotel New Yorker in midtown Manhattan.

OR

LAS VEGAS
—Plush playing for 7 debilitating days at the fabulous Desert Inn, with all of your meals, drinks, golf and pool privileges "on the house." Vacation includes round-trip transportation by air.

JUDGES:
LODDY GRIFFIN, Vice President, Peters, Griffin & Woodward
CLIFF BRATTEN, Advertising Manager, Cook Paint & Varnish Co
DON DAVIS, President, KMBC Broadcasting Company

In Kansas City the Swing is to KMBC-TV
Kansas City's Most Popular and Most Powerful TV Station

...and in Radio, it's KMBC of Kansas City—KFRM for the State of Kansas
SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

MOVIE SPECTACULAR
Paramount • MGM • Warner Bros. • United Artists

Sunday through Saturday

42.7
SHARE OF AUDIENCE

December ARB 10 PM - MIDNIGHT

ABC-TV 11
WTCN-TV
MINNEAPOLIS - ST. PAUL

$500 MILLION PLAN FOR SPOT RADIO
SPONSOR outlines a new over-all plan to build spot radio volume, FIRST OF A SERIES
Page 31

Why these three companies hitch couponing to tv
Page 36

K&E's Bud Sherak wants the figures on markets reached
Page 38

SPONSOR's semi-annual index—second half, 1958
Page 43

DIGEST ON PAGE 2
REACH MAKES THE DIFFERENCE

Take a full-court view of Omaha television for example. Here, the Metro Area Rating gives only part of the score.

A. C. Nielsen and Co., however, compiled total audience in their first Omaha Nielsen Station Index in November. Nielsen found KMTV has plenty of reach: ENOUGH TO DELIVER MORE TELEVISION HOMES IN MORE QUARTER HOURS THAN ANY OTHER OMAHA STATION!

This is no surprise. NCS ± 3 had shown that KMTV has more total set circulation weekly, daily, day and night than any other Omaha station!

Wise advertisers get the highest scores and the lowest cost-per-thousand when they buy KMTV.

KMTV OMAHA CHANNEL THREE
ONE HUNDRED ELEVEN
NATIONAL
and REGIONAL
SPOT ADVERTISERS

Know . . .
TERRE HAUTE IS NOT COVERED BY OUTSIDE TV!

*BASIS 1958

WTHI-TV
TERRE HAUTE, INDIANA channel 10

REPRESENTED NATIONALLY BY BOLLING CO LOS ANGELES - SAN FRANCISCO - BOSTON - NEW YORK - CHICAGO - DALLAS

SPONSOR • 24 JANUARY 1959
DIGEST OF ARTICLES

SPONSOR's $500 million spot radio plan

31 In this issue, sponsor begins a series of weekly articles outlining a new, overall plan to build spot radio volume to $500 million by 1963

Clip a coupon off a tv screen?

36 They said it couldn't be done—and it can't; but here's how some interesting campaigns used tv to support couponing in a number of ways

Parti-Day test sales hit new peak

38 After slow last half of Dec., Parti-Day shows largest 15-day period since Green Bay tv test began. Milwaukee broker reports 1595, cases shipped

What's needed in broadcast research?

38 Bud Sherak, K&E research chief, lists three problem areas. Among them: percent of a product's market represented by show's audience

Alcoa solves marketing problems with radio

40 Complex radio buys are designed to promote products of Alcoa customers with dealer tie-ins; network, regional and spot pattern will be used

Radar now spicing tv weather programs

42 More stations reported installing radar equipment so viewers can "see weather in the making." Radar interpretation brings personnel problem

SPONSOR—the second half of 1958

43 The semi-annual index of personalities, features, case histories broken down in alphabetical categories for easy reading—and easy reference

SPONSOR ASKS: What are the latest techniques in tv film?

56 As advertisers' requirements become more demanding, film men report the latest production methods being used to secure viewer attention

FEATURES

66 Film-Scope
26 49th and Madison
70 News & Idea Wrap-Up
6 Newsmaker of the Week
70 Picture Wrap-Up
21 Sponsor Backstage
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Editor and Publisher
Norman R. Glenn
Secretary-Treasurer
Elaine Couper Glenn
VP—Assistant Publisher
Bernard Platt
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Gwen Smart
Film Editor
Heyward Ehrlich
Associate Editors
Pete Rankin
Jack Lindup
Gloria Florowitz
Contributing Editor
Joe Cilida
Art Editor
Maury Kurtz
Production Editor
Florence B. Hamshor
Vikki Visknisltki, Asst.
Readers' Service
Barbara Wiggins

SPONSOR PUBLICATIONS INC.


©1959 Sponsor Publications Inc.
Our Wisconsin farm families are distinguishable today only by their added incomes! This is truly the bountiful Land of Milk and Honey. Thousands of big dairy farms . . . scores of clean small cities . . . 400,000 TV families enjoying CBS-ch. 2 television. We'll do a hay-maker of a job for you!
There's **WJXT** in Jacksonville, where the lookout on the beaches isn't even as exciting as the business outlook. Printers' Ink sums it up: "An economically balanced community, its trends point to one direction only and that's up." Our closest competition in this booming regional center reaches less than half the 66 counties covered by WJXT in South Georgia as well as Northeast Florida. Even inside Jacksonville itself, WJXT earns a thundering lead of 69% mornings, 90% afternoons and 71% at night! In terms of TV sets: 110,000 more! In terms of weekly audience: 1½ times more! In terms of top shows:

33 out of 40 (and all 10 of the top local shows).

In any terms, there's more, much more to . . .

**WJXT 4**

**JACKSONVILLE, FLORIDA**

An affiliate of the CBS Television Network
Represented by CBS Television Spot Sales

*Operated by The Washington Post Broadcast Division:*

**WJXT** Channel 4, Jacksonville, Florida  **WTOP Radio** Washington, D.C.  **WTOP-TV** Channel 9, Washington, D.C.
We're No. 1 in Jacksonville . . .

"but that's not enough!" says

Robert R. Feagin
General Manager
WPDQ
Jacksonville, Fla.

"For over two years the two major rating services have found WPDQ Jacksonville's top station. This is gratifying to us—but we know agency Time Buyers and Advertisers want to know more than the rating story before placing a schedule in Jacksonville. To get results a station must have listeners, true—enough to get good ratings—but those listeners must be alert, loyal, and active in the community. Alert to catch your commercial message—loyal enough to accept the station's implied endorsement of your product and act on it.

Here at WPDQ we consider community stature of equal importance with ratings. A station with community acceptance attracts citizens of stature as listeners—alert listeners—loyal listeners—buying listeners!"

COMMUNITY STATURE BUILDING FEATURES AT WPDQ INCLUDE:

- Ten times daily News Director Ed Grant broadcasts the answers to important community questions through the actual voice of local authorities.
- WPDQ News Correspondents report local, state and national news directly from the spot where news is happening, while it is happening.
- 24 Hour Service—Jacksonville listeners keep up with the best in music, late news and weather anytime of the day or night on WPDQ, Jacksonville's only full time radio station.
- WPDQ is owned, operated and staffed by mature, professional people—leaders in community affairs.

Represented by
Venard, Rintoul and McConnell
James S. Ayers, Southeast

5000 Watts 600 KC

**WPDQ**

Where alert listeners tune by choice, not by chance . . . .

---

NEWSMAKER

of the Week

The Balaban Stations smashed headlong into one of the oldest and knottiest problems of radio this week. Effective 1 March, advertisers will no longer have to worry about a competitor getting "wholesale" what they pay full price for—not on Balaban stations. From now on, it's one rate only!

The newsmaker: Big, dynamic John F. Box, 41-year-old executive vice president of Balaban Stations, said this week, "We feel that the time is long overdue for all radio stations to face up to the fact that one of the greatest detriments to our business is the existence of the system of multiple prices for similar service. There is only one answer, and that is the single rate card for all advertisers. National, local and regional."

Making the answer stick could cost the Balaban Group as much as $100,000 in lost billings this year. But the big stakes are never won with a small bet, and Box has plunked on the table the integrity of three strong stations: WRIT, Milwaukee; WIL, St. Louis, and his own namesake KBOX, Dallas. If this, the first effort by a station group to smash the wheeling-and-dealing excesses of unscrupulous advertisers, is successful and eventually supported by other station groups, then the whole industry stands to win.

About four months of study and agency surveys lie behind the decision of the Balaban operation to set up a single rate equitable to all. Some advertisers, accustomed to abusing the practice of local rates, may get hurt, but the majority of harrased media buyers stand to gain. This is demonstrated by a conversation Box had last week with a top agency exec representing an account which had been one of the big ones in spot radio and which had cut back drastically. "We ran into so many inequities and complications last year," he said, "that we just don't want to go through it again."

"I don't see." Box told SPONSOR, "how SRA, RAB and NAB can avoid backing up this move to make spot easier to buy."

That Box is the logical person to inaugurate and carry through this crackdown on chiseling is pretty well established by his past record—not only at Balaban where he helped move WIL (a former net affiliate) to Hooper position No. 1 in less than a year, but by his spectacular record in the development of the Bartell stations in the five years from 1952 to 1957 when he was exec v.p. there.

**Sponsor**  •  **24 January 1959**
NEWSMAKER STATION of the WEEK
WZOK appoints EASTMAN

JACKSONVILLE, FLORIDA

ALL JACKSONVILLE IS JUMPING FOR JOY
OVER THE WONDERFUL WZOK

HOOPER INCREASE FROM
JUNE, AUG. 1958 TO OCT., NOV. 1958
A.M. RATINGS UP 339%!
P.M. RATINGS UP 388%!

robert e. eastman & co., inc.
national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
Plaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg.
San Francisco, Calif.
Yukon 2-9760

DALLAS:
211 North Ervay Bldg.
Dallas, Texas
Riverside 7-2417

ST. LOUIS:
Syndicate Trust Bldg.
915 Olive St.
St. Louis, Missouri
Central 1-6055

SPONSOR • 24 JANUARY 1959
**Bobbie Landers**, John W. Shaw Advertising, Chicago, feels that the broadcast industry should initiate a public relations program to elevate its prestige and standing with the public. “When I tell people I’m connected with radio and television,” Bobbie says, “people regard me as something akin to a two-headed monster and ask why I can’t do anything to eliminate all the commercials on the air.” Bobbie points out that no other industry has ever accepted more fully the responsibility of being its own strict censor, and that the high standards maintained are considered its heritage. “But is this enough?” she asks. “Other media throw rocks at broadcasting, editorial and otherwise, and the only rebuttals are those which appear in the trade press.” Bobbie thinks one way the industry might improve the public attitude would be to establish education scholarships to bring young people into the business by choice rather than by accident. “Also, if more stations would take editorial stands on local issues, it would give broadcasting the same kind of stature and prestige of the newspapers.”

**Doug Humm**, Charles W. Hoyt Co., Inc., New York, points to the large listening potential of car radio as just one indication of radio’s capacity to reach. “Look Magazine’s (May-June, 1957) National Automotive Survey,” Doug notes, “reported that 75% of the cars on the road have radios. Furthermore, it showed that 73% of U.S. households own one or more cars, which means that of the 50 million U.S. homes, 36.5 own cars. Single-car households come to 83.1% of the total. multi-car households come to 17%.” Travel and highway figures for automobiles, Doug says, emphasize the listening potential even more. In 1957, according to the Automotive Manufacturers Assn.’s report, there were 3.5 million miles of streets and highways, over which there were 525 billion car miles. As new highways are built over the next 10 years, Doug feels these figures will increase astronomically. “Of course, we do not have adequate figures on radio car listening even now,” Doug says, “but even a conservative estimate would indicate that listeners are going to increase in proportion to the car miles.”
the first
ITC series of stature to be offered for local and regional sponsorship
"Cannonball" Mike Malone, one of the rugged men entrusted to maintain the nation’s commercial lifeline—the long-haul truckers.
Created and produced by Robert Maxwell, famed creator of *Lassie*, and combining for the first time dynamic action adventure and intense human interest in a brand-new series.
Bartell Family Radio Is Radio-Active

It is not a background, but seeks constantly to motivate participation, response. That's why the alert local news coverage, the thoughtful editorial capsules, the thorough traffic and weather services. Activity is the essence of family radio.

Bartell it... and sell it!

BARTELL FAMILY RADIO COAST TO COAST

AMERICA'S FIRST RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by ADAM YOUNG INC.
SPONSOR-SCOPE

It begins to look as if the air media will experience one of their healthiest summers.

Some of the top-rank advertisers—according to agency reports—are toying with the idea of not waiting for the fall to step up their commitments; instead, they'll get off a heavy wave or two during the summer.

Note this: Budget-making—as contrasted with a year ago—is taking place in a favorable economic climate.

Here's a really encouraging sign for national spot radio: McCann-Erickson has recommended to Esso that it resume radio in 15-20 markets.

Esso right now is using 36 radio stations in 32 markets; the proposed addition would get the list up to around 50.

On the tv side, Esso is using 46 stations in 46 markets. The program format: 37 stations, news; 8 stations, weather; 1 station, half-hour film.

Principal reason for the radio-expansion suggestion: the out-of-home audience.

Tv reps were kept on the hop this week lining up availabilities for several hefty pieces of new business. Among them:

NATIONAL ASSOCIATION OF INSURANCE AGENTS (Doremus): A weekly five-minute program of news or weather, starting 2 March and running through August in what could well be over 150 markets.

AVON COSMETICS (Breher): A flock of new markets are being added, with schedules averaging 10 spots a week. Budgets will be increased in February and much of the business will be moved back into prime time.

BISSELL CARPET SWEEPER (Burnett): Using day and night minutes in 30 markets for 13 weeks, stressing the Shampoo Master.

The debate over the single rate could have a lot to do with the present lag in new business for national spot radio.

Several agency media directors in the past two weeks have indicated to SPONSOR-SCOPE that they had clients who were holding off making spot radio commitments until it became clear where the local vs. national rate situation—at least in the key markets—was headed.

Another pertinent observation from the same sources: Clients have been wondering about the impact of CBS Radio's Program Consolidation Plan.

In any event, the general impression garnered from media people is that the slowdown in spot radio is basically psychological and probably will turn out to be of short duration.

National spot tv, on the other hand, keeps moving along at a bright clip.

A cross-check of reps this week brought the general prediction that this month may prove to be a record January in new business booked—and perhaps in current billings, too.

Rather unusual about the business that's been coming in this month: The starting dates mostly have been for January.
National spot radio took a nice spurt this week. And happily a couple of automotives were on the list of new business.

Among the week’s accounts—note that they’re all using flights—were:

**FORD**: A three-week campaign, via JWT, in the top 100-or-so markets, with schedules depending on local requirements.

**OLDSMOBILE**: Upwards of 12 one-minute spots a week, through D. P. Brother, for three weeks in 65 top markets.

**TRIG** (Bristol-Myers): Two four-week flights, via BBDO, in February and June in top 40 markets at the rate of 12 one-minute spots a week.

**RED HEART DOG FOOD**: Around 30 spots a week for four weeks in 115 markets through John W. Shaw, Chicago.

**NORTHERN TISSUE**: Another eight-weeks in around 40 markets, via Chicago Y&R.

Following flights in test markets, Clinton E. Frank, Chicago, is buying schedules on a general plan for Toni’s Bobbi-Pin Curl.

Judging from the October and November figures, the gross billings of the three tv networks for 1958 should total around $565 million—10% over 1957.

LNA-BAR calculations of gross time for November 1958, released by TvB: ABC TV, $10,338,126, up 27.9% over Nov. 1957; CBS TV, $21,853,592, up 2.1%; NBC TV, $19,817,075, up 7.1%. (Incidentally, as a result of the introduction of a new contiguous rate, CBS and NBC’s November grosses were slightly lower than the October figures.)

Media planners in top agencies report that the current crossfire over values between the newspaper and tv interests has been of constructive use to them.

The deluge of research material they’ve been getting the past several weeks from both sides has provided quite an education for them not only in relative costs but the basic thinking of the two media.

One thing, they say, that stands out like a sore thumb is the low cost-per-1000-home-impressions of spot tv, in particular.

This has been offbeat week for network radio, if only in regard to the amount of listening and newspaper attention it drew with a couple documentaries.

The programs: CBS’ saga of the place of the call girl in American business and the tee-off on NBC’s Image Russia series.

CBS’ documentary, particularly, captured more lineage—the N. Y. Times and Herald-Tribune each devoting a column—than any tv broadcast has since the Khrushchev interview.

Comment heard along Madison Avenue: The blue-noses may complain but you have to admit that CBS has been venturing into areas that surely will stimulate interest in the medium.

Watch for more and more middle-sized agencies to appoint executives whose prime function will be to find additional uses for air media among clients.

The trend has a strong economic reason: The ratio of net income from air media runs 7-9% as against 1-2% for print. In fact, an agency with 30% of its billings in air media can account for 75% of its net income from tv and radio alone.

The basic requirement for such executives: An analytical mind that is steeped in media values and can figure out how to get the maximum returns out of the various uses of radio/tv.

Such operators often make the best sales for radio. They know, for instance, just what type and frequency of announcement would best fit the advertiser’s message and campaign objective.
SPONSOR-SCOPE continued

If you’re doing any cost-per-thousand calculations for nighttime network tv, you ought to find out beforehand whether the advertiser has one of those out-of-pocket arrangements with the network for the alternate week.

In case he has, his cost-per will be way below the norm. Here’s why this happens:

Though the sponsor is getting six commercial minutes on the half-hour program over two weeks, his charges for the second week are only what the network lays out for facilities (plus 15% commission on this to the agency of record).

Broadly speaking, his bill for talent and time the first week would be $85-90,000 and somewhere around $25,000 for the alternate week. That pulls the cost-per-commercial-minute down to around $19,000. The CPCM under normal circumstances: $30-35,000.

Naturally, this windfall disappears in the event the network is able to find a sponsor for the alternate week.

Though the show is on every week, ABC TV affiliates will be getting compensation for Man With the Camera only every third week.

Reason: That’s the new schedule GE has set for the program.

The arrangement includes a cross-plug for the same sponsor in the two open weeks.

It’s the first time that a network has had this type of commercial continuity.

The jockeying by advertisers for position on the tv networks in fall already has begun.

The strategy is to buy short term in key spots and various programs, thereby getting a pretty good list of starters for the new season.

ABC TV, for instance, reports that for the first time advertisers are “backing up” their orders on time periods and programs to insure choice placements.

Some veteran agency showmen have fashioned a ready answer for clients that complain there are too many westerns on tv.

Their argument is along this line:

Popularity in entertainment forms has always traveled in cycles. The theme and background aren’t the only things that catch the popular fancy. It’s the quality of producing, writing, and pictorial effort applied to a particular form that makes the difference. As it happens, much of the topnotch talent in the entertainment business lately has been channeled into westerns—just as it once was concentrated into the boy-meets-girl area.

The position of the networks as middlemen for the sale of Hollywood-made tv film is more prominent than ever this year.

Of the 79 films now on the evening network schedules, 49 have been bought through the networks, while the remaining 30 were brought in by agencies.

By network, the instruments of responsibility for the shows’ purchase stack up this way:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>NO. NETWORK DELIVERED</th>
<th>NO. AGENCY DELIVERED</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>23</td>
<td>6</td>
</tr>
<tr>
<td>CBS TV</td>
<td>12</td>
<td>14</td>
</tr>
<tr>
<td>NBC TV</td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>Total</td>
<td>49</td>
<td>30</td>
</tr>
</tbody>
</table>

In terms of number hours per week of progrning, the ratio is 27\% hrs. network-delivered to 16 hrs. agency-delivered. By individual network, the same comparison looks like this: ABC, 12 hrs. to 3\%\% hours; CBS TV, 7 hrs. to 7\%\% hours; NBC TV, 8\%\% hrs. to 5 hrs.
The majority of night tv network shows delivered over 10 million tv homes in 1958, says Nielsen via Tvb. Thus:

<table>
<thead>
<tr>
<th>NUMBER OF HOMES</th>
<th>PER EVENING PROGRAM</th>
<th>PCT. OF PROGRAMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over 10,000,000 homes</td>
<td>54.4%</td>
<td></td>
</tr>
<tr>
<td>5-10,000,000 homes</td>
<td>33.1</td>
<td></td>
</tr>
<tr>
<td>3-5,000,000 homes</td>
<td>11.0</td>
<td></td>
</tr>
<tr>
<td>Under 3,000,000 homes</td>
<td>1.5</td>
<td></td>
</tr>
</tbody>
</table>

Note: The actual number of those reaching over 10 million homes is 69; under 3 million, 2.

Judging from the planning going on in bellwether agencies strong in durable accounts, your can look for a sharp revival of the corporate-image sell.

The thinking:

With all the company mergers and product diversifications that have been taking place, advertisers will find it necessary to acquaint customers down the line with the prestige and background of the advertiser.

Where spot will benefit: As the big companies tend to centralize their facilities, much of the corporate-image building will be focused in regional and local campaigns.

Chicago media buyers are bent on making Michigan Avenue aware of the true status of their roles: As a first step they're organizing themselves into what they tentatively have labeled the Chicago Media Buyers Group.

Their activities will include a workshop dealing with current problems and trends; and they'll discuss some pressing issue at a monthly meeting.

The February get-together will deal with the local vs. national rate in air media.

What probably actuated Lincoln National Insurance, of Fort Wayne, more than anything else to sponsor Meet Mr. Lincoln for a single shot 11 February was this:

The telecast on NBC TV would serve as a showcase for a film whose off-the-air right it wanted in behalf of its local agents.

The circuit will include high-schools, women's clubs, luncheon clubs, etc.

Massey-Ferguson has resorted to a cash premium device not only to spur tractor sales but to make sure dealers themselves are taking full advantage of the air campaign.

The show: U. S. Jubilee, starring Red Foley, on ABC TV.

The promotion: The dealer submits the names of tractor buyers for the next four weeks, and each purchaser gets a check for $100 signed by Foley.

Note: A common complaint among durable goods advertisers is that their biggest hitch is to get dealers to support a promotional campaign.

Sellers of air media may have a source of revenue in the various products that are taking advantage of the Slenderella name image by tying in with it on a franchise basis.

One recent franchiser already set to go radio saturation is Mason & Mason rootbeer (1. J. Rosebloom, Chicago, is the agency).

Others with recently linked brands to Slenderella: Krim-Ko skim milk, Chicago; Munisingwear, nylon hose, Minneapolis.

Slenderella's twin motive: (1) royalties; (2) recoup some of its good will.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 58; News and Idea Wrap-Up, page 70; Washington Week, page 65; Sponsor Hears, page 68; Tv and Radio Newsmakers, page 82; and Film-Scope, page 66.
IF YOU ARE AN ADVERTISER OR ADVERTISING AGENCY, THIS BOOKLET WILL INTEREST YOU!

This is the first motivational research study ever made on radio listening.

Should you like further information on this revealing Dichter Probe ask your Petry Man, or, wire, write or phone, KPRC, NBC in Houston, and your booklet will be forwarded to you.

EDWARD PETRY & CO., INC. NATIONAL REPRESENTATIVES

KPRC
NBC IN HOUSTON
SOLD AMERICAN
34 Big Markets For LUCKY STRIKI
First Major Syndicated Buy
For This Leading Cigarette
(via BBDO)
A truly great actor plays “Special Agent 7” of the Intelligence Division, U.S. Department of Internal Revenue — in fighting encounters with the nation’s most sinister lawbreakers. Here come high ratings again from your No. 1 Distributor of TV Film Programs — MCA TV.

IMMEDIATELY OPEN FOR REGIONAL AND LOCAL SPONSORSHIP

produced by revue productions

producers of MIKE HAMMER and STATE TROOPER

Write, wire, phone mca tv FILM SYNDICATION

598 Madison Avenue, New York 22 • PLaza 9-7500 and principal cities everywhere
EVERY WEEK IS RATING WEEK!

WSPD-TV is TOLEDO with its star-spangled top feature films...
Buy WSPD-TV... and you buy Toledo across the board!
Ask your Katz man

Storer Television

WSPD-TV
Toledo

WJW-TV
Cleveland

WJBK-TV
Detroit

WAGA-TV
Atlanta

WITI-TV
Milwaukee

SCREEN GEMS
SCREEN GUILD
MPTV

“Famous on the local scene”

WSPD-TV
CHANNEL 13 • TOLEDO
Sponsor backstage

Fidel Castro—and friend

Whether you're of the hard-boiled school, which views Latin and Central America revolutions as something produced by the Schuberts, with music by Otto Harbach, whether you shudder at the bloodshedding, or whether you're just curious to find out what manner of man is this Castro, and what might his spectacular win portend for the free world versus the Commies—whichever your basic interest, TV in the closing days of the recent Cuban civil war did a right handsome job of throwing some light on the over-all situation.

The newscasts, one and all, eventually caught up with the victorious rebel leader, and the panelists on the CBS Face the Nation show had a fascinating set-to with Mr. Castro. He came off, in these serious shows as a soft-spoken, dedicated spearhead for a democratic Cuba, with no squeamishness whatsoever when it came to eliminating in the most final manner possible the enemies of the state, and/or Batista followers.

Unpressed and battle-weary

For those who preferred a slightly lighter approach, there was the interview Ed Sullivan did with young Castro on his Sunday night stanza, the first Sunday after Fidel reached Havana.

But the operetta touch was supplied by the man I vote the smartest showman in video today, Jack Paar. Jack didn't have Castro on the show, but the day after the New York papers (and I guess the dailies in many another metropolitan area) were front-paging Errol Flynn's gallant participation in the fight against Batista, Jack came up with none other than dashing, Errol, himself.

Canny host that he is, Jack tossed off a few teasers about the fact that Flynn was going to make an appearance, before the actor finally came on. Finally came the moment. In that incredible way he has of making a soft-spoken introduction seem like a fanfare, Jack introduced the one, the only, the battle-scarred-but-shucks-it-was-nothing soldier of fortune, Errol, yes, Errol Flynn, direct from the hills of Oriente province with a short stopover in Havana.

"He just got off a plane a few hours ago," Jack explained, "so forgive him if he hasn't had a chance to clean up."

Flynn had obviously not had a chance to clean up. His sport coat looked as though he might have had it wrapped around the cage in which he carried a parakeet all the way from Santiago. His trousers were innocent of any sustained crease. Around his neck he wore what seemed to be a dashing, dark kerchief, but later turned out to be a Castro battle flag. In the hand in which he was not holding the parakeet cage, he held a virile-looking walking stick.

Flynn had obviously not yet regained his land legs either. For he
lurched slightly as he made his way to Paar’s desk, upon which he placed his cage and stick. He was gallantry personified as he bowed to Genevieve, and took a seat alongside Paar, who was seated at this point beside the little French singer.

“You know Genevieve, of course,” Paar said, mindful that he had just told a little story about Flynn’s first encounter with Genevieve.

Flynn rose like a veritable Rhett Butler, cleared his throat, made a sweeping bow in the general direction of Genevieve, and mumbled:

“I don’t believe I’ve had the pleasure.”

Paar gently reminded him that he had, indeed, had the pleasure, and Flynn quickly and graciously acknowledged his mistake.

Jack then asked Flynn if he would tell how he managed to join Castro in the hills. Flynn looked around, apparently to see if any Batista men were eavesdropping, then said:

“Well, Jack, it was very difficult, and I’d like to tell you, but it’s still top secret. I’m just not permitted to tell you.”

Not one to press, Jack segued to:

“Was it tough, Errol, in the hills with Castro? Weren’t there many hardships?”

“Oh, yes,” said Errol, “it was very tough. For days we lived on tangerines and water. A terrible diet, especially for me. Especially the water.”

Jack was quickly sympathetic, “Yes,” he said, “I understand all the bars in Havana were closed, too.”

“Yes, it was terrible, terrible!” said Flynn.

Who is this Errol Flynn?

It turned out eventually that the reason Flynn had brought the caged parakeet was for the purpose of presenting it to an American Boy Scout. The bird, it seemed, was the gift of a high Castro official, who has assigned Flynn the task of making the presentation to a Boy Scout in America.

Out came the most Boy Scout-looking Boy Scout since this venerable organization of America’s young males was invented. He had tortoise shell-rimmed glasses. He had a most ingenious, brave expression on his face.

Flynn stood before him, reading from a newspaper clipping which contained a story which somehow related to the presentation. The Boy stood at ramrod-backed, courteous attention. Finally Errol gave him the bird, and patted him on the head:

“And don’t forget,” he admonished the lad, “to give him his vodka every morning.”

Jack, as usual, saved the day. He leaped into the scene, laughed heartily, and said:

“Of course, Mr. Flynn’s only fooling. We all know you don’t give a parakeet vodka, don’t we?”

A day or so later, virtually all the newscasts carried a Castro press conference.

“What about Errol Flynn?” asked a reporter.

“Who is this Errol Flynn?” asked the puzzled rebel chieftain.

They don’t carry the Paar show in Cuba.
full power! top programming! complete coverage! and now...

award winning audience promotion...

TWX NBC NEW YORK
W R ROBERSON JR. PRESIDENT & GENERAL MANAGER
WITN
WASHINGTON NORTH CAROLINA

CONGRATULATIONS, JUDGES OF THE NBC DAYTIME AUDIENCE PROMOTION CONTEST HAVE AWARDED FIRST PRIZE AMONG OPTIONAL AFFILIATES TO WITN.

EIGHTY NBC-TV AFFILIATES ENTERED THE CONTEST. MORE THAN 30,000 ON-THE-AIR PROMOTION SPOTS FOR THE NEWORK'S DAYTIME PROGRAMS WERE BROADCAST DURING THE CONTEST AND STATIONS PLACED MORE THAN 100,000 LINES OF LOCAL NEWSPAPER ADVERTISING. THE COMBINED VALUE AMOUNTED TO MORE THAN $1,000,000. BEST WISHES!

KENNETH W. BILBY,
EXECUTIVE VICE PRESIDENT FOR PUBLIC RELATIONS

there's nothing finer in eastern north carolina

NBC television for eastern north carolina

Reps.: Headley-Reed Television James S. Ayers Co.

SPONSOR • 24 JANUARY 1959
For 36 years, the most honored and sponsored station in the nation.
Top Advertisers

BBM RADIO Chicago's Showmanship Station

Bill Connelly—WHitehall 4-6000 or CBS Radio Spot Sales
in Knoxville

The BIG 10

is now

The BIG 1

NOV., '58 ARB
(4-WEEK RATING)

• 20 out of the top 30 shows in Knoxville are on the BIG 10, WBIR-TV.

• In the daytime, from 9:00 AM to 6:00 PM, WBIR-TV had 158 top rated quarter hours; Station B had 93; Station C had none.

• In the evening, from 6:00 PM to Midnight, WBIR-TV had 89 top rated quarter hours; Station B had 79; Station C had none.

Ask your KATZ man

WBIR-TV, Ch. 10

KNOXVILLE, TENN. • CBS

"Knoxville's Number 1 Station"

More on oil controversy

I can speak only for my company and the manner in which our advertising is conceived and executed but from conversations with my counterparts and friends in the industry, such as Hattwick, I do not feel that we operate here a great deal differently than they do. For this reason there are questions in our minds concerning the position of your column Commercial Commentary 6 December issue page 10 headed "So I said to the Sheik of Bahrein".

In the first place I do not believe that oil company board members give such light consideration to problems presented to them as one would interpret from your column. Secondly, it is difficult for us to believe that the boards themselves actually give consideration to the individual ad campaigns, the theme, format, and so forth. If we are the worst advertised big industry let's not alibi our way out of the dilemma by blaming our directors.

K. W. Rugh
Phillips Petroleum Co.
Bartlesville, Okla.

Needed comments

Joe Csida's comments in your January 10th issue concerning the Blair newspaper strike survey are most welcome. Any media research that is without a positive story will tend to hurt all media. There is a need for "—positive, constructive, believable selling, and with becoming dignity.

We at the Bureau of Advertising (ANPA) evaluate our research projects on two points—(1) Are they good for advertising? (2) Do they present a positive story for our medium?

Our thanks to Mr. Csida and sponsor—a well-read magazine at the Bureau.

Howard D. Hadley
research vice president
Bureau of Advertising
New York
Radio Basics

Looking over your Radio Basics (3 January, 1959) you report 93 million radios in homes. Since there are 45 million homes, each with a minimum of 3½ radios—the total should read 157,500,000 sets. In our own home, we have 14 radios plus two car radios.

I think a realistic appraisal is in order to properly evaluate the force of radio.

Jack Poppele
Santa's Land
Vermont

* SPONSOR does not know the source of Reader Poppele’s figures, but ours come from RAB and Nielsen.

Too important

Your statement that SPONSOR is “much too important for light reading on a routing list” is 100% true.

To do SPONSOR justice, it is necessary to take it home and devote an evening, or at least the major part of one to it.

Grand reading and an education!

Ed Boyd
sales promotion co-ordinator
Okanagan Radio
Kelowna, B. C., Canada

Elgin’s baby

As you know, 75 copies of your 20 December issue (“Elgin’s Amazing Christmas Baby” page 23) have already been shipped to Elgin National Watch Company for use at their recent National Sales Meeting.

Needless to say, all of the people at Elgin, as well as people on our staff were most flattered with your wonderful story. The demand for this story has exceeded the number of copies they have.

Jack Baity
J. Walter Thompson
Chicago

Popularities like this caused us to look at our hole card, so now we’re opening up 11-12 a.m., Saturdays, to accommodate Popeye participators. May we serve you? (Imagine . . . 18.7 in Class “B” time . . . the little guy doesn’t know his own strength!)

Whether you want little folks or big, here is proof of the pulling power of KOCO-TV — delivering the biggest area of unduplicated coverage in Oklahoma. If you didn’t get your copy of our market-and-station-data file folder, pick up the phone and we’ll rush one to you.

Charlie Keys, General Manager

BLAIR TELEVISION ASSOCIATES
National Representatives

*
"THE PEOPLE'S"

#6 in NEW YORK
10.4 RATING
28% SHARE
among all syndicated shows

#3 in Los Angeles
13.7 RATING
32% SHARE
among all syndicated shows

starring JACKIE COOPER

#6 in San Francisco
among all syndicated shows

featuring PATRICIA BRESLIN

Produced by IRVING BRECHER
Written by ALLAN LIPSCOTT & ROBERT FISHER

"THE PEOPLE'S CHOICE"

It's a show title!
It's a proved fact!!
Fresno

ALREADY SELLING for
CARNATION MILK
BETTY CROCKER
CONTINENTAL BAKING
KROGER CO.
LEVER BROS.
NUCOA
PROCTER & GAMBLE
VICKS
WONDER BREAD
GLYNE'S DAIRY
HACKERS DEPT. STORE
KATZ DRUG CO.
PARKS NATIONAL BANK
and many, many others

ABC FILMS, Inc.
1501 BROADWAY, NEW YORK 36, N.Y.
LACKAWANNA 4-5050 • Call, Write or Wire

"still time to get on the bandwagon in good markets"
YOU MAY NEVER WIN THE AMERICA'S CUP*

BUT... WKZO Radio Will Put Wind In Your Sails
In Kalamazoo-Battle Creek!

WKZO Radio can “sail” your selling message into more Kalamazoo-Battle Creek homes each day than any other radio station! WKZO gives you an audience 43% larger than that of the next station — day and night.

Pulse (see left) points to WKZO Radio as the leader in this important market — morning, afternoon and night — every day!

Your Avery-Knodel man has the proof on the big WKZO Radio audience in Kalamazoo-Battle Creek and Greater Western Michigan. Ask him for it!

*Columbia, the U.S. entry, won the 1958 America’s Cup from Britain’s Sceptre in four straight races.
Beginning with this issue, SPONSOR presents in a series of weekly articles a new long-range business plan for the national spot radio industry.

SPONSOR believes (see detailed reasons later in this article) that spot radio can and should be a half-billion dollar industry by 1963—even though this would mean nearly tripling the advertising dollars spent in the medium in 1958.

We are convinced, however, that national spot radio can never achieve its proper stature in the advertising world without more sound, clear-headed over-all business planning than the industry has seen to date.

Let’s be completely honest about the facts.

Spot radio business last year has been variously estimated at $165 to $190 million and neither total was satisfactory to anyone. Both were far short of spot radio’s real potential in the light of other advertising developments and marketing trends.

Even more serious, the last six months of 1958 showed a progressive softening of agency and advertiser enthusiasm for radio spot. This was reflected both in time sales and in many conversations SPONSOR has had with agency men and advertisers in recent months.

A letter received last week from John Heverly, v.p. of Botsford, Constantine & Gardner, Portland, Ore., pretty well sums up what is becoming almost a standard advertiser-agency attitude.

Mr. Heverly feels that spot radio must be made “easier to understand, easier to buy, and more effective,” and that ways must be found to “save sales expense, and, most important, stop the evil practice of each station in a market selling down the competition to a point where all radio suffers from doubt, misinformation, and complete confusion.”
WHO SPONSOR'S $500 MILLION, 5-YEAR SPOT RADIO PLAN WAS DEVELOPED

Spot radio today is standing at a cross-roads. If it continues along the dusty path it has been following, then SPONSOR believes that this "doubt, misinformation, and confusion" will continue to grow, and that spot radio's identity, reputation and billings will continue to diminish.

But if, at this point, radio station owners and radio station representatives, acting both in groups and individually, can strike out boldly along a new road in a new direction, then we believe they will find almost undreamed of rewards.

It is in this belief, and with this faith that SPONSOR presents its new $500,000,000 business plan to the spot radio industry.

How the SPONSOR plan was developed

SPONSOR's half-billion dollar spot radio plan represents an effort to bring together, focus and give organic structure to the best ideas of the industry on spot radio problems.

During the past year the editors of SPONSOR have talked to literally hundreds of advertisers, agency media men, account executives, radio station operators, station representatives, and executives of various trade groups.

We have in our files scores of letters on every phase of spot radio from rates, research, and programming down to the need for establishing and selling a new spot radio "corporate image." (See box on pages 34, 35.)

We have attended meetings and conferences on spot radio in every part of the country, and have listened to all sorts of suggestions—from timebuyers, media directors, representative-salesmen, and even the presidents of companies spending hundreds of thousands in radio spot.

But finally we got a little weary of all the meetings and talk.

It seemed to us that spot radio today needs a constructive program more than it needs further panel discussions. And it struck us that SPONSOR was in a peculiarly fortunate position to formulate and advance such a program.

Because of our closeness to agencies and advertisers, our perspective on spot radio is necessarily different, and in some ways it may be more objective than that of individual stations or industry groups.

Our concern is simply the over-all health of the medium itself. Our goal is only that spot radio as a whole should achieve its proper place in the advertising sun.

Naturally, in drawing up the SPONSOR $500 Million Plan, we have used valuable ideas and information from many sources. We will quote these sources as we explain the plan. We are particularly indebted to SRA, RAB, and NAB, as well as to individual radio and advertising executives.

What we are attempting to do here is to bring all the ideas and suggestions together, in one organized easy-to-understand package which can serve as a guide and a challenge to the entire spot radio industry.

Steps in the SPONSOR Plan

We believe spot radio's current dilemma should be approached as a practical business problem. It should have the same type of long-range business planning that a modern executive gives to the affairs of a major corporation.

In our opinion it will take at least five years to reach spot radio's potential and five major steps are necessary:

1) Setting up new sales goals for the medium based on a more honest and realistic appraisal of the total advertising picture, and of spot radio's true power and potential.

2) Formulating new basic business strategy for the industry to be followed by both individuals and groups. At the present time, many of the ideas suggested for radio spot are merely "tactical" rather than "strategic." Before the industry starts worrying about tactics, it needs to adopt a completely new over-all, long-range business strategy. This strategy will differ

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RADIO'S SHARE OF AD DOLLARS

(% of national advertising in net and spot combined)

<table>
<thead>
<tr>
<th>Year</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1943</td>
<td>13.3%</td>
</tr>
<tr>
<td>1948</td>
<td>11.9%</td>
</tr>
<tr>
<td>1953</td>
<td>6.3%</td>
</tr>
<tr>
<td>1958</td>
<td>4.2%</td>
</tr>
<tr>
<td>1963 (goal)</td>
<td>9.0%</td>
</tr>
</tbody>
</table>

Figures for 1943-1958 are from McCann-Erickson-Printers' Ink reports. SPONSOR's goal of 9.0% in 1963 is based on an estimated $7.2 billion total expenditures by national advertisers in 1964, and assumes that spot radio can do at least $550 million and net radio $1,000 million in that year. See text for an explanation of this projection.
from that currently pursued in many quarters.

3) Putting spot radio's house in order. Once both goals and basic strategy have been decided on, it will be increasingly apparent that many of spot radio's practices will have to be overhauled. SPONSOR will point out these needs and suggest corrections.

4) Building up spot radio's strength. In addition to correcting abuses and mistakes, spot radio must also add to its power and effectiveness. There are many possible ways to do this, and SPONSOR will present a series of practical suggestions.

5) Selling spot radio's image and Power. Finally, the spot radio industry needs a new type of selling, one that more accurately reflects its true power and more correctly presents its true "corporate image." In this area SPONSOR will explain a basic selling philosophy which can be adapted by individual stations and representatives, as well as by industry groups.

These five steps in the $500 Million Plan will be presented in successive issues of SPONSOR. Here is the first one.

**STEP ONE—New Sales Goals for Spot Radio**

In the 10 years since TV became a major factor in the advertising scene, many radio men have suffered a kind of group inferiority complex about their medium.

The effect of this inferiority complex has been to make them aim too low and be satisfied with too little in radio incomes.

During 1958 an estimated $10 billion was spent for advertising in the U.S. Of this more than $6 billion was spent by national advertisers, those in whom spot radio has a special interest.

Yet from national advertisers all radio (network and spot combined) received only 4.2% of total appropriations.

This compares with totals of 12% to 15% which radio once received and the blame cannot all be placed on TV.

The fact is that radio, as a national advertising medium has suffered out of all proportion to its desserts and merits.

In 1958, for instance, national advertisers spent nearly three times as much (an estimated $740 million) in newspapers as they did in radio.

They spent an estimated $765 million in magazines. Even outdoor, an advertising medium than cannot begin to show radio's record of proven sales power, received an estimated $138 million.

Radio—all radio—has been getting far fewer national advertising dollars than it deserves. And SPONSOR believes that this is particularly true of radio spot.

Today, the emphasis in radio has swung from network to spot radio and roughly three out of every four dollars spent by national advertisers in radio is spent on a spot basis.

This compares with such years as 1943 and 1944 when spot radio was getting only 30-33% of national radio appropriations.
FIRST STEP—NEW SALES IMAGE FOR
SPOT RADIO, REEVALUATED GOALS

Yet this swing to spot does not, in itself, mean very much in light of
total advertising budgets, or in light of the new "marketing revolutions,"
which has upset most old theories of advertising planning.

Today’s national advertiser (spons-
or is filled with case histories of
their activities) is swinging more
and more to “market-by-market" 
selling and it is precisely in this area
of pinpointed effort that spot radio
should be enjoying its greatest boom.

Yet, as the chart on page 33 shows,
spot radio’s progress has been rela-
tively slow. It has not, in fact, kept
pace with newspapers which between
1933 and 1957 jumped from $642 to
$809 millions in national advertising.
It has not seized its new marketing
opportunity.

From its talks with advertising ex-
cutives and analysts, sponsor be-
lieves it is not unreasonable for radio
to set as its goal a minimum of
9-10% of total national advertising
budgets.

We base this goal on certain
known facts:
1. The proven power of radio as a
selling medium.
2. The peculiar flexibility and
adaptability of spot radio to new
"pinpoint" marketing strategies.
3. The special qualities and attri-
butes possessed by spot radio, and
by no other medium.

During the next five years, it is
conservatively estimated that total ex-
penditures by National advertisers in
the U.S. will increase from the 1958
level of approximately $6.2 billion to
at least $7.2 billion, and there is rea-
son to believe they will be even
higher.

If, by 1963, national radio (net
and national spot combined) were to
achieve a minimum 9% of this total,
then together they would account for
approximately $650 million in billings.

SPOT RADIO’S "CORPORATE IMAGE"

One of the needs to be discussed in SPON-
SOR’s $500 Million Plan for Spot Radio is that
of rebuilding the “Corporate Image” of the
medium. Here are some recent, significant com-
ments from SPONSOR readers:

“This corporate image” we desire should,
first and foremost show dependability. Radio
operators should bend over backwards to keep
their promises to buyers and listeners. . . . In
addition, they should show (not just tell) listen-
ers and buyers an awareness of their needs.
Spot radio’s flexibility enables it to provide ser-
vices to audiences that no other medium can
match.

“Commercially, rate-cutting is the biggest
and rottenest sore in the industry. It isn’t hard to
see why advertisers put their big bucks into
newspaper and tv, and squeeze every last spot
from radio with the remaining dollars. So long
as radio operators keep trying to undersell each
other, and trade time for butter and eggs, adver-
sisers will continue to use them as secondary
rather than primary medium.”

KNOE, Monroe, La.

Let’s quit talking about ‘corporate image’ and
‘imagery transference.’ In other words, let’s get
back to simplicity and basics.

Let’s refer to Radio is a big way, for that’s
what radio is—the biggest communications me-
dium in all the world.

It is not just a music and news medium. It
is THE music and news medium. Radio can
get out the news faster, more reliably, and better
than any other communication medium. And
you listen to its music, you don’t look at it.
Radio needs a new set of procedural methods. Presently there must be three thousand sets of availability patterns, market claims, coverage information, and general station presentations. There is an urgent need to settle the conflicting and confusing audience measurement problem.

Individual radio stations need to develop well-defined station personalities. Here we are referring to a stations’ character—not to the station’s ‘characters.’

Finally, radio should hammer away for all its worth against the current agency trend of hit-and-run campaigns. The very nature of radio . . . yea, even advertising, demands consistency.

Francis M. Fitzgerald, pres. WGSU, Charlotte, N. C.

“We’re wondering if the Image of Radio has changed as much as some people think. There were good and bad stations in 1939 and 1949, just as in 1959. But in those days we talked about a station’s Personality, rather than Corporate Image. The difference between good and bad, as always, is a sense of Show Business.

Here at our station, the big word is Service rather than Format. We do not consider our radio the unappreciated step-child of television. To be sure, we’ve stepped up our timing, we’ve increased our promotion. But we still play to the small towns, villages and farms of this area, as do the flocks of CBS Washboard Dramas in the afternoon. We’re not sure we’re right but our ratings and profits are still in first place.

To summarize, we try to be a Good Neighbor in this area. No one has to remind us that Television is hurting our audience. But we’ve learned that Radio can be more friendly, intimate and personal than television, just as the Pulaski Weekly Leader is bound to be more interesting (to the folks in Pulaski) than the New York Times.”

Gen. Manager of a CBS Station
Midwest Area
**THEY HITCH THEIR COUPONING TO TV**

Lever, Texaco, Columbia Records get more mileage out of coupon campaigns via air-media tie-ins

Here’s how percentage of returns can be increased markedly by consistent reminders, demonstrations

---

**COLUMBIA**

Columbia is worth $1 towards any record or album listed in.

**TO DEALER:** Presentation of this coupon, together with your order for any one of the albums from the New Release list published as part of the advertisement in which this coupon appears, to your authorized Columbia Distributor before November 15, 1958, entitles you to a special Anniversary price for such album. Coupon void if taxed, prohibited, or restricted by law. Good only in the U.S.A. Cash value 1/20 of 1 cent. Columbia Records, 799 7th Ave., N. Y. C. Offer expires midnight October 31, 1958

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**Tv-magazine combination** for Columbia Records provided visual urge to clip coupons. Below (1 to r) animators Howard Henkin, Ronald Fritz, Mc-E's a.e., Bob McIntyre, producer Chet Gierlach, writer Sam Willson make sure all legal kinks are ironed out

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**A** coupon—in a certain sense—is a written understanding between an advertiser and a prospect. Because of this rapprochement, couponing has been a potent method of increasing distribution, building traffic, and introducing new products. But, by the same token, it’s been a headache to the air media—they have the disadvantage of not being able to supply the public with the necessary stationery for response.

On the other hand, radio/tv aren’t losing out entirely. They’ve found a niche for themselves as cheerleaders for a coupon campaign. In other words, they can supply additional leverage, the urge-to-action.

Right now a final chapter on one such example is coming to a close:

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1. **Tv-Magazine Combination**

McCann-Erickson split a $250,000 budget equally between tv and magazines for Columbia Records’ 1958 fall promotion. Fall sales account for 60-65% of yearly volume, album production was up 25% and the recession had taken a big bite into sales. A lot was riding on the success of the promotion.

The plan was to distribute about 15 million coupons via magazines and, on a co-op basis, in dealer newspaper ads. The coupon offered 46 fall album releases at a dollar off—believed to be the first couponing by a record company.

An animated cartoon character was used to dramatize how to get the coupon via magazines. Additionally, the character was designed to transmit a corporate image beyond the couponing itself.

A continuing character, “Cecil the Butler,” had been used in two prior promotions. Account executive Bob McIntyre defines him as a sort of “square hipster” linking an English accent with phrases like “crazy, man,” tying a class image to hard sell—all combinations needed to sell records, according to McIntyre.

Problems in making the commercial stemmed from the showing of the coupon effectively. Recognition, but little more, could be achieved with a blow-up, so the salient point—“Save $1 off suggested list price”—was popped on over Cecil’s head as he pointed to the coupon.

A legal difficulty prohibited any copy or action depicting the coupon
being torn out of a magazine (under a Federal law, "defacing" more than 30% of a magazine page cannot be suggested). So Howard Henkin of HFH Productions "animated it" out of a magazine, thus avoiding the necessity of saying "tear out," but at the same time preserving the key copy point. "This page is worth $10." (1 contained 10 coupons).

The commercials were played on the CBS O&Os in seven markets: New York, Philadelphia, Chicago, Los Angeles, Hartford, and Milwaukee. These seven markets account for 65-70% of Columbia's total business.

Success of the promotion is indicated by the fact that Columbia ended the year with its record sales up 14% over 1957. While this is under the 18% hike of '57 over '56, Columbia considers it very respectable in view of the recession.

Problems which Columbia wasn't able to overcome were: (1) sale of the records by discount houses at 10c or 15c under the coupon price, and (2) supermarket bartering, where coupons clipped from magazines are exchanged for $1 off the food bill.

The first problem is indigenous to the record business, the second applies in any couponing operation where the couponing involves a counter transaction.

2. Tv-Direct Mail

Here's another approach:
Lever Bros. last fall tied a tv personality, a theme, and a contest to mail-box couponing. These elements, plus brand name, were combined in the contest title: "The Lever Price Is Right Family Contest."

Actually, it was 12 contests—one for each of the products involved in the couponing. The problem was to display all 12 in a 60-second film, along with a printed sheet with prizes pictured.

The film, with Bill Cullen, ran on all Lever tv properties from 11 September to 4 October, timed with the arrival of envelopes with the prize sheet and one coupon for each product (total number varied with distribution in different parts of the country).

The Price Is Right title tied into the contest directly: entrants had to guess the price of the nine prizes pictured. Entry fee: a box top from one of the 12 coupons.

Since every product keyed a separate contest, contestants could enter multiple times. It was possible to point this up on tv.

The prize tally was formidable: Each (No. 1) winner got a Mercury station wagon and all the other eight prizes. Each of the other eight winners in each of the 12 contests got a prize each.

Tv not only gave the contest the tremendous exposure it needed over the four-week period, but kept up the excitement. Displaying the products on tv (and dramatizing the dozen separate contests) heightened brand awareness as couponing without this support could not do, say Lever admen.

3. Tv-Sunday Supplements

Lever also was one of the early users of tv in combination with a couponing medium. The film, with Bill Cullen, ran on all Lever tv properties from 11 September to 4 October, timed with the arrival of envelopes with the prize sheet and one coupon for each product (total number varied with distribution in different parts of the country).

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4. Other Combinations

Among other couponing methods, in-pack couponing (which requires purchase of the product to obtain the coupon) is an on-and-off favorite. While a 15-20% redemption can be expected on this type of offer, support is advisable to insure success.

Bennett recalls a 1954 in-pack couponing of Spry which brought 19% redemptions everywhere except in tv-supported markets. Here the redemption average was 37%. "With tv you not only can tell more people about a coupon," he says, "but you can hit them again if they've passed it up so that they'll do something the next time they see it."

"Tv more often than not is at the top in percentage of returns on most premiums," he notes. "It stands to reason that this power benefits any promotion."

Texaco provides an example of couponing as a means of bringing the consumer to point of purchase.

Last spring, it tied the first traffic-building promotion in its national

Point-of-sale coupon, used by Texaco as traffic-builder, is thoroughly explained to consumers via special radio/tv commercials; tv permitted enactment of entire procedure...
TV TEST SALES HIT PEAK

Sales of Parti-Day Toppings in the Green Bay, Wisconsin, tv test area took a sharp spurt upward following the seasonal lag of the Christmas-New Year’s holidays.

The wire above from Marvin L. Bower, merchandise manager for food broker Otto L. Kuehn Co., shows the highest case sales to wholesalers for any 15-day period since Parti-Day began its test of day tv spots over WBAW-TV, Green Bay on 15 October.

Sales of 1,595 cases for the 1-15 January period give Parti-Day a total of 5,435 cases for the first three months of the test.

These figures compare with sales of 3,145 cases for the entire six-month period before Parti-Day began running its 10 one-minute spots a week schedule.

Even more significant, it emphasizes again the power of day television to build consumer acceptance, for wholesale shipments are now reflecting retail movement, rather than merely store stocking.

One interesting wholesale pattern that may or may not have significance: sales of Parti-Day to wholesalers in the first half of each calendar month are running at more than three times the rate of second half orders. This has been true for each monthly period since the test began. “Second half” orders for Parti-Day total 1,300 cases. “First half” orders total 4,135.

Next week, the D’Arcy agency research report on a Green Bay consumer study will be reported in sponsor along with a complete sales breakdown for the first half of this 26-week test run.


SALES BOX SCORE

15 Oct.-15 Nov. 2,030 cases
15 Nov.-15 Dec. 1,460 cases
15 Dec.-15 Jan. 1,945 cases

Shipments to wholesalers in Green Bay, Wis. area since start of tv test

K&E’s Bud

◼️ K&E research chief would like regular figures on the percent of product’s market reached by programing

Agency researchers are commonly painted as the great defenders of ratings. It’s a fact, though, they’re as aware as anybody—probably more so—that just counting heads and looking for big numbers can often be a pure waste of time.

It’s dangerous to generalize about research or researchers but it’s pretty safe to say that they’re just interested in “who” as “how many.”

Example: Sitting in this corner is Bud Sherak, vice president and research director of K&E. He’s talking about (1) a show that once starred the well-known pediatrician, Dr. Spock, (2) the sponsor, Beech-Nut baby foods and (3) a common marketing problem.

“Some ratings are just useless,” he was saying. “After all, what does it mean when you compare the ratings Dr. Spock got with some other network tv shows? But presumably everybody who tuned into that show could be a prospect for baby foods. Suppose he was just part of a show that appealed to various groups of people and the audience was five times as big? Is a baby food sponsor doing any better with that kind of audience?”

He wouldn’t reach, Sherak said, 20% of the people who account for 30% of the sales and 30% of the people who account for 20% of the sales. He added, “It’s not enough to know you’re reaching prospects. You also want to know what percent of the total market you’re reaching with your advertising.”

Sherak feels that the job of providing continuing data on what percent of the market for various products is reached by a commercial (or ad) represents one of the major challenges of media research.

He listed two other areas where more research, in broadcasting as
Sherak sees 3 research headaches

well as print, is sorely needed.

One area involves basic research to measure exposure to advertising. The other is measurement of the effect of the editorial “environment” of media on advertising.

Measuring exposure to advertising is no simple matter, Sherak said. “But most people don’t realize that even before you get to the measurement problem, you’ve got a problem of defining what you’re measuring. Definition and measurement are two different things.

“Let me illustrate. How do you define exposure? There’s obviously more than one way. You could say that if any part of the message left a mark on the nervous system—that constitutes exposure. Or, you could say that anybody in the same room is the set while the ad is tuned is exposed to the message.

“Now we get to the problem of measurement. In finding out how many people are in the same room, we can use a diary or we can ask people by phone or in person. In finding out what part of the message left a mark on the consumer we are faced with other problems. Should we ask the person what he remembers of the ad? Is memory enough? Should we use the recognition method, as we do in print media? If we do use it, how do you show a person all the commercials he may have seen on tv? These are just some of the problems.”

Measuring the effect of the editorial environment, explained Sherak, has to do with the ability of a medium itself to build acceptance for the product or to put the audience in the proper frame of mind for the commercial or ad. “Will a western help sell a particular product? Will a situation comedy hurt the effectiveness of the message?”

K&E is working actively on this area now. Sherak noted that some work has been done, but not systematically and he feels that most of the research has been poor. If conducted properly and if done over a period of time, Sherak predicted, eventually

(Please turn to page 61)
Alcoa wraps up a big radio bundle

- Aluminum firm uses complex pattern of net, regional and spot to promote customers and customers' customers
- Seven big promotions on a seasonal schedule will link Alcoa to manufacturers, manufacturers to dealers

The in-depth use of radio to solve marketing problems gets a new dimension from the detailed, ingenious and complex application Alcoa is giving it in 1959.

Alcoa and its agency, Fuller & Smith & Ross, are applying radio to requirements ranging from corporate image through customer identification to dealer listing.

Alcoa's chief marketing problem stems from the fact that it manufactures few consumer products. It is chiefly a supplier. Its customers manufacture everything from aluminum nails to marine boats. Alcoa's job is to help its customers sell their products. And the problems are many:

- Stimulating sale of its customers' wares at the dealer level is the chief one, according to Alcoa promotion manager Jay M. Sharp. "It's not enough to whip up enthusiasm and create awareness among dealers. The important thing is to give dealers a peg to hang their own advertising on."

Thus, the consumer must be led through three steps:
- An awareness of the trade name Alcoa
- Its application to a manufacturer's product

- Knowledge of where this product can be purchased
- The 1-2-3 nature of this operation is complicated by several factors:
  - From the customer's standpoint there is his own advertising image to what extent it can be linked to Alcoa's promotions, the seasonal problems to all advertisers in certain categories, the regional problems of a few.
  - To the dealer, cost is uppermost He must be able to see the economy plus sales advantages of an advertising tie-in.

Jerry Arthur, media v.p. at Fuller & Smith & Ross says flatly that radio is the only medium that would give the plan the extreme flexibility it needs. He explains that basic to the campaign are seven promotions a year. Here are some of the radio patterns that will be used:

- Network plus local. A network buy concentrating on corporate in-age and customer products with loc...
dealer cut-ins, pinpointing outlets.

- **Regional network plus local.** Regional feeding of five separate commercials at the same time in a network show to accommodate regional customers, again followed by local dealer cut-ins.

- **National spot plus local.** National spot will be used to accommodate manufacturers who (1) are distinctly regional or local, (2) have a local selling problem, (3) are in a category not covered by the seven big promotions (major appliances is one of these). In all cases, local dealer cut-ins will follow the spot announcements.

The seven promotions are:

1. **Boats, motors and accessories.** January-February. Coverage of the New York Boat Show on NBC's *Monitor* 16-17 January included 25 five-minute segments for Alcoa. These segments were four minutes of feature interview with boating experts and a one-minute commercial for an Alcoa customer (ranging from makers of yachts to rivets). After each segment, the network pulled away for one minute cut-ins by local dealers—marine boat dealers, boat suppliers, marine accessory dealers, department stores. The whole thing was preceded Friday night, 16 January, by a 55-minute network kick-off with Guy Lombardo's orchestra. Dealers did not tie into this. When the Chicago boat show gets the same treatment 7-8 February it will be minus the network kick-off. Boats will get another push in May.

2. **Residential Building.** March-April. An eight-week promotion using 10 *Monitor* segments per weekend for a total of 30. This time the four-minute "vignettes" will include interviews with builders, tract owners, building association people at building developments. A commercial for a building materials customer of Alcoa follows each interview. Local dealer cut-ins will be by such seemingly unlikely spot advertisers as lumber yards, building supply houses, dealers in storm windows, sliding glass doors, gutters and downspouts, hardware stores. This promotion gets another three-months consumer push beginning in July.

3. **Cookware.** March-April, October-December. Dealers include hardware, department and variety stores.

4. **Summer furniture.** April-June.

A strong bid for "patio shop" tie-ins will be made for this one as well as furniture and department stores.

- **Sporting Goods.** May-June
- **Hardware.** September-October
- **Christmas.** The whole thing comes to a boil in December with all categories except boats and building getting a ride, in addition to a special giftware promotion.

What sort of coverage will these last five categories get?

Alcoa now has its 17 field promotion managers making the rounds of its customers. The big question they're asking is what coverage is best suited to their needs—network, regional network or spot.

Where network gets the nod, promotions similar to the boating push will be used, or a personality or husband-and-wife team over several weeks. Where a "regional network" buy is indicated, Alcoa will utilize a five-area network split to insert different customer plugs in each area.

"The personality or husband-and-wife team merely record five commercials instead of one," explains F&S&R senior v.p. and radio/TV director Art Duram. "By regional feeding, all five can be played simultaneously."

Where spot will be used is with categories of manufacturers that are largely regional, says Alcoa ad manager Torrence M. ("Tod") Hunt. "It will be another week before reports start coming back to us on customer preferences," he says, "but it seems safe to forecast that the greatest demand will be for spot, simply because there are more regional than national manufacturers."

Another reason: "The cookware promotion clearly calls for selling to a woman's audience," Hunt points out, "the sporting goods promotion to a man. Spot may be in."

(Please turn to page 62)

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**HOW ALCOA TAILORS COVERAGE**

**NETWORK**

<table>
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<th>customer</th>
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<tbody>
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<td>dealer</td>
</tr>
</tbody>
</table>

**LOCAL**

**NETWORK SEGMENTS** promoting an Alcoa customer are followed by local dealer cut-ins. Network participations, shows also fit into pattern of other cut-ins.

**REGIONAL NETWORK**

<table>
<thead>
<tr>
<th>customer</th>
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</thead>
<tbody>
<tr>
<td>dealer</td>
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</table>

**REGIONAL FEEDING** of commercials makes it possible to service five different customers in their own manufacturing areas during one commercial break on the network. Dealer cut-ins follow, pinpointing outlets.

**NATIONAL SPOT**

<table>
<thead>
<tr>
<th>customer</th>
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<tbody>
<tr>
<td>dealer</td>
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</table>

**NATIONAL SPOT BUYS** promoting distinctly localized manufacturers (or those with selling problems) are also followed by local dealer spots.
More tv weathercasts using radar

- Stations finding 5 to 15 minute weather-by-radar programs fascinate viewers—and line up the advertisers
- But, equipment is expensive and “weathermen” must have special training to interpret the scope display

The probing eye of radar has found new employment. With appeal based firmly on the American fascination with scientific gadgets, “weather-in-the-making” programs are now sparking new interest from viewers of all ages.

So successful are these new weathercasts in attracting both viewers and sponsors, that over a dozen stations so far have invested in weather radar. Since equipment, fittings, and installation can easily cost $25,000, the stations are evidently discovering excellent reasons to justify the expenditure.

Collins Radio, manufacturers of radar equipment for commercial airlines, at last report had equipped nine stations. They have found interest in weather radar highest in the Midwest and Gulf Coast region stations. Some coastal stations are now reported next in line. Bendix and RCA have a number of installations in progress.

As employed by the majority of stations, a slide projector is used to superimpose a map over the radar scope televised image. The geographic map slides are changed to match the area covered at the time by the radar sweep. In this way, the tv viewer sees the exact geographic location of the weather as it moves in.

To interpret what is shown on the radar screen to the viewing public takes special training. One station, WBKB, Chicago, has solved this problem by employing a trained meteorologist.

Speaking of the WBKB operation, Sterling C. Quinlan, ABC v.p., says “The visual advantages of the Weather by Radar technique are obvious. If it consists of rain, snow, hail, sleet or large fronts containing cyclones or tornadoes, one can plot the very course of the weather and a storm, and not have to depend on periodic reports of weather movements”.

Warren Culbertson, the WBKB staff meteorologist, is a professional member of the American Meteorological Society, with eight years of weather telecasting background. Though radar is the principal attraction, Culbertson supplements this in his weather forecasts with instruments to report and record current wind direction and velocity, barometric pressure, temperature, rainfall, relative humidity and other data.

Though some tv stations are reported using 15 minute weathercasts, ABC’s Quinlan considers this too long and prefers “frequent, short shots as the ideal pattern.” WBKB now does 15 five-minute shots a week, six days per week. Typical of other tv stations now using radar weather programs, WBKB reports, “Show is sold out. Unsponsored days are filled with spots.”

Like WBKB, most tv weather radar is being operated at 5,400 mc. But one station, WBAL in Baltimore, will use 9,375 mc.

The installation at WBKB typifies in general the equipment used by other stations such as WBRZ, Baton Rouge; WMT, Cedar rapids; WWIL, Ft. Lauderdale; WFAA, Dallas; WLWT, Cincinnati. Design of the basic unit is predicted on standard aircraft weather radar.

In Chicago, WBKB has installed its search antenna on an outrigger built on the station’s 567-ft. tower. The 30-inch diameter rotating radar dish sends out electronic waves which travel up to 130 miles and return when reflected by masses.

Need for a trained observer is underlined by some of WBKB’s experiences. They have found that radar not only picks up weather fronts, but such dissimilar objects as flocks of birds in the sky, smoke tails from the Gary industrial area south of Chicago, airplanes, clouds, even boats on Lake Michigan.
SPONSOR INDEX

JULY THROUGH DECEMBER 1958

Twice each year SPONSOR publishes a six-month index of articles. This new index covering the final six months of 1958 is similar to the one you have been using for the first half of 1958. There are the same headings and subheadings in alphabetical order. Under the case histories there are some new categories and some have been left out. Here are the major headings in alphabetical order:

Advertises, Advertising agencies, Broadcast industry, Commercials, Film, Foreign, Marketing, Merchandising-promotion-publicity, Product case histories, Radio, Ratings, Representatives, Research-surveys, Special Issues-sections, Television.

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</thead>
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<tr>
<td>American Safety Razor Corp.</td>
<td>Kenyon &amp; Eckhardt, Inc.</td>
<td>11/4/58</td>
<td>$15,000</td>
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<tr>
<td>Atlantic &amp; Pacific Tea Company</td>
<td>Paris &amp; Peart, Inc.</td>
<td>12/8/58</td>
<td>$19,800</td>
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<tr>
<td>automotive product*</td>
<td>TBA</td>
<td>2/2/59</td>
<td>$584,000</td>
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<tr>
<td>Borden Company</td>
<td>Young &amp; Rubicam, Inc.</td>
<td>12/15/58</td>
<td>$9,800</td>
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<tr>
<td>Elgin National Watch Co.</td>
<td>J. Walter Thompson Co.</td>
<td>12/13/58</td>
<td>$4,200</td>
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<tr>
<td>Evinrude Motors</td>
<td>Cramer-Krassell Co.</td>
<td>4/17/59</td>
<td>$85,000</td>
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<tr>
<td>food products manufacturer*</td>
<td>TBA</td>
<td>2/21/59</td>
<td>$593,000</td>
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<tr>
<td>Good Housekeeping Magazine</td>
<td>Grey Advertising Agency, Inc.</td>
<td>1/20/59</td>
<td>$21,600</td>
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<tr>
<td>P. H. Hanes Knitting Mills</td>
<td>N. W. Ayer &amp; Son, Inc.</td>
<td>TBA</td>
<td>$85,200</td>
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<tr>
<td>insurance company*</td>
<td>TBA</td>
<td>TBA</td>
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<tr>
<td>Kiplinger Magazine</td>
<td>Albert Frank-Guenther Law, Inc.</td>
<td>1/3/59</td>
<td>$12,200</td>
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<tr>
<td>Lever Brothers Company</td>
<td>Foote, Cone &amp; Belding</td>
<td>12/5/58</td>
<td>$30,200</td>
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<td>Air-Wick</td>
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<tr>
<td>Dove</td>
<td>Oglivy, Benson &amp; Mather, Inc.</td>
<td>1/12/59</td>
<td>$21,000</td>
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<td>Pepsodent</td>
<td>Foote, Cone &amp; Belding</td>
<td>1/9/59</td>
<td>$52,500</td>
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<td>Surf</td>
<td>Batten, Barton, Durstine &amp; Osborn, Inc.</td>
<td>1/5/59</td>
<td>$56,900</td>
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<tr>
<td>Mogen David Wine Corp.</td>
<td>Edward H. Weiss &amp; Company</td>
<td>12/22/58</td>
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<td>Philip Morris &amp; Company, Ltd.</td>
<td>Leo Burnett Company, Inc.</td>
<td>1/24/59</td>
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<td>Popular Science Monthly</td>
<td>Schwab &amp; Beatty, Inc.</td>
<td>1/3/59</td>
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<td>Radio Corporation of America</td>
<td>Kenyon &amp; Eckhardt, Inc.</td>
<td>2/6/59</td>
<td>$154,200</td>
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<td>Raybestos</td>
<td>Gray &amp; Rogers</td>
<td>5/2/59</td>
<td>$54,300</td>
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<td>Renuzit Home Products Co.</td>
<td>Arndt, Preston, Chapin, Lamb &amp; Keen, Inc.</td>
<td>2/16/59</td>
<td>$13,600</td>
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<td>Savings &amp; Loan Foundation</td>
<td>McCann-Erickson, Inc.</td>
<td>12/27/58</td>
<td>$13,400</td>
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<td>Time, Incorporated</td>
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<td>Life Magazine</td>
<td>Young &amp; Rubicam, Inc.</td>
<td>12/15/58</td>
<td>$22,500</td>
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<td>Time Magazine</td>
<td>Joe Gans &amp; Company</td>
<td>1/18/58</td>
<td>$3,000</td>
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<td>Volkswagen</td>
<td>Compton Advertising, Inc.</td>
<td>12/27/58</td>
<td>$2,100</td>
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<td>Waverly Fabrics</td>
<td>Ehrlich, Neuwirth &amp; Soho, Inc.</td>
<td>1/5/59</td>
<td>$141,900</td>
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<td>The White House Company</td>
<td>Victor &amp; Richards, Inc.</td>
<td>12/6/58</td>
<td>$2,500</td>
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<td>William Wrigley Jr., Co.</td>
<td>Arthur Meyerhoff &amp; Company</td>
<td>12/1/58</td>
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### RENEWED BUSINESS:

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<th>ADVERTISER</th>
<th>AGENCY</th>
<th>STARTING DATE</th>
<th>NET BILL</th>
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<tr>
<td>Allis Chalmers Mfg. Co.</td>
<td>Bert S. Gittins Advertising, Inc.</td>
<td>1/1/59</td>
<td>$295,700</td>
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<td>American Motors-Rambler</td>
<td>Geyer Advertising</td>
<td>2/21/59</td>
<td>$580,000</td>
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<tr>
<td>Bristol-Myers Company</td>
<td>Batten, Barton, Durstine &amp; Osborn, Inc.</td>
<td>1/5/59</td>
<td>$404,800</td>
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<td>Brown &amp; Williamson Tobacco Corp.</td>
<td>Ted Bates &amp; Company, Inc.</td>
<td>12/29/58</td>
<td>$1,050,000</td>
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<td>Ex-Lax, Inc.</td>
<td>Warwick &amp; Legler, Inc.</td>
<td>1/5/59</td>
<td>$508,000</td>
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<tr>
<td>Lewis Howe Company</td>
<td>McCann-Erickson, Inc.</td>
<td>1/5/59</td>
<td>$1,050,000</td>
</tr>
<tr>
<td>North American Van Lines, Inc.</td>
<td>The Biddle Advertising Company</td>
<td>1/4/59</td>
<td>$125,000</td>
</tr>
<tr>
<td>Radio Corporation of America</td>
<td>Kenyon &amp; Eckhardt, Inc.</td>
<td>12/13/58</td>
<td>$85,800</td>
</tr>
<tr>
<td>R. J. Reynolds Tobacco Co.</td>
<td>William Esty Company, Inc.</td>
<td>1/1/59</td>
<td>$352,800</td>
</tr>
<tr>
<td>Sun Oil Company</td>
<td>William Esty Company, Inc.</td>
<td>1/5/59</td>
<td>$418,000</td>
</tr>
</tbody>
</table>

**GRAND TOTAL $7,242,436**

---

as of the close of business, January 15...

$7,000,000 net

From November 1, 1958 through January 15, 1959, thirty-four advertisers invested $7,242,843 net on the NBC Radio Network. This investment in new sales and renewed business truly represents the greatest sales period in the history of any radio network. This has been known in the industry as...
sales in seventy-six days!

In seventy-six days, sales in seventy-six days!

The advertisers bought a complete hot line, and Stardust. They bought NBC Radio's exciting approaches to marketing problems—Engineered Circulation, Imagery Transfer, Memory Vision, and the remarkable Salesvertising Plan that ties local dealers in with national campaigns.
Drugs and Cosmetics
Spot tv moves 'em faster (Drug Research Corp.)... 27 Sept. p. 44
Radio reaches working women best, says Dr. Scholl 6 Dec. p. 40

Financial and Insurance
Sell investment counseling by radio.......................... 5 July p. 40
Spot radio delivers the mail (Met Life)...................... 12 July p. 31
Why Prudential likes public service programing........... 9 Aug. p. 32

Food and Beverages
Kellogg gets up-in-the-air with helicopter advertis-
ing (KABC) ..................................................... 19 July p. 37
Spot brings home the Folger coffee ......................... 2 Aug. p. 28
Pet Milk's big merchandising parlay ....................... 23 Aug. p. 36
What Maola did with regional radio ....................... 13 Sept. p. 43
Spot tv on kids' shows prove No. 1 apple seller ...... 20 Sept. p. 33
Kroger tests new spot radio pattern ....................... 20 Sept. p. 36
French's terrific tv sales success ......................... 4 Oct. p. 38
Radio is hot for frozen ravioli .............................. 18 Oct. p. 45
Bosco stirs up 250,000 teen-agers ....................... 25 Oct. p. 34
Butternut thrives on off-beat humor ...................... 1 Nov. p. 40
Single jingle builds 10-year success (Carolina Rice) 8 Nov. p. 39
Kroger builds 3-way radio formula .......................... 22 Nov. p. 42
Maypo's smart use of spot tv .................................. 6 Dec. p. 34
Look who buys the spaghetti (La Rosa) ................. 13 Dec. p. 35
How to hold onto that holiday spirit (Ferris Ham) .... 27 Dec. p. 31

Gas and Oil
Texaco's nighttime radio bombshell ......................... 19 July p. 29
Oklahoma Oil builds an air network ....................... 30 Aug. p. 36
Free to Standard Oil (Cal.), $100,000 in promotion .. 20 Dec. p. 36

Retailing
Radio is bargain for bargain store ......................... 12 July p. 41
Air media: department store lifeline ...................... 11 Oct. p. 45

Transportation Services
Western Airlines gave tv the bird ......................... 9 Aug. p. 40
Union Pacific sells freight service with spot tv .... 23 Aug. p. 43

Miscellaneous
SANDRAN's one-two media punch 26 July p. 40
How AMF sets 'em up in summer ......................... 16 Aug. p. 32
Saturation radio/tv sells real estate ...................... 16 Aug. p. 37
Can spot radio "demonstrate" your product? .......... 30 Aug. p. 33
(Cameo Curtains)
How radio sells a quality image for Sterling Silver 6 Sept. p. 37
Dixie Cup's unusual air strategy ......................... 6 Sept. p. 42
Play-Doh: $3 million spot tv wonder ...................... 13 Sept. p. 39
Radio builds $1 million sales for music store ........ 27 Sept. p. 40
Radio creates a selling image for plastering busi-
ness ................................................................. 15 Nov. p. 41
Homebuilder loves radio's Sunday evening punch 29 Nov. p. 44
Inco's $500,000, 33-market spot radio soft sell .......... 6 Dec. p. 32

PROGRAMING
How tv's program "mess" hits sponsors ........ 12 July p. 29
Sponsor Asks: How do you plan to use your video-
tape machine? ................................................. 12 July p. 50
How program specialists help spot ...................... 19 July p. 27
Diary of a rep's program trip .......................... 19 July p. 28

Dan Seymour: guiding genius of JWT's air strategy 19 July p. 30
Sponsor Asks: Has tv news lived up to its promise? 19 July p. 44
Blair report on local radio programing .................. 26 July p. 51
Barn dance; radio's hardest perennial ................. 2 Aug. p. 26
Muzak enters radio fray with programing force..... 9 Aug. p. 38
Sponsor Asks: How will music and news still a vital pro-
graming force? ........................................... 9 Aug. p. 46
Radio has use for all programing (Caida) .......... 23 Aug. p. 10
Sponsor Asks: What are the essentials of daytime
radio programing? ........................................... 30 Aug. p. 68
Sponsor Asks: How will independents program
against net competition? .............................. 6 Sept. p. 54
Tv's fall forecast (Caida) .................................. 13 Sept. p. 10
Radio pep's up its news leadership ...................... 2 Oct. p. 29
Are tv kid shows in for a change? ....................... 15 Nov. p. 37
Run your station better, says adman ................. 15 Nov. p. 40
Sponsor Asks: What constitutes good radio news? .... 15 Nov. p. 46

RADIO
Who gets the out-of-home audience? .................... 12 July p. 37
Blair report on local radio programing .................. 26 July p. 51
The old fashioned barn dance; radio's hardest
perennial ......................................................... 2 Aug. p. 26
Muzak enters the radio music fray with news serv-
hice ................................................................. 9 Aug. p. 38
Sponsor Asks: Is music and news still a vital pro-
graming force? ........................................... 9 Aug. p. 46
Station manager pinpoints blame for changes in
radio ................................................................. 16 Aug. p. 38
Radio has use for all programing (Caida) .......... 23 Aug. p. 10
A new look at nighttime radio shows audience size,
quality ............................................................. 23 Aug. p. 42
Sponsor Asks: What is the place of the regional
network in today's radio? ................................. 27 Sept. p. 54
Radio pep's up its news leadership ....................... 4 Oct. p. 29
Tea spots win honors in radio vote ...................... 4 Oct. p. 40
How to produce a top radio spot ......................... 11 Oct. p. 42
Phillips buys radar weathercasts ......................... 11 Oct. p. 44
Radio's $1,200 draw ........................................... 18 Oct. p. 39
Radio: is it the short changed ad medium? .......... 1 Nov. p. 31
Sponsor Asks: How is Negro radio faring in your
market? ............................................................. 1 Nov. p. 54
Sponsor Asks: What constitutes good radio news? .... 15 Nov. p. 46
Station reverses itself, won't accept liquor ads ........ 29 Nov. p. 38
What advertisers and agencies ask about radio .... 29 Nov. p. 40
Renaissance in radio commercials ....................... 6 Dec. p. 36
A problem-beset medium fights back ............... 13 Dec. p. 25
Radio wallops newspapers in new grocery shopping study 20 Dec. p. 26
Mitch Miller sells like crazy .......................... 20 Dec. p. 37

Case Histories
Investment firm sells services by radio .............. 5 July p. 46
Spot radio delivers the mail (Met Life) ............ 12 July p. 31
Local air promotion works for Dodge .................. 12 July p. 44
Radio is bargain for bargain store ...................... 12 July p. 41
Texaco's nighttime radio bombshell ................. 17 July p. 25
Kellogg get-up-in-air with helicopter (KABC) 19 July p. 31
Small car gets big push from radio (Renault) .... 9 Aug. p. 35
Pet Milk's big merchandising parlay .......... 23 Aug. p. 34
How radio saved Helotes, Texas from becoming a
ghost town ......................................................... 23 Aug. p. 36
Can spot radio "demonstrate" your product? .... 30 Aug. p. 33
How radio sells a quality image for Sterling Silver 13 Sept. p. 4
What Maola did with regional radio ................. 13 Sept. p. 4
Kroger tests new spot radio pattern ........................ 20 Sept. p. 34
Radio builds $1 million sales for music store .... 27 Sept. p. 48
Radio in "minority markets" boosts shoe sales (Karl Shoes) 4 Oct. p. 4
YOU NEED TWIN BILLING in Indiana!

Now, a new, two-station TV buy blankets both the South Bend-Elkhart and Fort Wayne markets, plus healthy chunks of Southern Michigan and Western Ohio. Over 1.6 million population—$2.8 billion Effective Buying Income. Alert buyers are covering these rich markets in combination—and saving 10%! They’re buying them right along with Indianapolis—thus covering all the best of Indiana from within—with just two buys!

see your H-R man soon!
Radio is hot for frozen ravioli
Radio gives paint sales bright hue
Butternut thrives on off-beat humor
Single jingle builds 10-year success (Carolina Rice)
Radio creates a selling image for plastering business
Kroger builds 3-way radio formula
Homebuilder loves radio's Sunday evening punch
Intro's $500,000, 33-market spot radio soft sell
Radio reaches working women best, says Dr. Scholl
D.J. spoof creates new pale ale ale
Radio revs up a grand old brand name (Hires)

Network
Memory vision: NBC's new commercial sound
Night buys highlight net radio sales
Net radio's current client list
Network radio: new light on a tough flight
The web's last stand (Cisda)
What the CBS radio "consolidation" is all about

Radio Basics
More radio set sales in '58 than in '57
Night buys highlight net radio sales
Net radio's current client list
Slight rise seen in daytime spot rates
Facts and figures about radio today
Top shows in spot radio in 4 cities
Current listening pattern in home listening during summer hours
Current listening patterns in home listening, Oct. '57-Sept. '58

Radio Results
Automobiles, optical aids, dinnerware, grocery-supermarkets
Poultry, houses, restaurant, pest control
Personal management, houses, department store, finance
Supermarket, garden equipment, banking, transportation
Finance, pianos and organs, travel bureau, perfumes
Traveler's cheques, paint, liquid adhesive, travel
Annual Radio Results for 1958

Spot
Spot radio delivers the mail (Met Life)
Spot radio heads for record $192 million in '58
15 basic reasons for buying spot
Can spot radio "demonstrate" your product (Carolina Rice)
How 6 industries will use spot radio this fall
Kroger tests new spot radio pattern
How a spot buy is made
A problem-beset medium fights back: Part I
Spot radio problems: Part II
Spot radio's 51 leaders in 1958

RATINGS
Newsmaker of week: A. C. Nielsen, Sr., chmn., A. C. Nielsen Co.

18 Oct. p. 45
1 Nov. p. 40
8 Nov. p. 39
15 Nov. p. 41
22 Nov. p. 42
29 Nov. p. 44
13 Dec. p. 28
20 Dec. p. 38

18 Oct. p. 42
1 Nov. p. 37
8 Nov. p. 47
22 Nov. p. 36
13 Dec. p. 44

Radio sets up rep firm

WBC sets up rep firm


Who gets the out-of-home audience?

How program specialists help spot

December of a rep's program trip

Blair "calculator" estimates spot tv $?

Blair report on local radio programming

An adman views tv abroad

A day in the life of a station rep

O'Connell's "streamlined" rate card stirs timebuyer enthusiasm

15 keys to better timebuyer-timeseller relationships

How 17 Atlanta reps get the real advertising lowdown

RESEARCH AND SURVEYS

Tv monitors boom due to triple spots

Tv saturation continues to climb

Who gets the out-of-home audience?

What viewers dislike in commercials

Uh?: pockets of strength (NCS #2 & #3)

A new look at nighttime radio shows audience quality, size

How will agencies use NCS #3?

10 guide rules for grocery advertisers (Nielson)

The ARF tv set number 3 (March '58)

Behind the rating systems: Part I—The Pulse

Behind the rating systems: Part II—ARB

Behind the rating systems: Part III—Trendex

Behind the rating systems: Part IV—Videodex

WOW's catch'em-on-the-run survey technique

Behind the rating systems: Part V—Hooper

Sponsor backs another tv challenge (Parti-Day)

The Parti-Day tv test is on the way

Radio: is it the short-changed ad medium?

Behind the rating systems: Part VI—Nielsen

Parti-Day results: 2nd week

Highlights on six rating services (summary)

Parti-Day sales begin to climb: 3rd week

C&W's videtown is in love again with morning radio

Parti-Day jumps to 80%: 4th week

2030 cases of Parti-Day in first month: 5th week

How RAB makes research easier for timebuyers

The Parti-Day display: 6th week

Video viewing is up in evening, down in afternoon, says ARB

370 more for Parti-Day: 7th week

Y&R digs for facts "beyond ratings"

Sponsor Asks: How does your company use NCS #3?

Radio wallops newspapers in new grocery shopping study

Parti-Day toppings: 8th week

Parti-Day report on second test month: 9th week

SPECIAL ISSUES, SECTIONS

Canadian issue, 1958

The Canadian market

Canadian radio trends

Canadian tv trends

50  SPONSOR  *  24 JANUARY 1957
...THE MOST IMPORTANT NEW TV SHOW FOR CHILDREN (OF ALL AGES) IN THE PAST FIVE YEARS!

FELIX THE CAT
1959's Brightest Television Star
A unusual opportunity for a national advertiser to sponsor a Brand New Series starring one of the best loved cartoon characters of all-time.

IN PRODUCTION NOW FOR DEBUT TELECAST SEPTEMBER, 1959.
260 episodes • 4 minutes each • Unique “chapter” format
Eastman Color production • Black and White release

PRE-SOLD:
Comic strip internationally syndicated by King Features.

PRE-SOLD:
Comic Books published monthly by Harvey Publications.

PRE-SOLD:
Toys, games, dolls by the scores available immediately.

Call—Wire—Write—Audition Screenings by Appointment
Richard Carlton, Vice President In Charge of Sales

TRANS-LUX TELEVISION CORP., 625 MADISON AVE., NEW YORK 22, N.Y.
Phone: PLaza 1-3110-1-2-3-4

PONSOR • 24 JANUARY 1959
General

Tv monitors boom due to triple spots
Tv saturation continues to climb
Color tv wins at Brussels
Will union snags slow videotape growth?
Sponsor: How do you plan to use your videotape machine?
Tv's best salesman: tv
Get more out of your storyboards
Tv's No. 1 success story: To Guide
Sponsor: Has tv news lived up to its promise?
Critique on the critics (Gsda)
New advertisers, renewals hint record '58 for film
What viewers dislike in commercials
An admen view of tv abroad
Ulf and FCC (Gida)
Ulf: Pockets of strength, but slow over-all decline
Sponsor: How does a station become top-rated in a market?
Sponsor: What are the essentials of daytime tv programming?
Pay tv's hand keeps writing (Gsda)
Tv's revolutionary videotape: Part I
Why merchandize a syndicated show?
The last of the whitecoats (feature)
Tv's revolutionary videotape: Part II
$8 million less for specs (so far)
Shortage of post '48's won't stymie feature film
Tv's fall forecast (Gsda)
Tv revenues in multistation markets
Sponsor: Has local tv become a film medium?
Soaps' washing out print for more air
A new show: a tarnished idol (Gsida)
End of an era (Gsida)
Punch 'em up on election night
How agencies pep up tv selling with popular local personalities
Why you can't buy minute tv spots
The chemicals flock to television
Sponsor: How's color tv doing in your market?
B&B's "cactus theme" for Schick
Why big industry is moving into tv
Are tv kid shows in for a change?
Sponsor: How can the tv commercial capture the inattentive viewer?
How Fortune tipped off the new anti-tv party line
The "show me boys" move into tv
Tv's reply to print (Gsda)
When the farmer needs a friend: Cynamid's tv approach
Sponsor: Do the tv critics really hurt television?

Case Histories

Appliance dealer sells more on local tv (Mort Farr)
Western Airlines gave tv the bird
Dixie Cup's unusual air strategy
Play-Doh: $3 million spot tv wonder
Spot tv moves 'em faster (Drug Research Corp.)
French's terrific tv sales success
Bosco stirs up 250,000 teenagers

Sponsor backs another tv challenge (Parti-Day)
The Parti-Day tv test is on the way
Parti-Day results: 2nd week
"Zippers" spot tv test campaign is sell-out
Parti-Day sales begin climb
Volume pickup via tv licks Conomo's cost problem
Parti-Day jumps to 80%: 4th week
Parti-Day reports 20,000 cases of Parti-Day in first month: 5th week
Mayo's smart use of spot tv
Tv ups Parti-Day display: 6th week
Why Bay Area Rambler tried tv film
370 more for Parti-Day: 7th week
LaRosa uses Tom Sawyer technique to sell spaghetti
Parti-Day tops toppings: 8th week
Free to Standard Oil (Cal.), $100,000 in promotion
Parti-Day report on second test month: 9th week
Ferris holds onto that holiday spirit

Network

Web daytime rates get overhaul
Net tv's hot weather line up (basics)
How tv's program "mess" hits sponsors
Newsmaker of the week: Robert E. Kinney, Pres., NBC
"Parti-Day" ad: guiding genius of jwt's air strategy
Network tv's "silent revolution"
Why Prudential likes public service programming
A preview of new fall tv commercials
Why advertisers cross-plug on net tv
Daytime tv explodes into major ad medium
Chrysler's startling new ad strategy
Watch those net tv local ratings
CBS drops its "must buy" policy

Spot

Blair "slide rule" estimates spot tv $8
Nestle's delects pushing '58 spot volume up 7-10%
Sponsor: What criteria do timebuyers ignore?
15 basic reasons for buying spot
Union Pacific sells freight with spot tv
Spot tv spending: a soap story
Spot tv on kids' shows proves No.1 apple seller
New York trip: the hectic day of a visiting fireman
Volume pickup via tv licks Conomo's cost problem
Top 100 advertisers in spot tv: 3rd quarter, 1958

Tv Basics and Comparagraph

Net tv's hot weather lineup
Comparagraph: 5 July-1 Aug.
Hot weather impact on show types
Comparagraph: 1 Aug.
An early look at fall net tv
Comparagraph: 30 Aug.-26 Sept.
Net tv tally: prices up, dramas down
Available: 18 nighttime shows
What net audiences are watching
Tv homes: 40% watch 9 hours daily

Tv Results

Automobiles, furniture, supermarket, ladies' dresses
Restaurant, dogs, food, department store
Gas, fertilizer, food store, canned goods
Automobiles, bank, supermarket, trailers
Automobiles, building supplies, jewelry, dairy products
Automobiles, auto & clothing, automobiles, shoes

Sponsor • 24 January 1958
to the trained ear it is quickly recognizable. Likewise, the quality atmosphere of a television station is just as instantly apparent and valued by quality advertisers!
Shrimps to Telepathy

Billion-odd years ago, on the floor of the ocean, the art of advertising was born when some forward-looking shrimps learned to crack their knuckles and some females (God bless 'em — still most sought after by most advertisers) responded. But don't think there wasn't hell to pay.

The sea anemones, and in fact all the frond-waving crowd, said that this new form of advertising was vulgar, disgusting, and a very low form of attention getting. The sea slugs, en masse, decried it as a really dreadful thing to bring noise into a world where there had been no noise before and where practically nobody had ears. You would have thought the world was coming to an end, rather than a beginning.

After a couple of million years all the shrimps were cracking their knuckles all the time, and everybody had got used to it and things were quite happy and normal until — well, until some "gifted" crustaceans thought up the idea of long antennae as a means of communication.

A terrific row was raised by everybody else — and the shrimps squawked the loudest. They said that this innovation would make their own advertising system outmoded, and unfairly so. Since it was unfair to them, it was degrading to the entire world. This row quickly settled down in an aeon or two and in the meantime things were beginning to happen up on earth — on dry land.

Here the competition in the advertising field was so bitter and so bloody and so useless that we'll skip the saurian details and come down to the last split-second of history, to Modern Man — to the last micro-second of history, to Modern Western Man.

Still confining our attention to the advertising field, we might first mention the prodigious ruckus raised by the Fraternal and Peregrinating Order of Town Criers when the job printers first started turning out hand-bills. You should have heard what the bell ringing news crooners had to say about the bill posters — or perhaps you shouldn't have. These latter didn't have long to enjoy the invective being heaped upon them because soon the bill posters had to turn their attention to a horrible conspiracy to wipe them out of existence — namely the introduction of the newspapers.

You've probably caught on by now and realize that newspapers were an invention of the devil. The newspapers lived a mighty rosy life for years and years. They managed to get along with their sister medium, the magazines, because the rhythm of publication was so different.

Then in the early 20's — Oh Brother! Some fiend incarnate taught wireless telegraphy how to talk! Here, indeed, was a frightening challenge to the newspaper industry. Here was a novel means of communication, and a great disseminator of news, entertainment — and advertising!

The familiar useless battle ensued. Newspapers tried in every way to prevent the

Edward...
ublic acceptance which was bound to come or this new medium. They pretended it wasn't there and closed their columns to news of radio.

They vilified it. They ridiculed it.

Later, equilibrium was established once again in the advertising industry. Newspapers even used radio as an advertising medium to get circulation for their own publications, and radio used newspapers to get listeners. It seemed as if peace might reign forever in the advertising world. Then a few witches and men of magic got together in dark ayes and planned to ruin all advertising media by persuading somebody to invent a thing called "the picture tube." When this new invention finally arrived — television — it proved to be such an amazing phenomenon that it stunned the entire industry.

Radio, still in its comparative youth, made a few feeble efforts at ridicule, calling the television men "the magic lantern boys," and then sat around stunned at its loss of listeners until finally, with good sense, it started to rebuild its medium to fit the needs of the public, and today is once more flourishing and a fine competitor to other advertising media. Newspapers and magazines remained appalled — but they remained in business.

Within the last few months the hue and cry against television has become louder. Some publications are seeking to fight this lemon who is taking away their advertising dollars. The sad thing about it is that they are fighting in the same million-year-old way. They are attempting to deprecate television as an advertising medium.

We like all advertising. We like newspapers, radio, television, magazines, and all the others. They are all effective. If a newspaper or magazine didn't print what the public wants (be it entertainment or news), it would not be read. If a radio or television station failed to broadcast good programs, it would not be watched or heard. The fact is that successful newspapers and magazines are read — and people do watch television and do listen to radio. Without listeners and viewers and readers, they would be without advertisers, without whom they could not exist.

All advertising media might well follow the proven path of "peaceful co-existence," and make sure that they are geared to the wants and needs of present-day America to the nth degree. Along this path alone lie prosperity and success for all.

Anyway, we have to spend a lot of time thinking up all the things we're going to say about the next advertising competitor — telepathy. That's going to be a pretty cheap medium for the advertiser, because anybody (with brains, that is) will be able to get the message.

**do you agree?**

Pettry & Co., Inc.
What are the latest techniques in

As advertisers' requirements demand more, film men report new production methods being used to secure viewer attention.

Robert Bergmann, vice president, tv division, Transfilm Inc., New York

Two basic approaches have emerged in television commercial treatment recently that have had “significant” and “novelty” effect — significant meaning that one and all among the viewers have enjoyed them and agree that more of this kind should be done; and novelty applied generally by the industry meaning that “this, too, shall pass.” In my opinion these techniques will be the basis for further development and embroidering in the future; they will retain their “significance” for the viewer; and “novelty” won’t tarnish.

The first approach depends on heavy investment in character development (Harry and Bert for Piel; Marky for Maypo Cereal; Emily Tipp for Ward Baking; and Manners, the Butler, for Kleenex.) In this style, situations of the characters develop to involve the product.

The second approach lies in the application of graphics to the commercial. Here I refer to animated stills of people and art work, or what we have termed “visual squeeze,” in award-winning types as Chemstrand, Ford, Aero Shave, Sanka, Esso and Tek commercials. Sometimes live action is integrated, but always the picture syncs to, or is motivated by, an unusual track.

In the technique of character development, the commercial provides identification and humor. The groundwork for these off-beat “sells” is very carefully prepared at the agency level. For example, Ed Graham developed biographies for his “different” people. Although Ed has left agency copy to devote full time to this approach, I feel that the agency awareness of this type’s effectiveness will push it toward giving its own creative groups the freedom to spawn more “characters.”

For the film producer, the translation of these “character” families to film is technically no great problem; and there is challenge and fun in supporting the “characters” with design, novel movement and equipping them with compelling voices and sounds.

The second approach via graphics has revealed its value by forcing people to look and listen at an accelerated pace, without losing the message, and like it. More than anything else, this style is a perfect combination of audio and visual. It obeys the laws of the film—tricks to say one thing only at a time in one picture, and depends on the cumulative effect of everyone concerned.

Although they are conceived by the tv creative groups within the advertising agency, it is the film company which provides the kitchen to unite the ingredients—music, still photographer, graphic artist, and animation department. Because agencies, I feel, are becoming more sensitive to this style, many new areas will be explored and attempted in this coming year—the surface hasn’t even been scratched.

In both the basic approaches that I have described, the film company—because it is not merely the “printer” of the commercial, but an imaginative, helpful, crystallizing force—can give immense support to the agency creative levels, allowing them to express themselves more satisfactorily for their clients.

Neither of these techniques is purchased cheaply. They require a great deal of thought, the most intense cooperation of all forces, thorough support at all levels of agency and client. The result is not only effectiveness, interest and even entertainment, but the insurance that they can be seen again and again and still not wear out their welcome in the viewer’s home.

Jerry Schnitzer, executive producer, Robert Lawrence Productions

We are using our best efforts to make the television viewer a participant instead of a spectator. This embodies a technique that makes the viewer a living part of the advertiser’s message. It makes the viewer experience what the actor feels, Forces him into the picture. Not with words alone, but with pictures primarily. Strong pictures; pictures that invite his participation.

There is no secret formula to this technique, nor would you call it a new one. It is the manner in which it is developed and brought out by the combined efforts of the agency and the producing company. It is basically an attitude about film making. It is an attitude about life itself. It is an awareness that both the viewer and the actor wish to communicate to each other. To give it a name, we call it “non-verbal communication”.

Film-making, as we know it, is built upon a system of reactions—a constant flow of cause and effect advancing the over-all action, leaving emotional recordings on people’s faces. It is in these recordings, these
tv film?

shadings, mostly the non-verbal, tell-tale responses, that communicate with such impact that the viewer is motivated to action. These flashes of revelation cannot be described by words. They are for the camera and the eyes of the viewer to receive and understand.

Some of the commercials in which we have successfully used this technique are Chevrolet (“Going to the Dance” and “Station Wagon”) Max Factor and Gallo Wine. There is no limit to the variety of the applications of “non-verbal communication.” Those little unwritten feelings communicate best when they are etched on our faces and in our carriage. They establish rapport between the actor and the product and consequently with the viewer and product.


Television viewers and even critics have commented on the steady increase in the quality of filmed commercials over the last few years. This achievement, to a great degree, is the result of a series of new techniques developed to meet the demands of commercial film production.

In general, commercials became much more complicated in conception and execution over the last year. The film producer has been called upon to provide greater and greater skill to meet the needs of the advertising agencies and their clients. One area which has been and will continue to be specially important is the field of special effects. More and

MPO process superimposes product in action

2 great modern sales forces now represented by Adam Young in America’s 3rd market.

(Yes, Hartford residents have greater purchasing power than families in almost every other United States market.)

Please turn to page 63
**TV BUYS**

**Lever Bros. Co.,** New York, is initiating a big push in 75 markets for its Silver Dust Blue; last year’s broadcast budget was mostly in spot radio. Schedules start the last of this month and in February. The smaller markets are short-term, but many of the major markets run for 52 weeks. Minutes and 20’s during daytime periods are being placed; frequencies depend upon the market. The buyer is Ira Gonsier; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

**Gulf Oil Corp.,** Pittsburgh, is kicking off a campaign in 75 markets for its gasolines. The schedules start this month, run for five weeks. Minutes and 20’s in prime time are being slotted. Frequencies vary from market to market. The buyer is Frank Grady; the agency is Young & Rubicam, Inc., New York.

**Whitehall Laboratories,** Div. of American Home Products Corp., is beefing up its existing schedules throughout the country for its Anacin and Preparation H. New schedules start this month for 52 weeks; minutes and 20’s are being used. Frequencies depend upon the market. The buyer is Jim Curran; the agency is Ted Bates & Co., New York.

**Colgate-Palmolive Co.,** New York, is going into top markets with sports’ shows to push its Palmolive men’s line. The 52-week schedules start this month. Five, 10- and 15-minute segments are being used. The buyer is Eileen Greer; the agency is Ted Bates, N. Y.

**RADIO BUYS**

**Ford Motor Co.,** Dearborn, Mich., is preparing a campaign in top markets throughout the country for its automobiles. The schedules start in February for three weeks. Minutes during traffic segments are being placed; frequency depends upon the market. The head buyer is Dick Vorce; the agency is J. Walter Thompson Co., New York.

**Monarch Wine Co., Inc.,** Brooklyn, N. Y., is lining up schedules in various markets for its Manischewitz Wine. The campaign starts the second week in February, runs for seven to 10 weeks, depending upon the market. Minutes during daytime slots are being purchased; frequencies vary from market to market. The buyer is Gale Myers; the agency is Lawrence C. Gumbinner Advertising Agency, N. Y.

**American Home Foods,** Div. of American Home Products Corp., is going into major markets for its Burnett’s Vanilla. The schedules start this month, run for 13 weeks. I.D.’s during daytime segments are being slotted. Average frequency: 15 per week per market. The buyer is Ed Richardson; the agency is Geyer, Morey, Madden & Ballard, Inc., New York.
In Omaha....

....Most Watch KETV!

Latest ARB* proves KETV delivers Omaha's largest audience in prime viewing hours!

Here are the facts!

<table>
<thead>
<tr>
<th></th>
<th>One-Week</th>
<th>Four-Week</th>
</tr>
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<tbody>
<tr>
<td>KETV</td>
<td>42.4</td>
<td>36.2</td>
</tr>
<tr>
<td>station B</td>
<td>27.2</td>
<td>station B</td>
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<tr>
<td>station C</td>
<td>30.4</td>
<td>station C</td>
</tr>
</tbody>
</table>

* Omaha Metropolitan One-Week, Four-Week ARB, November '58
6 P.M. — Midnight, Sunday — Saturday, share of Audience.

Act promptly to buy minutes and breaks with ratings averaging in the upper 20's and 30's adjacent to leading ABC-TV network shows and Omaha's highest rated movies.

Contact your man today

Ben H. Cowdery, President
Eugene S. Thomas, V.P. & Gen. Mgr.

Omaha World-Herald Station

ABC TELEVISION NETWORK

KETV channel 7
Look who's advertising on TV now!

Local businessmen — most of whom never could afford spot commercials until the advent of Ampex Videotape* Recording. For tape cuts production costs to ribbons – brings “live local” spots within the reach of almost everyone.

Scheduling to reach selected audiences is much easier too. Commercials can be pre-recorded at the convenience of both station and advertiser, then run in any availability, anytime.

Opening new retail markets and expanding income potentials for stations are just two of many benefits of Videotape recording. Write today for the complete story. Learn too how easy it is to acquire a VR-1000 through Ampex purchase or leasing plans.

CONVERTS TO COLOR ANYTIME • LIVE QUALITY • IMMEDIATE PLAYBACK • PRACTICAL EDITING • TAPES INTERCHANGEABLE • TAPES ERASABLE, REUSABLE • LOWEST OVERALL COST

934 CHARTER STREET, REDWOOD CITY, CALIFORNIA
Offices in Principal Cities

*In Ampex Corp.
COUPONING
(Cont'd from page 37)

history to a coupon. Purpose: to get more names in dealers' files. The device: a 79c value coupon that could be obtained only at a Texaco dealer. Mailed with 50c, it returned a 7-inch record, Benny Goodman's Swing into Spring, made for Texaco by Columbia Records. Promotion was kicked off with an hour-long show of that title on NBC TV, followed by a four-week flight of radio and tv spots in 85 markets.

Of the five program commercials, two plugged the deal. Similar commercials were used in the spot campaign that followed. "Demonstration was the main value of these commercials," says Tom Fielder. Cunningham & Walsh marketing/merchandising supervisor for Texaco. "Not only could we show the coupon, but an exact re-enactment of the customer's part and the dealer's part in the whole transaction was possible.

"This had several benefits. It served as an action guide for the customer and gave each dealer an understanding and appreciation of his role in the promotion. With 38,000 dealers—this was important."
The 60-second tv commercial was slotted in prime time. 30s and 60s were used on radio—prime time, nighttime, all times, according to C&W broadcast supervisor for Texaco, Jerry Sprague, except when the audience was predominantly housewife. This points up the impulse values of radio in the campaign, with concentration on a moving audience that might be passing Texaco stations.

These varied tv and radio aims in the campaign highlight what C&W marketing director Art Felton feels about the support of couponing: "Couponing tied in with a contest, a promotion, or a premium must be strongly integrated with your advertising. The Texaco promotion reflects an interworking of sales, media, and merchandising."

Texaco saw a strengthening of dealer relationships, as well as business increases, as a result of the promotion, immediately went ahead with a mid-1958 promotion tied to a touring booklet, and plans another Swing into Spring show for 1959.

K&E'S SHERAK
(Cont'd from page 39)
admen could come up with answers to help evaluate the relative effectiveness of ad environments in broadcast and print media. "We have to move in this direction," Sherak said. "We are making decisions about commercial environments now, anyway, only we're doing it intuitively."

As a matter of fact, Sherak was confident that eventually admen would be able to compare the relative strengths of individual media through a common measure of the effectiveness of individual commercials or print ads.

Getting into the problem of measuring ad effectiveness by tallying sales, Sherak evinced some doubts. He said that, in most cases, it's an almost impossible job. Where it can be done, the problems of controlling the innumerable factors that affect sales in the markets tested make it difficult to get reliable figures. "It's much easier to design research to control people than to design research to control markets," Sherak said.

Sherak made clear that, despite the agency's drive to get behind the ratings, basic circulation data for programs and stations are still wanted. "We want to know the total number of homes we are reaching, not merely the number of homes in some arbitrary rating area."

K&E uses NCS data to get the "where" information and to project ratings to get total homes reached. There is no policy of using cut-off points, except in particular cases where a client's distribution doesn't go beyond a certain area. Sherak sees no sense in cut-off points and takes the attitude that any home reached by a station, no matter where it is located, should be counted in estimating ratings. In crediting stations with NCS audiences, K&E uses average evening weekly figures.

In the absence of more up-to-date material, K&E still uses NCS #2 for radio circulation. While conceding that a lot has happened to radio station audience shares since 1956, Sherak believes that the relationship between the size of audiences in central and outlying areas probably remains the same. "At least," he said, "this is the best assumption we can make." Researchers have to be practical, too.
THINGS ARE POPPING

WBZ's got the town jumping. With exciting new ideas. Like the Sunday Afternoon Popularity Parade. Bright and bouncy, it spotlights each one of the station's popular deejays. Like the new Saturday Night Club. A unique approach to live record parties, with tight production and timely news specials. Light, lively, listenable... that's the new sound that's catching the crowds on Boston's Most Popular Station.

WBNS RADIO
COLUMBUS, OHIO
John Blair & Co., Representatives

We have 31% renewal of local accounts with 82% of our subscribers being on the air from 5 to 27 years without interruption.

ALCOA
(Cont'd from page 41)

icated for greater diversification, different regional and seasonal approaches."

Still another reason: the Alcoa customer with a local selling problem will of course require a single-market buy to solve it, and in some cases Alcoa will provide this individual support.

Once the type of buy has been decided, how do you sell it on the local level to dealers? Obviously, strong merchandising to the dealers is important. Alcoa's field promotion managers will be contacting them far in advance of each promotion, pointing out the benefits of the cut-ins, advising them on how best to slant their pitch to tie-in with what's being done locally or nationally, as the case may be. In some cases, it's a trade-directed pitch to the consumer: "get your builder to order these Alcoa products available at...

This method of talking to the trade "over the shoulder" of the consumer provides a stimulus to Alcoa's year-round effort to reach both its manufacturing customers and their dealer outlets.

Stations welcome the chance to go in and see these dealers, many of whom they normally would have no reason to contact. Alcoa used NBC's closed-circuit sales meeting plan for getting to potential boating dealers. Dealers in each city were invited to listen to a pitch from Alcoa and the network beamed from New York.

Alcoa works with its customers as well as its customers' dealers. It suggests ways that the customer can tie his advertising to the over-all Alcoa promotions. Customer advertising by Alcoa on tv will use the same seasonal themes as the radio promotions. Copy promoting its customers' products is used on Alcoa Theater, alternating with Goodyear on NBC, and Alcoa Presents, which kicked off 20 January on ABC TV.

Alcoa sells few products direct to consumer (its only consumer products are: Alcoa Wrap, gutters and downspouts and three farm products: roofing, irrigation pipe and farm gates). So this elaborate promotional plan has been devised to fit its own customer setup. But what Alcoa develops in the months ahead could have far-reaching effects on national and spot radio.
more often the film producer is called upon to achieve elaborate trick shots, high speed photography and zoom shots.

In commercials, of course, the product is the star and a close-up of a box of soap flakes is as crucial as the glamour shot of the movie queen. MPO has developed special insert stage equipment and techniques for the most efficient and effective handling of these extreme close-ups.

One of our most significant technical advances in 1958 was the MPO infra-red, self-matting process. This technique, exclusive to MPO in the East enables the product or cast to be superimposed in action on any background. Conversely, it enables the background to change with continuous action in the foreground. This is a distinct advantage over the cumbersome rear-projection and traveling matte techniques which have been in use in the past. Client reaction to this process has been so gratifying during the last few months that we expect a significant percentage of our 1959 commercials to employ this process.

Another technical advance has been the adaptation of the ultraviolet (black light) technique to film commercials. We have done this both in black-and-white and color. This technique allows clothing to be worn or products to be handled by people invisible to the viewer.

The process of improving existing techniques and developing new ones is one which must be an important part of the business today. In cooperation with our cameramen, directors, engineering and art departments and the entire MPO staff we are currently engaged in designing equipment and lenses to further glamorize the star of television commercials . . . the product.

In line with this, it is the responsibility of the film producer to keep agencies and advertisers aware of the latest commercial filming technique. As part of a continuing series of demonstration sessions, MPO President Judd L. Pollock and myself will demonstrate the MPO infra-red, self-matting process for the association of Agency-Tv producers in Chicago, Wednesday, 28 January.
WRC-TV's new rate structure* offers Washington advertisers the best dollar value in the station history. Television viewing in the Capital today is a quarter again as large as it was in 1955 when rates have increased only slightly. A comparison of the new rate structure and the increased \textit{T} viewing shows that WRC-TV now penetrates a 26.3\% larger potential audience at an 11\% lower cost per thousand! Add to this one more fact: The latest seven-month trend of ARB reports (June through December), shows WRC-TV leading all other Washington stations in total weekly share-of-audience! Washington is booming. Profits are greater than ever. And WRC-TV can make the most of it... for you! \textbf{NBC Leadership Station in Washington, D.C. Sold by NBC Spot Sales.} WRC-TV-4

*WRC-TV Rate Card Number 14
WASHINGTON WEEK

Regardless of slogans and arguments, the fight over exemption of professional sports from antitrust laws centers on broadcasting rights.

Those advocating all-out exemption in bills offered so far this session in the House appear of this mind:

Allowing radio to go on without restraint, but setting up specific ground rules for tv as far as sports promotors are concerned. In other words, promotors acting in concert to ban radio coverage would still be violating the anti-trust law. However, this could black out an area in tv within 75 miles of the sports event.

Rep. Emanuel Celler (D., N.Y.), chief opponent of the blanket exemption but outvoted in the House last year, still wants exemption for practices proven "reasonably necessary" to preserve the sports. As chairman of the House Judiciary Committee which must consider the bill, he has indicated that he is in no hurry to hold hearings.

Last year Celler won in his committee—lost on the floor of the House. Over in the Senate a Judiciary subcommittee under Sen. Estes Kefauver (D., Tenn.) bottled up the bill. Thus far, there is no indication that the climate is any friendlier to it in that group this year.

Main opposition comes on the grounds that the public would be deprived of broadcasts of sports events. Opponents of the bill will want to listen carefully to what broadcasters have to say about effects of the compromise before they soften any.

The administration's budget backs an FTC plan to get tougher with advertising.

Congress is asked to provide $1,489,000 for investigation and litigation connected with deceptive ad practices, up from $1,355,000 actually voted last year. The fiscal 1959 budget cut funds for this purpose from $1,396,390 in the preceding year, but fiscal 1960 money requests not only restore the lost funds but add more.

The administration in an "economy" budget, also asks an increase for the FCC. This agency has $9,759,904 available to it in the current fiscal year. The budget asks for $11,000,000 in fiscal 1960 and explains that it wants to cut the time it takes to process applications. The FCC wants to increase from 1,169 employees to 1,320.

The FCC expects an increased workload. It believes that it will be regulating 5,325 stations by the end of fiscal 1960 compared to 5,105 at the end of this fiscal year. It expects to dispose of 842 AM applications for new stations or major facility changes in the coming fiscal year, compared to 631 in the current year. Comparable figures for TV are 319 compared to 274, while FM is expected to stay the same at 391.

Temperance forces are readying another and bigger attack on Congressional unwillingness to ban interstate advertising of alcoholic beverages.

Rallying point now is pressure for the two Commerce Committees to turn loose of the bill so it can be voted upon on the floors of the two chambers. They feel Congressmen would be reluctant to go on record against the bill.
A number of film companies are breathing easier this week as a result of extension of mid-year network contracts for an additional 26 weeks.

Kraft and Sealtest, for example, gave the green light to Bat Masterson and Old Gold did the same for Rough Riders, while Tombstone Territory which was in a hiatus of uncertain duration will now return for Lipton Tea and Philip Morris.

- Stations are showing an increasing tendency to avoid speculations in unsponsored first-run syndicated series.

A few outlets look askance at programs that don’t come in with total sponsorships already sold through agencies, and the majority of outlets show varying resistance to programs that aren’t at least 50% sold.

The fact that a national or regional advertiser has already bought into part of a show makes it easier for the station to sell off the other half to local or national buyers of participation and spot.

But many stations have been sorely chagrined when they had to start selling from scratch and ended up holding the bag on a long-term programing expense.

- The new attitude towards licensing merchandise at CBS involves treating children’s items such as pistols and knives with extreme gentleness because of their overtones of violence.

The new CBS organization for licensing is much like what NBC already has, with the merchandising department to be part of CBS Films.

It appears that CBS is frankly willing to give up some of the profit potential of merchandising in juvenile items, and will stick to other licenses for their promotional value to CBS network and syndicated shows.

Almost every TV season finds some thumping ratings success in a program with especial appeal to juvenile audiences.

Last season’s ratings phenomenon in this department was the Popeye cartoons, and several seasons ago a sure-fire ingredient in local early evening or late afternoon programing was Looney Tunes.

Currently making its bid for this same type of local ratings success is a group of Three Stooges farces being handled by Screen Gems.

- Latest ARB reports show ratings performances like these:

<table>
<thead>
<tr>
<th>CITY</th>
<th>RATING</th>
<th>STATION AND TIME</th>
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</thead>
<tbody>
<tr>
<td>Chicago</td>
<td>17.3</td>
<td>WGN-TV, Mon. thru Fri., 4:30 p.m.</td>
</tr>
<tr>
<td>Dallas</td>
<td>15.1</td>
<td>KFJZ-TV, Mon. thru Fri., 6:30 p.m.</td>
</tr>
<tr>
<td>Detroit</td>
<td>13.9</td>
<td>WXYZ-TV, Mon., Wed., Fri., 6:00 p.m.*</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>20.0</td>
<td>WFIL-TV, Mon. thru Fri., 6:30 p.m.*</td>
</tr>
</tbody>
</table>

*Programed together with other film packages

Note: However, an important difference between Three Stooges and other programs of this type in recent years is that they are flesh-and-blood performers rather than cartoon characters. Also, as a result of their syndication exposure, they’ve been booked on several network variety shows, which in turn has boosted their syndicated schedules.
The need for an all-industry committee to promote television was urged by syndication chief Mickey Sillerman last week.

He pointed to the study of TV's impact on children prepared by Boston University's Foundation for Character Education as one that was virtually ignored by the industry despite its favorable implications for TV.

George T. Shupert's appointment this week as v.p. in charge of MGM-TV could be a prelude to MGM's entry into syndication on a grand scale.

Shupert, a veteran in TV film, comes from ABC Films.

Any of the seven pilots MGM will be shooting in the first quarter of 1959 that do not result in network sales would be obvious syndication possibilities.

However, there's this obstacle: MGM-TV is at present geared only for selling shows to network advertisers or feature films to stations.

There are an increasing number of factors in syndication negotiation that influence sales which have nothing to do with the show itself.

Among the client problems and film company requirements, two factors stand out as increasingly decisive this season; they are:

- The client who wants only to buy 13 weeks or 13 weeks spread over 26 weeks and therefore can't reach the syndicator with a 39-week show.
- The film company with a quarterly sales quota that has to reject the meaty regional offer because it has a delayed starting date.

While many syndication ratings have a great deal to do with network adjacencies, a number of new wrinkles have developed lately.

A case of a syndicated show outrating a successful network adjacency is in New York, for example, where the November-December Nielsen report gave Sea Hunt a 35.2 average to a slightly lower 34.5 score for its lead-in, Gunsmoke.

Bristol-Myers and Sun Oil Co. sponsor Sea Hunt in New York.

**COMMERCIALS:** You can expect the "continental look" to have a key effect on the styling and creativity of new film commercials for TV.

Typical commercials from last year's Venice showings are now being exhibited by consultant Harry Wayne McMahan to agency audiences in cities such as New York and Chicago—and it's clear that French, Italian and other producers are years ahead in some areas.

Important differences between U.S. and European commercials production could result in basic influences here, such as these: (1) European commercials are 80% for theatre intermission and have the benefit of more elaborate and entertaining production. (2) Talented small producers deal directly with the advertiser in most countries and (3) commercials are designed to be shown over and over and therefore many have greater interest in repeat viewing.

More and more of the commercials producers equipped for tape are starting to roll with orders for new business.

Termini, for example, which was only organized a few months ago, last week delivered its first tape commercials for Edsel through Kenyon & Eckhardt.

Film and Commercials Flashes: Screen Gems' Rescue 8 now sold in 142 markets... Jayark Films appointed Russ Alben ad-promotion manager... MPO will produce Coca-Cola commercials starring the McGuire sisters... Flamingo will syndicate Deadline... Dick Lawrence will head Economee Sales... Bernard Goodwin resigned from Metropolitan Broadcasting... (For details, see FILM WRAP-UP, page 76.)
SPONSOR HEARS

An agency's faltering record in network TV can make an effective defensive weapon.

It worked this week for the West Coast branch of a New York agency in dissuading a juicy durable account from yielding to the rosy talk of a competitor.

Geritol (Pharmaceuticals, Inc.) may next take a stab at nostalgia via a live show linking Guy Lombardo and Don Ameche.

If the audition made last week proves acceptable, the niche will be 7:30-8 p.m. Monday on NBC TV.

One of the giant agencies suddenly has become the object of wholesale account sniping by its Madison Avenue brethren.

The beleaguered agency staved off a similar situation some years back when—as now—it was going through some major internal realignments.

That scramble among four top agencies for the New York Stock Exchange account is spurred more by the prestige involved than the budget (less than $1 million).

The contestants: J. Walter Thompson, McCann-Erickson, Y&R, and BBDO. Presently the account is with Calkins & Holden, which just merged with Fletcher Richards.

Also a current target of bidding is the BBDO end of the Vick account.

Each era of the agency field has been marked by its dynamic salesmen (when it comes to pitching for business) as well as its creative geniuses.

You'll find admen pretty well agreed that the following quintet rates high today on the list of client-convincing operators: Marion Harper, Leo Burnett, Barton Cummings, Rosser Reeves, and Brown Bolte.

The upper stratum of a major Chicago agency is so rating-smitten that it has tabooed a recommendation from its media-planning people that a campaign be bought on every FM station in the country for a product suited to that kind of broadcasting.

The theory behind the plan: (1) the concept would be a "first," and (2) there would be no product competition.

Retorted the agency's masterminds: If we can't measure it by ratings, it's not what we want.

One of the big laments you continue to hear among admen about what's missing in TV measurements: qualitative research on how a program or personality has influenced the viewer at the point-of-sale.

Take a case like this: The sponsor of a variety comedy show knows from various field reports that it has contributed tremendously to record sales the last 1958 quarter. Yet the program fails to get into the top 25 and thus always has two strikes on it.
This is the $2\frac{3}{4}$ Billion WSMpire ... America's 13th Largest Radio Market*

No national advertising campaign plan can be complete without including the WSMpire ... .

No other combination of media can sell the nation's 13th largest radio market as effectively and as economically as WSM ... .

Strong words... but Bob Cooper, or any Blair man, can show facts, figures and actual case histories to prove that WSM, single handedly, delivers a market exceeded in importance by only 12 other areas in these United States.

*Katz Agency Market Study, Broadcasting, December 16, 1957

WSM Radio
Key to America's 13th Radio Market
50,000 Watts • Clear Channel • Blair Represented • Bob Cooper, Gen. Mgr.
Chiquita Banana will be seen and heard by more people this year, than ever before according to the United Fruit Co., and its agency, BBDO.

The latest campaign for the banana lady calls for $1 million in spot tv in the top 20 markets and radio spots in 49 markets.

Audiences will be urged to hava-banana and addabanana via new recipes and ideas. The tv campaign starts 9 February, with radio following in mid-April.

Other campaigns and ideas:
  - Back with the Moylan sisters! The youngsters who aired commercials for *Thriivo Dog Food* some 20 years ago are back in radio. Thriivo’s new campaign includes saturation daytime radio spots on some 40 stations in 28 cities on the Eastern seaboard. Agency, Clements Co., Philadelphia.
  - **Westinghouse**, to promote its new Chantecler, an electric clock-radio, is sending to early morning broadcasters a “Wake-Up” kit—consisting of a rooster, whistle, Tang instant orange juice, Nescafé instant coffee, Pream instant cream and Devonsheer Melba Toast, wake-up exercises and directions for running a wake-up contest with a Chantecler as top prize. Agency: Grey Advertising.

**Continental Wax Corp.,** heavy users of tv spot, was charged by the FTC for misrepresentation.

The Commission’s complaints are against Continental’s Six Months Floor Wax tv commercials, alleging that the polish will not last for that duration under ordinary circumstances.

**Expansion:** The Dumas Milner Corp. has purchased Hillcrest Labs of Chicago.

A subsidiary of Spectra Sportswear, Hillcrest manufactures specialty products—principally Yarn-Glo.

S. Warner Pach succeeds R. Nelson Harris as president of Paper Mate, a division of Gillette Co.

Harris has also resigned as v.p. of the Gillette Co., effective 19 March.

**More personnel news:** Ralph Robertson, appointed director of ad-

**WRAP-UP**

**NEWS & IDEAS**

**PICTURES**

Airing the show from below: Phil McLean (l), d.j. on WERE, Cleveland submerged underwater at the Mid-America Boat Show. With him, the show’s sporting goods sponsor Tom Hudgens, Jr., demonstrates his commercial: the use of water breathing apparatus.

Helping the construction along: d.j. Frosty Fowler, of KING, Seattle, trying to speed up the completion of a new freeway, by telling listeners to dig 10 shovelful

Dressed to look like W. C. Fields, this staff actor roamed the streets of Pittsburgh to promote WHC’s new *Comedy Hall of Fame*. Actor also visited newspapers
and Dr. Seymour Banks, v.p. of Leo Burnett, at the RTE's Seminar luncheon in New York.

Donovan took a position in favor of all-media buying, saying that this man is better equipped to understand the marketing situation and thus makes the best recommendations.

"We'd rather that each of our media men have a full check of sharpened tools, than just a screwdriver or a hammer," concluded Donovan.

Banks, on the other hand, spoke about Burnett's setup of five media groups headed by an all-media account supervisor, and including specialized space and time buyers.

This specialization, according to Banks, gives the space and time men an opportunity to keep up with the latest developments in their particular field.

Following his speech, Banks was asked: "What do you think of the new radio-tv development at Y&R?" His reply: no comment.

A working relationship has been established between Anderson & Clifford Eureka so Franklin ha position the -it "What 2!

Full Robert marketing from Dimes hammer," 03 Richard Paxton John the p.m. Bow*)

buying, gus, ter Corp. reka Co. promotion I to McCulloch ager public co-ordinator Gallagher. v.p.

and Jerome Gordon (formerly a v.p. at K&E, v.p. in charge of marketing at A-S-R Products Corp. .

Charles Harding III, assistant di rector of marketing at Paxton & Gallagher . Franklin Genuweit, co-ordinator of advertising and sales promotion for Metropolitan Bottling Co. . Richard Bailey, director of public relations for Burroughs Corp.


AGENCIES

The pros and cons of all-media buying were discussed last week by Michael Donovan, v.p. and associate media director of B&B.

Surrounded by his sponsors: Jim McKee, star of CBS TV's The Verdict is Yours, has the SRO sign on his show, as shown by 15 different products around him.

Buried under the mail received by WTAE, Pittsburgh, for its "Three Stooges Drawing Contest," are two of the Stooges, while the third, Joe (rt) looks on. With him, Paul Shannon, of 6 p.m. Adventure.

Doing his show from jail: Chuck Hardin, d.j. on KWTX, Waco, is attempting to get $1,000 "bail money" via his eight hour show—all to go to the March of Dimes.

Buy the whole TEXAS MONEY BELT and SELL it from the CENTER

with KVKM AM TV

Channel 9 abc MONAHANS, TEXAS

See Everett McKinney, Inc. Clyde Melville, Southwest Ross Rucker, Pres. Hillman Taylor, TV Manager Ken Welch, Radio Manager

High income, rapid growth, make this a market to watch and to buy. You can sell it from the center, with

KVKM AM TV MONAHANS, TEXAS
Cairns and Botsford, Constantine & Gardner.

Under the agreement, A&C will service BC&G in the East, and vice versa.

New agencies: Arkwright Advertising, at 65 East 55th Street, New York, headed by Jack Bess, formerly with Frank B. Sawdon, and Jack Wilcher, noted for the Robert Hall Clothes' "When the values go up, up, up" jingle. The agency's latest appointment: Robert Hall Clothes, for its radio and tv activities in 150 markets . . . Otero & Winters, at 9110 Sunset Blvd., Los Angeles, formed by Page Otero and Curtis Winters, both formerly executives of the McCarty Advertising Agency.


Account resignation: The Chevrolet Dealer Groups, for local advertising in the Eastern region, by Ketchum, MacLeod & Grove . . . Smith Brothers, which has been with SSC&B since it started in 1946, is leaving the agency to join Kastor, Hilton, Chesley Clifford & Atheron.

New officers of the League of Advertising Agencies: president, Ben M. Reiss, president of Friend-Reiss; v.p.'s, William Seidenbaum and Jay Victor; secretary, Arthur Bandman, and treasurer, Ted Bernstein.


People on the move: Randolph McKelvey, named manager of Y&R's Detroit office . . . Edwin Sonneck, named president and Nevin Gel-
THIS IS AMERICA'S 41ST RADIO MARKET

Big Aggie, queen of WNAX-570's coverage area, rules over this prosperous land

Big Aggie Land, defined and delivered by WNAX-570, is the country's 41st radio market. This vast, farm-rich area includes 175 counties in parts of five states, nearly 2 1/4 million people with over $3 billion in spendable income.

With WNAX-570's uncontested reign over these high-income families, Big Aggie Land is one of the nation's most profitable markets for radio promotion.

See your KATZ man for details.

WNAX-570 CBS RADIO
YANKTON, SOUTH DAKOTA, SIOUX CITY, IOWA
PROGRAMMING FOR ADULTS OF ALL AGES

PEOPLES BROADCASTING CORP.
WGAR, Cleveland, Ohio
WRFD, Worthington, Ohio
WTTM, Trenton, New Jersey
WMNN, Fairmont, W. Va.
WNAX, Yankton, South Dakota
KVTV, Sioux City, Iowa

SPONSOR • 24 JANUARY 1959


**FILM**

An ambitious schedule for film production and distribution is being posted by increasing numbers of film companies for 1959.

These were among last week's developments and announcements in that area:

- MGM-TV will put at least seven new pilots before the cameras between now and March, and construction is underway at MGM to enlarge and modernize studio facilities.
- Goodson-Todman will film the Philip Marlowe series with William Froug as creative head; CNP will distribute the show.
- Jack Chertok will make the Barney Ruditsky series, and Raylock Productions will film Outpost in Space; both will be shot at MGM and distributed through CNP.
- CBS TV Films has completed its pilot for The Lawyer.
- Fremantle will handle Encyclopedia Britannica films in Canada.
- Pyramid Productions will film Deadline starring Paul Stewart; Flamingo will distribute the series.

**Sales:** Latest sales of Rescue 8 by Screen Gems bring the series into 142 markets; they are Tasty Baking Co. for WBAL-TV, Baltimore, with options in Philadelphia and other markets; City National Bank and Clark Jewelers for WKY-TV, Oklahoma City: Tide on WCRG-TV in Cedar Rapids; also stations WCCO-TV, Minneapolis; and WDAF-TV, Kansas City . . . CBS Newsfilm adds its subscriber list KDKA-TV, Pittsburgh; WTEN-TV, Albany, N. Y.; and WHCT-TV, Hartford; new overseas subscribers include services in Warsaw and Zurich with renewals in Algeria and Sweden.

**More Sales:** MGM Our Gang comedies and other short subjects plus feature films sold or optioned to KRTV, Great Falls; KFDM-TV, Beaumont; WDSU-TV, New Orleans; WTIC-TV, Hartford; WTEN-TV, Albany, and KPAC-TV, Port Arthur . . . UAA reports sales of feature films, Popeye cartoons and other film product to WBKW-TV, Buffalo; WJRT-TV, Flint; WTIV, Richmond; KCRG-TV, Cedar Rapids; WAFB-TV, Baton Rouge; KOMO-TV, Seattle; KGBT-TV, Harlingen; WMT-TV, Cedar Rapids; WHO-TV, Des Moines; WMAZ-TV, Macon; KTUL-TV, Tulsa; KVOA-TV, Tucson; KYTV, Amarillo; KOOL-TV, Phoenix, and KABC-TV, Los Angeles . . . KHJ-TV, Los Angeles, purchased the RKO Showcase Package.

**More distribution plans:** Richard Ullman, of Miami, Fla., is distributing animated space adventures of Colonel Bleep and Watch the Birdie series . . . ABC Films placed Festival 35 package of J. Arthur Rank films on sale.

**Upcoming production:** Formula 7 Productions of New York City has entered live tv production and tv and features film production fields . . . Star of Cincinnati music series Colin Male prepared a tape audition for ABC TV.

**Commercials:** New Telestudios tape clients include Florida Citrus Commission through Benton and Bowles and Julius Kayser Ltd. through Dan.

---

**How about ALASKA?**

How will your message come through in those faraway spots beyond the suburbs? An in tower is a sure road to nowhere. Pre-testing becomes more vital as costs grow.

And film makes pre-test easy . . . lets you use impartial audiences where and when you want . . . lets you test to your heart's content . . . economically.

Actually, film does three things for you . . . 3 big important ones:

1. **Gives you the high-pared commercials you've come to expect . . . fluff-free . . .

2. **Gives you coverage in the full pre-test opportunity . . .

3. **Retains valuable residual value.

For more information write:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

**East Coast Division**
342 Madison Ave.
New York 17, N.Y.

**Midwest Division**
130 East Randolph Drive
Chicago 1, Ill.

**West Coast Division**
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or

W. J. German, Inc.
Agents for the sole and distribution of Eastman Professional Motion Picture Films. Fort Lee, N.J.; Chicago, Ill.; Hollywood, Calif.
Always shoot it on EASTMAN FILM... You'll be glad you did!
iel and Charles ... Gordon Weisenborn has become associated with Fred Niles of Chicago for special production assignments ... Alan Aleh of Hollywood will create and produce spots for Blitz Beer of Portland through Weiner and Gossage agency of San Francisco.

SMPTE Note: Lectures on sound recording will be held for SMPTE members and non-members in New York.

Strictly personnel: Dick Law-
Office sofa — The nicest things happen when you buy time on KYW Radio, Cleveland.

Network affiliations: WKNE, Keene, N. H., switched from CBS to NBC Radio last week. It had been a CBS affiliate for 21 years... WDSM, Duluth-Superior, to NBC Radio.

This 'n' data: Mutual this week initiated a regional news feeding service to its 453 affiliated stations... On the special front: over NBC TV, Some of Manic's Friends, a tribute to the late Emanuel Sacks, former head of Columbia Records and RCA Records, programing head of NBC and staff v.p. of RCA. Liggett & Myers (McCann-Erickson) will sponsor this hour and one-half special on Tuesday, 3 March.

RADIO STATIONS

Continuing the battle for radio’s right to air legislative session:

WADK, Newport, R. I., was the victor in an hour long debate with the City Council last week, over the station’s right to tape record the meetings.

WWIN, Baltimore, has embarked on a promotion campaign which relates the role it now plays in radio — the personal medium — to the great services that radio has performed from its inception.

The effect: identity of a comparatively new station not only with the medium’s distinguished past but with the newer forms of radio programming technique.

WOOD, Grand Rapids, has issued a news letter to agencies and advertisers describing the effects of a 41-day newspaper strike on food and chain department stores business.

The highlights of this survey — conducted by the station among local merchants:

- Every company but one said business was better during this period than the same time a year ago.
- The strike proved that no advertising medium was indispensable to business, and that several alternatives exist.
- All agreed that newspapers were most missed for advertising special or promotional items.

WMAR-TV

SUCCESS STORY...

New England Confectionery Company
makers of fine candies since 1847

254 Massachusetts Avenue
Cambridge 39 Mass. U.S.A.

C. S. NEEL
Baltimore 2, Maryland

December 30, 1958

Mr. Tony Pico
Promotion & Publicity Manager
WMAR-TV—Sun Square
Baltimore 1, Maryland

Dear Tony:

In checking over my records, I thought you would like to know what WMAR-TV has done to improve the sale of Necco products being featured in spot commercials on your programs.

For your edification, as well as my own, I have spent considerable time working out an analysis of sales on Rolo and Sky Bar to our 57 direct buying accounts who distribute these types of products in the Baltimore area.

The sales analysis referred to above was conducted on the period September through December, 1957 (no television), versus September through December, 1958 (WMAR-TV television). During the above stated period, sales on Rolo showed a phenomenal increase of 400.68% in 1958 over 1957. Sky Bar sales realized a 37.01% increase on the same comparative basis as hitherto stated.

As Sky Bar has been well established on the local market, it could not be expected to show a markedly heavy sales increase as has been the case with a comparatively new product such as Rolo.

Sky Bar and Rolo are highly regarded by our direct buying accounts as to having excellent consumer acceptance. Nevertheless, in some manner we had to get a message to the consumer as to the appeal of subject products. Thus, I feel our recent improved success with Rolo and Sky Bar is attributed mainly to advertising through the medium of television.

I should like to thank you for the sales promotion and cooperation you have given My Company in conjunction with our advertising. Best wishes in all your activities during the coming year.

Very truly yours,

Chris S. Buel

New England Confectionery Co.

CSB:pb

WMAR-TV

Sunpapers Television

Channel 2
Baltimore 3, Maryland
"MARYLAND'S PIONEER TELEVISION STATION"

NATIONAL REPRESENTATIVE THE KATZ AGENCY

Sponsor • 24 January 1959
Budweiser’s Dollar buys More on WKOW

"... with on-the-spot, hard-hitting merchandising that paid off. Personal calls and mailings to every area tavern, liquor and grocery store by WKOW’s dynamic Merchandising Director Jim Miller... more than double the number of ‘Pick a Pair’ action displays put up than we hoped for."

"This kind of selling help from Wisconsin’s Most Powerful Radio Station gave us the extra strength we needed for real market penetration. ..."

Al Frank
Frank Beer Distributors, Inc.
BUDWEISER BEER

Thank you, Harry Renfro of D’Arcy for the opportunity to prove that WKOW is “First in selling a buying Madison and Southern Wisconsin.”

Ben Hovel
General Manager

WKOW
RADIO 10 KW at 1070
TV α

Baltimore. Brewery plans to renew offer on upcoming holidays.

- Radio Moscow: The name for a new series of programs on WBT, Charlotte. They will consist of re-broadcasts of recordings of portions of English language broadcasts by Radio Moscow, followed by commentary from station’s newsmen.

- Gone are the days: KGBT, Harlingen, Texas. sent a document to KFQD. Anchorage, Alaska, relinquishing its title of “the biggest radio station in the largest state.”

- What’s the good word? The answer should be the one selected by KREM, Spokane, in its campaign to promote community courtesy. Station selects a good word, like “Smile,” and gives cash to people answering the phone with it.

- No fish stories here: WCCO, Minneapolis-St. Paul, is looking for the ice fishing champions of the Northwest. The person catching the biggest Northern pike, walleyes and crappie in the five-state area served by WCCO will receive $50 and merchandise.

This ‘n’ data: Lester Johnson and Willard Happy, presented with wrist watches for their 25th year with WFDF, Flint... Graham Poyner, v.p. and program manager at WPIT, Raleigh, also a 25-year man, and presented with a silver bowl... Bob DelHaven, of WCCO, Minneapolis-St. Paul, is leading a group of 76 station listeners on a two-week “Good Neighbor Holiday” in Hawaii.

Add random notes: KOMA, Oklahoma City, is using the saturation technique via outdoor billboards to announce its affiliation with NBC... Eldridge, Inc., Trenton, N. J. agency, is promoting advertising via a show on WTTM, Trenton, dubbed, This Is Advertising.

Station purchases: WTRX, Bellaire, Ohio, to Frederic Gregg and Charles Wright, for $130,000, brokered by Blackburn & Co... WCFV, Clifton Forge, Va., to James R. Reese, Jr., for $15,000, brokered by Paul H. Chapman Co.

About power and hours: WFGM, Fitchburg, Mass., began 24-hour operation last week, after some four years of expansion and planning... KGO-FM, San Francisco, completed its new antennas and raised its power to more than six times its previous strength.

Station staffers: Stanley Spero and Robert Forward, named v.p.’s in charge of sales and programs respectively, at KMPC, Los Angeles... Charles Burge, to general manager of KWRE, Warrenton, Mo... Hal Sundberg, station manager and Bill Mayer, program manager of WMBD, Peoria... Gibbs Lincoln, to station manager of KING, Seattle...


Larry Webb, managing director of the SRA, in a talk before the Oklahoma Broadcasters Association last week, estimated the total sales for 1958 as:
- National Spot Radio—$178 million, an increase of 5% over 1957.
- National Spot TV—$330 million, an increase of about 12% over 1957.

Webb also guestimated that spot tv will show a 10% increase this year over 1958, or a total of $365 million. While admitting that National Spot Radio didn’t fare so well in ’58, he said he felt that the final figures will run slightly ahead of 1957—the year National Spot set an all-time high.

Among the other recent organizational changes at Edward Pe
try:

Private line—The nicest things happen when you buy time on KYW Radio, Cleveland

the Beaumont-Port Arthur-Orange market is 84th in the Nation*. And KFDM-TV delivers this entire area of over 1 million prosperous Texas buyers. If you’re looking for Food Sales...Buy...KFDM-TV in Beaumont-Port Arthur-Orange.

KFDM TV

*S. M. Survey of Buying Power, 1958
Of 240 Time Segments... Here's the Score in Metropolitan Baltimore's Negro Market—

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<tr>
<td>Other Station</td>
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(Negro Pulse: Sep.-Oct. 1958)

**WEBB**

Always **FIRST**...

First every minute of the day!

* * *

**BALTIMORE'S LARGEST DAYTIME STATION**

**W-E-B-B**

5,000 WATTS

1360 on your dial • Baltimore 16, Maryland

Represented by

STARS NATIONAL, INC.

400 Madison Ave., New York 17 • Phone PLaza 8-0555

Ernest Jahncke, Jr., to v.p. and assistant chairman of the board; Betty Doyle, to secretary-treasurer.

Members of the tv plans board: Edward Page, Eastern sales manager; Robert Hutton, Jr., tv promotion director; William Rohn, marketing director; George Johannessen, tv research director; Louis Smith, Chicago sales manager; Richard Hughes, Atlanta sales manager; L. D. Laramer, Los Angeles sales manager; and Hugh Kerwin, Dallas sales manager.

Members of the radio plans board: E. E. Eshelman, Eastern sales manager; William Steese, promotion director; William Rohn; William Cartwright, Detroit manager; William Pipher, Chicago sales manager; Lloyd McGovern, San Francisco manager; and Joseph Sierer, Atlanta manager.

(For details on top echelon changes at Petry, see SPONSOR, 10 January, page 6.)

Peters, Griffin, Woodward presented, last week, its "Colonel and Colonelette of the Year" awards for 1958.

The winners:

**Robert Teter**, v.p. and director of radio, named "Radio Colonel for 1958"; **John Sias**, v.p., "Tv Colonel for 1958"; the two secretaries receiving the Colonelette awards were Angela Spinelli and Elisabeth Ulbert. Also named a Coloneette, Frances Brune.


Strictly personnel: Sherman Adler, named Midwest director of the newly created client relations department of CBS TV Spot Sales . . . **James Smith**, assistant to the executive v.p. and sales manager of Adam Young . . . **John Wade**, to the post of director of tv research at Avery-Knodel . . . Bob Lefko, ac-

**TV STATIONS**

At Chicago's Broadcast Advertising Club luncheon last week, Richard Moore, president of KTTV, Inc., Los Angeles, gave his views on tv's best kept secret: the true size of the tv audience.

Moore suggested that "the light of tv has not failed; it has been hidden under a bushel."

That bushel, according to Moore, is the tendency to transplant various radio practices into tv—like the "must-buy" sales policy; and ratings, which are incapable of telling the stations, the networks, the agency or the advertiser the most important thing: how many people watch his program."

He urged adopting a new word to replace "ratings"—"reach" for "tv reaches the American public in numbers and impact as no other medium can."

**Las Vegas—The nicest things happen when you buy time on KYW Radio, Cleveland**

**Ideas at work:**
- Tv and radio network affiliates in Denver are working together to promote Colorado's Centennial celebration. What they're out for: to bring a maximum number of network stars to the city during the year.
  
  Chairman of the radio/tv committee for the Centennial: Orville Remminger, KOA.
- The contest's over: White Front Stores of Southern Cal., sponsors of The Rams Highlights, via KTTV, Los Angeles, helped to form a Junior Rams' Fan Club for kids, bringing the membership up to 6,000. Highlight of the club was contest sponsored by the Store, with a college scholarship as top prize.
- See yourself on TV: WAGA-TV, Atlanta, constructed a closed-circuit tv station in a department store to demonstrate its new videotape recorder to the public. Passerby's were interviewed, and minutes later, saw themselves on tv.

This 'n' data: Kroger Co. will be a daily feature, in color, on Ruth Lyons' 50-50 Club via the Crosley Broadcasting tv network—WLW in Cincinnati, Dayton, Columbus and Indianapolis ... KCCC-TV, Sacramento, starts telecasting in two weeks, and begins its regular programming schedule 15 February.

Kudos: Jerome Reeves, general manager, KDKA-TV, Pittsburgh, named "Pittsburgh's Man of the Year" by the city's Junior Chamber of Commerce ... WFB-C-TV, Greenville, S. C., celebrating its fifth anniversary.

On the personnel front: Lloyd Cooney, named general sales manager of KSL-TV, Salt Lake City ... Avery Chenoweth, to program director of WSAZ-TV, Charleston-Huntington ... Robert Rich, to assistant manager of WDSM, Superior, Wis. ... John Horn, director of information services, WCBS-TV, New York ... Ken Bagwell, to national sales manager, WTVJ, Miami ... James Goldsmith, director of sales, 220 Tv, Inc., St. Louis ... Edna Hanna, to head sales promotion activities at KOMO-TV, Seattle ... Tom Cary, to account executive at KMTV, Omaha.
Robert A. Schmid joined Headley-Reed Co. as a v.p., in the rep firm’s New York City office. His broadcasting background includes the position of administrative v.p., in charge of advertising, research and public relations, and a member of the board at Mutual Broadcasting System; v.p. of RKO Teleradio; v.p. and member of the board of General Teleradio; and v.p. for station relations at NTA Film Network. Schmid now joins S. Beeson, president, J. Wrath, exec. v.p. and J. Hardingham, v.p.

Paul B. Evans has been appointed national manager of WIP, Philadelphia. Formerly an account executive with WINS, New York. Evans has been connected with radio since 1950. His other experiences included: national spot salesman for Paul H. Rayner Co.; NBC Spot Sales in Chicago, and national sales manager for the Storer owned and operated stations. He was graduated from Northwestern University in 1948. Evans will handle national accounts as liaison between WIP and Edward Petry.

John W. Kluge, Washington D. C. owner of broadcasting stations, has been elected chairman of the board of Metropolitan Broadcasting Corp., the successor to Du Mont Broadcasting Corp. (Stations WNEW-AM & TV, New York; WTTG, Washington, and WHK, Cleveland). Richard D. Buckley, with Metropolitan since 1957, was named president and chief executive officer. Kluge’s varied interests include head of broadcasting corps., owner, food brokers, realty co’s, trotting stables, an investment co.

Alva R. Hopkins, who retired from RCA 1 January to enter the management consultant field, will be a consultant to Ampex Corp.’s Professional Products division. He will devote a substantial portion of his time to Ampex, concentrating on market planning for the firm’s VR-1000 Videotape recorder and other tape recordings. Hopkins’ 30 years background with RCA included these positions: senior engineer; commercial, regional and general sales manager and manager of the broadcast and tv division.
KRMG gives you more for your money than any other Tulsa advertising medium!

These days, astute time-buyers (like nearly everyone else!) want more for their money. You get it when you buy Regional KRMG in Tulsa, the rich oil capital of the world. KRMG's big coverage, audience responsiveness and superior salesmanship are seen in one success story after another. Example: a recent one-week promotion pulled 87,312 postcards! More facts? Contact General Manager Frank Lane or your nearest John Blair representative.

PRIMARY MARKET DATA
(Excluding Oklahoma City Metropolitan Area)

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Source: Consumer Markets

KANSAS CITY     KCMO     KCMO-TV
SYRACUSE        WHEN     WHEN-TV
PHOENIX         KPHO     KPHO-TV
OMAHA           WOW      WOW-TV
TULSA           KRMG

Meredith Stations Are Affiliated With BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines

SPONSOR • 24 JANUARY 1959
SPONSOR SPEAKS

A plan for national spot radio

Beginning with this issue, SPONSOR is presenting a new $500 million business plan for the national spot radio industry. (See page 31.)

The plan itself contemplates a series of spot radio activities over a period of five years. The goal: to build the medium to a half-billion dollar industry by 1963.

In drawing up this $500 Million Plan, we have relied heavily on numerous comments, suggestions and ideas received from members of the advertising and radio worlds.

We want to acknowledge our debt to them, and we want to make clear that without their help, it would have been impossible to suggest this program. At the same time we also want to be certain that there be no misunderstanding about either the purposes or the origin of what we are proposing.

The $500 Million Plan is the best series of recommendations which the editors of SPONSOR have been able to make for the troubling problems of the radio spot industry. It originated in our own offices, and whatever omissions or faults it contains should be laid at our door.

A pattern not a blueprint

Obviously, no plan such as this can hope to be an exact blueprint of all the activities to be followed by individual members of the radio spot industry.

The use of the plan, and its adaptation to local markets and situations, will have to rest on the shoulders of station operators, station representatives and industry groups.

Without their cooperation and implementation, the plan itself is useless.

We believe that the future of radio spot is potentially far greater than many members of the industry have ever realized. We feel certain that spot can lead radio back to a major place in the advertising world.

We will welcome comments from advertisers, agencies, stations and representatives on the Plan as it unfolds.

THIS WE FIGHT FOR: Greater awareness by buyers and sellers of spot radio time, that the medium has certain unique, special advantages not provided by any other type of advertising.

10-SECOND SPOTS

Stimulant: From a press release of the Michigan Cherry Commission—"Maraschino and glace cherries, being sweet, are high in energy values. In addition, they are bright red in color, and everyone knows that red is a stimulating hue, say the producers, so it's entirely possible that the cherries have helped speed up the U. S. tempo..." In Manhattans, naturally.

Auction: TVB's slogan, "People are sold on television," met with reverse English down in Huntington, W. Va. A 14-year-old girl wrote to WSAZ began her letter, "I am certainly glad to hear you sell people on tv..."

Probably hoped to put in a bid on Elvis.

Purr-suader: During a recent Truth or Consequences (NBC TV), a lion broke out of his cage, prowled about the set until a quick-thinking staffer penciled "SCAT" across a cue card.

The cat took the cue, loped back to his cage.

Type-casting: Phil Stone of Toronto's CHUM suggests a tv spectacular of Romeo and Juliet starring Jayne Mansfield. "Who else," he asks, "could lean so well over a balcony?"

Fan: WNTA-TV, Newark, received the following from a woman viewer anent its kid show, Junior Town, conducted by "Mayor" Fred Sayles: "Please send me a big beautiful picture of Mayor Fred Sayles... He is my favorite tv star. So how come such a sexy guy is wasted on kiddie shows?... My two-year-old son likes to watch Gumby so this gives me an excuse to turn the program on every day, but the poor kid gets upset when I chase him away from the tv when Mayor Fred comes back on. Please send the picture soon. Better yet, send me Mayor Fred."

Table talk: Two cockroaches who lived in a tv set went out for dinner in a nearby garbage pail. "Did you see that Westinghouse commercial on tv the other night," asked the one cockroach, "that showed the spotless, modern kitchen with everything so clean and sanitary?"

"Please," said the other cockroach. "Not while I'm eating."
Whether direct airing of the daily morning and evening traffic flow... on-the-spot reporting of a hot news story... or delivering a WGBS personality to a music hop...

**ABOVE ALL...** the sound that counts is Radio Miami, WGBS — THE GREAT BIG SOUND listeners know they can depend on for the first word in news, the last word in music and the authoritative voice in service.

WGBS is a "touch of home" for the tremendous number of CBS radio fans among the more than six million visitors who come to Florida every year (74% by automobile).

**ABOVE ALL**, WGBS is at home with one and a half million radio listeners who live within its exclusive 50,000-watt Hi-Fidelity signal area 12 months of the year.

"Famous on the local scene"

WGBS

RADIO MIAMI IN FLORIDA

Represented by the Katz Agency
did you know that

... there are 36,000,000 Radios on the road today?

It's 1 million more than there were last year! Just one more reason why

Spot Radio is such a powerful sales-maker.

<table>
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<tr>
<th>City</th>
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Radio Division

EDWARD PETRY & CO., INC.
The Original Station Representative

BEER: AN INDUSTRY IN FERMENT

Big changes in beer business may create new media buying patterns. PART ONE

Page 27

Why radio spot must be much more competitive

Page 30

Chain store marketing for cigarettes

Page 34

Parti-Day sales jump—245% in 13 weeks

Page 36

DIGEST ON PAGE 2
TWO
FIRST PLACE
BLUE RIBBONS
that's the NEW
KIOA STORY!

FIRST IN IOWA
PROVED BY NEW 70 COUNTY AREA PULSE—NOV., 1958!

FIRST IN DES MOINES
FOR 22 CONSECUTIVE MONTHS ACCORDING TO HOOPER!

FIRST IN LOWEST COST PER 1,000
SEE YOUR WEED REPRESENTATIVE FOR FULL INFORMATION.
HE'LL GIVE YOU PROOF THE NEW KIOA HAS THE LOWEST COST
PER 1,000 OF ANY MEDIA (AIR OR PRINT!) COVERING THE
STATE OF IOWA!

YOUR BLUE RIBBON BUY IN IOWA!

The New KIOA
THE STATION THAT IOWA LOVES—BECAUSE WE LOVE IOWA
940 KC • DES MOINES, IOWA • JIM DOWELL, V.P. And Gen. Mgr.

Public Radio Corp.
THE NEW KIOA 10,000 WATTS • FIRST IN DES MOINES
THE NEW KAKC 1,000 WATTS • FIRST IN TULSA
LESTER KAMIN, PRESIDENT
When we introduced **BOOTS AND SADDLES—THE STORY OF THE FIFTH CAVALRY**, the critics cheered.

They were crazy. "Refreshing to see" and "welcome change." Likewise "tops" and "uncommonly good"! Ratings proved that the public was swift to agree. What's more, latest ARB figures show B&S *reruns* shooting *lies in the competition, market after market.*  

**GOING GREAT GUNS**!
DIGEST OF ARTICLES

Beer—a business in ferment

Per capita consumption of beers and ales has declined steadily since 1950: only 234 breweries are in business—but next decade looks good

Competitive strategy: a "must" for spot radio

Part II of sponsor's $500 Million Plan to make spot radio a half-billion-dollar medium by 1963 stresses need for new competitive strategy

Osmosis is a new timebuying tactic

Decades is the day to tape recordings submitted by major-market radio stations

Philip Morris smokes up chain store storm

PM's chain store sales director Bob Larkin hammers away on ideas of sound management; complete store control of inventory, stock, displays

Parti-Day recap: sales up 245% in 13 weeks

Tv test of new dessert topping in Wisconsin market indicates rate of increase may go up even more. Survey shows 60% are award of product

How imagery-transfer works in reverse

Omaha theater chain lets tv spots supply the primary image which is then transferred to newspapers and radio for coordinated impact

Radio made him most popular packer

Stressing personalities and checker-boarding time periods, local meat packer zoomed to top of consumer polls in Washington, D. C. loyalty drive

Mail poops poor Santa

KTVH, Wichita, Kans, Santa Claus answers 4,135 letters from youngsters in 238 towns after only a week of late-night mail-pull mentions on tv

SPONSOR ASKS: How will the end of the "must buy" rule affect your station?

With the networks no longer requiring advertisers to purchase minimum number of stations, station men discuss its effect on affiliates

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Editor and Publisher
Norman R. Glenn
Secretary-Treasurer
Elaine Couper Glenn
VP-Assistant Publisher
Bernard Platt
EDITORIAL DEPARTMENT
Executive Editor
John E. McMillin
News Editor
Ben Bodec
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Midwest Editor (Chicago)
Gwen Smart
Film Editor
Heyward Ehrlich
Associate Editors
Pete Rankin
Jack Lindrup
Glora Florowitz
Contributing Editor
Joe Ciske
Art Editor
Meury Kurz
Production Editor
Florence B. Hamsher
Viki: Vinikind, Axt.
Readers' Service
Barbara Wiggins

SPONSOR PUBLICATIONS INC.
As Reported in TELEVISION AGE, May 19, 1958

41 Albany Schenectady-Troy
42 Nashville
43 Champaign
44 Miami
45 Sacramento-Stockton
46 Omaha
47 Davenport-Rock Island
48 Binghamton
49 Raleigh-Durham
50 Asheville

WOC-TV IS No. 1 IN COVERAGE IN THIS 47th MARKET

48 COUNTIES
Population* 1,727,100
Homes 556,500
TV Homes 469,890
Farm Homes** 97,101
TV Farm Homes** 54,912
Effective Buying Income* $2,852,363,000
Retail Sales* $2,076,120,000

*Sales Management's "Survey of Buying Power, 1958"
**U. S. Census of Agriculture, 1954

Col. B. J. Palmer
President
Ernest C. Sanders
Resident Manager
Pax Shaffer
Sales Manager
Peters, Griffin, Woodward, Inc., Exclusive National Representatives

WOC-TV Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO-Radio — Des Moines.
AND NOW TOMORROW

THE BIG CLOCK
59.1%
St. Louis

ROAD TO SINGAPORE
58.1%
BOSTON

TWO YEARS BEFORE THE MAST
73.9%
CHICAGO

FIVE GRAVES TO CAIRO
54.1%
LOS ANGELES

SO PROUDLY WE HAIL
55.7%
BOSTON

WAKE ISLAND
63.3%
St. Louis

LITTLE MRS. MARKER
63.2%
St. Louis
WEEK, LAST NIGHT!...

THE TIME OVER THE U.S.A. BECAUSE OF RATING POWER FROM TV

"STATE OF THE UNION" 60.9% SHARE
PHILADELPHIA

"FOR WHOM THE BELL TOLLS" 81.9% SHARE
SAN FRANCISCO

"GOING MY WAY" 75.4% SHARE
LOS ANGELES

"A FOREIGN AFFAIR" 52.0% SHARE
CHICAGO

"ROAD TO MOROCCO" 63.0% SHARE
PHILADELPHIA

"DEAR RUTH" 51.6% SHARE
SEATTLE

"THIS GUN FOR HIRE" 57.7% SHARE
OMAHA

"THE CRUSADES" 52.5% SHARE
BOSTON

SOURCE: TRENDEX—January, 1959
ARB—October, November, 1958
Seldom has nighttime radio made such a stir as that created by CBS Radio’s report on “The Business of Sex” on 19 January. The 55-minute documentary, narrated by Edward R. Murrow, triggered reams of newspaper copy, hours of conversation and an attack on the CBS commentator by NAM.

The newsmaker: Edward R. Murrow, once described by poet Carl Sandburg as “reporter, historian, inquirer, actor, ponderer, seeker,” has a penchant for delving into controversial matters on the air. He has tackled most of the hottest ones, including the late Sen. Joseph McCarthy, book censorship, school integration, Israel and Algeria. Most of his recent probing has been on tv but the Unit One setup under Irving Gitlin’s Public Affairs Department at CBS Radio has, with Murrow narrating, handled some striking subjects, too. These include “The Galindez-Murphy Case: A Chronicle of Terror,” which dealt with the disappearance of Dr. Jesus de Galindez, Columbia University instructor, an outspoken opponent of the Dominican Republic’s Trujillo regime, and “Who Killed Michael Farmer?” a study of the stabbing of a Bronx teenager by juvenile delinquents.

“The Business of Sex,” which dealt with the use of call girls to nail down business deals by business corporations (big and little) probably created more comments than any of Murrow’s excursions into areas of dispute. Even the National Association of Manufacturers got into the act. Taking its cue from the New York Journal American, which broadly hinted the broadcast was phony, the NAM charged the documentary may have been designed to divert attention from the Senate’s investigation into labor racketeering.

Except for some brief comments to the press after speaking to a New York City police official, Murrow has been keeping quiet. The only word from his employer was a wire from CBS public affairs chief Sig Mickelson to the Journal American expressing “shock” at the paper’s assertion the program was false.

Murrow has been holding the attention of radio/tv audiences since 1938, when he chartered a 27-seat transport out of Berlin and flew to Vienna to broadcast an on-the-scene account of Adolph Hitler’s Anschluss with Austria. His work on the air has brought him a long list of awards, academic honors, no small amount of enmity and a handsome dose of respect.
NEWSMAKER STATION OF THE WEEK

WIL ..... PLACE and SHOW

...in St. Louis with

WIL

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY WIL when you buy St. Louis
and you BUY the people who BUY

Audience up 900% in Hooper, 130% in Pulse. Billing up
400%. All over the first 10 months of Balaban Operations!

WIL KBOX WRIT
St. Louis Dallas Milwaukee
THE BALABAN STATIONS
in tempo with the times

JOHN F. BOX, JR., Managing Director
Sold Nationally by Robert E. Eastman
"M," who buys Media,
Is happy to hear
Commercials within
An adult atmosphere.

Most media buyers are interested in one thing: results. Certainly there are a lot of factors to be considered before a selection can be made. Cost is important, so are ratings; there's no doubt about that. But even a low cost-per-thousand can't produce complete results unless you're reaching listening adults with buying potential.

For more than 36 years, KHJ Radio, Los Angeles, has racked up big results for agencies and their clients through its FOREGROUND SOUND programming policy. With an adult appeal, FOREGROUND SOUND gains and holds the listeners' attention. Consequently your message penetrates. And KHJ's audiences act on what they hear, as a long roster of satisfied advertisers can tell you.

When you want to penetrate the minds of the buying adults in America's 2nd Market choose the mature atmosphere of FOREGROUND SOUND to deliver results.

KHJ RADIO
LOS ANGELES
1313 North Vine Street
Hollywood 28, California
Represented nationally by
H R Representatives, Inc.

Timebuyers at work

Harry Alleva, William Warren, Jackson & Delayney, New York, believes that double and triple spotting of one-minute commercials on both radio and TV is a bad practice for which buyers are often as responsible as the stations. "Too many buyers," Harry says, "are influenced by ratings alone. They insist on exposure for their clients within high-rated time areas that are already overloaded with sponsorship. Some stations will succumb all too quickly to buyer pressure for fear of losing the buck, and oblige by creating additional minute avails with the resultant double and triple spotting." Harry feels that, in the long run, a station loses prestige with other buyers, and more important, its listeners and viewers. And the buyer, he says, has succeeded only in airing the client's message with little or no listener attention at all. "For a healthier situation," Harry says, "the buyer should be on guard against double and triple spotting. On the other hand, the station should seriously try to understand the buyer's dilemma and recommend other times where there is no crowding."

Joan Rutman, Grey Advertising Agency, New York, feels that the term "traffic hours" for spot radio is greatly misunderstood by many agency people and advertisers. "So many of them assume that this means 7 to 9 a.m. and 4 to 6 p.m. only," Joan says. "This impression undoubtedly prevails because they are white-collar oriented and think in terms of a work day that starts 9 to 9:30. They neglect the thousands of industries throughout the country where the workers begin their day at 8 a.m., or those which operate on a shift basis. Consequently, they think that an announcement at 6 or 6:30 a.m. is too early." Also, Joan says, both stations and advertisers overlook the workers who drive home for lunch. Joan points out that while there are no figures on these people, there are doubtless millions who fall into this category. "Agencies and advertisers should carefully appraise the working patterns in each market," Joan says. "In many cases, they may be able to increase their frequencies as much as 50%."
Unlike anything you've seen before!
Unlike anything you've seen before!

Darryl Hickman, Robertson, Nancy Coleman, Arthur Kennedy, Mitchell, Joseph Wiseman, Lyons, Gene Saks, Kim Hunter, Mona Freeman, Timmy Everett, Mike Kellin, Isobel Elsom, Charles Drake on CBS Films' "Rendezvous"
"RENDEZVOUS"

is the most important dramatic series ever presented for first run syndication—the chance of a lifetime for local and regional advertisers to get a network-quality showcase for their products.

On "Rendezvous," intrigue, romance and drama meet... in 39 new half-hours based on stories by such distinguished authors as Stephen Vincent Benet, John Hersey, Reginald Rose, Dylan Thomas.

No expense has been spared. The series stars one of the most brilliant casts in television. It's produced by MGM's famous Edwin Knopf (Lili, The Valley of Decision) and Broadway's Howard Erskine (The Desperate Hours and The Happiest Millionaire). And directed by such talents as Dan Petrie (DuPont Show of the Month)...Richard Whorf (Gunsmoke)...Fielder Cook (Patterns).

Major advertisers—Rheingold Beer, for instance—are buying "Rendezvous" regionally... and markets are going fast. To reserve yours, r.s.v.p.

CBS FILMS

"...the best film programs for all stations"

New York, Chicago, Los Angeles, Detroit, Boston, San Francisco, St. Louis, Dallas, Atlanta. In Canada: S. W. Caldwell, Ltd.
Commercial commentary

Winston sells good

After all the outraged hollering against Winston for fracturing the English language like no cigarette should, it is a real pleasure to report that this Reynolds brand is doing one of the nicest selling jobs on TV.

By nice I mean that unique combination of good manners, good humor, creativity, imagination, and sales effectiveness that makes for really fine advertising.

In recent weeks I've been watching Garry Moore romp through a variety of Winston pitches on his *I've Got a Secret* show, and I think that Garry does on exceptionally smooth and friendly job.

But the people who really fill me with gaping admiration are those writers, arrangers and producers at the Esty agency who are responsible for the Winston commercials.

As an old copywriter, I'd like to pay my respects to a bunch of real pros, and say "Congratulations, kids, you're doing fine."

And to other readers of this column who are TV viewers but not necessarily advertising technicians, I suggest that you pay particular attention to how Winston does it.

If you follow Winston over a period of a few weeks, you'll get a king-sized, liberal education in what are, and always have been, the fundamentals of good advertising.

Two strikes against them

Let's start with the simple fact that a cigarette—any cigarette—is one of the hardest things in the world to advertise.

When you're dealing with foods or appliances or automobiles or soaps or cosmetics, you usually have some kind of demonstrable product difference around which to build your campaign.

But with cigarettes you're dealing in smoke rings—with ideas so ephemeral they vanish before you can put your hand to them. With vague elusive things like taste, quality, the integrity of the manufacturer, the fineness of his tobacco.

But how fine is fine? And what, after all, is quality? And how do you measure integrity? And how do you describe taste?

It's a very tough advertising problem, and one that's further complicated by the traditions of the tobacco industry.

Cigarette advertising, in the past, has not always been distinguished by good sense, good taste, or even simple truthfulness.

The malevolent ghost of the elder G. W. Hill still stirs occasional echoes of his old shrills for Lucky Strikes. And his memory still tempts some cigarette advertising men to go all out with wild, hysterical yell-type sells, and even more hysterical claims.

I'd say that anyone today who attempts to develop a new cigarette campaign is starting with two strikes against him. And this is all the more reason for admiring the Winston job.
For Winston, through Esty, has succeeded in creating a distinctive image of brand quality, and friendliness, and integrity. And they have done this without ever becoming heavy or stuffy or pompous or loud. Or without resorting to wild, improbable claims.

Take the all-important matter of brand distinctiveness. Winston advertising looks, seems and sounds different than that of its competition.

Winston achieves this effect through the use of some very simple slogans and a very catchy theme song.

When you find yourself clapping out the beat of that tricky Winston pause ("good like a slap-slap cigarette should") you're responding to something that is different, original, fresh and new.

Similarly with the much-discussed slogan itself. Three or four years ago, it had reactionary grammarians in a seething stew.

Today, however, I think most of us can recognize it for what it is—a good-natured, good humored, tongue-in-cheek variation that laughs at dusty convention, and dares to be odd and different.

Personally, I think that "Like a cigarette should" has been reforming the American language, and I believe, in Variety's phrase, that the "Republic will stand."

**Young man with a horn**

But it is not merely a tricky tune or an off-beat slogan that makes Winston advertising so outstanding.

What impresses me even more is the wealth of creative variation that the Esty people give to the Winston theme, and the obvious fun they are getting out of their work.

Nearly all of us recall Winston's famous truck-driver and convertible commercial, and most of us can remember a good many others, too—the boy and gal at the piano, the young man with the horn, dauntless as any Childe Roland, lifting his trumpet to blow out the Winston theme song.

Creativeness, the Winston people seem to be saying, comes easy to us, and we're happy to share it with you.

This generous creative warmth builds, in my opinion, the strongest possible bond of friendship between an advertiser and his customers. It is the best reason I know of for not repeating commercials ad infinitum and ad nauseam.

For, in watching how a really creative advertiser rings the changes on a familiar theme, there's always an element of surprise and delight. You can't help getting the impression that he's a nice guy, that the makers of Winston are good and friendly people.

I wouldn't trade that impression for many millions.

Moreover, it radiates a kind of warmth about the whole advertising job. There's a spirit of youth, a spirit of fun in Winston commercials. You instinctively feel that both Reynolds and Esty enjoy their work. And their enthusiasm is bound to be infectious.

Something of this same quality pervades nearly every fine advertising job I know of—The Pepsi spots, the Elgin baby commercial, to quote a couple of recent examples.

It is the quality that makes advertising, at its best, a decent business, a self-respecting business and a fun business too.

And does it pay off? Well, have you had a look at Winston sales figures recently?
Children off to school . . . husband off to work . . . a cup of coffee and now a Good Movie! The “Morning Show” is the first feature film of the day in Detroit, Monday through Friday at 9:00 AM. Every show is a top-flight feature from UNITED ARTISTS, SCREEN GEMS, NTA, RKO, and coming soon, PARAMOUNT.

Strategic programming to 1,900,000 Television homes is one reason why WJBK-TV has a consistent #1 rating in the nation’s fifth market — 9 billion dollars worth of purchasing power! With this leadership and being Michigan’s first station with full color and Video-Tape facilities, WJBK-TV tops them all in dominating Detroit and southeastern Michigan. Represented by the Katz Agency.

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Your advertising dollar produces more. Spend it where you know there is a great profit opportunity—in the WGAL-TV coverage area. This pioneer station ranks first in viewer preference in Lancaster, Harrisburg, York, as well as in numerous other cities: Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. Your advertising dollar goes farther. WGAL-TV's multi-city coverage costs less than buying single-city coverage. Present your sales message where results are assured—on CHANNEL 8!

- 1,040,465 households
- 3,691,785 people
- 942,661 TV households
- $3¼ billion annual retail sales
- $6½ billion annual income

WGAL-TV
LANCASTER, PA.
NBC and CBS
STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco
Every sector of tv advertising appears to be on the threshold of the biggest boom yet, with complete revision from a buyers’ to a sellers’ market by the fall.

These are the signs pointing to the trend:

- Advertisers already are asking for options on shows with fall starting dates.
- Madison Avenue agencies report that availabilities for chainbreaks in the top markets again have become distressingly tight.
- Some of the bigger agencies in spot have urged their clients to expedite their campaign decisions so that they can start lining up their requirements early enough.
- Network sales the past few weeks have taken on a roaring momentum—just like spot—with a number of clients (Kellogg and Philip Morris, to mention a couple) buying film shows without first knowing where they’re going to be spotted.
- Detroit is showing indications of coming through soon in a big way with more regular network series, specials, and spot flurries.
- Seasonal advertisers are talking about linking themselves to a continuing vehicle in addition to specials (a la Parker Pen with the Breakfast Club).

There might be a good sales cue in this for stations around the country:
Coca-Cola has come up with a radio format for its bottlers which entails a nighttime hour labeled Hi-Fi Club; money prizes are involved.

William E. (Pete) Matthews, print specialist, this week was moved up at Y&R to v.p. and director of media relations.
The title had been previously held by Peter Levathes, who recently was made administration boss of the agency’s tv department.
Under the new setup of media-buying authority, Levathes will negotiate in behalf of the media planning committee—for network and syndication time as well as programming. The buying of other tv spots will continue to be handled under the media relations director.

Esty this week termed as quite gratifying the response to its effort to induce radio stations to revise their discount structures so that R. J. Reynolds can benefit from the fact that it’s a super-user of year-around spot schedules.
The reception to the agency’s request via reps turned out thus:
1) Some stations agreed to establish a maximum 624-time rate.
2) In some cases stations offered to establish a 1,000-plus rate.
3) Other stations observed that they were sympathetic with the agency’s problem and would look into the possibility of adjusting their ratecards.

Definitely gathering steam is the trend among radio stations to adopt a single rate or firm up the groundrules on what constitutes a local retail advertiser.
Reps who are members of the SRA reported this week that quite a number of their stations are about ready to swing to one of the two policies.
Commented one rep: “All that’s needed to set the pattern and solidify the whole industry toward the single rate is for the three top stations in the top 50 markets to back the movement.”
New business in national spot TV was bullish again this week.
Most of the business from the New York end was for one-minute spots on late night schedules, indicating that advertisers have given up on their efforts to buy daytime minutes and are switching to other areas.

The week's call for availabilities included Gleem (Compton), Ipana (DCS&S), and Lipton (Y&R). Lipton will go five weeks, starting next week; Ipana is geared for a run of 16 weeks. Unlike the other two, Lipton also is seeking 20-second periods.

In Chicago: (1) DeSoto (BBDO, Detroit) is looking for availabilities on news, weather, and sports strips in 10-11 markets; (2) Parker Pen (Tatum-Laird) is supplementing its Breakfast Club buy with TV spots in key markets, starting in March.

National spot radio got a nice order from Mum (DCS&S) this week—21 weeks in about 40 markets, starting 2 March.

Aqua-Ivy (Anderson & Cairns) was scouting around in 38 scattered markets for minutes, which would start 16 March and run 6-8 weeks. The product is a poison oak and ivy deterrent.

In Chicago, Florist Telegraph is lining up spots on about 230 stations for a Valentine Day push via Keyes, Madden & Jones.

A group of high-powered radio stations met in Chicago this week to discuss the feasibility of setting up their own centralized programming service.

The talks are a continuation of feelers started by some broadcasters in New York several weeks ago.

NBC TV has taken a leaf out of the across-the-schedule plan in spot selling.

The network has begun to sell the Garroway and Jack Paar shows plus NBC News as a package on the thesis that the audience duplication is only about 3%.

(A study is in the works further defining this duplication.)

It may be due to the paucity of available and acceptable new product, but within recent weeks at least four properties have had a rebirth of sponsorship on the TV networks: Buckskin, Meet McGraw, Richard Diamond, and Tombstone.

Agency show buyers think this indicates that sponsors will resort more than ever to tested film shows as replacements this summer.

A recent SPONSOR-SCOPE item on how one agency (heavy in groceries) ranked the first 25 markets may have caused some readers to equate this list erroneously with general market evaluation.

It's not unusual for a market to have one rank in total retail sales and quite a different rank for a specific product. The two often aren't the same.

Like may other businesses, modern marketing methods and consumer habits have put a big crimp in the tobacco industry's pride of status.

Down-South tobacco oldtimers may lament it, but cigarette marketing today has much in common with the merchandising of drugs and toiletries.

Gone is the symbol of fine leaf tobacco because: (1) the blending of cigarettes has changed considerably, and (2) the quality in the tobacco can't count so much when the smoke is filtered through a chemical.

With the chances of loyalty to a brand ever decreasing as a result of the rise of the menthol and filter tip, the cigarette manufacturer's main avenue to leadership is (1) progressive management, (2) quick transition to the new with a quality product, and (3) advertising spark and plenty of it.
Both CBS TV and NBC TV have stepped up their efforts to wean away the accounts whose initial 26-week run on ABC TV's Operation Daybreak Plan expires in April. The targets include Bristol-Myers, Lever, Nestlé, Johnson & Johnson.

Note that knowledgeable Madison Avenue showmen figure will be the next trend in clicksome network tv fare: mysteries with a strong accent on action. They contend that it's the only type that can stand up against the westerns. Incidentally, P&G has taken an option on one of these starring Robert Taylor.

Oldsmobile is reversing an air media tradition: Instead of integrating the show's stars into the commercial, it's integrating the commercial's stars into the show. Olds' commercial personalities, Florence Henderson and Bill Hayes, for the past two seasons will have a musical show starring them on NBC TV (Thursday 8:30-9 p.m.). This series replaces the current Patti Page show. Noted a Madison Avenue wag: Why couldn't Piel's convert Bert and Harry into a cartoon series?

Business in tv network specials sparked again this week:
- Ford's Mercury-Lincoln-Edsel division paired up with Timex to sponsor the Phil Harris show on NBC 6 February. Total cost: $250,000 for show; $130,000 for time.
- Timex bought half of the nighttime edition of the two 29 March Mary Martin specials. Total cost: $402,000, show; $167,000, time.
- Minnesota Mining (BBDO) will do another special on ABC in April.
- Liggett & Myers will bring back Frank Sinatra to ABC six or seven times.

If you're interested in reaching women only, you may be able to make a saving of about 20% by using daytime tv exclusively.
Witness this comparative cost of commercial-minute-per-woman-viewer as based on the September-October 1958 Nielsen cost-per-thousand report and the October 1958 ARB audience composition:

<table>
<thead>
<tr>
<th>TIME CLASSIFICATION</th>
<th>COST OF COM.-MIN.-PER-WOMAN-VIEWER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daytime</td>
<td>$2.82</td>
</tr>
<tr>
<td>Nighttime</td>
<td>3.56</td>
</tr>
</tbody>
</table>

Source of calculation: NBC TV Research Department.
Note: Average viewers per set in daytime are 1.6; nighttime, 2.5.

Judging from the score for the week of 5-11 January, the tv networks as a whole will have less nighttime sponsored this January than the year before. However, the billings will be larger because of increased rates and lineups. The distribution of sponsored time for that 5-11 January week was:

<table>
<thead>
<tr>
<th>NIGHTTIME NETWORK</th>
<th>1958</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>17 hrs.; 15 mins.</td>
<td>18 hrs.; 10 mins.</td>
</tr>
<tr>
<td>CBS TV</td>
<td>21 hrs.; 3 mins.</td>
<td>25 hrs.; 45 mins.</td>
</tr>
<tr>
<td>NBC TV</td>
<td>22 hrs.; 57 mins.</td>
<td>24 hrs.; 38 mins.</td>
</tr>
<tr>
<td>TOTAL</td>
<td>64 hrs.; 15 mins.</td>
<td>67 hrs.; 3 mins.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DAYTIME NETWORK</th>
<th>1958</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>19 hrs.; 45 mins.</td>
</tr>
<tr>
<td>CBS TV</td>
<td>25 hrs.; 15 mins.</td>
</tr>
<tr>
<td>NBC TV</td>
<td>19 hrs.; 38 mins.</td>
</tr>
<tr>
<td>TOTAL</td>
<td>64 hrs.; 38 mins.</td>
</tr>
</tbody>
</table>
In trying to sell a cigar company prospect on a quarter-hour of NBC News this week, the network indulged in one of those print vs. tv cost studies that shed some interesting light on the fineness of media rivalry.

The prospect had been using an inside four-color page in Time, costing $19,940. NBC matched that with a news period on 119 stations, $26,970 and came out with this comparison:

1) The magazine delivered 2,825,000 men*, whereas the average NBC News delivers 3,840,000 men**.

2) The magazine’s cost-per-1,000-men-exposed to the ad was $7.06, while the cost-per-1,000-men-viewers came to $7.02.

*Men who said they remembered the ad as reported by Starch; **based on Nielsen plus audience composition.

Your Hit Parade, last of its kind, makes its final exit the end of March.

The report persists that the sponsoring brand—Hit Parade—also is headed for limbo.

CBS TV’s plan is to move Rawhide up to Hit Parade’s Friday (7:30 p.m.) time, which would give the hour western a starting edge against Ellery Queen and Disney Presents. Rawhide, by the way, is at the moment fully sponsored.

Donahue & Coe again is on the prowl seeking to tie up the chainbreak in the Academy Awards telecast (NBC TV) set for 6 April.

The agency is acting for the Motion Picture Association of America, which would like to see the break devoted—with payment, of course—to an institutional plug for theatre attendance instead of products under contract by NBC affiliated stations.

Clearing the decks for this film-industry-sponsored event involves over 200 tv stations in the U.S. and Canada.

Notable among buyers of network radio this week were Midas Mufflers, Mail Pouch Tobacco, Clairol and Lehn & Fink.

Midas will underwrite a quarter of the NBC News on the Hour for about 16 weeks, while Mail Pouch will use both CBS and NBC on a saturation basis to exploit its annual racing horse giveaway.

For Clairol it’s a weekly 15-minutes of Galen Drake for 30 weeks and for Lehn & Fink 8 serial units and 6 impacts over eight weeks. Both are on CBS.

Employee-owned Needham, Louis & Brorby reported this week record billings for 1958 of $37,814,761—15% over the 1957 total.

The net profit after taxes came to $203,403, or a half cent on each billings dollar. NL&B’s air media billings are well over 50% of the total billings.

The plea among sponsors to their agencies of “Let’s try to get away from westerns” is beginning to bear fruit: Not one of the five shows bought by advertisers this week is a western or in any way related to a western.

The new shows and their buyers were: Jackie Cooper’s Hennessey (Lever); Trouble Shooters (Marlboro); Captain of Detectives, with Robert Taylor in seven episodes (P&G); Dennis the Menace (Kellogg) and the new Dick Clark show (Lorillard).

Types: Trouble Shooters is straight adventure, Hennessey and Dennis are situation comedies and the categories of the Clark and Taylor shows are obvious.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 24; News and Idea Wrap-Up, page 58; Washington Week, page 53; sponsor Hears, page 56; Tv and Radio Newsmakers, page 66; and Film-Scope, page 54.
KLZ-TV is still number one

as Colorado Celebrates its Centennial

STARR YELLAND — Highest rated sports show
                        Avg. 20.9
CARL AKERS — Highest rated evening news
                    Highest rated afternoon news
                        Avg. 11.4
BOB BUTZ — Highest rated morning news
                        Avg. 4.7
ART GOW — Highest rated live music show
                         Avg. 4.7
GENE AMOLE — Highest rated live remote show
                        Avg. 19.9
FRED 'N FAE — Highest rated morning kid show
                        5.1
DICK BECKER — Highest rated weather show
                        Avg. 22.4
WHIRLYBIRDS — Highest rated syndicated show
                        37.7

Again first from sign on to sign off, seven days a week, in both the one week and four week period. 3 of top 5 network programs on CBS-Television.

*November ARB

Represented by KATZ Agency
WHAT'S UP FRONT COUNTS 
and Goldie's GOT IT THERE!
FRONT LINE PERSONALITIES
FRONT LINE POWER (316,000 WATTS)
FRONT LINE PROGRAMS
THE LARGEST VIEWING AND 
BUYING AUDIENCE IN NO. CALIF.

KHSFA TV
CHANNEL 12
THE GOLDEN EMPIRE STATION
CHICO, CALIFORNIA
CBS and ABC Affiliate
Represented nationally by Averv-Knodel, Inc.
San Francisco Representative
George Ross, National Sales Manager
Central Tower

WANTED!

**Time-Buyers**

The South's fastest growing agency offers exciting and rewarding challenge to experienced time buyers.
Expanding Radio-TV Department needs at least two top buyers immediately. "Fringes are off" plus profit sharing. Send full details to:

President
Henderson Advertising Agency, Inc.
P. O. Box 1700
Greenville, South Carolina

Cuban tv

My company Promotora Panamericana is Cuba's only independent television and radio program producing enterprise and I have always felt that Sponsor is the best magazine of its type. Now that I am "on my own" I feel that more than ever before, I need all the valuable information which Sponsor magazine brings every week to its readers all over the world.

I would be more than glad to furnish you information regarding our television industry in Cuba, and some of our most outstanding television programs.

At the present moment we are producing thirteen different programs every week and I am sure that in a short time, there will be other independent producers starting out in our country.

Dr. Luis Hernández de Hita
Promotora Panamericana
Havana, Cuba

Mid-season round-up

Years ago, the type of analysis which has been compiled in the article "Tv still goes thataway," 10 January, page 31, had to be pulled together by the media analysis departments of the large agencies that could afford them.

It certainly was a joy to see that this wrap-up of the first 13 weeks of network television for the 1958-59 season is already compiled for us in such a manner that even a beginner in this field could understand it. We would like to encourage Sponsor to continue to print analyses of this sort in the future since they are both educational and informative.

David H. Haughey
asst. media dir., broadcast
D'Arcy Advtg., Chicago

Commercial Commentary

The regrettable column by John E. McMillin in the 17 Jan. 1959 issue of "Sponsor" leaves out one basic fact, "ANACIN does relieve a headache."

Benson C. Brainard, pres.
Lavoptik Co., Inc.
St. Paul

Honestly, I can't turn another page of your magazine with any interest until I've gotten a note off to you on behalf of Mrs. Bonham of Anacin. And I don't mean in his defense.

My comment is just this, that many manufacturers besides the makers of Anacin have caused advertising to bear the mark of shodoremen.

I thank Sponsor for your writings.
Harold R. Gingrich
Radio/Te Advtg.
Oak Park, Ill.

P.S.

Some thoughts on another area, of the use of advertising in questionable ways, are in December Harper's, in the article "Mutiny of the Bountiful." For between the makers of nostrums and the beggars of money for disease "relief" advertising is getting to be a serious distraction.

I've got to write you an enthusiastic fan letter on your commercial commentaries in Sponsor in general, and in particular your most recent one entitled "Build Thee More Stately Mansions." You've got the guts to say the things that many of us want to say and the ability to say them well. My congratulations.

James L. Saphier
James L. Saphier Agency
Beverly Hills, Calif.

Radio wallowing again

We at WNGO thought that your article "Radio Wallows Newspapers in New Grocery Shopping Study" was one of the best you've had. We have some very "hard to convince" supermarkets we would like to show it to.

Charles W. Stratton
gen. mgr., WNGO
Mayfield, Kentucky

22
ABC Radio signs 11 advertisers for Don McNeill's "Breakfast Club"!

Network's total sales since November: more than $5,000,000!

ABC proudly points to the great new sponsors* of Don McNeill's "Breakfast Club." With the addition of these sponsors, we have completed one of the most sweeping sales of radio time in our history. • Advertisers’ appetite for ABC Radio is sharpened daily. More than 36 new advertisers have been signed by the network in the past two months alone!

• Good reason: Our bill of fare is both popular and very sensibly priced. Let us take your order!

*Bel tone Hearing Aid Company • Ex-Lax, Inc. • Food Products Manufacturer (to be announced Feb. 6) • General Foods Corp. (Perkins Division) • Gulf Guaranty Land & Title Co. • Landers, Frary & Clark • Magla Products Parker Pen Company • Rock of Ages Corp. • Russell Spruance Company • Standard Brands, Inc.

ABC RADIO NETWORK

SPONSOR • 31 JANUARY 1959
Problem Solved by an Ad Manager

Tom figured he'd never make any real dough.

Everybody complained so much about ad costs he dared not ask for a raise.

Blair TV Associates said he could get real mileage in unduplicated markets such as WCTV.

He tried it. Sales up, costs down, everybody happy.

He got the raise, and winters in Miami like everybody else!

WCTV
Tallahassee
Thomasville
for North Fla. and South Ga.

John H. Phipps
Broadcasting Stations

TV BUYS

Planters Nut & Chocolate Co., Wilkes-Barre, Pa., is kicking off a campaign in 17 markets for its peanut butter. The schedules start in February for eight weeks. Minutes and chainbreaks during daytime slots are being used, with frequencies varying. The buyer is Ed Karns; the agency is the Don Kemper Co., New York.

Colgate-Palmolive Co., New York is preparing schedules in 50 markets for its Super Suds detergent. The campaign begins the second week in February for 14 weeks. Minutes, I.D.'s and 20's are being placed; frequency varies from market to market. The buyer is Steve Semons; the agency is Cunningham & Walsh, Inc., New York.

Family Products Division, Warner-Lambert Pharmaceutical Co., Inc., Morris Plains, N. J., is entering 52 markets with a campaign for its Quick Home Permanent. The 19-week schedule starts in February. Minutes during both daytime and nighttime segments are being used. Frequencies depend upon the market. The buyer is Frank Sweeney; the agency is Lamberti & Feasle, Inc., New York.

Brown & Williamson Tobacco Corp., Louisville, Ky., is going into major markets for its Kool cigarettes. The schedules start in February on a 52-week basis; the advertiser usually cuts back. Minutes during nighttime periods are being lined up; frequencies vary from market to market. The buyer is Jack Sinnott; the agency is Ted Bates & Co., New York.

RADIO BUYS

Ford Motor Co., Dearborn, Mich., is going into markets throughout the country to push its Edsel car. The four-week campaign starts in February. Minutes during daytime slots are being scheduled; frequencies vary from market to market. The buyers are Lou Kennedy and Ralph Bodle; the agency is Kenyon & Eckhardt, Inc., New York.

Q-Tips Sales Corp., Long Island City, N. Y., is lining up schedules in top markets for its Q-Tips cotton swabs. The campaign starts 16 February for 13 weeks. Minutes and chainbreaks during daytime slots are being purchased. Frequencies depend upon the market. The buyer is Anita Wasserman; the agency is the Lawrence C. Gumbinner Adv. Agency, Inc., New York.

Boyle-Midway, div. of American Home Products Corp., New York, is planning a campaign in scattered markets for its Griffin shoe polish. The schedules kick off 15 February for 12 weeks. Chainbreaks, 20's and 30's during daytime periods are being placed. Frequencies vary from market to market. The buyer is Ed Richardson; the agency is Geyer, Morey, Madden & Ballard, Inc., New York.
it's a habit...

like tuning

**KMJ-TV**

in **FRESNO**

(California)

**FIRST TV STATION IN FRESNO**

For example:

- More Quarter-Hour Wins Monday thru Saturday
  - 27% more than Station A
  - 82% more than Station B

- First in Share of Audience Sign-on to Sign-off
  - first in weekday mornings
  - first in weekday afternoons
  - first 7 nights per week

- Nine Out of Top Twenty Shows
  - 50% more than Station A
  - 80% more than Station B

(Oct-Nov 1958 4-week ARB Fresno Metropolitan Area)

THE KATZ AGENCY, NATIONAL REPRESENTATIVE
TWO FUN SHOWS FOR
ATTRACTIONS A FAMILY AUDIENCE

Here's a BEST BUY for spot buyers looking for good family coverage in the big, rich Western New York Market. 57 minutes of comedy programming that attracts young and old, on the only TV station in the area that delivers a 17 county-plus audience in Western New York and Northeastern Pennsylvania — and a bonus audience in the Canadian-Niagara Peninsula. These LIFE OF RILEY and BURNS AND ALLEN re-runs provide the perfect background for profitable promotion.

If your product is for Mom, Dad, Sister and Brother... and Aunt and Uncle, too, then check today with Harrington, Righter and Parsons, our national representatives. They'll arrange a spot for you on Dinner Date Theatre.

YOUR TV DOLLARS COUNT FOR MORE ON CH.

WBEN-TV CBS in Buffalo
THE BUFFALO EVENING NEWS STATION

What a spot to be in!

DINNER DATE THEATRE
Monday through Friday
5:30 pm to 6:27 pm
WBEN-TVBuffalo
PART ONE OF A TWO-PART STORY

BEER: Big business in ferment

Mergers and population factors temporarily have this $75 million-a-year air media spender on edge

But more internal stability and growth in the right age brackets will step up sales—and advertising

An orderly but potent revolution is taking place in the brewing industry (which invests about $75 million a year in the air media). Its effect has already been felt in that sector; it will be felt much more in the next five years.

Here's the basic framework to bear in mind:

- The early 1960's should see the consumption of beer (which has been in a steady decline per capita-wise since 1950) pick up again as the bumper crop of World War II babies reaches majority and swells the ranks of the beer-drinking age group—21 to 59.
- Some analysts of the brewing industry foresee, by 1964, a total U.S. beer production of 94 million barrels (there are 31 gallons of beer to a barrel), or more than 4 million barrels more than are being made now.
- Only thing, if the revolution continues, is that this flood of suds will be produced by a relative handful of brewing companies. Most of these will have at least two brands—one premium-priced, one popular-priced.

Implications for the broadcast industry are: (1) Dwindling of ad revenue from smaller local breweries as close shop; and (2) excellent chance of more national spot and even network investments by the surviving colossi among shipping brewers.
"Brewing has stumbled into a war of attrition." says the beverage analyst for a Wall Street investment firm. The brewers themselves would be the last to refute this.

SPONSOR believes that agencies, sponsors, and broadcasters might well take a look at the battleground; this two-part story is that look. This week's installment deals with the brewing industry itself—its marketing problems and potentials. Next week's will project the events into effects on the air media.

Some of the latest and most significant developments in the beer marketing revolution can be noted in these samples:

Carling Brewing (a subsidiary of Canadian Breweries) has just acquired Heidelberg Brewing of Tacoma, Wash.; in August, Pabst bought Blatz in Milwaukee, adding two more brands to the Pabst line—Blatz and Tempo beers; Anheuser-Busch is opening a new branch brewery in Tampa, and last February took over another Florida brewery — American Brewing in Miami.

Such concentrations are the harbingers of what lies ahead for brewing. Last year, 44 breweries disappeared from the U.S. scene. Today, there are 234 breweries—counting branch breweries of the big regional and national producers—in operation. This is about a hundred less than the figure for the first year of Repeal. In 1934, the year after Repeal, the number of breweries had jumped to 756, but that was the top of the graph. It’s been going downhill ever since; slightly more than 400 survived by 1950; five years later they had shrunk to just under 300. Brewers’ mortality since 1934 has been more than two-thirds.

While the number of breweries has been dwindling, total production has been increasing. Those 756 breweries of 1934 produced 37.7 million barrels (average per brewery: not quite 50,000 barrels), while 20 years later about 300 breweries spilled out over 65 million barrels (average per brewery: almost 300,000 barrels). The reason for the jump in production obviously was an increasing population—and apparently a thirstier one.

In 1950, however, something hap-

### QUICK PANORAMA OF THE NATION'S 10 BIGGES

<table>
<thead>
<tr>
<th>Rank</th>
<th>Brewery &amp; Home Plant</th>
<th>Branch Breweries By State</th>
<th>Brands</th>
<th>Distribution By Regions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Anheuser-Busch (St. Louis)</td>
<td>Mo., Fla., N.J., Calif.</td>
<td>Budweiser, Busch Bavarian, Michelob</td>
<td>National</td>
</tr>
<tr>
<td>2</td>
<td>Schlitz (Milwaukee)</td>
<td>N.Y., Calif., Mo., Wis., Fla.</td>
<td>Schlitz Old Milwaukee</td>
<td>National</td>
</tr>
<tr>
<td>3</td>
<td>Falstaff (St. Louis)</td>
<td>Mo., La., Neb., Calif., Ind., Tex.</td>
<td>Falstaff</td>
<td>Calif., Midwest, S.E. &amp; S.W. states</td>
</tr>
<tr>
<td>4</td>
<td>Ballantine (Newark)</td>
<td>None</td>
<td>Ballantine ale &amp; beer</td>
<td>National</td>
</tr>
<tr>
<td>5</td>
<td>Hamm (St. Paul)</td>
<td>Calif., Minn.</td>
<td>Hamm's Preferred</td>
<td>National</td>
</tr>
<tr>
<td>6</td>
<td>Carling (Cleveland)</td>
<td>Ohio, Ill., Ga., Mass., Mich.</td>
<td>Red Cap Ale Black Label Stag</td>
<td>National</td>
</tr>
<tr>
<td>7</td>
<td>Liebmann (Brooklyn)</td>
<td>N.J.</td>
<td>Rheingold Extra Dry Rheingold Ale McSorley's Ale</td>
<td>Metropolitan N. Y</td>
</tr>
<tr>
<td>9</td>
<td>Pabst (L.A. &amp; Chicago)</td>
<td>Wis., N.J.</td>
<td>Pabst Blue Ribbon Eastside Old Tad Lager Blatz &amp; Tempo</td>
<td>National</td>
</tr>
<tr>
<td>10</td>
<td>Stroh (Detroit)</td>
<td>None</td>
<td>Stroh's Bohemian</td>
<td>Midwest and N.W. states</td>
</tr>
</tbody>
</table>

**SOURCES:** Research Corporation of America, U. S. Brewers Foundation, SRDS, American Brewer Magazine
happened both to the U.S. population and its thirst for beer. From 1934 to that year, per capita annual consumption of beers and ales had climbed from 7.9 gallons to 17.2. Since then it has drifted steadily downward to about 15 gallons per capita. Today, it is virtually a static market. Although population has increased appreciably since 1950, it has done so at the extreme ends of the life span—in the 60-plus age group (because of longevity) and in the under-21 class (through births). The beer-consuming bracket (21 to 59) picked up only a 15% gain between 1940 and 1955. So the brewers are now pointing to the 1960's when this highly-regarded age segment should show a sharp increase.

Yet within the brackets of eligible imbibers, something apparently happened to the beer thirst also. In the 10 years from 1947 to 1957, per capita beer consumption went down about 18%, distilled spirits lost only 2%, while wines and soft drinks gained 33% and 25% respectively. Brewers, however, can take comfort from the fact that they still lead the rest in per capita consumption (wines can claim only about 9/10 of a gallon; spirits about 1 1/4 gallons; and soft drinks about 11 3/4 gallons) and that many of the teen-agers drinking soft drinks today will be beer customers tomorrow. The highest peak in per capita beer consumption in the U.S. came in the years just prior to World War 2 when the gallonage was at 21 a gallon.

(Please turn to page 65)

**BREWERS AND THE VAST EMPIRES THEY CONTROL**

<table>
<thead>
<tr>
<th>1957</th>
<th>1950</th>
<th>Agency</th>
<th>Client</th>
<th>Client</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ad</td>
<td>Mktg. Dir.</td>
</tr>
<tr>
<td>6,116</td>
<td>5,617</td>
<td>4,389</td>
<td>D'Arcy, Gardner</td>
<td>Walter T. Smith, Jr.</td>
</tr>
<tr>
<td>6,024</td>
<td>5,780</td>
<td>5,097</td>
<td>JWT</td>
<td>Jos. M. McMahon, Jr.</td>
</tr>
<tr>
<td>4,292</td>
<td>5,653</td>
<td>2,287</td>
<td>D-F-S</td>
<td>Alvin Griesedieck, Jr.</td>
</tr>
<tr>
<td>3,982</td>
<td>3,953</td>
<td>4,375</td>
<td>Wm. Esty</td>
<td>Leonard Faupel</td>
</tr>
<tr>
<td>3,376</td>
<td>3,072</td>
<td>1,053</td>
<td>Campbell-Mithun</td>
<td>John R. Moran</td>
</tr>
<tr>
<td>3,151</td>
<td>2,655</td>
<td>502</td>
<td>Various*</td>
<td>R. C. Garretson</td>
</tr>
<tr>
<td>2,966</td>
<td>3,162</td>
<td>2,662</td>
<td>FC&amp;B</td>
<td>Wm. L. Dye</td>
</tr>
<tr>
<td>2,940</td>
<td>2,600</td>
<td>2,652</td>
<td>BBDO</td>
<td>John Nemesh</td>
</tr>
<tr>
<td>2,700</td>
<td>3,275</td>
<td>3,149</td>
<td>K&amp;E</td>
<td>Theodore Rosenak</td>
</tr>
</tbody>
</table>

*Arious B&H (NYC); Lang, Fisher & Stushover (Cleveland); Edward H. Weiss Co. (Chicago); Winius-Brandt Co. (St. Louis); Harold Reid Co. (Boston); Miller, Neal & Battle (Atlanta); Alken-Kysaett (Philadelphia)
Why Spot Radio must get more competitive

If the industry is to reach $500 million goal by 1963 it must throw out old business concepts

In planning new basic strategy the first need is to face “facts of life” about spot radio’s competition

Any realistic plan for increasing radio spot’s share of national advertising must start with an obvious fact of simple arithmetic:

The only way in which spot can get more is for some other medium or media to get less.

That is the only way it can be done.

National radio spot can never build up its share of national advertising volume by continuing its present practices of bitter inside-the-industry fights. It cannot do it by warfare among stations, groups and station representatives.

It can only achieve what SPONSOR believes is its rightful estate if it turns and boldly faces up to its outside competition. It must re-plan and re-organize as an industry to take business from other media.

Here are the major media which are competing with radio spot for the national advertiser’s dollars, together with estimates (from McCann Erickson—Printers’ Ink) of how much national advertising each received in 1958,

<table>
<thead>
<tr>
<th>Media</th>
<th>Dollars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Magazines</td>
<td>$765 million</td>
</tr>
<tr>
<td>Newspapers</td>
<td>740 “</td>
</tr>
<tr>
<td>Net TV</td>
<td>726 “</td>
</tr>
<tr>
<td>Spot TV</td>
<td>360 “</td>
</tr>
<tr>
<td>Outdoor</td>
<td>138 “</td>
</tr>
<tr>
<td>Net Radio</td>
<td>65 “</td>
</tr>
</tbody>
</table>

By comparison, national radio spot received an estimate $190 million in 1958 (SPONSOR estimate).

Obviously if radio spot is going to reach a goal of anything like $500 million by 1963, it will have to roll up its sleeves and wade in against some very tough competition.

That’s the first fact of its economic life.
SPOT RADIO’S 3 TOUGhest COMPetITORS

1. NEWSPAPERS. The biggest advertising medium in the U.S. Bigger than tv and magazines combined. Total national and local revenues over $2 billion. Now organizing for an industry-wide “Total Selling” program. If spot radio is to build as a medium, it must find new ways to take business from newspapers. Newspapers represent both spot radio’s biggest competitor, and its biggest opportunity.

2. SPOT TV. Probably the fastest growing medium in the entire advertising picture. Will bill well over $400 million in 1959. Increasingly popular with agencies and large national advertisers for “market-by-market” campaigns. To sell against spot tv, spot radio must develop new ideas, plans, and packages which have a greater appeal to the national advertiser than what he is now offered.

3. OUTDOOR. Did a healthy $138 million in national advertising in 1958. Twice as big as net radio for instance, and twice as popular with national advertisers. Often unnoticed by air media men, it has many prime national accounts against which spot radio must learn how to sell. Radio can offer more proven sales successes than outdoor but lacks the ability to dramatize these successes.

The second is simply this: spot radio must pick out its real or “natural” competitors and concentrate on them.

Of the six other major media in which national advertisers place their appropriations, there are three which are natural and obvious competitors for radio spot: newspapers, spot tv, and outdoor. These are spot radio’s real opponents.

The remaining three—magazines, net tv, and net radio—are not, in SPONSOR’s opinion, spot radio’s real competition for a variety of reasons.

Magazines are used by national advertisers for entirely different purposes and objectives than are the localized, market-by-market campaigns in which spot radio figures.

Net tv also represents a different kind of national expenditure, one in which huge appropriations are used to blanket the total national market. Neither net tv nor magazines operate in the same way as radio spot. They are not its real “enemies” nor has radio spot any effective weapons with which to fight them.

As for network radio, many station owners and station representatives who have resented the sales tactics of the networks will be surprised to learn that SPONSOR does not consider it one of spot radio’s “natural” competitors.

Here is why: In the first place net radio is much the smallest of the national media, and even if spot radio got every dime of advertising now being placed in network, it would fall far short of its $500 million goal.

In the second place, a continuation of the present bitter warfare between network and spot will only mean (as it has in the past) a downgrading of the reputation and good name of radio itself. And such downgrading hurts spot even more than it hurts network radio.

In the third place, if spot radio takes time out to fight net radio, it is inevitably neglecting far bigger, and much more dangerous competition.

Newspapers are by far the largest advertising medium in the U.S. and in 1958 accounted for more than $3 billion in national and local advertising revenues.

In SPONSOR’s opinion, newspapers must be considered spot radio’s No. 1 target during the next five years.

The nature and structure of spot radio (discussed at length in previous SPONSOR articles) make it exceptionally well equipped to compete with newspapers for national advertising revenues, providing the industry can find the courage and leadership to put its own house in order.

But let no one underestimate the power or plans of the newspapers themselves. At recent meetings in Chicago, the ANPA (American Newspaper Publishers’ Association) announced a new “Total Selling” program, a vigorous, carefully organized plan designed to win for newspapers a greater share of national advertising dollars.
Claiming the support of 1,750 daily publications, the “Total Selling” program will stage four major promotions during 1959, aimed at national advertisers in the automobile, food, appliance, and health and beauty aid industries.

Spot radio must find the ideas and methods to combat such competition. For its very life depends, in large measure, on how well it can do against newspapers between 1959 and 1963.

**Spot TV** is spot radio’s No. 2 opponent, and gaining power very fast. **SPONSOR** expects spot TV to do well over $410 million in 1959, due to mounting enthusiasm for the medium among agencies and national advertisers.

Yet there are undoubtedly many accounts which might use spot radio schedules even more profitably than they are using spot TV.

Spot radio’s real problem in combating spot TV is to come up with selling ideas, plans and packages that make more sense to the national advertisers, than what he has seen so far.

**Outdoor** is the third of spot radio’s major opponents, and surprisingly healthy, in view of the fact that outdoor, as an industry, cannot point to the same proven sales successes as most other media.

In outdoor’s total $138 million, there are many prime national accounts which spot radio must solicit aggressively during the next five years. And as with newspapers and spot TV, it must develop new sales plans to capture outdoor business.

These then are the “Big Three” of spot radio’s competition. And **SPONSOR** believes that it will help spot radio men to face this fact vigorously and honestly.

If spot radio is going to be successful in raising its own percent share of national advertising, then it must whittle down the shares which these “Big Three” competitors are getting.

**SPONSOR** believes that three things are necessary in order to do this. First, spot radio must put its own house in order: it must clean up some of the practices which are now regarding its healthy progress. Second, spot radio must make itself even stronger as an advertising medium, by developing and enlarging its own resources. And third, it must develop a new kind of selling to present the industry’s image and power in a new, more favorable light.

Next week, **SPONSOR** discusses the steps to be taken in spot radio’s “house-cleaning.”

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**SPONSOR • 31 JANUARY 1959**

**AGENCY**

D. P. Brother media-buyers add helpful dimension by hearing station program tapes throughout work day

Osmosis is becoming a significant factor in timebuying tactics as agency buyers struggle more desperately to sort conflicting claims and to juggle rating and audience figures. One of the newer variations in this osmosis process has been developed in Detroit, where D. P. Brother & Co. exposes its entire buying staff to background “radio” throughout the day.

The background is tape recordings furnished by radio stations in major markets from all over the country who supply two or three hours of their programing to the agency. Brother services such national accounts as Oldsmobile and AC Sparkplug, divisions of General Motors.

From start to finish of the work day, except for lunch hours and conference sessions, Brother buyers are “tuned in” — both consciously and subconsciously — to tapes furnished by these stations. The agency objective: to supplement the factual information on ratings, adjacencies and availabilities with the more intangible pros or cons of the specific radio operation. The buyers’ tuning-in process gives them a two-hour aural pattern of the station personality, its performers, its program technique and handling of commercials and its “public face.” Both buyers and clients are increasingly interested in this public picture as intra-station competition and claims increase.

Conflicting claims by stations and the media salesmen representing them was the major factor in the agency decision to adopt this “hear-and-learn-as-you-work” principle. Jack Walsh, chief buyer, cites this case.

Taking the San Francisco-Oakland market as an example, he said 12 of the 18 radio stations there cited their facilities as a “must buy” and gave sound documentation.

Brother’s answer to this problem: seeing that the buyer “is master of
a lot more information than the rating books provide."

Mr. Walsh sees these "seemingly contradictory claims and counter-claims in every multiple-station market in the country." And Oldsmobile usually buys more than one station in a market.

The qualitative factor in buying is of increasing concern to agencies and clients. Because many stations in purely quantitative terms appear to be equal in terms of delivery and cost, the buyer must go into this deeper dimension to seek such quality elements as a station's public service policies, the stability of its management, the quality and integrity of its news presentations, its over-all audience attraction and its general programing facade.

Yet Brother executives realize listening and analyzing taped radio programing is not as simple as it might appear. The thing they caution buyers against most strongly: the injection of personal opinion and taste into their deliberations.

C. W. Wacker, v.p. and media director for the agency, describes "operation tape recorder:"

"In order to have a sound picture of all the radio stations in America's top markets, the tape recording machine plays in all offices of the time-bbuying department.

"This tape recorder is being used as much as possible so we can get definite impressions of stations' programing, calibre of news and handling of commercials. This information is then entered on data sheets.

"Each station is given the opportunity to have a couple of hours as an 'audition.' This gives us a third, and most important, dimension—the station's actual on-the-air programing along with costs and ratings. We expect this to be a continuing project," says Mr. Wacker.

The chief buyer, Jack Walsh, emphasizes the importance of a clear understanding of each station's qualitative strength as a major aid in expediting the purchase of radio announcements. And buyers work better as well as faster when buying in a sizable number of markets if data have been obtained well in advance.

Once availabilities come pouring in and representative salesmen begin their pitches, there is no time to start collecting "beyond the rating" factors, he says. At this point, speedy verdicts are called for. But with previously-learned qualitative factors in hand, Mr. Walsh finds the task of analyzing stations is much easier.

What do stations think of this audition idea?

Here's what top management people from two 50 kw stations in Los Angeles had to say.

No. 1: "We believe that the qualitative factors in radio buying today are as important as the quantitative factors."

No. 2: "Frankly, I am very much impressed with your project because I think it's the only way that you can actually get a true impression of the personality of the station."

Agency monitoring is innovation at Detroit's D. P. Brother agency as Dick Hoffman, (l) buyer on Oldsmobile and AC Sparkplug, and Jack Walsh, chief buyer, check station tapes.
PM SMOKES UP A CHAIN STORE

Philip Morris hits hard for food chains to retain control of inventory and in-store space allocation

Next to water and air, cigarettes can be found most easily and in the greatest quantity in the most places. So says Robert Sutton Larkin, Philip Morris’ director of chain store sales. His is a big job in a big industry. The cigarette industry, as he describes it, has the “most universally consumed product. It can be found in every corner and crevice of any country.” The problem of getting and keeping this universal distribution and distribution in depth—so that smokers need only reach out a hand to find a pack of cigarettes—is Mr. Larkin’s major preoccupation.

Distribution is necessarily the focal point in cigarette manufacture and in its advertising. To make production pay off and to get maximum impact and return from the ad campaign (the company, for all brands, spends an estimated $10 million a year on network and spot television, alone), manufacturers have to know the problems of the retailer.

This is what Philip Morris and Bob Larkin have been doing with increasing intensity since the mer-
tionary ideas of his own and some persuasive counter-revolutionary devices. That man was Bob Larkin, one of four top executives brought into the company in 1947 to put some of their time-tested experience as well as their new ideas to work for PM in its own merchandising revolution. Even then the handwriting was visible on most chain store walls. An increasing share of cigarette sales was being made in chain stores (drug as well as grocery). The battle was raging for in-store display space, for ever better and bigger racks, for top position and heavy stocks.

Bob Larkin knew the retailer's problems—and a lot of the answers. His father in Elgin, Ill., had operated a local grocery store where the son took his in-store training Larkin applied these behind-the-counter grocery techniques to marketing theory at Northwestern U. in Evanston, Ill., where he took a Bachelor of Science degree and attended graduate school.

Successive years with the Independent Grocers Alliance in the late 30's—at a time when the voluntary chain and the independents were growing in stature and in sales volume—led to New York marketing, merchandising, sales and promotion work in the food product field with the Loose-Wiles Biscuit Co. (now Sunshine). The only missing element to Bob Larkin’s jigsaw of the total food store operating picture came with account and merchandising assignments at Compton Advertising. From this agency he joined Philip Morris in 1947 as director of sales promotion.

Today, as director of chain store sales, he is responsible for the coordinated activity of all departments in stocking and servicing multiple-unit groups of stores. These chain stores, at the current time, represent about 60% of all PM business.

For every 100 cartons of cigarettes sold, almost 40 are sold in grocery stores (25 in supermarkets, alone), 16 in vending machines, 15 in drug stores, 12 in tobacco shops, 9 in restaurants and five to the military, the rest in miscellaneous outlets.

Bob Larkin has introduced many new ideas to the field of cigarette merchandising and marketing in line with his company's policy of working for the "long pull" in sales and distribution. PM’s theory: know the retailer’s business better than he does (or at least as well); instruct him in cigarette merchandising because he can’t be expected to know everything about 5,000 different items.

The Larkin-PM program is a simple one in concept, infinitely more complex in application. Its theme is “Think Retail.” PM helps chain store retailers to operate their entire business—not just the cigarette portion of the business—more efficiently, more professionally and more imaginatively.

“It’s an educational program, pure

(Please turn to page 45)
Parti-Day recap: sales up 245%

- After 13 weeks, tv test of new dessert toppings indicates sales may go even higher during next 13
- Study of brand awareness shows, after less than two months of advertising, that 60% know of product

After 13 weeks of advertising, answers are starting to roll in from the tv sales test of Parti-Day dessert toppings in the Green Bay, Wis. area.

Barring some unforeseen monkey wrench in the marketing machinery, those conducting the 26-week test, being reported exclusively in Sponsor on a week-by-week basis, are already prepared to pronounce it a resounding sales success.

- Sales are running at a rate 245% higher than before the test started (see chart below) and the figure is expected to go even higher. There was no doubt that tv could sell the product but the sales rate was a pleasant surprise.
- Brand awareness is at a high level—more than 60% in point of fact—a gratifying figure uncovered in a survey made after less than two months of advertising.
- The survey made strikingly clear that brand awareness is primarily due to tv.
- The use of live minutes, with a local personality carrying the sales burden, has proved itself and will be used, modified by local conditions, in other markets.

All the answers are by no means in. The client, Parti-Day, Inc., a subsidiary of Liquid Carbonic Corp., and its agency, D'Arcy's Chicago office, are concerned with more than just sales figures. With 13 weeks yet to go, however, more data will be accumulated.

For those who haven't been following the test, here's a recap.

Parti-Day is a 49¢ dessert topping put out in four flavors and packaged in an aerosol container. Dessert toppings are not new but the aerosol container for toppings is and, aside from a minor brand, Parti-Day is the only topping in the Green Bay area so packaged. (Nestle recently jumped into Hartford with an aerosol-packaged dessert topping.)

DESSERT TOPPING SHIPMENTS SHOW UNEVEN RISE

NUMBER OF PARTI-DAY CASES SHIPPED IN GREEN BAY AREA

<table>
<thead>
<tr>
<th>City</th>
<th>BEFORE TV STARTED (CASES)</th>
<th>FIRST 13 WEEKS OF TV TEST (CASES)</th>
<th>AFTER TV STARTED (CASES)</th>
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<td>Manitowoc</td>
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<td>30 75 40 180 0 90</td>
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TOTALS            | 262                       | 580 1450 370 1090 350 1595          | 905.8                    |

Peaks and valleys in semi-monthly sales totals are due to over-careful buying by wholesalers who still aren't convinced of tv's sales power, according to food broker. Conservative buying is followed by larger orders as stocks hit a low point.

SPONSOR • 31 January 1959
Parti-Day was introduced to the trade in a number of markets, including Green Bay, last April but no advertising was used in the Green Bay area before the tv test began. Where advertising was used, the pattern involved substantial space in newspapers at the beginning followed by tv spots. The spots were usually five a week on film, both day and night and mostly of the 20-second variety.

Client and agency decided to see what tv could do by itself with live commercials one minute long and aired by a local personality. Other marketing problems involved (1) the popularity of flavors (Parti-Day flavors are chocolate, fudge, butterscotch and marshmallow), (2) to what extent women, young children or teens are the best prospects, (3) the copy themes, (4) product uses, (5) broker merchandising support and other problems as well. As both Richard H. Partridge, Parti-Day v.p. for sales and James B. Wilson, account supervisor at D'Arcy, explained to sponsor, they expect the test to provide definite answers for use in other markets.

The client voted a budget of $9,980 for 26 weeks firm on WBAY-TV, Green Bay. This pays for 10 spots per week during the day on five programs—three kid shows, a home and farm show and a women's service show.

An important part of the campaign was support provided by the Otto L. Kuehn Co., Parti-Day's food brokers in the Green Bay area as well as in Milwaukee, where the firm is headquartered and where Parti-Day is also distributed. Kuehn's salesmen sell the brand through about a dozen wholesalers in the Green Bay area and through A&P and National Tea, which buy for their Green Bay area stores via Milwaukee. None of the sales figures referred to in this story include the two chains.

A team of six Kuehn salesmen, supervised by Marvin W. Bower, the broker's merchandising director, and briefed by Robert Parker, the station's marketing chief, kicked off the campaign. During the first week the ad drive was aired, Kuehn's detail men went around to stores with kits containing full details of the tv test. They have also been instrumental in arranging for in-store demonstrations by dairy firms tying in the Parti-Day toppings with ice cream.

The broker's sales crew is cooperating with sponsor by providing figures on the sales progress of Parti-Day. Also cooperating with facts, figures and background information are, in addition to Partridge, Wilson, Bower and Parker, the general manager of WBAY-TV, Hayden Evans, and Robert J. Curry, D'Arcy account executive. The result is a uniquely public picture of a tv test and its marketing by-products as it unfolds.

Among the information provided to sponsor was the results of a telephone survey made under the agency's supervision less than two months after the tv commercials started running. The survey covered 302 people called in the city of Green Bay and picked at random by the interviewers.

Curry told Sponsor: "One thing stands out in this report, which we feel dramatically points out how ef-
ffective tv advertising is in creating consumer awareness. of a product: 61.3% of the persons interviewed had heard of Parti-Day—tough even though this product had been advertised less than two months.

“We also feel that it is significant that 74.6% of the people who had heard of Parti-Day could trace their awareness directly to Parti-Day’s tv advertising.”

The awareneses figures are a combination of two questions asked respondents. An aided recall query, asking the sample which brands of topping they were familiar with, evoked the Parti-Day name in nearly 22% of the cases. At the end of the interview, when it was no longer necessary to hide the fact that the survey was made for Parti-Day, interviewers asked whether the person heard of Parti-Day. Another 40% answered affirmatively.

The 22% figure elicited in the aided recall question put Parti-Day second. The only brand to top it was Hershey’s topping, a non-aerosol product which has been around for years (Hershey’s lack of national advertising has long been the despair of admen). Other questions also put Parti-Day second in Green Bay city in terms of (1) percent of people who had ever purchased a topping, (2) percent with a topping now in the home and (3) brand popularity.

High on the list of marketing problems being probed in the test is the popularity of various flavors. One of the reasons the Green Bay area was chosen was the fact that it is a good place to sell chocolate and ice cream. The latter product is commonly used with toppings (or syrups, as some people call them) and chocolate is, by far, the most popular flavor.

In view of this fact, the first analysis of sales by flavor turned out to be a surprise. Through the chocolate and fudge flavors were expected to run well ahead of the others, a check after the test had run two months showed the following figures for case shipments: chocolate, 965; fudge, 917; butterscotch, 876; marshmallow, 742.

The telephone survey, which sought information on flavors on hand, also threw expectations a little askew. Percent of respondents with the various Parti-Day flavors on hand were as follows: chocolate, 3.6; fudge, 3.3; marshmallow, 1.7; butterscotch, 3.3.

Note that the case shipment figures were for the Green Bay area, while the survey covered Green Bay city only.

While information on flavors is important in ad planning, it is obviously dangerous to project figures on one market to the country as a whole. Furthermore, client and agency executives have found so far that every market is different. However, the survey was valuable in that it showed the popularity of competitive flavors in the city studied.

Among other valuable data collected was information on reasons why users like Parti-Day. In order, the reasons were: (1) ease of use, convenient container, 75.2%; (2) like taste, best flavor, 66.5%; (3) keeps well, no refrigeration, 18.8%.

The importance of these answers is that no unexpected reason for liking Parti-Day cropped up.

Parti-Day is easy to use. The can merely has to be shaken and then inverted. Pressing the spout forces out the liquid. Unlike most aerosol products, it does not foam. The aerosol method avoids messy spooning, pouring or dripping. As for its keeping qualities, it stores indefinitely—even without refrigeration. There is, perhaps, one disadvantage to the package: unless shaken, the gas propellant will merely escape from the container when the spout is pressed, ultimately making the package useless. For this reason, demonstration commercials are important.

The Green Bay survey also got into the question of who made the initial purchase of the Parti-Day. In common with most brands, it was found that the housewife made the first purchase. In the case of Parti-Day, housewives bought it in 6.8% of the cases. Children played a minor role in the initial purchase, though in the case of Parti-Day they played a more important part than with the other brands.

The question on the source of brand awareness pinched down without question the effectiveness of tv. As pointed out by Curry of D’Arcy, 74.6% of those who know about Parti-Day became aware of it through tv. Another 16.9% first learned of it when they saw it in the store and 5.1% of the respondents heard about it through their children. In the case of Hershey, about half of those knowing about the brand said they had used it for years and nearly 30% could trace their awareness to seeing it in the store. In the cases of the other major brands, the saw-in-the-store factor was the most important.

Though the agency hasn’t said anything about it, the relatively low influence of the mopset in Parti-Day sales has undoubtedly started off some re-thinking on the question of what types of programs to use. Three of the five shows being used on WBAY are children’s programs, on the surface an overly heavy emphasis in view of the Green Bay research findings.

It is probably true, however, that children are important consumers of Parti-Day, though they’ve exerted

(please turn to page 64)

**BRAND AWARENESS DUE TO TV**

<table>
<thead>
<tr>
<th>SOURCE OF BRAND AWARENESS</th>
<th>Brand &quot;H&quot;</th>
<th>Parti-Day</th>
<th>Brand &quot;S&quot;</th>
<th>Brand &quot;J&quot;</th>
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<td>74.6%</td>
<td>2.3%</td>
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<tr>
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<td>9.3%</td>
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</table>
Imagery-Transfer works in reverse

- Omaha theater chain lets tv spots supply the primary image which is then transferred to newspapers and radio
- Better integration of promotion enables coordinated drive on age groups, fast turn-around in emergencies

Admittedly, it’s the teenage audience that’s keeping the movies in business.

Motion picture advertising that overlooks this vast army is, of course, missing a bet. But to hit it exclusively is to tap only a portion of the movie-going reserve. This is why a Midwest theater chain is using a checker-board pattern of tv tied to unique newspaper and radio support. Primary aims: a multi-target approach and quick schedule changes to meet emergencies. What they’ve learned could be applied by any advertiser with a universal commodity restricted by usage to one age group.

Here’s how Cooper Foundation, which operates a chain of theaters in Nebraska, Oklahoma, and Colorado builds double the grosses of other cities, according to Cooper’s Omaha city manager, Phil Keough:

(1) One-two, kid-adult punch. Kid show participations plug a movie with kid appeal in the afternoon. Kids are urged to ask “Mommy and Daddy” to take them to see it, but the matter isn’t dropped there. Late evening participations in a personality show are aimed directly at “Mommy and Daddy,” so that the direct request or corner-of-the-eye impression from the afternoon isn’t lost.

(2) Personality vs. late movies. A personality show (Jack Paar cuts ins on KMTV in Omaha, for example) are preferred to late movie participations. The theory: People who can be sold new movies basically are not fans of the oldies.

(3) Local contests. The family audience is the obvious target here. An amateur vocal bout aired every Sunday afternoon on KMTV. The contest was restricted to songs from “South Pacific” and was the major promotional push behind the opening of the picture and installation of Todd-AO gear in Omaha. The 15-minute program, “Two on the Aisle,” also promoted other Cooper films (see picture above). The end of the “South Pacific” run is nowhere in sight, but the program will be re-

(Please turn to page 64)
How to get glamour out of radio

- Briggs & Co. (Washington, D. C.) consistently rates No. 1 in consumer polls after radio loyalty drive
- Glamour and coverage were achieved by stressing personalities and by checker-boarding time periods

When all’s said and done, any product—no matter whether national, local, or regional—is sold just one way: locally. If it doesn’t ultimately move across somebody’s counter, that’s that.

This truism is so utterly obvious that the radio broadcasters for years have tried to use it as a basic sales tool (particularly for national spot). They’ve pointed out how radio hugs the consumer like the skin on his back—it’s in his parlor, bedroom, kitchen, basement, car, tractor, boat. Ergo, they say, radio is the ultimate in on-the-spot leverage.

To which they often get this cynical reply: Radio lacks the glamorous touch, and its audience is split up among too many stations.

But now a notable success in Washington, D. C. adds a strong note of realism to the whole debate. This is the situation in capsule form:

- The advertiser is Briggs & Co. (meat products; also an ice cream line).
- Briggs has topped the competition in many vital lines—both national and private brands—by waging an intensely local war.
- Radio historically has been the major weapon.
- Glamour has been no problem for Briggs—they use station personalities to achieve that effect.
- Nor has fragmentation of the audience been any obstacle—Briggs buys on a hop-scotch pattern that covers the clock.

Here is the step by step account of Briggs’ impact on the field from the time they packaged their first frankfurter 20 years ago.

The Briggs brothers—Raymond, Luther, and Lester—realized that to succeed, a local product must create a setting for itself. To combat the advertising barrage of national brands, they needed a medium that could give them “first person” contact with the market, create a personal feeling about the company, highlight a “made fresh daily, delivered fresh daily” angle.

With a distribution of virtually nothing in 1939, Briggs spent what it could for local personalities considered strong enough to do the job. In the first year, they made gains and were able to add to the line.

But after the war Briggs faced a second problem in addition to the advertising heat of national brands. This was the trend toward private labels. Many advertised brands found themselves battling for supermarket shelf space. Briggs was no exception.

In-store work by WTOP’s Mark Evans (r) was part of campaign. He compares prices with packer Raymond Briggs and Acme asst, store mgr. Harold Thomas (c)

Consumer loyalty resulting from heavy use of radio helped overcome national brand and private label size advantages
“We knew we had to concentrate on creating a consumer army who would do something besides just ask,” says Briggs & Co. President Raymond Briggs, Sr. “Only demand would keep us on the shelves.”

“We needed a central personality to spark the mobilization,” he says, “and his influence had to extend beyond the consumer to the grocery trade itself. A substantial part of our success in staying on the shelves would depend on the goodwill of supermarket managers and chain buyers.”

Mark Evans (WTOP Radio personality) was selected to carry the standard for Briggs in 1950. Briggs bought participations in his afternoon show aimed at housewives. The company and Evans carefully treaded the psychological tightrope of copy points that would not condemn private labels, but at the same time would create a greater awareness of brand for Briggs.

Copy points that Evans stressed called for these actions by the consumer, in addition to “just asking”:
- If the store is temporarily out of the merchandise, ring for manager and request it.
- Don’t be talked into switching brands.
- Look for the bigger display of Briggs' products.

That last bit of psychology placed the store manager in the position of having to give Briggs some sort of display. “Evans’ army would expect it as a matter of course,” says Briggs.

Meantime many products were losing out for lack of shelf space, Briggs held its own. In 1951, it showed 55% mentions in consumer preference surveys.

When Evans went into tv in 1950, Briggs went with him, using participations in his 7 p.m. show until network preemptions took it off.

By 1955, consumer surveys showed Briggs clearly ahead of the pack in number of mentions. It averaged over 60% mentions for its frankfurters (with Armour and Swift fluctuating between 8% and 9%). Pork sausage: 60%. Sliced luncheon meats: 39%. Ham: 29%. Bacon: 24%. In the last two items, Swift was breathing close on its neck, has now overtaken it in ham, while Rath is ahead in bacon. (Currently Briggs)

MAIL POOPS POOR SANTA

Jolly Old St. Nicholas at jolly young (seven years) KTVH, Wichita, Kans., is going into retirement for 11 more months after writing 4,135 personal letters to Santa fans in 238 Kansas towns. Here's his report to SPONSOR's publisher on the success of the KTVH Christmas season, and a one-week mail gimmick.

Dear Little Norm:

HO HO HO AND UGH! I hope you had a Happy Yule, and that you enjoyed all the nice things that I left you. I know that this letter is getting to you a little late, but as you know, just before I started on my yearly trip to visit all you good boys and girls I had suggested to the parents who listened to KTVH's 10 to 10:30 p.m. news, weather and sports strip each day that I would write you children a personal letter.

WELL ... I am just now getting my arm out of its sling ... and the writers' cramp out of my typewriter.

I answered 4,135 letters personally, and personally I'm pooped!

You might be interested to know that these 4,135 letters were sent to children in 238 different towns and cities in the state of Kansas alone (not to mention many out-of-state letters as well).

This offer of mine was only mentioned on the three shows listed above AND only for one week!

Yours for bigger and better mail pull.

Santa Claus

SPONSOR • 31 JANUARY 1959
TV RESULTS

AUTOMOBILES
SPONSOR: McLean Pontiac Corp.  
AGENCY: Direct
Capsule case history: Although the year 1958 has been a very trying one for the automobile industry and its retail sales agencies, a Portsmouth, Va. Pontiac agency which used television has a different story to tell. During the first quarter of 1958, the sales of the McLean Pontiac Corp. had materially decreased over the past five years, and the company made a thorough study of what might be the best medium to advertise. During March 1958, the agency commenced a schedule of one-minute participations in WAVY-TV’s Early Late Show. “From that point on our sales volume showed a remarkable increase,” stated Richard J. Davis, McLean’s secretary. “There were many instances where a displayed automobile was purchased without the buyer actually appearing at the agency, after having seen the vehicle on television.” The company strongly believes that its success in 1958 was due solely to television advertising, and plans to devote most of its 1959 budget to WAVY-TV.

WAVY-TV, Norfolk-Portsmouth  
Participations

NEW HOMES
SPONSOR: Tegtmeyer Realty Co.  
AGENCY: Direct
Capsule case history: Several television spots in a three day period sold hundreds of thousands of dollars worth of new homes for a Omaha realtor. On Friday, 14 November, the Tegtmeyer Realty Co. purchased one 10-second spot on television station KETV, Omaha. The following day, Saturday, three more 10-second spots appeared. Sunday saw the beginning of Tegtmeyer’s new five-minute Sunday afternoon news on KETV. As a direct result of just these few announcements, Harvey W. Tegtmeyer, the firm’s president and general manager reported that he sold six homes with an aggregate valuation of $90,000. “In each case,” he said, “the purchaser mentioned seeing the advertisements on television.” The only medium used by the realty company for this campaign is television, and the only station KETV. “These results are beyond our highest expectations,” said Mr. Tegtmeyer. “It certainly proves tv’s impact.” The company purchased a 13-week campaign on the tv station.

KETV, Omaha  
Participations & Sponsorship

PERSONAL LOANS
SPONSOR: Mercantile Acceptance Co.  
AGENCY: Direct
Capsule case history: After only three weeks on KTVI the Mercantile Acceptance Co. of San Francisco reported that the dollar volume from one branch directly accountable to television was somewhere between $10,000 and $15,000. Jack Cole, vice president of the loan company, reported that in the two weeks before the KTVU schedule commenced business was way off in his company, and, in fact, this was the case throughout the loan field. However, since going on television in October, he reports business has increased to the point where it is much better than the month of September, generally regarded as a high point in the industry. Mr. Cole further reported that six phone calls had even been received at Mercantile’s executive offices on Market Street all of which reported tv as their source of interest. Mercantile Acceptance’s schedule on KTVU calls for nine announcements per week, within Roller Derby, Topper, Mystery Strip and Racket Squad. The cost per lead is low KTVU, San Francisco  
Participation

FARMERS’ PICNIC
SPONSOR: Rochelle Chamber of Commerce  
AGENCY: Direct
Capsule case history: Each year the Rochelle Chamber of Commerce in Rochelle, Ill., a small farming community located in the North Central portion of the state, holds a farmers’ picnic. This annual affair is somewhat of a cross between an agricultural fair and a farmers’ market—and its success or failure has an important bearing on the state’s Rochelle’s economy. Although Rochelle is almost 30 air miles from Rockford, a very entertaining chairman of the 1958 Farmers Picnic, called upon television station WREX Tele, Rockford, to put the annual affair across. The 1958 Picnic was one of the most successful in Rochelle’s history. In a letter to WREX-TV general manager Joe Baisch, Pullin said: “The large crowd was certainly very much due to the efforts of WREX-TV. . . . Furthermore, the air time on WREX-TV helped us to keep within our limited budget.” The Farmers’ Picnic committee was gratified with results. It has already decided to use WREX-TV again in 1959.  
WREX-TV, Rockford  
Announcement
NEW GAME! FIND THE FARMER* ... in the Land of Milk and Money!

Answer's easy. They're both farmers — well-heeled dairymen living in the bountiful Land of Milk and Money. This market of ours is story-book stuff . . . scores of small cities and thousands of big dairy farms . . . 400,000 TV families enjoying CBS-ch. 2 television. So, cultivate our Farmers, and win the Game!

* A Wisconsin farmer is distinguishable today only by his added income.
Metropolitan Wichita and Hutchinson are twin cities in the heart of rich growing Central Kansas—an area more prosperous... more populated... than Alaska. This big and still-growing market is covered completely by KTVH, exclusive CBS-TV for Central Kansas. This heavily concentrated area of well-paid industrial workers and successful farmers represents more than half of the State’s population. TO SELL KANSAS... BUY KTVH.
**PHILIP MORRIS**

(Cont'd from page 35)

...and simple," says Mr. Larkin. "It's a long-range one, too, centered on constructive, upbeat ideas, research and programs which will help the chain store.

The "Think Retail" program is geared specifically to better store management and to "space management," says Mr. Larkin. "Space shortage is not the problem in chain stores today; it's what you do with the space you've got."

He cites, for example, this frequent occurrence in a food store. "The supplier will come in with a cigarette rack and in exchange for the fixture he'll get 20% of the shelf space for his product. But tests show his brand accounts for only 5% of the shelf sales."

Mr. Larkin's recommendation: inventory control which allows space according to consumer tastes and therefore to actual sales. If Marlboro (PM's top-selling brand) gets 20 per cent of a store's sales, it should have an equivalent amount of display space, he argues (with this formula applicable to all brands).

A new wrinkle on the old face of in-store merchandising appeared recently when P. Lorillard reportedly contracted with a large food chain to lease—actually rent—shelf space for its product line.

Another instance of the store relinquishing control over its facilities, this new arrangement is understood to provide a chain retailer with from $5 to $10 monthly for eye-level shelf position (on a year-long contract with 30-day cancellation). PM's position is this: if Lorillard (or any other company) doesn't sell well in the market or the store, the retailer is being cheated by (1) buying too much inventory, (2) not being able to sell it, (3) thus accumulating unfresh stock and—throughout the entire operation—(4) losing control over his space and his stock.

Much of the confusion and the hubbub at the retail level comes from the fact that many chain stores are "trying to turn into drug stores or department stores over night, and this just can't be done," says Bob Larkin. "They're adding new lines right and left and in the shuffle many managers are relinquishing authority and control."

Some chains stock as many as 35 different cigarette brands, a confusing array if shelved haphazardly. PM manufactures six cigarette brands (Marlboro, Philip Morris regular and king, Parliament, Benson & Hedges and Spud) plus eight pipe tobaccos and one cigar.

The brand with which Bob Larkin has had the most fun personally is Marlboro, which has seen a phenomenal rise in sales because of its original flip-top box two years ago and the success of its unique advertising campaign featuring masculine Marlboro men with tattoos and magnetic glances.

Mr. Larkin proved to have one of the most magnetic! One of the first men to be featured in the print series of Marlboro men, "I put my bald head on the Marlboro chopping block" at the request of Roger Greene, PM vice president for advertising.

The reaction to the pretesting (before appearing in the Satirepost and New Yorker) brought what the merchandiser-model terms a "mixed rave."

But most of the smokers thought him "masculine, an executive, strong and clean-cut, a man of decision, sophisticated and a perfectionist," exactly the playback PM sought. Mr. Larkin, himself, found the photographic impression flattering—despite which he shunted three enormous blowups—sent to his wife—to one of the dimmer corners of the basement.

Lots of other things do occur to the PM executive, however, and these are usually sparkling, progressive ideas about cigarette and chain store merchandising which he launches into programs every day. He has a merchandising force of 10 specialists, most of whom are in the field.

He himself spends about a week a month on the road, frequently appearing as a major speaker before trade groups. He's been a guest lecturer at Columbia U. and New York University's graduate school of marketing, and has been called on frequently to discuss his special fields of interest before many advertising and sales clubs. His blend of professional knowledge with an appealing light and humorous touch makes his diplomatic dose of advice not only palatable but sought-after.

---

**THINGS ARE POPPING**

Toes tapping. Fingers snapping. It's the bouncy new sound of WBZ, sparked by the greatest collection of deejays in all New England. Popular music for everybody . . . a fine mix of current pops, great standards of all time, and tomorrow's hits. And there's more. Fresh, lively news coverage. New, tight program lineup. It's got the town buzzing—the ratings jumping. It's the sound of Boston's Most Popular Station.

Westinghouse Broadcasting Company, Inc.
How will the end of the
"must buy" rule affect

With networks no longer requiring advertisers to buy a minimum number of stations, station men discuss its effect on the affiliates.

George Kapel, gen. sales manager, KBET-TV, Sacramento, Cal.

One thing is certain: selling television is going to be more interesting for everyone in 1959. The new CBS dollar volume factor replacing the "must buy" list guarantees that most of us cannot afford the luxury of complacency. This applies to agency timebuyers, national representatives and station salesmen.

The network picture has become increasingly competitive and network advertisers have appeared to benefit from this newly obtained flexibility.

But flexibility without clearance is a hollow gain. For example, suppose Lux orders Station X for its Playhouse Friday nights, but Schlitz doesn't because of a limited sales volume in the market involved. Even if the station is allowed to carry the series weekly by deleting Schlitz commercials, the main problem of lost revenue is not solved. The station could elect to buy a syndicated show for alternate weeks to sell locally or regionally, but I doubt that either the network or station would like this. Lux could suffer a loss of audience because the same program was not presented weekly. The station would find it almost impossible to buy Grade AA syndicated products with less than 52 runs. And what does the station do with the syndicated films if Schlitz were to change its mind and want to add the market at a later date?

Is the answer to be found in a network co-op plan? If so, wouldn't spot advertisers be interested in alternate week announcement buys?

These questions will be resolved successfully not by one man but rather by the collective thinking of a youthful dynamic industry, which remains that way because its people like challenge and change or else they would long ago have found easier ways to make a living.

Joe M. Baisch, gen. mgr., WREX-TV, Rockford, Ill.

The CBS and NBC networks' modification of selling rules by elimination of "must buy" in favor of "minimum-dollar purchases" should benefit some intermediate and secondary stations.

I don't believe any serious-thinking segment within our dynamic industry feels there will be any disastrous reaction to the network structure in its present form or that there will be more than minor adjustments as relates to individual stations by these new policies.

The minimum-dollar approach will serve well the networks, the agencies and their clients, and our individual stations. Its adoption will best serve the industry by tending to prevent additional federal regulation. I believe it is a significant tribute to those decision-makers, the network policy proclaimers, who have responded to their responsibilities by the timely elimination of "must buy" in favor of "minimum-dollar buy." I believe this action will preclude further governmental regulation in an important arena of the industry's business conduct.

In evaluating the effect of "minimum-dollar buy" in our distinctively area market, it must be noted that Rockford has always been an "optional buy." As a result of servicing the WREX-TV family of stations with good signal service, strong selling promotion, backed with solid important public service, an important television market of character and integrity endorsed with viewing loyalty has been carved deep into Southern Wisconsin-Northern Illinois, in the Rock River Industrial Valley. An the straightforward selling of our national representative, and our continuous campaigning in national trade publications, have placed Rockford on an almost automatic "must buy" of optional station lists.

That some dollars may be reallocated by certain advertisers from "must buy" areas could well serve a funnel more revenue deeper into pipelines reaching the secondary areas where the cost factors are reasonable and the program rating potentialities high.

As a potentially important by-product of the "minimum buy" (because of this new flexibility to network advertisers) television may now sip additional budget appropriation from printed media. And more mone in the tv treasury will contribute the medium's further vitality.

Irving Waugh, general manager, WSA TV, Nashville, Tenn.

It is only human for those who have always been categorized as business who have occupied space on a limted "must buy" list to be repelled by this loss of exclusivity. There are, however, more pertinent business considerations involved in such a change as the elimination of the "must buy" method of operation.

At the moment it is apparently expedient to do, and while network sales may benefit temporarily...
from what is surely to be labeled greater flexibility, I fail to see how the structure of networking will be strengthened by the move.

It is possibly too early to definitively say how this change will affect various markets. But with the sales patterns that are in effect at the network level, it is obvious that some stations will lose revenue.

However, there are certain yardsticks in buying that advertisers will have to continue to use regardless of "must buy" or "minimum buy."

In Nashville, where the market cannot be overlapped or reached by other TV stations, we don't expect the situation to change appreciably as long as a favorable economic climate exists.

WSM-TV, due to the strength and prestige built through a third of a century by itself and its sister station, WSM Radio, is in the fortunate position of having a number of supplementary advantages to offer advertisers—national as well as local.

The nationally known and recognized pool of top entertainment talent in the pop, rock-and-roll, and country fields, and the production know-how that is unique in this size market has provided the stations with a blockbuster of fabulous acceptance and an audience faith that has grown throughout the years.

Many factors go into market selection, but we hope that it is not too fashionable to suppose that groundwork laid during many years of roadcasting, that prestige and popularity, ability to program and sell creatively will still play a part, a large one, in market consideration.

In fact, one look at the Nov. '58 ARB Metro Report (and a little addition) will show that SIX scored more quarter hour firsts than the other two stations combined.

Your Weed TV man has five straight years of surveys that similarly prove the marked viewer preference for the programs of Northern New England's service-minded SIX. Ask him about them.

A matching schedule on Ch. 2 in Bangor saves an extra 5%
"The most expensive yawn in America" is "the one that kills a network TV show. Last year it killed approximately one out of every two evening network shows. So far this season — and it's far from over — more than twelve have bit the dust. The cost of these false starts and fast flops is staggering. You just can't fail more spectacularly in advertising . . . and more expensively."

These words appeared in a dramatic and important advertisement run by Benton & Bowles last week. The advertising industry should be indebted to B&B for shaking us up a little with these startling facts . . . and for doing it so constructively.

The Benton & Bowles advertisement was not meant to be a condemnation of TV. On the contrary, it strongly reaffirmed their faith in the medium — in the hands of an agency's "real television pros." We congratulate the pros of B&B on their enviable TV record of longevity, and for landing 5 of their shows among the top 25. As Benton & Bowles say, they are doing much "to cut down on the gamble that is TV."

The Saturday Evening Post has taken the gamble out of magazines with the remarkable new Politz study — Ad Page Exposure (which, incidentally, provides the first compatible measure for comparison of magazines and TV). This study shows the avid interest with which Post readers "view" their magazine — not only the editorial pages, but the advertising pages as well. Advertisers are assured of more than 29 million exposures to each and every ad page they run in the Post — and that's for sure! No gamble . . . and not a yawn from cover to cover!

A CURTIS MAGAZINE

More than 29 million times each issue, someone turns to your ad page in the Post! That's Ad Page Exposure!
Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

<table>
<thead>
<tr>
<th>Radio homes index</th>
<th>Radio station index</th>
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<tr>
<td>49.2 radio homes</td>
<td>End of December 1958</td>
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<tr>
<td>48.3 radio homes</td>
<td>Stations on air</td>
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<td>1958</td>
<td>CPs not on air</td>
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<td>1957</td>
<td>New station requests</td>
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<tr>
<td>51.1 U.S. homes</td>
<td>New station bids in hearing</td>
</tr>
<tr>
<td>50.2 U.S. homes</td>
<td>Am</td>
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<table>
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<tr>
<th></th>
<th>11 Months 1958</th>
<th>11 Months 1957</th>
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<tbody>
<tr>
<td>Home</td>
<td>1,031,674</td>
<td>6,686,506</td>
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<tr>
<td>Auto</td>
<td>476,977</td>
<td>3,156,595</td>
</tr>
<tr>
<td>Total</td>
<td>1,508,651</td>
<td>9,843,101</td>
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Source: FCC monthly reports, commercial stations. *November each year.

<table>
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<tr>
<th></th>
<th>Rating per broadcast</th>
<th>3-hr. cumes</th>
<th>Weekly cumes</th>
<th>4-week cumes</th>
<th>Episodes per home</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York network station</td>
<td>2.7</td>
<td>7.0</td>
<td>11.1</td>
<td>18.4</td>
<td>34.6</td>
</tr>
<tr>
<td>Columbus independent station</td>
<td>2.6</td>
<td>5.2</td>
<td>11.4</td>
<td>25.2</td>
<td>25.0</td>
</tr>
<tr>
<td>Birmingham network station</td>
<td>2.0</td>
<td>5.6</td>
<td>10.5</td>
<td>21.6</td>
<td>22.3</td>
</tr>
<tr>
<td>San Diego independent station</td>
<td>1.1</td>
<td>4.4</td>
<td>8.6</td>
<td>17.5</td>
<td>14.5</td>
</tr>
</tbody>
</table>

Source: NSI, December 1958, except San Diego, which is November 1958; in-home Monday through Friday only. Per broadcast ratings are by 15 minute periods. Cumulative homes are unduplicated. Episodes per home are averages for four-week period. Stations were picked at random, are not necessarily representative of audience levels in each market.

2. CURRENT LISTENING PATTERNS

HOW A RADIO STATION AUDIENCE GROWS: 4 TYPICAL EXAMPLES, BY DAY PARTS
as basic as the alphabet

EGYPTIAN
Since its appearance in the Garden of Eden, the serpent has been an important symbol in the writings and legends of mankind. To the Egyptians, this snake-figure signified cobra.

PHOENICIAN
Great fishermen as well as sailors, the men of Tyre varied the twisting form of the Egyptian word-sign and made it their letter nun (fish).

GREEK
Changing as it passed from one ancient region to another, the nun found its way across the Mediterranean to Greece. There, it became the Athenians' letter nu.

ROMAN
From Greek colonies in Italy, Etruscan merchants brought the letter to Rome where stone masons eventually shaped it in the form we know as N.

New or long-established, every product deserves the powerful sales-thrust provided by WWJ. Dealers welcome WWJ-advertised brands because they know the station moves merchandise. Listeners prefer WWJ because it gives them the best of modern radio service.

Now is the time to line up Hugh Roberts, Faye Elizabeth, Dick French, Bob Maxwell, and Jim DeLand—to be represented in the exclusive WWJ “radio-vision” studios at Northland and Eastland Shopping Centers. Buy WWJ—it's the basic thing to do!

WWJ RADIO
Detroit’s Basic Radio Station

Owned and operated by The Detroit News
NBC Affiliate
National Representatives: Peters, Griffin, Woodward, Inc.

Note how WWJ hits the target
Seventy per cent of Michigan’s population commanding 75 per cent of the state’s buying power lives within WWJ’s daytime primary coverage area.
"Imagin'

me goin' ta collidge!" WJAR-TV made nationwide headlines recently when it initiated a live TV course on the history and philosophy of communism. Full academic credit was given by Providence College and enthusiastic letters poured in. Daring, imaginative, unorthodox local programming like this is the biggest single reason why WJAR-TV consistently walks off with the lion's share of the audience in the PROVIDENCE MARKET.

Cock-of-the-walk in the PROVIDENCE MARKET
The new Congress shows signs of moving slowly on communications and ad matters: Obviously, the legislators don’t particularly know where they want to go, when or how.

The Senate Commerce Committee has set a long line of hearings, all but the dates, but the pattern as yet is hazy. The House Commerce Committee has no idea about what will follow its scheduled reappraisal of pay-tv.

The bill to exempt sports enterprises from the antitrust laws may founder for a good long time, because of the fear of many legislators that the public will get fewer sports on TV. This, despite compromise by sponsors of the measure permitting the antitrust laws to continue to apply to radio coverage of sports events.

Television and advertising can draw a sigh of relief at the unhorsing of Rep. John Blatnik (D., Minn.).

Blatnik was chairman of a House Government Operations subcommittee, and in that capacity in the past few years has been conducting probes of the truthfulness of advertising.

The Minnesota Democrat was set to embark on similar investigations this year and next, on a grander scale than ever, with emphasis on tv. But the committee decided to cut down on the number of subcommittees and reorganized the Blatnik group out of existence.

Blatnik, bitterly disappointed, said he hoped one of the remaining subcommittees would take up the cudgels for him. But it appeared that this will not be done.

The Senate Commerce Committee began this week with hearings on grants to the states to construct educational tv facilities: The group had tentative plans to embark next on further consideration of tv allocations.

Member Mike Monroney (D., Okla.) was to get his wish for further hearings on tv rating services, probably in February, and set for New York.

Another point on which the Committees appeared to be puzzled as to direction was that concerning whether to rebuild the FCC, or merely to adopt more rigid rules for FCC conduct of its business.

The Supreme Court refused to consider the case in which Philco sought to intervene in the RCA-Westinghouse sale-trade of Cleveland and Philadelphia radio-tv outlets, to the extent of opposing renewal of NBC’s Philadelphia licenses.

This has the effect of upholding the Appeals Court decision directing the FCC to hear and consider Philco allegations that NBC operation of a station in Philadelphia would give RCA an advantage over Philco in the sale of electric appliances.

The FCC might not be able to make its ban on VIHF boosters stick. Senators representing the mountain states are up in arms. They claim the commission has never had much interest in seeing that small and isolated communities get service.

Resolutions have been introduced to force the FCC to permit the VHF boosters under controlled conditions for at least three years.
FILM-SCOPE

The top development of the current season in syndication to date is the move by CBS Films to do a full scale series on videotape.

With Robert Herridge as producer, the “live style” entertainment show (tentative title is Fancy Free) will be the first major program in syndication conceived through tape.

Here are but a few implications of this new development:

- A breakthrough into tape programing expressly for syndication.
- The importance of New York as a tape production center with its pool of Broadway and tv talent accustomed to “live” performance.
- A new role for CBS Films as a pioneer in tape syndication, with this as one explanation of the move-over of Sam Cook Digges from WCBS-TV. (Note that Herridge and other new executives at CBS Films likewise came up from WCBS-TV.)

The new show will be offered first for network sale, with four half-hours ready by April and with 13 to be completed by July.

MCA and Lucky Strike are running into some unforeseen difficulties in working out a 35 market pattern of stations for Secret Agent 7.

Good time clearances in mid-season are hard to come by especially since the series is (1) only 26 weeks long and (2) only 50% sponsored.

The problem of finding alternate week advertisers is being eased somewhat with Genesee beer coming in for several New York state markets.

Look for a month by month advance of the tape-plus-kine formula as a solution to videotape’s present coverage problems.

The advantage of the combination is that it offers tape’s rapid and inexpensive editing features compared to film.

While these kinescopes are below tape in broadcast standards, they’re still acceptable to a number of smaller outlets without tape equipment.

The track record of syndicated series continues to be the best single guide to predicting how new episodes will likely do in the future.

In the hotly contested top ten cities, a syndicated series such as Silent Service averaged 17.3 in latest through December ARB ratings for 1958, which compared well with 17.5 for the similar rating period in 1957 despite added competition from new outlets in San Francisco and Pittsburgh.

Here are those ratings and shares as scored in individual markets:

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<tbody>
<tr>
<td>Boston</td>
<td>23.8</td>
<td>60%</td>
<td>3</td>
<td>20.3</td>
<td>60%</td>
<td>3</td>
</tr>
<tr>
<td>Chicago</td>
<td>18.3</td>
<td>31%</td>
<td>4</td>
<td>29.4</td>
<td>54%</td>
<td>4</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>10.6</td>
<td>19%</td>
<td>7</td>
<td>7.3</td>
<td>26%</td>
<td>7</td>
</tr>
<tr>
<td>New York</td>
<td>4.0</td>
<td>7%</td>
<td>7</td>
<td>5.3</td>
<td>8%</td>
<td>7</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>26.0</td>
<td>64%</td>
<td>3</td>
<td>16.4</td>
<td>42%</td>
<td>3</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>25.9</td>
<td>52%</td>
<td>3</td>
<td>29.5</td>
<td>60%</td>
<td>2</td>
</tr>
<tr>
<td>San Francisco</td>
<td>10.8</td>
<td>20%</td>
<td>4</td>
<td>20.6</td>
<td>40%</td>
<td>3</td>
</tr>
<tr>
<td>Washington</td>
<td>16.8</td>
<td>34%</td>
<td>4</td>
<td>11.2</td>
<td>33%</td>
<td>4</td>
</tr>
</tbody>
</table>

Note: Comparison not accessible in Detroit and St. Louis because of hiatus.

SPONSOR • 31 JANUARY 1959
Humble Oil’s first use of an entertainment program—CBS Films’ Rendezvous—ended in cancellation after the first showing.

The cause: Complaints to Humble from Texas and New Mexico viewers about story content. Oddly enough, the authors of the two stories involved are O. Henry and Stephen Vincent Benet.

The incident may merely reflect a sectional difference in viewpoint, since Rheingold paid a record price for the series in New York and other markets in order to get editorial supervision of scripts.

Perhaps reflecting the limited opportunities now for the smaller syndicator is the report that G-K-S entered last week into merger talks with NTA.

Previously the Gross-Krasne-Sillerman firm—organized around November—had listened to another syndication company’s merger proposal.

Syndicators are now more and more trying to build selling points right into program concepts from the start.

These three CNP shows, for example, attempt to use this approach in different ways:
1) Outpost In Space: derives appeal from daily headlines.
2) The Lawless Years: capitalizes on revived interest in mood and fashions of the 1920’s. (Series is refurbished version of NBC’s Barney Ruditsky.)
3) Philip Marlowe: cashes in on the highly successful Raymond Chandler character.

The December newspaper strike caused WCBS-TV, N. Y., to change its Paramount features campaign to the past week in order to enjoy the full benefits of print promotion.

The latest hypo for CBS TV flagship Late Show and Early Show, valued at $125,000, involved 30,000 lines of space, $5,000 in radio time plus outdoor and other media.

COMMERCIALS: Anticipation of new business has resulted in a two-way expansion at Elliot, Unger and Elliot.

A new third studio has been taken over and Betty Luster Associates becomes EUE’s first sales representatives for commercials and for kinescope services, which include commercials and program monitoring and checking.

The unions situation regarding tape may well get some important clarifications as a result of a jurisdictional dispute between two IA-family cameramen’s unions last week.

A conflict arose during an Edsel commercial being made by Termini.

The incident is expected to press home the need for simple and clear ground rules to keep tape free of such obstacles from now on.

Some film commercials are missing out on a lot of impact through the wrong utilization of music.

According to one jingle producer, Music Masters, certain agency producers are still treating music in commercials the same way music was haphazardly added on by piano in the days of silent films.

Especially important is said to be the use of music in such new creative styles as slide-motion, where visual effects often depend for motivation on the use of new and special sounds and music.

(For late film and commercials news, see FILM WRAP-UP, page 60.)
SPONSOR HEARS

31 JANUARY 1959
Copyright 1959
SPONSOR
PUBLICATIONS INC.

Stephen Riddleberger will be the next v.p. in charge of ABC's o&o stations. Official announcement of his switch from comptroller is due shortly.

Allied Moving Van's buy this week of a segment of Rawhide on CBS TV had a touch of irony for NBC TV sales. For the past year Allied has been getting gratis plugs on NBC's The Price Is Right as a contributor to the program's loot.

At least one spot selling operation is bent on diverting advertisers from their penchant for short spot flights. CBS TV Spot Sales' new client relations department is giving top priority to a drive for more sustained campaigns.

Madison Avenue is not without its quaint courtly gestures: An agency—after resigning an account this week—got an in-transit-protection from NBC TV on an order that had been okayed by the client. The i-t-p rider holds the period until the next agency issues a written order.

A Midwest station was lucky that it carried a Lloyd's of London policy covering the longevity of a treasure-hunt listener promotion. The contest wasn't 24-hours old when a farmer, walking his field, stumbled across a capsule containing the station's prize check of $50,000.

The latest survey by a Madison Avenue agency on the radio station situation in the New York (17-county) metropolitan area showed the count to be:
- 34 standard band stations, eight of them strictly lingual and racial.
- 18 commercial fm stations, 13 of which duplicate or simulcast programs on standard band stations.

Accountmen dealing with ad managers who never seem to know what they want can compare their tribulations with this recent episode: Between the time the copy platform was agreed on and the spot tv campaign actually went on the air, the ad manager of a soft goods account made changes in the audio and video script on 24 different occasions.

Watch for a Midwest station to take up the challenge that there's one facet of local coverage that radio and tv can't match as against newspaper: the society column. This particular radio station—located in a medium-sized city—has lined up an ex-society editor and is polishing up the format before putting the column on the air. As is obvious, this type of chronicle offers the newspaper a special personal edge in its relations with local advertisers.
Nothing else like it
in Greater New York

IN PROGRAMMING: The voice of WVNJ is unique. It's the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) WVNJ dominates in audience — in quality of audience — and in prestige.

IN VALUE: It delivers the greater New York audience for less than 31c per thousand homes — by far the lowest cost of any radio station in the market.

RADIO STATION OF The Newark News
national rep: Broadcast Time Sales • New York, N. Y. • MU 46740

WVNJ Newark, N. J. — Covering New York and New Jersey
An interview with the Speaker: In line with Corinthian's plans for expanded news programming, Larry Rasco (l), news commentator for KGUL-TV, Houston, visited the Capitol for the opening of Congress. He also taped an interview with Sam Rayburn (above) for his show.

Three for a dime: That's the price that d.j. R. H. Peck, of KGW, Portland, is selling records for, in front of a local high school, with the proceeds going to March of Dimes.

England's Miss TV of '58, Janet Munro, arrives from London to star in Hallmark's Berkeley Square, via NBC TV, 5 February.
the gift box. The candy is stored in freezers in Western Union offices.

More on campaigns:
- Bonjour Instant Coffee of Cleveland kicked off last week one of the heaviest I.D. saturation campaigns in the history of Detroit, via 120 spots per week on four tv stations. Bonjour will move to other markets after the 13 week Detroit campaign is over. Agency: Lustig Advertising, Cleveland.
- In Detroit also, Nehi has granted the Royal Crown franchise to the Vernor's Ginger Ale Bottlers in that area. (Denman & Baker, Detroit, is the agency.) Royal Crown is going into tv spot heavily, and Denman & Baker is being assisted by D'Arcy, Nehi's national agency, with one minute film commercials, but with local Detroit cut-ins.
- Kleinert's, with the biggest campaign in its 80-year history, will use daytime network tv this spring to promote its notions items and swim caps. Calling this the first time a notions advertiser is in network, Kleinert's will sponsor NBC TV's Truth or Consequences and The County Fair. Agency: Grey.

Top level officials merged: Most Judson Dunaway Corp. officers have joined the Drackett Co., which acquired the former concern recently. Sam Knox, J.D. president, becomes executive v.p. in charge of Drackett Products Co. Sales; Eugene Jalbert becomes assistant to the president of Drackett; Don McDaniel, assistant controller and George Jaques, to production manager.

Strictly personnel: Kenneth Arrington, named general product manager of the Toilet Articles division of Colgate... Ogden Kniffin, to advertising director and manager of New Products division of Colorforms, toy manufacturers... Arthur Rosengarten, appointed Western regional sales manager for Ronson.

AGENCIES

Another industry group has been formed on Michigan Avenue: The Agency Broadcast Producers Workshop—the first organizations in Chicago limited entirely to agency producers. Their purpose is much the same as the media buyers who formed last week. (See 21 January SPONSOR-SCOPE.)

At their first meeting held this past Wednesday (28), they discussed a new method of infra-red photography developed by MPO Productions, New York.

More about new groups being formed: The Hollywood Advertising Club is sponsoring the first annual Broadcast Advertising Clinic, to be held February 9th at the Hollywood Roosevelt Hotel, and cover; creativity; tv commercial techniques; how to buy tv and radio more effectively... A new agency network devoted to heavy emphasis on ex-

![Getting into the sports act: Personalities at WHIC, Pittsburgh, pose after their "basketball" game with WCAE at half-time during the University of Pittsburgh–Carnegie Tech annual basketball tilt](image1)

Sports, this time for real: Pat Summerall (center), N. Y. Giant will air show on W-GRO, Lake City, Fla. With him (l to r) Bill McDuffie, sponsor; Bob Dobelstein, s/s, mgr.; Ray Starr, gen. mgr.

Second group in the basketball act: This time, KDKA, in Pittsburgh, played WCAE during half-time, and even in hula skirts, proved "no great shakes." Final score of their game: 99-99

Back to the basketball front: Newsman and d.j.'s of WHLL, Wheeling, played against a group in Tiltonsville, Ohio before some 1,000 people, adding $625 to the High Boosters Club's treasury.
changing creative ideas and marketing services is now in the process of being formed by Raymond Rosenberg, president of Yard's Advertising, Philadelphia. Tentative name: Marketing Association of North America. Purpose: A network of medium-sized agencies ($500,000 to $1.5 million billing bracket) to meet and exchange ideas.


This ‘n’ data: Ralph Head, v.p. and director of marketing at BBDO will conduct 12 marketing seminars this spring at New York University . . . Joan Ellis Shatkin, publicity and public relations director of the Ellis Advertising Co., Buffalo, listed in Who’s Who of American Women . . . Michael Winow, production manager at Ogilvy, Benson & Mather and the first man hired there when the agency formed in 1948, honored on his 10th anniversary with O&B&M.


**FILM**

The importance of international program sources and foreign markets to the TV film industry was underlined last week by NTA’s creation of a new division, NTA International Inc.

Under Harold Goldman as president, the new division will:
- Handle all TV film and theatrical film sales abroad via ten offices.
- Negotiate foreign co-production with the BBC and with other sources.
- Also handle all feature film booking to theatres and TV in the U.S.

Organizational move: Telestar Films will now operate under name of its president, Bernard L. Schubert.

**PRODUCTION**

Production notes: Film O Radio of Hollywood planning three new TV series on the Bible, music and sports . . . Film Clinic of New York offering new post-production film services.

Promotions: WNTA-TV took advantage of armed forces cooperation to promote premiere of Citizen Soldier.


**NETWORKS**

The Peter Reeves N. Y. grocery chain is trying to cash in on an FTC finding regarding network o&o stations merchandising plans.

It filed a $500 thousand suit against ABC, CBS and NBC alleging that the stations discriminated against Reeves door by not giving them a proportionate amount of time on the air under these plans.


Network sales re specials: Rexall, for Frances Langford Presents, 15 March, NBC TV . . . P&G and Ben-
rus, for the Emmy Awards, 6 May, NBC TV . . . Mercury-Lincoln-Ede-
sel joins Timex on the Phil Harris Show 6 February, NBC . . . Timex, for 1/2 of the Mary Martin Show, 29 March, NBC TV. (See SPONSOR-
SCOPE for prices and more news on specials.)

Programing note: Bing Crosby Productions, in partnership with ABC TV, begins filming next week the first in a series of 10 tv programs. The film—Lincoln Jones, a half-hour drama.


Network personnel news: Norman Raucus, appointed director, business affairs, NBC TV . . . William Dobben, to ABC as an account executive.

RADIO STATIONS

- KYW, Cleveland, has a new campaign in full swing, dubbed "The Nicest Things Happen." This three month promotion will include: A pictorial theme of smiling faces in trade ads, mailing pieces, car cards and billboards; point-of-pur-
chase display promotion for KYW's advertisers during Kroger food store sales weeks; pharmacy car to agency personnel on Valentine's Day; two free drinks to agency executives on their birthday; the "nicest things happen" theme tied in to programming; and a listener contest.

Ideas at work:

- Mobile merchandising: This is a new promotion at the point of sale for KGO, San Francisco, adver-
tisers. Art Abell, merchandising man-
ger of the station, visits various super-
markets to spin records in a simu-
lated broadcast booth, interview shop-
ners, pour free coffee for everyone and conduct a quiz for shoppers, with the prizes including the sponsor's products.

- KSO, Des Moines pulled 20,000 entries in one week as a result of a three-way contest sponsored by the station, Safeway-Thriftway stores and the Gift House Stamp Company. The contest: KSO announces 10 Gift House game items each week; entry blanks are at the food stores; and the station handles the mail, awarding stamps for correct items.

- New editorial policy at WHIL, Boston: station takes a stand on an issue and then the people who are in-
volved are contacted and a two minute editorial tape is made, then aired once an hour. A copy of the editorial is sent to the opposition, with an invitation for rebuttal with equal time.

- To aid commuters: KSFO, San Francisco, installed a special phone enabling commuters to call the station during rush hours and get a de-
tailed report on traffic conditions.

Among the daffodils: Red Evans, d.j., WTAL, Tallahassee, went on the air simultaneously with Peter Tripp, d.j., on WMGM, New York, in a contest to see who could stay awake the longest . . . Two d.j.'s at WWDC, Washington, are involved in a diet contest—with both munching celery and apples—to see who can lose weight quicker — Mike D'Arcy, news director at KBBZ, Phoenix, is playing the game of "hide and seek" with the listeners. Clues are aired as to his whereabouts, with a $1,000 reward for finding him.

News from the fm front: KDWO, in Southern California, begins commercial broadcast 20 February, with a primary signal of 83,000 watts that will cover 93% of the populated area. New general sales manager: Larry Smith . . . KYW-FM, Cleveland, began expanding its programing schedule last week. New hours: noon to midnight seven days a week . . . KRON-FM, San Francisco, will resume regular programing in Feb-

Language change over: KEXX, a Spanish-language station in San Antonio, discontinues operations this week, to be replaced by an all-Eng-
lish station, KARS . . . Another call letters change: Effective this week, the Yankee Network will change its Waterbury, Conn., affiliate to WATR . . . Station purchase: WHAM & WIHF, Rochester, to the Geneseo Broadcasting Corp., whose principle stockholders are the Century Thea-
tres and Henry I. Christal Co.

New business notes: Sav-On Drug Stores has signed for $175,000 worth of spots and programing on KFWB, Los Angeles . . . WKAZ, Charleston, W. Va., will carry the Cincinnati Red-
leg baseball games for Berger Beer . . . KXA, Seattle's new series, North-
west Narratives, to be sponsored by Peoples National Bank . . . WDAF, Kansas City, to air the Athletics base-
ball games for The Skelly Oil Co. and Schlitz Brewing Co.

Thisa 'n' date: That echo chamber development out of West Germany (EMT-40) is being used by stations now for stero effect as well as a gimmick for news shows. The mechanism covers 8x3x1 feet . . . KWK, St. Louis, is circulating the results of an auto survey it took this past Decem-
ber. The interview: Out of 1107 autos surveyed, 53% of the auto ra-
dios were in use, and a breakdown of listenership showed KWK in first place . . . Hank Shepard, general manager of WAMP & WFMP, Pittsburgh, will head the radio com-
mittee for the annual Advertising Week campaign, 3-14 February.

Station staffers: Stan Richards, program director of WILD, Boston, appointed v.p. of the Noble Broad-

Porsche 500 — The nicest things happen when you buy time on KYW Radio, Cleveland

©WESTINGHOUSE BROADCASTING COMPANY, INC.
casting Corp. ... Alexander Hunter, named assistant to the v.p.,
broadcasting division. KING Broadcasting Co., Seattle ... Erwin Needles, to sales manager for WMAS, Springfield, Mass. ... Ed Winton,
to general manager of KITE, San Antonio ... Don Ross, program di-
rector, KFMB, San Diego ... Arnold Peterson, farm director, WOW, 
Omaha ... Joe Morris, to business 
manager and assistant to the v.p. 
and general manager of WKIX, Raleigh. 
N. C. ... Cliff Michaels, public rela-
tions director, KAKC, Tulsa ... 
Russell Wittberger, to the sales 
staff of WEMP, Milwaukee ... Paul 
Downs, account executive at WAVY, 
Norfolk-Portsmouth.

**REPRESENTATIVES**

Bill Maillefert last week left the 
Edward Petry Co. where he was 
v.p. in charge of radio. 
Maillefert, who joined Petry in 
1950, is taking a vacation before 
deciding what he wants to do next. 

Ben Holmes has moved over 
from tv sales to take Maillefert's spot. 

Campaigns and contests:
- All radio salesmen of H-R 
H. R. 
Reps, Inc., are wearing Halbro 
wrist-alarm watches in a 
campaign to help conserve timebuyers' time. 
The campaign calls for H-R salesmen 
to determine the time needed for his 
sales call, then set his alarm accord-
ingly. When it goes off, he winds 
up his pitch, and leaves.
- He's a winniah: David Grimm, 
account executive at Edward Petry Co., 
became an Honorary Colonel in 
the Confederate Army, as a result of 
winning a tv sales contest for WSM-
TV, Nashville. Second prize: $500, 
in Confederate money.

Rep appointments: Walker-Ra-
walt Co., for the Key Chain Sta-
tions' WKCB & Q, Berlin, N. H. 
and WBNC, Conway, N. H., in Boston, 
Atlanta, Chicago, Los Angeles, and San 
Francisco. Breen & Ward remain 
reps for New York ... Clyde Mel-
vile Co., for KVCM-TV, Monahana, 
Tex., for the Southwest area. Everett-
McKinney remains national reps.

Strictly personnel: Paul Holter, 
named head of the radio sales depart-
ment of the San Francisco office of 
Avery-Knodel ... Roger Sheldon, 
to the sales staff in the Los Angeles 
office of Adam Young ... Frank 
Hussey, to the New York office of 
CBS TV Spot Sales ... Franklin 
Wheeler, Jr., to the tv sales staff in 
San Francisco office of The Katz 
Agency.

**FACTS FROM N.C.S.--** In the Johnstown-Altoona Total Coverage Area 
WJAC-TV is seen in 533,290 homes each week at night, in 457,430 
homes each week during daytime. In 14 out of 21 counties, WJAC-TV 
gives 80 to 100% coverage of all TV homes! (N.C.S. Report No. 3, 
Spring, 1958).

**FACTS FROM A.R.B.--** In Cambria County, WJAC-TV leads WFBG-TV 
by 92.1 to 38.5%. In Blair County--WFBG-TV's home ground--WJAC-TV 
is a mere 5% behind this competitor! It adds up to hard, cold proof 

**FACTS FROM TRENDLEX--**

There are some mighty in-
teresting figures on how 
WJAC-TV stacks up in 
fringe areas against Pitts-
burgh stations. Get all these 
important facts and figures 
from your Katz Man!

**Cleveland businessmen were told 
this week, that they have not 
fully realized the role of tv as a 
powerful sales tool.**
The teller: A. W. "Bink" Dann-
enbaum, v.p. in charge of sales for 
Westinghouse Broadcasting Co. The 
occasion: a talk before the Cleveland 
chapter of the 4A's.

To better acquaint agency people 
with tv's potential in their client's 
growth, Dannenbaum explored 
the characteristics of the Cleveland 
market and pointed out these factors:
- Local advertisers spend $2.72 a 
home per home a year for tv adver-
tising in Northeast Ohio, whereas the 
ratio in many major markets is 
higher.
- The sales potential in this indus-
trial city is "fantastic," and the set
penetration is among the highest (95% of area homes have receivers), yet area business men have failed to take advantage of tv's impact.

"I say to you with all the conviction that I can muster," concluded Dannembaum, "that had it not been for the invention of tv and its use as an advertising medium shortly after the war, the American economy as we have known it in the past 10 years could not have been possible."

Tv's share of total advertising dollars in 1958 hit "an all time high of 13.7%" stated TbV's Norman Cain in a year-end round up of tv.

Highlights of this report:
- Total tv revenue for time, talent and production, in 1958, was 5% higher than 1957, reaching $1.394 million.
- Of this, network tv tallied $720 million for the year: spot tv, $398 million; and local tv, $276 million.
- 1958 saw an increase of 2.3 million new tv homes, bringing tv to 65% national coverage.
- Over 20 new tv stations went on the air, bringing the total to 510.
- The morning tv audience, compared to 1957, increased by 16%; the afternoon by 5%; and evening by 5%.

Ideas at work:
- WCAU-TV, Philadelphia is holding a contest for agency executives to promote its Paramount film package. Agency executives were presented with a "What's Your Movie I.Q." questionnaire, for the purpose of identifying pictures of 20 Paramount films. Prize includes a portable tv set.
- Know the city: WSJY-TV, South Bend, is holding a contest on its Movie Time show, where the announcer will walk across a scene flashed on the screen. Contestants who recognize five weekly scenes of the city, win a tv set.
- KTVM, Wichita-Hutchinson, to promote its Escape B syndicated series, paraded two gals dressed as fire fighters down the city streets, distributing handbills about the show. Girls found 2,000 pedestrians even though the temperature that day was hovering near zero.

Kudos: Bruce Caldwell, of KOMO-TV, Seattle, received a special award from the Keep Washington Green Association, for his fire prevention efforts... Harold Christian, v.p. of merchandising at WXYZ, Inc., Detroit, awarded life membership from the Detroit Association of Grocer Manufacturers Representatives.

On the personnel front: Avery Chenoeweth, named program director of WSAZ-Television, Charleston-Huntington... James Neldigh, to sales manager of KING-TV, Seattle... Joseph Cain, president of P.R. Mallory & Co., Indianapolis, elected to the board of Gross Telecasting... Robert Novak, to assistant program manager of KPIX, San Francisco... Mark Daniels, v.p. in charge of programs for Theatre Network TV, Inc... Bobby Davidson, merchandising man at WAFF-TV, Norfolk-Portsmouth... Alida Mesrop, manager of publicity for WPIX, New York... Frank Arney, assistant farm director of WOW-AM & TV, Omaha... Phil Sanford, account executive, WTVJ, Miami.

BRIGGS & CO.

(Cont'd from page 41)

mentions average 67% over-all). Two years ago, when most supermarkets lost some of their ardor for private labels (and in most cases cut out roughy half of them), this particular situation eased somewhat for Briggs. The company was able to concentrate on promoting an ice cream product it had introduced in 1955.

By now, Briggs had a radio schedule on WTOP spread throughout the day: alternating participations in Evans' early morning and afternoon shows, and a one-half minute show at 5:55 p.m., in which Evans told human interest vignettes. This show was developed specifically for Briggs to provide some prime time coverage.

"Media strategy for the ice cream was identical to that of the meat line," says account executive Bill Mullet of Kal, Ehrlich & Merrick, Washington, D.C. "To link it with the Briggs name called for using the same personality we were already identified with. Evans alternated meat and ice cream announcements, linking the two products wherever possible."

With its more elaborate product setup, Briggs currently also has a more elaborate air media schedule which looks something like this:

In radio:
- Show, 5:55 p.m. (with Mark Evans, now three times a week).
- Participations, 60 seconds, alternating afternoons and early morning (Mark Evans). Six a week.
- Announcements, 30 seconds 163 a week, on three other stations.

In tv:
- Announcements, 33 per week. Two-thirds are I.D.'s: one-third are 20's, between 4 and 10:30 p.m.
- Participations, three per week in children's shows.

"Children not only have a great deal to say about what is purchased," says a.e. Bill Mullet, "but they are more susceptible and their recall is higher than among adults."

Briggs reaches all its audiences with a budget currently about equally divided between radio and tv—distributed in a pattern that hits every consumer level at all times of day.

30-foot yacht — The nicest things happen when you buy time on KYW Radio, Cleveland

© 1959 WESTINGHOUSE BROADCASTING COMPANY INC.
PARTI-DAY
(Cont'd from page 38)
little direct influence in the initial buying decision. The survey showed, for example, that there was a slight tendency of Parti-Day to appeal to larger families: 71.7% of Parti-Day purchasing families consist of four or more members. The survey also showed that 97% of the Parti-Day families use it on ice cream (almost all users of toppings also do so), 4% use it in hot chocolate, 16% use it in chocolate milk and 13% use it on cake or pudding.

So much for the survey. Getting back to the all-important subject of sales, the last two weeks reported showed a new peak in shipments to wholesalers. From 1 through 15 January, shipments to wholesalers reached a level of 1,595 cases, making a total of 5,435 cases shipped since the test began in the Green Bay area. During the same two-week period, 311 cases were shipped in Milwaukee, where there is no advertising at present, and where part of the Parti-Day shipments end up at A&P and National Tea stores in the Green Bay area.

The latest shipment figure compares with 350 cases during the last half of December. It was thought at first that the 350-case figure was a reflection of the fact the Parti-Day had to fight Santa Claus. While Parti-Day is a party item, other party items also compete against it during the Yule season and stores will push those items that are strictly Christmas products first since, if the Christmas items are not sold, the store is stuck with them.

However, further reflection and a study of the sales figures made clear that, though Christmas is a problem, it could not explain a jump of almost five times in sales from the second half of December to the first half of January. In the first place, case shipment figures represent wholesalers replenishing their stocks, not stores. A wholesaler who buys Parti-Day during the second half of December is not stocking up for Christmas sales; rather, he's stocking up for January sales.

Furthermore, it became apparent when the semi-monthly shipment figures were studied that the boom-and-bust sales pattern exhibited during the 15 December-15 January period was symptomatic of the entire tv test period. Without exception, the pattern of peaks and valleys showed up every month (see chart on page 36).

The reason, explained Bower, the food broker's merchandising manager, is simply that wholesalers are ordering too conservatively. "What happens," he said, "is this: the wholesaler will take a small order despite our urging that he take more. Then, suddenly, store orders turn out to be bigger than the wholesaler thought and he's out of stock. The next time he orders in larger quantities, but, in the meantime, Parti-Day has lost sales. Then the next time it starts all over again."

Bower was confident that wholesalers will shortly get the point that tv is effectively pushing the product and will buy in a more orderly fashion. For this reason, he felt that the second 13 weeks would rack up even bigger sales than the first 13.

"We're not dissatisfied with the way sales are going so far," Bower explained, "As a matter of fact, we're doing better than we expected. We have figured originally on an advertising cost of $1 per case. The $1 figure is a reasonable one for introducing a new product. That means a sales target of 10,000 cases for the 26-week period. Well, we've sold over 5,400 so far and we should do even better during the next three months. We could hit 15,000 cases. That's about 66% a case in advertising costs, which is pretty good."

(Parti-Day wholesales at $4.75 for a case of 12. Gross retail markup is thus $1.13 per case.)

Bower felt that another reason for the January sales jump was the large number of upcoming in-store demonstrations. About five have been run so far and another 15 are in the works. With Kuehn salesman lining up demonstrations and stores preparing them, there's a feedback from the store level resulting in more sales.

The demonstrations are put on, without exception, by dairy firms. They usually involve an ice cream-Parti-Day tie-in. During the Christmas season, when dairy firms were more concerned with egg nog and the like, Parti-Day demonstrations were hard to push.

Originally, Bower said, the ice-cream makers, who have demonstrators on their navvoll, came to Parti-Day. Now, the demonstrations are snowballing. As a result, Bower hopes (and expects), so will sales.

IMAGERY-TRANSFER
(Cont'd from page 39)
assumed when the next Todd-AO spectacle comes along, Keough says.

(4) On-the-air trouble shooting. Stand-by slides and copy for as many as six current films are kept on hand at the station, so that a picture plug can be switched early in an evening or weekend to give support to a theater whose gate is in momentary trouble.

(5) Radio transfer. A schedule of 60s provides a distinct carry-over from tv. Taped excerpts from the sound track are used in fully-produced spots, much as they're used in the corresponding tv announcements.

(6) Newspaper transfer. Display ads in the ordinary sense have all but vanished from Cooper's advertising in the past couple of weeks. They have been replaced by smaller "editorial" ads—two paragraphs of synopsis tied to the impressions created on radio and tv.

To put these commercials together, promotional and publicity trailers are screened by Phil Keough and station staffers. Out of these sessions come copy and art ideas.

The schedule began 23 June, 1958; It calls for a minimum of 18 announcements a week, mostly 60s. Slides are used in the 20's. The 15-minute program was added for the three-months "South Pacific" push.

What has the tv approach done for the chain? City manager Phil Keough cites some random examples from Omaha:

(1) "The Reluctant Debutante." Average first-week gross in cities the size of Omaha: $3,000 to $5,500. First week Omaha gross: $7,000.

(2) "Imitation General." Average first week gross in cities the size of Omaha: $3,000 to $4,500. First week Omaha gross: $6,000.

(3) When a distributor refused to allocate any of the ad budget for a certain picture to tv, Keough included it anyway. Result: a two-week gross of $20,000 as opposed to $6,000 and $8,000 grosses in cities twice Omaha's size.

Cooper Foundation theaters are an owned subsidiary of the Cooper Foundation, a charitable fund set up by Oklahoma businessman Joseph Cooper. Kenneth E. Anderson is general manager of the parent Cooper Foundation, headquartered in Lincoln, Neb.
year; it will take an awful lot of advertising to ever reach that again.

If the future looks fairly bright for a few big breweries engaged in a struggle to gain sales and widen distribution, it looks somewhat bleak for the small local breweries caught in the cross-fire. This just about summarizes the marketing revolution taking place. It also must be remembered that the revolution is being forced upon the industry.

The problems of a brewer are formidable; no bar towel is big enough to wipe them all away. For one thing, there are taxes—federal, state, and sometimes local. Federal tax on a barrel of beer is $9. State taxes range from a low of 62¢ in California and Wyoming to a high of $11.65 per barrel in South Carolina. The New York state tax is $1.03.

Thus a barrel of national brand beer in Albany, N. Y., which sells for about $29 has been taxe more than $10. The brewing industry contributes about $2.5 million daily to the public coffers.

Moreover, since repeal (indeed since the birth of tv) beer has become a package goods supermarket item rather than a taproom-by-the-barrel one. In the early days of tv, the emphasis on beer advertising copy was “Ask your friendly bartender for a glass of——.” (In fact, the earliest tv ratings sometimes were based on the barrooms that had tv sets.) Now, however, the advertising target is the housewife who stocks up her refrigerator for entertaining with “handy packs.”

How well this advertising task has worked is demonstrated by the fact that about 80% of all beer sales now are in packages—bottles or cans. The standard sizes are: quarts (64% of market), 12 oz. (87.3%), 16 oz. (24%). Cans account for 36.8% of packaging; one-way or non-returnable, bottles for 5.5%, and returnable bottles for 57.7% of package sales. Returnable bottles therefore are still well in front of other containers, so it’s obvious what a problem a national brewer such as Miller has shipping back empty bottles from all over the country to Milwaukee.

The most economical shipping probably is via truck in no more than a 250-mile radius. It thus becomes understandable why big brewers are buying up or setting up branch plants to fit their freight pattern—not only in terms of finished product, but also in terms of new materials.

Brewers have still another problem that doesn’t plague such competitors as soft drinks. This is spoilage. Beer is a sensitive beverage, subject to such vagaries as light, temperature, and time. Most beer is shipped in bottles or cans, but before it is, it must be pasteurized. In addition, the shipping brewer runs into competitive prices by local brews. These differences may amount to as much as $6 or $8 per barrel. It’s no wonder then that some of the big boys are buying up struggling local brewers—not for production facilities only—but to acquire popular-priced brands they can market along with their premium-priced ones.

The next decade may see popular-priced (and presently little-known) brands shooting to leadership in sales. The decade after that, however, may see—after the small locals have been shut out and control is in the hands of a few nationals or almost national regionals—premium-priced brands back again for no other reason than that competition has been erased.

In all this hubbub, the small family-owned local brewery (which has been the pattern of brewing for nearly 8,000 years) is doomed. How can such an operation weather the impact of big expenses and big advertising budgets? How can it hope to compete for supermarket shelf space and dealer displays with the heavily-promoted brands of the big operations? The small brewer is even losing his last advantage as major brewers move into the area of popular-price beers. Right now, in some markets, Anheuser-Busch, popular-priced Bavarian outsells its premium-priced Budweiser; Schlitz’ newly-acquired Old Milwaukee, at popular prices, outsells the parent brew. At the same time, they are outselling local brewery products because the price gap has been closed.

So the decentralization of the nationals and the disappearance of the locals is established as a trend. What effect this marketing revolution will have on tv and radio will be dealt with next week.
In Denver the influence station is KOSI. Because KOSI has listener loyalty—and the folks with money to spend. They respond to KOSI advertisers—and buy merchandise and services! No double spotting! So contact PETRY about the prize Denver buy—that will win sales awards for you—KOSI! 10% discount when buying KOSI—and KOPY, San Francisco!

FT DENVER MARKET WITH KOSI

KOSI \ 5,000 watts in Denver
Mid-America Broadcasting Co.

IMPACT!

PROVED 3 WAYS
AMERICA'S BEST TV BUY

ARB, May 1958—highest rated station in America in markets of three or more stations.
Telepulse 1957 Year-End Review—highest rated station in America in markets of three or more stations for the entire year of 1957.
Telepulse, May 1958—first in the market 91.3% of rated quarter-hours.

KROD-TV

CBS Television Network • Channel 4 • El Paso, Texas
REPRESENTED NATIONALLY BY THE BRANHAM COMPANY

Kenneth R. Atwood has been named manager of the newly opened St. Louis offices of Robert E. Eastman & Co., Inc. Atwood has had wide experience in broadcast sales, most recently with CBS Spot Sales. Previously, he had been associated with KACY-TV, St. Louis (1952-54) and KTVI, St. Louis (1954-57). Commenting on the firm's expansion, Mr. Eastman said:

"The objective is to increase business for the stations we represent through a concentrated application of creative selling techniques."

Brent O. Gunts has been appointed station manager of WBAL-TV, Baltimore, and will work with the newly appointed radio station manager, Thomas Carr. Gunts began his radio career at WFBR, Baltimore. Following WW II, he headed his own production company, Entertainment Enterprises. In 1949, he returned to Baltimore and formed Brent Gunts Productions. Carr was formerly with WTIC, Hartford; NBC; Erwin Wasey; founder of Carr & Stark, TV packagers and helped establish WANN, Annapolis.

Charles E. Gates has been appointed general sales manager of WGN, Chicago. Gates, who joined the WGN sales staff in 1940 after 13 years with the Chicago Tribune, will coordinate the company's radio sales activity. William A. McGuiness, commercial mgr. since 1945, will continue in that post, but will take on new corporate assignments. Ben Berentson, N. Y. sales office manager since 1948, will assume additional responsibilities. He joined the Tribune in 1932, has been with WGN since 1940.

Robert M. Light has been elected managing director of the Southern California Broadcasters Assn. He is currently the producer of Quiz Down, jointly sponsored by the Los Angeles Herald Express and KNXT. Light began his broadcasting career as an actor with CBS in N. Y., later became writer-producer on all three networks. Other experience includes president Command Radio Productions in L.A.; Abbott Kimball, director of promotion for Pacific Coast Broadcast properties of RKO Tele-radio Pictures.
KPHO-TV's early local news program, 6 p.m., "3 STAR NEWS" with Tom Sherlock (right), is the highest-rated early evening news program, local or network, in Phoenix.

KPHO-TV's late local news program, 10 p.m., "TOMORROW'S HEADLINES" with Art Brock (left), is the highest-rated news program, local or network, in Phoenix.

KPHO-TV's 6:15 p.m. and 10:10 p.m. weather and sports are also Phoenix highest-rated TV programs of their type. Source, ARB
SPONSOR SPEAKS

Not a Yawn?

Elsewhere in this issue Sponsor carries an ad on behalf of the Saturday Evening Post entitled “Not a Yawn in an Issue”. Based on an advertisement that Benton & Bowles had placed previously in Sponsor (and other publications) the Post message, though moderate and friendly in approach, points out that, unlike TV shows, Post advertising assures client’s “no gamble ... and not a yawn from cover to cover!”

We don’t know what Post means by no yawns—but there are plenty of chasms. No Post research can claim readership by every reader of every article and story in a Post issue, just as no television show can claim 100% of the viewership. As one Post reader, we contend that any issue of the Post that carries two or three articles of special interest recommends that issue as a howling success. No Starch study will show 100% noting of Post ads.

What does the Post mean by “not a yawn in an issue”?

Shrimps to Telepathy

While we’re talking about trade paper ads, our compliments to Edward Petry & Co. for their frivolous yet forthright and factual message titled “Shrimps to Telepathy.” According to John Ashenhurst of the Petry office in Chicago, who conceived and wrote the ad, it all started when “some forward looking shrimps learned to crack their knuckles and some females responded.” After a few billion years things picked up and today we have a whole flock of shrimp (excuse us, we mean advertising media). Petry predicts that telepathy may be the next advertising competitor.

We thank Petry for leading us through the A-to-Z of advertising. But, far more, we appreciate the message of friendly, though competitive, co-existence among advertising media. After all, when you think of advertising as “shrimps to telepathy” spread over a few billion years, what’s the percentage in allowing a dog-eat-dog competitive concept to bring on the ulcers?

THIS WE FIGHT FOR: A sense of humor—about ourselves and the problems of air media advertising. A little laughter can be a healthy creative force in ours and other businesses.

10-SECOND SPOTS

Mysterious West: Related report from Los Angeles reports this roadside sign: “Drive in here for your Christmas trees and Watermelons.”

S—x: Following Ed Murrow’s Sex in Business (prostitution probe) program on CBS Radio, an adman, in a playful mood, called CBS, asked for Polly Adler. For more than seven minutes, the adman hung on while a bewildered network passed him from department to department and no Miss Adler. Finally he was connected with Murrow himself, at which point he silently hung up.

Philately: Stamp collector Ward Crowley, KLZ, Denver, last year contacted the United Arab Republic for stamp issues. Apparently has wound up on mailing list of President Gamal Nasser, for he just received a New Year’s greeting from him. Save the stamp.

Guess: From N. Y. Times Commercial Notices column—

NO NAMES PLEASE
Who is the award-winning actress, movie and TV star whose magnificent full-length dark mink coat we are privileged to offer for resale at a small fraction of its original cost? (No names please). Well, let’s see—there were a couple of cancellations this season... .

Radio boom: It’s reported that New York has 10 d.j.’s who earn over $50,000 a year. And only a few years ago they were ready to bury radio.

Cycle: A veteran adman attributes his success to “good judgment which comes from experience which is gained through poor judgment.”

Protest: When WBTV, Charlotte, N. C., discontinued Silent Service and replaced it with Person to Person, it received the following letter from an 11-year-old:

“I will give you just three weeks to put Silhunt Service back on. Then I start the petition.”

Cutting: ABC TV’s Johnny Carson tells of the performer who tried to impress a theatrical agent with his act. “I catch razor-sharp butcher knives with my teeth,” he said. When the agent looked incredulous, the talent added, “I suppose you think I’m smiling.”
Take TAE and See

Pittsburgh's biggest view is brewed on WTAЕ

BIG TELEVISION IN PITTSBURGH

CHANNEL 4

PRESENTED BY THE KATZ AGENCY

RNCBC ABC IN PITTSBURGH
Select any program or announcements from these Friendly Group stations—WSTV-TV, WBOY-TV or KODE-TV on a 13-week budget—and our exclusive "Shopper-Topper" merchandising service is yours at no extra cost in the important Steubenville-Wheeling, Central West Virginia and Joplin markets. In these three rich markets—with combined food sales of $167,562,000—only these stations offer advertisers this unique merchandising support. Find out today how "Shopper-Topper" can move the goods for you.

The Shopper-Topper* Merchandising Plan guarantees:
• in-store displays, placement of point-of-sale material, shelf stocking, checks on prices, exposure and activity of major competitors, obtaining comments from stores—in 170 high-volume supermarkets
• merchandising activity report every 13 weeks to advertisers and agencies
• complete direct mail service
• product highlighting on popular local shows, including live demonstration

For more details ask for our new "Shopper-Topper" brochure.
'59's First National Nielsen shows
ABC Television gained more homes by far than the other two networks combined*... has the most programs in Nielsen's Top Ten**...wins top ratings most nights of the week.* To our sponsors, who make it all possible, our thanks.

ABC TELEVISION

*National Nielsen Average Audience per minute all sponsored programs Sunday through Saturday 7:30-10:30 PM, NYT, for two weeks ending January 10, 1959 vs a comparable period, 1958.**National Nielsen Average Audience January Report, 1959.
This is Pittsburgh

H. J. Heinz II, chairman of the Pittsburgh company that made "57 varieties" an international byword.

It takes some knowing to sell Pittsburgh, city of good food, good steel, good news, good living. No other station knows Pittsburgh and sells it like KDKA-TV. How can we help you sell Pittsburgh?

KDKA-TV
Pittsburgh
Represented by PGW
© Westinghouse Broadcasting Company, Inc.

Bill Burns, KDKA-TV's newscaster extraordinary with a phenomenal 75% share of audience.

Mrs. Enid Jones, Homemaker, one of 4.5 million people reached by KDKA-TV, far and away number one in Pittsburgh.
**Man Alive!**

**THIS IS TELEVISION IN DES MOINES**

Iowa’s **lively** center of business activity

**ON CAMERA!** That’s the way this “know-how, go-now” station keeps pace with all that’s going on now in Des Moines. “Now” television . . . “this minute” television . . . spontaneous . . . vital . . . television that dominates this big-money, free-spending market.

**THE ENTHUSIASM FOR KRNT-TV’S “MAN ALIVE!” PROGRAMMING** creates enthusiasm for advertised products . . . generates buying excitement that shows up on the cash register. Buy the station most people watch most . . . the station far more people depend on for accurate news . . . the station with the most believable personalities, according to Central Surveys, Inc.

**YOUR CAMPAIGN IS LIVE . . . LIVELIER . . . LIVELIEST** . . . sure of success when you place it on KRNT-TV, CBS-affiliated to give viewers an eyeful . . . so ably represented by Katz. Complete program listings every month in SRDS.

**THE DES MOINES TELEVISION MARKET:**

KRNT-TV effectively covers 41 of the richest counties in Iowa with 324,000 homes, 86.6% of them with one or more TV sets. Retail sales $1,229,064,000. Facts compiled from Television Magazine Market Data, 1958, and Survey of Buying Power, 1958.

You’ve Got A Live One When You Buy

**KRNT TV**

A COWLES OPERATION
CH. 8
DIGEST OF ARTICLES

What Y&R's new media changes really mean
29 An exclusive sponsor interview with v.p. “Pete” Matthews explains the recent organizational shifts which have caused so much trade talk.

Beer: advertising is fermenting, too
31 The brewing industry currently spends about $200 million a year on advertising, of which tv gets lion's share. What's the future picture?

Why spot radio must clean house
35 Part III of sponsor's $500 Million Plan for radio spot outlines six, wasteful inefficient business practices which are impeding the medium.

New car woes boom muffler market
38 Tv got a new kind of advertiser when fuel additives began to eat away muffler parts. Here's the way Marvin solved its marketing problems.

How to compare radio stations
40 Minneapolis agency develops “evaluator” to compare local station on basis of 26 factors. Audience size is one factor but an important one.

No tv ads, fewer Party-Day sales
42 Wholesale shipments of dessert topping in Louisville, Phoenix, where no advertising is used, run considerably lower than in Green Bay area.

Spot radio brews tea to taste
42 McCormick’s likes the d.j.’s personalized touch to swing male preference to tea; sell west coast listeners on year-round appeal of iced beverage.

SPONSOR ASKS: How can commercial film producers improve their services to agencies?
46 As agencies face new commercial film production problems, a film man and admen discuss ways to streamline producers' services to agencies.

FEATURES

54 Film-Scope
24 49th and Madison
58 News & Idea Wrap-Up
6 Newsmaker of the Week
58 Picture Wrap-Up
48 Radio Results
8 Sponsor Backstage
56 Sponsor Hears
17 Sponsor-Scope
72 Sponsor Speaks
44 Spot Buys
72 Ten-Second Spots
12 Timebuyers at Work
70 Tv and Radio Newsmakers
53 Washington Week
Your Salesman on Sight in the Southeast's Biggest Rich Market
WHERE RETAIL SALES TOTAL $3,078,943,000

Put your salesman in a market where sales are popping at the retail level to the tune of more than 3 billion dollars . . . the 75-county WSJS market.

WSJS TELEVISION WINSTON-SALEM

NBC AFFILIATE for
Winston-Salem
Greensboro
High Point

Call Headley-Reed
Turn Right at the Big Dipper

Couriers passing through Central Ohio report some unrest. Our modern-day Marco Polo finds the earth's limits too confining; they fit too snugly around his dreams. So, via his favorite television station, he shoots far into space where there's really room to stretch and grow.

When outer space, the playground of Peter Pan and the Wizard of Oz, suddenly became an international arena, a programming chain reaction started at WBNS-TV. Now it is our exciting lot both to inform and entertain this spaceman and his fellow adventurers.

Our “Man and Space” series presented missile and astronomy experts from Ohio State and Ohio Wesleyan Universities. They shared their knowledge of space progress from asteroids to zero countdown. The subject created so much interest our entire supply of 5000 space age news maps sold out immediately. To add to the excitement, the host of our daily “Explorer” show originated a model rocket building contest. Audience response was so impressive he earned a special Army Air Force citation.

Although we've been programming with our head in the clouds, our feet are still firmly planted on the ground in Central Ohio where we were born and raised. A measure of our stature with 2,000,000 neighbors is this feedback from Madison and Michigan Avenues: "If you want to be seen in Central Ohio — WBNS-TV."

WBNS-TV

CBS Television in Columbus, Ohio

Affiliated with The Columbus Dispatch, The Ohio State Journal and WBNS Radio. Represented by Blair TV. 316 kw
Webster's dictionary defines power as the "possession of sway or controlling influence over others." This definition describes perfectly the medium that dominates sales contact with Negroes in the Memphis market area—Radio Station WDIA!

WDIA, Memphis' only 50,000 watt station—America's only 50,000 watt Negro station—was the first radio station in the region to program exclusively to Negroes. Its all-Negro staff combines powerful personal appeal with high-powered salesmanship. The Negro listener responds with staunch loyalty—he first listens to WDIA, then buys!

BIG BUYING MARKET
And what a market WDIA covers! WDIA reaches—and sells—1,237,686 Negroes. Almost 10% of the Negro population of the entire country.

Last year, Negroes—who comprise over 40% of the Memphis market area—earned $616,294,100, and spent 80% of this income on consumer goods.

WDIA consistently carries more national advertisers than any other radio station in Memphis! The list includes: PROCTOR & GAMBLE ... GENERAL FOODS ... GROVE LABORATORIES ... CARNATION MILK ... BRER RABBIT SYRUP ... FOLGER'S COFFEE ... LEVER BROS.

We'd like to tell you about proof of performance in your own line. Drop us a line today. Let us show you how WDIA can be a high powered selling force for you ... in this big buying market!

TOP RATED BY NIELSEN AND ALL OTHER AUDIENCE SURVEYS!

WDIA is Represented Nationally by John E. Pearson Company
FREMONT SONDERLING, President
ARCHIE S. GRINALDS, JR., Sales Manager

Tremors of excitement and trepidation swept Madison Ave. and Soap St. last week as Lever Bros. made a single move which shifts marketing and advertising to new levels of importance in soaps. That move: elevation of Henry Schachte from ad v.p. to executive v.p., No. 2 in the consumer picture.

The newsmaker: Henry M. Schachte takes on a newly created job at Lever's shiny glass house on New York's Park Ave., one which may well prove to be cosmic in its sudsy implications. As executive v.p. in charge of the three consumer marketing divisions—Lever, Foods, Pepsodent—he'll bear complete and direct responsibility for the consumer program and sales of some 30 branded items. The move excites Lever's seven ad agencies and observers, may well spur introspection by Colgate and others still of the "old school" which put product men ahead of marketing and ad men.

Lever's new marketing strategy places greater stress and responsibility on marketing, moves an ad man ahead of product managers who sit in the cat-bird seat at other soaps. This puts Mr. Schachte in the driver's seat over a high-riding budget (tv alone last year approximated $38 million).

Another shuffle: Sam Thurman becomes advertising v.p. from manager of advertising services. (See Radio and Tv Newsmakers, page 70.)

The outlook: a progressive, hard-hitting, streamlined marketing-advertising operation with Mr. Schachte's role that of No. 2 man in consumer marketing. He's had a distinguished and fast-moving career since he started as an industrial copywriter for General Electric after being graduated from Williams College in 1935 (his father was a G.E. engineer). His most recent ad roles: account executive at Y&R, advertising director of the Borden Co., and senior vice president of Bryan Houston, from which he resigned to go to Lever. He was elected advertising v.p. in 1955 and a director the following year.

He divides his time between a home in Westport, Conn., and a city apartment, spends many of his off-hours reading (history, especially) and soliciting funds, guest lecturing for the tv and radio courses at Emerson College in Boston, of which he is a trustee. His son, Peter, 24, is a senior there (the other children: Judy, 22; Henry Jr., 21, and Susan, 17). He's board chairman of ANA, director of the Advertising Council, past chairman of the Advertising Research Foundation, member of the Fairfield Hunt and the Williams Clubs.

Henry M. Schachte

SPONSOR • 7 FEBRUARY 1959
NEWSMAKER  STATION of the WEEK
WPTR  appoints EASTMAN

WPTR

50,000 PEOPLE WATTS
IN THE ALBANY, TROY, SCHENECTADY MARKET

Simple facts: — First in metro pulse. First in the 10-county area pulse. First with advertisers, too.

More advertisers place more business on WPTR than on the next 2 stations combined! More local advertisers spend more money on WPTR than on the next 3 stations put together.

robert e. eastman & co., inc.
national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
Plaza 9-7750

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg.
San Francisco, Cal.
Yukon 2-9760

DALLAS:
211 North Ervay Bldg.
Dallas, Texas
Riverside 7-2417

ST. LOUIS:
Syndicate Trust Bldg.
915 Olive St.
St. Louis, Missouri
Central 1-6055
I think it was Jack Gould on Dave Susskind’s Open End gabfest last Sunday (25 January), who referred to the traditional day of rest as the day on which TV represents an “intellectual Ghetto.” The eminent New York Times video critic was reiterating the oft-made point that there are quite a few more shows to stir the thought and conscience of the viewer on Sunday than on any other day of the week.

But Sunday is much more than that. It is one helluva day on the television screen and I, for one, am quite content that no other day of the week quite matches it. When, as and if the rest of the week comes up to the Sunday pace for programming we are going to be in for trouble. Men will be neglecting their jobs; women their homes and children; children their school affairs. And we’ll, all of us, have red, aching eyeballs.

There’s nothing wrong with this TV fare

Sunday before last is a fairly good example. Came about 1 a.m. of that Sunday night (Monday morning, to be technical) and I was wide open for a good buy in a Seeing-Eye dog. At 2 p.m. I believe it was, the Boston Celtics had played the St. Louis Hawks in the NBC-NBA basketball game of the week. Each of these clubs leads its division of the National Basketball Association, and each features in its line-up basketball magicians of the calibre of Bob Cousy, Bill Sharman, Bob Pettit, etc. Watching them play against each other is a rare treat for any sports fan.

The ball game was followed by a show in which various members of Congress discussed problems facing the legislature in the immediate future. Since Mikoyan was going to be grilled on Meet the Press at 4:30, I didn’t watch the Congressional show, but intermittent attention to the audio indicated it was a thought-provoking and stimulating 30 minutes. When Lawrence Spivak and company went to work on the Russian First Deputy Premier, I didn’t unglue my eyes from the set once. I was utterly fascinated by the Red wheel’s every word and gesture. I was particularly enchanted to see that he appeared to be at his most nervous—he made that odd, kissing motion with his lips at an increasingly accelerated pace—when they asked him about whether Kruschev hadn’t adopted the cult of personal power to quite as strong a degree as had Stalin before him. Mikoyan, it seemed plain to me, was loathe to discuss the boss’s personal strong-armisms.

Following Mikoyan came the Omnibus presentation of the S. J. Perlman satire on Hollywood. And then from seven to eight, the presentation of the Agatha Christie classic murder mystery, Ten Little Indians. At that point my wife and I again bathed our eyes, had dinner, and were back before the tube promptly at 10 p.m. to participate in the Dave Susskind sortie with Truman Capote, Dorothy
85,000,000 boxes of sweet, sun-ripened Florida oranges are on the move... by truck, train and steamship... out of Florida's rich groves into the North's important market centers. Citrus is big business, with Florida now supplying 70% of the nation's annual output... and it's big business for the many growers and packers in the citrus belt around the MARKET ON THE MOVE... TAMPA - ST. PETERSBURG.

Capture this thriving, prosperous market with the STATION ON THE MOVE—WTVT—first in total share of audience with 34 of the top 50 programs. WTVT, with highest-rated CBS and local shows, blankets and penetrates the MARKET ON THE MOVE... TAMPA - ST. PETERSBURG.

*Latest ARB

plant of Snively Groves, Florida's largest producers of oranges, grapefruit and tangerines.

station on the move...

WTVT
TAMPA - ST. PETERSBURG

CHANNEL 13

The WKY Television System, Inc.

WKY-TV  WKY-RADIO  WSFA-TV
Oklahoma City  Oklahoma City  Montgomery

Represented by the Katz Agency

SPONSOR • 7 FEBRUARY 1959
Parker and Norman Mailer. At 1 a.m., as I said, we groped our way bedward. And thanked the patron saint of electronics that Monday, Tuesday, Wednesday, Thursday, Friday and Saturday had not yet caught up with Sunday from a standpoint of tv programing.

It is sheer coincidence that all the programs I referred to above, excepting of course, Susskind's Open End, were on NBC TV. It just happened on that one Sunday that we preferred the NBC fare to that on CBS TV. Any given Sunday Ed Murrow's Small World, Twentieth Century or any number of other CBS shows might get our viewing vote. And be mindful, please, that I haven't even mentioned the big standard rating-getters of the day such as the Ed Sullivan Show, the Steve Allen Show, Maverick, G.E. Theatre, Alfred Hitchcock, Loretta Young, or What's My Line.

Sunday night, of course, at 10 p.m. Dave Susskind on New York local channel 13, WNTA-TV comes up with a collection of guests often worth spending a few hours with. The Capote-Parker-Mailer talkathon, for example, was truly fascinating. Rarely has as pure, complete, whole and dedicated a writer as Capote spoken out so uninhibitedly on television. And rarely, too, has a writer stood so nakedly sophomoric and shallow as stood Mailer on the same show. Miss Parker was intelligently restrained, and Susskind handled the whole evening in his usual firm manner.

Has Pat flipped his lid?

Last Sunday's Susskind soiree was something else again. Dave's guests were the aforementioned Times' Jack Gould and Sylvester "Pat" Weaver, and the three of them bludgeoned television mightily. Only Gould consistently pointed out that there were many fine aspects to television, and that in many areas it was doing an excellent job. I have written at least 10,000 words in praise of Weaver, and my admiration for him is fairly well known. On Sunday's performance, however, I must say I believe he may be flipping his lid. His adamant position was that very little of any consequence happened in television prior to his ascendancy to the presidency of NBC, and literally nothing of a meaningful nature has happened on the air since his departure. He struck me as unduly and inexcusably bitter about the whole thing, and he uttered one dogmatic hunk of nonsense after another about the several mysterious plans he had concocted to save television from itself, and the horrid men who were running it with nothing in mind but making money. At one point he indicated he couldn't talk about a certain plan he had because "we don't know who might be looking in and listening." But he did indicate toward the tail end of the show that he was considering asking the public to send him $1 per person so that he could put on four consecutive hours of "great" television entertainment. He had worked it out somehow that he might get $24,000,000. The people weren't to get anything for their dollar, except the satisfaction of knowing they had made it possible for Pat to put on his "dream" shows.

Along the way Westerns came in for quite a rapping. Susskind did not point out that the first major show Pat bought upon leaving NBC TV—in his new capacity as tv consultant to Kaiser Aluminum—was a very high rated program called Maverick. I really hope they keep Pat out of there. Like I said, if tv gets much better, it's Blinds-ville, for sure.
Maybe some folks don’t take kindly to our kind of radio.
Well, to each his own!

And KBIG has its “own.” KBIG listeners are the higher-income, convincing prospects who spend more for goods and services. This is a profitable radio coverage...a 91% “able-to-buy” adult audience (Pulse) in 234 Southern California market areas.

Use the refreshing sound of KBIG to sell the right people...for 71% less than the average cost of stations with comparable reach.

Never catch me listenin’ to that there KBIG’

The Refreshing Sound of Radio...710 kHz/7000 watts

JOHN POOLE BROADCASTING CO., INC.
6540 Sunset Boulevard, Los Angeles 28, California • Hollywood 3-3205

National Representatives: WEED & COMPANY
Edna S. Cathcart, J. M. Mathes, Inc., New York, thinks that there is sometimes an overemphasis on saturation in the preparation of a radio or tv campaign. "It's axiomatic that the more advertising you do, the more people will be reached with more frequency," Edna says. "Consequently, the advertiser whose budget will not buy a 20-Plan in radio or a 12-Plan in tv sometimes decides that his money would be wasted on a lesser frequency. In these cases, the agency must often do quite a bit of selling, backed by reams of proof, to show the advertiser that a five-times-per-week schedule on a radio station can deliver a good cumulative audience at a very low cost—per-1,000. And, I know of excellent sales jobs that are being done with one 60-second spot a week on tv."

Edna says that when a budget can bear it, she doesn't hesitate to recommend "100 announcements per week." But she doesn't like to see the money go elsewhere because of some preconceived notion that the number of announcements determines the effectiveness of broadcast. "Print people don't seem to tie themselves up in such knots."

Wm. Croke, Foote, Cone & Belding, New York, feels that an all-industry recognition of the 2% cash discount, besides being a direct advantage to the advertiser, would allow both agency and broadcaster to enjoy a more compatible billing operation. "Most print media (83.7%)—recognizing the values of a cash discount—allow the 2% to advertisers," Bill says. "On the other hand, very few stations (4.7%) follow this procedure." Bill feels that this system, most important of all, expedites prompt payment by clients and also agencies, and thus reduces the tremendous amount of detail and record keeping involved. Paper work, he points out, has become a major agency problem in handling broadcast. "In most cases," Bill says, "advertising revenue would not be affected, as appropriations are fixed, and any monies accrued from the 2% cash discount would be reinvested—most likely in the same medium and even in the same market. In addition, the industry is protected from collection expenses and credit losses, which, if incurred, would naturally be reflected in increased advertising rates."
POWERFUL NEW WITH DRUG MERCHANDISING!

- Covers 30 of the highest volume independent stores in Baltimore—plus 12 stores of the Sun Ray chain!
- Two weeks display of your product on the big WITH Drug Merchandising display stand in all 42 participating stores!
- In-store poster displays of your product in all 42 stores!
- Jumbo mailings to every retail drug store in the Baltimore Metropolitan area!
- Many more merchandising "pluses"! No other Baltimore radio station has anything like it! Get full details—now!

Write to Radio WITH Baltimore 3, Md.

or contact the W-I-T-H national representative nearest you:

Select Station Representatives in New York, Philadelphia, Baltimore, Washington
Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, New Orleans
McGavren-Quinn in Chicago, Detroit and West Coast
TROPIC ISLES
CALYPSO
FURIOUS FISTS
BOLD
BONGO DRUMS
MOONLIGHT,
RECKLESS
ADVENTURE!
AND IN CALYPSO-LINGO, THIS ALL MEANS

Cucky!

*CARIBBEAN DEFINITION: "DEVIL-MAY-CARE":

Sassy as a calypso ballad! Romantic as a moonlit beach!
A potent blend of suspense, mystery and international intrigue amid the feverish atmosphere of torrid Trinidad!

ZIV'S NEW "Devil-May-Care" SERIES

VENTURE

Explosive Action in the Colorful Caribbean!

starring

DANE CLARK

and introducing

JOAN MARSHALL

From the Florida Keys to Trinidad . . . . they find ADVENTURE in every port of call!

Every week a sparkling half hour! Already signed to sell for advertisers in over 120 markets!
By any measurement, this radio is first in each Bartell market. Especially when figured in results... response... buyership. Your advertising reaches buyers (the best kind of audience!) Product of scholarship, showmanship, salesmanship.

*Bartell it... and sell it!*

Greater Buyership

BARTELL FAMILY RADIO COAST TO COAST

AMERICA'S FIRST RADIO FAMILY SERVING 15 MILLION BUYERS

Sold Nationally by ADAM YOUNG INC.
SPONSOR-SCOPE

Reps this week noted these two comforting turns in the spot tv picture:
1) Fewer national advertisers are confining their buys to short flights.
2) The demand for fringe time keeps getting bigger than ever.

A check of tv reps by SPONSOR-SCOPE indicates that both January and February billings will be of record dimensions.
The look-aheads in the rep fraternity now have this to occupy their thoughts: What will the summer be like? Last year's was on the wobbly side.

The tv networks are making gestures toward helping their affiliates meet the mounting demand from national spot advertisers for minutes.
This is what they contemplate doing:
ABC TV: Making Wire Service—and perhaps other shows—available for co-oping.
CBS TV: Opening Capt. Kangaroo, as a starter, for local minute sales.
NBC TV: Carving out a batch of minutes in its daytime schedule for station disposal.

However, the affiliates would like this additional concession: Permission to sell minutes in nighttime shows which are without sponsorship on alternate weeks.
SPONSOR-SCOPE this week found the networks quite queasy about this.
Among the obstacles they foresee:
1) The producer owning a film show is bound to object because a spot sale might lower the film's potentials for subsequent local runs.
2) The network sponsor in the major week would be uneasy about the types of products on the alternate week—in which he's usually represented by a cross-plug.
3) Stations strongly resent the recapture of a network show.

The level of evening viewing continues to move forward firmly—belying those recent pokes from print media about the state of tv popularity.
The latest Trendex report on sets-in-use shows:
• In December the across-the-evening-board average was 59.1, a pickup of 2% over the year before.
• In January, the average was 60.5, an increase of 3%.

Sellers of national spot radio might well mull over a couple points that knowledgeable timebuyers have been making in recent weeks:
1) Stop selling radio against itself by continually stressing that yours is the quality station and that your competitors' superior ratings are due to rock-and-roll. Such comparisons besmirch the medium.
2) Get out of the habit of depending on ratings as sales ammunition and start developing some real qualitative information. Advertisers are increasingly asking for it.

Remarked the head timebuyer of a leading spot radio agency to SPONSOR-SCOPE this week: “Ironic as it may seem, we have to turn to network data when looking for qualitative information on stations in markets that we contemplate buying. The stations themselves don’t supply it.”
(For more on ways to improve spot radio's fate, see page 35.)
The flow of new national spot tv keeps moving along at a jingling pace.
The week’s call for availabilities and placements included Kasco Dog Foods (Donahue & Coe); Block Drug (Gumbinner); Carter Products (SSCB); Lucky Strikes (BBDO); General Mills’ Boston Cream Pie (BBDO); Hood Rubber (McCann-Erickson); and S&H Green Stamps (SSCB).

Call it springtime for specials—because there are going to be plenty of them, judging by the rate that orders are coming into the tv networks.
The latest include: Edel picking up the Barnum & Bailey circus from Charlotte, N. C., over ABC TV, and Coca-Cola doing a “Wide, Wide World” with names over CBS TV, for March. For ABC it means money in the bank—no time preemption.

What probably will turn into a neat source of income for spot is the charg-a-plate device which has moved into the taxicab field.
Already the largest cab operator in Indianapolis is using four local radio and three tv stations as the major tools in selling the plan. Here’s how the latter works:
Each cab is equipped with a charg-a-plate stamper. All the passenger has to do is to hand over his department store charg-a-plate, and the fare is treated like a purchase in a store.

The magazine and newsletter people are making the radio networks their regular clarion for newsstand and subscription sales.
Both NBC and CBS this week got a flight from Kiplinger, while NBC by itself picked up orders from the Saturday Evening Post and Popular Science. NBC also was on the receiving end of schedules from Church & Dwight (baking soda) and Whitehouse & Co. (record albums). Added CBS entry: Intermittent pickups of the Grand Priz in Florida for Amoco 1 March.

The current buying trend in spot tv has as its shibboleth the word “reach” (broadest possible coverage). And the phrase you hear most often among timebuyers is “unduplicated cumulative audience.”
In actual practice, these two fashionable terms apply in these ways:
1) Sprinkling announcements across the entire day’s schedule via pre-empt packages—even if at the start it means use of marginal time.
2) Moving into syndication blocks where the announcements are in constant rotation—assuring a maximum cumulative potential.
3) Buying pre-empt packages on several stations in a market.
A major victuals account recently tested No. 3 on the West Coast and found the results for a new product exceptionally good!

The Westinghouse stations’ latest splurge on the public service front could pose a problem not only for stations but for client relations in the three tv networks as well.
WBC has bought the rights to the American Forum of the Air and Youth Wants to Know; and the plan for spotting them as far as the five Westinghouse tv stations are concerned calls for the pre-emption of prime evening time.
The pre-emptions: (1) A network-optioned half-hour monthly for both Forum and Youth; (2) eight one-hours over a year for extended versions of these “enlightenment-type shows.”
Forum also will be scheduled weekly on the Westinghouse radio stations, while Youth and the “specials” will be simulcast.
Commented a tv network executive on the WBC plan: “Westinghouse is free to pre-empt time in the name of public interest, but we wonder how seriously this eventually will affect the basic integrity of network option time.”
The feeling is spreading along Madison Avenue that network TV programing could stand a strong shot of vitality and excitement.

Hence the probability that (1) there will be a big turnover in April, and (2) the ratio of new shows as summer replacements will be higher than it's been for years.

The agencies, however, are faced with one problem: Inducing the Hollywood producers to accept a warm weather run as start for their better properties.

Both CBS TV and NBC TV are making strong passes at the Rifleman on ABC TV. P&G has the show under contract and is sharing the commercial spots with Miles Laboratories and Ralston, but now is prepared to sponsor all of it.

The catch for ABC TV: Doing something with Miles and Ralston come June.

ABC's Ollie Treyz was in Cincinnati last week, and this situation apparently was on the agenda.

General Food's Edwin Ebel and B&B's Tom McDermott were on the Coast last week conferring with MGM about their option on Father of the Bride. If all goes well, it will make its debut this fall.

The new series will replace December Bride—or even the Ann Sothern show, should recent doctoring on this one fail to work.

B&B this week denied the report that GF was considering dropping Zane Grey—despite the high rating—because it preferred to have the product identified with a more subdued programing mood.

Below is a sample of the statistical comparisons that NBC TV is offering in its efforts to wean away some of ABC TV's daytime business.

The target account in this case is spending about $40,000 a week on ABC TV. Here's the picture that NBC is painting in terms of itself:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>NO. COMM. MINS</th>
<th>COMM. HOME IMPRESSIONS</th>
<th>CPMII-PER-COMM. MIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>18</td>
<td>16,030,000</td>
<td>$2.47</td>
</tr>
<tr>
<td>NBC TV</td>
<td>9</td>
<td>30,213,000</td>
<td>1.38</td>
</tr>
</tbody>
</table>

Barring the possibilities of a steel strike, you can expect more of the big industrials to flock to TV next season to sell their corporate images and programs.

Marketing experts are making the foregoing prediction because:

1) The big fellows have diversified and merged so much that identities either have been lost or made fuzzy.

2) When the recession broke, they cut back their institutional expenditures by as much as 75%, with the result that many figure that the time has come for a mass-job of image rehabilitation and definition.

ABC TV pulled out its loudest stops in telling the trade how it came out in the first January Nielsen.

The breakdown in the number of nighttime half-hours showed ABC leading with 15, CBS TV next with 14, and NBC TV taking 12. ABC also claimed that for all commercial programs reported by Nielsen between 7:30 and 10:30 through the week, it had the top averages for Sunday, Tuesday, Thursday, and Friday. CBS had Monday and Saturday.

In terms of average nighttime audiences delivered, the comparison came to:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>1958 JANUARY</th>
<th>1957 JANUARY</th>
<th>% MARGIN</th>
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</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>8,817,000</td>
<td>7,389,000</td>
<td>+19</td>
</tr>
<tr>
<td>CBS TV</td>
<td>10,332,000</td>
<td>10,792,000</td>
<td>- 4</td>
</tr>
<tr>
<td>NBC TV</td>
<td>9,628,000</td>
<td>9,050,000</td>
<td>+ 6</td>
</tr>
</tbody>
</table>
The term “disc jockey” apparently is due for some upgrading.

WLOB, Portland, Me., has announced that hereafter the record spinners on its staff will be referred to as “musicasters.” The term, it feels, will put them on a par in dignity with newscasters and sportscasters.

The food field went counter to the trend toward fewer mergers in 1958, according to the latest FTC count.

The total number of major business mergers were 399 last year compared to 941 in 1957; but the number in the food sector jumped from 32 to 36.

Cold as the winter has been, it’s been a disappointment in one respect to air media: The cold remedies haven’t been expanding or extending their schedules.

The big difference as compared to last winter obviously is due to the fact that the country hasn’t had to contend with an Asiatic flu epidemic.

Elgin (JWT) is putting all its spring tv promotional dollars into a single prestige property—Playhouse 90’s two installments of For Whom the Bell Tolls.

The tie-up calls for an hour’s share of the property each week, with crossplugs on two subsequent Playhouses. (It’s the first arrangement of this type since the innovation of the crossplug.)

If you’ve wondered why the frozen food business has followed an erratic course in national advertising the past year, here’s why:

The giant packers have been hampered and discouraged by numerous marketing factors.

Thus this field remains pretty much regional and local because of:
1) The high cost of warehousing and shipping.
2) The pressure of grocery chains for deals and wide price differentials which have reduced the profit margin to a pittance.
3) The limited value of trademarks, because differences in quality and flavor don’t show up so spectacularly.

If there’s any one product that’s really stirring up a competitive storm, it’s the toilet bar.

P&G’s Zest started it all; but the brand that’s bringing the soap business to the boiling point—something that hasn’t happened since the early battle of the powder detergents—is Lever’s Praise (a combination of cold cream and deodorant).

Even before Praise has set itself to go national, the kid gloves are coming off competitors’ hands. For instance:

1) Commercials are being changed on one of the deodorant bars to include the beautifying theme.
2) Lots of supermarket deals are being offered with the purpose of finding out which one can trip up the competitive specialized bar most sharply.

Footnote: Women aren’t interested in matching soap to the color of their bathrooms so much as you might think. Recent studies show that the best bar sellers are white and pink.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 44; News and Idea Wrap-Up, page 58; Washington Week, page 53; sponsor Hears, page 56; Tv and Radio Newsmakers, page 70; and Film-Scope, page 54.

SPONSOR-SCOPE continued
Dr. Ernest Dichter, Ph.D.

who says:

"This study done for KPRC is the first in which motivational techniques have been applied intensively and in depth to audience attitudes toward Radio in one large market. It goes almost without saying that respondents were never given any indication who sponsored the survey."

Should you like further information on this revealing Dichter Probe ask your Petry Man, or, wire, write or phone KPRC, NBC in Houston, and your booklet will be forwarded to you, posthaste.

EDWARD PETRY & CO., Inc.
NATIONAL REPRESENTATIVES
timebuyers...
A bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, too, and you ought to know just how much you’re buying for how little.

*You buy informative time:*—a staff of the best reporters in the field deliver up to the minute news every week. 52 weeks in the year. *You buy analytical time:*—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time:*—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You’re buying thousands of hours of this sort of time for just 6¢ per issue—52 issues for $3 a year.* Can you afford to be without it?

SPONSOR THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS US

* Until March 1
TIME WAS...

mustaches drooped down to here... horses pulled the wagons hauling the beer... and patie de fois gras was a quarter in any Manhattan restaurant...

NOW...
even peaches are getting shaved... horses enjoy life while trucks do the work... and lowly liverwurst costs two bits in a Bronx delicatessen...

BUT...
you can reach 1000 homes with alert, active buying adult listeners for as little as 51 cents on WISN and that's the greatest news since Marconi's masterpiece first shared our sauerbraten and lutefiske (recipes on request)... and if you're selling sauerbraten, lutefiske, mangoes or whatsoever, we can help move your product in and out of A. & P., I.G.A. and Sentry stores all over our area... which nobody covers like we do with 5,000 active watts, none bigger.

What we're trying to say is WISN's bright, new adult sound has made a real difference in these parts...

DON'T...
take our word for it: get your mustache waxed, hitch up the horses and come on up. The fat geese are waiting... and ready.

So is your Petry-man.

MILWAUKEE'S 1ST STATION

WISN

5000 WATTS — NONE BIGGER

James T. Butler, Station Mgr.
Represented by Edward Petry & Co., Inc.

Stephan Distributing Corp.

We are local representatives for Stephan Distributing Corp., and as such are very much interested in matters appearing in media available to the public.

Naturally, we are delighted with the informative matter appearing on Page 44 of your issue of 10 January 1959.

On the other hand, we are disappointed with the story appearing on page 20 of the same issue. We feel that some inquiry should have been made of Stephan Distributing Corp., regarding a so-called dispute and the so-called explanation of J. J. Coppo, before that story was printed.

The fact of the matter is that Mr. Coppo's own records, according to our best information and belief, reflect that any payments due to the Coppo Agency had been paid at the time of the change-over. We have no desire to enter into a dispute to be aired by a national medium such as sponsor, but we do feel that inquiry might be made of both sides before publication of such matter.

John N. Tolar
Tolar, Bethel & Adler
Fort Lauderdale

- The item in the 10 January Sponsor-Scopes to which Mr. Tolar refers contains this explanation of the situation as it had been reported to SPONSOR, "Some 20 tv stations seem to be holding the bag for money due them on a Stephan's Dandruff Remover campaign as the result of a dispute between Stephan and the product's former agency: J. J. Coppo, of Baldwin, N. Y.

Coppo's explanation: A portion of the tv fund was to come from Stephan's distributor; but when the hair tonic's maker changed agencies and instructed the distributors to make no more payments to Coppo, there was no money to pay to stations."
BUYING DETROIT AND SOUTHEAST MICHIGAN?

NOW! WXYZ TV

YOUR BEST BUY IN MICHIGAN IS NOW A BETTER BUY THAN EVER!

NEW TOWER! tallest TV tower in southeast Michigan

NEW POWER! blanketing an even larger area with a powerful signal

NEW AUDIENCE! wxyz-tv adds new viewers running into the hundreds of thousands

NEW COVERAGE! wxyz adds scores of suburbs, towns and cities

Now transmitting from the heart of America’s fifth market... center of Southeast Michigan’s population shift!

This huge 1,073 ft. tower permits WXYZ-TV to blanket a larger area than ever with a powerful signal... adding hundreds of thousands of viewers to its coverage area!

now WXYZ-TV serves more people, better!

WXYZ-TV CHANNEL 7 DETROIT ABC

Represented Nationally by BLAIR-TV

BROADCAST HOUSE — 10 MILE AND NORTHWESTERN HIGHWAY, 14 MILES NORTHWEST OF CENTRAL DETROIT

SPONSOR • 7 FEBRUARY 1959
THINGS ARE POPPING

Bubbling. Boiling over. Boston's getting the full promotion treatment from WBZ. Contests. Parties. Billboards. Ads. Radio and TV spots. The works. All about the new shows, the new program lineup, the sparkling personalities... the bouncy pop sound that's got the ratings jumping on Boston's Most Popular Station.

49th & MADISON
(Cont'd from page 24)

There have been so many new developments, that I would have been quite a stranger—especially this last year and a half in the Far East.

Thanks for a truly fine publication.

Jerry Coburn
"Over the Pacific"

Spot radio's image

Sometime ago SPONSOR asked for comments from the radio industry for some possible solutions for increasing national spot business.

Here are a few words I have put together on the subject:

"I have been in radio for 20 years. Do I plan on leaving, and going into some other business? ABSOLUTELY NO! Ten years ago when television really started hitting into all metropolitan markets... many good radio people left the industry looking for security. I can't imagine the president of U. S. Steel resigning because someone discovered aluminum. But, this is what did happen in radio.

"Years ago it did amaze us once in a while when radio advertising moved the merchandise off the client's shelves. I'm not amazed today. I have seen good radio move more merchandise faster, cheaper than any other media. We must know how to merchandise... how to program... and schedule a client's money to do the best job for him. Radio can, and must, plow better in many places. But, when a station invests in its market by giving it the adequate staff, specialists in news, farm news, music, plus a well-rounded program format... what happens? The client or buyer selects the station with the lowest rate; NOT THE LOWEST COST PER THOUSAND. Radio must know its market... serve it the best it knows how, and contribute something more than just a signal."

Pat O'Halloran
v.p.-mgr., KPQ
Wenatchee, Wis.

Pleased readers
... All of us here look forward to your weekly issues, passing them around to every department. We could not do without the information and enjoy especially your special projects.

McHenry T. Tichenor, a.e.
KGBT
Harlingen, Texas

SPONSOR • 7 FEBRUARY 1959
PRODUCTS OF SYRACUSE

...important in the home

This Lennox furnace is part of the decor, in any room of the house . . . one of the many products of Syracuse that brings warmth and satisfaction in homes all over the country.

Just as WHEN-TV, another product of Syracuse, has become an essential part of the decor in Syracuse homes . . . providing warm friendliness and pleasant satisfaction for everyone, anywhere in the house.

To make your product a part of every home in Syracuse and Central New York, place it on WHEN-TV view. A call to the Katz Agency or WHEN-TV commercial manager, Fred Menzies, will put it in the spotlight.

WHEN-TV

when you want to sell Syracuse

CBS in Central New York

A MEREDITH TELEVISION STATION AFFILIATED WITH BETTER HOMES & GARDENS AND SUCCESSFUL FARMING MAGAZINES

KCNO/KCMO-TV/PHO/KPHO-TV/KRMG/WOW WOW-TV/WHEN

Kansas City Phoenix Tulsa Omaha Syracuse

PONSOR • 7 FEBRUARY 1959
CHARLOTTE-WBTV RULES ABSOLUTE AS FIRST TELEVISION MARKET IN ENTIRE SOUTHEAST AS MEASURED BY N.C.S. #3

The Charlotte-WBTV television market totals 632,070 homes. Its nearest competitor in the Southeast, Atlanta, has 579,090.

WBTV's set count exceeds that of the second Charlotte station by 43%—delivering 189,380 more television homes!

Buy WBTV as your first, biggest step to television coverage of the Southeast. Contact CBS Television Spot Sales or WBTV for the full fabulous coverage and dominance story.
WHAT Y&R’S NEW MEDIA CHANGES ARE ALL ABOUT

- Few recent agency shifts have caused as much trade talk, gossip and inaccurate reporting as those at Y&R.
- For a clear, calm explanation of what the changes mean, SPONSOR talked to media v.p. “Pete” Matthews.

Recent high-level executive changes at Y&R, the nation’s third largest advertising agency with air media billings of $95.2 million in 1958, have touched off more rumors, speculation and trade confusion than any organization moves which SPONSOR has seen in the past few years.

Y&R’s reshuffling, which followed the naming of George H. Gribbin as agency president last October, began to affect its air media operations early in January. At that time, v.p. Peter C. Levathes, then director of media relations was appointed director of the agency’s radio/tv department, and Robert P. Mountain who had held the radio/tv spot was assigned to v.p. in charge of the new business department.

Subsequently Nat Wolff, veteran programing expert, rejoined Y&R as a v.p. in the radio/tv department. Then last week William E. “Pete” Matthews, media v.p. since March 1958, was named director of media relations.

Each step of the Y&R reorganization was accompanied by a rising chorus of trade questions, gossip, speculation, and somewhat inaccurate reporting in the trade press, sparked in no small part, as Y&R now admits, by the fuzzy and hazy character of the agency’s own news announcements of the changes.

What had Madison Ave. in a dither, in addition to its natural, back-fence interest in the personalities involved, were two quite different types of problems.

For station representatives, syndication salesmen, program packagers, network executives, and other Y&R suppliers, there was an understandable confusion about who at the agency was responsible for what, and what people had to be seen in order to consummate sales.

For media men and management executives in competing agencies,
however, the big questions were “what do the Y&R changes mean in terms of over-all agency operations? What is their future significance to me, and my organization?”

Ever since 1952, when Y&R became the first big agency to institute the “All Media” buying system in its media department, other agencies have followed its organization patterns with extreme interest.

First reaction to the Y&R news was that it meant the breakdown of the “All Media” system. Second reaction, and even more disturbing to some agency media men, was that it forecast a trend toward greater stature for radio/TV department heads in other agencies.

To get to the bottom of these puzzling questions, and to discover the true significance of what has been happening at Y&R, SPONSOR last week arranged for an exclusive, hour-long interview with William E. “Pete” Matthews, newly named Y&R director of media relations.

Matthews, a calm, assured advertising veteran (with the agency since 1944, he edited Y&R’s “Evaluation and Use of Advertising Media”) explained the new organizational changes clearly, simply, and without fuss. Here is a summary of his statements:

- Y&R has not abandoned the “All Media” system, nor does it intend to.
- Complete responsibility for all media planning, including recommendations on how budgets shall be divided between media—magazines, net TV, newspapers, spot radio, etc.—remains with the media department.
- Y&R management has, however, delegated responsibility for buying network, syndicated programs and time to the radio/TV department.
- The reasons for this change are tied to the evolving nature of the tv business, and the need for the agency to “consolidate its negotiating power” in the TV field.
- All other timebuying, except that for network and syndicated programs, continues to be done by the Y&R media department.

**HOW Y&R’s RADIO/TV DEPARTMENT FUNCTIONS**

Chief cause of trade confusion about new Y&R setup has been uncertainty about the function of the agency’s Radio/TV Department, headed by v.p. Peter G. Levathes. Here are the directives for the radio/TV department as handed down by Y&R top management. The department will be responsible for:

1. Development of new program ideas
2. Supervision of all shows to insure top quality
3. Selection of net, syndicated programs and times
4. Negotiations involved in the purchase of above
5. Supervision of Hollywood office except for commercial activities

For an explanation of how these functions fit into the agency’s over-all media planning, and of the part played by the media department in network radio and tv, see accompanying text.

- All media “operations”—such as research, statistics, maintenance of station lists, billings etc., including those for both network and syndicated programs—remain media department responsibilities.
- The Y&R media department will continue to study presentations and research dealing with the effectiveness of network tv as a medium (regardless of programs) as an aid to drawing up its over-all media plans for agency product groups and plans boards.
- In Matthews’ opinion, the recent organization changes have greatly strengthened Y&R’s te position, since they have formalized and centralized what had been a loose “committee type” operation.

The key to these conclusions (and changes) lies in understanding what has happened to net TV during the past five or six years.

Matthews points out that, as te has evolved, program control has passed largely out of agency hands and, even more significant, network programing and network time periods are now almost invariably tied together.

Network time, he says, is often a secondary factor. Program considerations usually control time sales, and negotiations for program and time must be conducted as a single package at a high executive level.

In the past, Y&R’s radio/TV and media departments have worked together on these problems through a kind of loose informal committee operation. Today, however, full responsibility for the entire negotiation has been centralized in the radio/TV department.

One important effect of the change has been to “strengthen Y&R’s negotiating power.” As an agency with $62.5 million in net TV (second only to JWT) it can, by consolidating in-network negotiations, exert pressure not possible in a looser, more in formal operation.

In this way Y&R hopes to avoid such situations as a recent incident when, wishing to change a network program but retain the time period, it found itself (because of prior negotiations) forced to give up both program and time slot.

As to the increased stature of Y&R’s radio/TV department, there is no question that this is true. Matthews (Please turn to page 50)
PART TWO OF A TWO-PART STORY

BEER: ITS ADVERTISING IS FERMENTING, TOO

- Half as many brewers spend twice as much money to advertise only slightly more gallonage than in 1949
- In five years, still fewer will probably spend still more, as big breweries expand into popular-price field

To keep a 2.8 billion gallon river of beer flowing yearly from breweries to consumers, the industry now invests about $200 million in advertising and promotion. Of this investment, television gets the lion's share—close to 30%. Radio gets about 0%. This $200 million kitty is made up by only 234 breweries (about 10 of which account for more than 45% of all beer sales). Contrast this current advertising program with 1949 when twice as many breweries spent half as much money to advertise a production that was only slightly less than today's, and it becomes apparent that the advertising picture is changing right along with the marketing one. (See “Beer: Big business in ferment,” SPOsor 31 January).

It will change more. Here's a capsule outlook on beer air advertising for the next five years:
- Regional and national spot tv and radio should enjoy an increase in billings as the big shipping brewers spend more to promote not only their established premium brands but also the popular-price labels they are now acquiring in a battle against strong local beers and the private labels of supermarket chains.
- As smaller local breweries disappear, caught in this war of attrition, some local ad agencies and cer-
tainly local tv and radio billings will feel the effect.

- Network may stand to get more beer business (right now it's virtually non-existent) as the big brewers widen their distribution patterns, become more truly "national."

- Problem of local rates may become more acute as these same big brewers seek to use their newly-acquired branch breweries for "local status." Already, some look for station local rates on the grounds of their local wholesalers and distributors being a "part of the community."

- Stepped-up research into the beer industry's advertising strategies as a means of helping all brewers in their struggle against such natural foes as soft drinks and wines. Research Corp. of America, for example, is a New York firm that has been publishing a Brewing Industry Survey for 17 years; it has recently added an Analysis of Brewers' Advertising Expenses. The Institute for Motivational Research did a study a few years ago on beer advertising (see box on page 51).

Beer advertising has changed a lot since the 1870's when there were more than 4,000 breweries in operation in the U.S., and Adolphus Busch was persuading friends to drink and saloonkeepers to stock Budweiser with such promotional gifts as walking sticks, gold watch chains, fine china and glassware—all emblazoned with the Anheuser-Busch eagle.

It was bound to change. At that time, the brewing and marketing of beer followed a pattern which had been quite set in the Middle Ages. Brewing—like baking (also a yeast-ingrediant product)—had been entirely local, produced on family estates, in monasteries, at universities. (In Europe, the pattern still exists somewhat; West Germany has 2,508 breweries, Belgium 521). In Colonial America, breweries remained a very local operation; George Washington made his own brand at Mt. Vernon; William Penn, his own in Philadelphia. It wasn't until the Civil War era and railroads that the "shipping brewer" such as Anheuser-Busch and Pabst began to change the distribution picture. Advertising, however, was still a very personal, local type of thing. Its main concern: to get the saloonkeeper to stock your brand of beer. Some of the larger shipping brewers even went so far as to set up their own glamorous night-spots and cafes in various cities to ensure an outlet.

Louis Pasteur had a lot to do with changing this ad picture. Pasteurization made it possible to bottle beer for shipping, and indirectly to switch its appeal to the consumer at home. But not until years after Repeal—in 1933—did this approach actually become the tail that wagged the dog.

How hard the dog has been wagged is revealed by the fact that today about 30% of all beer or ale sales are in bottles with supermarkets accounting for well over 50% of them.

But with supermarkets becoming a prime mover have come problems that not only alter the ad picture but change marketing strategy as well. First, the supermarkets themselves have begun competing with the brand brewers. On the West Coast and in Florida particularly, the chains have brought out their own "private label" beers which undersell the premium-priced advertised beers by substantial margins.

Go into a metropolitan New York supermarket and you will be confronted with 14 to 16 competing brands of beer. Go into a similar market in Detroit, Chicago, Los Angeles, San Francisco or Miami and there will be a still greater "misery of choice" (the phrase Dr. Dichter has contributed to marketing terminology to cover the multi-brand deluge that marks shopping today for any product from soap to cereals).

If the beer devotee frequents higher grade outlets such as delicatessens or premium markets, he then has another choice—a U.S. top-flight beer or an imported one. Imported beers from Germany, Denmark, Holland and Japan now account for about 2% of all

Air media impact: The brewing industry is presently among the most progressive of clients as ad creativity goes, and much of this has come as a result of its use of air media. Left: Tv show star Señor Wences gets briefing from ad director William Geohegan before doing a Fort Pitt beer commercial. Center: Budweiser gets RAB commercial award for third year as Jack Machea (l), D'Arcy v.p. receives it from RAB's Kenyon Brown. Right: Piel Beer's Bert-and-Harry get merchandising space in all-important supermarkets.
## HOW 10 TOP BREWERS USE ADVERTISING BUDGETS

(FIGURES IN THOUSANDS)

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<td>$2,760</td>
<td>$3,657</td>
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*N.A.: Figures are not available.

Sources: Research Corp. of America; LNA-BAR; N. C. Rorabaugh by TvB; TvB; RAB; Sporting News.

Note: No column on net radio since use is minimal and figures unavailable.

beer sales. This is far from a substantial part of the market, but it can't be ignored because this 2% has come up from 0% in only a few years.

While some supermarkets have been getting into the beer business (and they contribute nothing to national advertising), some big breweries have been moving into other product areas. Anheuser-Busch, for example, is in both the yeast and pharmaceuticals business. Fort Pitt Brewery of Pittsburgh has branched into juice boxes, while Coors Brewery of Denver has—of all things—gone in for ice cream! But none of these diversifications has as yet added anything to air media advertising either.

What will affect air media, however, is the counterattack the bigger brewers are launching against supermarket private labels as well as against smaller local breweries that are under-selling them. The attack plan is simple but effective—bring out your own popular-priced brand or acquire a brewery with an already established one. Thus Anheuser-Busch picked up Regal through taking over American Brewing in Miami, and is opening a branch brewery in Tampa. Pabst bought Blatz, picking up both Blatz and Tempo labels. Carling just acquired Heidelberg Brewing in Tacoma.

Grant Advertising, Chicago, has just been named by Schlitz Brewing to handle that company's new, popular-priced Old Milwaukee Beer. A big scale advertising push is already under way to introduce Old Milwaukee in Michigan. It will use heavy spot tv schedules, spot radio, newspaper and outdoor. The beer is being packaged in a distinctive green bottle with a red cap which is symbolized in advertising by a red-haired dancer in a green dress. Music for both tv and radio commercials is by the David Rose orchestra.

Such moves to acquire branch breweries and popular-priced brands to complement their established premium-priced ones by a few of the handful of truly national beer accounts (by definition, only such companies as Anheuser-Busch, Miller, Schlitz, Ballantine and Pabst are “national” and there are still many markets where their wares are not for
10 BASIC FACTS ABOUT THE BEER INDUSTRY

1. NUMBER OF BREWERS: 234, a decline of over two-thirds in the last 25 years. Costs, taxes, competition, new marketing patterns keep sending the total number of breweries down as the war of attrition continues.

2. TOTAL CONSUMPTION: 90 million barrels per year. Figure is static now due in part to adverse population factor, but will rise soon (probably in early 1960's) for reasons listed in No. 5.

3. PER CAPITA CONSUMPTION: 15 gallons per year, about a two gallon decline since 1950. Some rise is expected in the future, but will hardly reach again the 21-gallon high of pre-World War I or even that of Belgium today—37 gallons.

4. COMPETITIVE BEVERAGES: While beer per capita lost, per capita of soft drinks and wines increased, liquor about held its own. Soft drinks 11.8, wines 9, spirits 1.25 gallons against beer's 15. Nevertheless, beer is still way out in front.

5. BEER CUSTOMERS: Best market is 21-59 age group which is due for growth in next five years. Originally a "male" beverage, many beer buys are now by women since it became a supermarket item. Men, however, still influence brand selection.

6. BAR VS. BOTTLE: Only about 20% is sold in taverns today; supermarkets sell more than 50% of packaged beer. Cans account for 36.8% of sales, one-way bottles 5.5%, returnable bottles for 57.7%. Shipping back "empties" is expensive.

7. MARKETING PATTERNS: Ten top shipping brewers account for nearly 50% of sales; only a few of these are truly national. Branch breweries and popular-price brands to supplement premiums is a trend, helps fight supermarket private labels.

8. AD EXPENDITURES: Annual investment in air media is about $75 million; cost-per-barrel about $1.50. Tv gets biggest slice, nearly 30%, radio gets about 10%. Few are in network, however, because of spotty distribution.

9. MEDIA PATTERNS: Flights usually bought to follow distribution pattern. Sportcasts are among most popular buys; practically all baseball clubs had beer sponsors, pro football got good play too. Miller's uses golf on tv.

10. AD OUTLOOK: Media can probably look ahead to more ad dollars but from fewer breweries. This will come from expanding markets of big boys and introduction of new popular-priced beer brands to complement established premium labels.

sale. “Big regional” would often be a more apt description than “national,” especially since about 10% of U.S. population lives in areas that are dry) is significant to broadcast advertising as the shadow of coming events.

As major shipping brewers expand, the picture of future beer advertising becomes clearer.

By the early 1960’s, when the brewing industry counts on population factors to take it out of its present static state to better sales, less brewers should be spending more money to promote both popular-priced and premium-priced beers nationally via all media — and most probably air media. A recent presentation by rep firm Edward Petry Co. showed that 10 out of 12 leading brewers who increased their spot tv investments in 1957 over 1956 showed sales gains, while of seven brewers who reduced their spot tv expenditures in the same period, three showed sales losses. The total increase in barrel sales for those brands which increased spot tv advertising, according to Petry, was $56,619 barrels, while the over-all loss for those brewers that cut back was 318,180 barrels.

This is a telling argument in favor of a medium that has been closely identified with beers and ales from its birth. But what of net tv and spot and net radio?

Because of the traditionally regional patterns of beer distribution, net tv has never prospered to a high-degree from beers and ales. At present, only three brewers—Hamm, Schlitz and Miller Brewing—are in this medium; Schlitz with its alternate week sponsorship of CBS TV Playhouse and Hamm with investments in that same net’s Perry Mason and Person to Person. Miller, on ABC TV, sponsors All-Star Golf on alternate Saturdays at about the rate of $50,000-plus per program. If Miller follows its ad strategy of the last year-and-a-half, it will switch to ABC Radio this summer. Then the indoor spectators to its tv winter golf presumably will head out to the links and become part of radio’s big outdoor summer audience.

At present, net radio has no beer sponsors. In the early days of net radio, the picture was somewhat bright.
Why Spot Radio needs six-way housecleaning

- Inefficient, unfair business practices are making the medium less attractive to national advertisers
- If spot radio wants to reach $500 million goal by 1963, it must act now to put its house in order

In the first two articles on its $500 Million Plan for spot radio, SPONSOR outlined goals and basic strategy. The goal which SPONSOR believes that the spot radio industry should aim for in the next five years is a minimum of $500 Million in national radio spot business by 1963. Such a goal would mean that radio itself (network and spot combined) would have to achieve at least a 9% share of national advertising expenditures.

For radio spot this would mean nearly tripling its present rate of advertising billings.

In order to achieve such a goal, SPONSOR outlined a new basic business strategy for the radio spot industry. A strategy far more directly competitive with other media.

SPONSOR believes that radio spot must face up to the “facts of life” about its real competition, and stop inside-the-industry fights between stations, representatives, groups and networks.

Radio spot’s “Big Three” competitors for the national advertising dollar are, in this order: newspapers, spot tv, outdoor. In order to whittle down their shares of national advertising, radio spot must take certain steps. The first of these, discussed in this article, is to “put its own house in order.”
rect some obvious mistakes and commonplace errors.

Here are some pet agency and advertiser gripes about spot radio, collected by SPONSOR editors during the past year:

1. Too much paper work. What many radio station men fail to realize is that a radio spot campaign is, dollar for dollar, the most complex, time-consuming and, in many ways, costly media operation with which any advertising agency has to deal.

The hours which an agency must spend in preparing station lists, estimates, and orders, and in checking radio spot expenditures are many times what must be spent for larger campaigns in magazines or net tv.

Under these circumstances, it is only natural that agencymen should resent what seems like needless detail and paper work connected with spot, and particularly when much of this paper work could be eliminated by more careful thinking and planning by station managements.

SPONSOR suggests that every radio station owner and representative apply himself immediately to the problem of simplifying the paper work involved for agencies in his own radio spot operation.

2. Confusing rate cards. Many station rate cards are so complex as to be almost incomprehensible to a time buyer. Needless hours have to be spent in puzzling out obscure provisions, or waiting for "interpretations" by station representatives.

Last fall (issue of 6 September) SPONSOR reported a proposal by station representative Richard O'Connell for "streamlining" rate cards. What could not fail to impress even those who disagreed with the details of the O'Connell plan was that more than 200 media men in top agencies took time to answer a questionnaire on his "streamlining" proposals and nearly every one praised it as a step in the right direction.

C. Laury Bothot, president of Standard Rate and Data Service, wrote: "I applaud your efforts at simplification. We in advertising have inherited much in rate structures that is confusing and not essential.

SPONSOR suggests that the spot radio industry apply itself vigorously to rate card simplification.

3. Local-National rates. In many discussions with top media directors such as Frank Kemp of Compton, Leslie Farnath of N. W. Ayer, and Lee Rich of B&B, SPONSOR has found a growing awareness of the inequities and injustices of the local-national rate differentials as interpreted by many radio stations. Such differentials, say agencymen, cannot be "justified" on any rational basis of interpretation. And the haziness of stations as to who gets a local rate and why, is casting deep suspicions on the whole radio industry.

Recently, SPONSOR has detected a mounting trend toward the "single rate" among many station owners. The announcement of a single rate by the Balaban group was received with real enthusiasm in New York agency circles. An increasing number of station representatives are urging their

### 6 ASPECTS OF RADIO SPOT WHICH AGENCY MEN DISLIKE

1. Too much paper work. Agencies say detail involved in radio spot buying can and must be simplified

2. Confusing rate cards. Even SRDS has recommended that station rate cards should be shorter, clearer

3. Local-national rates. Media directors say they find no "justification" for many station rate differentials

4. Dubious research methods. Timebuyers insist many stations present research which is of doubtful value

5. Cutthroat selling. Too many station presentations "trade down" the medium by competitive local selling

6. Market ignorance. Timebuyers say most radio station operators should know more about their own markets

Sal Agovino, McCann-Erickson timebuyer
stations to adopt the single rate.

SPONSOR does not presume to know all the local circumstances which may militate against the single rate in some markets. But it does urge consideration of the single rate by every station interested in spot radio's future. Even the newspapers, long-time local rate champions, were told by A. H. "Red" Motley, publisher of 
Parade, to revise their national-local differentials, at a recent N.A.E.A.

4. Dubious research methods. In the past few months, SPONSOR has heard an increasing number of complaints by agencymen of the types of research submitted to them by various station operators, and of certain research practices employed by station owners and representatives.

Among these practices: the heavy use of newspaper advertising during "rating weeks"; the too-glib use of total radio set ownership figures, unbacked by any real measurement of reach and penetration, as well as the seeming inability of the spot radio industry to develop adequate, out-of-home listening information.

SPONSOR urges an immediate meeting between stations, representatives and agencies to determine, not what kind of research stations want, but what agencies and advertisers would like to have.

5. Cutthroat selling. That agencies and advertisers resent the cutthroat selling techniques employed by stations competing in the same market, may be clearer to SPONSOR than to those who are too close to broadcast operations.

A recent letter we received from John Heverly, v.p. of Botsford, Constantine & Gardner, Portland, Oregon, states the point well. He says that ways must be found to "stop the evil practice of each station in a market selling down the competition to a point where all radio suffers from doubt, misinformation and complete confusion."

SPONSOR suggests an immediate revision of station sales pitches to eliminate unfairly competitive statements, and to include a strong plug for the total medium of radio itself.

6. Market ignorance. A few weeks ago, an associate media director at Y&R told SPONSOR, "When a radio station owner comes to New York and pays me a visit, I can be almost 100% sure he knows very little about his own market or how he can help my product in that market."

Marshall Lauchner, president of B. T. Babbitt (see SPONSOR, 10 January) told us recently that he can get far more useful market information from newspapers than from most radio stations. He said, "Any radio station operator should concentrate on knowing his own market and telling us things about it that we don't know."

SPONSOR suggests this as a first and obvious step to be taken by members of the spot radio industry in its drive for a $500 million sales goal.

In addition to these six major areas of complaint there are a number of other trouble spots in the spot radio picture which deserve thoughtful attention from station owners and representatives.

One of these is the problem of getting quick information on availability. Eldon Fox, advertising manager for Edsel complained in the 20 December issue of SPONSOR that it sometimes takes "three or four weeks to know what your availabilities are" in planning a radio spot campaign.

Fox says that because of this "you have to buy blind and, when you do, you can't merchandise your campaign to your sales force"—an obvious disadvantage to the large national advertiser.

Another problem pointed out by Mike La Terre, JWT timebuyer, in a recent letter is the need for more information on cumulative audiences, as well as more qualitative audience research on every kind. In La Terre's opinion these, plus the single rate, can "save radio."

SPONSOR believes that the spot radio industry must take the lead in correcting these complaints, and providing this type of service.

It is not enough for spot radio to comfort itself in the knowledge that many of its own evils are also common to spot tv. As the challenger for an increasing share of national advertising, spot radio must provide more than the media with which it is in competition.

And in addition, spot radio must constantly seek new sources of power and strength. Next week, SPONSOR discusses practical ways for spot radio to increase its position, influence and prestige on the local or community level.

SPONSOR • 7 February 1959

SPONSOR'S $500 MILLION PLAN

SPONSOR is presenting its new 5-year, $500 million plan for national spot radio in five weekly installments:

Step one: Sales Goals for spot radio. Why SPONSOR believes it can reach $500 million by 1963. (24 January)

Step two: Basic strategy for spot radio. Why SPONSOR believes it must be strongly competitive against "Big Three" (31 January)

Step three: Putting Spot Radio's house in order. Mistakes, errors, and outworn methods which must be quickly corrected. (discussed in this issue)

Step four: Building spot radio's strength. How the medium can add to its present stature, resources and importance. (14 February)

Step five: Selling spot radio's image and power. A discussion of new types of spot radio sales approaches. (21 February)
New car woes boom muffler market

Tv gets a brand new type of advertiser as modern souped-up cars and gas prove far, far too exhausting

Maremont is first of fast-growing $290 million industry to tie tv to problems of muffler marketing

W hen the gasoline industry licked the new car problems of higher horsepower with fuel additives, it gave birth to a wholly unexpected problem and a brand new advertiser—the muffler manufacturer.

Up to three years ago, the principal outlet for mufflers was the auto "aftermarket." The five-to-nine-year-old car represented the greatest profit potential. Second richest bracket: the three-to-four-year-old class.

Then the fuel additive came into the picture, and the muffler began to bear the brunt of its acid content. When combined with the moisture from condensation, this acid literally eats away muffler metal. And the problem didn't stop there: more elaborate cooling systems and runabout driving meant cars were running cooler, with increased condensation of acid-bearing vapors.

Out of this, a broad new market was created for mufflers through service stations and auto repair shops as more and more new cars rolled into garages with burned-out mufflers.

Several other factors have made the muffler business boom at retail (or garage) level:
- 1958 recession jitters caused much of the potential new car market to hold on to its old cars, with a resulting boom in the auto replacement parts industry.
- The figures: 24 million cars in the five-to-nine-year-old category, 11 million in the three-to-four-year vintage.
- This placed mufflers second only to spark plugs in jobber sales volume (mufflers and exhaust parts systems: 5.32%, spark plugs: 5.31%).
- Detroit's expectations of a 10-12% increase in automotive output for 1959 puts mufflers into the field in multiples.

This, because most new models already carry at least four (some have six).

Against this background, the muffler business has swollen to a $290 million industry with 14 brands competing for attention.

But it's a long marketing haul to the consumer, and any effective muffler advertising must gear to this fact.

One such advertiser is laying plans to use tv to trigger the vital marketing chain reaction from wholesaler to consumer. The plan marks the first use of network tv to sell mufflers. Tied to it is probably the most elaborate merchandising plan ever attempted in muffler history.

Maremont Mufflers of Chicago, a division of MarPro, Inc., auto parts manufacturer had two things to sell:
- An "acid test" proving the advantage of its alloy-coated muffler over the standard steel type.
- A curb sign for service stations constructed with large transparent areas (see photo above) to attract attention and resist wind.

Demonstration and recognition were the two factors needed, according to MarPro ad and promotion manager, M. Robert Wolfson and the agency, Waldie & Briggs, Chicago.
Maremont had spent 1958 merchandising the sign to its 60,000 franchised dealers, backed up by six advertisements in Saturday Evening Post and Life calling attention to the alloy-coated muffler and the sign. Trade advertising was also used extensively last year.

“But the only way to really make our point about longer muffler life,” says Wolfson, “was to demonstrate it. You can’t draw a picture of it; you can’t describe it in words. You have to show it.”

Other requirements: curb sign recognition, and a springboard for merchandising to the trade. Selection of media had to provide a solution to all three requirements—demonstration, recognition, trade merchandising.

The tv plunge has required a tripling of the ad budget. The schedule will be spread out over a year’s time. It includes 12 live participations in the Jack Paar Show beginning 1 March; 13 on Today, beginning 26 February, both on NBC TV. The one minute announcements will coincide with prime muffler buying seasons. The peaks occur in spring and fall.

While Maremont is reluctant to discuss the actual figures involved in the network purchase, Spons or estimates a total cost of $162,000 for the package.

Here’s how the use of tv is geared to the interlocking problems of demonstration of the “acid test,” recognition of the curb sign and merchandising to the trade:

Tied directly to the tv schedule is a merchandising campaign that starts with the wholesale parts distributor and filters down to the consumer.

First step, according to Wolfson, was to make a 30-minute color movie for showing to the wholesalers and jobbers. It contained sample kines of the demonstration commercials by the announcers on the two shows and the pitch by Paar and Garroway.

While the first of these commercials will not appear until 26 February, they are already in promotional use.

This film was shown to the Maremont sales force of nearly 100 in Chicago the week before Christmas. They were also shown other merchandising tools:

• A “topper” for the service station curb sign. A two-sided spinner, it plugs Paar on one side, Garroway on the other.
• A trade news bulletin, “Exhaust Echoes,” created for the promotion.
• Trade announcement letter from Maremont.
• Second announcement letter (to wholesalers and dealers) signed by Dave Garroway (Today).

(Please turn to page 69)

MERCHANDISING PRACTICE IN THE MUFFLER BUSINESS

SELLING WHOLESALERS, JOBBERS is vital first step. Maremont sells them with advance lines (like Hugh Downs’ pitch for Paar show)

DISTRIBUTION PATTERN shows levels muffler merchandising must filter through. Maremont uses tv promotion to sell wholesalers, jobbers on educational program for dealers. Curb signs with tv “toppers” are merchandised to dealers for ready consumer recognition

SPONSOR • 7 FEBRUARY 1959
HOW TO RATE RADIO STATIONS

Minneapolis agency does it with an “evaluator” of 26 factors covering 10 stations in Twin City market

Audience factors account for 60% of the points a station can earn. Method is not adaptable to video

Everybody knows that ratings are not the final word in evaluating a station. The problem is: if not, then what? Ratings, at least, have the virtue of being clear-cut. Judgment, whatever its merits, is often a hodge-podge of inarticulate feelings, sound and unsound opinions, assorted but disarranged facts.

Judgment, in a word, is often disorganized. A buyer can mentally list the factors that are important in buying a station. But comparing a number of stations on the basis of, say, two dozen factors involves some difficult cerebral juggling.

Now, let’s suppose that a buyer goes one step further. Suppose he makes a list—puts it down on paper—of all the factors he considers important in station selection. Then, using his judgment (yes, judgment must come into the picture at some point), suppose he assigns a numerical figure for each factor. This numerical figure would represent the relative importance of each factor in the total picture. It would also represent a theoretically perfect score.

If, for example, one factor is assigned a value of 10, a station could be scored from zero up to 10, depending on how good the station is in this category. Thus, totaling up the scores for each station would provide a ready-made comparison which, if not completely objective, is certainly consistent.

If you haven’t already guessed, somebody is doing just this. The party is the Jaffe-Naughton-Rich ad agency of Minneapolis and the method was dreamed up by the agency’s two principals—Alvin Jaffe and Sidney Rich.

The JNR Radio Evaluator, as the method is called, is a continuing study of the 10 radio stations in the Minneapolis-St. Paul market. It provides, says Rich, “an evaluation of everything that makes a station tick.
(or drop dead), from management program policies to announcer believability, from the quality of a station's audience to its short-range acceptance and long-term trend. It has removed guesswork, partiality, subliminal prejudices or preferences of taste from my time buying.

Rich and Jaffe worked up the evaluator last year. The list of factors they came up with total 26, divided into four general groups (see chart at right).

The key to this kind of organized evaluation is the relative weights assigned to the various factors. It is worth highlighting the fact that the audience measurement factors are by far the most important. Out of a possible 200 points for the perfect station, 122 can be earned in this area. This includes 100 points for audience quantity, 11 points for type and quality of audience and 11 points for the audience trend. The latter figure rewards stations for showing an upward trend and penalizes them for the opposite.

Of all the factors evaluated, audience quantity is the only one where judgment plays a minor role. Here's how stations are rated with ratings:

Every 60 days, audience shares for each station are listed. All three local ratings services in the Twin Cities market—Hooper, Nielsen and Pulse—are used. Only daytime figures are employed with morning and afternoon shares tallied separately. This means there are six audience-share figures for each station—a Hooper, Nielsen and Pulse figure in the morning (6 a.m. to noon) and the same for the afternoon (noon to 6 p.m.). To the morning and afternoon subtotals are added extra points for position rank. The top-ranking morning station receives five points for first place and the next four ranking stations receive four, three, two and one, respectively. The same is done for afternoon ranks.

These figures are then added together without any further weighting or adjustment and then the total for each station is divided by two. The only reason for the division is to provide a workable figure. It was expected originally that no station would go above 100 but recently the leading station in the market has done just that—primarily because of

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List of 26 factors shown is used by J-N-R agency to get performance value for each station studied. Later, this value is divided by each station's "controlled price per minute" to get what is called a "ratio index" figure.
NO TV ADS, FEWER SALES

The punch in TV advertising is dramatically illustrated by new data comparing sales of Parti-Day toppings in its Green Bay TV test market vs. two other markets where no advertising is being used.

Latest reports from Louisville and Phoenix (see telegram above) mean that total wholesale shipments in the two markets since 15 October, when the Parti-Day test began, are still running considerably below the Green Bay figure. No ads have been run in the two markets during the Green Bay test.

The 13-week total for Louisville now stands at 1,269 cases, while in Phoenix shipment figures for the same period total 885 cases.

In Green Bay, with daytime TV only used in the test, case shipments to wholesalers have hit a 5,435-case figure. (For a wrap-up of the Green Bay test at the 13-week mark, see SPONSOR, 31 January.)

While sales have been fluttering up and down in Phoenix and Louisville, they haven’t approached even the low points plumbed at Green Bay. In Phoenix, semi-monthly case shipment figures have ranged from a low of 110 to a high of 183. In Louisville, the peak was 290 and the valley 163.

In terms of TV market size, Phoenix is smaller (but not much) than Green Bay. Louisville is considerably larger. Comparing the markets on a standard metropolitan area basis, both Louisville and Phoenix are considerably larger.

Current figures on Parti-Day sales, covering the second half of January, are expected in shortly after press-time and too late to be included in this issue. A story on these figures and their marketing significance will be published in the next issue.


Spot radio

- McCormick admen find d.j. pattern best to promote switch to tea, get male acceptance, tie product to locale

Tea consumption has dropped from one pound per capita to .6 since 1910. Coffee, with its tremendous head start (9.2 lbs in 1910) is now 15.8, according to USDA figures.

These are the cold, hard facts that any tea advertiser must face. Why has the tea industry swung so heavily to radio as a solution to its problems? Lipton has become synonymous with Godfrey. The Tea Council, McCormick’s, Tetley—all have used spot radio dominantly.

SPONSOR got a good clue to the reasons from Lennen & Newell admen buying radio on a spot basis for McCormick’s Tea.

The chief aims of any tea campaign are to:
- Suggest the consumer might be satisfied with another drink.
- Increase acceptance among men.
- Make tea an integral part of the local scene.

“These factors are all intensely personal,” says Ted Huston, L&N account executive for McCormick’s on the West Coast. “Personal endorsement is essential, and such endorsement must be tailored to local habits as well as express how the endorser feels about the product.”

A 39-week radio campaign, which kicked off 5 January 1958 in Los Angeles, used 10 d.j.’s on a 54-spot-per-week schedule budgeted 100% in radio at under $100,000.

On the first four days of the week, each personality did a 30-second announcement; on Friday, a 60-second.

The same basic copy was used by each d.j. But each spot called for (1) sipping of tea, (2) recorded pouring of tea. This made it possible for every d.j. to react in his own way to the taste, the aroma, etc.

Here the “example” factor was important for heightening acceptance among men. This was the reason for prime time and nighttime, as well as
brews tea to taste and climate

regular daytime buys. Copy contained implied assurance to the housewife that tea was a drink her husband would accept. Here's a sample:

"For a busy housewife and her hard-working husband, their favorite time is evening—when the dishes are done, the kids are in bed and there's time to relax. For pleasant companionship during those brief moments, they might have a cup of... no, that would keep them awake. Of perhaps they might have a... no, that's fattening. Now, what they really want is the satisfaction, the pure enjoyment of McCormick Tea."

The implication of dissatisfaction with another drink is also there. Another strong copy stress: iced tea. Southern California is the only area where McCormick's conducts a campaign for more than six months because the climate adapts itself to iced as well as hot tea during the winter.

The agency held meetings during the year with McCormick salesman so that they could better tell chain buyers, jobbers, supermarket managers about the specialized and localized aims of the campaign. The result was increased distribution and the addition of two important chains in Los Angeles, according to Jack Sassard, advertising and promotion manager of the Schilling Div. of McCormick & Co., San Francisco.

Sassard reports that the campaign also doubled dollar sales in Los Angeles and tripled share of market.

In 1957, McCormick Tea was fourth in L.A. During the first three months of 1958 it moved to third, where it still appears on consumer surveys.

An expanded budget for 1959 accommodates a full 52-week spot radio campaign.

Tv will come in for 25% of the budget. Radio 75%. Lennen & Newell has created I.D.'s and 20's with an animated "Tea Bird." These will be used in station breaks.

A two-week "price specials" promotion will make use of tv personalities with that of radio d.j.'s during this short-term campaign. The results should be of interest to all media planners.
TV BUYS

The Procter & Gamble Co., Cincinnati, is buying schedules in major markets for its Gleem Toothpaste. The campaign starts 1 March, runs through the P&G contract year. In most markets, minutes in non-prime time are being placed; frequencies depend upon the market. The buyer is Ethel Wieder; the agency is Compton Advertising, Inc., New York.

Bristol-Myers Co., Products Div., is purchasing announcements for its Ipana in various markets to support its network advertising. The 16-week schedules start the middle of this month. Minutes during nighttime segments are being slotted; frequencies vary from market to market. The buyer is Ed Green; the agency is Doherty, Clifford, Steers & Shenfield, Inc., New York.

The Borden Co., Inc., New York, is kicking off schedules in top markets for its Super Starlac. Campaign starts this month for 12 weeks. Minutes during daytime segments are being used. Frequencies depend upon the market. The buyers are Linda Salzberg and Howard Fisher; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

Thomas J. Lipton, Inc., Hoboken, N. J., is going into about 60 markets for its Lipton Tea. The four-week campaign starts this month. Minute and 20-second announcements are being scheduled; frequencies vary from market to market. The buyers are Tom Comerford and Marie Mooney; the agency is Young & Rubicam, Inc., New York.

RADIO BUYS

5 Day Laboratories, div. of Associated Products, Inc., New York, is planning a campaign in major markets for its Roll-On deodorant. The short-term schedule starts in mid-February. Minute, 20- and 30-second announcements are being placed during daytime segments; frequencies vary from market to market. The buyer is Ken Allen; the agency is Grey Advertising Agency, Inc., New York.

Greyhound Corp., Chicago, is preparing schedules for its bus lines in western markets. The campaign starts 15 February for six weeks. Minutes during daytime slots are being slotted. Frequencies depend upon the market. The buyer is Joan Rutman; the agency is Grey Advertising Agency, Inc., New York.

Bristol-Myers Co., Products Div., is lining up schedules in markets throughout the country for its Mum cream deodorant. The campaign kicks off 2 March; length of schedule depends upon the market. Minutes during daytime periods are being purchased. Frequencies vary from market to market. The buyer is Bob Widholm; the agency is Doherty, Clifford, Steers & Shenfield, Inc., New York.
Howdy!
I'm K. A. Casey

I represent Tulsa's top-rated radio station* together with my new podner....

ADAM YOUNG INC.
(effective 2/1/59)

YOUR ADAM YOUNG MAN HAS ALL THE FACTS ON KAKO

NEW YORK
3 East 54th St.
New York 22, N. Y.
Pl 1-4848

CHICAGO
Prudential Plaza
Chicago 1, Ill.
Michigan 2-6190

ST. LOUIS
317 No. Eleventh St.
St. Louis, Mo.
Main 1-5020

LOS ANGELES
6331 Hollywood Blvd.
Los Angeles 28, Calif.
Hollywood 2-2289

SAN FRANCISCO
Russ Bldg. (Rm. 1207)
San Francisco 4, Calif.
Yukon 6-6769

DETROIT
2940 Book Bldg.
Detroit 26, Mich.
Woodward 3-6919

ATLANTA
1182 W. Peachtree
Atlanta, Ga.
Trinity 3-2564

*Sponsored • 7 February 1959
How can commercial film producers improve services to

As agencies face new commercial film problems, experts discuss methods to streamline producers' services to the agencies.


It's foolhardy to invite a clout in the snout, yet somebody has to come right out and say that production here is afflicted with a creeping paralysis that could do with some stamping out.

Improvement can come in such areas as organization, creativity and that important business of imparting confidence to clients. For one thing, delivery dates can be met on the button. The lab goofs, the agency vacillations, the last-minute client changes can all be figured realistically into the original schedule. That way nobody gets mad.

Breakdown of bids could also stand improvement in some houses. The too-general letter that simply says, "We can do it for so many dollars—hope we get the job" isn’t enough on today’s competitive market. More agencies and more clients want specifics on what costs what. And it’s no favor to anybody when bids aren’t realistic.

We need speed-up techniques in making commercials. Old style one-little-thing-at-a-time methods just don’t jibe with today’s needs. (Let the videotapers improvise on that theme.) If we’re to go faster and maintain quality, however, we’ll have to face up to some apparent union problems.

Directors hesitate to rush crews, knowing that it can get them into trouble with guilds. A grievance clause for the producer’s benefit is a hard thing to find. And, while the producer obviously can’t be blamed directly when gaffers drag their feet just before overtime, or shots are loused up coincidentally five minutes before breakover time, maybe all the producers should get together to figure some way to minimize such abuses where they exist.

While we’re at it, wouldn’t it be nice (less important, but nice) if the director always had control on the set and extraneous noises didn’t ruin so many takes? If the crew didn’t occupy all the chairs between takes, leaving clients on their feet? If storyboards sent to producers didn’t disappear magically and constantly?

Now, if all this grousing seems less than fair to the many producers now doing a wonderful job, let’s freely admit that there are plenty of legitimate gripes from producers about agencies. Perhaps Sponsor Asks should ask their opinions someday.

Roger Pryor, v.p., broadcast production, Foote, Cone & Belding, New York

The area in which I believe film-producing companies could generally improve their service to clients is in post-production follow through.

In the initial contact I find very little difference. A personable young man (or woman) asks for an appointment, shows a reel—presumably of their most recent and best work—assures us they will be found competitive and departs with a request that they be considered for a future assignment.

Assuming for the moment that this particular company has proved to be worthy of consideration, that they have been given scripts and/or storyboards for cost-estimating purposes and ultimately have been given the job; the honeymoon begins and no groom could possibly be more attentive. Production meetings are held, with great care given to the last detail. Set designs and artwork are submitted; your preference of director, cameraman, etc., is sought; the shooting schedule is set; and this high level of rapport is maintained through the pre-production and production periods.

With the final "cut" from the director, it’s in the can at last and while one might be tempted to indulge in a slight sigh of relief, the wary client will realize that his real trouble is about to begin. The next morning the production executive, the cameraman and director will quite probably be off on another assignment.

But who is left to supervise the all-important selection of takes, editing, completion of intricate opticals, the optical negatives and completion of the final corrected prints? All too frequently, a staff editor is assigned this responsibility and the net result, of course, is that the client must act as the film company’s production executive during this period, spending endless hours following his work through the post-reduction stages.

Fortunately, some production companies, recognizing the importance of post-production efficiency have capable executives to handle this phase and the print traffic, but too few.


To better serve the advertising agencies and their clients, most film producers have set up procedures to handle the agencies’ needs as though it were their personal problem.

However, one of the most important services a producer has to offer is too often overlooked, or, if it is
recognized, seldom demanded of him at the proper time. This service lies in the utilization of his technical knowledge, long before a storyboard is sent to the client for approval. This is not a suggestion that the producer get into the realm of creativity during the storyboard stage—though there are many capable of doing this—but rather as a technical consultant.

The basics of film remain the same. The solving of the problems involved in adapting it to highly creative ideas is never ending. The producer's experience in solving film problems of large and small magnitudes, from multiple sources, adds to his store of invaluable knowledge. This knowledge and know-how endows him with an ability, the potential of which has been hardly scratched by many agencies.

In our business, as any other, size presents limitations and the law of diminishing returns is just as applicable. Irrespective of the size of the agency that uses it, or the size of the producer that offers it, it's the size of the service that counts.

The agencies that use specific producers on specific products are in a better position to use such a service than the agencies that put their work out on a bid basis. Accepting such a service under the bid system could conceivably put the agency in the embarrassing spot of brain-picking, if they are forced, by price, to award the production to another producer.

The producer cannot force this service; he can offer it, but agencies must be the judge of its worth by practical application.

In Denver the influence station is KOSI. Because KOSI has listener loyalty—and the folks with money to spend. They respond to KOSI advertisers—and buy merchandise and services! No double spotting—so you get full impact from your message.

So contact PETRY about the prize Denver buy—that will win sales awards for you—KOSI!
AGRICULTURAL SERVICE
SPONSOR: Agricultural Extension Service
AGENCY: Director of Monroe, La.

Capsule case history: After 13 years of sponsorship on radio station KNOE, Monroe, Louisiana, the Agricultural Extension Service of West Monroe has come to the conclusion that the impact of radio becomes greater each year. Throughout the years, the service has sponsored a morning homemaker show. This past December the Agricultural Extension Service prepared a 12-page booklet of holiday recipes for traditional Christmas dishes and Creole specialties. The booklet was offered on the 9:35 a.m. broadcast on 8 December. By 4:30 p.m. of the next day—9 December—the service had received 351 orders for the brochure by phone, letter, card or personal visits to the sponsor’s headquarters. “After 13 years, we of course realized how effective and efficient a medium radio is,” said Mildred Swift, an official of the service. “But even we were surprised by the overwhelming response to our last offer. It proved our listenship.”

KNOE, Monroe
Sponsorship

FOOD
SPONSOR: Southern Maid Doughnut Co.
AGENCY: Director

Capsule case history: Although doughnut sales usual drop in the Shreveport, La., area during the warm season, because of intense heat, the Southern Maid Doughnut Co. has been selling year-round through K-JOE. Doughnut buying is an impulse purchase, says Johnny Jones, sal mgr., and it is important to reach the customers when they’re in their cars. Accordingly, Southern Maid, with three pick-up shops on main traffic arteries for commuter traffic, times weekly traffic spots on K-JOE to catch those heading home-bound. It uses five announcements daily on the station’s Joe Monroe traffic reports; cost is approximately $1,000 per month. Monroe flies over the city during afternoon rush hours reporting traffic conditions. Ad lib copy merely suggests a stop for doughnuts and Jones says, “doesn’t have to look to know what time it is. Because people begin flocking in, asking for Joe Monroe doughnut right after the announcements are aired on the station.”

K-JOE, Shreveport, La.
Announcements

AUTOMOTIVE
SPONSOR: United Motor Exchange
AGENCY: Director

Capsule case history: In 1953, the United Motor Exchange in St. Louis decided to place a test schedule on KXLW to reach the Negro market in that area. Since United sells a highly specialized service of overhauling motors and transmissions and selling rebuilt ones at a cost ranging from $250 to $450, the advertiser questioned how effective the campaign would be. The test schedule consisted of 24-30-second announcements per week during traffic hours (cost: $120) for one month; the commercial emphasized immediate service—“We’ll come and pull your car in.” Results: business jumped to $10,000 monthly gross. Today, United uses 50-60 announcements per week (cost: $250), depending upon the number of cars in the shop, and the business has grossed as much as $30,000 in a month. Most of the current ad budget is in KXLW, with the rest in a non-Negro radio station and in print. “KXLW has proved to us the impact of radio,” said Harry Blatt, United’s general manager.

KXLW, St. Louis
Announcements

FURNITURE
SPONSOR: Nebraska City Furniture Co.
AGENCY: Director

Capsule case history: The Nebraska City Furniture Co., medium-sized retail furniture store located on the Nebraska side of the Nebraska-Iowa border, turned to radio to promote its liquidation sale. The furniture outlet placed a schedule on radio station KFNF, although the facility located in Shenandoah, Iowa—30 miles away and in another state—because of its area coverage. The liquidation sale was a rousing success, and one of the best in the store’s history. People from numerous communities in Nebraska and Iowa came to Nebraska City for the even “I want to give credit to radio for the success of my sale because station KFNF was our prime medium of advertising,” said William Berger, the furniture store’s owner. “This medium was responsible for sales as distant Clarinda, Iowa, approximately 40 miles away.” He adds “I am convinced now of the great selling power of this medium. We would like to renew our contract for 52 weeks.”

KFNF, Shenandoah, Ia.
Announcements
Q: What radio station comes closest to playing the kind of music you like?

A: WWDC the winner—in a poll conducted by PULSE. Proof that our “multiple music menu”—programmed for all tastes—is favored by metropolitan Washington.

For full details on this and other important areas of leadership, write WWDC or ask your Blair man for a copy of “Personality Profile of a Radio Station.” Based on a special qualitative PULSE survey, it will give you a true yardstick of Washington, D.C.

WWDC

Radio Washington

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

Things continue to move fast in Jacksonville, Fla.—where WWDC-owned Radio WMBR is now first in the morning and second in the afternoon (Oct.-Dec. Hooper). John Blair & Company will happily supply all of the solid facts and figures.
Y&R

(Cont’d from page 30)

points out, however, that this is wholly natural in view of the increased importance of tv in all agency work, and because of the evolving nature of radio/tv department operations.

At one time Y&R’s radio/tv department had complete over-all responsibility for not only program purchasing, production, selection, and supervision but also for radio/tv commercials as well. Three years ago, radio/tv copy was transferred to the copy department where it remains today. (Y&R president Gribbin once headed up radio/tv commercial copy.)

New directives from Y&R management spell out clearly the increased responsibilities of the radio/tv department under Pete Levathes. (See box, page 30). These include new program development, selection and buying, program supervision for all types of radio/tv operations, as well as the purchase of network and syndicated program time when it is tied to particular shows.

In reading over these responsibilities, however, it should be borne in mind that they are no way conflict with the over-all media planning functions of the media department.

Matthews, as director of media relations, is responsible to agency product groups and plans boards for recommending over-all media strategy for all Y&R accounts based on budgets, marketing needs and objectives, and specific account problems.

The media department is also responsible for analyzing all network time and program recommendations, in the light of over-all media strategy.

As to the adaptability of the new Y&R system to other agencies, Matthews had no comment. Experienced agency men have pointed out to sponsor that even in the biggest agencies’ organization plans are frequently drawn to fit the special talents of available personnel.

The fact that Y&R has in Pete Levathes an experienced media man with an exceptionally strong program and show business background (20th Century Fox) enables the agency to combine network time and program buying with less trouble than might be experienced in other shops.

Certainly no two agency personnel patterns are exactly the same nor are the particular and specialized needs of their different clients.

Whether other agencies will follow Y&R’s lead in placing network time buying in the radio/tv department will depend more on the type of tv business they do, and the qualifications of their executives than on any “ideal” organization system.

In recent years, many agency radio/tv departments have tended to diminish rather than grow in stature. This state of affairs, brought about largely by the decline in agency program production, has been heartily deplored by many radio/tv men who would like greater power and importance for within agency management councils.

But regardless of what eventually becomes the role of agency radio/tv departments one thing seems certain: agency media departments are also going through a period of evolution.

For a discussion of the increasing integration of media and marketing activities see SPONSOR 17 January “Will Media and Marketing Blend?”

Out of all the pressures and forces now at work within agency organizations, and the vastly increased importance of air media, SPONSOR expects a new type of media department operation to evolve within the next year or so.

Corner office – The nicest things happen when you buy time on KYW Radio Cleveland

National Rep., George P. Hollingbery Company

For complete merchandising service and availability, call Bob Ferguson, VP and General Mgr., at CEdar 2-7777.
BEER
(Con'd from page 34)

er; from about 1933 to 1935, for instance, one of the big radio shows was Ben Bernie, sponsored by Pabst. They dropped it, however, for the same reason that two decades later they dropped boxing on ABC TV—the old distribution problem—spending money to reach markets where their product wasn't even on sale.

In the present marketing revolution, the networks probably are hoping that as the surviving "national" brewers expand, they will buy more video on a national network basis. The networks' dropping of "must buys" has been mentioned by some as a possible incentive to such regional operations as brewing, but actually there has been no sign yet of a beer stampede on account of it. In season, however, the networks do pick up such beer sponsors as Ballantine, Hamm, Schlitz, National, Stroh, Falstaff, Carling, Anheuser-Busch, for major league baseball and pro football sportscasts. But these are sold on a regional basis to fit the sponsors' own sales territories. NBC TV's Saturday afternoon baseball, for example, was sponsored last year by three beers—Hamm in the West, Jax in the South, National in the East. This year, the major league baseball season starts a week earlier. Some of last year's beer sponsors have already renewed for this season.

As local breweries continue to disappear from the scene, either through merger or failure, local advertising revenue for both spot TV and radio is bound to fall off. Local ad agencies will feel the effect too. But as the big brewers get bigger still, national and regional spot business should show a sharp increase. (As long as local rates prevail, however, this will remain a problem. A few shipping brewers control their wholesalers; others may expect their distributors to try to get local rates on the basis of being "part of the community": branch breweries will be looking for similar breaks.)

The one thing that can be counted on in the otherwise foamed-over beer advertising industry, is commercial copy that should become even more creative than it is now. Which is saying quite a lot since beer commercials in both TV and radio are presently just about the most creative copy on the air waves.

MR GUIDE TO BEER AD COPY

Five years ago, the Institute for Motivational Research conducted a full-scale study on The Major Appeals in Current Beer Advertising. From it comes this check list. How does your beer commercial check out?

DOES it convey the sensory enjoyment of beer; make the viewer "taste" it, "see" it, "hear" it?

DOES it promise a sense of self-reward, a "now my work is done and I've earned this pleasure" feeling?

DOES it promise a satisfaction of the beer "craving"? (Beer is a liquid food; there is a "beer hunger").

DOES it get across to the viewer or listener the feeling he can relax and be himself when he is drinking it?

DOES it have dynamic action suggesting "aliveness" of the beer itself (a beer appeal is foam and sparkle).

DOES it link with mass desire for a "natural" beverage brewed with care by people who themselves love it?

DOES it get across feeling that beer drinkers are happier people, that it is a really sociable beverage?

DOES it convey the feeling of a socially and morally permissible pleasure without punishment afterwards?

DOES it emphasize the brand's social status, that here is the beer that's "just right for my kind of person"?

Rug on the floor—
The nicest things happen when you buy time on KYW Radio, Cleveland

Antique desk—The nicest things happen when you buy time on KYW Radio, Cleveland

MR GUIDE TO BEER AD COPY

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DOES it convey the feeling of a socially and morally permissible pleasure without punishment afterwards?

DOES it emphasize the brand's social status, that here is the beer that's "just right for my kind of person"?
KFDM-TV Dominates

Beaumont
Port Arthur
Orange

Most Audience**
Noon to 6 P.M.
6 P.M. to 10 P.M.
10 P.M. to Midnight
Sign On to Sign Off

Programming 26 of the Top 30 Shows in the Market and 9 of the Top 10

**November, 1958

C. B. Locke, Executive Vice President & General Manager
Mott Johnson, Sales & Operations Manager
Peters-Griffin-Woodward, Inc.
The FCC has decided to hold so-called rulemaking proceedings on the Barrow Report proposal to ban network spot representation of non-owned stations.

The first call is for written arguments for and against the proposal, with the deadline set for 28 February, which happens to be a Saturday, and the deadline for reply arguments 15 March, which happens to be a Sunday. This would indicate that the FCC expects to extend the filing times.

The action was taken while network option time remains on dead center, with the FCC and Justice Department apparently in disagreement.

The Supreme Court decision in the RCA-NBC-Westinghouse case may trigger action on option time. The Court is not considering the merits of Justice charges that RCA-NBC forced Westinghouse to trade its Philadelphia stations for the NBC Cleveland stations, plus $3 million.

The sole point being appealed is whether FCC approval "insulates" an action or practice from Justice Department prosecution. The decision, if it is clear-cut, will tell Justice and the FCC which has primary jurisdiction over alleged antitrust violations in the communications field.

The two agencies had not compromised as of this writing. The FCC majority believes option time a "reasonably necessary" restraint of trade on the part of the networks, while Justice would end it as a per se antitrust violation. Therefore, the Supreme Court decision has much significance for option time.

The FCC was believed set to move against "must buy" and web representation of non-owned stations, while offering only to shave option time a little, in order to preserve the network picture pretty much as it is.

The FCC has once again back-tracked under fire: This time it put off the effective date of its order to vhf boosters to apply for licenses as uhf translators or get off the air.

Deadline was made six months, instead of three. Further, the FCC promised to reconsider its refusal to license the low-powered vhf repeaters.

Action came in the wake of a Congressional storm roused by legislators from the far west. FCC was accused of not caring about spreading tv service into rural and remote mountain areas. Vhf boosters were termed cheapest, and the expense of conversion to translator operation as well as conversion of sets in homes was cited.

Even after the action the flood of bills to force the FCC to license vhf boosters continued to hit the hoppers.

More trouble stored up for the FCC! The Senate Commerce Committee waxes impatient at lack of action to get more tv stations on air.

FCC, with the Television Allocations Study Group report still not delivered and not likely to be ready for another month, waits with its recommendations. Chances are its breathing spell will last until it is ready, if that doesn't take too long.

After that, the FCC had better have something concrete on the way, or the Committee will be after it hot and heavy.
Tobacco may well be on its way to becoming the top spender among all products in syndication.

While beer and food, the two traditional leaders of syndication spending, have been relatively stable in their syndication spending this season, tobacco, gasoline and soap have shown tremendous growth.

Tobacco spending in syndication is following two well defined patterns, which are (1) regional buying of alternate sponsorship in a single show and (2) spot market buying of participations in a variety of shows.

Using the regional approach are such brands as Lucky Strike through BBDO and Tareyton through Lawrence Gumbiner, both in Secret Agent 7 while the spot market technique is favored by such brands as Camels through William Esty.

By placing its business with stations into syndicated shows in order to get nighttime minutes, R. J. Reynolds is emerging this season as one of the largest spenders in syndication of any product type.

There are still some obstacles to be cleared away before videotape can be used as an international medium of program exchange.

The principal difficulty is that a variety of lines-per-screen systems are used by different countries and until adaptor mechanisms now being developed are perfected, tapes made in either the United States, Great Britain and France, for example, cannot be played following export for technical reasons.

A new appraisal of the profit potential in merchandise licensing has resulted from such factors as the relative decline of children’s programs on the networks over the last few seasons.

The biggest moneymakers in merchandising have almost always been items that appeal to children, and curtailed licensing operations have generally resulted from the dearth of this kind of programing.

The new picture is for merchandising profits to be approached on a conservative basis with licensing departments run efficiently and economically.

ABC Films, for example, last week placed its syndication merchandising activities under the functions of its client service manager; CBS Films recently took over all CBS merchandising activity.

Independent stations have come up with full length documentaries as a programming formula to combat network attractions.

New York’s WPIX, for example, is following up its Documentary on the Russian Revolution with shows on Adolph Hitler, the Cold War and Eva Peron.

Syndication sale of these hour-long films to other stations has brought in money from Savarin in New York, the Plasterer’s Institute in Chicago, the Boston Globe and other advertisers not frequently attracted to syndication.

International possibilities of these series are being explored by WPIX, with sales already made to both the English and French networks of the CBC.
United Artists' entry into tv film on both the network and syndication side this season passed its first milestone last week with the sale of Trouble Shooters to Marlboro.

Meanwhile, UA has four other series which will be offered first to network clients, and at the same time has made some initial moves to bolster its sales staff.

A certain amount of exaggeration in talking about international film syndication over recent years is now tending to obscure the fact that foreign sales are increasing in importance.

Claims that international business accounted for a 25% share of total volume were made in the past by distributors whose foreign business actually amounted to something closer to a 10% or 15% share.

Realistic estimates of the overall share of foreign sales in film syndication for 1959 are that it will approach 20% and be somewhat higher than $20 million.

The NTA merger with GKS last week appeared to have different ramifications for programing and sales functions for Gross, Krasne and Sillerman.

Jack Gross and Philip Krasne are understood to be continuing as independent producers but will be suppliers to NTA. Michael M. Sillerman will join the sales force of NTA.

The first month of 1959 showed selling patterns in tv film that tended to erase many differences between network and syndicated programs, with many distributors selling shows all out of the same hopper from the initial episode or pilot.

The advantage of selling this way is that production budgets can be upped or shaved slightly after it's known which route the film program will take.

COMMERCIALS: A roll call of the officers and directors of the FPA re-elected last week to serve again in 1959 shows a good cross section of active commercials and industrials film producers operating in the New York center.

Posts will continue to be occupied as follows: Nathan Zucker of Dynamic is president; Lee Blair of Film-TV Graphics is executive v.p.; Judd Pollack of MPO is 1st v.p.; Robert Crane of Color Services is 2nd v.p.; Henry Strauss is secretary and Edward Lamm of Pathescope is treasurer.

On the FPA board are these members: David I. Pincus of Cravel Films; Peter J. Mooney of Audio Productions; Walter Lowendahl of Transfilm; Robert L. Lawrence; Harold Wondsel; F. C. Wood of Sound Masters, and Stephen Elliot.

Don't expect too much of a low price policy from tape commercials producers as they start rolling in coming months.

Tape production costs are inherently anywhere from 33% to 50% less than film operation expenses which has led some commercials buyers to expect correspondingly low prices.

But tape producers point out they have a mammoth investment to pay off and furthermore, they feel the speed of the tape process has a value in itself.
Ever hear of a sponsor passing out stock to performers to insure “togetherness”?  

Massey-Ferguson has issued a share of stock to each of the 55 members of the Jubilee USA-Red Foley troupe on ABC TV.

The girls-in-white (nurses) are taking over from the banned men-in-white in tv commercials.

So far the medicine plugs have cautiously confined the white-cappers to just holding the product for close-up shots, however.

CBS Radio’s management decided last week that one go-round of its Business of Sex program was sufficient, despite numerous requests for a repeat.

One Midwest affiliate meantime called off its announced rebroadcast because “we just can’t clear all our commitments.”

Life Magazine’s media salesmen are being brought up-to-date on the language of agency people so that they can turn this lingo to their advantage.

They’re being instructed how to sprinkle their palaver with air media terms like “saturation”, “reach”, “cumulative unduplicated audience”, etc.

Madison Avenue showmen are still shaking their heads over the $100,000 fee offered Debbie Reynolds by an oil account for a one-shot.

The account’s agency protested that the price would establish a bad precedent. The client retorted: “Never mind the precedent; get her.”

Agencies with top accounts are getting the rush these days from barter merchants.

The word has passed around among bigger manufacturers that tv spots can be bought for 50¢ on the dollar; so the agencies have reconciled themselves to sitting it out until the bargain-hunting kick runs its course.

With P&G scouting around for a show to replace her, it looks like Loretta Young will be bowing out of tv (of her own volition) at the peak of her ratings.

Her producing company turned down a $6-million offer for the re-run rights to her six-year backlog; the offer was considered too skimpy.

Do people working in ad agencies constitute a good cross-section of the goods-consuming public?

One of the agency giants thinks it does. many of the studies on consumer tastes, habits, and what-not are based on polls conducted among the employees in its home offices plus numerous branches.
Spencer Chemical Fertilizes the $2^{3/4}$ Billion WSMpire

John McDonald and Bob Cooper of WSM (dark suits) discuss the market potential of the $2^{3/4}$ Billion WSMpire with Spencer Chemical's Director of Advertising, M. H. "Mouse" Straight (left) and Dick Dodderidge, Account Executive, and Jack Kirwan, Radio and TV Director of Bruce B. Brewer and Company of Kansas City.

The fact that the 869,500 people on 202,464 farms in the WSMpire have an annual farm income of $817,092,000 and buy $22,331,984 worth of commercial fertilizer each year was enough to convince Spencer Chemical and their Agency of the wisdom of using the sales influence of WSM. Current schedule — 5 programs weekly featuring WSM's Farm Director, John McDonald.

Are you overlooking that $2^{3/4}$ Billion WSMpire? It is the heart of an area so vast, so extensive and so rich in sales potential that it ranks as America's 13th largest Radio Market.

For the astounding story of this market and how WSM covers and sells it, ask Bob Cooper or any Blair man.

WSM Radio
Key to America's 13th Radio Market

50,000 Watts • Clear Channel • Blair Represented • Bob Cooper, Gen. Mgr.
When the bell sounds: Jim LeBaron, acct. exec, at H-R Reps shows Mary Benjamin (l) timebuyer and Joan Rutman, media mgr., both at Grey Adv., Helbrose wrist alarm worn by radio salesmen at H-R. "Gimmick": Alarm sets for sales time needed.

Overcrowded! But only until the Blair Rep firm moves in June. Shown here are (l to r): Howard Maschmeier, WNHC-TV, New Haven-Hartford; Fred Ebener, WOW-TV, Omaha; Shaun Murphy, KTVI, St. Louis; John Vrba (seated) KTTV, L.A.

Snow in San Francisco? To promote its Paramount film package, KPIX set up a snow-capped mountain area, with 24 tons of snow. "Snowbelle" Paula Lane hands literature to KPIX gen. mgr., Lou Simon (c) and WBC exec dir. for the West Coast, Phil Lasky.

There are smiles: Coca-Cola executives in Houston at the premier of Hi-Fi Club on K-NUZ, which Coke will sponsor eight hours a week—for 52 weeks. With them are K-NUZ general manager, Dave Morris (2nd r) and acct. exec. Warren Collins (r).

Oils anyone? Some 50 viewers submitted these paintings done while watching art instruction series on WCSH-TV, Portland, Me. Station gave cash to best oils.

National Shoes this week kicks off the biggest spring advertising campaign in its history.

Using tv, radio and print, the drive will cover 37 markets in the six states where National operates stores.

On the radio front, an intensified spot push will represent National's strongest effort in the medium. The saturation schedule calls for one-minute spots in all markets.

The tv line-up in New York is centered around the younger set—via participations in four shows on WNEW-TV.

Agency: Mogul, L.W&S.

Other campaigns at work:
- Southern Bell Telephone of La. departs from their usual custom of running short announcements on all radio stations in the market. The new campaign: five five-minute news and weathercasts on one station in each of the 15 La. markets—for 52 weeks. Southern Bell is also scheduled.
To sponsor the La. State University football games during the 1959 season on radio and tv. Agency: Tucker Wayne & Co.

- Edison Electric Institute kicks off its “Appliance and Medallion Home” program next week, via participations on NBC TV’s *Price is Right*, County Fair, and Young Dr. Malone—for 32 weeks. Agency: F&S &R.

- Glamorene will use the “Mrs. America” merchandising theme as its advertising campaign this year. Plans include having Mrs. America introduce the rug and upholstery cleaners via Arthur Godfrey’s tv show (CBS TV).

- The Venus Pen and Pencil Corp. is expanding its ad campaign this year, to promote its Venus ’365’ pen-cil, via spot tv and print. Agency: DDB.

**Ideas, contests and promotions:**

- Johnson & Johnson, to boost sales on its new Cotton Buds swabs, is launching a $75,000 “Jet Jambo-reer” contest this week, to run through 17 May. J&J will promote this complete the rhyme contest via its six daytime network tv shows.

- Kraft, for its Caramels and Fudgies is launching a jingle contest on its Bat Masterson and Milton Berle shows (NBC TV). First prize: a role in the BM series. for two weeks, at $10,000 per. Agency: F. C&B.

**Thisa ‘n’ data:** Gillette, on the basis of preliminary figures, reports its 1958 net earnings after taxes at about $27.5 million. Kraft Foods is negotiating with NBC TV on possible sponsorship of Perry Como as star of an hour-long show for the 1959-60 season.

- Strictly personnel: Don Miller, formerly senior v.p. of K&E, elected v.p. of marketing at B. F. Goodrich . . . Arthur Johnson and I. S. Hirschhorn, upped to v.p’s at Ronson . . . William Martin becomes marketing research manager of Borden Foods Co. . . . W. C. Kerna-hau, appointed manager, direct ad-

**AGENCIES**

Pittsburgh-based Ketchum, MacLeod & Grove reported record billings for 1958 of $27 million—12% higher than 1957 figure. KM&G sees this trend substantiated by the ’58 total: Clients are increasing their use of agency services.

For public relations, research, marketing, merchandising and sales and technical literature, activity was up 17.3%; advertising showed a gain of 8.6%.

BBDO put out a short piece on a study it did about the American consumer, dubbed “They Say They Won’t—but They Do.”

Based on a beginning and year-end survey made with consumers over a five-year period, the report showed them to be an unpredictable lot; they don’t always buy what they
tell pollsters they will, and vice versa.

The survey, focused on electrical appliances and automobiles, revealed these facts:

- Three-fifths of all appliances and four-fifths of all cars are bought by people who, at the beginning of the year, had no intention of buying them.
- In any given year, more than half who intended to buy a certain brand of appliance, and about a third of those intending to buy a specific make of automobile, bought a different make.

The conclusion: Brand loyalties are not firmly established, and are subject to change via aggressive advertising, new product development, effective salesmanship and point-of-sale displays.


**Merger**: Two Baltimore agencies, Strowe & Co. with Cahn-Miller, formed Cahn, Miller & Strowe last week. Officers: Louis Cahn, president; Samuel Strowe, v.p. and treasurer; William Harris, v.p. and secretary.


**Thisa 'n' data**: The Western States Advertising Agency Association is holding its annual awards dinner next week (13), honoring Hal Stibbins, head of his own agency . . . Fred Manchee, retired executive v.p. and treasurer of BBDO, has a book coming out, The Hucksters, which takes up the cudgels against the novelists and scriptwriters who have painted an unsavory picture of the advertising world . . . Something new in presentations: tv producer Walt Framer is touring Madison Avenue with a live version of his latest offering Penny-A-Mile geography quiz. He brings his m.c. with him, who then selects agency people at random to participate before the “top brass”.

A new professional group in the media field was organized last week, by some 20 New York Agency media men.

Dubbed, The New York Advertising Media Planners, the group will meet once a month to interchange media plans, buying techniques and marketing information. Membership is limited to time and space buyers.


The winners in two of the categories in the League of Advertising Agencies’ “1958 Outstanding Campaigns” competition:

1) Tv presentation, spot or program: Joseph I. Sonnenreich for client, Wispeze Corp.


Leo Burnett added these v.p.’s to its plans board: Howard Anderson, John Coulson, Norman LeVally, John Matthews, Leonard Matthews, William Mellvain, Don Tennant, and Edward Thiele.

**About people going places**: Roselon Flanagan, elected v.p. of Norman, Craig & Kummel . . . Aldis Butler, manager of Y&R’s Detroit
In few major markets of America do advertisers find such massive preference for one television station. Chart shown reflects Atlanta viewing habits for the last quarter of 1958—WSB-TV viewed by the most people 53.1% of the time. A preference greater than that of the other two stations combined!

This massive preference, teamed with WSB-TV's bigger coverage pattern, is producing uncommonly good sales for advertisers. Certainly your advertising in Atlanta belongs on WSB-TV.

**WSB-TV** is affiliated with The Atlanta Journal and The Atlanta Constitution.

NBC affiliate. Represented by Edward Petry & Company
office, moves to JWT next week in an executive capacity... Melvin Weiss, promoted to group head at McCann-Erickson, Cleveland... Andrew Quale, to Wade Advertising as a group supervisor heading the Alberto-Culver account... Frank Brodsky, former director of advertising for the PepsiCo division of Lever, joined Garfield-Linn & Co., Chicago, in an executive position as a member of the management team... Ralph Wolfe and John Owen, to the automotive accessory account group at D. P. Brother... George Hall, named copy director at J. T. Howard Advertising... Bruce Crawford, to Ted Bates & Co., as a member of the Brown & Williamson account group.

**FILM**

The use of syndicated programming as an advertiser strategy to get spot announcements in prime time is resulting in a business boom for stations and syndicators alike.

Typical of the new upsurge is a report from WWJ-TV, Detroit, on alternate week sponsorship and participation buys by national advertisers via syndication.

This one-station sample includes the following:
- Sun Oil and Anheuser-Busch in U.S. Marshal.
- Dow Chemical in Colonel Flack.
- Heide Candy in Sgt. Preston.
- Tareyton in Secret Agent 7.

Organizational move: Buckeye Corp. has acquired Pyramid Productions, Flamingo Telefilm Sales and has purchased property rights from Essex Universal Corp. A fourth division in commercial and industrial film production is being sought.

Sales: MCA reports signings for Secret Agent 7 by Tareyton in 10 markets; Donovan Coffee in two Alabama markets; Ballantine Beer in Columbus, Ohio; Dixie Electric Co.; Blue Plate Foods and Giant Markets... Jayark’s Bozo the Clown sold to WPIX, New York... Air Power sold to the French CBC network through S. W. Caldwell Ltd. ABC Films reports sales in a total of 45 markets for People’s Choice, 26 Men, Jim Bowie and Bowling Queens, all made during the first three weeks of January... MCA’s Paramount Pals purchased by WDSU-TV, New Orleans; WHTN-TV, Huntington; WLAC-TV, Nashville... United News Associates reports 20 additional sales of Warner Bros. features, Franklin eye cartoons, Gold Mine library... other feature film packages.

Promotions: KPIX, San Francisco, for the Paramount film package included a 24-ton recreation of the snow-covered Paramount trade-mark mountain peak in cooperation with the local department stores... Allied Films star Irish McCalla will make a personal appearance in Brawley, Calif., on behalf of her Sheena series carried on KIVA-TV, Yuma... WBAL-TV, Baltimore, employed Tastycake Company president Pa R. Kaiser as an honorary fire chief... a promotion for the Rescue 8 series.

Public service: A new group of film spots in the Inspiration Pleas series has been released to stations at a nominal cost by the Family Theater of Hollywood... the Carling Conservation Club has released a series of 13 conservation films of 15-minute program length; distribution is through Films of the Nations of New York without charge... Norman Strouse of J. Walter Thompson delivered a series of tv and radio spots for the 1959 Red Cross campaign... Association Films has its 15-minute documentary film on heart disease, A Matter of Time, available again this year for programing during February.

Strictly personnel: James E. Denning joins the legal staff of MCA TV as a v.p. William Don Bryan becomes southern area sales manager of Screen Gems... Barney Cragston, new sales manager of Cisco Kid division of Ziv, will supervise the following account executives: Walter L. Sachs, Stanley Dyer and George W. Sloan, Jr... Don Fuller joins Official Films and southwestern representative... Joining Flamingo Films are Wells Bruen as Dallas manager, Sam Steele, Jr. as southern manager and William A. Whalen on the midwestern sales staff... New sales executives with ITC include John Serrao as western district manager, Al W. Goodwin on the Arrow sales staff and John B. Dalton on the northeastern sales force... John Talcott joins Ziv’s New
IF IT IS **BIG**
AND **IMPORTANT,**
IT'S ON **WHAS-TV**

Phyllis Knight
Top McCall's Winner
for 1957
hostess of "Small Talk"
6-6:15 p.m. daily

Live helicopter flights with landings on
the studio roof, remotes from Churchill
Downs and the state fairgrounds, a video
taped jet plane ride . . . guests ranging
from Billy Graham to Bourbon Beef
Show winners keep Phyllis Knight's
"Small Talk" show sparkling. And Phyllis
won McCall's top Golden Mike Award
for persuading thousands of women to
submit to a cervical cancer test.

Adroitly blending community service
with entertainment and information,
"Small Talk" is typical of the imagina-
tive, **IMPORTANT** programming which
viewers have learned to expect from
WHAS-TV. Advertisers such as Tetley
Tea, Breast O' Chicken Tuna, FAB, VEL,
Powder-ene and Zest recognize that
"Small Talk" sells **BIG.**

**Your Advertising Deserves WHAS-TV Attention . . .**

with the **ADDED IMPACT OF PROGRAMMING OF CHARACTER!**

**WHAS-TV CHANNEL 11, LOUISVILLE**
316,000 WATTS — CBS-TV NETWORK
Victor A. Sholis, Director
Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.
We're No. 1 in Jacksonville . . .

"but that's not enough!" says

Robert R. Feagin
General Manager
WPDQ
Jacksonville, Fla.

"For over two years the two major rating services have found WPDQ Jacksonville's top station. This is gratifying to us — but we know agency Time Buyers and Advertisers want to know more than the rating story before placing a schedule in Jacksonville. To get results a station must have listeners, true—enough to get good ratings—but those listeners must be alert, loyal, and active in the community. Alert to catch your commercial message—loyal enough to accept the station's implied endorsement of your product and act on it. Here at WPDQ we consider community stature of equal importance with ratings. A station with community acceptance attracts citizens of stature as listeners—alert listeners—loyal listeners—buying listeners!"

COMMUNITY STATURE BUILDING FEATURES AT WPDQ INCLUDE:

• Ten times daily News Director Ed Grant broadcasts the answers to important community questions through the actual voice of local authorities.

• WPDQ News Correspondents report local, state and national news directly from the spot where news is happening, while it is happening.

• 24 Hour Service—Jacksonville listeners keep up with the best in music, late news and weather anytime of the day or night on WPDQ, Jacksonville's only full time radio station.

• WPDQ is owned, operated and staffed by mature, professional people—leaders in community affairs.

Represented by
Venard, Rintoul and McConnell
James S. Ayers, Southeast

5000 Watts  600 KC

WPDQ
Where alert listeners tune by choice, not by chance . . . .

York City sales office . . . Joseph L. Tames joins Movielab's customer service department . . . New officers of Cinema-Vue Corporation include Arthur J. Steel and Harry Pimstein.

RADIO STATIONS

A survey by RAB on who the biggest advertisers in local radio are, came up with this finding:

New used car dealers provide the biggest chunk of radio's local income; supermarkets are second most active radio users and department and appliance stores are tied for third.

A San Francisco profile of the Negro consumer, done for KSAN by Far West Surveys, included these characteristics:

• The Negro consumer spends about 30% of the average family income, which is about $400 per month, in food stores.

• Women of the house, in seven out of 10 cases, handle the family finances.

• An observation: Because of her slowly changing world, new products, new brands and new packaging make an impression on the Negro consumer.

Ideas at work:

• To see the results of active editorializing: WAVZ, New Haven played host, last week to a group of civic leaders from the Albany-Schenectady-Troy area. Purpose of the trip: to take a look at how WAVZ has been plumping for redevelopment projects in New Haven.

• WFLP, Philadelphia, is holding a "Round Robin" listener contest. The gimmick: three mystery records are aired each day and the person correctly identifying them daily, will be awarded a two week vacation for two in Paris.

• Promoting itself: WDRC, Hartford, is sending to all its clients, agencies and news outlets a 10-point outline of why it is "the liveliest station in town." Brochure includes staff changes and additions, new progranizing and a description of the station's new mobile unit.

Station purchases: WBRO, Waynesboro, Ga., to Collins Corp. for $35,000, brokered by Paul H. Chapman Co. . . . WSMN, Nashua, N. H., by the 1590 Broadcasting Corp. . . . WTSV, Claremont, N. H., and WTSU, Hanover, N. H., by Radio Claremont and Radio Hanover, respectively, both principally owned by Norman Knight, pres., Yankee Network.

Business report: WABC, New York reports its fourth quarter in 1958 turned out to be the best in more than three years. Sales were up 52% over the like period of 1957.

Thisa 'n' data: The Southern California Ford Dealers (JWT) began sponsoring a half-hour show on KCBB-FM, Beverly Hills, dubbing it Thunderbird Hour, for its Thunderbird and Galaxie models. The 26 week contract comes to $6,500 . . . KILT, Dallas moved into new headquarters last week, in the McLendon Building . . . Official time Peter Tripp (d.j.), WMGM, New York stayed awake: 201 hours, 10 minutes . . . WBBF, Rochester, reports using a single rate card since May, 1958 . . . Michael Nidorf, international tv administrative and programing man, named American program representative of Radio Luxembourg (London) Ltd. . . . Tele-Broadcasters will hold a sales-management meeting 16-17 February at the Sherraton-East Hotel, in New York.

Anniversary notes: WSIX, Nashville, celebating 32nd birthday . . . The Scranton Times news, heard daily over WEJL, Scranton, Pa., launches its 37th year of news coverage.

Kudos: WMDH-AM & FM, Boston, presented with an award from the Governor for its farm safety program . . . Frank Ford, of WPEN, Philadelphia, presented with the city's Fellowship Award for 1958 . . . KDET, Center, Tex., first prize of small city stations in Carnation's promotion and merchandising contest.

They were elected: At the meeting of American Broadcasting Stations, Helen S. Mark, to president; William Quarant, executive v.p.; Helen Jett, secretary; and Helen Herrmann, treasurer. Quartan was also elected to the board of directors and becomes operating head of the broadcasting properties . . . Ann Corrick, assistant bureau chief of
the Washington News Bureau of Westinghouse Broadcasting Co.,


**NETWORKS**

To be or not to be, that was the question posed before the RTES Seminar luncheon last week by a network president and an independent group v.p.

Arthur Hull Hayes, president, CBS Radio, said that a network furnishes stations with what they cannot do at all; what they cannot do as well; and what they cannot do economically.

Regarding the national advertiser, here's what Hayes said a network can offer:

1) Efficiency of a single contract; 2) single examination of a program and talent; 3) uniform time across the country; and 4) economy via progressive discount.

Speaking in behalf of independent radio, A. W. Dannenbaum, v.p. in charge of sales for Westinghouse, said studies prove that the clue to success is local programing and community influence.

Here's what the advertiser gets when buying spots, Dannenbaum said:

1) The best times of day for the particular product; 2) the best local personality in each market; 3) the best market for the season of the year; and 4) ability to put special emphasis on markets with special problems.

The TV Code Review Board put a 10-second limit on the time used to identify products given away on audience participation shows.

Here's how the board phrased it: "Reasonable and limited identification of contest and award prizes (10 seconds) shall not be included as commercial time. Any oral or visual presentation concerning the product or its donor, over and beyond this limit, shall be included as commercial time."

Robert Hurleigh, news v.p. at Mutual, told broadcasters to get "their heads out of the clouds" and grid themselves for the battle for this year's advertising dollar.

Speaking before the S. C. Radio and TV Broadcasters Association last week, Hurleigh expressed what Mutual feels is the basic cause of most broadcasters' headaches: lack of hard-core realism and factualizing.

"Print media are positive in their battle plans, but radio," Hurleigh noted, "it not. The day of programing with 40 top tunes is over."

Service and community consciousness, he emphasized, were the key words to broadcasters' future—in radio or tv.

The Psychological Corp., in its

**YOU'RE ONLY HALF-COVERED IN NEBRASKA**

IF YOU DON'T USE KOLN-TV!

This is Lincoln-Land—KOLN-TV's NCS No. 3. Figures show percentage of TV homes reached weekly, day or night.

Nebraska has two big markets. One is the extreme East. The other is big (66 counties), well-to-do Lincoln-Land, containing more than half the buying power of the entire state!

Three top TV stations are battling for ratings in the extreme Eastern market (and, naturally, slicing the pie three ways). In Lincoln-Land, there are no such goings-on, The NCS #3 map shows clearly that KOLN-TV is the one-and-only station that covers this wealthy area.

Ask Avery-Knodel for the facts on KOLN-TV—the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.
latest Brand Barometer quarterly, surveyed 1,000 housewives on the subject of daytime tv.

The response to the leading daytime network personalities I-like most question broke down this way:

<table>
<thead>
<tr>
<th>Network</th>
<th>Enjoyed Most</th>
</tr>
</thead>
<tbody>
<tr>
<td>NBC TV</td>
<td>76.5%</td>
</tr>
<tr>
<td>CBS TV</td>
<td>51.5%</td>
</tr>
<tr>
<td>ABC TV</td>
<td>11.2%</td>
</tr>
</tbody>
</table>

Network programing note: Morning Playhouse, a filmed drama series, has taken the place of For Love or Money on CBS TV (weekdays, 10-10:30 a.m.) because of alleged rigging of the decimal machine used on the show to determine the size of cash prizes awarded contestants.

New business on NBC TV: The Mennen Co. (W&L), as predicted, will sponsor alternate weeks of Drag-net and one-half of Cimarron City. The Bauer & Black division of Kendall (Burnett) has placed a 52-week daytime order for alternate Friday segments of Concentration.

Thisa 'n' data: The entire crew on ABC TV's Jubilee U.S.A. show has been awarded stock in Massey-Ferguson, its sponsor. Specials note: Rexall Drug will star Sid Caesar and Art Carney in an hour comedy-variety show via ABC TV, 3 May.

Network affiliations: WMAR, Buffalo and WCKI, Greer, S. C., to ABC Radio . KEVE, Minneapolis. WMAX, Grand Rapids and WKLZ, Kalamazoo, to Mutual.

TV STATIONS

A Columbus, O., judge ruled last week that the state's immunity law does not protect radio or tv newsmen, but extends only to press reporters.

The ruling came in a $3,000 libel suit filed by newscaster Bill Jorgensen of WERE, Cleveland and late of WTVN-TV, Columbus, against Bert Charles, manager, WVKO, Columbus.

Results of the ruling: State Senator Ray Miller, Jr., is submitting a bill to the Ohio legislature asking that qualified newsmen on the air have equal immunity rights.

Ideas at work:
- WMAR-TV, Baltimore, is mailing a four-page promotion piece to advertisers, plugging its Dialing For Dollars daily a.m. giveaway show. The strip was created for Food Fair, produced by the Newhoff-Blumberg Agency, Baltimore.
- WTVD, Durham, N. C., featured a miniature fireplug as one of the mailing pieces in a series of promotional gimmicks to timebuyers. Station sent out fireplugs, created by its agency C. Knox Massey & Associates, to some 500 agency people throughout the country.
- WDSU-TV, New Orleans, to celebrate its 10th anniversary, is sending advertisers three reproductions (24x18 inches) of paintings interpreting city scenes, with this note: In New Orleans, WDSU-TV gives you the picture.
- New network named: Edward Bailey, of Leo Burnett, Chicago, was top winner of the KAKE-TV, KTVC, KAYS-TV "Win An Oil Well" contest. His prize: $5,000 cash or a royalty share in a producing Kansas
Oil Well lease. His name for the new Kansas group: The Golden K Network.

- WJZ-TV, Baltimore, has come out with a promotion brochure in the shape of a tv camera. Its purpose: to show advertisers how the station, via continuous promotions, has made viewers aware of it and its advertisers.

- Cutting down on commercials: Safeway Markets, sponsors of Sunday p.m. movies on KRCX, Los Angeles, has given up most of their commercial time so that movies could run for a spell, uninterrupted. The show, which usually runs two hours, carries only three one-minute commercials.

Call letter change: Effective this week, KIDO-TV, Boise, Idaho becomes KTVB. 

Construction note: WJXT, Jacksonville, started its $75,000 building this week, to be completed January, 1960... WIS-TV, Columbia, S. C., is circulating a bulletin dubbed "The Bull Street Journal," which describes the station's new tower. Another new owner: WLV-A, Atlanta, is also mailing a piece, "Look What You're Missing," announcing its new tower.

This 'n' data: With two unsolved murders in four weeks in St. Louis, KMOX-TV did a remote telecast from the city's Police Crime Laboratory, marking the first time a live tv show originated from those headquarters. 

Business note: Minneapolis Gas Co. renewed its sponsorship of Dinner Time News, via WCCO-TV, for the fourth consecutive year... Helena Rubenstein (Ogilvy, B&H) will sponsor the first hour of Open End on WNTA-TV, New York... Royal Crown Cola and Castleberry Foods, renewed, for 26 weeks, the Top Ten Dance Party, on WJBF-TV, Augusta, Ga.

Anniversary note: American Bakeries begins this week, its ninth year of weather sponsorship via WPIX, New York... WWTV, Cadillac, Mich., celebrating its fifth birthday.

Kudos: Lester Rai, sales manager of KOLN-TV, Lincoln, Nebr., named the outstanding young man of 1958 by the Junior Chamber of Commerce... Jack Gilbert, general manager of KHOL-TV, Kearney, Neb., given a distinguished service award by the Holdreeg Junior Chamber of Commerce... John Dunar, news cameraman on WISN-TV, Milwaukee, named tv news crew cameraman of the year by the Wisconsin Press Photographers' Association... Harold Baker, newscaster on WFGA-TV, Jacksonville, awarded the Department of Defense Reserve Cooperation award... The Captain Puget show on KOMO-TV, Seattle, recipient of the 1958 Sylvania tv award for the "outstanding local children's program in the nation."

News from the personnel front: T. H. Peterson, elected executive v.p. of WITX, Washington, N. C.... Howard Morris, named station manager of KBMB-TV, Bismarck... James Ferguson, to program manager of WMCT, Memphis, Tenn.... Amos Eastridge, appointed merchandising director for KMTV, Omaha... Elizabeth Dixon, national acting program director of WRAL-TV, Raleigh... Lee Gottlieb, to assistant managing editor of TV Guide... Steve Halpern, to director of exploitation, KENS-TV, San Antonio... Robert Sokolski, to advertising-promotion department at WNEW-TV, New York... Ruth Hider, to merchandising executive for WNBF-AM-FM & TV, Binghamton, N. Y.

Here's another important service your TV can provide you. It's a complete product guide. And it's yours for the asking... "The Broadcast Advertising Bureau's tv division sent a rundown of its year-end activities to the 37 tv stations of the Canadian Association of Broadcasters."

This report stated that the tv industry enjoyed its most profitable year in 1958, but that 1959 would surpass that year.

Highlights of the Bureau's 1959 tv forecast:

- Tv penetration, now reaching 77% of Canadian homes, would rise to 85%.
- The tv audience will spend an average of 41 hours a week watching tv.
- With the growth of daytime tv, the medium will increase its revenues by 15-20%.
- Number of tv homes for 1958, according to latest BBM estimate, 3,241,300.

Kudos... for the best buy in Denver

TRAVELING SALESMEN

Franchises available in many parts of U.S. for men with radio, tv or related sales experience. Earnings $25,000 to $35,000 yearly and up, selling and servicing radio and tv stations, ad agencies and newspapers. We train. Send resume, references to Box 10 SPONSOR.

IT'S A FACT!

1859—John H. Gregory discovered the first gold lode in Gilpin County, Colorado... The population of Denver was 4,726!

1959—Population of the Denver TV coverage area served by Channel 9 is 1,479,500 people who have a spendable income of $2,803,077,000!

IT'S ALSO A FACT!

One day spot saturation on Channel 9 for Denver Car dealer resulted in 42 new car sales in one day. A new record!

Channel 9 personalities promoted kids theatre party and outpolled competition's identical promotion... same day, same time—two to one!

THE FACT IS...

For the best buy in Denver

KBTU CHANNEL 9 THE FAMILY STATION

Join the "Rush To The Rockies" Come to Colorado in '59...
Merger: In line with the move by Atherton & Currier and Kaster, Hilton, Chesley & Clifford in the States, the agencies’ Canadian affiliates were also consolidated. New name: Bradley, Venning, Hilton & Atherton, in Toronto.

Ideas at work:
- Mugs on the loose: As part of a promotion for Nescafé’s new instant coffee, Okanagan Radio (CJIB, Vernon; CKOV, Kelowna; CKOK, Penticton, all B.C.) offered free coffee mugs to listeners, with caricatures of the station’s personalities drawn on them. Total amount of mugs on the loose to date: 2,200.

The same group of three stations is sending out market facts to advertisers and agencies, describing the business, population and financial status of Okanagan Valley.

- The spotlight on public service: CHAB, Moose Jaw, Sask., presented its annual “Citizen of the Year” and “Sportsman of the Year” awards to local people contributing most to the community, and toward improving local sports and recreation. Station chose a panel of judges to select the winners.

This ‘n’ data: Educational TV across the border: If the costs and suitable facilities can be worked out, CBC will present a series of national school telecasts in 1960 .... CJON, Newfoundland, completed its test operations on a 10,000 watt transmitter, and has doubled its power .... Business note: Revlon has renewed, for another 13 weeks, its exclusive radio campaign via CJMS, Montreal .... Birthday note: CKC-W-TV, Moncton, N.B., celebrated its 4th year via an anniversary contest pulling more than 16,000 responses.

On the personnel front: John Sayers, general manager of C-FUN, Vancouver, elected chairman of the Ad and Sales Bureau of the Vancouver Board of Trade .... J. Stuart MacKay, appointed v.p. and managing director of All-Canada Radio and TV Limited .... John Moore, to direct CHLO, London .... Jack Liddle, to director of public services at CKLW, Windsor-Detroit .... Maggie Shulman, to general sales manager of CKRM, Regina, Sask. .... Dorothy Gill, to media manager of K&F, Ltd., Toronto.

RADIO STATIONS
(Cont’d from page 41)

ratings. If the station’s ratings continue going up, its over-all performance figure will top 200, which is the theoretical maximum any station can receive.

After the audience measurement figures, the next most important factor evaluated is what is called the “broadcast/advertising ratio.” Perfect score is eight, or 4% of the total. It refers to the amount of advertising carried. The fact that a station is popular with advertisers is considered a plus sign. However, a station is penalized for over-commercialization as well as the fact that not many advertisers buy it. Over-commercialization comes into the evaluation in another factor—“length of commercials.” It counts against a station when it runs overlong commercials.

Other major factors are general programing, news service, multiple spotting, quality of announcers and station audience promotion. All have perfect scores of five except the last, which has a four. The latter refers to off-the-air promotion. Another factor, “broadcast/station promotion ratio,” refers to on-the-air promotion.

After all the factors are evaluated they are totaled to provide a performance value. While audience figures are recalculated every two months, other factors are re-evaluated every six months or so or whenever the situation indicates a major re-evaluation is needed. Trend charts are kept for both performance values and audience ratings.

The job does not end there. Since the value of a station is obviously related to its cost, a final step involves dividing each station’s performance value by what the agency calls the “controlled price per minute.” The latter is the 52-time cost.

Dividing the performance value by the minute price gives a “ratio index.” In the actual calculation, the performance value is cut in half so that the quotient is under 10, which Rich considers a workable maximum. It can be seen that a high performance value combined with a low price per minute will give a high ratio index and vice versa. There is usually a rough correlation between performance value and rates. That is, they are either both high or both low.

This is natural since both are determined primarily by audience size. However, this does not mean that the ratio index figures for all stations are about the same.

The most recent figures show that the station with the highest performance rating has the lowest ratio index by far. This is because its rates are considerably higher than the other stations. In general, the rate spread is much greater than the performance value spread. Some of the stations with the highest ratio index are those with the lowest performance ratings. While the agency keeps a ratio index figure for each station as a general comparison, a separate ratio index figure is calculated for each buy.

While an ingenious and professional job, the JNR evaluator is obviously open to disagreement. In the key factor of audience size, for example, it can be argued that a station with a big signal and a large audience outside a metro rating area is undervalued. Both Hooper and Pulse measure central city areas and, while Nielsen measures these plus-station totals, the more familiar Nielsen metro area data are often used.

It is also likely that no two agencies would come up with the same figures in setting the relative values of the various factors evaluated. One might set a higher figure on mail pull, another a lower figure, etc.

Rich and Jaffe concede that judgment plays an important part in setting up an evaluator. They also point out that its value is primarily for clients out to reach a mass audience.

“If you want to reach a high income, professional male audience,” said Rich, “you wouldn’t use the evaluator. You’d buy from the station that attracts that kind of audience, perhaps an FM station.

Finally, the pair pointed out that the evaluator is not adaptable to TV.

“When you buy radio,” explained Jaffe, “you don’t buy programs. Your commercials are scattered around. Therefore, you need an overall station evaluation. With TV, you want a specific show or adjacency.”

What is valuable about this new tool, said the two agency men, is that (1) other factors besides ratings are taken into account, (2) there is a consistent approach to station evaluation and (3) subjective feelings are minimized.
MUFFLERS (Cont'd from page 39)

- Third letter to same mailing signed by Paar.

The letters describe the plan for dealer cut-ins. During the last 11 seconds of the commercial, Paar turns to a replica of the curb sign. His "here is where you can get them" pitch is geared to film footage or cutting away to a local slide cut-in. Price to each dealer is the local station operation cost, ranging from $15 to $27.50.

Sales supervisors were briefed on how to sell this service to the dealers.

Next step: to capitalize on the impact of this localized carry-through by making every dealer an "expert" at muffler installation. What with the trend toward more and more installations at service stations, this was a must, according to Maremont ad-men.

The plan: a series of "Magic Muffler" meetings, in Maremont's revved-up merchandising parlance, designed specifically for dealer instruction. Here, wholesalers and jobbers had to be sold on the advantages of sponsoring these meetings. Already underway, they represent the first mass dealer meetings ever staged in the muffler industry, Wolfson says.

Meanwhile, salesmen are busy getting dealers to put the tv "toppers" on their curb signs in anticipation of the 26 February kickoff on Today.

Each salesman and distributor is also equipped with a kinescope of the Maremont acid test commercial. The pitch, which Hugh Downs will deliver on the Paar show and Jack Escoufe will do on Today, shows the effects of exhaust acids on two mufflers—the regular steel type and Maremont alloy-coated muffler.

"The live tests will not only be convincing proof for the consumer," Wolfson feels, "but should help increase retail distribution outlets."

Trade advertising is another means of tying the whole thing together.

Maremont has no intention of losing any of the promotional advantages tv will give them. The company will be battling 14 brand names and many accelerated budgets.

In 1958 the muffler industry spent more for consumer advertising than any previous years. The estimated figures:

Radio—$275,000
Spot tv—$500,000
National magazines—$225,000
Trade publications—$225,000

The trend to service station installation of mufflers largely accounts for this increased use of consumer media. Service station business now accounts for 55% of Maremont's total; repair shops, 35%, auto dealers, 10%.

Historically, this represents a switch. Maremont began as a small blacksmith shop in 1877 producing wagons, truck bodies and leaf springs for horse drawn streetcars and for some Wells Fargo coaches. Now the company has 10 plants with some 3,000 employees and does business around the world.

The record year for Maremont was 1957. Net sales reached a peak of $30,031,566, a 12% increase over 1956. The 1958 net sales will be comparable. Although the actual sales trend may have been down somewhat, unit prices were up slightly over 1957. But the 1959 forecast is for another record year, and many of the hopes are pinned directly on the impact of television.

Oscar Mayer's dollar buys more on WKOW

"... Our 75th Anniversary sales campaign on WKOW was made even more effective by the complete and aggressive merchandising help provided by WKOW's Merchandising Director Jim Miller. His calls on grocers, his success with display installations and his thorough coverage of the trade with merchandising letters added immeasurably to the selling impact of the campaign."

Clay Kent
Sales Promotion Manager
OSCAR MAYER & CO.

We are proud of the part we played in your 75th anniversary celebration. Thank you, Wherry, Baker & Tilden, Inc. for this opportunity to prove that WKOW-TV is first in selling a buying Madison and southern Wisconsin.

Ben Hovel
General Manager

WKOW Madison, Wisconsin

RADIO 10 KW at 1070
TV a

PONSOR • 7 FEBRUARY 1959
Samuel Thurm has been promoted to advertising v.p. of Lever Brothers Co., succeeding Henry Schachte. (See Newsmaker of the Week, page 6.) He has been with Lever Bros. since 1956, serving as media director, and for the past year, general manager of the advertising services division. Prior to this, Thurm was associate media director of Y&R, a position he held for four years. He was also formerly research director of Eversharp. A Dartmouth graduate, Thurm holds a masters degree from Columbia.

Stephen C. Riddleberger is the new v.p. in charge of ABC's o&o stations. He has been v.p. and comptroller of ABC and assistant treasurer of AR-PT since October, 1957. Riddleberger joined ABC in 1952 as radio budget officer. He was promoted successively to administrative assistant of the tv program department, administrative manager of the department, member of the cost control unit, business manager for ABC Radio, and in March, 1957, Riddleberger was elected administrative v.p. of ABC Radio.

Stanford Meigs has been appointed director of TvB's Central division, with headquarters in Chicago. He comes from ABC TV where he was an account executive in their Central division. Prior to joining ABC in 1954, Meigs was an account executive with the Leo Burnett Co. for four and one-half years, one of which he served as manager of their New York office. According to TvB's "Pete" Cash, the opening of a Chicago office will speed up "the flow of tools available in television to advertisers."

Harry F. Schroeter has been named director of the newly established general advertising department of the National Biscuit Co. He joined Nabisco in 1945 as assistant advertising manager, later became director of media and executive assistant to the director of advertising, and in 1956, was named director of advertising. A graduate of Princeton University, Schroeter also spent five years with Procter & Gamble. In his new position, he will coordinate the advertising activities of all Nabisco departments.
MORE WOVBUGS for your bankroll!

Save them.

Agency personnel all over America are saving them — because the ones who save the most Wovbugs will receive —

A FREE ROUND TRIP TO ROME VIA KLM AIRLINES • A 14-DAY WEST INDIES CRUISE FROM NEW YORK VIA THE HOME LINES “ITALIA”

These are first and second prizes respectively. But there are loads of other sensational prizes, too. Like a 1959 Royal Portable typewriter; many beautiful Helbros watches; dozens of magnificent Italian ceramics and glassware.

Wovbugs are so easy to save. They’re everywhere. On all WOV ads — all WOV literature — even on the envelopes and letters we send. There’s nothing to write. Nothing to buy. Just save the most Wovbugs by Feb. 12, 1959 and you win.

Wovbugs are the world’s finest people. So save them and good luck!

WOV

NEW YORK — ROME
Mr. Canada Retires

To hundreds of broadcasters, agency executives, station representatives, trade paper men and syndicated film and transcription salesmen, Mr. Canada himself can only mean Harry Sedgwick of Toronto.

Mr. Canada has just announced his retirement. He leaves CFRB where he has served as station manager, general manager, and president since 1931.

Harry is a remarkable man. He reactivated the dormant Canadian Association of Broadcasters (CAB) in 1935 and for more than a decade served as its president, prime mover and pal to everyone present. Joy flowed like a fountain from Harry's suite after the meetings.

He was a militant fighter for the privately owned stations in Canada against the then omnipotent CBC. He was instrumental in getting bigger increases for privately owned stations throughout the dominion and more recently was a strong factor in bringing about a separate broadcast governing body outside the CBC.

During World War II he was head of the Canadian War Information Board and headquartered in New York City. He helped establish BMI in Canada.

Through this all, Harry was a vital broadcaster. His CFRB became the best known and dominant privately owned station in Canada.

With Harry another veteran, Lloyd Moore, retires. Together they represent more than a half century of top broadcast service.

Happily, though, as they take their bow, their dream of more privately-owned stations looks closer to reality than ever. That must be a heart-warming thought to them.

Don't forget to show up at the next CAB meeting in Toronto, Harry!

10-SECOND SPOTS

Daytime audience: A New York adman's wife dropped into the local Chinese laundry to pick up her husband's shirts, noticed entire Chinese family grouped around a portable tv set. "Must be a good show," the adman's wife remarked. "Soapy opera," said the laundryman.

Chain reaction: An agency gal passed this along to us: A bartender is a man who knows a great deal about very little and who goes along knowing more and more about less and less until he knows practically everything about nothing . . . An ad manager is a man who knows very little about a great deal and keeps on knowing less and less about more and more until he knows practically nothing about everything . . . An account executive starts out knowing practically everything about everything but ends up knowing nothing about anything due to his association with bartenders and ad managers.

Natives are restless: From WNEW-TV, N.Y.C., the following program correction—"7:30 p.m. Kill: WHITE HUNTER. Insert: TRANSPORT WORKERS UNION. Safari bears going on strike?

Definition: Model agency—hangout for the beat generation.—Phil Stone, CHUM, Ontario.

Inventive: When a radio script at WGST, Atlanta, called for sound effect of a man diving into a lake, engineer Harlan Skarpalezos tried everything from dropping various items into a tub of water to mixing in electronic effects. As a last resort, he took a tape recorder over to the swimming team workout at the Georgia Tech pool and got it just right.

New saws: Phelps Mfg. Co., creators of point-of-sale displays, has come up with some new ones for its "Let's Have Better Mottoes Assoc."

"It's a nice day—let's louse it up some way."

"Our necessities are few—our wants endless."

"As a last resort, use common sense."

Definition: CBS Radio's Art Linkletter tells of the little girl who, when asked what a lady was, said, "A lady is like Mommie when she is good."

THIS WE FIGHT FOR: The same type of vigorous leadership and strong management by radio and tv station operators which Harry Sedgwick has represented. Only such leadership can insure the continued health of the air media.
The results are in... showing KBET-TV's dominance

Nielsen shows KBET-TV first in network

... first in movies

... first in syndicated shows

FIRST IN SACRAMENTO-STOCKTON
California's Third Largest Market!

TOTAL AREA SET COUNT: 439,220

KBET-TV CHANNEL 10

NINE OF THE TOP TEN NETWORK PROGRAMS *

1 – 46.5 Father Knows Best
2 – 46.3 Have Gun — Will Travel
3 – 43.5 Perry Mason
4 – 43.2 Zane Grey Theatre
5 – 43.0 Wanted Dead Or Alive
6 – 42.0 Gale Storm Show
7 – 39.3 Gunsmoke
8 – 39.2 Danny Thomas Show
9 – 38.1 The Texan

TOP FIVE MOVIES *

Great Movie:
1 – 20.3 Saturdays
2 – 18.8 Fridays
3 – 17.9 Sun. Afternoons
4 – 17.1 Mondays
5 – 12.9 Wednesdays

FOUR OUT OF SIX TOP SYNDICATED PROGRAMS *

1 – 29.8 Jeff's Collie/Death Valley Days
2 – 28.6 Sky King
3 – 25.9 Ten-Four
4 – 24.3 Highway Patrol

* Nielsen Station Index Nov. 1958

Table 1. Metro Area

SUNDAY THRU SATURDAY

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<td>3</td>
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<td>Station &quot;C&quot;</td>
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</table>

Call H-R Television, Inc. for Current Avails
1 national brand

5 different flavors
(each preferred in its market)

Where there’s a Storz Station … there’s Audience!
Big Pitch From Signal Hill

And this one's a belt-high blazer in anybody's ball game... the Kansas City Athletics baseball broadcasts will come from WDAF Radio and TV starting this year!

The young man tuning up below will bring together Kansas City's two most famous hills—the pitcher's mound he's standing on at Municipal Stadium and Signal Hill, home of WDAF. This is veteran sportscaster Merle Harmon, the Voice of the A's to millions of fans in six states. Merle will do play-by-play for the Joseph Schlitz Brewing Company and the Skelly Oil Company.

It was real cool at the Stadium when Merle got his first feel of the WDAF mike, but we couldn't wait to spread the word. In the first place, pitchers and catchers report very soon now, and Merle will be heading south for training camp. In the second place, we think our Athletics-WDAF team may figure big in your spring and summer selling plans for Mid-America. In short, it's later than you think. Better check with our good reps as soon as possible.

RADIO: Henry I. Christal Co., Inc.  •  TELEVISION: Harrington, Righter & Parsons, Inc.
it takes TALENT brother... and

THE BIG DIFFERENCE IN PHILADELPHIA RADIO IS TALENT

TALENT THAT SELLS
on the station where the most important sound is your commercial

WPEN

WPEN programs believable, selling, local personalities 24 hours a day, 7 days a week. Talent—that's why more local and more national advertisers buy WPEN than any other Philadelphia radio station.

Represented nationally by GILL-PERNA
New York, Chicago, Los Angeles, San Francisco, Boston, Detroit
DIGEST OF ARTICLES

National spenders move into syndication
29 Tv film's first $120 million year may be ahead in 1959 as new national advertisers moved in buying regional programs and local minute spots

How spot radio can build new prestige
34 Fourth article in sponsor's $500 million plan outlines how spot radio can increase advertising billings by becoming No. 1 "community medium"

Evening viewing holds up: ARB
37 December tally maintains general rule that two out of three tv homes watch during prime time. Comparison with December 1957 is favorable

Spot tv shortcuts washer "show-me"
38 This manufacturer finds that spot tv will produce customers pre-sold for his portable clothes washer in metropolitan markets

Parti-Day sales hit new peak
40 Shipments in Green Bay tv test area are 1,665 cases during second half of January. Figures include the end of boom-and-bust sales pattern

A fable of eggheads and ostriches
40 Adman-turned-client, Alfred Edelson of The Rytex Stationery Co., tries to re-shape the egghead criticism against an ostrich stance of Ad Row

How radio is licking the 2¢ stamp
42 Old-line direct mail advertisers, faced with higher mail costs, are seeing advantages in spot radio in terms of costs, speed and impact

SPONSOR ASKS: What is your reaction to the Ed Murrow broadcast?
54 With national interest focused on Ed Murrow's CBS radio show The Business of Sex, three station men tell their reactions to the broadcast

New sales clues in Census data
89 Although there are more women than men in U. S. today, it's only in higher age brackets; meantime trend toward bigger families is accelerating

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Editor and Publisher
Norman R. Glenn
Secretary-Treasurer
Elaine Couper Glenn
VP—Assistant Publisher
Bernard Platt
EDITORIAL DEPARTMENT
Executive Editor
John E. McMullan
News Editor
Ben Bodec
Special Projects Editor
Alfred J. Jaffe
Senior Editors
Jane Pinkerton
W. F. Mitsch
Midwest Editor (Chicago)
Gwen Smart
Film Editor
Heyward Ehrlich
Associate Editors
Pete Rankin
Jack Lindrup
Gloria Florowitz
Contributing Editor
Joe Ciida
Art Editor
Maury Kurtz
Production Editor
Florence B. Hamsher
Viki Visknitiki, Asst.
Readers' Service
Barbara Wiglins

ADVERTISING DEPARTMENT
Sales Manager
James H. Fuller
Dorris Bowers, Administrative Mgr.
VP-Western Manager
Edwin D. Cooper
Southern Manager
Herb Martin
Midwest Manager
Roy Meachum
Eastern Manager
Robert Brokaw
Production Manager
Jane E. Perry
Sandie Lee Oncay, Asst.

CIRCULATION DEPARTMENT
Seymour Weber
Harry B. Fleischman

ADMINISTRATIVE DEPT.
Laura Olen, Office Mgr.
George Becker; Laura Datre; Priscilla Hoffman; Jessie Ritter

Member of Business Publications Audit of Circulations Inc.
WE’VE TURNED THE AUDIENCE UPSIDE DOWN!

Yes Sir, NCS No. 3 reveals a significant television situation in Central Iowa. Here WHO-TV is one of three stations competing for circulation. Of the three, WHO-TV gives you considerably the largest DAILY circulation—daytime and nighttime. The station with the largest weekly circulation actually retains the smallest percentage of DAILY circulation, daytime and nighttime.

To us, this clearly indicates that more people watch WHO-TV, more often and more consistently, than watch any other station. This seems logical, too, because WHO-TV gives this big market the costliest, fastest-moving, most exciting television fare available—not occasionally, but EVERY day and night!

Take films, for example. WHO-TV has practically every big film package in America—a quarter of a million dollars’ worth—including MGM . . . Champagne . . . Galaxy 20 . . . Vanguard . . . Big 50 . . . Warner Brothers, and others.

Ask PGW for all the facts on WHO-TV.

<table>
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<th>NCS No. 3 CIRCULATION</th>
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<td>Sta. “K”</td>
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<td>Sta. “W”</td>
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</tbody>
</table>

WHO-TV is part of Central Broadcasting Company, which also owns and operates WHO Radio, Des Moines WOC-TV, Davenport

WHO-TV
Channel 13 • Des Moines

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

Peters, Griffin, Woodward, Inc.,
National Representatives

Sponsor • 14 February 1959
The Schlitz Brewing Company has joined the Honor Roll of Advertisers who chose WFGA-TV to carry its sales messages to more than a quarter-million Florida-Georgia TV homes. Schlitz is sponsoring "MacKenzie's Raiders," with Richard Carlson, from 10:30 to 11:00 PM on Thursdays, and this fine show—combined with WFGA-TV coverage—will provide top selling power for the Schlitz Brewing Company.

"Jaxie" is proud to have Schlitz and the J. Walter Thompson advertising agency on it's growing list of prestige advertisers.

**NEWSMAKER of the week**

For veterans in the ranks all over broadcast advertising, NBC TV, last week, made a heartening move. Instead of going afield to bring some stranger in to shepherd its flock, it chose a 20-year veteran of its own sales department to be promoted to executive vice president of the TV network.

**The newsmaker:** Affable, unassuming, 43-year-old Walter D. Scott was raised last Friday from vice president of television network sales to executive vice president of NBC TV network. Scott will continue to report to President Robert E. Kintner.

Four other executive promotions took place along with Scott’s, and the NBC board of directors was consistent in making these selections from within the ranks. Don Durgin, vice president and national sales manager for TV, became vice president, TV network sales. James A. Stabile, director of talent and program contract administration moved up to vice president of the same division. Albert L. Capstaff of radio network programs traded in the title of director for that of vice president. George A. Graham, Jr., director of sales planning for the radio net, was promoted to vice president of the same division. It was a great day for the "ins" as they moved "up."

Scott has been with NBC since 1938, when he joined its sales department. In 1949, he was named Eastern sales manager and two years later became radio network sales manager. He was appointed, in 1952, to fill a new post—that of administrative sales manager, was elected vice president in December 1955, was promoted to his last post in 1958.

Highly-respected and cordially-liked in advertising agency circles, the promotion of Scott to his new position is a strong move on the part of NBC TV in the competitive arena. Under his direction, the net boosted profits in 1958 through a vigorous sales campaign. According to its year end report, NBC TV enjoyed, in 1958, its greatest dollar increase—up 13% over 1957; led all other nets in increased dollar gross billings, claimed more individual sponsors than its competition, was out in front in sponsored evening time.

It’s not surprising therefore that a sales executive was chosen for the spot. "Actually," Scott told SPONSOR, "the very nature of the business mixes sales and programing thoroughly." He looks forward to a good fall season, bases his view on fact of "more early activity by advertisers this year than in all my 20 years at NBC."
SMAKER STATION OF THE WEEK

When the ratings more than double in six months, you know you're penetrating every square inch of buying potential in Milwaukee. Top radio personalities— from jockey Bob "Coffee-Head" Larson to Sports Director Joe Taylor of the Milwaukee Braves — sell the station that sells the people. That's penetration.

WRIT

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY WRIT when you buy Milwaukee
and you BUY the people who BUY

WIL St Louis
KBOX THE BALABAN STATIONS
Dallas
WRIT Milwaukee

sold by robert e. eastman & co., inc.
"Cannonball" Mike Malone, one of the rugged men entrusted to maintain the nation's commercial lifeline—the long-haul truckers.

Created and produced by Robert Maxwell, famed creator of Lassie, and combining for the first time dynamic action adventure and intense human interest in a brand-new series.
Wire Now for Your Choice of Available Markets!

Every day new markets are being snapped up! Markets already sold include Philadelphia, Salt Lake City, Miami, New Haven-Hartford, Norfolk, Detroit, Seattle, Lebanon, San Diego, El Paso, Altoona, Binghamton, Baton Rouge, Phoenix, Denver, etc. Also throughout Canada, sponsored by S. C. Johnson & Co., Ltd. (Johnson's Wax) and Robin Hood Flour Mills, Ltd.

Phone or wire collect now for availability of your market!
"N," with no Navel,

Is unlike another.

We call it complete

Rejection of mother.

Frequently, of late, a great deal of mass media are being sold on the basis of psychological analysis of audience composition. Soap operas are said to appeal to the housewife taking her libido out for a trot. Some media claim they sell through reaching the mass id. Others use ego-gratification to capture audience.

Through it all, like a beacon, shines the good old idea of building a better mouse-trap. For more than 36 years, KHJ Radio, Los Angeles, has been baiting the trap with FOREGROUND SOUND. It beats cheese as our advertisers will readily testify. One thing is certain . . . a listener’s conscious attention will sell more, more quickly, than anything else.

Whether the people you want to reach reject mother because of sibling rivalry, an Electra complex or a childhood trauma . . . in Los Angeles, FOREGROUND SOUND sells them all.

Alan M. Berger, Tilds & Cantz, Los Angeles, thinks that the buyer for a product whose market is strictly adult has a special problem because rock 'n roll dominates the programing of many radio stations. "For Renault Dauphine we must talk to adults, and only adults," Alan points out. "Some of the reps gave us such a confusing program picture—accusing each other's stations of playing only rock 'n roll—that it became necessary for us to request detailed music lists covering an eight-hour period." Alan feels that while power, frequency and ratings are important, today's buyer, especially for strictly adult products, must examine carefully all station programing and composition.

"Many advertisers can of course use rock 'n roll very successfully, since much of the buying public is concentrated in the late teens and early 20's," Alan says. "But a great deal of waste circulation can be avoided by selecting station programing that will reach your advertisers’ audience. So many of the commercials I hear sound as though they had been purchased by buyers who only read the rating figures."

Sam Vitt, Doherty, Clifford, Steers & Shenfield, New York, feels that radio sound has improved considerably in the last two years because more and more stations are learning that a solid music- and-news policy as such is not sufficient to attract audiences. "They are finding out," Sam points out, "that good presentation—a presentation that paces the music, news and program segments so that the broadcasting does not produce an audience lethargy—is the key to listenership. Primarily, effective programing never places the 'acts' back to back, but offers something new many times over the broadcast day—different music, d.'j's with distinctive personalities of their own, and news that is spectacularly headlined much in the fashion of the tabloids." At the same time, Sam thinks, the listened-to station does not over-pace and over-gimmick its programing. The station's personality should remain consistent rather than deteriorate into a hodge-podge of sounds. "It is good programing that commercials need for proper impact."
Great show. A laugh a second. 27 minutes of ever-loving fun. Critics rave. Ratings swoosh upwards into orbit. Everybody shakes hands... But there's a lot more to it than that... For our clients' money, a TV or radio show isn't a hit until sales and profits are right up there with the ratings. N. W. AYER & SON, INC.
42 per cent more audience per commercial minute than any other network. That's how the CBS Radio Network rates when Nielsen Radio Index "polls" the nationwide radio audience (averaging over 16 straight months).

226 out of 237 quarter-hour wins for CBS Radio programs. That's what happens when The Pulse reports on the big city audience (1958 average: all quarter-hours in which programs of CBS Radio and those of at least one other network competed in 10 or more of the 26 top markets).

8 out of 11 firsts for CBS Radio Network shows in the 11 program categories voted on by 465 critics and editors in the Radio-Television Daily annual poll. And they named so many other CBS Radio programs a runner-up that the total number of honors for this network in these categories surpassed that of the three other networks combined (What's more, CBS Radio personalities comprised four of the five choices for "Radio Man of the Year": Edward R. Murrow, Arthur Godfrey, Art Linkletter, Mitch Miller.)

CBS Radio Network programs honored in 11 categories:

- DRAMATIC SHOW OF THE YEAR (three out of five)
  - GUNSMOKE*
  - SUSPENSE
  - JOHNNY DOLLAR

- COMEDY SHOW OF THE YEAR (three out of five)
  - AMOS 'N ANDY*
  - THE COUPLE NEXT DOOR
  - HOUSE PARTY

- MUSICAL SHOW OF THE YEAR (three out of five)
  - NEW YORK PHILHARMONIC
  - METROPOLITAN OPERA
  - CHRISTMAS SING WITH BING

- COMMENTATOR OF THE YEAR (three out of five)
  - EDWARD R. MURROW*
  - ERIC SEVAREID
  - LOWELL THOMAS

- DOCUMENTARY OF THE YEAR (four out of five)
  - WHO KILLED MICHAEL FARMER?
  - THE HIDDEN REVOLUTION

- QUIZ SHOW OF THE YEAR (one out of two)
  - SEZ WHO!

- BEST NEW PROGRAM IDEA (two out of four)
  - HAVE GUN, WILL TRAVEL
  - MASLAND RADIO COLOR ROUNDUP

- SPORTSCASTER OF THE YEAR (two out of five)
  - PHIL RIZZUTO
  - FRANK GIFFORD

- BEST TRANSCRIBED SERIES (one out of four)
  - AMOS 'N ANDY*

- BEST PUBLIC SERVICE PROGRAMMING (four out of five)
  - FACE THE NATION*
  - P. O. W. — A STUDY IN SURVIVAL
  - WHO KILLED MICHAEL FARMER
  - THE HIDDEN REVOLUTION

- VARIETY SHOW OF THE YEAR (three out of five)
  - MITCH MILLER SHOW
  - ROBERT Q. LEWIS SHOW
  - ARTHUR GODFREY TIME

*Winner in category
No matter which sample you use—nationwide audiences, big city listeners, critics—the answer comes out the same. CBS Radio Network programming and personalities win all the polls, hands down—year after year.

And the new Program Consolidation Plan, with virtually all of these favorites and many more, means even stronger audience leadership through: improved mood sequencing; CBS News every hour on the hour; uniform broadcast times; increased station clearances for advertisers.

The listeners, of course, are your customers. It’s worth being where there are so many more of them. And where they like what they hear so much.

COME OUT THE SAME . . . CBS RADIO NETWORK
Mr. Hattwick breaks the reply barrier

Back in December this column carried a piece titled "Lamps for the Eyes of Oil Men." In it, I quoted some remarks of Melvin S. Hattwick, director of advertising for Continental Oil at the annual ANA fall meeting.

I have just received the following "Open Letter" from Mr. Hattwick. I think it's a swell, good-humored document and a strong rebuttal to my remarks. Mr. Hattwick has asked that if we use it, we print it in its entirety and, obviously, we are proud of the chance. Here it is:

"In your excellently written ‘Commercial Commentary’ column recently, you said some nice things about me being brave and sincere; and you also said some not-so-nice things about oil company advertising being poor and stale. Then you closed your column with these words, ‘How about it, Mr. Hattwick?’

“Well, gosh, Mr. McMillin, it’s nice you liked what I said at ANA on ‘How To Fail Successfully,’ but what you say about oil company advertising . . . I wonder if you’re talking about some of the competitive advertising I see? Some of it is mighty tough to beat. Of course not all oil industry advertising is good . . . remember the Performance Barrier? (And, incidentally, I offer that whole campaign to anyone who wants it). But I take my hat off to many of my competitors for some (not all, of course) of their work.

“But where you wrote most eloquently and interestingly was in the last part of your editorial. You remember that section titled ‘So I said to the Sheik of Bahrain.’ In fact it was so well written I’d like to repeat it . . . and add a line or two of commentary as I go along. Okay? Let’s start with this statement . . .

McMillin: ‘But the fault (for poor oil advertising) does not lie with men like Mr. Hattwick, nor with such agencies as Y&R, Thompson, Compton, B&B and others who have struggled against the thick viscous goo of petroleum thinking for many unhappy years. The blame belongs at the very top of petroleum’s fractionating tower—in the rarified reaches of high-level management.’

Commentary: Do you really mean that, Mr. McMillin? I’ve always felt the blame for our poor advertising was on me, first, and the agency second. After all, I’m held responsible, as they are. And I can assure you I get the blame—as I should—for ineffective advertising. I can also assure you the blame should and does belong on my shoulders, not on very top management.

McMillin: ‘To understand it you must understand what it is like to present a new advertising campaign to the formidable Board of Directors of one of those oil company behemoths.'
39 profit-and-promotion packed half-hours!
2nd year production already guaranteed

YOUR MUSICAL JAMBOREE

Great Network Attractions!
Top Recording Artists!
Proved Audience Power!

You can make sweet music with "Your Musical Jamboree."

It's pleasant, easy viewing—any time, any day...It's the only show in syndication "promoted" by six network half-hours each week—with each program a reminder of "Your Musical Jamboree."

It's an ideal background for effective selling.

Bernard L. Schubert, Inc.
303 Madison Avenue, New York 22
Murray Hill 8-0940

Chicago
Los Angeles
Atlanta
Boston
Dallas
Memphis
Minneapolis
Pittsburgh
Washington, D. C.

Jimmy Dean
Jody Arnold
Ernie Ford
“Sunny” Knows

“Sunny” knows WSUN delivers more radio homes, at the lowest cost per home of any station in the heart of Florida.*

WSUN is programed for service . . . and for sales, and has been making friends in Florida for 31 years.

Commercial commentary continued

“The seven or eight solemn executives gathered around that massive conference table, are not really concerned with advertising in any normal consumer sense. Their minds are crackling with the incredible complexities of a far-flung business empire.

“The impeccably dressed gentleman at your left is mentally rehearsing the speech he will make to the Shiek of Bahrain Island on his next trip to the Persian Gulf. That hawk-faced fellow across the table is conjugating the antitrust provisions of the Sherman Act, worrying about the vagaries of the Texas Railroad Commission. The bespectacled scientist beside him is dreaming of wondrous new petro-chemicals, and his heavy-set neighbor with the paunch is plotting a $50 million crackling plant that will knock the hell out of Shell.

“To them, collectively and corporately, advertising means very little. Little except for two things. They’d like it to project a flattering image of their own secret personal dreams. And they are very conscious of what their competitors have to say.”

Commentary: Well, sir, just a few weeks ago I presented our 1959 advertising budget and basic advertising patterns before our top management committee for final approval. I can’t vouch for what the president, executive vice president, and the four senior vice presidents were thinking before the meeting started. But I can tell you they were mighty interested in advertising before I got past even my first chart . . . which showed among other things that U. S. total advertising investment might hit 16 BILLION DOLLARS BY 1965. That interested each of them.

In fact, the budget I presented meant a lot, not a little, to these men, as did the advertising exhibits shown. They asked questions like: “How much increase did you get in those test markets?” “Did we make any money?” “How can X magazine arrange that for us?” “Is our tv program convincing?” “Who originated the ‘Hottest Brand Going’ idea?” “Why is our cost-per-gallon higher this figure, and not this?” “Are we putting enough advertising in farm papers? Or too much?” “How much have tv costs increased in the last three years?” “What % gallonage increase do we need to ‘payout’ the increased advertising cost?”

And you know what, Mr. McMillin? They said very little about a flattering image in advertising, or what competitors say. These gentlemen were interested, vitally interested, primarily in how advertising could help increase just two things: volume, and profit.

McMillin: “As a result, the advertising approved by these men (and let’s be honest, the advertising submitted to them) tends to be packed with boastful, technical, and scientific claims that glorify their own mighty engineering and manufacturing achievements—but mean less than a Houdry cracker to the average American motorist.

“Furthermore, such advertising is almost invariably aimed to impress a small circle of other oil men, to answer, top, or stun old Joe at Texaco, or Kelly at Skelly—who cares what the customer thinks?”

Commentary: I can’t speak for other companies, but “these men” you refer to in our case are much too busy with other important (Please turn to page 87)
Perspective, ’59.

We predict

1. That our attention will be called to the fact that the tube in this picture is obsolete.

2. That our bookkeeping department will question charging all the cost of this advt. to WMT, since it has a tv tube in it.

3. That Broadcasting’s production personnel will have to call at least twice before the final proof is released by our agency.

4. That the model will be surprised when he discovers that he has grown a beard.

5. That WMT will continue to average more audience than the combined total of all other radio stations located in our Pulse area.

WMT

CBS Radio for Eastern Iowa
Mail Address: Cedar Rapids
National Representatives: The Katz Agency
Affiliated with WMT-TV, Cedar Rapids-Waterloo; KWMT, Fort Dodge.
In the drug field, few products can match Ben-Gay’s record of service to several generations.

And in marketing methods, no product is more modern. For in America’s major markets, Ben-Gay uses the tremendous selling-power of Spot Radio—and Spot Radio exclusively—to maintain its position of leadership.

In many of these major markets, Blair Stations have carried a heavy share of the advertising attack. The simple fact is: BLAIR STATIONS SELL. And in many of these major markets, Blair Stations have carried a heavy share of the advertising attack.

1. Local interest programming, which serves listeners throughout the station’s area in a personal way no distant program source can duplicate.

2. Local selling personalities, who speak the language of the area they serve, and endow commercial messages with believability that converts ratings into cash-register results.

Over 40 stations in major markets are represented by John Blair & Company—by far the most important group of markets and stations served by one representative firm.

So when you’re thinking about radio, as most advertisers are, talk with your Blair man. In many of your best markets, he represents the stations that sell.
Minneapolis keeps emerging as a stronghold of national spot tv business. Here are some of the new campaigns being placed by agencies there:

**GENERAL MILLS** (Knox Reeves): Betty Crocker frozen foods, in the top 20 markets, using day and night minutes for 16 weeks; Wheaties in baseball game adjacencies; an undisclosed new cereal brand, 10 daytime minutes a week for 6-10 weeks in major Midwest markets, including Cincinnati, Detroit, Columbus, and Cleveland.

**GOLD SEAL** (Campbell-Mithun): 13 weeks of minutes in 14 markets.

**MINNESOTA MINING** (BBDO): 200 rating points a week, starting with West Coast markets, through 13 October, for Scotch Brite, a scouring pad.

**NORTHWEST AIRLINES** (C-M): 6-13 week campaigns in Chicago, Detroit, Seattle, and other markets in news and weather or adjacencies.

Chicago's contribution to new spot tv business the past week included campaigns on Cracker Jack via Burnett and General Mills' Sure Champ Dog Food from Tatham-Laird.

Not to be outdone by New York on such flashy issues as triple-spotting, Chicago agencies have begun to raise protests on a line of their own: cut-in charges on network shows.

They contend that stations—especially those in the top markets—are taking advantage with over-sized fees.

Tv—both network and spot—is getting a million-dollar windfall from P&G in connection with Gleem toothpaste (Compton).

The money will be spent over 13-15 weeks.

One speculation: P&G is stepping out to slow up the pace of Lever's Stripe.

In the meantime, Lever is spreading out its markets on both Pink Swan Liquid and Pink Swan soap in easy steps.

These areas so far include Detroit, Pittsburgh, Cincinnati, Cleveland, New Orleans, Atlanta, Philadelphia, and Baltimore.

P.S.: Marketers note that the two colors in soaps that appear to have caught on in the supermarkets generally are white and pink.

The automotives are doing a lot to give national spot radio a lift, all of which augurs a brighter second quarter than the first.

Here are the past week's tidings from Detroit-South Bend for spot radio:

**STUDEBAKER LARK**: D'Arcy's placement of an unprecedented spot radio campaign seems to be shaping up nicely, even though reps think it could have come off more expeditiously if it had been channeled through them and not the stations directly.

What D'Arcy did was to send out coded availability inquiry sheets to 1,250 stations in about 1,000 markets, with copies going simultaneously to reps.

The angle that particularly drew frowns from reps was that the stations were pre-
selected, offering reps no opportunity to (1) make a competitive pitch, and (2) avoid a possibility of a foul-up for the agency in rates.

Studebaker's plan: minutes at the rate of 12 a week for two and a half weeks, starting 21 February. Both prime time and weekends will be used.

D'Arcy says that the only market where it's run into a shortage of the kind of periods it wants is San Francisco.

FORD: Radio will be the beneficiary exclusively for the huge chunk of spot money that will be available between now and the next season.

As far as tv is concerned, Ford is standing pat with its Ernie Ford and Wagon Train sponsorships. One of the likely reasons for the concentration of spot in radio is that the required minutes are easier to get.

A change in Ford spot radio strategy: Wherever feasible, spot schedules will be converted into five-minute news strips. If the strips click, they'll be continued ad infinitum and not be subject to the flight policy prevailing for spot announcements.

Meanwhile, Ford is shaping up its over-all media strategy for the 1959-60 season.

CHEVROLET: Will uncork its spring campaign (via Campbell-Ewald) in spot radio 20 April with a seven-week drive in what looks like between 125-175 markets.

The schedules call for 21 spots and upwards a week.

Local radio stations will be banging away with this slogan for the next several months: Live better by far with a brand new car!

The slogan was adopted last week in Chicago at the annual auto dealers' meet.

Madison Avenue ageneymen who are trying to promote radio with their clients are looking askance at some recent daffodil stunts centered around disk jockeys.

They think these capers tend to give the medium an aura of the honky-tonk, show regrettable shortsightedness, and project the wrong image of radio for national advertisers of stature.

Take it from the planning director for a top-rank agency, the continuing battle between print and tv has had this twofold effect.

1) It has given the advertiser a greater understanding of the fundamentals of media values.

2) It has kept the sellers of tv on their toes by compelling them to come up with more proof-of-sale material and more highly refined documentation of their cost-per-thousand story.

Observe this planning expert: "Tv has come out the winner on a cost basis by a long shot, but the need for updating the buyer's knowledge will remain."

The latest analysis by Nielsen of home radio sets-in-use shows a pickup for all periods of the week except Saturday and Sunday evenings.

Here's a comparison of average per-minute tune-in by day parts, using the October of 1958 and 1957 as base:

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<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Mon.-Fri., 6-9 a.m.</td>
<td>5,694,000</td>
<td>5,109,000</td>
<td>+11.5%</td>
</tr>
<tr>
<td>Mon.-Fri., 9-12 Noon</td>
<td>6,957,000</td>
<td>6,028,000</td>
<td>+15.4%</td>
</tr>
<tr>
<td>Mon.-Fri., 12 N-6 p.m.</td>
<td>5,398,000</td>
<td>5,149,000</td>
<td>+ 4.8%</td>
</tr>
<tr>
<td>Sat.-Sun. Evening</td>
<td>3,405,000</td>
<td>3,747,000</td>
<td>- 9.1%</td>
</tr>
</tbody>
</table>
You can get a good insight into how advertisers are evaluating tv by going through the inquiries network research departments have been getting lately.

SPONSOR-SCOPE’s look at that area this week found unanimity in one respect: Advertisers are going more and more beyond mere ratings numbers. Their interest is in the types of homes and “quality” of audiences behind the ratings.

Other data specifically sought has had to do with:
- The cumulative and unduplicated audience obtainable from the use of varied frequency in daytime participation.
- Whether the unit of cost is going up or down where the brand reaches both day and nighttime audiences.
- The comparative cost efficiency when stations in smaller markets are added to a nighttime lineup.

You can expect the interest in the “quality” of a program’s audience to become an exceptionally intense item of exploration in the coming network buying season.

And don’t be surprised if more than one advertiser pulls out of a high-rating western or other action-type because he feels that the emotional pattern of the show is not compatible with the commercials.

As one agency tv department head put it this week:
“As vital as circulation may be, it’s more important that the quality of the advertiser’s message doesn’t clash with the mood of the program. To follow a scene of bloody violence with a low-key discourse on a dainty food item, for instance, can be real folly. How can you expect the viewer to shift emotional gears quickly enough to make the commercial effective?”

Comparison of football audiences for the two last seasons puts the stamp of conviction on this: tv football is not only a solid form of entertainment but its attraction for viewers is growing.

Note the substantial gains in total audience, as culled from Nielsen data:

<table>
<thead>
<tr>
<th>GAME</th>
<th>NETWORK</th>
<th>1958-59 HOMES</th>
<th>1957-58 HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rose Bowl</td>
<td>NBC TV</td>
<td>21,956,000</td>
<td>20,528,000</td>
</tr>
<tr>
<td>Sugar Bowl</td>
<td>NBC TV</td>
<td>17,776,000</td>
<td>13,515,000</td>
</tr>
<tr>
<td>Pro Championship</td>
<td>NBC TV</td>
<td>15,488,000*</td>
<td>16,023,000</td>
</tr>
<tr>
<td>Orange Bowl</td>
<td>CBS TV</td>
<td>15,048,000</td>
<td>17,043,000</td>
</tr>
<tr>
<td>East-West</td>
<td>NBC TV</td>
<td>14,573,000</td>
<td>13,060,000</td>
</tr>
<tr>
<td>Cotton Bowl</td>
<td>CBS TV</td>
<td>14,168,000</td>
<td>12,198,000</td>
</tr>
<tr>
<td>Senior Bowl</td>
<td>NBC TV</td>
<td>10,736,000</td>
<td>9,265,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>109,745,000</strong></td>
<td><strong>101,632,000</strong></td>
</tr>
</tbody>
</table>

*New York, which broadly accounts for 10% of the audience, was blacked out.
**The increase in audiences for all games was around 8%.

One thing that’s going to be conspicuous about the deals made for sponsored network film shows from here on out is this:
Most of them will have a single price covering both original and repeat exposure.

Take the case of this week’s buy by Liggett & Myers of Pete Kelly’s Blues (NBC TV, 8:30 p.m.). The price is $47,500 net and entitles the sponsor to two uses. Under the old arrangement, it might have been $35,000 for the first use and half of that for the repeat.

The plan for this series, which starts in April, calls for the runoff of 13 originals and an immediate repeat for them.

The flat-price arrangement provides built-in protection for the film’s producer should the series be cancelled at the end of 13 or 26 weeks. At least, he’s recouped his negative and general overhead costs.
SPONSOR-SCOPE  

continued

The bare knuckles are beginning to show in the battle for business between the tv networks.

Thus NBC TV this week let fly with phraseology like this: “Nielsen frequency analysis unmasks ABC TV daytime cum rating camouflage.”

The “unmasking” refers to the implication that a pitch made recently by ABC TV on its daytime ratings to agencies overlooked its “continuing low audience levels.”

Retorted ABC TV: NBC forgets that only a year ago in a comparison with CBS daytime, it admitted it took a long time to build a daytime rating; these outbursts of bitterness could be an admission NBC is hurting from our competition.

Seven-Up’s agency, JWT, is waiting for Walt Disney to decide whether he wants to continue producing Zorro before talking to its client about next season’s fare.

The series has done quite well with ratings; but Disney may yet go through with his original plan to keep Zorro in tv only two years.

Note about another national beverage: Because many of its 550 dealers have committed themselves elsewhere, Pepsi-Cola has dropped the idea of specials.

If you’re keeping score on new accounts coming onto network tv, here are six that have entered the CBS fold since just the first of the year (together with their programs):

Allied Van Lines, Rawhide; Anseo, Playhouse 90; Equitable Life Assurance Society, Doug Edwards news; H. C. Moores (Preem), Perry Mason; Shell Oil, Gator Bowl; Supp-Hose, Arthur Godfrey.

Affiliates of NBC TV now have the network’s ground rules about taping NBC programs for delayed broadcasts.

The policy details, issued this week, are pretty much like those developed by CBS TV a couple months ago.

Among other things, the request to teletape must be in 14 days in advance of the broadcast; the network still reserves the right to cancel on 24 hours notice; and all tapes must be erased within 24 hours of the initial and only tapecast.

All CBS TV affiliates on the West Coast will be program-serviced according to actual local clock time while daylight saving is in effect this year.

Take the Ed Sullivan show as an example. California, under daylight saving, will play it back at 8 p.m. Pacific Daylight Saving Time, and the affiliates in the upper Pacific states will teletcast it at 7 p.m. Pacific Standard Time.

The effect on local scheduling: The California affiliates won’t be able to start their feature films now until 11 p.m. PDT and the Northwest affiliates will be able to get ’em started at 10 p.m. PST—an hour earlier than last summer.

This local clock time plan applies to every night of the week.

All three tv networks wound up both the last month of 1958 and the year itself with increases in gross time billings over 1957.

As reported by LNA-BAR via TvB, the figures are:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>DECEMBER 1958</th>
<th>PCT. GAIN</th>
<th>JAN.-DEC. 1958</th>
<th>PCT. GAIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>$10,466,104</td>
<td>21.5%</td>
<td>$103,016,938</td>
<td>24.0%</td>
</tr>
<tr>
<td>CBS TV</td>
<td>22,836,275</td>
<td>3.9</td>
<td>247,782,734</td>
<td>3.6</td>
</tr>
<tr>
<td>NBC TV</td>
<td>20,636,442</td>
<td>7.8</td>
<td>215,790,729</td>
<td>11.3</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$53,938,321</td>
<td>8.4</td>
<td>$556,590,401</td>
<td>9.8</td>
</tr>
</tbody>
</table>

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 44; News and Idea Wrap-Up, page 59; Washington Week, page 69; Sponsor Hears, page 72; Tv and Radio Newsmakers, page 90; and Film-Scope, page 70.
It Communicates!

He's too tongue-tied to say a word, but she understands him perfectly — even at that age. There's a lot of this same warm feeling in the regard which WOODlanders of all ages hold for their television station. It's apparent. You never hear, "What's on TV tonight?" You hear, "What's on WOOD tonight?" WOODlanders keep their sets tuned faithfully to WOOD-TV because it gives them the programs they want to see. And, with this deep sense of communication has developed a sense of confidence — in the station, its personalities and in the products they recommend. For this reason alone, everyone in Western Michigan is a WOODwatcher. For this reason, local advertisers place 8 times more business on WOOD-TV than on Western Michigan's other station.

Give your client a valentine. Put him on WOOD-TV. Your Katz man will work out the details.

WOOD-TV is first — morning, noon, night, Monday through Sunday November '58 ARB Grand Rapids
WOOD-AM is first — morning, noon, night, Monday through Sunday — April '58 Pulse Grand Rapids

WOODland Center, Grand Rapids, Michigan
WOOD-TV - NBC Basic for Western and Central Michigan; Grand Rapids, Kalamazoo, Battle Creek, Muskegon, Grand Rapids, Allegan.
The first of NBC Radio's new "Image" series—IMAGE-RUSSIA—has stirred genuine excitement among listeners and critics. Variety is impressed by its "vividly revealing word picture of the... passion and violence that engulfs present-day Russia... it cannot help but beat an indelible tattoo on the minds of everyone interested in the character of the Soviet Union." The New York Times believes it an "interesting, enlightening... colorful and comprehensive... praiseworthy project..." IMAGE-RUSSIA is the latest example of NBC Radio's continuing contribution to provocative, imaginative...
network programming. It is further evidence of the industry leadership which produced Monitor, News-on-the-Hour, Hot-Line Service, and Stardust. For these exciting program services, NBC Radio has created equally exciting sales plans: Engineered Circulation, Imagery Transfer, Memory Vision, and the remarkable Salesvertising Plan that ties local dealers in with national campaigns. These are the compelling reasons why more and more advertisers are using the
NIELSEN, December, 1958
PROVES IT AGAIN...

K-NUZ is No. 1 in
237 out of 240 quarter hours
6:00 AM - 6:00 PM
MONDAY thru FRIDAY
(... and has the second highest ratings in
the remaining three quarter-hours!)

K-NUZ has consistent TOP RATINGs
with the AUDIENCE THAT COUNTs:
✓ 74% of the K-NUZ Audience is
MIDDLE and UPPER INCOME
(Special PULSE Survey Apr.-May 1958)
✓ 84% of the K-NUZ Audience
is Adult Men & Women
(Nielsen—June, 1958)

Kay-News
K-NUZ
Radio Center
Houston's 24-Hour
Music and News

NATIONAL REPS.
FORJOE & CO.
SOUTHERN REPS.
CLARKE BROWN CO.
Dallas – New Orleans – Atlanta
IN HOUSTON:
Call Dave Morris—JA 3-2151

Tv commercials: two views
Winston

Your column on Winston advertising in the 31 January issue made bright,
cheerful reading over here. Let me, as
account representative for Winston,
express our sincere appreciation.

It has always seemed to me that a
dispersing share of punditry in
our field is concentrated either on
the bizarre and outre, or on the most
dreadful examples of heavy-handed
“boilerplate.”

The former is usually applauded;
the latter universally condemned. And
the average reader is left to conclude
that advertising in general follows
one line or the other. This is terribly
unfair to the very large number of
practitioners in our business who create
good, sound, imaginative advertis-
ing resorting neither to cleverness as an escape from the selling prob-
lem, nor to stolidity as a refuge from
risk.

It’s always wonderful to be appreci-
ated; it’s particularly gratifying to read
confirmation of our own settled
conviction that creativity is indeed the
essential means, but not, of itself,
an end.

William Esty Co.
New York

Anacin
I agree wholeheartedly with Mr. Mc-
Millin that many tv commercials
should not appear. I am not sure,
however, that one individual should
be selected to be beaten over the head
and body. It seems to me that all of
the executives of this company and
the people at the advertising agency,
who prepare and place this advertising,
should also be listed. And while
you’re at it, is it fair to pick on one
man and one company? Why not do
a thorough job and list all of the bad
boys. It takes more than one finger
pointed at one man to correct the
situation.

In the final analysis, it is the me-
KNX Radio is accorded continuing listener and professional recognition for the authority of its news and sports coverage. In 1958 alone, KNX received 19 major awards for this kind of reporting, including top Sigma Delta Chi, Ohio State and California Associated Press honors. Like all KNX and CBS Radio programming, it's the kind of radio that is an ideal setting for your sales message. A recent listener attitude study by Motivation Analysis, Inc. not only underscores the truth of this but helps define KNX Radio's position as the leading radio station in Los Angeles.
THE RESULTS:

November 1958
Qualitative Survey of the 22 County Tidewater, Va. Area

Question 1: When you first turn on the radio, is there any particular station you try first?
Answer: WGH 24%, WJZ 18%, WEJ 14%, WHAM 10%, WJS 7%, WMT 4%, WTM 3%, WTM 3%

Question 2: Which radio station, if any, do you prefer for music?
Answer: WGH 24%, WJZ 18%, WEJ 14%, WHAM 10%, WJS 7%, WMT 4%, WTM 3%, WTM 3%

Question 3: Which radio station, if any, do you prefer for news?
Answer: WGH 24%, WJZ 18%, WEJ 14%, WHAM 10%, WJS 7%, WMT 4%, WTM 3%, WTM 3%

Question 4: If you heard conflicting accounts of the same story on different radio stations, which station would you believe?
Answer: WGH 24%, WJZ 18%, WEJ 14%, WHAM 10%, WJS 7%, WMT 4%, WTM 3%, WTM 3%

49th & MADISON
(Cont'd from page 24)
dia's responsibility. They are just as guilty as any advertiser or agency or individual when they accept advertising of this nature. From my experience this won't be corrected until media people understand the code they have adopted and understand how to apply it and be strong-minded enough to say "No" to quite a few commercials that many of us think are bad for business and for advertising. Believability of advertising is being hurt.

The editorial in the January 17 issue entitled "One penalty of leadership" is silly. Perhaps the tv code is stricter (?) but the test is in its adherence. There is a gap between the McMillin column and the editorial. All media must lead to correct a dangerous trend. Why not publish all media codes?

Edgar Kobak
business consultant

New York

Tv commercials report

May I offer you my congratulations on your excellent coverage of the commercial industry in your "Special Sponsor Report on 1959's Tv Commercials," (January 17th, 1959.) The analysis and opinions expressed by your writers were, in my opinion, the best and most accurate report of our industry to-date. It should be required reading for every agency and advertiser even remotely connected with the television industry.

Also, may I thank you for crediting HFH Productions, Inc., for the production of the Columbia Records Coupon Commercial in your article, "They Hitch Their Couponing to Tv" (Sponsor, January 24, 1959) and request that you make one slight correction. The Columbia Records spot was animated by Dan Hunn, vice president and director of animation for our company. Unfortunately, Mr. Hunn was on vacation at the time that Ronald Fritz and I were interviewed and we neglected to give your reporter an accurate breakdown of the production credits for the commercial itself.

Again, many thanks for your excellent reporting coverage of the commercial end of advertising.

Howard H. Henkin, pres.
HFH Productions, Inc.
New York

Widest Coverage in Mid-Indiana

First-in coverage of 11 satellite markets ... an area 33% richer and 50% greater than the entire Metropolitan trading zone itself! NCS, No. 3, 1958

Indianapolis

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

11 Satellites

Each an additional recognized marketing area - and well within WFBM-TV's basic area of influence. Includes Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

ONLY HERE—in Indianapolis on WFBM-TV can you buy more honest market penetration, consumer influence, for fewer dollars expended than anywhere else!

Represented Nationally by the KATZ Agency

The Nation's 13th Television Market ... with the only basic NBC coverage of 760,000 TV set owning families.
They said it couldn't be done. Not everyone. But a dubious few were candid. Precise. They said, "Sure, KSFO has a big audience. With the Giants' baseball games, who wouldn't!"/And they added, emphatically, "Wait 'til after baseball. Plunk. Back to third place."/So much for the forecasts that were rife during baseball season. Has KSFO gone plunk? It has not. /The latest Pulse survey is out. There's not a trace of baseball in it. KSFO is still firmly first in the San Francisco-Oakland market. What's more, KSFO has a full 25% more audience than it did one year ago. /For all of the facts, why not sit down with a representative of KSFO or AM Radio Sales. The drinks are on us.

Source: Pulse, November-December 1958. Or, if you prefer; first in the latest Nielsen Station Index, November-December 1958... morning, afternoon, evenings, weekends-everywhere!

KSFO
SAN FRANCISCO • OAKLAND
It's Easy To Pick A Winner In Memphis

It's Channel 3 First By All Surveys

At WREC-TV the finest local programming is combined with the great shows of CBS Television to constantly support our motto: "In Memphis There's More to SEE on Channel 3." Survey after survey proves it . . . so will the results of your advertising effort. See your Katz man soon.

Here are the latest Memphis Surveys showing leads in competitively-rated quarter hours, sign-on to sign-off, Sunday thru Saturday:

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WREC-TV Channel 3 Memphis

Represented Nationally by the Katz Agency

SPONSOR • 14 FEBRUARY 1959
SYNDICATION LANDS THE BIG SPENDERS

A revolution in national ad spending patterns is going to put new status and importance into tv film syndication in 1959. For the first time, annual sales of syndicated film will top the $100 million mark; some insiders think that $120 million is a good possibility.

Specifically, the big national advertising influence that you can see at work today is the emphasis on local and regional situations. Many a brand—despite nation-wide campaigning—can get a shel-lacking in particular marketing areas from local or regional competitors. So there’s a trend toward campaigns-within-campaigns—

**GROWTH OF TV FILM SALES**

- **Tobacco**
  - Lucky Strike
  - Camels
  - Raleigh
  - Tareyton
  - Pall Mall
  - Marlboro
  - L & M

- **Food**
  - Pillsbury Mills
  - Armour
  - Swift
  - Wheatena
  - Nescafé
  - Sealtest

- **Beer**
  - Budweiser
  - Schlitz
  - Pabst
  - Gallo (wine)

- **Drugs**
  - Bristol-Myers
  - Miles Laboratories

- **Soap**
  - Tide
  - Jif

- **Gasoline**
  - Amoco
  - Esso

- **Appliances**
  - General Electric
  - RCA

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*New buys of the 1958-59 season.*
a development that is working mightily in syndication’s favor.

Thus in the last few months there’s been a parade of major advertisers who have taken syndicated programs in 30 or more markets for the first time. Syndication prospects have risen sharply to this new influx of money from food, beer, tobacco, soap, and gasoline advertisers that never went into programming previously (except at the network level).

By yet another route, syndication is coming to play a key role in agency timebuying. There’s a revived interest in prime-time minute announcements, and since availabilities for these in chainbreaks are exceedingly scarce, national spot spending has been pouring into stations for scheduling in syndicated programs. This shift from station breaks to film programs for announcements has resulted in a major implication: timebuyers are now having an important say about spending in programs. This in turn has created one of syndication’s greatest new headaches as well as one of its new opportunities.

Who are these new spenders in syndication? Three major tobacco buys of recent months involving American Tobacco and Brown & Williamson mark the first extensive syndication spending by cigarettes. Lucky Strike took 35 markets for MCA’s Secret Agent 7 through BBDO and Tareyton took 10 cities with the same program through Lawrence C. Gumbiner. Brown & Williamson signed in 19 markets for Ziv’s MacKenzie’s Raiders and has other programs on a spot basis in a number of cities.

This flow of tobacco money into syndication may be a significant omen. The entry of several major brands into regional film sponsorship could easily start off a tide of sponsorships by the traditionally high-traffic cigarette industry which this year or next could completely revise the ranking of industry standings in TV film.

Worth noting is the fact that Secret Agent 7 is to begin with a 26-week program, while most syndicated series call for 39 episodes during their first year. The importance of the shorter program cycle is this: An advertiser with a regional budget that’s limited to 13 weeks can become a 50% sponsor when his money is spread over 26 weeks, but he is prohibited from buying more than participations in a 39-week show.

If regional money for 13 weeks sponsorship spread over 26 air weeks continues to be the most readily available type, it’s possible syndication producers and distributors may be forced to make some revisions in their traditional 39 week schedules. And this has implications of real complexity and trouble for the film business.

Another important tobacco approach is R. J. Reynolds’ Camels via Wm. Esty. This brand is now campaigning in syndicated shows in perhaps 100 markets, which places it in nomination as one of the foremost users of the medium. Yet Reynolds does not make regional purchases with the film distributors. On the contrary, Reynolds usually deals through stations to get nighttime minutes in programs at time periods with proven rating histories. In some cases, the station even buys the program on the basis of the sale of one spot to Camels, then sells other availabilities to other buyers. Consequently, Camels is now the backbone of a variety of programs whose lure is the time period—not the show itself.

A whole new set of problems for syndication has been created and intensified by such buying patterns. Only the most aggressive interplay between agencies, stations, and syndicators can crack such tough nuts as finding alternate-week advertisers who’ll go on the air at a specified date. Further, in some instances there’s the added complication of product compatibility.

Almost every tobacco advertiser is active today in syndication in some way. Buyers of local sponsorships include Marlboro, L&M, and Pall Mall; and, of course, the list of cigarettes with spots in film shows is just about all-inclusive.

In the food field there also have been a number of breakthroughs into syndication this season. Pillsbury Mills purchased Ziv’s Dial 999 in 30 markets, Armour took the same syndicator’s Bold Venture in 10 cities, and Heide Candy is with ITC’s Sergeant Preston re-runs in five major markets. In addition to these
regional sponsorships, Carnation Milk has purchased participations widely in Jayark’s Bozo the Clown, and national spot food spenders active in film have included Swift, Sealtest, Nescafé, Wheatena, National Biscuit, and many others. Most of these food advertisers are relatively new to large-scale use of syndication.

The significance of this increased national food spending is that it’s largely in addition to tv film outlays by regional advertisers such as supermarkets, bakeries, dairies, and products not distributed nationally. These regional food advertisers have in the past been the largest single block of spenders in syndication, accounting for more than one-fourth of syndication advertising.

The brewing industry traditionally has been another mainstay of syndication revenue. In the past, breweries with regional distribution turned quite naturally to regional programing. But this major change now is going on: National beer advertisers are moving strongly into syndication. In addition to Budweiser’s 90 markets with NTA’s U.S. Marshal, Schlitz and Pabst have made large syndication buys this season with a variety of programs. Schlitz through J. Walter Thompson has CNP’s Flight in 20 cities and Ziv’s MacKenzie’s Raiders in another 15 markets. Pabst is using films in spot markets. Meanwhile wine sponsors such as Gallo are becoming increasingly prevalent in syndication.

Syndication spending by regional breweries usually accounts for about one-fifth to one-fourth of tv film revenues. So the influx of national money may drastically revise this industry’s role in syndication, too.

National drug products are a fourth impressive entry this season. Alka-Seltzer has Screen Gems’ Rescue 8 in nine western markets, and Bristol-Myers has used syndication for local support with programs such as Sea Hunt (Ziv) in New York City.

A fifth major break for syndication was Amoco’s recent switch from network programing into CBS Films’ U. S. Border Patrol in 59 cities. Here again, this is new money—above and beyond the investments by regional gasolines.

To bring the total of the big breakthrough to a half dozen, P&G’s Tide has a growing investment in participations in tv films. Soap advertisers have never been a major factor in syndication. However, Tide apparently is testing the relative effectiveness of commercials in film programs, in feature films, and in station breaks. If Tide should become a large user of syndication participations, counter measures by other soap and cleanser advertisers would probably touch off a bonanza.

(For details on spending this season by non-network advertisers in syndication, see Film-Scope, p. 70.)

Exactly what will syndication spending amount to in 1959? A five-year continuing study by CNP’s research department projects at least $105 million as the total (exclusive of time charges). This involves a healthy increase over the $90 million estimated for 1958, $88 million in 1957, and $58 million in 1956.

The average hours of syndicated programing in the top 60 markets...
will reach 44.2 weekly, according to this study, totaling 2,652, up 14% over 1958.

In preparation for explosive future growth, many syndicators have completely re geared their operations and several new ones have entered the field. Among the latter are ITC and United Artists TV.

ITC represents a pooling of the forces of the Jack Wrather Organization, elements of the former TPA company, and Associated Television of Great Britain. This new factor in syndication has made its ambitions in the film business quite clear. Jack Wrather flatly states that by 1960 he expects ITC to "lead the field of American companies in national and international tv."

Six new programs are now on the ITC schedule: Interpol Calling, Tom Swift, Four Just Men, Cobb & Company, Treasury Agent, and Best of the Post. ITC will generally try for network sales before putting its programs out in the field.

United Artists TV is another newly formed tv film company, representing the bid by this successful motion picture distribution and financing company to break into tv. (One of its arms, United Artists Associated, was formerly AAP.)

UA-TV is producing five programs for network or syndicated sale. The Troubleshooters has already been sold to Marlboro for network schedule. The four other series being filmed by UA are The Vikings, the Dennis O'Keefe show, Hudson Bay, and International Airport.

Important reorganizations in syndication companies with implications for all-around 1959 prospects occurred the past few weeks at ABC Films, CBS Films, and NTA.

Following the resignation of George Shupert (he'll head up MGM-TV), ABC Films appointed a new chief, Henry Plitt, formerly with the parent AB-PT organization. Speculation in trade circles last week suggested that this might signify ABC Films would bear down still more heavily on network sales and rental of re-runs and features to stations. ABC Films had little first-run property available this fall.

CBS Films apparently has shifted some of its attention to the question of tape syndication. Following the appointment of Sam Cook Digges as
administrative v.p. of the network syndication arm, a new policy began which included exploration of the new method. Robert Herridge will be the producer of TV's first series conceived for videotape and made for syndication. (It's based on Broadway theatre and New York TV talent.) The program will be offered first to network advertisers, but might be syndicated to advertisers and/or stations for those markets having tape facilities.

Besides this tape offering, CBS Films plans to put into syndication several film programs, including Diplomat (with Clare Booth Luce) and House on K Street.

NTA's acquisition of some Gross-Krasne-Sillerman personnel and programs follows closely the appointment of Charles Barry as head of the NTA Film Network. Meantime, the firm is in the process of being transferred to the control of National Theatres.

Among the new programs NTA will release are The Third Man, Mantovani, Grand Jury, and High Noon. In addition to these filmed shows, NTA is using tape syndication for the Bishop Sheen series which originates on its outlet, WNTA-TV.

As for production plans, here is a rundown by more major companies:

- **Ziv** will produce 10 new programs which will likely be offered first for network sale. Of these, six are expected to go into syndication.

- **CNP's** three new shows in production are Philip Marlowe, The Lawless Years, and Outpost in Space. Attention to network selling also figures larger in this company's plans.

- **Screen Gems**, one of the syndicators producing programs separately for eventual network or syndicated sale, will be selling Stakeout shortly for a late spring start, and intends to have another series in production for late summer or early fall showings.

- **Official Films** also expects to be more active in both network and syndication in 1959 than in the past season. Three series will be offered for network sale, and the production of three pilots for syndication is planned for this spring.

- **Guild Films** has been a pioneer in the sale of tape series to stations, with three series now on hand.

(Please turn to page 50)
Spot radio needs new prestige with sponsors

- To reach $500 million by 1963 the industry must create a more appealing image for advertisers, agencies.
- The quickest, surest way to do this is for radio to become the No. 1 "community medium" in any market.

In late December, an unusual year-end "media review" meeting was held among top executives at BBDO. Last year BBDO tied with McCann-Erickson as the leading agency-user of radio spot ($13 million) and its ideas about the medium should therefore carry exceptional weight within the industry.

SPONSOR has seen a summation of the radio section of the December meeting and has talked with BBDO executives who were present. Without revealing names or exact quotes, here are some of the highlights of the discussion:

- Radio today has become a secondary medium for the large national advertiser.
- Radio suffers from a "carnival" atmosphere; it smacks of "buffoonery."
- Radio has been over-commercialized, there are too many "music-and-noise" stations.
- The whole industry is suffering because of network-spot fights.
- Radio needs rehabilitation. It needs a spokesman or leader who is above suspicion, and without bias or a particular axe to grind.
- Radio must stress service, dignity, its community role.

In this meeting, BBDO was concerned with radio as a whole, and the discussion included many phases of network and local operations. But SPONSOR believes that what was said has a particular and important application to radio spot business.

Perhaps the chief reason why radio spot is not today a major or basic medium of national advertising is its "image"; the impression it creates...
in the minds of leading advertisers and agencies such as BBDO.

This "image" ranges from the frankly hostile and unpleasant, to the vague and confused. From a feeling that radio spot is an over-commericalized, carnival, almost "schlock" operation to a dim suspicion that radio is just a second-rate, antiquated form of broadcasting.

Can radio (and radio spot) build a new, clearly defined and attractive character of its own?

SPONSOR believes it can and should. To establish this character and build its reputation will require, however, a lot of work—work that must begin at the station level.

In SPONSOR's opinion, the future health of radio spot will depend on how fast and how well radio can establish itself as the No. 1 "community medium" in every market in America.

Before explaining why we consider this the image which radio must seek to build, let's consider a few other image suggestions which have been sent to SPONSOR in recent weeks.

The "52-week medium." A leading New York firm of radio station representatives suggests that radio should strive to be known as the "52-week" advertising medium.

SPONSOR is fully aware of the problems posed to stations and representatives through the intermittent, short-flight use of radio spot by national advertisers. And we applaud any effort to develop more advertising continuity for the medium.

But the slogan itself does not build any very valid or distinctive image for radio spot. Newspapers, spot tv, and outdoor can all claim, with equally strong arguments, that they, too, should be "52-week media." Spot radio has no monopoly on the idea.

The "news-and-music" medium. A number of station owners (see recent back issues of SPONSOR) have proposed that radio spot should strengthen its reputation as the "news-and-music medium." This, essentially, is what radio offers in many markets—and all it offers in too many.

But the news-music characterization, however truthful, does not in SPONSOR's opinion do much to increase radio's reputation and prestige. Both of these have been severely harmed in recent years by the kinds of music and to a lesser degree the kinds of news presented over certain stations.

The "personal" medium. Proponents of the "personal" image for radio can point to the fact that radio does possess certain unique, direct personal qualities not possessed by any other medium, including TV.

Radio is the "living voice." It speaks as "one person to one person." And, today, when so much radio listening is done by individuals—in cars, in kitchens, in bedrooms, on beaches, this direct, personal communication is one of radio's greatest strengths.

But SPONSOR's editors feel that this "personal image," important as it is, is topped by another concept that promises even more prestige and an even brighter radio future—the "community medium" image, now being developed with great skill and aggressiveness by a number of stations in different parts of the country.

The No. 1 "community medium." One reason why the "community" concept is so important for radio is the opportunity it offers for taking (Cont'd next page)

News coverage, particularly for local news is one of radio's prime methods for increasing community prestige. In many markets radio is today the No. 1 news medium

Editorializing on local issues provides radio with an excellent opportunity to build up its image and reputation. Here Nathan Straus, pres. WMCA, New York City

Service features, such as traffic new broadcasts from planes (above) and helicopters can give radio an enormously increased importance within every local community
the lead over newspapers, spot tv, and outdoor—spot radio's three arch competitors.

Newspapers, today, in many markets are not providing the community or localized interest and service they once did. They are still terribly strong, but they are also vulnerable to energetic imaginative competition.

Tv, on the other hand, is hampered from becoming a true "community medium" in many cities by an entirely different set of circumstances. The relatively small number of tv stations, combined with the popularity of tv among network, spot and local advertisers have combined to develop a medium characterized by dominance in entertainment and large-issue discussions and analyses rather than "on-the-minute" and "on-the-spot" community activities.

As for outdoor, the very nature and flexibility of radio gives it a tremendous edge over any type of community work in which the outdoor medium can indulge.

The market-by-market concept. Another factor which builds increasing importance for the "community medium" idea is the growing trend among advertisers toward "pinpoint marketing."

Marshall P. Lauchner, president of B. T. Babbitt Co. typified the attitude of most modern marketing men, when he told sponsor "every market is different, every sale is local, and the secret of sales success today lies in market by market strategy."

Leading agencies also are becoming increasingly aware of individual market opportunities. (See "How Y&R digs for facts behind the ratings" "in sponsor, 13 December 1958.) Marketing teams from many agencies are now scouring the country for intensive market-by-market information.

This new emphasis on markets makes it even more important for radio, with its nearly 3,500 am outlets, to emerge as the most significant and valuable "community medium" open to a national advertiser.

Building up its position as a community leader. To achieve the status of "No. 1 community medium," radio must increase the scope of its activities at the local or area level. It must provide greater service, interest, and value to the inhabitants of a particular community than any other medium of communications.

During the past year, sponsor has received hundreds of letters, wires, pictures and publicity releases from radio stations all over the country which indicate that they are devoting more and more time and attention to developing their "community image."

In certain phases of the work, notably in local news reporting, the gains have been impressive. (See sponsor, 4 October 1958 "Radio peeps up its news leadership.")

But, at the risk of offending some station owners who are sincerely attempting to develop local listener loyalties, sponsor suggests that these efforts have not, in the main, gone far enough. Nor have they covered all the parts of the community job which radio must tackle.

If spot radio is to take business from newspapers and spot tv then it must provide more at the local level than either of these media are providing. Here are the areas which demand attention:

News. Radio must build up its reputation as the No. 1 source of reliable, comprehensive local news—it must give listeners more than they

Public affairs. Radio's prestige can be built up by more intensive interest on the part of station management in community welfare and projects of charitable and educational interest. Here Chicago children are briefed on WLS special programing

Business knowledge. Greater knowledge of local markets and business conditions by station managers will add to radio's stature with advertisers. Here Gerald A. Barrell of Bartell Family Group consults with University of Wisconsin economists
can get from their newspapers.

Many stations are now doing this, but SPONSOR has detected at least two trends in radio station news reporting that should be corrected. The first is toward giving merely flash news without depth, color or significance.

The second, and even more of a pitfall for some station men, is “news gadgetry.” Airplanes, helicopters, mobile trucks are fine station news accessories providing they actually do contribute to more interesting and valuable news coverage. But some station men seem more interested in equipment than in the news itself.

Another flaw in some station news reporting is its failure to cover all aspects of the news and all possible sources of listener interest.

SPONSOR last week heard of a station in upstate New York which has built up a tremendous following (and billing) by the seemingly obvious, but seldom used, practice of reading obituaries. Radio must explore and uncover every type of newsmanship.

Editorializing. The Federal Communications Commission has repeatedly encouraged radio stations to take strong editorial positions, particularly on matters of local, community or area interest. The NAB Board, meeting in Florida last week, has done the same.

Some stations have done an outstanding editorial job.

But a recent SPONSOR check with leading radio station representatives revealed that a surprisingly small percentage of stations (less than 20% according to one rep firm) were availing themselves of their right to editorialize.

If radio is to become the No. 1 community medium in any market it must assume editorial as well as news leadership. But with full recognition of the responsibilities of editorializing and competency to do it right.

Service Features. Time signals and weather reports are pretty standard radio service features, and most stations provide them. But there are many other kinds of local service which radio must develop if it is to be a leading community medium.

These include such things as traffic reports, sports results, farm or business statistics (depending on areas)

(Please turn to page 53)

DECEMBER TV VIEWING LEVELS HOLD STRONGLY, ACCORDING TO ARB DATA

Tv critics notwithstanding, viewing patterns during the peak month of December show continued strength and compare favorably with figures for 1957’s December. This is revealed by the latest ARB sets-in-use data, tabulated for SPONSOR by time zones. The rule that two out of every three tv homes has its set on during prime evening hours (6-10 p.m.) still holds true. Of the six prime time hours (two for each time zone), four showed increases.

AVERAGE SETS-IN-USE BY TIME ZONES, DECEMBER, 1958

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| 10:00 | +52.1 51.8 | +35.6 33.7 | -38.5 38.8 |
| 11:00 | -24.4 24.5 | +17.2 15.4 | +15.7 14.5 |
| 12:00 M. | -12.9 13.4 | +4.2 3.4 | -5.0 5.5 |

(+ ) and ( ) show how 1958 compares with 1957.

SPONSOR • 14 FEBRUARY 1959
Spot tv shortcuts washer 'show-me'

AMI’s portable clothes washer could not be sold without showing the machine in true-to-life action

Full store demonstrations were too slow and costly; here’s how 60, 30-second spots did a yeoman’s job.

A dormant market; a product that looks somewhat puzzling; a specialized consumer potential; demonstrations an absolute requisite to sales—these are the problems a jukebox manufacturer faced when he put a portable washer on the market in 1957.

The first hey-day of the portable washing machine had come a decade earlier, just after the war. The move to the suburbs had not yet begun, families still were small, living quarters cramped. Under these conditions, nearly half a million portable washers were sold in 1947. Then the figure began falling off, hitting a mere 64,000 in 1952. At this point many manufacturers gave up the cause.

But AMI (Automatic Musical Instrument Co.) in Grand Rapids felt enough market still was there if you tackled it right. Rising urban income and the growing premium on space in most large cities certainly seemed to indicate you could sell a portable washer, reasoned the 50-year-old manufacturer of jukeboxes and background music systems.

The killer, though, was the demonstration angle. In-store work alone would be expensive, results slow.

Spot television seemed a much quicker, more flexible, and economic approach—so that’s AMI’s current and future tack. But the inherent time limitations of tv commercials had to be licked.

Here’s how that was done:

For one thing, demonstration of the product had to be geared to consumer reactions to the features that make it different from other portable washers. Chief among these wa
"true portability," AMI's device needs no attached tub or container—(see picture opposite page) which meant:

- What kind of containers would be used most?
- What was the optimum size of the average container?
- Where would the machines be used most often?

To answer these questions, AMI's agency, Edward H. Weiss & Co., Chicago, surveyed consumer attitudes toward the washer in a Detroit test early in 1957.

The idea, of course, was to determine copy points and methods of presentation (live or film).

Most significant finding, says account supervisor Harry J. Straw, is that almost every user makes a distinction between kitchen laundry (dishrags, napkins), personal laundry (lingerie, drip-dry), and everyday laundry (children's clothing, house dresses, work clothes). Kitchen and bathroom were cited most often as place of use. This meant that personal laundry should be emphasized strongly.

But with personal laundry, Straw points out, care and gentleness are important. Portability must be featured, too, as well as operating ease.

Since market-by-market introduction was planned, live spots with personalities could provide introduction plus endorsement. "But," says ad manager William FitzGerald, "this would overlook the fact that the portable was used most at the washing point nearest the clothes to be washed, according to the survey."

Another factor: What type of container would the machine be used in? Every conceivable type was mentioned by respondents: laundry tubs in the basement, kitchen sink, bathtub, plastic buckets, diaper pails. A cross section of these had to be shown and the operation emphasized.

"This called for live action interspersed with animation," says Straw. "Animations of the washer being used in bathtub, kitchen sink, bucket could be interspersed with live demonstration." Bucket was optimum size shown by research: 18" in diameter, 7" deep.

Incidentally, the human hand was utilized in motion at every opportunity to symbolize mobility, Straw says, but never allowed to look as if it were doing the work.

Animated sequences could emphasize the key facts about the washer: aeration, tumbling, agitation, scrubbing. The nylon scrubbers became an important copy point, emphasizing the gentleness factor which personal laundry requires.

Finally, greater control over the demonstration and maximum recognition of the washer (by shooting it from various angles) was provided with film. "Film spots would also give us the greater frequency we were seeking," says ad manager FitzGerald.

The maximum length for the commercials was 60 seconds, though a 30-second version was made for prime time—the 60-second spot being fitted into daytime and late evening.

Detroit—scene of the consumer tests—was the first market. Fifty spots per week were scheduled over a four-week period in October, 1957. Adjacencies near high-rating adult shows were selected. In-store demonstrations and spot schedules were begun simultaneously. References to key dealer, paid for by the company, were included in the spots on a rotation basis. Supporting newspaper ads also were used.

Within a few days the effect was felt, AMI washer division sales manager Perry Winokur says: "After purchase and in-store surveys," he says, "showed television as the first source of information about the washer for 75% of the customers."

"More important," Winokur points out, "the customer was delivered presold. This cut demonstration and closing time of a sale to a bare minimum. We were attracting people to the stores who had a need for such an item."

After the four-week spot saturation, the schedule was trimmed down for the remainder of the 13-week schedule. Sustaining newspaper advertising was run between tv schedules.

During the first months of 1958, the washer was introduced in the balance of the Michigan market, also largely on a test basis.

Ohio was the next market. In Cleveland and Akron, the same one-two punch of tv saturation plus in-store demonstrations brought virtually the same results. The schedule: heavy in the first two months (February-March), with the 30-spot-per-week pattern tapering off to a lighter schedule.

It was the New York City introduction in April that brought the biggest and quickest response. In scheduling for the New York market, the same adult audience was sought during afternoon and evening times in high-rated adjacencies. The New York

(Please turn to page 82)
PARTI-DAY HERE TO STAY

It looks like wholesalers now feel that Parti-Day dessert toppings are here to stay.

Subject of a tv test in the Green Bay area — reported exclusively in sponso — the food product:
• Blasted to a new semi-monthly sales record,
• Ended its boom-and-bust sales pattern, which had been a reflection of normal wholesaler wariness toward loading up on a new product.

Sales for the last half of January came to 1,865 cases, according to reports of the product's food broker, the Otto L. Kuehn Co. (see telegram above, sales box below). This is the biggest sales total since the tv test began last October.

As the figures in the sales box indicate, case shipments have been hitting marked peaks and valleys during the test, being conducted over station WBAY-TV.

This is a common pattern, according to the Kuehn Co.'s merchandising director, Marvin Bower. He said that wholesalers are generally conservative in ordering a new product. Maybe it will grow — but maybe it won't. So, Bower figures, they purchase a given amount at the beginning of each month, the order size depending on their estimates of the demand for that month.

Even if the product moves well at first, this conservative attitude persists. The result is that many distributors, though out of stock during the month, will wait until the first of the month to re-order.


A fable of

» Ex adman scores clients, agencies for misrepresentation, shoddy merchandise, climbing costs; and asks for integrity, truth

Alfred H. Edelson, president of The Rytex Co., Indianapolis, one of the country's largest stationery firms, aims some hard-hitting punches at the ad fraternity with these remarks. An ex-adman, he's been sitting on the edge of the agency frying pan, or in it, for two decades—as client service director and general executive with Henry J. Kaufman & Assoc. in Washington for 10 years, with a household furnishings agency in Chicago. He's an iconoclast who blasts the mystique of advertising yet commends the profession for its wealth of bright young people.

A former to lecturer at American U., he's now settled down to theorizing from a hilltop outside Indianapolis during off-hours. As a manufacturer, he relies primarily on his own sales endeavor to keep some 3,000 department stores convinced that they should mail personalized stationery promotional stuffers in customer bills each month.

The stores appear to be steadfastly, inasmuch as 90% of Rytex business comes from this source and the company claims to be "the world's largest manufacturer of personalized stationery." Having been both "an egghead and an ostrich," Mr. Edelson thinks he now is a metamorphosis of the two—but he hasn't as yet found the word to describe this halcyon state.
ad row ostriches and eggheads

by Alfred H. Edelson

If the young gentlemen in the mail room will take a pew, we'll be happy to explain what the brouhaha of the Eloquent Eggheads vs. the Madison Avenue Moguls is really all about.

There are those who claim it started with the late tart-tongued historian and social critic Bernard De Voto. Mr. D. took time out from just about the best "copy" ever written to stir up the advertising fraternity. Another school has it that widespread criticism of advertising is a part of a Moscow-underwritten plot to have pinko professors discredit American capitalism.

But a good deal of the trouble seems to have started about a dozen years back with a one-time copy-writer named Fred Wakeman, who cooked up a best-selling novel called *The Hucksters*. It would have taken a lot of 15% commissions at 1946 media rates to match the take on *The Hucksters*. But, as it turned out, Wakeman had done a little more than hit the jackpot. He spawned what threatens to be a whole new genre of literature. There was nothing terribly original about Fred's copy "platform" or plot, by the way. He had fine modern precedents in such superior works as Bud Schulberg's "What Makes Sammy Run?" And in Jerome Weidman's definitive work on the dress industry, "I Can Get It for You Wholesale?"

But where the Schulberg and Weidman protagonists remained true to character and got their come-uppance, Wakeman added a happy ending gimmick—the repentant sinner. For truth to tell, there is more rejoicing along Publishers' Row in one glamorous rakehell who repents after several hundred pages of sinning than in all of the virgins in Jane Austen.

One of the newer ironic bits about the Wakeman book, is that, far from being a serious work, it is mostly a glossy piece of slick magazine fiction. Wakeman made use of most of the devices of pseudo-realism its hero condemned in advertising.

There was a rash of books with the heel-hero as adman. With a simple change of scenario plus a smattering of new technical shop talk, the plot serves for the drug business, the soap business, the automotive industry, radio/tv and public relations.

Since there are at least as many different industries in Thomas Register as there are M.O.S. for Private Eyes, there is good reason to fear (a good decade after *The Hucksters*) we are in for as long a run of Mr. Wakeman's basic idea. Huckster novels seem to have become as frozen in format as a tv Western. And, the sad thing is that the fiction which has rubbed your senior colleagues raw unfortunately acts as a smokescreen to the more serious (and far more deserved) wave of criticism by substantial economists, sociologists—and just plain folks.

Will the gentleman down front please stop muttering:

"Backbone of 'Merican progress ... highest standard of living world has ever known ... medicine man exaggerations thing of the past ... we're not deceiving anybody—freedom of choice ... intellectuals pick on us ... bunch of mushheads who never met a payroll ... all we need is a campaign to sell advertising to 'Merican people ..."

And stop to listen? Because this wave of criticism and comment didn't just happen.

We're in trouble, bad trouble. Not since the days of Kallet & Schlink's "100 Million Guinea Pigs" (several million Americans back) has there been such a wave of serious criticism of advertising. We cannot shrug off Messrs. Galbraith, Whyte, Mayer, Lynes, Packard, or the Congressmen and Senators, physicists, teachers and college presidents. Our product is under attack, men. And before we let go with the publicity and ad blasts defending it, how about examining it, they've got something there.

Let's "research" it a bit. Let's dig around and see what "they" say and why they say it. If you took the time to read the serious critics (like the research director is always pleading for you to do) instead of catching up on call reports on the train to Westport, you wouldn't think it was a teapot tempest.

Critic No. 1, a mature, thoughtful physician (not a white-coated actor) observes:

"My objection is chiefly to radio/tv commercials with claims for a simple cold drug like 'get up and still get five stay-in-bed benefits.' Now you know that's intended to deceive people. Or take a phrase like 'contains not one but five miracle ingredients.'

"But you and I know that most people think of penicillin and other antibiotic drug prescriptions by that term. Sure, I know it's only nonsense but often it's vicious nonsense. The FTC made the patent-medicine peddlers stop saying 'will cure'—so now they merely mutter 'may relieve the symptoms' of. But your casual, unsophisticated listener doesn't make any distinction. Tell me, what justifies the agencies in recommending this sort of thing, or the clients in accepting it, or the networks in broadcasting it?"

This is one indictment. Have we gotten very far from the days of the

(Please turn to page 48)
How radio is licking the 2c stamp

- Hike in postal rates, plus competition for readers, are converting many direct-mail users to varied uses of radio
- Magazines, insurance companies, and some soap makers feel spot delivers more speed, impact, economy

A couple of weeks ago, a hike in postal rates added a new problem to the normal roster of hazards facing direct mail advertisers—thereby creating a small bonanza for radio.

The old 1½¢ third-class bulk rate is gone. Now you pay 2¢ for the first two ounces, which represents an increase in total direct mail costs ranging from an estimated 13-27%.

Nor is that all. Competition among direct mail advertisers for reader attention has been growing—and it got particularly overwhelming when many advertisers literally dumped carloads of mail to beat the rate hike.

Caught between higher rates and a division of their audience, here is how three categories of traditionally direct-mail users turned to radio:

1. Magazines

Use of radio by magazines is not new, but recent developments provide significant eye openers: Leading the pack is *Time* magazine, now in 85 local markets, in addition to checkerboard network schedules. How does its schedule compare to last year? In network activity, about the same. In spot, 85 is more than double the old number of markets.

A lot of this is the result of successful testing, which has proved the value of these markets area by area. Joe Gans, president of the Joe Gans & Co. advertising agency, says the usual pattern is to test five markets at a time. In this way *Time* has more than doubled its subscription pitch via radio over the past year. Using the same strategy, Gans has plugged *Sports Illustrated* in 10 markets since the first of the year—the magazine’s first use of radio.

“Any advertiser,” says Gans, “who does not experiment with radio and TV as a means of recapturing some of the revenue losses of direct mail is making a serious mistake.”

The problem is complicated, he says, by the fact that most traditional direct mail users will not examine the field closely enough. Gans, who has expanded the Caydee Chemical schedule (for a polishing cloth) from an initial five to 30 markets in six months, applies the same testing to this product as to magazines.

Here is what other magazine advertisers are doing about the situation:

1. *De-emphasizing mail transactions.* Remember, direct mail is a two-way street. An increase in the cost of sending it out is compounded by the increased cost of getting back a reply. This fact highlights an interesting trend: the switch from subscription to newsstand pitches by many magazines.

   Mutual, for example, reports that nine consumer magazines using the network are emphasizing newsstand sales, while only two (*Time* and *U.S. News & World Report*) are holding to subscription pitches.

   *Popular Science*, following a week-long test for its new-car issue in early January, returned with a second one-week campaign the end of the month, all keyed to newsstand sales. Sixteen spots spread through the week on Mutual were balanced with a two-day concentration on NBC. An interesting point in the magazine’s spot activity: KMA, farm station in Shenandoah, Iowa, which had been one of its best subscription producers, was retained for the changed newsstand approach, indicating a complete switch from the prior strategy.


(Please turn to page 53)
Hey!

This Gal's Loaded...
in the Land of

Milk & Honey!

Have you met Miss Tillie Vision, our trade mark here at WBAY? She's stacked with ammunition to make advertisers happy...

Channel 2 for greatest coverage...CBS for greatest Network...scores of small cities and thousands of big dairy farms for greatest sales potential.

Tillie's a mighty well-known gal in 400,000 homes in these parts!
The TOWERING PRIDE of South Carolina

More than a quarter of a mile in the sky over South Carolina, this tower has doubled previous coverage. From Columbia, the capital city, WIS-TV serves more of South Carolina, by far, than any other television station... plus coverage in adjoining states.

The MAJOR SELLING FORCE in South Carolina

WIS-TV Channel 10
Columbia
South Carolina

A station of the Broadcasting Company of the South

Charles A. Batson, Managing Dir.
Law Epps, Sales Manager
represented nationally by
Peters, Griffin, Woodward, Inc.

Darker tinted crescent area shows increased coverage from new tower, based on predicted contours drawn by the engineering firm of Lohnes and Culver, Washington, D. C.
SPOT BUYS

TV BUYS

The Procter & Gamble Co., Cincinnati, is adding schedules in major markets for its Duncan Hines cake mixes. The schedules start this month, run for the P&G contract year. Chainbreaks during prime time are being used; frequencies depend upon the market. The buyer is Joe Burbee; the agency is Compton Advertising, Inc., New York.

Philco Corp., Philadelphia, is preparing a campaign in 40 markets for its Philco product line. The four-week schedules start 22-23 February. Minutes during both daytime and nighttime slots are being placed; frequencies vary from market to market. The buyer is Hope Martinez; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

Maiden Form Brassiere Co., New York, is kicking off a campaign in about 20 markets for its brassiers. The schedules begin this month for 20 weeks. Filmed minutes and 20’s are being slotted; frequencies depend upon the market. The buyer is Inez Aimee; the agency is Norman, Craig & Kummel, New York.

Corn Products Refining Co., New York, is lining up schedules in top markets for its Bosco. The campaign starts 1 March for 52 weeks. Minutes during daytime segments are being purchased; frequencies vary from market. The buyer is Charlotte Corbett; the agency is Donahue & Coe, Inc., New York.

RADIO BUYS

Liggett & Meyers Tobacco Co., New York, is going into major markets for its Chesterfield cigarettes. The schedules start this month for 21 weeks. Minutes and chainbreaks are being placed; frequencies depend upon the market. The buyer is Ginny Conway; the agency is McCann-Erickson, Inc., New York.

Studebaker-Packard Corp., South Bend, Ind., is planning a campaign in top markets for its Lark. The short-termer starts 21 February. Minutes during daytime periods are being set; frequencies vary from market to market. The buyer is Fran Velthuys; the agency is D’Arcy Advertising Co., New York.

Shulton, Inc., New York, is purchasing announcements in major markets for its Good-Aire. The schedules begin 23 February and 3 March, run for seven weeks. Minutes during daytime segments are being lined up; average frequency: 24 announcements per week in each market. The buyer is Joe Knap; the agency is Wesley Associates, New York.

My Mommy Listens to KFWB

The biggest audience of any station in Los Angeles is plenty familiar with the moppet who I.D.’s KFWB Channel 98 Radio around the clock.

Pulse (November-December) says so ... but large: KFWB leads the second station in the market by 33%, and the third station by 42%. Hooper rates KFWB a fat first, too, with a 31% share!

Your clients’ sales messages are delivered to more mommies, more daddies, more everybodies ... when you buy KFWB ... first in Los Angeles.

Channel 98 KFWB

6419 Hollywood Blvd., Hollywood 28, HO 3-5151
ROBERT M. PURCELL, President and Gen. Manager
MILTON H. KLEIN, Sales Manager
Represented nationally by JOHN BLAIR & CO.
HAVE WONDERFUL TIME
Want to Buy Some?
TIDEWATER, VA., tops all metro areas in the Southeast but Atlanta and Miami.

TIDEWTAR is a better way to spell it . . . and the best way to sell it . . . for WTAR-TV is the greatest marketing force in this great and growing market.

The picture is of Virginia Beach, front yard of TIDEWTAR, Va. . . . the big, fast growing, surprising Norfolk-Newport News market: largest U.S. port in total export-import tonnage; a manufacturing and shipbuilding center; major base of air, land and sea forces; and the greatest concentration of population and purchasing power in the southeast, excepting Atlanta and Miami. There are nearly 1,000,000 permanent residents in the metropolitan county area alone . . . to say nothing of the hundreds of thousands here temporarily during the year as vacationers at the more than 20 miles of beach (within the metro area), or from merchant and U.S. Navy ships standing in the world’s greatest natural harbor.

WTAR-TV, CHANNEL 3, NORFOLK, VA.

Represented by Edward Petry & Co., Inc.
EGGHEADS

(Cont'd from page 41)

medicine man on the back end of the buckboard? Except in terms of reaching more people?

Here’s another, from a young housewife, a former secretary: “I started to buy my husband an electric razor. Practically all of the major brands are offered at around $17.50 plus in the local stores, showing the manufacturer’s list price as about $32.95. ‘Save $15.45.’ Who are they kidding? You aren’t ‘saving’ anything, because that list price could just as well be shown as $99.95 or $199.95.

“They’re ‘on sale’ in the mail-order catalogs the year round, with other appliances ‘formerly $319.50, now $199’ for a tv set. ‘Formerly’ when? How do you expect me to have confidence in advertising claims? And what kind of a moron do you take me for anyway?”

How about that? Are “deceitful” or “exaggerated” too harsh as adjectives for what the lady describes?

Let’s listen to a dyed-in-the-wool intellectual, a college professor of literature.

“I’m a smoker and have no intention of giving it up at the moment. But where is the social justification in the tobacco companies adding cheaper, harsher tobaccos to a filtered cigarette and then palming it off on the public as a ‘milder, less irritating,’ presumably safer, smoke?

“Maybe you can’t expect the tobacco companies to run ads warning their products may produce cancer. Especially if they haven’t been proven beyond a shadow of a doubt. But they are spending millions in what is to my mind pretty plainly an intention to mislead, to confuse and to deceive.”

Witness 4, the economist, speaks: “We’re not arguing that advertising per se is bad. Undoubtedly it serves a purpose in providing market information to the consumer. And it may sharpen competition sometimes and promote bigger markets. But you are always arguing that advertising as such brings down prices. Sure, they have gotten the razor the young lady spoke about back to about its 1937 price level. But advertising didn’t do that. Any more than so-called fair trade did it. The discount house did it.

“What do you tell your clients? That the campaign will sell more and help them bring down their prices to consumers? Or do you infer the campaign will build an ‘image’ that will command a higher price for the same article? If advertising produces lower prices, why are so many industries that are among the big users of advertising—cosmetics and drugs, say—among the longest-profit categories? And why have prices risen more in these than in smaller, more truly competitive fields where you do not have ‘industry-administered’ prices or heavy promotion?

“Another thing: advertising that merely switches buyers from one brand of a particular soap manufacturer to another more or less identical brand of the same manufacturer, cannot possibly do anything but add to the cost which the consumer pays.

“I’m oversimplifying, but if you fellows are going to make speeches about economics instead of advertising, you really ought to bone up on the subject some in contemporary terms.”

Before you hard-boiled practical types start dismissing all this as the opinions of intellectuals who make up only a minute share of the total market, consider this: These are the people—the influencing factors—who form the long-run outlook of the population just as much as you do. Possibly more. Anybody check lately on how many of the copy cubs and their wives take their buying cues from Consumers Union instead of the agency client list?

What disturbs us, frankly, having spent a lifetime in advertising and manufacturing, is that there is real substance to the criticism.

And it is not just the lil’ fellers with shabby vacuum cleaner bait ads who are under attack. It’s big-spend- ing drug, chemical, tobacco, automotive industries, et al.

We do not deny that a pitch to “get up and still get five stay-in-bed benefits” is pretty clever stuff. Or that it sells drugs. Some people will go for anything. But that should be a worry, not a justification. That people like our doctor or housewife are not deceived is a shabby defense. The fact is, millions are deceived.

Julian Watkins’ “100 Greatest Ads” cites such famous works as Cadillac’s (Please turn to page 65)
LOOK! WLOS-TV IS CHANGING THE RATING PICTURE IN THE CAROLINA TRIAD!

SKILLED NEW MANAGEMENT, IMAGINATIVE NEW PROGRAMMING GIVEN CREDIT IN DYNAMIC DRIVE FOR DOMINANCE

In just two months, WLOS-TV’s new management has shaped ABC’s great line-up and strong new local programming into the powerful new force in the Carolina Triad rating picture.

The prominent new position enjoyed by WLOS-TV is shown in the figures below. Watch for further impressive gains!

ARB—NOVEMBER—1958... Asheville • Greenville • Spartanburg

SHARE OF AUDIENCE

<table>
<thead>
<tr>
<th>SUNDAY through SATURDAY 6:00 PM to 10:00 PM</th>
<th>MONDAY through FRIDAY 3:00 PM to 6:00 PM</th>
</tr>
</thead>
<tbody>
<tr>
<td>WLOS-TV ........................... 30.5%</td>
<td>WLOS-TV ........................... 35.2%</td>
</tr>
<tr>
<td>Station “b” .......................... 38.4%</td>
<td>Station “b” .......................... 30.5%</td>
</tr>
<tr>
<td>Station “c” .......................... 23.2%</td>
<td>Station “c” .......................... 22.5%</td>
</tr>
</tbody>
</table>

Remember—WLOS-TV delivers the only unduplicated VHF network service and the only complete coverage of this rich triad—425,360 TV homes in 62 counties of six states*, with retail sales of $1,848,670,000.

*NCs #3—All TV Homes Sales Management—May, 1958
Represented by Peters, Griffin, Woodward, Inc. Southeastern Representative: James S. Ayers Co.

The "Early Show"—6:15-7:30 p.m. Monday thru Friday has the highest weekly cumulative rating in the November book.
"American Bandstand" on WLOS-TV is the highest-rated daytime show in the Carolina Triad!

WLOS-TV
Unduplicated ABC in Asheville – Greenville – Spartanburg
WLOS AM-FM
SYNDICATION

(Cont'd from page 22)

- Flamingo Films has recently become a part of the Buckeye Corp., which will also control Pyramid Productions.

- MCA, which has been a major factor in network films through its subsidiary Revue Productions, may direct even more attention to syndication, once sale of its Paramount Picture package of features is completed.

There are many factors governing the expansion of these and other film syndicators, and indications add up to a boom likely to start for syndication this year and continuing well into the 1960's.

Network situations have a great deal to do with syndication's new optimism. Any changes in option time relationships, in so-called "must buy" requirements, in possible divestiture of network time and facilities from production services—or any other trend or ruling the FCC might spur—can only work heavily in favor of syndication.

The drying up of new feature film sources will also play the market more and more into the hands of syndication programing with each successive season. Even if post 1948 features should be released in quantity to tv stations, it's doubtful that a thoroughly satisfactory solution can be found to the problem of how to broadcast wide-screen features. In fact, it might almost be said the wide-screen was introduced to prohibit telecasting of future feature films.

The use of videotape carries with it some potentialities for production economies in the next few seasons, with costs running 33% to 50% below film expenditures. However, the action-adventure program that has been a mainstay of syndication requires elaborate location shooting tied to film editing. Although remote units are now becoming available for tape production for tv in the field, reassembling varied interior and exterior shots, camera angles, etc., from video tape segments still appears to present a formidable obstacle.

While many tv film syndicators will get into tape this year, most will do so only to become familiar with it in order to protect themselves. Worth noting is that fact that all tape syndication programing and production to date is based on "live" rather than film programing—namely, the entertainment series to be made by CBS Films, the locally produced programs being distributed by Guild's Syndicate division, and other tape operations.

Tape-swapping by stations will undoubtedly increase in coming months. At present, many stations that have locally-originated programs of general interest will tape them with an eye to exchanging these reels with those of other stations. However, this programing is presently designed mainly to appeal to "run of station" participation advertisers.

Westinghouse Broadcasting has moved into tape syndication with informational programs. Initially, two NBC TV programs, Youth Wants to Know and American Forum of the Air will be taped for distribution to WBC outlets and for sale to other stations. The thinking behind the move involves the goal of getting this type of programing into prime time schedules for the first time. Wide syndication sales of these shows will depend on getting advertisers or stations who wish to present a new image to the public.

What will be the role of syndication in the over-all tv spending picture of the national advertiser? While some tv spenders like Amoco have entirely dropped network in favor of syndication, it's doubtful that syndication will be treated extensively as an alternative to network. For the national advertiser, syndication is looming as a method to be used in addition to syndication for extra support in specific areas or markets. It's even possible that syndication will come to specialize in supportive campaigns for established brands, with network retaining the spearhead efforts for new products.

With syndication enjoying large scale national ad money for the first time, and with regional expenditures by non-network advertisers well or an increase besides, it's no surprise that almost everyone in the film of tape fields is tooting up for a very active year. Along with this may also come new importance for the agency film buyer, as well as new status and vitality for the film makers and sellers.
Meet George Gould, and discover a prime reason why NTA Telestudios has asserted such dynamic leadership in the field of tape for television. As head man of the burgeoning NTA Telestudios operation, Gould has built the industry's finest plant designed specifically for custom tape productions. More important, he's staffed the Telestudios operation from top to bottom with men and women who reflect George Gould's desire and ability to do it better for you with tape. At NTA Telestudios, every session moves smoothly, with the confidence born of Gould's 15 years of live network experience. At NTA Telestudios, you work with the most complete custom tape facilities available. At NTA Telestudios you work with the people who want to give you more, the experienced people who have more to give.

NTA TELESTUDIOS

Leading the field of tape with commercial productions for key agencies such as:

- N.W. Ayer & Son; Leo Burnett; Daniel & Charles;
- D.C.S. & S.; Foote Cone & Belding; Ketchum MacLeod & Grove;
- C.J. LaRoche; Lennen & Newell; Marschalk & Pratt;
- Maxon; McCann-Erickson; Mogul Lewin Williams & Saylor;
- Norman Craig & Kimmel; Reach McClinton

NTA Telestudios, 1481 Broadway, N.Y., LO 3-1122
Sullivan, Stauffer, Colwell & Bayles, Inc. Timebuyer, Jack Canning, tells why he selects WLW TV-Radio Stations for PALL MALL Cigarettes.

"Sure, I buy time for PALL MALL Famous Cigarettes on the Crosley Stations because their greater length of audience filters commercials farther into smooth pleasure for advertisers."

"Yes, WLW Television and Radio Stations really pack in a full house of viewers across the Midwest and into the South for sponsor's sure-fire sales success."

"Outstanding—and that's putting it mildly!"

Call your WLW Stations Representative... you'll be glad you did!
SPOT RADIO
(Cont'd from page 37)
and special service announcements for many types of local religious, fraternal, political, or community organizations.

Sponsor believes that radio is, potentially, a far greater source of community service than newspapers but so far few stations have shown enough imagination in developing new types of service features.

Public affairs. In addition to news, editorials and service, there are other types of radio activities which fall into the class of public affairs.

These include the support of local charitable and educational activities, the broadcast of special events of community or regional interest, as well as a responsibility for providing radio programs which contribute to the social and political welfare of the area.

While it is true that many radio station operators have taken leading parts in such activities, Sponsor asks this one direct question of every station man: "Have you done more in the past year than your leading local newspaper or your leading local tv station?"

Only by outdoing its competitors can radio establish itself as the community medium.

Business knowledge. Finally, there is one highly important area of community life in which many radio stations are woefully weak, especially by comparison with their newspaper competitors.

This is the area of practical business knowledge of their own local market and marketing conditions.

Sponsor has been told by at least a dozen top advertising managers and agency men in the past six months that their greatest source of inside knowledge about any U.S. market is still the newspaper operator.

Many newspaper marketing activities, especially in large cities such as Chicago, New York, and Milwaukee, where the Tribune, News, and Sentinel provide detailed and voluminous marketing studies, are far beyond the scope or pocketbook of most radio operators.

But Sponsor suggests that any radio station man who wants to build his national business, should thoroughly familiarize himself not merely with the cold statistics about his market but with such valuable and pertinent details as local distribution patterns, buying operations and warehousing facilities, especially in the grocery, drug, automotive, tobacco, gasoline and appliance fields.

He should get to know his local chain-store operators, district managers and supervisors for national manufacturers, and should thoroughly educate himself in the kinds of problems they face.

The more he can build himself as an authority on local business and local business men, the greater will be his prestige among national advertisers.

Five keys to the "community image." These five avenues of community activity—news, editorializing, service, public affairs and business knowledge—can build for radio, and radio spot an overwhelmingly favorable impression among national advertisers.

Radio, however, cannot claim these virtues without deserving them. And far more intense activity is required at the station level in most markets.

Once this work is underway, and beginning to show results, then the next step is to sell this "community medium" image of radio to the commercial world.

Next week, as Part Five of its $500 Million Plan, discusses new types of sales approaches for spot radio.

2c STAMP
(Cont'd from page 42)
work combinations each Tuesday (prior to the Wednesday newstand appearance). McCall's has stuck to its subscription emphasis with short flights. Kiplinger, one of the biggest mail order accounts for Changing Times is heavy on sustained weekend schedules, using primarily power stations in large metropolitan areas.

(2) Radio plus direct mail. Heaviest user of this device is Reader's Digest. While a campaign through J. Walter Thompson emphasizes newstand circulation, separate campaigns through Schwab, Beatty & Porter for both the magazines and Condensed Books is geared to a direct-mail follow through.

(3) Per inquiry. Gaining new popularity over the past year are stations specializing in the handling of direct mail, billing on the basis on inquiry. One such station, WWL, New Orleans, noted a decline in response following the postal rate hike of last August, but returns rose again after people got used to the idea.

2. Insurance Companies
While radio has been raking in insurance leads for a number of years, increased activity is indicated by a $250,000 schedule ordered by one insurance company for a campaign beginning the end of February on NBC Radio.

Here's what these companies have found out about radio:

(1) Pinpointing impact. Just as magazines can key to newstand release dates, insurance companies can key to regional offices requiring strengthening. Metropolitan Life has used a successful plan for several years: stations in each area are rated on the number of inquiries for a health booklet plugged on local newscasts.

(2) Reaching specialized groups. Continental Casualty, in its current pitch to prospects over 65, is directing its advertising to a specific market. Classical music stations and adjacencies to women-appeal programs are part of the four-week campaigns.

(3) Dramatizing. It's difficult to get glamour into insurance. But use of a personality can create a friendly feeling. Thus, Mutual of Omaha is getting identification with Bob Considine on NBC Radio.

3. Soap
One soap advertiser told Sponsor that he sees the new postal situation this way:

The rise in the two-ounce third class bulk rate (1 1/2c to 2c) is 33 1/3%. But the same rate for one pound (10c as compared with 14c) is only a 14% increase.

This, he says, may divert much direct mail activity into sampling.

A heavy radio user counters this thinking with the view that a strong radio pitch prior to introduction of a product will pull a greater sampling response. The recipients will be conditioned to:

• What to expect from the sample.
• A desire to have the product.

This combination of radio and direct mail would harness the economy of radio with the least expensive form of direct mail.
What is your reaction to the Ed Murrow broadcast?

With national interest focused on Ed Murrow's radio show The Business of Sex, station men report their reactions to the broadcast.

C. Wallace Martin, president & gen. mgr., WMSC, Columbia, S. C.

Mr. Murrow's CBS Radio Show The Business of Sex has undoubtedly attracted more attention to radio than any single broadcast of recent years. In most quarters, I have found generally favorable comments concerning this program. It is universally acknowledged that rumors have been widespread for a number of years concerning the use, by businesses large and small, of sex as a means of attracting and holding clients. It is generally agreed that there must be some truth to these rumors: and, also, that such practices are both inadvisable and immoral.

On the assumption that Mr. Murrow was reporting on a problem which exists on a significant scale, it is my opinion that it is the duty of journalism to bring the matter to the public's attention. I will go further to say that I feel that the program was handled in good taste, and that radio is the most effective medium for such a presentation.

While reaction to this program from the general public has been mostly favorable, the all-too-usual derogatory remarks were forthcoming from columnists in most print media. Raymond Moley, in his syndicated column, questioned that such a show was Radio's Correct Role; and he had this to say about network radio: "They are definitely in show business. They are also in a sort of journalism." He added, "The Murrow performance was a confusion of the two functions. If the same sort of exposé had been done under the traditions of newspapers, the characters in it would have been named or at least made sufficiently known so that they might provide a means by which the machinery of law enforcement might get at the evil and do something about it." At this point, I would like to mention that Marie Torre of the Herald Tribune is not the only newspaper columnist who has failed to identify a source when publishing disclosures.

Television has tended to steal the spotlight from radio during recent years, and has more often been the "whipping boy" of newspaper columnists, despite the great and continuing vitality of radio in American homes, businesses and automobiles. Mr. Murrow has once again attracted major attention to a radio program and to radio. I salute him and CBS for what I consider significant and courageous journalism.

Frank Monaghan, program director, WGBI, Scranton-Wilkes Barre, Pa.

The Business of Sex, whether received with shock or indifference, was enlightening and, certainly, an excellent example of the remarkable progress of broadcast journalism. So far as we are concerned, CBS should be applauded for another important contribution to the industry. More than that, they should be encouraged to step up this type of reportorial service. They do it superbly well as evidenced by the Galindez-Murphy Case and Who Killed Michael Farmer? It seems to me that any program manager (maybe I'm old in the job after 25 years) would welcome such a radio jewel, especially in these days of the "stagnant sameness" of the middleground music services.

One unfortunate result of The Business of Sex was almost to be expected ... "sensationalism." Whether you regard the subject matter as sordid or exciting, it involves very attractive young ladies engaged in a profession almost always referred to as "scandalous." For those who missed the program and got their reports second-hand, the impressions got a little out of proportion. We even had one responsible listener (who didn't listen) tell us that CBS reporters took their assignments "as a very serious, if not intimate, challenge."

As a result of such comments and other equally erroneous reports, we feel that The Business of Sex should be rebroadcast to sort of "clear the air." As a matter of fact, we have already made this request of CBS.

We're a little puzzled by Ed Murrow's participation in the program. Just guessing, we imagine that because of the delicacy of the topic, the network felt the need for a person of his stature and believability to "carry it off." It would seem instead that Mr. Murrow got "carried off" in the attendant recriminations and name-calling. Even though CBS News makes a conscious effort to give equal billing to its correspondents, Murrow's exposure and publicity over the years puts him in a different league. We think such assignments as The Business of Sex should be divided up.
Which of these 39 cities is your next stop?

**EAST**
- NEW YORK
- BOSTON
- WASHINGTON
- PITTSBURGH
- BALTIMORE
- PHILADELPHIA
- PROVIDENCE
- ATLANTIC CITY
- SPRINGFIELD, Mass.
- ALBANY
- ROCHESTER
- BUFFALO
- SYRACUSE
- BINGHAMTON, N.Y. (opens early 1959)

**MIDWEST**
- CHICAGO
- DETROIT
- CLEVELAND
- CINCINNATI
- ST. LOUIS
- OMAHA
- AKRON
- INDIANAPOLIS
- FRENCH LICK, Ind.
- RAPID CITY, S. D.
- SIOUX CITY, Iowa
- SIOUX FALLS, S. D.
- CEDAR RAPIDS, Iowa
- SOUTH LOUISVILLE
- DALLAS (opens early 1959)
- AUSTIN
- MOBILE

**WEST COAST**
- SAN FRANCISCO
- LOS ANGELES
- PASADENA
- PORTLAND, Oregon (opens fall 1959)

**CANADA**
- MONTREAL
- TORONTO
- NIAGARA FALLS, Ont.
- HAMILTON, Ont.

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FREE BOOKLET to help you plan trips, sales and business meetings, conventions. 96 pages, describing Sheraton facilities in 39 major cities.

MEMBERSHIP APPLICATION for the Sheraton Hotel Division of the DINERS' CLUB. This card is an invaluable convenience for the traveler — honored for all Sheraton Hotel services.

Just send us this coupon —

A call to the nearest Sheraton Hotel sets in motion the world's fastest hotel reservation service. RESERVATRON, new electronic marvel, reserves and confirms your room in any Sheraton Hotel coast to coast in split seconds!

For hotel reservations for your next trip, just phone Sheraton.

Let RESERVATRON take it from there.

---

Sheraton Hotels, Dept. 50, 470 Atlantic Ave., Boston 10, Mass.

Please send me, without obligation: ☐ Sheraton facilities booklet
☐ Membership application for the Sheraton Hotel Division of the Diners' Club

Name ..................................................

Address .............................................

City .................................................. Zone ...... State ....

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Sponsor • 14 February 1959
SPONSOR ASKS
(Cont’d from page 54)

among a number of reporters. It seems to us that such a policy would lend even more credence to the programs.

Reaction to the program in the Scranton-Wilkes Barre area other than singled out above was almost wholly "vocal." Wire stories were carried in the local papers but none bothered to comment editorially. The station received a few calls ... the usual "highly commendable" or "downright irresponsible" ... but nothing in quantity.

It's quite possible that our promotion was inadequate and this may be another reason why we want a second crack at the program. Whatever the case, we think The Business of Sex was mighty good for radio (no pun intended) and we look forward to scheduling similar features (either from CBS or locally produced) in the future.

Thomas P. Chisman, president, WVEC, WVEC-TV, Norfolk-Hampton, Va.

My reaction was one of great surprise. Surprise that network officials would allow this program to go on the air.

Had the program proved a purpose or provided a solution to a problem or even had a newsworthy angle I could understand its being given network exposure. But to provide time on a respected network to tell a nation-wide audience that there were such people as prostitutes seems like having a doctor tell people there is sickness in the world.

If the network's objective was to educate and enlighten the people the exploitation of a few metropolitan filles de nuit.

Also the unfortunate public finger pointing at businessmen and their alleged alliances with the forces of evil seemed to me to be included in the program solely for its publicity value. I'm sure the vast majority of big business organizations wouldn't know how to reach one of Mr. Murrow's guests even if they knew about them. And I'm just as sure that a number of business firms manage to conduct their business during normal business hours and muddle along without the necessity of providing supplementary amour for their clients.

If Mr. Murrow's eye-opener was broadcast for publicity purposes, which seems to be the only answer, he certainly made his point — to the embarrassment of the radio medium which has done a superb job of rejuvenating its dignity and acceptability over the past few years.

In this day, when there is a tremendous competitive struggle going on between media of all kinds for the advertiser's dollar, the joy of newspapers everywhere when Mr. Murrow's revelations were unfolded can readily be imagined. No wonder the press front-paged the lovely garbage aroma that was released. This was wonderful news — for them. For the radio industry as a whole I can only feel that it has been done a great disservice.

Education for enlightenment still originates in the classroom and if the mass communications media is to be used in the future, I hope that the creators of future documentaries observe a few of the proprieties the majority of Americans have been taught since childhood.

John H. De Witt, Jr., president, WSM, WSM-TV, Nashville, Tenn.

My first reaction to the now celebrated Murrow program was one of regret intermixed with anger.

The regret was that network radio, which has been doing a tremendous job recovering from the onslaught of television over the past several years and has regained a great deal of its stature, should be given exposure of this type rather than exposure of the initiative and creative endeavor that has helped it regain its prestige and recognition in the communications field.

The anger stems from the unfavorable radio programing concept the so-called "documentary" has given the American public. The intimation that radio's future role must be one of sensationalism to be acceptable. This is a flagrant affront to every radio station operator who has been carefully developing integrity and believability in his station's presentations to the public over a period of years.

Exploitation of the unfortunate participants in the world's oldest profession is as old as the profession itself. In the field of journalism it is used constantly by the aptly-termed scandal sheets for circulation pur-

poses. It is seldom given exposure in the more responsible press in the nation and should therefore have no place in the equally responsible programing of radio stations with a proper sense of public service.

The most distressing part of the broadcast's repercussions was that it completely overshadowed one of the truly great public service projects network radio has created in several years. I am referring to Image Russia which NBC has been running since 21 January. This ambitious undertaking, a fine example of the use of radio in depth for public education and enlightenment is certainly of greater import to radio's vast audience during these days of hot and cold running wars than the obvious revelations of moral delinquents.

And this is only one of several fine programing concepts introduced by NBC and its Matthew Culligan, whose efforts on behalf of the radio industry have done a great deal to enhance its prestige. These are concepts that will be remembered long after Mr. Murrow's sensationalism has been relegated to the limbo of all such attempts.
as basic as the alphabet

EGYPTIAN
From about 4000 B.C. to 394 A.D., hieroglyphs adapted spoken language to human sight so that the priests, and later the common people, could read. The Egyptian picture-sign for eye was probably the beginning of our letter O.

PHOENICIAN
Around 2000 B.C., the people of Byblos and Tyre (the real inventors of the alphabet) began to let each sign stand for a separate sound. Thus, the eye sign became their letter 'ayin.

GREEK
The legendary Cadmus is said to have transported 17 Phoenician letters from the Isle of Thera to serve as the basis of the Greek alphabet. True story or not, time changed 'ayin to omicron.

ROMAN
By 700 B.C., a number of Greek-inspired alphabets had developed in Italy, spreading rapidly to the Etruscans, Oscans, Umbrians and the Romans. Along the way, omicron became the Latin O.

Open your Spring Campaign on WWJ, Detroit’s Basic Radio Station. With an audience that’s 81 per cent adult, this broadcast leader gives you exceptional penetration and impact where most Michigan dollars are earned and spent.

On-Top Favorites in Detroit are Hugh Roberts, Faye Elizabeth, Dick French, Bob Maxwell, and Jim DeLand — and the exclusive features originating at the WWJ “radio-vision” studios at Northland and Eastland Shopping Centers. Buy WWJ — it’s the basic thing to do!

WWJ AM and FM
Detroit’s Basic Radio Station
Owned and operated by The Detroit News
NBC Affiliate
National Representatives: Peters, Griffin, Woodward, Inc.
Participation in three key ½ hours one week, alternating with three other key ½ hours the next week to give the participating advertiser exposure in six different shows (Class AA and A time) every two weeks.

3—Minutes per week...$1200
3—CB per week .......$ 900

The November ARB gives the six BIG 11 REACH shows a two-week cumulative rating of 85.2. This figures to a weekly average of 42.6 average rating. ARB shows non-duplicated reach for these programs of 50.2 homes one or more times.

WIIC CHANNEL 11, PITTSBURGH

REPRESENTED NATIONALLY BY BLAIR-TV
Present indications are that Lever will reshuffle at least half of its present list of eight TV network shows.

The four that look as though they’re set to continue for next season with Lever are *Price Is Right, Father Knows Best, Groucho Marx and Have Gun Will Travel.*

**Campaigns:**

- Jack Ruppert Brewing Co. has upped its 1959 advertising schedule in metropolitan New York by 45% over 1958. The number of TV commercials has been increased by more than 500% in the past four months, with all 20-second and 10-second spots in prime evening time. Its new advertising push reverts back to the theme used in 1951: “Knock, knock for Knickerbocker.” Agency: Compton.

- Hafner Coffee Co. of Pittsburgh selected the Wheeling market for its initial pilot campaign of its new “Fine Cup Coffee” brand. The campaign covers three phases: first, a teaser saturation on TV featuring Basil Rathbone, followed by merchandising support and promotional stunts with models dressed as French maids serving coffee on street corners and at luncheons. The third phase of the 13-week effort will concentrate heavily on TV and radio with the introduction of special “surprise” sale pitches.

- Schaefer Brewing’s teaser theme, “What d’ya hear in the best circles,” has been launched into a full campaign, which includes TV spots in 11 markets, radio and print. The circle theme is based on the word ‘round’ and will employ everyday objects, like bowling balls, pizza pies, and things that go with beer, as long as they’re round. Agency: BBDO.

Here’s the line-up of the best video advertisements produced in Los Angeles during 1958 — se-
SANTA'S HELPER gets early (or late?) start as KBOX, Dallas, promotes "Christmas in January" theme to area ad execs. Station deliberately delayed holiday gifts, substituted beautiful model for traditional bearded gentleman to present them.

BENTON & BOWLERS got beat by PGW in media execs. meet. Shown (l to r top): Stan Kreiser, Stan Rosenfeld, B&B; Bob Bailey, Bob Muth, PGW; Dave Allen, Merrill Grant, B&B. Kneeling: Fred Krais, Chuck Kinney, Den Gillespie, all PGW; Pete Berla, B&B.

FLIGHT DAY drew record crowd (40,000) when nation’s Tactical Air Command and WAVY-TV, Portsmouth, Va., staged "Open House," remote telecast from nearby Langley Air Force Base.

"GIRAFFE" covered annual Nat'l Western Stock Show as KBTV, Denver cameraman took to air in this rig loaned by United Air Lines.

CINDERELLA Penny Nichols of KIOA, Des Moines, gets hand from Don MacKinnon trying on shoes sent in response to promotion. Shoe that fitted won donor new outfit.

A PENNY APICE was offer made to listeners by KGVO, Missoula, Mont., for Christmas cards. Anita Price reclines in the sea of 102,000 sent for donation to Salvation Army.
the most watched station in Sioux City...

KVTV CHANNEL 9

1st in share of audience — from sign-on to sign-off, KVTV has 58% share of audience. Station B has 42.6%.

What are the reasons for KVTV dominance?

Programing. Sioux Citians tune to KVTV to see 12 of the 15 highest rated network programs. The five highest rated syndicate shows and 8 of the top ten all are on KVTV. And on Channel 9 are seen the world’s greatest movies—MGM, United Artist, 20th Century, Selznick, Screen Gems and Columbia. Then, too, KVTV completely dominates the Sioux City market in live, local shows.

Yes, programing keeps KVTV 1st choice in Sioux City. See your Katz man.
selected by the Hollywood Ad Club:

In the tv category, Dodge (Grant) for the best in live action;
Butter-Nut Coffee (Buchanan-Thomas) tops in the animation class;
Kaiser Aluminum & Chemical Corp. (Y&R), best institutional commercials;
Burgermeister Beer (BBDO) voted the best I.D.; and
Playhouse Pictures, with JWT, received the award for the best program title used on The Ford Show.

Radio awards went to Tilla-mook Cheese (Botsford, Constantine & Gardner) for the best straight presentation; Chicken-of-the-Sea (EWR&R) for the best jingle; and Zee Toilet Tissues (C&W) for the best humorous commercials.

Strictly personnel: Robert Wheeler, director of advertising, elected v.p. of the Boyle-Midway Division, American Home Products Corp. . . .
George Leary, named general sales manager of Borden Foods Co. . . .
Craig Carragan, to director of advertising for the Biscuit division of National Biscuit Co.

AGENCIES

Bryan Houston, chairman of the board of Bryan Houston, Inc., pointed out some common pitfalls that can detract from advertising effectiveness at a meeting of the 4 A's Southeast council in Atlanta, last week.

Here's what he had to say about commercials:

"Be careful that your gimmick does not strangle you. We are seeing an unusual number of forced commercials on TV, and hearing an even greater number on radio. Please do not think that I hold any brief for the finger pointing, repetitious 'Uncle Sam Needs You' type of 'hard sell' commercials. Except as they might interfere with a sporting event, they seem to do very little harm or good."

Another speaker at the Atlanta meeting of the 4 A's:

Ernest A. Jones, president of MacManus, John & Adams, offered some ways to help undermine the ever-growing "Madison Avenue myth." Here's what he thinks should be done:

"With population explosively growing, the leadership duties of every citizen will multiply a hundred fold. Advertising people are particularly conditioned in persuasive leadership and all of us should exercise our responsibilities to the limit of our abilities, from the PTA level on up."

Moving from what ad men can do to what agencies are doing today, Jones reflected upon a worrisome topic among agencies and clients: the merger trend.

His conviction: "A few 'super' agencies will never control the advertising business for the simple reason that agencies are not manufacturing concerns or chain stores, and never can be for all we have to offer is creative brains.

"And I do not think that even the most ardent exponent of strength through size arbitrarily states that doubling or tripling size increases brain power proportionately."


Disengagement: Colgate and John

THINGS ARE POPPING

Bouncing, Building. It's the new sound of WBZ . . . the sound that has Boston's ear morning till night. An all-new, hit-studded program lineup. Magnetic personalities. Hot, on-the-scene news coverage. Up-to-the-second service reports. Fresh, exciting, listenable. That's the bright pop sound that keeps the big audience tuned to Boston's Most Popular Station.

Represented by PGW
Westinghouse Broadcasting Company, Inc.

SPONSOR • 14 FEBRUARY 1959
WMCT, CHANNEL 5, PROUDLY
ANNOUNCES THE OPENING OF THE
SOUTH'S FINEST TELECASTING
FACILITIES WITH NEW EXECUTIVE
OFFICES AND STUDIOS

These, the newest, largest, finest, and most completely equipped
television studios in Memphis and the South, feature the latest
scientific and electronic developments available to the television
industry.

More than ever before, your best buy to reach more people
in the rich Memphis and Mid-South area is WMCT — now
creating a new image, a new advance in listening and viewing.

Channel 5
100,000 watts • NBC Affiliate

SHOWPLACE OF THE SOUTH
National Representatives Blair-TV
Owned and Operated by THE COMMERCIAL APPEAL
People in the news: Lloyd Harris joins S&S&G as v.p. and manager of the media department, and Edward Dooley has been named a v.p. and management supervisor at the agency... Henry Bucchello, to v.p. at Guild, Bascom & Bonfigli... John Hoagland left BBDO to join Ogilvy, Benson & Mather as v.p. and associate tv radio director... Edward Bacewski, appointed associate media director at Cunningham & Walsh, and James Ducey, to media group supervisor at the agency... D. Barker Lockett, to associate tv radio creative director of Needham, Louis & Brorby... Edward Traxler, to director of tv and radio, and account executive at Allmayer, Fox & Reshkin, Kansas City... Stanton Osgood, to Ted Bates & Co.'s Hollywood office... Herb Haft, to director of public relations for Coordinated Marketing & Advertising Co. John Fengler, becomes a broadcast producer in the tv radio department of N. W. Ayer... George Cincibus, copy director of all media at S. A. Levyne, Baltimore... John Paul Jones, radio tv producer-director at the Frank B. Sawdon agency, New York... William Phillips, to account executive on Maxwell House Coffee at Ogilvy, Benson & Mather... Fred Honigman, to assistant to the radio tv v.p. and Stella Porter, to radio tv timebuyer at Adrian Bauer & Alan Tripp, Philadelphia... Donald Shields and Stephen Wells, account executives at Arnold & Co., Denver.

New executives at the Joseph Katz Co. of Baltimore: Stanley Blumberg, formerly v.p. and general manager, named president; Harry Kullen, v.p.; and Gertrude Myers, to secretary-treasurer.

More personnel news: Alan Bloomfield, account director at North Advertising... Michael Allen, to the Hollywood office of N. W. Ayer... Richard Olar, art director, Stern, Walters & Simmons, Chicago... Stanley Coltherson, to Hoefer, Dieterich & Brown, San Francisco, as account executive... George Hamft, to the art staff and Wesley Payne, assistant production manager at K&E, Los Angeles... Alan Randall, marketing account executive for Ketchum, MacLeod & Grove... Thomas Burch, account supervisor, Tatham-Laird, Chicago... Frederick Williams, account executive at Clinton E. Frank, Chicago... Norman Wain, named radio tv director of Wyse Advertising, Cleveland... George Zachary, director of production for General Artists Corp. tv... Frederick Stebbins, account executive, F&S&R... David Strouse, senior account executive at Warwick & Legler... Ted Malone, to director of radio, tv and film at the House of J. Hayden Twiss, New York... Marion Forster, associate research director at Compton... Dick Goodman, copywriter; Florence Dart, media coordinator; Edward Meyer, assistant account executive; Peter Triolo, media supervisor; and Louis Redmond, to copy group head, all at Ogilvy, Benson & Mather.

ASSOCIATIONS

The NAB, via a committee chair

Robert D. Sweezy spoke out last week against officials who oppose the airing of legislative sessions, terming it a "serious impediment to the free flow of information."

Sweezy, chairman of NAB's Freedom of Information Committee and executive v.p. and general manager of WDSU, New Orleans, expressed this viewpoint before the Georgia Radio-Tv Institute.

Meeting notes: The spring convention of the Ohio Association of Broadcasters will be at the Terrace Hilton Hotel, Cincinnati, 21 April... Workshop on advertising research of the Association of National Advertisers will be at the Hotel Pierre, 1 April... Annual conference of the Western States Advertising Agencies Association will be at the Oasis Hotel in Palm Springs, 23-25 April... 4A's 1959 annual meeting will be at the Greenbrier, in White Sulphur Springs, W. Va., 23-25 April.

Thisa 'n' data: Advertising Research Foundation is offering a 12-week seminar in operations research for advertising and marketing people on Thursday evenings, through 30 April... Herbert Evans, v.p and general manager of Peoples Broadcasting Corp., Columbus, O., will be NAB's delegate to the Inter-American Association of Broadcasters... Governor Rockefeller will be the keynote speaker at the Legislature Dinner of the N. Y. State Association of Radio and Tv Broadcasters, in Albany, 3 March.

SPONSOR • 14 FEBRUARY 1959
wherever they be
it's
WOV
IN N. Y. C. and VICINITY
over two million Italians agree

Someday, perhaps, we'll be selling outer space. At the moment, however, our efforts are more localized, encompassing the 17 county greater New York area. This "atmosphere" is WOV territory—a territory which encompasses over 2,100,000 Italian speaking people—the largest "Italian City" in the world.

It is larger than Boston, Atlanta, Cincinnati and Columbus, Ohio combined! And it is getting even larger every day. Just the increase by immigration alone since 1948 (118,330) is greater than the entire population of Erie, Pennsylvania—or Duluth and almost twice the size of Galveston.

If you want ALL of the greater New York market you cannot ignore the "Italian City" concept. And if you want this "Italian City" you cannot reach it without the radio voice of WOV.

WOV
NEW YORK-ROME
Representatives: John E. Pearson Co
They were elected: Kay Larson, of WHEN-TV, Syracuse, to president of The Central New York chapter of The American Women in Radio and TV . . . Conway Robinson, of WBAL, Baltimore, to director of the Northwest region of the National Association of Radio and Tv Farm Directors . . . Robert Fehlman, of WHBC, Canton, to chairman of the Ohio Association of Broadcasters committee establishing an emergency communications disaster network within the state.

New officers of the Metropolitan Phoenix Broadcasters: president, John Redfield, KIFN; v.p., Howard Stalnoker, KPHO-TV; secretary-treasurer, Sheldon Engel, KIRZ.

**FILM**

With many film sales at this time of year hinging on prime time clearance midseason starts, there were indications last week of some success in overcoming this obstacle.

MCA, for example, reports that it was able to get 7 to 11 p.m. in 43 of the 46 markets sold for Secret Agent 7.

However, only 19 (or 44%) of these markets were cleared between 7:30 and 10:30 p.m.

Sponsors involved include Lucky Strike, Tareyton, Genesee Beer, Drewrys, Phillips 66 and others.

Organizational moves: A Chicago investment trust to work in tv films has been set up with Hank Superstein and Arthur Greene, with properties reportedly worth $5 million . . . Three Arts Distributors, a French film and recording firm, has opened a New York branch.

Sales: Screen Gems' Rescue 8 sold to Max Factor for four Alaska markets; Screen Gems reports series is now sold in every market of the 11 Western states . . . Other sales of Rescue 8 include Tastykake's buy of Philadelphia via WRCV-TV, and Schlitz Beer as alternate sponsor on WTAR-TV, Norfolk . . . UAA reports sales of features and cartoons to WMTW-TV, Poland Springs, Me.; WAST-TV, Albany, N. Y.; WATE-TV, Knoxville; WOTV, Davenport; WJIM-TV, Lansing; WTVJ, Miami; KRON-TV, San Francisco; KIRO-TV, Seattle; WHDH-TV, Boston and KLAS-TV, Las Vegas.

Production notes: Screen Gems has appointed Robert Sparks as syndication production director . . . NTA will syndicate a new Bishop Sheen series on videotape, originating on WNTA-TV, New York; series will be titled Life of Christ . . . Galaxy Attractions has signed Laurence Olivier as narrator and William Walton as composer in a hour-long series based on Winston Churchill's History of the English-Speaking Peoples . . . George Bagnall Associates has developed Synchro-Vox, a new lip synchronization technique, used in its Clutch Cargo series.

Promotions: MCA reports that WCBS-TV's Late Show had one of its strongest rating weeks with the Paramount Features promotion of January 25 to 31 . . . WCBS-TV follows up this promotion with Fabulous February, drawing on several features packages . . . ABC Films reports winner of Man With a Camera contest is Vera Schulte of WCPO-TV, Cincinnati . . . Another ABC Films promotion involves a mammoth billboard for 26 Men visible to New York commuters at 125th Street stop . . . Screen Gems reports Jimmy Blaine, star of Ruff and Reddy, will make personal appearances in behalf of the NBC TV series.

Commercials: Swift-Chaplin Productions of Hollywood is now in its sixth year of making commercials for Alka-Seltzer, Hamm's beer and other clients . . . Filma's New York studio has added Dave Fern as creative director and chief animator . . . Playhouse Pictures of Hollywood is preparing color animation titles for the Ford Show on NBC TV; two First Place awards from the Hollywood Advertising Club's series went to Playhouse for Burgermeister Beer commercials through BBDO and for Ernie Ford program titles . . . George Miles Ryan studios of Minneapolis appointed Joseph N. Haw as account executive and Edward J. Grabo as technical director of color print services.

Music in commercials: Music Makers of New York provided music

(Please turn to page 75)
In the 20 counties which make up the Greater Washington Area, Pulse shows WTOP with the most quarter-hour wins ... 351 out of 504! Clear proof that in Washington, the important station is ...
REACH FIRST DETROIT

with WJBK-TV's MORNING SHOW MOVIE!

Children off to school... husband off to work... a cup of coffee and now a Good Movie! The "Morning Show" is the first feature film of the day in Detroit, Monday through Friday at 9:00 AM. Every show is a top-flight feature from UNITED ARTISTS, SCREEN GEMS, NTA, RKO, and coming soon, PARAMOUNT.

Strategic programming to 1,900,000 Television homes is one reason why WJBK-TV has a consistent #1 rating in the nation's fifth market - 9 billion dollars worth of purchasing power! With this leadership and being Michigan's first station with full color and Video-Tape facilities, WJBK-TV tops them all in dominating Detroit and southeastern Michigan. Represented by the Katz Agency

"Famous on the local scene"

WJBK-TV

CHANNEL 2 DETROIT

100,000 Watts CBS AFFILIATE 1057-foot tower N.Y. Sales Office: 623 Madison Ave., N.Y. 22 - P.Laza 1-3940
The quiet on the Potomac for the broadcast trade remained unshattered this week.

Nothing to ruffle the even tenor of the business—or even egos—came to the surface in either bureaucratic or Congressional areas. The routine-like events included:

DON'T HAVE TO TAKE COMMERCIALS TOO LITERALLY: An FTC examiner ruled a commercial can't be condemned just because it fails to prove something.

At issue is a tv demonstration by Hutchinson's Waterproof Auto Wax on which gasoline is poured, set afire and doused with cold water. The FTC had charged that this failed to prove the wax is resistant to heat and cold. (The examiner's ruling, of course, is subject to overturn by the Commission.)

PROTECT BROADCASTERS FROM LIBEL SUITS IN POLITICALCASTS: The NAB has asked the Supreme Court (as amicus curiae) to rule that stations can't be sued for what political candidates say when using these facilities. The Communications Act forbids censorship by radio and tv broadcasters, making them, contends the NAB, helpless to stop libel.

AN EDGE FOR EDUCATIONAL TV: Senators Scott and Clifford Case have introduced a bill which would give preference to educational tv when a commercial license holder relinquishes a vhf channel.

NO FAVORS FOR PROFESSIONAL SPORTS: Senator Kefauver has introduced a sports anti-trust bill which would give the professionals very little exemption. As to the hot point of exclusion of broadcasting, Kefauver would make the FCC the judge of when sports entrepreneurs would be permitted to act in concert to ban radio and tv.

In an atmosphere strongly suggesting horse-trading for tv frequencies, a special committee set up by the Office of Civilian Defense Mobilization recommended that a three-man committee study the whole range of uses of the spectrum.

Leo Heough, OCDM director, said he would recommend to Congress that it provide for a 5-man group to be appointed by the President. Duties would be to look into all government and non-government uses of radio waves.

Congress is expected to provide for such a study, but with some members to be named by the House, some by the Senate and some by the President.

FCC commissioner T. A. M. Craven indicated in an appearance before the Senate Commerce Committee last year that he was exploring with OCDM an idea under which present tv channels 2-6, plus probably all of uhf tv assignments, would be traded to the military for a band of space immediately above present channel 13.

Chairman Doerfer in a recent New York speech also alluded to a possible solution of the tv channel shortage, involving a continuous band of vhf channels.

Craven looked toward 25 channels in one spot on the spectrum. He said that while this would outmode present receivers, it would be much better than shifting tv to uhf, as has been proposed. He pointed out that sets to receive all channels would be as economical to produce as present sets, and added that all of the channels would be competitive in coverage—unlike uhf as opposed to vhf.

Meanwhile, deep and unsettling changes appear more and more likely for tv—in the distant future.
A rundown of syndication spending by non-network advertisers in midseason shows there’s been a sizable increase in this kind of business for 1958-59 over any previous year.

Here are some of the principal regional buys presently in three of the important industries in syndication:

**BEER:** Budweiser has NTA’s U. S. Marshal in 90 markets; Falstaff is with MCA’s State Trooper in 72 cities; Ballantine has Ziv’s Highway Patrol and Bold Venture, in 36 and 22 cities respectively; Schlitz has CNP’s Flight in 20 cities and Ziv’s MacKenzie’s Raiders in 15 cities; Olympia Brewing has Ziv’s Target in 30 cities. Other beer regionals in syndication are Rheingold, Heileman, Stroh’s, Coors and Drewrys.

**GASOLINE:** Standard Oil of California has Ziv’s Sea Hunt in 63 markets; Conoco has CBS Films’ Whirlybirds in 58 markets; Amoco has CBS Films’ U. S. Border Patrol in 59 cities; D X Sunray has ITC’s New York Confidential in 45 markets.

**FOOD AND SUPERMARKETS:** Continental Baking has CBS Films’ Annie Oakley in 75 markets; Colonial Stores has ITC’s Sergeant Preston in 21 cities; Kroger Stores has various programs including Ziv’s Highway Patrol and Sea Hunt. Other food regionals include A&P, Heide Candy, Safeway Stores, Savarin, Ronzoni and Prince Macaroni.

(For details on national advertisers and their spending in syndication during the 1958-59 season, see page 29, this issue.)

Stations are exercising considerable imagination in local promotions for feature film packages.

WATE-TV, Knoxville, for example, ran full-page ads listing their entire film library and asking viewers to vote for their favorite stars and titles.

Westinghouse Broadcasting has broken into syndication of informational programs on tape for its own stations plus other outlets.

The two initial series will be Youth Wants to Know and American Forum, both originating on NBC TV and to be repeated locally on videotape.

Theory behind the move may be that this programing can produce a responsible corporate image for advertisers as well as reaching audiences that other program types may not be able to entice.

The significance behind the programing move is that it will put a different type of show into prime time on the local level.

The importance of able administrators to syndication was underlined by the appointment of Henry Plitt as the new president of ABC Films.

He’s a former AB-PT executive who got into tv only five years ago.

Note in this connection that it was also for administrative functions that Sam Cook Digges was recently brought in by CBS Films.
Ad spending in syndication has stabilized with most sponsors staying with a program for several years, according to a study made by Ziv.

Of 103 advertisers currently in Highway Patrol, 96 have been with the show for two or more years; and of these advertisers, 91 have passed the three-year mark and 71 have used the show during four consecutive years.

Ziv reports coverage of Highway Patrol now extends to 197 markets.

A breakthrough in the use of videotape for remote pickups is indicated in CBS's slated order of three mobile units.

Priced at $185,000 each, one will be operated out of each of the three production centers of New York, Los Angeles and Chicago; independent producers will be able to rent this equipment as needed.

This season many syndicated series have earned ratings that compare more favorably than ever with network ratings standards.

With most of its time periods in the ten largest markets after 8 p.m. and before 11 p.m., a series such as Ziv's Sea Hunt, for example, earned a 22.8 weighted average rating in December ARB reports.

Here's rating and time period data for each of those cities:

<table>
<thead>
<tr>
<th>CITY</th>
<th>RATING</th>
<th>SHARE</th>
<th>STATION</th>
<th>DAY &amp; TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>32.6</td>
<td>61.0%</td>
<td>WCBS-TV</td>
<td>Sat., 10:30 p.m.</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>8.7</td>
<td>16.3%</td>
<td>KRCA-TV</td>
<td>Fri., 10:00 p.m.</td>
</tr>
<tr>
<td>Chicago</td>
<td>29.0</td>
<td>43.7%</td>
<td>WNBQ-TV</td>
<td>Sun., 9:30 p.m.</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>9.2</td>
<td>17.1%</td>
<td>WCAU-TV</td>
<td>Tues., 7:30 p.m.</td>
</tr>
<tr>
<td>Detroit</td>
<td>29.3</td>
<td>66.6%</td>
<td>WJBK-TV</td>
<td>Sat., 10:30 p.m.</td>
</tr>
<tr>
<td>San Francisco</td>
<td>26.5</td>
<td>51.8%</td>
<td>KRON-TV</td>
<td>Tues., 7:00 p.m.</td>
</tr>
<tr>
<td>Boston</td>
<td>11.4</td>
<td>26.5%</td>
<td>WHDH-TV</td>
<td>Tues., 10:00 p.m.</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>15.5</td>
<td>25.7%</td>
<td>KDKA-TV</td>
<td>Tues., 8:00 p.m.</td>
</tr>
<tr>
<td>St. Louis</td>
<td>19.7</td>
<td>32.4%</td>
<td>KTVI-TV</td>
<td>Fri., 9:30 p.m.</td>
</tr>
<tr>
<td>Washington, D. C.</td>
<td>16.5</td>
<td>32.2%</td>
<td>WMAL-TV</td>
<td>Tues., 10:00 p.m.</td>
</tr>
</tbody>
</table>

COMMERCIALS: The "visual squeeze" technique introduced by Transfilm appears to be catching on with the automotive advertisers.

Ed Sullivan was posed for a series of stills for a Mercury commercial using the new process.

John Murphy, K&E tv commercials v.p. for production, called the method the most creative concept in commercials to come along in years.

Commercialsl produced on tape are drawing more on techniques that resemble live television than tv film methods.

Benton & Bowles spots for Preem, for example, required several studio areas in simultaneous operation, with control room editing much like what would be done for immediate airing.

The Warner Brothers-Filmways affiliation may be only the first of a series of such trade marriages in the commercials field.

For some time Hollywood major studios have had a thorny problem in finding uses for existing facilities—while the commercials producers have been looking for both added studio space or new investment money.

The coming together of Warner Brothers and Filmways is the first and only such film combine to represent a $5 million annual gross.
This typical episode has produced an air of panic in a top-rank Madison Avenue agency:

The client blew his top when he discovered that the media department had offered almost exactly the same plan it had submitted the year before.

As attested by the switch of Magnavox to Marshalk & Pratt, not all clients are bothered when an agency handles competitive products.

CBS, Inc., which is with M&P's parent company, McCann-Erickson, also sells hi-fi players.

In the same field is a third McCann client: Westinghouse.

A mounting problem with the CBS TV management is to find ways of putting its colossal Hollywood studio plant on an economic basis.

Several of the New York live shows were slated for transfer to the West Coast (which would have entailed closing down two of the New York theatres); but this plan was shelved when it was found that Broadway and other Eastern talent would have to be sacrificed in the move.

Ask the average tv station operator what business practices on the part of his competitors stir up his dander most, and you'll probably get them in this order:

1) Tossing in bonus spots to clinch a schedule.
2) Granting an advertiser the right to combine all his products into a package plan, which, in effect, hikes the frequency discount to 50% or more.
3) Widening of package plans to the point where even 3-plans are available.

CBS TV patently is not going to upset its affiliates' business on Tuesday nights—at least not for the time being.

An agency which inquired about the Tuesday 8-8:30 p.m. vacancy was told that trying to clear the period would create too much havoc for stations who have been selling it to their own accounts.

In other words, the network is waiving its right to recapture on two weeks' notice until the new season comes along.

Dissuading a tv station from putting through a rate increase just to achieve a predetermined increase in gross ranks among a rep's toughest chores.

One operator recently informed his rep that, whereas he had done $400,000 in national spot last year, he had set his sights on $500,000 the coming year.

To the rep's query as to how this could be achieved, the station man calmly responded, "just by raising my rates."

Retorted the rep: "You or anybody else would have a hard time justifying a 25% increase at one swipe these days."

P.S.: The station eventually compromised on a 10% increase, and—believe it or not—remains with the realistic rep.
Nothing else like it in Greater New York

NOTHING APPROACHES THE SOUND:
WVNJ originated the programming concept of Great Albums of Music. It is the only radio station in the metropolitan area that plays just Great Albums of Music from sign on to sign off every single day of the year.

NOTHING APPROACHES THE AUDIENCE:
The very nature of the music makes the audience preponderantly adult. It's a rich audience, too. In one of the wealthiest counties of America (Essex—with its million plus population) — WVNJ dominates in audience — in quality of audience — and in prestige.

NOTHING APPROACHES ITS VALUE:
WVNJ delivers its adult, able-to-buy greater New York audience for less cost per thousand homes than any other station in the market. By every reasoning it's your very best buy.

RADIO STATION OF The Newark News national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ Newark, N. J.—covering New York and New Jersey

SPONSOR • 14 FEBRUARY 1959
It's this easy
to get programs and sponsors together, anytime

When television programs and commercials are Videotape* recorded, they can be scheduled to run in almost any combination and at any time. Stations can dovetail schedules for local, network and special events quickly and easily. "Live" spots can be run at any availability. And both can be timed to reach pre-selected audiences.
And with Videotape recording, stations can plan more "local live" programs... increase the number of "local live" commercials... build up station income.
But this is just part of the story. Let us tell you how completely the Ampex VR-1000 Videotape Recorder is changing the face of television. Write today.

CONVERTS TO COLOR ANYTIME • LIVE QUALITY • IMMEDIATE PLAYBACK • PRACTICAL EDITING • TAPES INTERCHANGEABLE • TAPES ERASABLE, REUSABLE • LOWEST OVERALL COST
WRAP UP
(Cont'd from page 66)

sic for Mercury commercials starring Ed Sullivan; the name of Music Makers appeared in erroneous form in FILM-SCOPE for 31 January.

Strictly personnel: NTA has appointed Michael M. Silberman as president of NTA Program Sales division; other NTA appointments and promotions last week involved Jonny Graff as national sales manager for feature films, Phil Cowan as publicity director of NTA stations and Ernest Fladell as advertising creative director . . . Joseph B. Irwin named business director of CBS Films . . . Ziv’s international chief Ed Stern left for London for programming and sales talks . . . Joining Ziv’s business affairs department in Hollywood is Arthur Stolnitz . . . Billy James is new advertising and publicity director of Flamingo Telefilm . . . Alexander Film Co, resident sales v.p. in Mexico City Mario O’Hare was in the firm’s home offices in Colorado Springs for sales and production meetings.

NETWORKS

NBC TV has opened up to affiliates multiple opportunities to sell one-minute spots in network time.

Starting 1 March, NBC stations will be able to absorb the current demand for spot minutes—in part—via (1) 60-second chainbreaks at the end of Tic Tac Dough (12:30 NYT) and (2) minute participations in Do Re Mi (10:10:30 a.m.) and Truth or Consequences (2:2:30 p.m.).

These add up to 15 one-minute spots a week that the affiliates can make available to advertisers on their own.

The provisos: (a) The 60-second chainbreak is to be treated in the form of an experiment (à la CBS TV — which preceded NBC by five months); (b) The afternoon spots are extended on a 13-week basis and the network thereafter reserves the right to recapture the time on 14 days notice.

(See 7 February SPONSOR-SCOPE for background on this move.)

This week’s batter-up in the game of who’s first in cumulative night-time ratings was NBC TV.

With the February Trendex as the source, NBC figured that the average rating for all 7:30 p.m. to 10:30 p.m. programing, Sunday through Saturday put NBC first with 20.2, CBS TV second with 18.3 and ABC, 16.8.

On the technical side: CBS TV has perfected a new device, called the VideoScene to aid live tv productions.

It’s an electric camera system which permits live actors to perform against miniature backgrounds, still photos, or motion pictures in such a way that the actors become part of the reproduced locale.

VideoScene had its debut on the Ed Sullivan Show last week.

On the specials front: Ringling Bros. and Barnum & Bailey will be televised from Charlotte, N. C. on ABC TV, 9 March—sponsored by Edsel (K&E) . . . NTA Film Network will air eight Shirley Temple feature films on its 63-stations line-up, beginning 5 April through 21 May.

In the merchandising area: NBC TV is backing one of its own ads with an on-the-air campaign, alerting tv viewers to its “If I’d only known it was on, I’d have watched it!” calendar ad of programs. The network claims this as “the first time any network” has merchandised one of its own ads on tv.

Network affiliations: WRVA, Richmond, Va., returns to NBC Radio after 22 years with CBS . . . KBIZ, Ottumwa, Iowa, to CBS Radio as a bonus outlet.

This ‘n’ data: NBC TV extended its present contract with the Armed Forces, making available 2,500 hours of live programing for rebroadcast on tv stations at U. S. military outposts. The USAF has a similar agreement with CBS . . . On the move: All ABC Radio executives and staff are now at one address in new offices at 77 West 66th Street, New York.

Gordon F. Hayes, v.p. of CBS Radio in charge of CBS Radio Spot Sales, was appointed, last week, national manager of affiliate relations, for CBS TV. Donald Clancy, cur-

SPONSOR • 14 FEBRUARY 1959
ently business manager of affiliate relations, was named administrative manager.

Latest realignment of titles and functions at NBC:

David Adams, executive v.p., NBC corporate relations, elected to the newly created post of senior executive v.p.; Don Dargin, v.p. and national sales manager, NBC TV Network Sales, to v.p., TV Network Sales; George Graham, Jr., to v.p., sales planning, NBC Radio; Albert Capstaff, to v.p., Radio network programs; and James Staple, to v.p., talent and program contract administration. (See Newsmaker of the Week, page 1, for commentary on Walter Scott.)

**RADIO STATIONS**

All union personnel of KYW-AM-FM-TV, Cleveland, were still out at SPONSOR press time as a result of the strike called by AFTRA.

Key issue: AFTRA demanding KYW announcers be paid national
tv tape rates ($93 per announcement), whereas station offered $67. AFTRA also wants 100% for on-camera announcers.

Stations are running with supervisory personnel flown in by Westminster.

**RAB's Kevin Sweeney ridiculed the theory that comparing media**

"is like comparing apples and oranges, and can't be done."

The place of comment: a meeting of the San Diego Advertising Club last week. Said Sweeney:

"The phoniest pose in all advertising is that you can't weigh different media on the same scale and determine which is better for a specific assignment. The fact is that most advertisers do it every day, especially those who cry the loudest that it can't be done."

**Ideas at work:**

- On the snowman front: A record snowfall in Albuquerque set the scene for a "Snowman Contest" staged by KQEO, Station awarded $50 to the most artistic sculpture and the same sum for the biggest. The response: more than 300 families and groups entered.

- On the special service front: WPTR, Albany-Schenectady-Troy, has expanded its weather reports. In addition to its regular highway patrol units, the Tri-Cities station has 34 gas stations in a 35-mile radius feed its Action Central news staff with up-to-the-minute reports.

- In search of a pooped-pooch: KDAY, Los Angeles, has invited all dogs (with owners) to its studios, and will select the most bedraggled for a trip to Palm Springs, accompanied by two humans.

- As part of its ninth anniversary celebration, WCUE, Akron, asked for the name and address of everyone whose ninth anniversary fell on 11 February. Their gifts: pottery-ware, free dinners, and sugar and creamer sets.

- Hottest station in town contest: WINS, New York, is offering electric blankets to the best letters describing cold winter night plights. An added gesture: The 110 runner-up letters will be stored until next summer, when the writers will be sent 110 cubes of frozen water—to soothe a heat wave.

And on the daffodil side: Murray Kaufman, d.j. on WINS, dramatized the start of the modernized subway service on the West side IRT by setting up sleeping quarters at the 59th Street station, and doing his all night show, live, from there.

**Thisa 'n' data:** Radio to the rescue—When the recent flood in Columbus and Central Ohio rendered 5,000 people homeless and traffic was at a standstill, WVKO cancelled its regular programming and sent its staff to the area, to report on conditions and advise travellers which roads would be open, along with emergency announcements from the police and Red Cross... On the technical side: Standard Radio Transcription Services, Inc., transcription recording firm, and Amay, Inc., sound recording studios, Chicago, have concluded a deal whereby Amay will install a branch studio for tape recording, transferring and editing in Standard's Chicago offices.

Add random notes: More on aiding flood victims: WERE, Cleveland, got Tab Hunter and Percy Faith to appear at a remote broadcast, attracting 2,000 teen-agers at 50¢ each. Proceeds of this live-broadcast-record hop went to the Red Cross... New call letters for a new AM station in Orange County: K-EZY, Anaheim, Cal., to air in April... Travelers Broadcasting Service Corp. is planning a $2 million tv, am and fm broadcasting center in Hartford, Conn... Radio Public Service Association of Corpus Christie has been formed as a joint venture by all radio broadcasting stations in the city. Purpose: to provide better and more coordinated public service to the community. It will serve as a clearing-house for all public service requests.

**Kudos:** Weather programs on WFIL-AM & TV, Philadelphia, awarded the "Seal of Approval" by the American Meteorological Society... WORL, Boston, presented with a citation for public service by the Mass. State Federation of Women's Clubs... H. W. "Hank" Shepard, general manager of WAMP and WFMP, Pittsburgh, elected an annual member by the U.S. Fund Organization of Alleghany County.

**Station staffers:** Perry Brown, ap-
Dear Bert:

Since we regard you as a vital part of our "Budweiser Family", I thought you would like to know that in 1958 we were the only wholesale distributor of national premium beer in this market to show an increase over last year. We sincerely believe our advertising on WNOV is largely responsible for this.

When we first went into radio back in 1955, using only your station, we operated three route trucks, one special delivery truck and ranked 2nd in the market, with our competitor selling almost 2-to-1 over us. Today we operate five route trucks, three special delivery trucks, run our own trailer trucks, and rank #1 in the market by a substantial lead over our closest competitor!

Frankly, I wasn't really sold on radio until after our first 13 weeks back in 1955. When I told our salesmen we were giving the show up, they shouted "No!" so unanimously...they said everyone they talked to and called on was listening to it...I changed my mind. Since that time, we've expanded our advertising on WNOV to include spot saturation, Dodgers Baseball and participation in other personality shows on your station.

This past year even though we went into television, we felt we couldn't maintain our dominance in the market and our steady yearly growth (which runs much higher than the national average) unless we could maintain our saturation schedule of spots and programs on WNOV. Today we spend about 60% of our total advertising budget in radio, and I know you'll be pleased to learn that WNOV will get approximately 80% of our total radio budget.

Jerry Joyner, who has been our personality for the past four years, and your other personalities who have carried the Budweiser story to the public, have the knack of sounding so convincing, we feel they work for us as much as they do for you. We think we've got some mighty fine salesmen in Jerry and WNOV and we want to keep them on our payroll for a long time!

Cordially yours,

[Signature]

President

Use these WROV personalities and ROANOKE will love you!

KEN TANNER • BARBARA FELTON
JERRY JOYNES • LES DAVIS
JIVIN' JACKSON

WROV
ROANOKE, VIRGINIA
Burt Levine, President
represented by Jack Masslar & Co., Inc.
pointed commercial manager of WILD, Boston... Harold Segal, named general manager of WHEB, Portsmouth, N. H. ... Cliff Levine, to local sales manager of KDAY, Santa Monica ... Bernard Mullins, to head radio programming and related operations for Travelers Broadcasting Service Corp. ... Larry Walters, to program director and sales manager of KGST, Fresno ... Dick Osburn, to station manager and Chester Grubbs, to assistant station manager of K-JIM, Ft. Worth ... Donald Getz, named assistant sales manager, WGN, Chicago ... Claude Raney, to program director, WHBQ, Memphis ... Florence Lowe, press relations director, WIP, Philadelphia.

Felix Adams, v.p. of KLAC, Los Angeles, has resigned after eight years with the station. He will announce his future plans after a vacation.

**REPRESENTATIVES**

Blair last week pitched to Pharmaceuticals, Inc., via Parkson, its latest presentation on how spot radio can be used with maximum effect and economy.

The plan was premised on the use of saturation across the board seven days a week in 30 markets at an annual cost of around $3.5 million. The cost-per-thousand-homes-per-commercial minute, as based on Pulse, came out to about 40c.

Similar presentations will be tailored to other accounts having multiple products.

Fred Brokaw, executive v.p. of Paul W. Raymer Co. will again make New York his headquarters.

He's been operating out of the Raymer Chicago office for the past year.

Modern channels of advertising, especially air media, have phenomenally reduced the cost of softening up the customer but making the actual sale for the product or service salesman.

Sam Schneider, of Chicago CBS Radio Spot Sales, made this angle the highlight of a talk before the Omaha Sales Club last week.

The SRA has issued a booklet, dubbed "The Story About The Spot Salesman and You," explaining the function of the station rep.

The brochure also makes a pitch in behalf of spot.

**A new angle on the positive sales approach:**

Avery Knodel, reps for WORC, Worcester, Mass., is giving agency timebuyers a list of some 1,000 housewives in the station's area, with this purpose in mind:

Timebuyers can telephone, at no expense, anyone on the list to get a first-hand impression on which program she enjoys most, and even ask for station preferences throughout the day.

The rep firm believes that this is "a first" in offering buyers more thorough knowledge of local station acceptance.

**A new firm:** Three West Coast advertising men joined last week to form a radio/tv rep company, called Ayres, Allen & Smith. Offices will be in San Francisco, with Robert Allen as manager and in Hollywood, with Jack Smith as Southern California manager.

**Rep appointments:** KINS, Eureka, Cal., to Weed & Co... KMSO-TV, Missoula, Mont., to Forjoe-Tv, Inc. ... KRNY, Kearney, Neb., to The John E. Pearson Co. ... The Canadian Broadcasting Corp., to McGavren-Quinn as its first U.S. sales rep ... WOWL-TV, Florence, Ala., to Rambeau, Vance & Hopple, Inc. ... WROV, Roanoke, Va., to Jack Masla & Co. ... The Cascade Broadcasting Co., Yakima, Wash., from Weed to The George P. Hollingbery Co. for its radio and tv stations.

**Thisa 'n' data:** The Atlanta Reps Association recently received a request for its by-laws from reps in San Francisco and Boston who are planning to form similar organizations in their respective cities ... For the third time in eight years, John Blair & Co., Blair-Tv and Blair-Tv Associates will move to larger New York offices at 717 Fifth Avenue ... A group of sales representatives from Edward Petry & Co., visited WIP, Philadelphia, last week for a tour of the rep firm's station ... A novel way to promote stations: Howdee
To sell Indiana, you need both the 2nd and 3rd ranking markets.

**NOW ONE BUY**
delivers both —
**AT A 10% SAVINGS!**

Advertisers anxious to gather speed in Indiana, ride double into this lively sales place. They sweep across two major markets—Fort Wayne and South Bend-Elkhart—on one combination fare which saves 10%. They thus "cut the ice" in a rich interurbia of 340,000 TV homes—bigger than T.A.’s 43rd market*. Over 1,688,000 people—more than Arizona, Colorado or Nebraska. Effective Buying Income, nearly $3 billion—and it’s yours with just one budget-saving buy!

*Sources: Television Age, May 19, 1958; Sales Management Survey of Buying Power, May 1958.

call your H-R man now!
it was the main gist of a speech given at the A.F.A.'s mid-winter conference in Washington, D. C., last week.

The speaker: John P. Cunningham, chairman of the board at Cunningham & Walsh.

His sentiments: “We need to make available to every single farm, tenement and garret in this country a full-time, 24-hour-a-day tv educational channel.”

Dubbing the drive “Project Headway,” here’s what Cunningham feels tv should do:
1) Bring Congress and the United Nations into the classrooms and homes on a regular basis.
2) Promote international broadcasting via exchange of cultures, history, etc.
3) Teach foreign languages, science, etc.
4) Upgrade the teaching staff via a teacher-training program, and
5) Make available a college degree to every single American.

Ideas at work:
- WNLW, Indianapolis, distributed an elaborate press kit marking its formal on-the-air dedication 30 January. Its contents: mats, pictures, publicity stories and programing notes plus news about all the station’s departments.
- Just clowning: As one of its merchandising “extras,” WSPA-TV, Spartanburg, S. C., hired a clown to go into several supermarket chains and pass out free samples of Post Alpha-Bits cereal. Prior to this, station asked all store managers to set up large displays of sponsor’s product, so that the clowning bit could run smoothly.
- Ampex is sending tv stations equipped with its videotape recorders a promotion kit to assist merchandising their recording and playback services both locally and nationally. Its contents: eight ready-to-use promotion programs to show to local advertisers and agencies.
- WBAL-AM & TV, Baltimore, played host last week, to 350 members of the Delco Sales division and their dealers. The occasion: to introduce the dealers to station advertising efforts for them in the Baltimore area.
- A penny a vote: Top Ten Dance Party, on WHBQ-TV, Memphis, ran an inter-high-school dance contest, asking teen-agers to vote for their favorite team by putting a penny in the ballot box. The contest ran for six weeks, with the money collected (1$602.23) going to a local welfare group.
- Another penny promotion: WCKT-TV, Miami, sent letters to newspapers in the area with a penny taped on to them. Purpose: to remind people of NBC TV’s Meet Mr. Lincoln special.
- WTAE, Pittsburgh, is asking its viewers which feature movies they would like to see during the coming months. The method: station took full-page ads in the city’s newspapers listing some 200 movies available and a place for viewers to mark the 10 movies they want to see.
- Virginia Atter, of WJXT, Jacksonville, has commissioned to be torch-bearer for an all-out effort to persuade 1,000 people to join the Bond-A-Month Plan. She plans to make personal appearances at civic, church and educational groups in the area, and enroll all those joining into the “Minute Man Club.”

How the stations are raising money for various public welfare:
- KOCO-TV, Oklahoma City, staged a 19-hour telethon for the March of Dimes, which also doubled as an open house for its new studios, and raised $40,000 ... KDKA-TV, Pittsburgh, for the Children’s Hospital, raised $33,000 during a special two-hour program ... KYW-TV, Cleveland, videotaped and played back parts of a benefit three-hour show staged by KYW radio at the city’s Music Hall, drawing some 3,000 people and raising $10,000 for Northern Ohio’s retarded children ... WITN, Washington, N. C., held a 16-hour telethon recently for the March of Dimes, raising $15,083.

On the personnel front: R. J. DeLier, appointed assistant manager and Jack Sallaska, named local sales manager of KJWT, Oklahoma City ... Peter Storer, to managing director of WSPD-TV, Toledo ... Jim Middleton, promoted to director of sales for XETV, Tijuana ... Thomas Bosl named promotion manager of KIRO-TV, Seattle-Tacoma ... Phil Cowan is now director of publicity for the NTA o&o stations.
Nielsen Reports: WOW-TV FIRST in the Omaha Market!

WOW-TV Delivers More Homes than the other two Omaha Stations—

- 103½ Quarter Hour Periods to 91½ for Station "B"  
  93 for Station "C"  
  (Based on November 1958 NSI for Omaha Area. Average quarter-hours, Monday through Friday 6 A.M. to Midnight. Individual quarter-hours for remainder of week.)

- WOW-TV News is TOPS—All day long!  
  12 noon, 6 p.m., 10 p.m. news programs deliver more homes than opposition.

- WOW-TV has 6 of the Top 10 shows.  
  10 of the Top 20 shows.

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines
AMERICAN APPAREL RECIEPENTS

Ami portable washers

(Continued from page 39)

placements involved a higher percentage of "B" and "C" time than the Ohio and Michigan schedules (availabilities—not New York habits—were the reason). One hundred spots per week were scheduled for eight weeks, tapering off for the remaining month.

A store check by Weiss field-merchandising personnel indicated a much higher response pattern in New York: nine out of 10 customers said they first saw the product on tv.

Retailer tags plugged Macy's, Gimbel's, Bloomingdale's, Abraham & Straus, Hammacher Schlemmer and other key outlets. As before, three things were noted:

- Heavier traffic in stores.
- Shorter demonstration time.
- Quicker closing of sales.

After eight weeks, the 100-spot-per-week schedule was thinned down to about half for the remainder of the 13-week schedule. Between the 14 April kickoff and 1 July, a total of 3,600 units were moved at retail, priced at about $60.

"These figures convinced us," says sales manager Winokur, "that the greatest potential for the washer was in the 10 or 12 largest cities. We decided to key our distribution and advertising to this."

AMI now was ready for its next big distribution step: recruiting manufacturers representatives for 40 markets at the July Housewares Show in Atlantic City. The tv commercials were made available to them with schedule recommendations based on the response-ratios AMI had noted in Michigan, Ohio, and New York City.

Thus, Washington, D. C. got a heavier schedule than the Virginia markets. Grand Rapids, AMI home territory, got a lighter schedule than Detroit. In many cases, availabilities were eased by making use of retailer schedules already in effect, with AMI paying for the spots.

The company is watching warranty returns closely for additional insight into its market. It's basically the smaller family unit, or the single person who buys the machine, Winokur says. The address is generally an apartment, or people in an older age group—papa buying something to make life a little easier for mother, now that the kids have all left home.

This insight is important in gearing advertising to the small family unit and away from even a suggestion that the washer is a substitute for a full-sized washing machine, ad manager Fitzgerald figures.

Meanwhile a summer spurt in sales noted by Higbee Co., Cleveland department store, points to the use of the washer as a vacation item. General out-of-home uses may get some stress in future spots.

(At present, a pitch for out-of-home uses occurs in audio only. In future spots, a summer cottage atmosphere may actually be shown as another "location" where the washer can be used.)

This reevaluation and study is all the more important because of the recent purchase of AMI by Automatic Canteen Co. of America.

All divisions of AMI were involved in the purchase. This means jukeboxes, hi-fi, and background-music systems, and the portable washer.

AMI, whose sales in 1957 were $12 million, was launched in 1909 with the invention of a selecting device for playing rolls in automatic player pianos. A step nearer the juke box was the application of this idea to coin-controlled automatic pianos. In 1927, the company turned out the first coin-operated automatic phonograph incorporating electronic amplification with a device for selecting either side of a disk. At the height of the "jazz age," AMI was on the crest of a growing craze, soon to be dampened by the crash.

In 1932 the business was acquired by the AMI, a Michigan corporation. Hence the initials, AMI. The war years saw the juke box come firmly into its own. Today, AMI sells its juke boxes through 50 distributing points in the U.S. and 40 other countries.

A few years back, the company seized on another craze—hi-fi. In 1954, it developed a line of high fidelity equipment for home use. About the same time, company executives decided to risk going counter to a trend.

Seeking diversification, AMI purchased original patents on a portable washer from Boston inventor, Richard Walton. Company president John Haddock felt that, despite the dominant condition of the market, a strong consumer potential existed. The problem was to flush it out.

The first step: research and design improvements at a cost of over $300,000. Then, in 1957, came that extended look at ways of finding the large, but specific, market for the product.

"The trend toward portability in general these days did not help our search much," sales manager Winokur explains.

"Basically," he feels, "it was introduction of a totally new item that did the trick. Our success depended on demonstration and suggesting a variety of uses pinpointed to a particular audience. Spot tv is getting us to that audience."

Using tv, AMI kicked the demonstration problem that confronts the introduction of any new mechanical product. By putting the washer in a setting, tv was able to point up the advantages of its portability.

Here is a rundown of portability in general, which has had a tremendous impetus in the past few years:

- **Portable tv sets**: Introduced in 1955, the quarter-million produced that year has swollen to 2,017,000 in 1958. (2,936,000 actually were sold.)
- **Portable radios**: 777,200 were sold in 1951, 3,115,000 last year (3,373,000 produced). This rise reflects out-of-home listening and the introduction of the transistor radio.
- **Portable washing machines**: 11,000 were sold in 1939, 498,000 in 1947, steadily falling off from that year.
- **Portable electric food mixers**: 20,000 sold in 1947, 2,400,000 in 1957.
- **Portable roll-about fans**: 175,000 sold in 1954, 330,000 in 1957.
- **Portable air conditioners**: No industry figures.
- **Portable room coolers**: Introduced this year by Westinghouse.
- **Portable dishwasher**: Primary make is Mobil Maid, brought out by GE five years ago.
- **Portable refrigerator**: Manufactured by Astral Co., England, it is distributed by Morphy-Richardson, Paterson, N. J.

Sources: Electrical Merchandising (McGraw-Hill); Fairchild Publications, RETMA, EIA (Electronic Industrial Assn.).

Sponsor: 14 February 1959.
in the sky . . . 2/3 of a mile high

NEW
WJHL-TV TOWER

delivers 50% more coverage in the rich Upper East Tenn. trading area

THE STATION

★ New TOWER . . . 1,491 feet above average terrain . . .
   3,535 feet above sea level. (Old Tower was 720 feet above
   average terrain . . . 2,630 feet above sea level.)
★ First in audience (ARB) in Tri-Cities, total 55.0%
★ Lowest cost per 1,000 homes

<table>
<thead>
<tr>
<th></th>
<th>MON.-FRI. NOON-6</th>
<th>6-MIDNIGHT</th>
<th>SIGN-ON TO SIGN-OFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>WJHL-TV</td>
<td>68.4</td>
<td>48.7</td>
<td>55.0</td>
</tr>
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<td>STATION &quot;A&quot;</td>
<td>24.8</td>
<td>45.3</td>
<td>39.5</td>
</tr>
<tr>
<td>OTHERS</td>
<td>6.8</td>
<td>6.0</td>
<td>7.0</td>
</tr>
</tbody>
</table>

THE MARKET

★ Television homes . . . 371,274
★ Population, coverage area . . . 2,284,000
★ Retail sales, coverage area . . . $1,602,865,000.00

*American Research Foundation Report, March, 1958
* Compiled from data from Sales Management, 1958

TRI-CITIES TV
JOHNSON CITY • KINGSPORT • BRISTOL
WJHL-TV
Channel 11 • 316,000 Watts
CBS • ABC
JOHNSON CITY, TENNESSEE
Many unseen forces guide the fingers of the artist as he captures on canvas that which stamps him "great".

A basic talent, of course. But there is the experience of years... the desire of the heart... the dedication of the mind—these are the elements which produce that "quality touch".

You'll find them, too, in that which sets great radio and television stations apart from the rest.
Eggheads (Cont’d from page 48)

“Penalty of Leadership,” Canada Dry’s “Down from Canada Came Tales of a Wonderful Beverage,” Walter Chrysler’s “Look At All Three,” and 97 other masterpieces. Most of them suggest you did not have to lie for a living in the earlier days of advertising.

Now do you today. Those models of good taste, Mr. Ogilvy’s Men in the Hathaway Shirt, Commander Whitehead of Schweppes, Hallmark Cards, Campbell Soup and others supply ample proof that good taste, humor and romance as opposed to rickie, weasel words are still pretty good business. Betty Crocker is proving it every day. So is Coca-Cola (which has yet to be promoted as a ‘reducing remedy’).

We’re not arguing that deception does not pay. We are merely opposed to the convenient assumption that because it pays it is justified.

Nor are we arguing that trade-nuisery so-called (what a defense!) is always harmful. Who can determine the aptness of such adjectives as “fine,” “great,” “wonderful” and so on? One shudders at the thought of censorship. But this argument begs the question.

Attention is focused on advertising today for many reasons. Not the least of these reasons is advertising’s unprecedented scope and effectiveness, its influence on entertainment, mass communications, even politics. Nobody in advertising is aching for government regulation. Getting the ads okayed by the client’s committee is enough of a struggle for most.

But where is the much-touted clean-up and “self-correction by the industry itself” in advertising? For a business that proceeds like a whippet along other lines, it’s sad that self-regulation moves at a snail’s pace.

We suggest a little soul-searching is long overdue.

We do not pin the responsibility on the agency any more than on the company. In our view, both are evading their responsibilities. Americans abroad frequently express their indignation at being stolen blind by mislabeled checks, extra charges and oriental bazaar bargaining. Yet the same techniques in the automotive showroom of a civic leader do not invalidate him for nomination to lead the Community Chest parade.

Anyone who reads the testimony of some of the nation’s biggest auto manufacturers and dealers during the recent Congressional investigation should be shocked. We suggest to you that is not in the long run good for business any more than it is for the consumer or the country.

Who’s at fault? We don’t know for sure. But we venture the guess that things were better, not worse, in the bearded Victorian founder’s day. He might not have been in the embodiment of social concern, but he had some sense of respect for truth in communications. He did not usually spend huge sums of money to flatter promote the widest possible distribution of lies. Yes, lies. You cannot dismiss the statements that pass for advertising in many drug, cigarette and automotive ads as puffery.

Anybody who pretends to see no ethical distinction between promoting antibiotics and switchknives is an idiot or a hypocrite. And there are very few idiots in the advertising business.

Advertisers and their agencies are annually spending millions probing the consumer to find out what she thinks she wants. What their favorite headshrinker thinks she wants, and what they think she ought to want.

Do you need a psychiatrist or a market research expert to tell you what she doesn’t want—toothpastes, drugs and other products that won’t do what is acclaimed for them, built-in obsolescence that causes expensive appliances to fall apart in months when it used to take years, millions on research to build in a “big car” door-slam for a lower-price car?

Whatever some advertising men may think, this country was not built on shoddy merchandise at ever-increasing prices supported by exaggerated promotion.

We say to you—the copywriter who is turning out lies, the agency head who is recommending them to his client, the manufacturer who is hiring it done—you cannot weasel out of the responsibility by blaming the competition or the system. Or by denying it exists.

There are other jobs. Other agencies. Other clients. Other products. Let’s face up to the fact that we don’t have to lie for a living. Caveat advertiser.
Car-loving people in the Beeline market spend over $544,000,000 a year on autos (not counting all the supplies). And every corner of this high-octane market can be reached on the Beeline.

As a group, the Beeline stations give you more radio homes than any combination of competitors . . . at by far the lowest cost per thousand.

(SR&D & Nielsen)
Commercial commentary continued

work to be concerned with any technical or scientific claims we might make in advertising. Actually, those of us in advertising have learned that boastful, technical, and highly scientific claims are the ingredients that make up poor advertising. So we don’t use them—most of us, that is, any more.

And, as for aiming our advertising to impress Joe at Texaco, or Kelly at Skelly, hell, Mr. McMillin, that’s suicide today. Who cares what the consumer thinks? We do, for to ignore the consumer is to lose sales. And remember our goal: volume and profit. I’ve never yet met a competitor who would help us get those two, our only hope is to impress the consumer, not competition. Our very top management knows this.

McMillin: “And this board room corporate thinking .. or not thinking—extends downward through the organization to the nether reaches of most oil company advertising departments. It forms a secret, unwritten code for most petroleum advertising. It infects even their own marketing specialists.

“Can anything be done to correct it?”

“Frankly, I’m skeptical. I do think this. If the petroleum industry ever learned to use advertising with anything like the efficiency and sophistication of the food, drug, cigarette, cosmetic or soap industries, you’ll see oil company appropriations twice what they are today. How about it Mr. Hattwick?”

Commentary: How about it? The day is here, it’s happening, when oil companies are using more advertising wisely and well. And that advertising (from what I know) is not dominated or dictated by the very top management today. For these reasons:

1) Advertising budgets are now so large that very top management thinks twice before saying how it should be done. Instead they rely on experienced, capable people in oil advertising (as in other phases of the oil business) to do the job, for they know the job will then be better done.

2) The oil business (and off-shoots such as petrochemicals) is now so complicated and demanding that very top management lacks the time to “play around” with advertising.

3) Advertising is an investment. Top management knows this. And, if that investment is to pay off in volume and profits, it must be handled carefully, wisely, and efficiently. And the top leaders in the oil companies I know agree that the best way to get effectiveness in anything is to delegate responsibility and authority to those who know how to do the job.

“Please don’t be so skeptical, Mr. McMillin. Maybe oil advertising isn’t “whiter than white.” Maybe it doesn’t have “20,000 filters.” And maybe it doesn’t contain “Lanolin.” And we can be glad it isn’t of that school of thinking. But oil advertising is progressing. Remember that success in the oil industry today is based on a sound knowledge of how to use physical research to find oil. Likewise the search for more effective advertising in our industry .. is on, too. Maybe you’re right . . . right now we don’t impress too many consumers. But we are finding out how to do so, and very top management is behind us on that . . . encouraging us to be better, but not telling us how. So watch oil industry advertising, Mr. McMillin . . . and perhaps your skepticism will change some day. And when it does . . . I hope I’ll be reading about it in your column.”

M. S. Hattwick
Mark this market on your list!

CENTRAL and SOUTH ALABAMA ... one of Alabama's "Big Three"

WSFA-TV's 35 Alabama counties*

- Population: 1,109,600
- Retail Sales: $770,551,000
- Food Store Sales: $200,215,000
- Drug Store Sales: $22,215,000
- Automotive Sales: $173,331,000
- Gasoline Service Station Sales: $68,402,000
- Effective Buying Income: $1,146,641,000

WSFA-TV dominates with 63.1% average share of audience in the second largest Alabama market ... an area no other medium or media combination can deliver!

These ratings were proved in a recent television survey conducted for 16 TV stations in 25 Central and South Alabama counties! One big reason for this outstanding coverage? WSFA-TV has the TOP 60 SHOWS in an area of over one million population, with one-third of a million automotive registrations!

Mark Central and South Alabama on your list ... and buy it with WSFA-TV!

*Market area defined by Television Magazine, plus 6 counties consistently proving regular reception. Does not include 3 Georgia and 3 Florida bonus counties.

Data from Sales Management Survey of Buying Power, May, 1958

THE WKY TELEVISION SYSTEM, INC. • WKY-TV AND WKY OKLAHOMA CITY • WTVT TAMPA - ST. PETERSBURG

Represented by the Katz Agency
New sales clues in Census data

The latest Census data you see in the accompanying table gives you a glimpse of the U. S. of tomorrow through the eyes of those veteran demographers—the life insurance companies.

Probably no other segment of business keeps such careful tab on the life and death of America. For that reason, stations, sponsors, programers, and air media salesmen can pick up some valuable tips from these life insurance reshuffles of basic government data.

Tip No. 1: Bigger families again are in fashion, which naturally means a continued rapid growth of population and—in a more immediate sense—a vast new concentration of teenagers. In this connection, the Institute of Life Insurance makes this pertinent observation:

"An interesting aspect of the trend of the 1948-58 decade is that the increase in number of children per family was far greater among non-farm than farm families." In fact, the trend "has almost eliminated the difference between the two groups with respect to the proportion with moderate to large numbers of children living at home."

This new concentration of kids in larger metropolitan families moreover has some broad economic implications.

"The big upturn in the demand for larger homes in recent years is a particular case in point," says the Institute. Other areas where the effect will be felt: life-insurance protection and certain types of hard goods (possibly even more second cars).

Tip No. 2: It's absolutely true that the U. S. has more women than men. But any quick generalization that this automatically means more family instability—or that women control radio and tv program selection with an iron hand—may be much too hasty.

For the fact is that the excess of women is concentrated in the higher age brackets and this concentration will grow even more marked in the next decade (see table). Below 35, the nation's womanhood should have no trouble locating a husband—with room to spare in no time at all.

Here's the way Metropolitan Life Insurance describes the evolution of male-female population proportions:

"A somewhat greater number of boys than girls are born each year, but because males experience the higher mortality at each age, their numerical superiority is gradually reduced, and eventually they are outnumbered by the females." And there was this short term booster for the gals: "The influx of overseas war brides of American servicemen."

Tip No. 3: Within the past two years, white-collar workers have over-taken—and decisively passed—the blue collar boys. Almost 23 million civilians now are in the white-collar force, as against 26 million in the blue.

Service workers are another rising category (with about 8½ million in the experienced civilian labor force). But farm workers—because of mechanization—have declined to a mere 5½ million as against 7 million two decades ago. In short, a strong back no longer is paying off much: this is the heyday of the fellow who uses his head.

Says the Institute of Life Insurance:

"Because of white-collar workers' high degree of employment stability and the above-average earnings they provide, this development in the structure of the labor force represents one of the nation's outstanding accomplishments in its progress toward widening the economic horizon of the working population and broadening of opportunity in general."

---

TWO MAJOR POPULATION TRENDS

1. BIGGER FAMILIES ARE COMING INTO FASHION

(Note those with three or more children)

<table>
<thead>
<tr>
<th>FAMILY TYPE</th>
<th>1948 (Millions of families)</th>
<th>1958 (Millions of families)</th>
<th>10-YR. INCREASE</th>
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<tbody>
<tr>
<td>No children</td>
<td>18.0</td>
<td>19.2</td>
<td>7%</td>
</tr>
<tr>
<td>One</td>
<td>8.1</td>
<td>8.1</td>
<td>—</td>
</tr>
<tr>
<td>Two</td>
<td>6.0</td>
<td>7.9</td>
<td>2%</td>
</tr>
<tr>
<td>Three</td>
<td>2.7</td>
<td>4.6</td>
<td>7%</td>
</tr>
<tr>
<td>Four or more</td>
<td>2.5</td>
<td>4.0</td>
<td>60%</td>
</tr>
<tr>
<td>All families</td>
<td>37.3</td>
<td>43.7</td>
<td>17%</td>
</tr>
</tbody>
</table>

Source: U. S. Bureau of Census; Institute of Life Insurance

II. THERE AREN'T TOO MANY ELIGIBLE WOMEN

(Note Deficit in the younger age groups)

<table>
<thead>
<tr>
<th>AGE GROUP</th>
<th>FEMALES PER 1,000 MALES</th>
<th>1957</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 13</td>
<td>961</td>
<td>958</td>
<td></td>
</tr>
<tr>
<td>15-19</td>
<td>970</td>
<td>963</td>
<td></td>
</tr>
<tr>
<td>20-24</td>
<td>992</td>
<td>973</td>
<td></td>
</tr>
<tr>
<td>25-34</td>
<td>1,026</td>
<td>987</td>
<td></td>
</tr>
<tr>
<td>35-44</td>
<td>1,042</td>
<td>1,006</td>
<td></td>
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<tr>
<td>45-54</td>
<td>1,034</td>
<td>1,046</td>
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<tr>
<td>55-64</td>
<td>1,063</td>
<td>1,136</td>
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<tr>
<td>65 and over</td>
<td>1,179</td>
<td>1,389</td>
<td></td>
</tr>
<tr>
<td>All Ages</td>
<td>1,018</td>
<td>1,029</td>
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</tr>
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</table>

Source: Metropolitan Life Ins. Co., based on Census and other data
Howard Eaton, Jr., has been named media dir. of Lever Bros. Co. He was previously media manager of radio and television for Lever. Comparatively young for his job (he is only 29), Eaton's career began in radio during his undergraduate years at Yale where he was a sports announcer for WELI, New Haven. Even today, he broadcasts the down-by-down accounts of the Eli football games over WELI. In 1952, after his graduation, and service in the Army Reserve, he joined Young & Rubicam as a television account representative. He is a native New Yorker.

Rex Preis has been appointed station manager of WOAI, San Antonio. He has served as commercial manager of the station since 1951. Previously, Preis was head of his own advertising specialty business, and before that spent 10 years as assistant general manager and commercial manager of KTSA, San Antonio. Also appointed was Edward V. Cheviot, as station manager of WOAI-TV. He has been commercial manager of the television station since 1952, and prior to that, was active in the newspaper field.

Jay W. Wright has been named president of Radio Service Corp., parent corporation of KSL-AM, FM & TV, Salt Lake City. He has spent the past four and one-half years as administrator of the group's radio/TV properties, first as administrative v.p. and then as exec v.p. Before going to RSC, Wright was with the CBS' General Engineering Dept. for nine years, and, prior to that, was associated with Glen D. Gillette Consulting Engineers in Washington, D.C. He is currently president of Utah Bdestrs. Assn.

Milton F. Allison has been appointed general manager of CBS Radio Spot Sales. He will assume the duties which were performed by Gordon F. Hayes who has become national manager of affiliate relations for the CBS TV network. Allison's career began in 1932 when he joined the Skelly Oil Co. as radio manager. From 1936 until 1940 he was affiliated with KMBC, Kansas City as promotion manager and from 1940 until 1944 he held a similar post at WLW, Cincinnati. He served with the Navy as officer in charge of radio information from 1944 until 1946.
During 363 Weekly Quarter Hours

KNOE-TV

Has

80% to 98%

SHARE OF AUDIENCE

AS REPORTED IN ARB
DECEMBER 1958

IN RICH MONROE MARKET

From Sign On To
Sign Off 7 Days A Week

KNOE-TV

Has

79.4%

Average Share Of Audience

JUST LOOK AT THIS MARKET DATA!

And you get more impact and circulation per dollar in radio on

WNOE-Radio

50,000 watts

1060 KC

New Orleans

KNOE-Radio

5,000 watts

1390 KC

Monroe

Edd Routt, Vice-Prex. & Gen. Mgr.

*Survey proven No. 1, 6 a.m.—6 p.m. by A. C. Nielsen

KNOE-TV

CBS • ABC

• NBC •

Channel 8 • Monroe, La.

A James A. Noe Station

NOE ENTERPRISES, INC.

James A. Noe, Jr. — President
Paul H. Goldman — Executive Vice President and General Manager
Represented by H-R Television, Inc.

SPONSOR • 14 FEBRUARY 1959
**SPONSOR SPEAKS**

**A Challenge to the Radio Industry**

Page 34 of this issue carries, as Part Four of sponsor’s $500 million plan, a discussion of the need for increasing spot radio’s prestige and reputation among its sponsors.

This problem of prestige, however, belongs to the entire radio industry, not just its spot radio branch.

In recent years, the name and reputation of all radio—network, spot and local—has been seriously weakened. The public image of its power, influence, service, value and importance has progressively deteriorated.

**Sponsor** believes that the situation has reached a point of great seriousness for the entire industry. And we further believe that radio has not yet faced the challenge to its public image as squarely as it must.

Everyone familiar with the medium knows that it has many current needs and problems—ranging from the need for more aggressive and competitive selling down to the need for eliminating the excessive paper work which makes spot radio a burden for agencies and advertisers.

But **Sponsor** suggests that, beyond all these there is a greater problem—the problem of radio’s over-all prestige and reputation. And we seriously question whether enough industry attention is being devoted to this difficult matter.

In our opinion there is an urgent need for leaders of such groups as NAB, RAB, SRA and the networks to meet and draw up a new, constructive and imaginative plan for rebuilding radio’s public image.

Here’s one proposal: four weeks from now the industry will be gathering in Chicago for the annual NAB convention. We suggest that a prime objective of this convention should be the development of a forward-looking plan, designed to give radio the dignity, integrity and prestige which the medium deserves.

We propose this as a challenge to the entire industry.

---

**10-SECOND SPOTS**

**Valentine thought:** From house organ of Brown’s Steno Service, N.Y.—“People of Middle Ages believed birds mated on February 14th. Hence the date.” *Love is for the birds?*

**Ahead:** A New York rep salesman who had just begun a diet the other morning took an adman to lunch. real.ized suddenly on leaving Gaston Restaurant he had used up his calorie quota for the next six days.

**No sabe?** Madison Avenue adgal vacationing in Madrid happened, at dinner, to ask the waiter, “Where is your sardine industry in Spain?” “In front of the Hotel Victoria,” said the waiter.

**Overnight ratings:** Walter Winchell. MBS newscaster. recently mentioned two steel companies (U.S. Steel and Inland Steel) on different Sunday nights. On each following Monday, the stocks of both companies enjoyed a five-point rise. *Up we go with radio!*

**Newsy:** The WPEN. Philadelphia. *Red Benson Show* was interrupted the other day with a news flash on an oil truck explosion that featured an eye-witness interview with a Mr. Abrams outside whose shoe store the holocaust took place. Benson’s dilemma: his next tune coming up was “Oh What a Beautiful Morning.” his next commercial—a spot for Abram’s Shoe Store. (Not the same one).

**Hic-nik:** AP dispatch—“Moscow television viewers tonight got a thirty-five minute look at a program designed to show the evils of drink. One part of the program showed a worker on a lost week-end. Another episode showed a man drinking wine in his home while his young son watched in horror.” *Why not? It sounds like a horror show.*

**Quitters:** The U. S. Chamber of Commerce has washed its hands of thinking up special days and national weeks (i.e.: National Horseradish Week, Be Kind to Barflies Day). Don’t worry, C of C: we’ll bet the advertising fraternity will fill the gap.

---

**THIS WE FIGHT FOR:** An awareness on the part of radio men that the broadcasting medium can have a far brighter future than the faint-hearted or the skeptics may have believed.
ONE SWEET YEAR DESERVES ANOTHER!

WRCA-TV made the most of every quarter during 1958. The fourth quarter...like the first three...shattered all records. Share of audience increased 7% over the previous year. Sales increased 26%.

For the entire year, WRCA-TV’s share of audience was up 9%, sales up 17%. Easily, the best year in WRCA-TV history! Now, it’s time to join us for your best year. Don’t wait for Spring, plant now!

IBC IN NEW YORK • SOLD BY NBC SPOT SALES WRCA-TV • 4
Select any program or announcements from these Friendly Group stations—WSTV-TV, WBOY-TV or KODE-TV—on a 13-week budget—and our exclusive "Shopper-Topper" merchandising service is yours at no extra cost in the important Steubenville-Wheeling, Central West Virginia and Joplin markets. In these three rich markets—with combined food sales of $167,562,000—only these stations offer advertisers this unique merchandising support. Find out today how "Shopper-Topper" can move the goods for you.

The Shopper-Topper* Merchandising Plan guarantees:
- in-store displays, placement of point-of-sale material, shelf stocking, checks on prices, exposure and activity of major competitors, obtaining comments from stores—in 170 high-volume supermarkets
- merchandising activity report every 13 weeks to advertisers and agencies
- complete direct mail service
- product highlighting on popular local shows, including live demonstration

For more details ask for our new "Shopper-Topper" brochure.

WSTV-TV  WBOY-TV  KODE-TV
CHANNEL 9 • STEUBENVILLE-WHEELING • CBS-ABC  CHANNEL 12 • CLARKSBURG, W. VA. • NBC  CHANNEL 12 • JOPLIN, MO. • CBS

Members of The Friendly Group  Represented by Avery-Knodel, Inc.

Rod Gibson, Nat'l Sis. Mgr.  •  52 Vanderbilt Ave., New York  •  211 Smithfield St., Pittsburgh.  •  *Copyright applied for
Radio Press

A W-I-T-H BALTIMORE EXCLUSIVE

WORLDWIDE NEWS COVERAGE

24 hours a day, W-I-T-H RADIO PRESS brings world’s news into sharp focus. Expert news analysts, reportorial minds sharpened by personal on-the-spot coverage, relay exciting eyewitness accounts to listeners. naturally, this attracts a top audience in the booming Baltimore market.

We wonder that these direct W-I-T-H newscasts have not become a top audience attraction in the booming Baltimore market. Only time will tell. But time slots are now available.

W-I-T-H RADIO PRESS sales steamroller!

W-I-T-H Radio Baltimore
R. C. Embry, Vice Pres.

Radio Baltimore

Regional Representatives: Sales Station Representatives in New York, Philadelphia, Baltimore, Washington, Chicago, Detroit, West Coast

Selective Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington, Chicago, Detroit, West Coast

Radio's basics—Nielsen reveals clients stand pat

Radio TV's growing fund of co-op dollar

Spot radio must adopt 1963 sales tactics now

Will new developments and budgets in the near future?

Soft goods are coming in strong

DIGEST ON PAGE 2

Page 32

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Page 4
Both Nielsen and ARB Prove KETV Leadership in Omaha!*

Nielsen - First in Share of Audience.

<table>
<thead>
<tr>
<th>Time Block</th>
<th>Station A</th>
<th>Station B</th>
<th>Station C</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 P.M. - 9 P.M.</td>
<td>KETV 38</td>
<td>Station B 31</td>
<td>Station C 30</td>
</tr>
<tr>
<td>9 P.M. - 12 P.M.</td>
<td>KETV 40</td>
<td>Station B 25</td>
<td>Station C 35</td>
</tr>
</tbody>
</table>

ARB (ONE-WEEK) First in Share of Audience.

<table>
<thead>
<tr>
<th>Time Block</th>
<th>Station A</th>
<th>Station B</th>
<th>Station C</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 P.M. - 10 P.M.</td>
<td>KETV 39.8</td>
<td>Station B 28.0</td>
<td>Station C 32.2</td>
</tr>
<tr>
<td>10 P.M. - 12 P.M.</td>
<td>KETV 50.2</td>
<td>Station B 24.9</td>
<td>Station C 24.9</td>
</tr>
</tbody>
</table>

ARB (FOUR-WEEK) First in Share of Audience.

<table>
<thead>
<tr>
<th>Time Block</th>
<th>Station A</th>
<th>Station B</th>
<th>Station C</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 P.M. - 10 P.M.</td>
<td>KETV 35.9</td>
<td>Station B 32.0</td>
<td>Station C 32.1</td>
</tr>
<tr>
<td>10 P.M. - 12 P.M.</td>
<td>KETV 37.4</td>
<td>Station B 31.6</td>
<td>Station C 31.0</td>
</tr>
</tbody>
</table>

First in Omaha's Choice of Movie Entertainment
Movie Masterpiece (9:35 P.M.)

<table>
<thead>
<tr>
<th>Station</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>KETV</td>
<td>24.5</td>
</tr>
<tr>
<td>KETV</td>
<td>16.6</td>
</tr>
<tr>
<td>KETV</td>
<td>24.3</td>
</tr>
</tbody>
</table>

9:35 Movie ARB Cumulative Rating: 70.6!
Late Movie Cumulative Rating: 40.4!

*Nov., '58 Metropolitan Omaha One-Week, Four-Week ARB.
Nov. 2-29, '58 Omaha Nielsen Station Index

Ben H. Cowdery, President
Eugene S. Thomas, V.P. & Gen. Mgr.

Call KETV Now! Channel 7
OMAHA WORLD-HERALD STATION
Kansas City: groundwork for better living

This is not where a bomb or tornado struck. It's part of the area cleared of slums and tenements in Kansas City during the past year. It's a typical face-lifting project which won for Kansas City one of Look magazine's Community Home Achievement Awards for 1958.

Such a $250 million project goes to show what we've been saying. Kansas City's a look-alive town. Eyes on the future. Plans for the future. Money to spend right now to make life better right now.

More than a million people live here. And more of this million watch KCMO-TV at more times of day (say ARB and Nielsen) than any other station.

Why so popular, KCMO-TV? We talk Kansas City's language. And we get to Kansas City loud and clear. We broadcast at maximum power from the world's tallest self-supported tower.
DIGEST OF ARTICLES

Soft goods: dollar dream of admen
25 More ad money, bigger broadcast budgets are what's ahead for this $20 billion industry as it suffers growing pains, fights internal revolutions.

Spot radio must adopt 1963 sales tactics now
28 Part Five of sponsor's $500 Million Plan for Spot Radio; weaknesses in present sales methods, suggests review by stations, representatives.

Radio creates high-priced mood
31 Minneapolis builder, Marv Anderson, tailored a jingle to fit his market. Results: doubled business volume, healthy sales lead over competitors.

More dollars for radio/tv co-op
32 The increase would be even greater if air media would (1) develop better proof-of-performance method, (2) publish their local rate cards.

Hollywood looks at commercials
35 To celebrate Advertising Week, Hollywood Ad Club made presentations of awards for best radio/tv commercials produced in Los Angeles area.

Green Bay leads all Parti-Day sales areas
36 Results of Wis. day tv test "beyond our wildest dreams" says Parti-Day v.p. Lockridge. Green Bay results will guide new marketing planning.

Full sponsorship still reigns
37 A three-season study by Nielson on nighttime network sponsorship patterns shows buying habits haven't changed. Paragraph on net shows.

SPONSOR ASKS: Are you a friend or foe of the single rate?
44 As local vs. national rates come under fire by national advertisers and agencies, broadcast men tell how they feel about this situation.

FEATURES

72 Film-Scope
12 49th and Madison
20 News & Idea Wrap-Up
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82 Ten-Second Spots
8 Timebuyers at Work
80 Tv and Radio Newsmakers
50 Tv Results
71 Washington Week
YOU MAY NEVER GO 75 ROUNDS*

BUT... WKZO-TV Gives You
The Old "One-Two" Punch
In Kalamazoo-Grand Rapids!

Lead with WKZO-TV and you'll take sales "off the ropes" in Western Michigan! WKZO-TV covers more television homes than any other station in its area — 606,780 homes in 34 counties according to NCS No. 3.

NCS No. 3 shows that WKZO-TV gives you more circulation by far — monthly, weekly, daily — than any other Michigan station outside of Detroit!

And remember that by adding WWTV, Cadillac, to your WKZO-TV schedule you'll get all the rest of Michigan worth having!

*On July 8, 1889 John L. Sullivan beat Jake Kilrain for the heavyweight championship in 75 rounds.

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WJEF — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

WKZO-TV
100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives
Big news from WCAU-TV!
Share of audience up
a big 30% since August!

Get this: in prime evening
time, audiences 16% greater
than the second station!

The Late News? 22.3
rating—157% bigger than
any other late news!

More adult audience
than any other station!
Early Show ratings up 286% since August. Late Show up 161%.

And chief, one movie set an all-time, late-evening record in Philadelphia...

Got a 31.4 rating,
73% share of audience.
That's right—73%!

My dear, that's exactly what I've been saying... I know, such wonderful programs... di-vine, aren't they... Fred is absolutely glued to the newscasts... I can't get a word in edgewise when he's watching... of course as for me— I adore those movies... no wonder everyone, simm-ply everyone, is looking at Channel 10!

Easy to see why more program advertisers are using WCAU-TV than any other Philadelphia station.

CBS Owned • Represented by
CBS Television Spot Sales
“Each Commercial Deserves an Alert Audience” .......
says

Ernest R. Currie
Assistant General Manager
WPDQ
Jacksonville, Fla.

At WPDQ we consider our No. 1 rating position important (see Pulse - Oct. ’58 and Hooper - Dec. ’58 - for details). But we know that listeners must be alert to be converted into buyers. Therefore, our total staff is constantly striving to keep our format exciting, without being noisy ... informative, without being worldly. Our listeners know that at any time vital and interesting information may come their way on WPDQ.

For example:

(1) WPDQ had direct coverage reports from Nova Scotia during the rescue attempts of the Danish ship Hans Hedtoft.

(2) During the same weekend, WPDQ newsmen were aboard the Jacksonville-docked Dutch aircraft carrier Karel Doorman interviewing the two Americans who were rescued in the Atlantic.

(3) Special reports by Jacksonville authorities broadcasting the local viewpoint on national stories are aired daily.

The examples could go on and on. Suffice it to say that we try to make WPDQ so interesting that our listeners feel they had better be alert and actually listen, or they might miss something. Needless to say, the alert listener is also more likely to be the buying listener.

Represented by
Venard, Rintoul and McConnell
James S. Ayers, Southeast

5000 Watts  600 KC

WPDQ

Where alert listeners tune by choice, not by chance ....

NEWSMAKER
of the week

This week, a sharp reply to attacks by critics of television programing came from a hard-headed, realistic chief of an agency with a big stake in air media (its 1958 te/radio billings: $40.2 million). He issued a stern warning to agencies who heed the detractors and disregard what the public wants.

The newsmaker: Robert E. Lusk, president of Benton & Bowles, became the first to answer the critics of television by pointing squarely to their own destructive role. His argument: the hue and cry by this minority is inviting an Orwellian “Big Brothers” era of cultural force feeding on TV.

“It has become fashionable recently in many advertising circles” he said, “to attack television programing—to make the point that advertisers, agencies and broadcasters are destroying the cultural standards of Americans. If,” he emphasized, “we programed only the kind of show that in our wisdom we thought was ‘good for the people’ then, truly, we would be guilty of manipulation, and we would be wasting our clients’ money.”

Lusk cited the bald fact that an immense amount of waste in advertising comes from the fact that “almost 50% of each new season’s crop of programs fail to survive their first winter on the air.”

Largely at fault is the tendency not to let the viewer himself decide what he wants, Lusk believes. “Our responsibility is to put on the air the kind of programs people want to see—not what we think they ought to see.”

How can this be determined? Only by “creative objectivity,” in Lusk’s words, “a quality that the advertising agency can bring to its clients’ television programing, a talented and useful objectivity to help the program’s creators change what should be changed, and not change what should not be changed.”

He warned that it’s the agency’s responsibility to do this. “Experience has indicated to us that there are two basic reasons for the very bad track record in the television programing field. First—the inability to pick a strong enough and sound enough program idea to begin with. And, second—the inability to develop the program to its top potential, to correct its deficiencies and to develop its strengths.”

The plain fact, as Lusk sees it, is that today television is an escape medium for most Americans.

“To those who would change culture by tinkering with programing, I simply ask: ‘Who is going to play Big Brother?’”
Dear Buyer:

In January, Western Union made a special, unbiased telephone survey in the Memphis Mid-South area (including 8 cities as far as 148 miles from Memphis). This survey proves without a doubt that WHBQ is far and away the dominant Memphis station in the vast Mid-South area.

Best regards,

Boone Nevin
General Manager

robert e. eastman & CO., inc.
national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
Plaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg.
San Francisco, Cal.
Yukon 2-9760

DALLAS:
211 North Ervay Bldg.
Dallas, Texas
Riverside 7-2417

ST. LOUIS:
Syndicate Trust Bldg.
915 Olive St.
St. Louis, Missouri
Central 1-6055
Elizabeth Griffiths, Bryan Houston, Inc., New York, emphasizes the importance of finding the maximum audience of a product's potential consumers. "To reach this audience means examining many intangible considerations," Elizabeth says, "rather than relying only on ratings. The buyer must be familiar with all areas of the product's marketing objectives, its problems and competitive situation in each particular market. Marketing aims and audience composition must be the first considerations, then ratings." In reaching the maximum audience for its potential consumers, the Maypo commercial is a natural," Elizabeth points out, "since we are able to place them in kid's shows, where Marky Maypo is as much at home as a duck in a millpond, and as much a part of the entertainment. Proof of this media strategy's success is that, despite that the product is only seasonally advertised and in only half of the country, it ranks among the top two commercials in ARB's national popularity poll and sales are continuously rising."

Otis Hutchins, Doyle Dane Bernbach, Inc., New York, feels that broadcast's first step is to fight the print medium effectively. Increased budgets for both radio and tv should be a joint effort by TvB, RAB, SRA and the NAB on the plans board and media director level. "At the present time," Otis says, "the broadcast industry waits until the budgets have been already allocated before it makes an effort for the advertising dollar, then fights for what's there." The result, Otis thinks, is that the entire broadcast media suffers at the hands of the better organized and more aggressive efforts of the print people to protect and enlarge their budgets. "If you're going to chop down a tree," Otis says, "you don't start at the top with the branches—you go to the roots. A cooperative campaign by the promotion organizations of both radio and tv selling the merits of the entire media to the top-level executives before budgets are allocated would benefit the industry as a whole. Obviously, if there is more money allocated, there is going to be more money for all, whether spot, or network, radio or tv."
39 profit-and-promotion packed half-hours!

2nd year production already guaranteed

YOUR MUSICAL JAMBOREE

Great Network Attractions!
Top Recording Artists!
Proved Audience Power!

You can make sweet music with "Your Musical Jamboree."

It's pleasant, easy viewing—any time, any day... It's the only show in syndication "promoted" by six network half-hours each week—with each program a reminder of "Your Musical Jamboree."

It's an ideal background for effective selling.

Bernard L. Schubert, Inc.

509 MADISON AVENUE, NEW YORK 22
MURRAY HILL 8-0340

CHICAGO
LOS ANGELES
ATLANTA
BOSTON
DALLAS
MEMPHIS
MINNEAPOLIS
PITTSBURGH
WASHINGTON, D.C.
Best Spot Buy

In San Antonio!
The unchallenged market leader... by Pulse
... by Hooper
... and used by the following advertisers:


How about your next schedule?

See your H-R Representative or Clarke Brown man or write direct to

KONO

JACK ROTH, Manager
P. O. Box 2338
San Antonio 6, Texas

National and regional spot buys in work now or recently completed

Spot Buys

TV Buys

The American Sugar Refining Co., New York, is preparing a campaign in 40 markets for its Domino sugar. The schedules start 2 March for 13 weeks. Daytime and nighttime minutes and 20’s and nighttime chainbreaks are being placed; frequencies vary from market to market. The buyer is Jerry Van Horson; the agency is Ted Bates & Co., New York.

Peter Pan Foundations, Inc., New York, is entering 11 markets for its foundations. The schedules start in early March, run for 10 weeks. Minutes are being placed; average frequency: 10 per week per market. The buyer is Bob Glazer; the agency is Ben Sackheim Inc., N.Y.

General Mills, Inc., Minneapolis, is planning a campaign in various markets for its Cocoa Puffs. The schedules kick off 9 March for six or seven weeks. Minutes in children’s programs are being purchased; frequencies depend upon the market. The buyer is Roy Terzzi; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

The Procter & Gamble Co., Cincinnati, is going into major markets for its Zest soap. The schedules start in March on a 52-week basis. Minutes during nighttime segments are being slotted; frequencies vary from market to market. The buyer is Paul Roth; the agency is Benton & Bowles, Inc., New York.

Radio Buys

General Cigar Co., New York, is lining up schedules in top markets for its White Owl cigars. The six-week campaign starts 2 March. Minutes during daytime segments are being set up, with frequencies varying. The buyer is Tom Viscardi; the agency is Young & Rubicam, Inc., New York.

Bristol Myers Co., Products Div., New York, is entering major markets for its Mum. The campaign starts 2 March for 21 weeks. Minutes during daytime segments are being used; frequencies depend upon the market. The buyers are Ed Green and Lou Bullock; the agency is Doherty, Clifford, Steers & Shenfield, Inc., New York.

Duffy-Mott Co., Inc., New York, is preparing a campaign in top markets for its Clapps baby food. The 10-week schedules start 23 March. Minutes during daytime segments are being bought; frequencies vary from market to market. The buyer is Steve Suren; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.
"The time just flew!"

You've crossed the ocean — and it's hard to believe the trip is over so soon. But it's easy enough to understand once you've flown KLM. There's such solid comfort. And such a friendly climate aboard. What's more, the cuisine is superb. Why, even the simplest fare becomes a delicacy in the artful hands of a KLM master chef.

These are just a few reasons why people who travel often by air take the Royal Dutch route — to all points of the globe. Next time you plan a long air trip, why not shorten the miles? Let a KLM flight crew give you all the attention in the world. It makes such a royal difference. See your Travel Agent or call your nearest KLM office.

KLM Royal Dutch Airlines, 430 Park Avenue, New York 22, N. Y.
"Radio sells optimism"

I thought you would be interested to know that we have launched our third "Let's Sell Optimism" campaign. Even though business is starting off well in Tennessee, we feel that a lot of people haven't heard about it—so we're telling them.

Not only have business people believed our previous messages (which were broadcast over more than three-score stations) but so has the "man on the street" and, after all, it is the latter's belief that is important to combat a "recession."

Thanks again to sponsor for suggesting that "radio can and should be a service medium."

F. C. Sowell, pres.
Tenn. Assn. of Bdcstrs.
Nashville

Public service programming

It has always been my feeling that a radio station must assume responsibility in furthering local, regional, national, and international concepts, which help make for a better community, nation and world.

In the past, some of the Storz Stations have been indirectly accused of being "Top 40," and with no public service in its concept of programing. I am enclosing, for your examination, WQAM's record of public service for the year, 1958. It is a staggering figure, and one which few stations, anywhere, can match.

WQAM ran FREE, during 1958, 41,297 spot announcements. In addition, WQAM ran, FREE, a total of 725 programs, ranging from 15 minutes, and up, totaling 259 hours. A very conservative estimate of the free public service time, based on our existing rate cards, would be upwards of $500,000.

Jack L. Sandler, gen. mgr.
WQAM
Miami

SPONSOR couldn't agree more. In our 14 February issue, $500 million plan listed public service programming as a "must" for developing a station's "community image."
Beer correction

We are writing in regard to one of the feature articles in the 31 January issue of SPONSOR titled “Beer: Big Business In Ferment.”

Specifically we refer to the total sales figure quoted for Falstaff as being 5,653,000 barrels.

Undoubtedly, this was merely a typographical error. No wonder WGBF is the “buy-word” in the Evansville Market!

National Representatives • Weed Radio Corp 1280 KC • 5,000 WATTS AFFILIATED WITH NBC NETWORK

More listeners cost less
with WGBF...

Billion-Dollar Evansville’s
“Voice of Experience”

Because WGBF Delivers DOMINANT COVERAGE
• 88,930 radio homes weekly.
• 80% of radio homes in its home county, plus 30% of radio homes in 26 additional counties.
• 27% more radio homes weekly than the next highest Evansville Station.

Spot advertising campaigns are enhanced by more than 35 years successful programming experience, and backed by unequalled merchandising and marketing support. No wonder WGBF is the “buy-word” in the Evansville Market!

V. P. — The nicest things happen when you buy time on KYW Radio, Cleveland

Winter cruise — The nicest things happen when you buy time on KYW Radio, Cleveland

WGBF
EVANSVILLE, INDIANA
WE GENERATE BUYING FORCE

Mink for the wife — The nicest things happen when you buy time on KYW Radio, Cleveland

Rating services

In the 28 Dec., 1953 edition of SPONSOR you published an article which considered the advantages, uses, and limitations of the various radio-tv rating services. I believe the story was entitled “What’s Wrong With The Rating Services?”

If possible, I would appreciate your forwarding to me two (2) reprints of this article or any feature which you may have published since ’53 considering the same topic.

D. E. Heeth
Keelor & Stites Co., Cincinnati

Enthusiastic reader

I am an enthusiastic reader of your weekly publication and have, in fact, at all times had my staff salesmen on both radio and tv receive subscriptions in their home.

Robert Z. Morrison, sales mgr.
WKBW
LaCrosse, Wis.

SPONSOR • 21 FEBRUARY 1959
Sponsor backstage

WCBS leads the way

Over the last quarter-century I have had occasion to flirt with a substantial number of different industries, ranging from carnivals through coin machines. I have, additionally, dwelt rather intimately with a few others like the publishing and the broadcasting businesses. In none do the old pros, the guys who’ve made it, go as all-out to help their fellow practitioners, particularly the younger ones, as in broadcasting-advertising.

I’ve just concluded a phone conversation, for example, with Dean Warren Bower of New York University’s School of Communications. The Dean tells me that come late September of 1959, the NYU Adult Education course in radio will be taught by one of New York’s leading radio stations, WCBS. Meaning, of course, that the key department heads of the Columbia Broadcasting System Gotham flagship, will deliver lectures on their own individual phases of broadcast operations. Sam Slate, the highly successful station’s manager, will, himself, deliver three or four of the lectures in the 15-lecture course.

If you’re associated with an advertising agency, or any phase of radio/television in New York (or any other major market, for that matter) you are fully aware that the job of managing a radio station is a little more than a full-time endeavor. And that the functions of program director, sales manager, and heading up any other key department leaves little time for idling.

In addition to other duties . . .

Nevertheless, comes the busy fall season, all the brass at the 485 Madison Avenue local radio operation will devote precious days and nights of their time to sharing their experiences and their hard-won know-how with such others in the business as are eager to learn. The development which finds the station, through its department heads teaching the course, is a natural outgrowth of what station manager Slate has been doing the past several seasons.

Sam has been teaching the course, and using some of his key people as guest lecturers. In the ’58-’59 course, for example, in a lecture on “Sales,” covering the job of the sales manager, organization of a sales staff, job of the local salesman, national salesman and station reps—Sam had the station’s sales manager Tom Swafford do the guest honors. Similarly in classes covering programing generally, and music shows specifically, the station program director Allen Ludden and librarian Irving Faskow made guest talks.

The classes last season were held right in Slate’s own office at the station, so that when it came to talk about setting up and running a record library, there it was right down the corridor for Faskow to explain to one and all. The course, as Slate developed it, really
The Liberty Bell...symbol of an Independent America...first officially rang in Philadelphia in May of 1753. Today Philadelphia proclaims a symbol of Independent Radio—WIBG • RADIO 99, first with Philadelphians.

In the coming weeks, the sound of the Liberty Bell will ring on RADIO 99...reaching more people, more powerfully...as it heralds 50,000 watts for WIBG!
Sponsor backstage continued

covers every conceivable phase of broadcast operations, starting with the history of broadcasting in the United States, as well as worldwide. Then are embraced such individual segments as functions of a station manager: programing in all its aspects; commercials; rating systems; news and public affairs operations; sales and sales service; promotion, publicity, merchandising; writing, etc.

**Ours is a pretty nice business**

At the course's windup, instead of an exam, the class was given a broad problem in over-all station operation. This was the problem:

*You've become a manager of a new 250-watt station in a town of 100,000 people—primary listening area of 200,000. Your station is complete with studios, transmitters, etc., and you have 60 days in which to get ready for your first broadcast. Your competition is a morning and evening newspaper, jointly owned, that has no radio or tv interest, prints no program schedules, and gives practically no publicity. There are three radio stations in this community: a 5,000-watt NBC affiliate that has been there for 25 years; a 250-watt CBS affiliate; and a 250-watt independent that operates on a news and music formula. (A WNEW format of pop music rather than the Storz formula of repeating the top 30). The independent rates No. 1 in the market, with CBS No. 2, and the NBC affiliate No. 3. There are 2 tv stations: an NBC uhf that is affiliated with the NBC radio station and a CBS vhf.*

*Your town is an industrial community—small manufacturing, machine tools, textiles—with a predominantly white population. There are no colleges or universities in your town. The nearest major market is a city of over a half-million and is 150 miles away.*

Now, here's your problem:

1. **Programing—You're on the air from 6 a.m. to midnight**
   a. Establish a complete weekly program schedule.
   b. Make plans for promoting, publicizing, and merchandising this schedule—not only for your opening date, but on a continuous basis.
   c. Special promotion plans in detail for your first day of broadcasting.
   d. The necessary program staff for the schedule; how many.
   e. How will you go about establishing your station's personality—something that will make it different from your competition—and will make the people in your town want to listen, as well as render a necessary service to the community.

2. **Establish a rate card for your station.**

3. **Establish a sales manager, a sales staff, promotion, publicity, writing, etc., as you think necessary.**

4. **Over-all, I'd like to see a complete staff setup with payroll.**

Quite a problem, no? And you may be sure that the 15 participants in Sam's course came up with some highly interesting answers. They were all better broadcasting-advertising people than when they started, simply because busy and successful guys like Sam and his key men gave of their time and talent to make them so.

I guess this is one of the reasons we're all glad to be part of the broadcasting business.
The rundown on "Mike Hammer" carries as big a wallop as the fists of America's best-read, most-watched private eye...

No. 1 Mystery Series in all syndication for 4 straight months!*

No. 1 of All Syndicated Shows in St. Louis, Kansas City, Little Rock, Springfield, Mo., Charlotte, Peoria, Altoona; No. 2 in New York, Cincinnati, Washington, Scranton-Wilkes-Barre, Shreveport, Wichita; in the top ten" everywhere!*  

Tremendously High Shares of audience in market after market! National average — 43.7% ! *

2nd Series Already Renewed... by MARLBORO CIGARETTES (Philip Morris, Inc.)... by AEROWAX (American Home Products Co.)... by BUDWEISER BEER (Anheuser-Busch)... by LABATT'S BEER and ALE (John Labatt, Ltd.) and many more, plus scores of stations in every size market!

HAMMER HOME YOUR MESSAGE AND SHATTER YOUR SALES RECORDS!

MICKEY SPILLANE'S

MIKE HAMMER

STARRING

DARREN MCGAVIN

78 half hours now available!

produced by REVUE productions

*Latest available ARB ratings.
More People Respond

This programming motivates people... makes them do things. That's why our 10,000 letters per week in response to family games. Action programs stimulate listener reaction. Your advertising reaches buyers (the best kind of audience!)

Bartell it... and sell it!

To Bartell Family Radio

BARTELL FAMILY RADIO
COAST TO COAST

AMERICA'S FIRST RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by ADAM YOUNG INC.
The market lists of some of the more active national spot tv advertisers have begun to stretch—which means good tidings for stations outside the top 30-40 circle.

A check of the head timebuyers in the heavy spot-buying agencies indicates that the trend toward longer lists stems from two factors:

1) A tendency, because of the general economic outlook, to loosen up on the localization concept (concentration of advertising effort in those markets where sales potentials are greatest.)

2) As availabilities—particularly minutes—have tightened in the bigger markets, agencies have had to reconcile themselves to fewer spots than originally planned. This money now is flowing into other markets.

This may be a straw-in-the-wind: WRCA-TV, NBC TV's New York flagship, has raised its post-11 p.m. rates by 50%.

Among the elements behind the hike: (1) Growing demand for late minutes, (2) the strides made by the Jack Paar Show, and (3) the sets in use in the late hours are pretty constant on a 12-month basis.

Look for Lestoil to come out with a fairly complete line of aerosol cleansers in the near future.

The new products still are in the laboratory stage, but the line apparently will include a competitor to Windex.

Incidentally, Lestoil has pulled up even with P&G's Mr. Clean in the battle for leadership in the Syracuse market. P&G's brand had been running ahead since it really turned on the steam last July.

The big stir in air media circles continued to center around the local vs. national rate situation this week. Here are three significant facets:

ITEM NO. 1: Indicative of how pressing the problem of the single rate has become is the stir caused among radio stations last week by questions raised by Grey while placing a spot campaign for Greyhound.

The agency more or less delicately inferred to certain stations that since they had accepted business from one Grey client at local rates they might be inclined to extend the same courtesy to Greyhound.

(The other Grey client had done his buying through local distributors with co-op funds.)

Grey explained to SPONSOR-SCOPE that the representations made to those particular stations were not to be considered a policy adopted by the agency. It was merely trying to find out on a tangible basis where stations stood on the application of the national vs. local rate.

Where the real puzzle has come in, notes Grey, is that a goodly percentage of the
stations responded that they frankly didn't know what their position on the question is at this time.

(See 28 February SPONSOR for industry-wide step toward stabilizing the rate situation.)

ITEM NO. 2: What may turn out to be quite an embarrassment for the distributor involved is a discovery made by one of the stations contacted by Grey.

The station denied that it had ever carried a schedule for the client in question (who did his buying via co-op), and even offered to show its books to the agency.

(See page 32 for status report on the co-op situation.)

ITEM NO. 3: One of the agency leaders in spot radio this week had to face up a tough dilemma emerging from the current local vs. national rate mess.

A client, after buying his needs in several markets at local rates, asked the agency to handle the paperwork on these buys with the understanding it would be compensated the regular 15% commission.

After mulling the policy and tactical side of the request, the agency advised the client that 1) it would be impolitic for the agency to approach the stations, but 2) that it would service the paperwork if the stations first contacted the agency.

The week saw a limited amount of activity in new national spot tv business. Among those calling for availabilities were Coca Puffs (DFS), Armour (FCB), and Bayuk-Phillies (Feigenbaum & Wermen, Philadelphia).

On the radio side, the major buy was a several-week flight by Chesterfield (McCann-Erickson) in about 20 markets.

Three interlocking job switches got the Madison Avenue spotlight this week. In sequence they were these:

(1) George Abrams left Revlon where he was ad manager and went with Warner Lambert as president of the home products division.

(2) F. Kenneth Beirne resigned as president of C. J. LaRoche and took Abram's former spot at Revlon; (3) James D. Webb, who had been LaRoche chairman, stepped into the agency's presidency.

C. J. LaRoche himself returns to chairman of the board.

Imagine listeners by the droves competing in a phone-the-answer contest with a sheet of trading stamps as the prize.

It's happening out in Moline, Ill., with the advertiser King Korn Trading Stamps, a Chicago-based outfit.

King Korn, which places stamps in 29 key markets is using Moline as the test point for its promotion. Coming stands include Duluth, New York, Dayton, and Galesburg, Ill.

It's been such a good viewing season (hours viewed per set) that knowledgeable agency tv department heads are predicting that 1) advertisers will lock up their fall buys earlier than usual, and 2) advance their network renewals.

The networks are expected to have their master, or "dream," schedules for the fall pretty-well blueprinted within the next three weeks.

Soon they'll be saying that old soap operas never die; they are regroomed for tv. Screen Gems is putting Portia Faces Life on film for network use.

Portia was one of the latter-day housewife companions in radio.
SPONSOR-SCOPE continued

Competitive media can’t look for much comfort in the network tv cost situation: The cost-per-1,000 for the leaders keeps moving down. These costs-per-1,000-homes-per-commercial-minute are based on the December Nielsen and are ranked in ascending order:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>TIME &amp; SHOW COSTS</th>
<th>AA HOMES*</th>
<th>CPMHPCM</th>
</tr>
</thead>
<tbody>
<tr>
<td>L. Welk (Dodge)</td>
<td>$ 98,000</td>
<td>9,614,000</td>
<td>$1.69</td>
</tr>
<tr>
<td>Maverick</td>
<td>136,300</td>
<td>12,746,000</td>
<td>1.78</td>
</tr>
<tr>
<td>Wagon Train</td>
<td>160,000</td>
<td>14,834,000</td>
<td>1.79</td>
</tr>
<tr>
<td>Gunsmoke</td>
<td>94,900</td>
<td>16,617,000</td>
<td>1.90</td>
</tr>
<tr>
<td>Rifleman</td>
<td>78,800</td>
<td>13,137,000</td>
<td>1.99</td>
</tr>
<tr>
<td>Name That Tune</td>
<td>74,200</td>
<td>12,398,000</td>
<td>1.99</td>
</tr>
<tr>
<td>Have Gun, Will Travel</td>
<td>91,400</td>
<td>15,008,000</td>
<td>2.03</td>
</tr>
<tr>
<td>Real McCoys</td>
<td>77,700</td>
<td>12,659,000</td>
<td>2.04</td>
</tr>
<tr>
<td>Price Is Right</td>
<td>76,000</td>
<td>12,093,000</td>
<td>2.09</td>
</tr>
<tr>
<td>Welk (Plymouth)</td>
<td>88,600</td>
<td>7,004,000</td>
<td>2.10</td>
</tr>
<tr>
<td>I’ve Got a Secret</td>
<td>82,800</td>
<td>13,137,000</td>
<td>2.10</td>
</tr>
<tr>
<td>Sun. News Special</td>
<td>20,300</td>
<td>3,176,000</td>
<td>2.10</td>
</tr>
<tr>
<td>Cheyenne</td>
<td>153,500</td>
<td>11,789,000</td>
<td>2.13</td>
</tr>
<tr>
<td>Wyatt Earp</td>
<td>81,000</td>
<td>12,441,000</td>
<td>2.17</td>
</tr>
<tr>
<td>Perry Mason</td>
<td>162,100</td>
<td>11,332,000</td>
<td>2.28</td>
</tr>
<tr>
<td>Sugarfoot</td>
<td>154,400</td>
<td>11,049,000</td>
<td>2.32</td>
</tr>
<tr>
<td>The Texan</td>
<td>39,700</td>
<td>12,572,000</td>
<td>2.37</td>
</tr>
<tr>
<td>People Are Funny</td>
<td>78,500</td>
<td>11,006,000</td>
<td>2.37</td>
</tr>
<tr>
<td>Lucy-Desi Special</td>
<td>180,000**</td>
<td>12,311,000</td>
<td>2.43</td>
</tr>
<tr>
<td>Zorro</td>
<td>79,800</td>
<td>10,571,000</td>
<td>2.51</td>
</tr>
</tbody>
</table>

*Average audience.  
**Talent cost here represents average cost of entire Westinghouse series.

The present network tv season still has several months to go, but there appears to be little dispute among Madison Avenue showmen what shows rate as the No. 1 hit and No. 1 sleeper of the season.

Tops in the “hit” category: The Rifleman. The No. 1 sleeper: 77 Sunset Strip.

The Brewers Foundation is being readied by JWT for a debut in network tv. An interesting sidelight on the beer business, which may or may not have anything to do with the Foundation’s campaign: The volume from year to year has increased only in relation to the increasing population.

In other words, per-capita consumption hasn’t been making any headway. Last year’s tax-paid withdrawals totaled 84.4 million barrels, a gain of but 53,991 barrels over 1957.

A believe-it-or-not: Wisconsin consumes more beer than milk, despite it’s renown as “the” dairy state. Last year it accounted for 843,591 barrels, or 12.7% of the total.

(For complete roundup on the beer industry, see 31 Jan. and 7 Feb. issues.)

Total daytime sponsored hours on the tv networks continue their upward trend. Here’s how each network stacked up in number of such hours the first week this month as compared to the year before:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>FEBRUARY 1959</th>
<th>FEBRUARY 1958</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>21 hrs.; 50 mins.</td>
<td>5 hrs.; 35 mins.</td>
</tr>
<tr>
<td>CBS TV</td>
<td>25 hrs.; 3 mins.</td>
<td>26 hrs.; 33 mins.</td>
</tr>
<tr>
<td>NBC TV</td>
<td>18 hrs.; 45 mins.</td>
<td>16 hrs.; 30 mins.</td>
</tr>
<tr>
<td>TOTAL</td>
<td>65 hrs.; 43 mins.</td>
<td>48 hrs.; 38 mins.</td>
</tr>
</tbody>
</table>

Note: ABC TV this week suffered its first switch since the inaugural of Operations Daybreak—Nestlé moved to NBC for two quarter-hours a week.

SPONSOR • 21 FEBRUARY 1959
In the tabulation below, this key fact stands out with startling clarity: Today's western programs are accepted in viewers' homes as well-balanced family fare.

Indeed, if anything westerns have a slight edge among women, and thus are assured a welcome in the parlor.

Herewith is the complete breakdown of audience composition for all major evening program types.

These figures, culled from the NTI National Audience Composition Report covering the 9-22 November and 7-20 December 1958 periods, are projected to millions of homes per average minute of viewing:

<table>
<thead>
<tr>
<th>PROGRAM TYPE</th>
<th>LENGTH</th>
<th>HOMES</th>
<th>MEN</th>
<th>WOMEN</th>
<th>TEENS</th>
<th>CHILDREN</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Drama</td>
<td>30 Mins.</td>
<td>8.6</td>
<td>6.3</td>
<td>8.4</td>
<td>2.3</td>
<td>3.1</td>
<td>20.6</td>
</tr>
<tr>
<td>General Drama</td>
<td>60 Mins.</td>
<td>8.3</td>
<td>6.3</td>
<td>8.2</td>
<td>1.7</td>
<td>2.9</td>
<td>19.1</td>
</tr>
<tr>
<td>Suspense</td>
<td>30 Mins.</td>
<td>9.0</td>
<td>6.9</td>
<td>8.7</td>
<td>2.1</td>
<td>3.1</td>
<td>20.8</td>
</tr>
<tr>
<td>Situation Comedy</td>
<td>30 Mins.</td>
<td>9.3</td>
<td>6.6</td>
<td>8.9</td>
<td>2.8</td>
<td>5.1</td>
<td>23.4</td>
</tr>
<tr>
<td>Westerns</td>
<td>30 Mins.</td>
<td>10.5</td>
<td>8.4</td>
<td>9.4</td>
<td>3.2</td>
<td>5.2</td>
<td>26.2</td>
</tr>
<tr>
<td>Westerns</td>
<td>60 Mins.</td>
<td>12.0</td>
<td>9.4</td>
<td>10.7</td>
<td>4.6</td>
<td>7.8</td>
<td>32.5</td>
</tr>
<tr>
<td>Adventure</td>
<td>30 Mins.</td>
<td>7.6</td>
<td>5.9</td>
<td>6.8</td>
<td>2.3</td>
<td>4.0</td>
<td>19.0</td>
</tr>
<tr>
<td>Variety</td>
<td>30 Mins.</td>
<td>7.1</td>
<td>5.5</td>
<td>7.3</td>
<td>2.1</td>
<td>2.9</td>
<td>17.8</td>
</tr>
<tr>
<td>Variety</td>
<td>60 Mins.</td>
<td>8.4</td>
<td>6.5</td>
<td>8.7</td>
<td>2.3</td>
<td>3.6</td>
<td>21.1</td>
</tr>
<tr>
<td>Quiz-Aud. Partic.</td>
<td>30 Mins.</td>
<td>8.3</td>
<td>6.6</td>
<td>8.5</td>
<td>1.8</td>
<td>3.0</td>
<td>19.9</td>
</tr>
<tr>
<td>Other Programs</td>
<td>30 Mins.</td>
<td>5.8</td>
<td>4.6</td>
<td>5.9</td>
<td>1.4</td>
<td>2.5</td>
<td>14.4</td>
</tr>
<tr>
<td>All Shows</td>
<td>30 Mins.</td>
<td>8.5</td>
<td>6.5</td>
<td>7.9</td>
<td>2.2</td>
<td>3.7</td>
<td>20.3</td>
</tr>
<tr>
<td>All Shows</td>
<td>60 Mins.</td>
<td>9.4</td>
<td>7.6</td>
<td>9.4</td>
<td>2.4</td>
<td>4.2</td>
<td>23.6</td>
</tr>
</tbody>
</table>

The high cost of financing tv-tape—running into several millions for an efficient setup—has made it imperative for commercials and program producers to get big-league backing.

This accounts for the spate of mergers now taking place, particularly in the field of commercial production.

For latest developments on this situation see Commercials in FILM-SCOPE, page 73.

Supermarkets, in search of new fields to embrace, are spreading out more and more into men's and women's furnishings.

However, the supers must depend on off-brands, because the manufacturers of standard brand goods won't take a chance of antagonizing other retailers.

CBS TV is countering NBC TV's leadership claims in average daytime ratings with a set of figures of its own.

Admitting that by comparing program counterparts through the day NBC is in a position to show an advantage, CBS contends that the true index for daytime leadership is a comparison of average ratings and audience from 7 a.m. to 6 p.m.

Here is how CBS has it figured out on the basis of the January 11 Nielsen:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>AVERAGE RATING</th>
<th>HOMES PER AVE. MIN.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>4.6</td>
<td>1,757,000</td>
</tr>
<tr>
<td>CBS TV</td>
<td>9.0</td>
<td>3,792,000</td>
</tr>
<tr>
<td>NBC TV</td>
<td>8.7</td>
<td>3,792,000</td>
</tr>
</tbody>
</table>

Where NBC apparently has made its biggest daytime advance: the 2:30-5:30 span.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 10; News and Idea Wrap-Up, page 52; Washington Week, page 71; sponsor Hears, page 74; Tv and Radio Newsmakers, page 80; and Film-Scope, page 72.
-and thank you,
KPRC-TV for
making Houston
television so heavenly

EDWARD PETRY & CO., INC., NATIONAL REPRESENTATIVES
In Omaha...
if you want to
get where the money is

...you want KOWH-radio

9 years at or near the top—consistently! Most recent Pulse: 6.2 all day average. Why? Personalities that get through to people. Sounds that intrigue people. Excitement that holds people. Adam Young can amplify. See him... or talk to KOWH General Manager Virgil Sharpe.

KOWH Omaha Good coverage, too, on 660 kc.
Represented by Adam Young Inc.
HOW BIG IS THE SOFT GOODS RETAIL MARKET?

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women's and misses' apparel</td>
<td>20.7%</td>
</tr>
<tr>
<td>Accessories</td>
<td>19.9%</td>
</tr>
<tr>
<td>Men's and boys' wear</td>
<td>14.8%</td>
</tr>
<tr>
<td>Piece goods</td>
<td>5.6%</td>
</tr>
<tr>
<td>Home furnishings</td>
<td>4.2%</td>
</tr>
<tr>
<td>Small wares</td>
<td>0.2%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>65.4%</strong></td>
</tr>
</tbody>
</table>

PART ONE OF A TWO-PART STORY

SOFT GOODS are coming in strong

- Revolutionary developments in $20 billion soft goods industry spur new hope of hypoed ad budgets
- Public and industry confusion about products, labels, and trends points to more broadcast use

There's a new industrial revolution taking place in the giant soft goods business, one which reveals excitingly and dramatically a tremendous unexplored area of sales and profit potential for marketers, media and admen alike.

Running battles, which seem to be inherent in the soft goods industry, grew to revolution status a decade ago when synthetic fibers entered the competitive fray for consumer and manufacturers attention. Fibers, whether man-made or natural, are the basis of all soft goods lines.

What are soft goods? They're components and end products which are not hard goods or packaged lines. Exclude automobiles, appliances, furniture, drugs, tobaccos, foods and toiletries and you end up with many thousands of apparel items, rugs, accessories, domestics and fabrics which gross an estimated $10 billion a year at retail, probably another $10 billion at the wholesale level.

Soft goods traditionally spend much more on publicity and promotion than on advertising, and more on print than on broadcast media. But as an already complex industry becomes more so and as intra-industry competition increases, soft goods
operators are being forced to think about advertising and then use it. They are turning much more frequently to broadcast media as they seek a mass market and new segments of that mass market which ensure both survival and profits.

This potential of many more ad dollars and broadcast dollars spurred SPONSOR to outline some of the dimensions of soft goods in this two-part series. Part One attempts to define the market, its potential, some of the stumbling blocks which are being overcome. Part Two discusses companies with varying sales goals and their application of broadcast techniques to soft goods merchandising requirements.

Soft goods is a vast, sprawling and amorphous body difficult to give dimension to and complex to comprehend in terms of today’s advertising and marketing patterns.

Every element in the soft goods field—and there are many thousands of them—is battling for attention. Each has to influence the consumer and the retailer and—in most cases—the cutter/manufacturer, too.

Their basic problem has almost as many facets as the revolution of which these companies are a part. They need to (1) isolate their objectives, (2) select the best methods by which these goals can be achieved, (3) and then act. But as simple as this would seem, too many soft goods people find analysis and perspective, followed by action, hard to come by.

There seems to be one certainty in the uncertainty of the soft goods world: the customer, the woman who shops for linens and yard goods and clothes, is confused—mightily confused.

Size, alone, militates against any easy answer, any simple advertising formula or any clear-cut line of sales attack.

More than 65 cents of every dollar spent in the nation’s 2,700 department stores represents a consumer investment in soft goods—in diapers, rugs, sheets, fabrics, apparel. If you add expenditures in non-department stores—such as women’s specialty shops, haberdashers, piece goods outlets, hat and shoe stores—you begin to fill in the edges of this mammoth industry which has dimensions staggering to the marketing mind. Add still more definition to the soft goods picture by including industrial sales figures and you’ll conclude that soft goods represent by far the largest profit potential for marketers. Some, however, ask if the vein is worth mining.

Mammoth as is the potential of soft goods, the actuality is miniscule. The soft goods industries with notable

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**FASTEST-GROWING CONSUMER AD BUDGETS ARE IN**

![Photo courtesy of Bloomingdale's, New York](image1.jpg)

**MEN'S AND BOYS' APPAREL** is highest profit retail line, gets heaviest ad backing by suit-makers, fabricators

![Photo courtesy of Gimbels, New York](image2.jpg)

**WOMEN'S, MISSES' CLOTHING** needs advertised "authority" labels to clinch such factors as color, style, texture

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SPONSOR • 21 FEBRUARY 1959
exceptions are conservative, lacking in perspective, bird-in-the-hand minded and completely oblivious to that prime mover of merchandise to the mass markets — advertising. Some elements in the various soft goods industries have emerged as advertising leaders and, consequently, as profit leaders. But the copy-cat techniques of competitors in hard goods lines and in package goods fields hasn't been picked up by soft goods people.

The most progressive of merchandisers and marketers in the sundry soft goods operations — and there are hundreds of offshoots — have taken bold steps toward advertising and in broadcast media, particularly television. They're allocating budgets which compare favorably with ratios set long ago by hard goods and packaged lines. They're experimenting with tv techniques and are evolving formulas which fit the fuzzy pattern of soft goods merchandising. Most importantly, these soft goods concerns — with their complex intra-industry relationships — are learning how to maneuver advertising so it serves their multiple purposes.

Their advertising objectives and promotional aims are just about as difficult to frame as the soft goods industry itself.

The biggest single industry in soft goods is textiles. These companies vary from cutter to converter to fabricator to manufacturer and their marketing problem is multiple.

Textile A needs to reach (1) the manufacturers to whom it sells its fabrics; (2) department stores which carry either the fabrics as piece goods or the end products which are manufactured from A's materials; and (3) the consumer, the retail store customer who is influenced in the purchase of an item because of its specific fabric type and content.

How does advertising — and broadcast advertising — serve all these masters?

Take a case in point with Du Pont, which patents three synthetics, Orlon, Dacron and Nylon. Du Pont's heavy tv schedule, network as well as spot, pushes the concept of these synthetic fibers to the consumer, pre-sells specific apparel manufactured with these fibers in tie-ins with department stores all over the country. Backs up Du Pont, manufacturer-customers who incorporate these products into their apparel.

So soft goods people must balance these intangibles of style with highly tangible promotional and advertising efforts to get maximum return from their investment in labels. This label is of increasing importance to the woman of the family (who does most of the soft goods buying).

Promotion has gone hand-in-hand with advertising since the advent of soft goods merchandising — but it's a matter of promotion pulling the hand of advertising, which is several steps behind. These two functions of merchandising are separated into two distinct areas in all non-soft goods operations. But in soft goods as in retailing — and retailing sets the pace (Please turn to page 63)

BRANDED APPAREL, RUGS—CARPETS, DOMESTICS

CARPETS, RUGS have greater brand identification than most soft goods because of many consumer campaigns

TOWELS AND SHEETS, unknown by brand name until recently, are sold with labels of producer, fabric supplier
Spot radio must adopt 1963 sales tactics now

- Industry needs sharper selling focus, stronger sales ideas, more competitive approach for $500 Million goal
- SPONSOR reviews current selling methods, suggests new tactics to give medium greater sales horsepower

A few weeks ago, SPONSOR editors along with a group of timebuyers and media men from Bates, Compton, BBDO, Y&R, JWT, Esty, Mathes, and many other top agencies, attended a radio station presentation at a well known Park Avenue hotel.

The gathering was cheerful and congenial, the cocktails excellent, and the presentation itself took only 16 minutes, a fact of which the station host, a clear-channel 50,000 watt in the Southwest seemed very proud.

The pitch which was expensively presented on color film detailed the usual facts about station coverage, competition, No. 1 position in the market, and programming pattern, together with some rather mystical remarks about the station’s unique “sound.”

When the presentation was over everyone applauded politely, sidled up to the bar for one last drop for the road, and then scattered homeward to Westport and Bronxville, Maplewood, and Jackson Heights, and Greenwich Village.

SALES PLAN FOR NEWSPAPERS

Last month in Chicago, A. H. Motley, publisher of Parade, outlined to executives representing 1700 newspapers a basic strategy for the industry’s 1959 “Total Selling” campaign, which is backed by a reported $2 million fund:

1. Never try to sell space without also trying to sell the over-all power of the newspaper medium.
2. Don’t neglect the younger men in agencies and in company advertising posts.
3. Simplify your rate cards.
4. Give great frequency, volume and continuity discounts.
5. Narrow the gap between local and national rates.
6. Know your product. See a lot of people. Ask all to buy.

SPONSOR believes that these same six rules apply with even greater force to spot radio in its sales battle against newspapers, spot tv and outdoor for national business.
No harm had been done. No feelings hurt. No excessively stimulating ideas presented. It was all very pleasantly social, and exactly like dozens of other radio station pitches which New York admen hear every month of the year. A little more expensively done, perhaps. But still the same old standard presentation.

And, in the opinion of sponsor's editors, it suffered from all the same old tired, selling mistakes which have become a commonplace in the spot radio industry:

1. **It did not promote the medium of radio.** Any radio presentation—whether it be for network, spot or local—should be concerned with the over-all prestige of the medium itself, and should contain direct references to radio's power, position, and importance. (See advice to newspapermen in their "total selling" campaign, by Arthur H. Motley in box at left.)

2. **It was not directed toward spot radio's real competition.** Judging from the presentation, station management apparently considers that its main competitors for advertising dollars are "Station A, Station B, and Station C." But, as sponsor has pointed out in previous articles in this series, spot radio's real "enemies" are, in order, newspapers, spot tv and outdoor.

3. **It was full of pictorial tricks and gadgets.** In an effort to brighten up or enliven its pitch, the station had employed the services of an animation firm who made the titles and charts bounce, romp, jump through hoops, and sit up and say "mother." Everything was terribly cute, but the cuteness only emphasized the lack of meat in the presentation itself.

4. **It drooled over dull station equipment.** Undoubtedly the station owner was proud of his new pastel-tinted studios, his glittering mobile truck, his traffic-reporting helicopter, and undoubtedly such appurtenances add to his station's effectiveness. But what many radio men seem to fail to realize is that agencies and advertisers have seen dozens of pictures of this type of equipment and they are no longer very impressed by it. They look for something deeper, more significant.

5. **It failed to present any clear picture of the community or of the

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**TRUE-FALSE QUIZ ON RADIO VALUES**

| True—False? | There are twice as many radios in the United States as there are books in all public libraries |
| True—False? | Nine out of 10 new car buyers are ordering radios for their new 1959 automobiles |
| True—False? | Six out of every 10 bedrooms in the United States are equipped with radio sets |
| True—False? | More homes in this country have radios than have such modern conveniences as refrigerators |
| True—False? | Secretaries spend more time in listening to radios than they do in taking dictation |
| True—False? | Teenage girls spend more time in listening to radios than they do in talking on the telephone |
| True—False? | There are fewer homes in the United States which are equipped with radio sets than with bathtubs |
| True—False? | There are more radios in the country today than there were people in the United States in 1938 |

The answer in every case is "True." Questions and pictures are part of a nation-wide campaign now in use by dozens of stations to sell the radio medium. SPONSOR believes that much more effort must be made by all branches of the radio industry to all the over-all values of radio itself.

(Pictures are courtesy of Westinghouse Broadcasting Co., Inc.)
position of the station in the community. As SPONSOR pointed out in article four of this series (14 February), the future health of spot radio, and in fact the entire industry, depends on how fast radio can establish itself as the "community medium." This should be part of every spot radio presentation.

6. It contained no new ideas for using spot radio. If the medium wants to reach the $500 Million goal by 1963 which SPONSOR believes possible, then it must learn to develop imaginative new plans for using spot radio and must present such plans in all of its sales work.

Following the Park Avenue presentation SPONSOR reviewed with top flight agency men in both New York and Chicago the sales methods which are current in 1959's spot radio selling.

The six standard selling mistakes mentioned above are apparently so typical of most spot radio sales pitches that few agency media directors cared to single out any particular stations or station representatives for blame.

But here is a comment on spot radio selling from the media v.p. of one of the top five agencies: "If those guys don't straighten themselves out soon, they'll be dead in a couple of years."

SPONSOR believes that an immediate revision of many spot radio selling methods is necessary. 1963 methods must replace 1959 mistakes if the medium is going to progress.

To facilitate this revision, SPONSOR suggests that every station operator and station representative review his present sales operation in the light of these questions:

Are you doing enough to sell the radio medium? Does every sales talk, presentation, promotion piece, or advertisement contain a strong plug for radio itself, as well as for your own station?

Are you concentrating on your real competitors? Are your sales pitches geared to take business from newspapers, spot tv, and outdoor? What competitive arguments against them are you using?

Is your selling too tricky, flamboyant, full of gadgets? Remember in dealing with agencies and national advertisers, you're dealing with sophisticated media men who are impressed by wild claims or flamboyant treatments. Are your presentations full of real, factual meat?

Are you equipment-happy? If you talk about your tower, studios, or other facilities, do you relate these things to the agency's or advertiser's needs and interest? Do you show your customers what these things mean to them, or are you just boasting?

Are you promoting your "community image." See Part IV of SPONSOR's $500 Million Plan for an explanation of the importance of the community idea. Are you selling your station in community terms? Are you talking up all its community virtues?

Have you a new spot radio plan or package to propose? Unless you can capture the buyer's imagination and interest with something new and attractive, you'll lag behind in today's highly competitive sales market.

A complete, honest, self-critical review of current selling methods in light of these questions will, in nearly every case, suggest ways to strengthen sales activities.

In making this generalization SPONSOR is of course aware that much fine imaginative selling is now being done in the spot radio field by individual stations, representatives, RAB and SRA.

But, at the risk of offending some of our very good friends in the industry, we do insist that nearly every spot radio presentation we have seen in 1959 could be improved by a more thorough examination of the six questions listed above.

Similarly, we are aware that many current spot radio sales practices have grown up as a result of agency or advertiser pressure. A letter this morning from a station manager in up-state New York points out that agencies must have a "more valid approach to timebuying" before the situation can be completely corrected.

This is undoubtedly true. But we believe that the primary responsibility always lies with the seller, not the buyer. It is much too easy to blame poor sales on agency or advertiser stupidity. The industry must look to its own faults first—not to those of the people with whom it is trying to do business.

Next week, SPONSOR summarizes the $500 Million Plan, and presents industry comments on it.

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**SPONSOR'S $500 MILLION PLAN**

SPONSOR is presenting its new 5-year, $500 million plan for national spot radio in five weekly installments:

- **Step one:** Sales Goals for spot radio. Why SPONSOR believes it can reach $500 million by 1963. (24 January)
- **Step two:** Basic strategy for spot radio. Why SPONSOR believes it must be strongly competitive against "Big Three". (31 January)
- **Step three:** Planning Spot Radio's House in order. Mistakes, errors, and outworn methods which must be quickly corrected. (7 February)
- **Step four:** Building spot radio's strength. How the medium can add to its present stature, resources and importance. (14 February)
- **Step five:** Selling spot radio's image and power. A discussion of new types of spot radio sales approaches. (discussed in this issue)

In next week's issue: A complete summary of the $500 Million Plan.
Radio creates a high-priced mood

Minneapolis homebuilder creates interest in $15,000 and up units by using saturation flights on six stations

"Home-Sweet-Home" mood is evoked among more mature prospects with soft-sell jingles based on past hits

By all yardsticks—private and government—1959 is going to be a fine year for private homebuilding. (Estimates have put this year's new housing starts at 3.7% above last year's 1,134,000 figure).

True, getting rid of that many homes presents some problems, but most of them usually crop up in the higher-priced units (selling for $15,000 and up). Here the buyer tends to be of above-average income, which means that he's mature, deliberate.

How do you spark his enthusiasm enough to lure him out to the home-site locations?

A Minneapolis builder, Marvin H. Anderson, recently has come up with these tested tips:

- Radio spots can do an efficient job in terms of timing, money, and impact. You travel with your market.
- But the commercials should have a wistful "Home-Sweet-Home" approach with a touch of nostalgia. The hard sell won't work.

Anderson and his sales-ad manager Elmer Peterson reasoned that hardsell or even straight-sell copy aren't enough of an improvement over a mere real estate listing. It would also overlook psychological influences at work on the older group.

"Most of the couples buying our homes," says Peterson, "were courting and first starting to think about a home of their own back in the days when Glenn Miller and Benny Goodman played the music they danced to. Our hunch was that the musical sounds that could bring back those memories would create the right set of associations for a Marv Anderson home."

At the same time, they reasoned, it would create a relaxed, warm atmosphere for conditioning younger people who might be in the market in future years. Radio was indicated, and Bob Swanson (now head of his own firm, Robert Swanson Productions) was hired to turn out the commercial for which they were looking.

What Swanson deliberately set out to do was create a jingle that would sound like the Modernaires doing a tune that might have been popular in the '40s—to an accompaniment like the Benny Goodman trio.

This gave Anderson what he wanted, music-wise. "The pitch," says Peterson, "had to be recorded in the same relaxed, friendly style."

The Marv Anderson Home campaign went on the air in mid-1957. Peterson bought 30 minute spots over each weekend during the spring. From March through July, the Miller-type music was heard more than a thousand times on six Minneapolis stations. An occasional small dis...

(Please turn to page 13)
Appliance business is important user of radio/tv co-op funds. Keen competition and low margins, however, have brought about situation where co-op funds have been used by manufacturers to "buy" sales. In some cases, co-op funds make up big portion of store profits.

**CO-OP PICKS UP SPEED**

- An estimated $260 million in co-op funds poured into air media last year, half to radio, half to tv.

- Two station problems: providing better proof of performance and publishing their local rate cards.

The problems of policing cooperative advertising—no junior headache—has not prevented an increasing flow of co-op dollars being poured into radio and tv.

It's been estimated that $2 billion in co-op funds found their way into all media during 1957—the last time any real effort was made to measure such expenditures. Probably 10 to 15% of this tremendous total (the $2 billion represents about 40% of all retail advertising) went to radio and tv stations.

One educated guess put the air media total at around $260 million last years with roughly half going to radio and half to video.

The growth in air media co-op has been running parallel with the growth in all retail advertising on radio and tv. It stands to reason that as more retailers embrace sight-and-sound promotion, both the stores and manufacturers will find opportunities and reasons to add air media to the already heavy co-op expenditures being ploughed into newspapers. (About 65% of co-op expenditures go to newspapers.)

If the stakes in the total co-op picture are huge, in some industries they are of transcendent importance. An ANA study of its members in 1956 found the percentage of total advertising going to co-op running as high as 70%. The average among ANA members answering ran about 18%, compared with 15% in 1951.

Among the major users are the tire, shoe and appliance industries. The latter group is particularly important among radio-tv co-op users. RAB's files alone contain data on radio co-op plans for 85 firms and covering 272 brands. Appliance manufacturers, distributors and dealers will divide among them an all-media co-op expenditure which could run anywhere between $100 and $200 million this year.

Co-op growth has been particularly rapid in video. TVB estimates that from 1957 to 1958, the share of tv time paid for by co-op funds jumped from 10 to 15%. A happy sign to the promotion outfit, which has been aiming a three-way educational campaign at manufacturers, stores and stations, is the fact that soft goods advertisers are moving into co-op tv.

Lisa Gentry, manager of TVB's co-op department, sees evidence of activity...
among men's wear firms. J. Wendell Sether, who took over the "Cooperative Advertising Newsletter" from Lester Krugman, a well-known figure in the field, noted that one of the more recent groups adding TV to its co-op media list was the carpet industry. Soft goods people have been active for some time in radio. RAB's co-op list for apparel alone totals 53 companies and 123 brands.

One development currently throwing a shadow over co-op was the recent decision by the Internal Revenue Service to apply the excise tax to co-op funds. Manufacturers' excise taxes are currently paid on a host of hard goods, including appliances and autos. Until the new decision, when a manufacturer billed a distributor or dealer, he could get a tax rebate through his co-op allowance.

As explained by Sether, here's how the tax setup will work: Let's suppose a manufacturer, who has a 50-50 plan for sharing co-op funds with his distributors, sells a TV set for $100. And let's assume he bills the distributor an additional 2% or $2 for the co-op fund (which he would match with $2 of his own).

Under the old arrangement, the distributor paid the manufacturer $112. This included $100 for the set, a $10 excise tax representing 10% of the set's price and $2 for the co-op fund. Note that the excise tax is not applied to the $2. In addition, by adding a $2 co-op contribution of his own, the manufacturer argued that he was in effect, reducing the price of the set by $2. He therefore claimed in some cases a rebate of 20¢.

Under the new ruling, which took effect 1 February, the manufacturer's invoice would come to $112.20. This includes $100 for the TV set, $2 for the co-op fund and $10.20 for the excise tax on the set and the fund. And the manufacturer gets no rebate. Thus, on every $100 of merchandise there's an added cost of 40¢.

This is not a great deal of money per set. But, for the appliance industry as a whole, the tax burden will come to at least $10 million and possibly $20 million. Furthermore, the 40¢ extra is snowballed into considerably more at the consumer level, as the distributor and retailer add their profit markups.

There is a considerable difference of opinion about the effect of the tax ruling. A number of groups, including the Electronic Industries Assn., argued urgently before the ruling was made that the tax would have a depressing effect on sales. Most quarters expect that the tax will ultimately fall on the consumer's shoulders and the effect on co-op allowances will be nil.

One answer being sought is whether the tax applies only to compulsory contributions, such as described above, or whether it also includes so-called "voluntary" funds. Another question being asked is what effect the tax will have on the volume of auto advertising by dealers. While the Big Three dropped co-op a couple of years ago, there are signs of a return to some kind of co-op practice. Dealers in Chrysler and Dodge cars, for example, have been sharing ad costs with the factory in certain instances. If this represents a trend, will the tax discourage a return to auto co-op?

While the new excise tax ruling will undoubtedly have some effect on radio and TV co-op volume, two other

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### RADIO CO-OP WINS MANY ACCOUNTS

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### TV CO-OP GETS TOP ADVERTISERS

- Appliances, major
  - Whirlpool (full line)
- Automotive
  - Firestone (tires, etc.)
- Beer
  - Miller Brewing
- Cans
  - American Can Co. (MiraCan)
- Cars
  - Volkswagen
- Drugs
  - Block Drug (Nytol)
- Fabrics
  - Waverly Fabrics
- Floor Coverings
  - Wunda Weve Carpet Co.
- Food
  - Kraft
- Hearing Aids
  - Beltone Hearing Aid Co.
- Insurance
  - Mutual of Omaha
- Oil
  - Sinclair Refining
- Paints
  - National Lead Co.
- Prefabricated Houses
  - National Homes
- Sewing Machines
  - Necchi Sewing Machine Sales
- Shoes
  - International Shoe Co.
- Soft Drinks
  - Pepsi Cola
- Sportswear
  - Palm Beach Co.
- Toiletries
  - Warner-Lambert
- Washing Machines
  - Maytag Co.
- Watches
  - Norman M. Morris Corp.
- Windows
  - Republic Steel

Lists of industry categories and firms above are from files of media promotion groups. Except for farm products, radio list above contains complete summary of RAB files. TV information comes from TVB, lists one example in each group.
problems loom even larger. They are not new but the importance attached to them by manufacturers is enough to suggest that the key to co-op’s future on the air lies in their solution.

The two problems are: (1) getting a more foolproof method of certifying that a commercial was run on the air and (2) the publication of local rate cards.

Before an advertiser approves a retailer’s or distributor’s claim on co-op monies, he may want to check a number of facts. The most important is that the commercial ran at all. Proof of performance is usually supplied by the station in the form of a notarized affidavit. While it is tempting to say that these affidavits are phoney in rare instances, the fact is they are phoney in more cases than is healthy for the air media. The pressure for false affidavits usually comes from the retailer who is seeking to collect from the manufacturer more money than is coming to him. While stations don’t benefit from such a practice, some go along to keep their retail accounts happy.

Co-op expert Krugman, now an executive with NTA, said many manufacturers do not permit the use of radio and tv for co-op because of the problem of getting accurate affidavits. While he had no specific solution to the problem, he suggested that, in some cases, manufacturers could exert greater control by buying local programing themselves and sharing the time with retail accounts.

Another suggestion came from Edward C. Crimmins, sales director of the Advertising Checking Bureau, probably the only firm checking co-op performance, rates, copy, etc., for manufacturers. Crimmins, speaking before the ANA’s third annual Cooperative Advertising Workshop in New York on 29 January, declared, “Local radio stations are even more susceptible to pressure from retail advertisers than are local newspapers. The result is that the only thing many a station affidavit proves is that the dealer and the station manager share a common lack of business ethics.”

Crimmins offered two administrative techniques for discouraging phoney affidavits. One involves a policy statement that permission to place radio advertising must be requested in advance. The dealer’s request must indicate the time of each commercial so the station can be monitored. Crimmins conceded it would be impossible to monitor all the commercials run but suggested that the monitoring of expensive time plus a sampling of other commercials would be sufficient. “What is important is the threat of monitoring,” Crimmins said in his talk before the ANA.

Another version of this type of control is the stipulation that the broadcast advertising can be placed only if both the dealer and station agree to allow the manufacturer to inspect their records in case any question arises on either performance or rate. Here, again, it is the threat which would supposedly keep dealers in line.

While manufacturers find it prohibitively expensive to monitor all co-op commercials, they can, to an extent, depend on their distributors. Lewyt, for example, feels distributors should bear the major burden of policing since they are closer to the scene and the facts. The Lewyt distributor has the responsibility of approving the medium and the cost. Currently, the factory, which reviews all claims, is specifying daytime tv. The distributor cannot approve radio but he can okay a nighttime tv buy if he feels it is preferable. Finally, Lewyt uses ACB to check station rates.

Just as important as checking performance is the headache of local rates. Since many stations do not publish local rate cards, the dealer can pocket considerable sums by claiming he paid more than he did. The ANA, which was active in bringing about publication of local newspaper rates about five years ago, is quietly working on the problem of getting stations to do the same.

There are many ways of checking local rates at present. A minimum method is to compare retailer claims with the national spot rate. At least, the advertiser can set a ceiling to his reimbursements with this method. Another point is that the manufacturer or distributor can compare claims of different retailers who buy the same station.

ACB is able to carry policing even further since it can compare claims by retailers on various manufacturers. This is of particular help to an inexperienced firm since it may learn what the more hep manufacturer is paying a station.

The method by which retailers and/or distributors (for distributors, too, make money on co-op funds) make inflated claims is called double-billing. (For an earlier story on double-billing, see “Co-op: radio’s biggest headache,” SPONSOR, 16 June 1952.) To explain how it works, let’s take the case of an appliance chain
which shares co-op funds 50-50 with the distributor and manufacturer.

Let’s suppose the chain buys $1,000 worth of time from a station. The station will provide two bills (hence, the phrase “double billing”) to the retailer. One bill will be for $1,000, the actual cost of the time. The other bill will be a phoney for $2,000. This $2,000 bill will be passed along to the distributor and manufacturer. The latter will re-imburse the retailer for half of the $2,000 and so the dealer gets his advertising for nothing. There are even times when the retailer or distributor can make money via double billing.

One fact should be made clear about co-op flaking. It sometimes goes on with the knowledge and even approval of the manufacturer. This is particularly true in the appliance field, where co-op has long been a device to “buy” sales. Obviously, such practices do not generate as much advertising as would otherwise be the case. And, it should be obvious by this time that stations which go along with double-billing are actually hurting themselves.

Bertram Isaacs, vice president of ACB, explains why: “If a store has an allowance of, say, $500 in the co-op fund, buys $500 worth of time on a station and gets a phoney bill for $1,000, the station is losing the opportunity of getting another $500 from the store. If the buy was carried out legitimately, the store would buy $500 worth of time and be reimbursed with $250. This leaves the store with another $250 in the fund to be applied against another $500 purchase. So the station could take in $1,000, instead of $500.”

It can be argued, of course, that if the station doesn’t play along, it won’t get any business. Certainly, in the appliance business, the rough competition and low margins make the co-op fund an important device to increase retailer profits. There are cases where appliance retailers sell brand-ed merchandise at slightly above their cost and use the co-op fund to make up a major portion of their profits.

The fact still remains that if manufacturers knew more about local rates, they could police co-op with more confidence and more effectiveness. For this reason, the hullabaloo (Please turn to page 46)

**CREATIVITY A LA COAST**

Best Los Angeles-produced radio and tv commercials are selected in Hollywood Ad Club competition

HOLLYWOOD—The flood tide of radio/tv commercials creativity was evidenced again last week when the Hollywood Ad Club presented its first annual Broadcast Producers Awards for the best commercials of various categories produced within the Los Angeles-Orange County area.

Judges for the competition were: Evelyn Bigsby, TV Guide; Don Belding, former FC&B vice president; Hale Sparts, UCLA, and Thomas Freebain-Smith, TV Arts and Sciences Academy, HAC’s president, Jack Brembeck, made the awards.

The awards were part of a broadcast clinic in observance of Advertising Week which featured an address by Howard Gossage of Weiner & Gossage, San Francisco, along with a panel session on broadcast advertising creativity and techniques.

Advertising, said Gossage, “is probably the most electric and comprehensive art form the world has ever seen.” Being a composite of such art forms as writing, acting, music and art, “The function of a living art form,” Gossage pointed out, “is to involve its audience, to make it respond. Some advertising, of course, isn’t advertising at all. It is advertising for advertising’s sake and no more effective than art for art’s sake. The most important contribution to any advertising,” he concluded, “is the innate confidence that there’s somebody out there who is terribly interested.”


**THESE COMMERCIALS WON**

**HOLLYWOOD AD CLUB AWARDS**

**TV COMMERCIALS PRODUCED IN LOS ANGELES**

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</table>

Honorable mentions: Live action—Bayer Aspirin; DFS; Roland Reed, Friskies; EWR&R: Harris-Tuchman. Animation—Marlboro; Burnett; Quartet Films, Calo Cut Pool, FC&B; Cascade.

**RADIO COMMERCIALS PRODUCED IN LOS ANGELES**

<table>
<thead>
<tr>
<th>TYPE</th>
<th>CLIENT</th>
<th>AGENCY</th>
<th>PRODUCER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Straight</td>
<td>Tillamook Cheese</td>
<td>8C&amp;G†</td>
<td>CBS Pacific Net</td>
</tr>
<tr>
<td>Humorous</td>
<td>Zoo Tissue</td>
<td>C&amp;W</td>
<td>Freberg</td>
</tr>
<tr>
<td>Jingle</td>
<td>Chicken of The Sea</td>
<td>EWR&amp;R</td>
<td>EWR&amp;R</td>
</tr>
</tbody>
</table>

Green Bay’s 7390 cases sets pace

Wisconsin tv test area with 10 minute spots per week outselling far bigger markets, says v.p. Partridge

Parti-Day executive calls test results “beyond our wildest dreams,” hails proper use of tv advertising

Detailed analyses of sales results obtained in the Green Bay, Wisconsin, tv test of Parti-Day toppings, were made this week by officials of Parti-Day Inc. and the Chicago office of the D’Arcy agency.

After 15 weeks of the day tv schedule of 10 one-minute live spots weekly over WBAY-TV, Green Bay, sales results in the 80-mile Wisconsin area are “beyond our wildest dreams,” says Parti-Day sales v.p. Richard Partridge.

With shipments to wholesalers showing a whopping 7,390 cases since 15 October when the test started, the Green Bay area is running far ahead of other Parti-Day markets which do not have this type of advertising support. In fact, says Partridge, Green Bay is outperforming markets many times its size—and on the basis of cases-per-1,000 homes is easily Parti-Day’s No. 1 territory.

Robert J. Curry, Parti-Day account executive at the D’Arcy agency’s Chicago office, confirmed to SPONSOR that the Green Bay test had demonstrated more effectively than any other previous Parti-Day marketing plan—1) the proven public acceptance of the new Parti-Day line, and 2) the overwhelming power of the right kind of television advertising used properly.

With sales in the Green Bay area zooming toward record heights as Parti-Day heads toward the final two months of the test, both Parti-Day and D’Arcy concede that future Parti-Day marketing will be replanned around information gathered in the Wisconsin market.

A major factor in the elation among company and agency people is the latest Green Bay sales figures. Up until the second half of January sales had hit alternate peaks and valleys. The last sales report indicated this had ended, apparent proof of better products acceptance among the wholesalers.

Preliminary reports reaching SPONSOR indicate a healthy sales picture for the first half of February. Full details next week.

Full net sponsorship still reigns

- A three-season study by Nielsen on nighttime network sponsorship patterns shows advertisers are standing pat
- About half of the sponsored evening shows are held by a single company. Alternate-week client is next on list

About half of the prime time sponsored on the tv networks still represents programs with a single sponsor.

Of the remaining nighttime hours sold, approximately one-third is held by alternate-week clients, and 20% by participators (or co-sponsors).

This is the general picture revealed in a three-season study by Nielsen on sponsorship patterns.

A comparison of those figures points up this fact: network advertisers’ buying habits are about the same this season as they were in the spring of ’58 and ’57; weekday sponsorship patterns are just about standing pat.

Here’s the Nielsen study:

<table>
<thead>
<tr>
<th>TYPE OF SPONSORSHIP</th>
<th>% P.M. HOURS MONTHLY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Winter 58</td>
</tr>
<tr>
<td>Full</td>
<td></td>
</tr>
<tr>
<td>Alternating</td>
<td></td>
</tr>
<tr>
<td>Participating* and co-sponsor</td>
<td></td>
</tr>
</tbody>
</table>

Note: This does not include the Jack Paar show (NBC TV).

Turning to the Comparagraph of network tv shows on the following pages, these changes have taken place:

Lorillard has replaced Keep Talking with Richard Diamond (Sun., CBS) while the former moves to Wed. night for Mutual of Omaha. Meet McGraw returns to tv (ABC, Sun.) for Alberto Culver and Wade.

New clients this month include: Mennen, for NBC’s Cimarron City and Dragnet; Sunbeam to alternate with Kellogg on What’s My Line (CBS) and Mars replaces Kellogg on Walt Disney Presents (ABC).

New daytime clients: On ABC TV, International Shoe and Block Drug; CBS TV, Supp-hose on Godfrey, Dean; Carter on Pro Hockey Contest; NBC TV, Kleinerts.

1. THIS MONTH IN NETWORK TV

Network Sales Status Week Ending 14 February

Daytime

<table>
<thead>
<tr>
<th>SPONSORED HOURS</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC†</td>
<td>23:5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CBS†</td>
<td>27:15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NBC</td>
<td>25:55</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Nighttime

<table>
<thead>
<tr>
<th>SPONSORED HOURS</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC†</td>
<td>18:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CBS†</td>
<td>24:12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NBC</td>
<td>24:27</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Excluding participation shows

Average cost of network sponsored programing

<table>
<thead>
<tr>
<th>Cost</th>
<th>Number</th>
<th>Cost</th>
<th>Number</th>
<th>Cost</th>
<th>Number</th>
<th>Cost</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Half-hour comedy-var.</td>
<td>4</td>
<td>Half-hour drama</td>
<td>6</td>
<td>Situation comedy</td>
<td>14</td>
<td>Hour music-variety</td>
<td>4</td>
</tr>
<tr>
<td>$51,250</td>
<td>4</td>
<td>$40,333</td>
<td>6</td>
<td>$39,643</td>
<td>14</td>
<td>$111,875</td>
<td>4</td>
</tr>
<tr>
<td>Half-hour mystery</td>
<td>8</td>
<td>Half-hour adventure</td>
<td>8</td>
<td>Quiz-Panel</td>
<td>9</td>
<td>Half-hour western</td>
<td>17</td>
</tr>
<tr>
<td>$36,500</td>
<td>8</td>
<td>$30,188</td>
<td>8</td>
<td>$27,250</td>
<td>9</td>
<td>$38,165</td>
<td>17</td>
</tr>
</tbody>
</table>

Averages are as of February. All programs are one weekly and all are nighttime shows

For comparagraph of network tv shows, turn page
2. NIGHTTIME

**SUNDAY**

<table>
<thead>
<tr>
<th>Time</th>
<th>ABC</th>
<th>CBS</th>
<th>NBC</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00</td>
<td>Small World (L. Mathison (D'Avery) Sp-L $33,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td>Meet The Press n/a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00</td>
<td>Twentieth Century Post (T. McC) n/a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:30</td>
<td>You Asked for It (S. Peanut Butter (GDB) M-F $31,000</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 8:00 | Maverick (7:30-8:30) (
Kaiser Co. (Y&R) Drackett W-F $78,000 |
| 8:30 | Law Man (R. J. Reynolds) (Ella) General Mills (DFS) W-F $11,000 |
| 9:00 | Colt 45 (Beryl-Muir) (JWT) Beech Nut (YAR) W-F $13,000 |
| 9:30 | Deadline For Action (9:30-10:30) (n/a) |
| 10:00 | Hitchcock Theatre (British-McB) (YAR) My-F $50,000 |
| 10:30 | Meet McGraw (Alberto Calder) (Wade) My-F $9,000 |

**MONDAY**

<table>
<thead>
<tr>
<th>Time</th>
<th>ABC</th>
<th>CBS</th>
<th>NBC</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00</td>
<td>Chet Huntley Reporting (DFS) n/a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td>Greatest Show on Earth (K&amp;L) (3/9: 7:30-8:30) V-L $390,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00</td>
<td>D Edwards (Amer Home (Bates) N-L $37,500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:30</td>
<td>Tales of The Texas Rangers My-F $11,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td>Ed Sullivan (Mercury (K&amp;A) Alt Kodak (JW) V-L $70,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:30</td>
<td>Steve Allen (Zenith (PR&amp;CB) Mutual of Omaha (Borden &amp; Jacobs) Nortec (Lombro) A-F $50,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00</td>
<td>Bold Journey (Beech Motors (GDD)) n/a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td>G. E. Theatre (Gen. Electric (BBDO) My-F $50,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td>Dr. I. Q. (Univ. Of Miami (Bates) My-F $50,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td>Richard Diamond (P. Lovern (L&amp;N) A-F $50,000</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TUESDAY**

<table>
<thead>
<tr>
<th>Time</th>
<th>ABC</th>
<th>CBS</th>
<th>NBC</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00</td>
<td>Mark Saber (Sterling (DFS) A-F $11,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td>No net service n/a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00</td>
<td>D Edwards (Amer Home (Bates) n/a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:30</td>
<td>The Music Shop Starring Buddy Bregman n/a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td>Ed Sullivan (Mercury (K&amp;A) Alt Kodak (JW) V-L $70,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:30</td>
<td>Steve Allen (Zenith (PR&amp;CB) Mutual of Omaha (Borden &amp; Jacobs) Nortec (Lombro) A-F $50,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00</td>
<td>Peter Gun (Sterling Drug (BBDO)) alt P&amp;G (Compton) W-F $57,500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td>Wells Fargo (Amer Tobacco (BBDO)) alt Scott (JWT) W-F $38,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td>Alcoa-Goodyear Theatre (Lone Star (L&amp;N)) alt P&amp;G (Compton) Dr. F $35,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td>What's My Line (Koppel (Bates) My-F $52,000</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Color show, HCost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This chart covers period 14 Feb-13 Mar. Program types are indicated as follows: (A) Adventure (An); Audience Participation, (C) Comedy, (D) Documentary, (Dr)
timebuyers...
A bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, too, and you ought to know just how much you're buying for how little.

_You buy informative time:_—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. _You buy analytical time:_—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. _You buy digested time:_—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 6¢ per issue—52 issues for $3 a year.* Can you afford to be without it?

---

* Until March 1
## Daytime Comparisons

### Sunday

<table>
<thead>
<tr>
<th>Time</th>
<th>Network</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>ABC</td>
<td>Lamp Unto My Feet (suit)</td>
</tr>
<tr>
<td>10:15</td>
<td>CBS</td>
<td>For Love or Money (suit)</td>
</tr>
<tr>
<td>10:30</td>
<td>NBC</td>
<td>Dough Re Mi (suit)</td>
</tr>
<tr>
<td>10:45</td>
<td>ABC</td>
<td>John Hopkins File 7 (suit)</td>
</tr>
<tr>
<td>11:00</td>
<td>CBS</td>
<td>Love of Life (suit)</td>
</tr>
<tr>
<td>11:15</td>
<td>NBC</td>
<td>Concentration (suit)</td>
</tr>
<tr>
<td>11:30</td>
<td>ABC</td>
<td>Top Dollar Colgate (suit)</td>
</tr>
<tr>
<td>12:15</td>
<td>CBS</td>
<td>Love of Life (suit)</td>
</tr>
<tr>
<td>12:30</td>
<td>NBC</td>
<td>Concentration (suit)</td>
</tr>
<tr>
<td>12:45</td>
<td>ABC</td>
<td>College News Conference (suit)</td>
</tr>
<tr>
<td>1:00</td>
<td>CBS</td>
<td>No net service</td>
</tr>
<tr>
<td>1:15</td>
<td>NBC</td>
<td>No net service</td>
</tr>
<tr>
<td>1:30</td>
<td>ABC</td>
<td>Frontiers of Faith (suit)</td>
</tr>
<tr>
<td>1:45</td>
<td>CBS</td>
<td>No net service</td>
</tr>
<tr>
<td>2:00</td>
<td>NBC</td>
<td>No net service</td>
</tr>
<tr>
<td>2:15</td>
<td>ABC</td>
<td>Wisdom (suit)</td>
</tr>
<tr>
<td>2:30</td>
<td>CBS</td>
<td>No net service</td>
</tr>
<tr>
<td>2:45</td>
<td>NBC</td>
<td>No net service</td>
</tr>
<tr>
<td>3:00</td>
<td>ABC</td>
<td>Open Hearing (suit)</td>
</tr>
<tr>
<td>3:15</td>
<td>CBS</td>
<td>Beat The Clock (suit)</td>
</tr>
<tr>
<td>3:30</td>
<td>NBC</td>
<td>Beat The Clock (suit)</td>
</tr>
<tr>
<td>3:45</td>
<td>ABC</td>
<td>The World of Ideas (suit)</td>
</tr>
<tr>
<td>4:00</td>
<td>CBS</td>
<td>Young Dr. Malone (suit)</td>
</tr>
<tr>
<td>4:15</td>
<td>NBC</td>
<td>Young Dr. Malone (suit)</td>
</tr>
<tr>
<td>4:30</td>
<td>ABC</td>
<td>Beat The News (suit)</td>
</tr>
<tr>
<td>4:45</td>
<td>CBS</td>
<td>Who Do You Trust? (suit)</td>
</tr>
<tr>
<td>5:00</td>
<td>NBC</td>
<td>American Bandstand (suit)</td>
</tr>
<tr>
<td>5:15</td>
<td>ABC</td>
<td>Behind The News (suit)</td>
</tr>
<tr>
<td>5:30</td>
<td>CBS</td>
<td>Behind The News (suit)</td>
</tr>
<tr>
<td>5:45</td>
<td>NBC</td>
<td>Behind The News (suit)</td>
</tr>
</tbody>
</table>

### Monday

<table>
<thead>
<tr>
<th>Time</th>
<th>Network</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>ABC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>10:15</td>
<td>CBS</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>10:30</td>
<td>NBC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>10:45</td>
<td>ABC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>11:00</td>
<td>CBS</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>11:15</td>
<td>NBC</td>
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<td>11:30</td>
<td>ABC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<tr>
<td>12:15</td>
<td>CBS</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<tr>
<td>12:30</td>
<td>NBC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<tr>
<td>12:45</td>
<td>ABC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<tr>
<td>1:00</td>
<td>CBS</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<tr>
<td>1:15</td>
<td>NBC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<tr>
<td>1:30</td>
<td>ABC</td>
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<tr>
<td>1:45</td>
<td>CBS</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<td>2:00</td>
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<td>Arthur Godfrey Standard Brands (suit)</td>
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<td>4:00</td>
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<tr>
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<td>4:45</td>
<td>CBS</td>
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<tr>
<td>5:00</td>
<td>NBC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<td>5:15</td>
<td>ABC</td>
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<td>5:30</td>
<td>CBS</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>5:45</td>
<td>NBC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
</tbody>
</table>

### Tuesday

<table>
<thead>
<tr>
<th>Time</th>
<th>Network</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>ABC</td>
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<td>ABC</td>
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<td>12:15</td>
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</tr>
<tr>
<td>12:30</td>
<td>NBC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>12:45</td>
<td>ABC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>1:00</td>
<td>CBS</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>1:15</td>
<td>NBC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>1:30</td>
<td>ABC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>1:45</td>
<td>CBS</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>2:00</td>
<td>NBC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>2:15</td>
<td>ABC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>2:30</td>
<td>CBS</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>2:45</td>
<td>NBC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<tr>
<td>3:00</td>
<td>ABC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<tr>
<td>3:15</td>
<td>CBS</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>3:30</td>
<td>NBC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<tr>
<td>3:45</td>
<td>ABC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>4:00</td>
<td>CBS</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<tr>
<td>4:15</td>
<td>NBC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<tr>
<td>4:30</td>
<td>ABC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
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<tr>
<td>4:45</td>
<td>CBS</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>5:00</td>
<td>NBC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>5:15</td>
<td>ABC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>5:30</td>
<td>CBS</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
<tr>
<td>5:45</td>
<td>NBC</td>
<td>Arthur Godfrey Standard Brands (suit)</td>
</tr>
</tbody>
</table>

### How to Use Sponsors

- **Network Television Comparelope & Index**

The network schedule on this and preceding pages includes regularly scheduled programming 14 Feb. 13 Mar., inclusive (with possible exception of changes made by the networks after press time). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled...
<table>
<thead>
<tr>
<th>EDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>CS</td>
<td>ABC</td>
<td>CBS</td>
<td>NBC</td>
</tr>
<tr>
<td>Dough Re Mi</td>
<td>For Love or Money</td>
<td>Dough Re Mi</td>
<td>For Love or Money</td>
</tr>
<tr>
<td>suit</td>
<td>suit</td>
<td>suit</td>
<td>suit</td>
</tr>
<tr>
<td>Treasure Hunt</td>
<td>Arthur Godfrey</td>
<td>Treasure Hunt</td>
<td>Arthur Godfrey</td>
</tr>
<tr>
<td>Heinz alt Bells Corn Prod alt P&amp;G</td>
<td>(Standard Brands)</td>
<td>Heinz alt Bells Corn Prod alt P&amp;G</td>
<td>U.S. Steel alt suit</td>
</tr>
<tr>
<td>Price Is Right</td>
<td>I Love Lucy</td>
<td>Price Is Right</td>
<td>I Love Lucy</td>
</tr>
<tr>
<td>Primedale Sterling</td>
<td>Lever alt suit Scott</td>
<td>Lever alt suit S. C. Johnson Kodak alt suit</td>
<td>Lever alt suit</td>
</tr>
<tr>
<td>Concentration</td>
<td>Concentration</td>
<td>Concentration</td>
<td>Concentration</td>
</tr>
<tr>
<td>Heinz alt Miles Nabisco alt Armour</td>
<td>Top Dollar Colgate</td>
<td>Heinz alt Miles Nabisco alt Armour</td>
<td>P&amp;G</td>
</tr>
<tr>
<td>Peter Lind Hayes Gen Foods</td>
<td>Love of Life</td>
<td>Peter Lind Hayes Gen Mills</td>
<td>Love of Life</td>
</tr>
<tr>
<td>Nestle alt Armour</td>
<td>Scott alt suit Anse Home</td>
<td>Miltens, Mining &amp; Gillette</td>
<td>Atlantic alt suit</td>
</tr>
<tr>
<td>Tic Tac Dough</td>
<td>Tic Tac Dough</td>
<td>Tic Tac Dough</td>
<td>Tic Tac Dough</td>
</tr>
<tr>
<td>Corn alt Pillsbury</td>
<td>Al. Cal. alt Heinz</td>
<td>Al. Cal. alt Heinz</td>
<td>Al. Cal. alt Heinz</td>
</tr>
<tr>
<td>Could Be You</td>
<td>Could Be You</td>
<td>Could Be You</td>
<td>Could Be You</td>
</tr>
<tr>
<td>Whitehall alt Dr. Pepper</td>
<td>Whitehall alt Dr. Pepper</td>
<td>Whitehall alt Dr. Pepper</td>
<td>Whitehall alt Dr. Pepper</td>
</tr>
<tr>
<td>No service</td>
<td>No service</td>
<td>No service</td>
<td>No service</td>
</tr>
<tr>
<td>Truth or Consequences</td>
<td>Truth or Consequences</td>
<td>Truth or Consequences</td>
<td>Truth or Consequences</td>
</tr>
<tr>
<td>Kibbrett alt suit</td>
<td>Kibbrett alt suit</td>
<td>Kibbrett alt suit</td>
<td>Kibbrett alt suit</td>
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<tr>
<td>Haggs Baggs</td>
<td>Haggs Baggs</td>
<td>Haggs Baggs</td>
<td>Haggs Baggs</td>
</tr>
<tr>
<td>suit</td>
<td>suit</td>
<td>suit</td>
<td>suit</td>
</tr>
<tr>
<td>Young Dr. Malone</td>
<td>Young Dr. Malone</td>
<td>Young Dr. Malone</td>
<td>Young Dr. Malone</td>
</tr>
<tr>
<td>P&amp;G</td>
<td>P&amp;G</td>
<td>P&amp;G</td>
<td>P&amp;G</td>
</tr>
<tr>
<td>suit</td>
<td>suit</td>
<td>suit</td>
<td>suit</td>
</tr>
<tr>
<td>From These Roots</td>
<td>Who Do You Trust?</td>
<td>From These Roots</td>
<td>Who Do You Trust?</td>
</tr>
<tr>
<td>P&amp;G alt suit</td>
<td>Amana Brevi</td>
<td>P&amp;G alt suit</td>
<td>Amana Brevi</td>
</tr>
<tr>
<td>suit</td>
<td>suit</td>
<td>suit</td>
<td>suit</td>
</tr>
<tr>
<td>Queen for a Day</td>
<td>Queen for a Day</td>
<td>Queen for a Day</td>
<td>Queen for a Day</td>
</tr>
<tr>
<td>Corn Prod alt Pillsbury</td>
<td>Corn Prod alt Pillsbury</td>
<td>Corn Prod alt Pillsbury</td>
<td>Corn Prod alt Pillsbury</td>
</tr>
<tr>
<td>suit</td>
<td>suit</td>
<td>suit</td>
<td>suit</td>
</tr>
<tr>
<td>American Bandstand</td>
<td>American Bandstand</td>
<td>American Bandstand</td>
<td>American Bandstand</td>
</tr>
<tr>
<td>5th Ave Camp Welsh</td>
<td>5th Ave Camp Welsh</td>
<td>5th Ave Camp Welsh</td>
<td>5th Ave Camp Welsh</td>
</tr>
<tr>
<td>suit</td>
<td>suit</td>
<td>suit</td>
<td>suit</td>
</tr>
<tr>
<td>Walt Disney's Adventures Time Miles</td>
<td>Walt Disney's Adventures Time Miles</td>
<td>Walt Disney's Adventures Time Miles</td>
<td>Walt Disney's Adventures Time Miles</td>
</tr>
</tbody>
</table>

Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs has been discontinued. Show costs, descriptions and agencies (in parenthesis) are included in the charts on pages 38 and 39.

This week's listings are: Tonight, NBC, 11:15 p.m. - 1:00 a.m., Monday-Friday, participating sponsorship; Sunday Special, CBS, Sunday, 11-11:15 p.m. (Carter and Bittell); Today, NBC, 7:00-9:00 a.m., Monday-Friday, participating; News CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday. All times are Eastern Standard.
Are you friend or foe of the single rate?

As local vs. national rates come under fire by agencies and advertisers, five broadcast men tell how they feel about this problem.

Frank E. Pellegrin, vice president, H-R Television, Inc., New York

It was back in 1940 when the Broadcast Advertising Department was first being organized as a part of the National Association of Broadcasters, that the multiple-rate problem was presented as a creeping cancer in the broadcasting industry.

It was one of the first national projects undertaken by the fledgling Broadcast Advertising Department (which has since mushroomed into the RAB and TVB) and none has ever been greeted with greater enthusiasm (among stations and advertising agencies), as being sorely needed and coming just in the nick of time!

Now we are back again with the same creeping malignancy once more threatening the health of our industry, with the added problem that today, television is just as vitally infected as radio!

The abuses that fester and grow when stations have multiple rates for unscrupulous (and even scrupulous!) agencies and advertisers to shoot for, and for some commission-blinded salesmen to twist to personal advantage are heightened by the fiercely competitive animosities that sometimes arise in markets.

We found stations with as many as four or five different rate cards, called by such devious titles as “Regional-Retail,” “Regional-General,” “Local-General,” etc. — designations which undoubtedly meant something when first adopted—but which, by the time our NAB committee got around to inquiring about them, had lost all meaning and were so loosely applied by salesmen to fit self-serving requirements that they were a complete farce.

A year’s hard work developed these recommendations:

1. If at all possible, adopt a single rate. This solves all problems!
2. If, for competitive or other reasons, it is literally impossible to adopt one rate, then have no more than two.
3. Drop the terms “national” and “local”—completely eradicate them from all salesmen’s vocabulary. Adopt the terms “general” and “retail.”
4. Adopt and enforce this definition: “All advertisers shall pay the general rate, except those who sell a product or service direct to consumer, at retail, from a single location.”

In the following year this was discussed at 17 NAB district meetings held from coast to coast. Nowhere in my seven years’ experience with the NAB was any project more warmly considered, hotly discussed, and then enthusiastically endorsed and adopted. There were some hold-out markets, to be sure, but the majority liked the plan and put it into effect.

But time takes its toll; there is a constant turn over of ownership, management and salesmanship in broadcasting as in advertising, and gradually the situation deteriorated until again we are faced with this critical problem.

Let’s all work together, earnestly and honestly, for the solution that will be in the best interests of all—advertisers, agencies and broadcasters alike.


Duality of rates has never been an immediate problem for the CBS-Owned Radio Stations, since we have never considered wavering from a policy of one rate to all advertisers. If we have been concerned with the practice of local-national rates, it has been mostly with the harm it does to the local practitioner and the ultimate harm it does to the entire radio industry.

As far as we’re concerned, there is no justification for dual rates. We feel that both the local and national advertiser are buying the same facility. Since we do not provide different services, we can see no reason to exact different charges.

To contrive a dual-rate system, we think, would actually be a disservice to our stations. After all, the relationship between broadcaster and advertising agency is an important one. What could justify upsetting that relationship? Much of our business comes from the national agency, and to grant a lower rate to a local advertiser (even through a local agency) would surely alienate a steady, increasing source of revenue.

Since so much of our prosperity depends on our good will among all businesses, it would be foolishly to make geographical distinctions. There must be many instances when such discrimination is not only hard for the station to make but even harder for the advertiser to take. One universal rate puts you in the impregnable position of being fair to all.

There is no justification for dual rates

Should the practice of dual rates continue, we could readily see why certain national advertisers might be distressed that their competition was getting special treatment at the local level. The over-all effect on national clients might be one of suspicion about (and possibly withdrawal from) radio as a whole.

The CBS-Owned Radio Stations (Please turn to page 64)
CO-OP
(Cont’d from page 35)

about single rates is bound to have some effect on co-op advertising. Since the single rate is invariably a published rate, its spread should attract more money into radio.

Rates and performance, of course, are not the only co-op sectors manufacturers are interested in policing. The manufacturer often seeks to keep copy lines under control. While there is generally no problem in getting a retailer to follow in the wake of national ad themes (he usually wants to cash in on network TV’s effectiveness, for example) some recent co-op moves show firms have pricing on their minds.

Sether reported more concern with bait advertising. Both Sunbeam and General Electric use co-op to discourage such advertising; that is, they will not permit use of co-op funds if the commercial or ad lures the customer with phoney prices or price comparisons. There are also instances of manufacturers who won’t permit co-op use unless the manufacturer’s suggested list is used.

There are other kinds of co-op being used for special purposes. Polaroid, for example, will pay 100% of a retailer’s advertising if he pushes the “800” Land camera.

The greater variety of uses for co-op is interpreted in some quarters as one result of modern marketing concepts. When the sales manager was in the driver’s seat, wholesale volume was the overriding concern and the emphasis was in cultivating strong markets and strong distributors. Nowadays, specific marketing tactics are taking hold.

Note that in all this discussion there’s been no mention of the advertising agency. This is partly because much of co-op advertising is not commissionable. But it is not the only reason. The fact is that there aren’t many agencies who know their way around the co-op maze.

That there is a place for the agency in co-op is proved by the experience of Keyes, Madden & Jones. The agency is one of the few, if not the only, commission house with a fully-staffed co-op department. Outsiders estimate KM&J bills about a $1.5 million in co-op. The agency collects its billings in the form of a markup on retail rates. It works as follows:

The retailer buys time or space at the local rate. It then bills the agency, which reimburses the retailer under the terms of the particular co-op plan. The agency, in turn, bills the client for its outlay to the retailer and adds 17.65%—which is equivalent to 15% on the gross figure.

KM&J started with co-op some years ago when it was known as Russel Seeds and had the Schaeffer pen account. Among its accounts currently using radio and/or TV co-op are Congoleum-Nairn for its floor coverings, Weco Products for Dr. West’s pushbutton toothpaste and Pinex Co. for Dexyl.

Fred Willson, who superintends co-op activity and is KM&J’s marketing chief says the agency is growing more interested in radio/TV co-op. It is now embarked on campaign briefing district managers for one of its clients on how to buy air media.

The pair picks a market, contacting not only the district manager but station people and salesmen for the distributor, who actually buys the time. They show how to make up a package of announcements and give a short course in timebuying in the process. Willson covers such subjects as how to use ratings, the differences in time classifications, cost-per-1,000 and audience composition.

The agency watches the use of co-op carefully for all its clients. It controls the dates of advertising and the copy story and usually provides copy suggestions. The date commercials will run must be supplied to the agency in advance. Rates are also checked. The agency is able to get maximum mileage out of its co-op dollar by setting up announcement plans in advance. This is made easier since agency people are on a first-name basis with many retailers.

It is this kind of care that makes co-op work for KM&J for co-op can be ineffectual if not professionally supervised. This is not to imply, however, that co-op is a supplementary medium, to be used only when proper policing will be carried on. Co-op is a necessity to many national advertisers. It spurs and keeps the loyalty of the retailer. National advertising can create demand but only local advertising can tell the consumer where to buy.
THE FASTEST GROWING STATION IN THE NATION

KBOX

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

WIL
St. Louis

KBOX
THE BALABAN STATIONS

WRIT
Dallas
Milwaukee

in tempo with the times

Represented Nationally by Robert E. Eastman
ADAM YOUNG ASKS:

What’s missing from the new-style Nielsen radio reports?

Answer? Radio . . . as it is today! Nielsen does justice neither to radio as a medium . . . nor to all stations equally. To elaborate:

**How does Nielsen compare stations?** Nielsen gives only one “homes” figure: “Total Audience” per station.

But Nielsen does not define where this audience exists. Often it can represent scattered numbers of people outside of the trading area and spread over many thousands of square miles.

On the other hand, total audience for a regional station may actually be effective entirely within the market-merchandising area. Result: we can’t compare two stations on the basis of *one* area common to both—and most vital to today’s advertiser.

This is particularly frustrating today, when in practically every trading area a “regional” station is doing the number one job.

**Which is better? “Homes” or “Ratings?”** Nielsen has replaced “NSI AREA” homes with “METRO AREA” percentage ratings.

Want Metro cost-per-thousand? You must convert *rating* to *homes*. Suppose a buyer bases cost-per-thousand on readily-available “Total Audience,” instead of first computing metro homes from ratings? In our opinion, “homes” are less confusing, less subject to error, more useful.

Thus old-line thinking and buying are perpetuated, at the expense of modern radio stations whose ability to serve well in their trading areas is practically ignored. But the recent change is not all that disturbs us.

We have long believed that: 1. Measurements are preferable to data which is largely projected. 2. All radios in the home must be measured, including portables, which in many instances cannot be metered. 3. Diary sampling, predominantly the technique of much of Nielsen’s sample, is not suited to radio. 4. Unlike Pulse, Nielsen does not show out-of-home audience (sometimes bigger than *in-home*).

**For these reasons** we cannot recommend Nielsen radio reports to the stations we represent nor to advertisers. Radio must be kept easy to buy.

Reports which confuse buyers hurt radio. And when an advertiser buys on erroneous bases, disappointment may cost him a good medium, and cost radio a friend.

Feel free to talk to us about the Nielsen reports—or any aspect of modern radio.

ADAM YOUNG INC.

NEW YORK (3 E. 54TH ST.) • ATLANTA • CHICAGO • DETROIT
LOS ANGELES • ST. LOUIS • SAN FRANCISCO

ANDERSON

(Cont’d from page 31)

play ad was used in newspaper real estate sections.

Did the soft sell plus association approach pay off? Anderson claims his homesite sales were 26.3% of the Minneapolis total in 1956. In 1958 he says it was 55.8%, a jump of over 100%—and one that put Anderson out in front.

In sampling of forms filled in by prospective customers at homesites, a high percentage of buyers indicated their first interest was stimulated by the commercial. And all prospects indicated they knew about the homes from the radio campaign.

One man who purchased an $18,000 home said, “Anyone who puts commercials like that on the air must have a good house.”

Last year, the campaign copped first prize in the largest homes category of the Practical Builders Advertising Contest.

Anderson used the same radio campaign in the spring of 1958 and is now readying a 1959 campaign which will use even more radio than in the past. But the same image will be applied—nostalgia to get the medium-priced home buyer to “come to the fair.”

One of the factors contributing to the demand for more and larger homes is the new concentration of kids in larger metropolitan families. As SPONSOR noted in its census analysis (14 February), there has been a 60% increase in families of four or more over the last 10 years.

With homebuilding prospects up for 1959, here is a rundown of the fluctuations in private housing starts since the peak year of 1950:

<table>
<thead>
<tr>
<th>Year</th>
<th>Start</th>
</tr>
</thead>
<tbody>
<tr>
<td>1950</td>
<td>1,352,000</td>
</tr>
<tr>
<td>1951</td>
<td>1,020,000</td>
</tr>
<tr>
<td>1952</td>
<td>1,069,000</td>
</tr>
<tr>
<td>1953</td>
<td>1,068,000</td>
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<tr>
<td>1954</td>
<td>1,020,000</td>
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<tr>
<td>1955</td>
<td>1,310,000</td>
</tr>
<tr>
<td>1956</td>
<td>1,094,000</td>
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<tr>
<td>1957</td>
<td>993,000</td>
</tr>
<tr>
<td>1958</td>
<td>1,344,000</td>
</tr>
<tr>
<td>1959</td>
<td>1,200,000 (estimated)</td>
</tr>
</tbody>
</table>

The 3.7% estimated rise for the year over 1958 should place home building at about equal to the 1955 figure. Sources: U.S. Department of Commerce, Engineering News-Record (McGraw-Hill).
BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

WIL  St. Louis
KBOX  Dallas
WRIT  Milwaukee

THE BALABAN STATIONS
in tempo with the times

Represented Nationally by Robert E. Eastman
TV RESULTS

LOAN COMPANY
SPONSOR: City Finance
AGENCY: Direct
Capsule case history: City Finance loans, a medium size personal loan operation in Memphis, Tenn., has long used various media to advertise its service, but never particularly concentrated on television. Recently, City Finance decided to give television a real test, and purchased a solid schedule of minutes and IDs, most of it on WHBQ-TV, the ABC affiliate for Memphis. W. A. Woodmansee, president of the loan company, was delighted with the results of the campaign. "I thought you would be interested in knowing that our loan business for the past three months has increased some 30 per cent over the same period in 1957," he wrote to WHBQ-TV. "We feel that a good share of this increase is due to our television advertising, all of which was concentrated on your station." City Finance is now thoroughly sold on the medium, and intends to regularly advertise. The sponsor has now come to realize that only a thorough test can determine the effectiveness of a medium in a market.
WHBQ-TV, Memphis
Announcements

TOY STORE
SPONSOR: Johney's Hobby House
AGENCY: Direct
Capsule case history: Johney's Hobby House, a large Charlotte toy and hobby store, achieved its most memorable Christmas sales season in history as result of an intensive television advertising schedule on WSOC-TV. Stewart Preston, manager of the toy store, was utterly astounded by the results of a single demonstration. In a letter to WSOC-TV, Mr. Preston stated: "You will be interested in the volume sale of one of our items called 'The Magic Designer.' After one demonstration of this clever toy on our show, we experienced an immediate sell-out. We ordered several additional gross and still didn't have enough to supply the demand." The entire campaign was equally rewarding to Johney's Hobby House. The advertiser noted that not a single one of the toys mentioned in the commercials was among the "left-over" inventory. "The strength of WSOC-TV advertising in our toy business has played a major role in our growth.
WSOC-TV, Charlotte
Sponsorship

BOTTLING COMPANY
SPONSOR: Canada Dry
AGENCY: Gerth, Brown, Clark and Elkus
Capsule case history: The Canada Dry Bottling Company of Sacramento is now a confirmed television advertiser. Roy G. Deary, an executive of the bottling company is convinced that advertising on KBET-TV has resulted in a sharp rise in sales of the Canada Dry beverages handled by the licensee of Canada Dry Ginger Ale Incorporated: Canada Dry Ginger Ale, Club Soda, Spur and Hi Spot. "We have shown an excellent increase on Canada Dry," stated Mr. Deary, "and sincerely think that use of the television medium and station KBET-TV has played a very important part in our sharp sales increase." The bottler places its advertising through a local agency, Gerth, Brown, Clark and Elkus, and believes that a portion of the credit for the success of the campaign is due the agency for its "excellent" commercial which were "well placed between good shows." The Canada Dry Bottling Company has extensive plans for television for the future: use of the medium is prominent in all the company's marketing plans.
KBET-TV, Sacramento
Announcement

INSURANCE
SPONSOR: The State Farm Insurance Companies
AGENCY: Direct
Capsule case history: The State Farm Insurance Companies of California has contracted for 20-second and minute spots in all major televised sports activities on KSBW-TV including Baseball Game of the Week, pro football, box games, pro basketball and ice hockey. The insurance company polled its agents in three counties (Monterey, Santa Cruz and San Benito) and discovered: About 15% of net business can be directly traced to the KSBW-TV campaign. Since 33 1/3% of new business each year derives from present policyholder referrals, 15% is highly significant. Furthermore, every agent reported improvement in conservation of old business. "Our tv advertising has been the most enthusiastically accepted and approved (100%) advertising medium we have utilized," reported a State Farm executive.
"We believe continued advertising will tend to give added emphasis to agency teamwork and stability here at State.
KSBW-TV, Salinas
Participation

50 SPONSOR • 21 FEBRUARY 1959
BALABAN BRINGS RADIO BACK TO DALLAS WITH KBOX

in a Series - Radio Renaissance in Dallas

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

WIL St. Louis
KBOX THE BALABAN STATIONS
in tempo with the times
WRIT Dallas
Sold Nationally by Robert E. Eastman
Milwaukee
Operation beep-beep could lead to straight jacket says d.j. Al Knight of KJAY, Topeka at conclusion of day-long broadcast of Louie Prima beep record. D.j. George Walton holds net as station's gen. mgr. Ed Schulz and ambulance attendants stand by for assist

Come to the Fair! Perry Cross, entertains some of the over 1,000 buyers and mdse. mgrs. who turned out for annual Kleinert notions breakfast at Hotel Astor. Tv commercials soon to be aired on NBC's County Fair, Truth or Consequences were shown

Hypnotic sound is latest at WLGS, Baton Rouge as d.j.'s (l-r) Ron Lundy, Bill Co Ken Wallace, David Nebel and Ger Nelson respond to hypnotist C. H. Rys

Muzak's on way via WFBM, Indianapolis

ADVERTISERS
Red Heart Dog Food will join the National Heart Fund Drive for 1959 by contributing to the firm's profit over a three week period.

The campaign's theme, "Every time you buy Red Heart Dog Food you help the Heart Fund," will be heard via a spot radio schedule in approximately 115 cities.

The size of the donation: profit on every can of dog food sold starting this week and continuing through March. Agency: John W. Shaw Chicago.

Disregard the report (page 58, February sponsor) that Southern Bell of La. plans to sponsor the LSU football games next season.

The repercussions from the report have deep political import. Broadcasters waxed angry, accusing LSU of not first opening the schedule to bidding. The NCAA is now probing the LSU athletic department because
might have disregarded the rules about clearing tv games far in advance.

Last year the highest bid for the anes was $12,600; this year it’s expected to be much higher because of LSU’s top rating in footballdom.

Campaigns:

- The National Paint and Varnish Co. will introduce its new promotion idea via a spot radio campaign in the Los Angeles area on KMPC, KFWB and KHJ and 60-second film commercials on KNXT, KABC-TV and KHJ-TV. The idea: to provide homeowners with free color schemes selected by interior designers as an inexpensive decorating aid. Agency: Tilds & Cantz, Los Angeles.

- Also on the West Coast: Merri-plan Insurance Co., to announce its rate reduction has purchased a radio saturation campaign in Los Angeles, San Francisco, Sacramento, Fresno and Salinas, in addition to its segment on KABC’s Air Watch and KFRC’s Dick Templeton Sports Show. Quentin Reynolds will introduce the initial radio spots. Agency: Lemen & Newell, Los Angeles.

Expanding: VCA Laboratories, a subsidiary of the Rexall Drug Co., has been purchased by Lanolin Plus. Among the principal vitamin products distributed by VCA: Rybutol, big air media spenders.

Thisa ‘n’ data: Lever Bros. has signed Eleanor Roosevelt to endorse and appear in its filmed commercials for Good Luck ole-margarine. Her 20-second spots will be seen on the networks, while the 60-second films will run on independent stations . . . The Oklahoma Tire and Supply Co. was awarded last week, by the Oklahoma Broadcasters Association for its successful and consistent radio advertising campaign.

Strictly personnel: Robert Taylor, appointed general manager-marketing for H. J. Heinz Co.; . . . Charles Rupert, to advertising and merchandising manager, Karl Dinner, appointed marketing director and John Wise named sales manager for W. A. Sheaffer Pen Co.

AGENCIES

C. James Proud, speaking before the Madison, Wis. Advertising Club last week, noted that advertising is becoming aware of three mutual dangers threatening all economic interests of the nation.

These dangers, according to the AFA president:
1) run-away inflation
2) government interference by bureaucratic fiat, and
3) the power of censorship through tax penalty.

Proud added that the Federation

Line of Dimes was joint promotion of KAKC, Tulsa, and Jr. Chamber of Commerce for March of Dimes drive. Nearly $1,000 was collected in “1959 Radiothon”

Free Ride for riders of WNK, Cleveland bus. Station chartered one for week. Here Chas. Budd of Cleveland Transit System greets first rider, Sharri Milner

Sweet buns from a sweet thing. Here Bill McKinney (l) and Al Davies of Davies & McKinney Agency enjoy coffee from WICU TV mugs. Pretty waitress is model Barbara Lynn of Eric, Pa.
intended to “operate a full-fledged Washington office. It would not be a 
lobby office at this time, although it is 
well within reason that it could be 
come a lobby activity within the fore-
seeable future.”

Agency appointments: The Bissell 
Carpet Sweeper Co., which left Leo 
Burnett a month ago because of its 
conflicting accounts, goes to Clinton 
E. Frank, Chicago, with its $1.5 
million account . . . Jantzen, Inc., for 
its women’s sportswear division, bill-
ing $1 million, to Hockaday Asso-
ciates, Inc. Botsford, Constantine & 
Gardner continues to handle other 
Jantzen divisions . . . American Mo-
tors for their Eric dealers and the 
Italian French Wine Co. to Com-
stock & Co., Buffalo . . . The Gen-
eral Preserve Co., Brooklyn, N. Y., 
for its Honeydew brand, to L. H. 
Hartman Co., New York . . . Swiss-
aire North America, to Campbell-
Ewald, Detroit . . . Magikitch’n 
Corporation, Quakertown, Pa. manufac-
turers of cooking appliances, to Lee 

New agency name: With the 
appointment of Max Fetter to the firm, 
Gillis & Hundemer, Inc. of Baton 
Rouge, will be known as Gillis & 
Hundemer & Fetter.

This 'n data: Reach McClinton 
reports further expansion by leasing 
for additional space at 505 Park Ave-
ue . . . Winners of the KPOA, 
Honolulu slogan contest: Lyn 
Salzberg, D-F-S, New York and Jean 
Sullivan, Lessing Adv., Des Moines. 
They get trips to Hawaii for winning 
slogan, “King-Pin of AlohaLand”. .

David J. Sullivan is reopening his 
Negro Market Organization at 545 
Fifth Avenue, with new emphasis on 
marketing and public relations coun-
seling.

People on the move: Merlin Car-
lock joins Compton Adv. as a v.p. 
. . . Sylvan Taplinger, director of 
the radio/TV department at Doner & 
Peck, elected v.p. . . . Martin 
Kreighbaum and William Har-
kins, named v.p.’s at Ross, Flink & 
Livengood, Peoria . . . William 
Geoghegan, to v.p. of James B. Rog-
ers Associates, Baltimore . . . George 
Zachery to the newly created post 
of director of TV production for Gen-
eral Artists Corp., New York . . .

James Burton, to the broadcast de-
partment as commercial producer at 
Ogilvy, Benson & Mather.

Add personnel news: Richard 
Art, named director of media in the 
Chicago office of Western Advertising 
. . . John Coleman, to associate 
creative director of the tv/radio de-
partment of Campbell-Ewald . . . Les-
ter Harmon, to director of radio/TV 
at Werne & Schott, Philadelphia . . . 
Roy May, to the staff of Gardner 
Adv. as a radio-vt production super-
visor . . . William Britain, to copy 
chief of Krupnick & Associates, St. 
Louis . . . Vincent Skelton to re-
search director in the Bloomfield 
Hills office and John Caldwell to 
director of marketing for MacManus, 
John & Adams . . . John Clement, 
appointed radio/TV director for 
O’Neil, to account executive for 
Beckman-Koblitz Adv., Los Angeles 
. . . Paul Hanson, transferred to the 
Chicago office of Campbell-Mithun a 
a media planner . . . Marshall Nel-
son Jr., to director of marketing 
and media for Perrin-Paus Co., Chi-
cago . . . Blanche Cosgrave, to 
budget coordinator for Whitehall 
Labs products at Bryan Houston .

George Mendoza, to the public re-
lations staff at Mogul Lewin William 
& Saylor . . . E. P. H. James named 
director of the Nielsen TV Index in 
Great Britain.

More documentation is on the 
way by national advertisers in 
syndication, according to 
study provided by Ziv last week.

The following points were brought 
out in the evaluation:

- In 1950-54, Ziv’s syndi-
cation will be supported by nation-
advertisers.

- This compares to only 12% in 
1957 and just 5% in 1953.

Production notes: ITC will pro-
duce Emergency in New York . . . 
Screen Gems in association with S 
Caesar will film the comedy It’s 
Living . . . Galaxy Attractions will 
make Skinny and Me, a family com-
dy . . . Official Films will offer two 
series for syndication and plans the 
pilots for network offering . . . 
Cou

Sponsor • 21 February 195
MAJOR MARKET BREAKTHROUGH IN DALLAS, KBOX

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

WIL
St. Louis

KBOX
THE BALABAN STATIONS
in tempo with the times

WRIT
Milwaukee

Sold Nationally by Robert E. Eastman
modore Productions had its rights to make a tv series on Tarzan upheld in a California decision involving Edgar Rice Burroughs, Inc.

Unions: NAB last week asked the NLRB to exclude station employees from consideration in a tv performers consideration petitioned by the AFL-CIO and AFTRA on tape commercials.

Sales: Screen Gems' Three Stooges reported sold to 75 stations, latest being WNAC-TV, Boston: WEWS-TV, Cleveland; WTVR, Richmond; WJTV, Elkhart; WKJG-TV, Springfield, Ill.; WMT-TV, Cedar Rapids; KMID-TV, Midland; WTTG, Washington, D.C.; KHVH-TV, Honolulu and WYBY-TV, Springfield, Mass. ... MCA's Paramount package sold to KFJZ-TV, Ft. Worth-Dallas ... Ziv reports international sales in 1958 to be 42% above 1957 in nine countries ... Official Films' financial statement shows a profit for the first six months of 1958-59 ... Tropicana Orange Juice bought NTA's William Tell on WPIX, New York.

Henri's dollar buys more on WKOW

"... Personal calls on the grocery trade by WKOW's merchandising director gave added strength to a strong spot campaign. Displays went up, and STAYED UP LONGER when store and department managers in the seventeen counties we service were detailed on the selling impact they could expect from 'Wisconsin's Most Powerful Radio Station.'"

Ben Hovel
General Manager

Represented Nationally by Headley-Reed

Free Film: A new series of 13 quarter hour films on Great Britain called Topic is now available without charge to stations through British Information Services offices.

Promotion: The Civil Air Patrol will support promotions of CNP's Flight ... Bernard L. Schubert's Your Musical Jamboree will install juke boxes as a promotion for the series ... KTV hypoed Citizen Soldier with special exhibits ... Spotlight News of Los Angeles mailed out new film directories of New York-Washington and California areas.

Commercials: Boston screenings of the Venice prize commercials were conducted by Jay Berry of Alexander Film Co. ... Robert Lawrence Productions won awards from the Brewers' Association and from the Springfield (Mass.) Advertising Club ... S. O. S. Cinema Supply Co. reports availability of a new line of Magnoliola film editors.

Strictly personnel: Harry B. Simmons appointed midwestern account executive for ABC Films ... Jack Wrather named Don Castle is personal production assistant ... NTA appointments include Vernon Burns as v.p. of NTA International and H. I. Bucher as NTA secretary.

CBs Radio has reshuffled its top echelon in sales.

George Arkadis, WBBM, Chicago, sales manager, is coming into New York as v.p. in charge of network sales.

John Karol, who formerly had that title, will take over development and planning of special projects and continue with his sales contacts on a top level.

ABC TV's Ollie Treyz answered Fortune's "The Light That Failed" article in a talk before the Broadcast Advertising Club in Chicago last week.

A main point in his address: "The facilities on all three networks are now—for the first time in the history of broadcasting—close to comparable. And, for the first time, anyone of the three may emerge number one.
in audience and anyone may emerge as number three.

"Because," Treyz added, "for the first time in the history of this business, the one muscle which will be decisive will be programming."


Network affiliations: Two Mississippi radio stations, WABG, Greenwood and WKOZ, Kosciusko, to ABC . . . KGW-TV, Portland, Ore., to NBC TV effective 26 April.

This "n" data: The Mutual Affiliates Advisory Committee — 14 membered station group — will hold its major annual meeting in Chicago, 15 March . . . Some 1,600 women cast their votes on the primary feature during the first week search for the "Ideal Man" being conducted on the Jimmy Dean Show (CBS TV). Each week, women will be asked to vote upon a particular physical characteristic, until a dream man is completed.

Net personnel moves: Richard Low, to director of contracts-facilities and program sales, CBS TV . . . William Trewarthen, elected v.p. in charge of product sales, ABC . . . Thomas Ryan, named a general executive in the CBS TV network program department . . . G. Edward Hamilton, to director of engineering operations for ABC.

**RADIO STATIONS**

Westinghouse is setting up a European news bureau to provide its radio stations with international coverage and "studies in depth."

The bureau, which starts operations this spring, will be headed by WBC's chief of Washington news, Rod MacLeish.

This is how the WBC stations will use the bureau: In addition to daily reports by shortwave and trans-Atlantic telephone lines, the European staff will provide a nightly commentary for Program PM, a locally produced, two-hours nightly series, and a weekly half-hour forum program featuring European newsmakers.

St. Louis stations generally did an all-out job of covering the tornado that struck the city last week.

Stations cut into their regular programming schedules with on-the-scene reports of the disaster and interviews and appeals for funds for the tornado-struck victims. Affiliates also fed the networks with up-to-the-minute reports and films of the area.

Ideas at work:

- Broadcasting on wheels: WABC, New York, last week had its mobile unit stationed in front of the Paramount Theatre on Times Square for a full day of broadcasting, backed by promotions telling folks they could see moving pictures in action there. This mobile will be in daily operation, with one or more shows originating from it at the unit stops at various spots in the city.

- Going, going, gone: KWY, Wynne, Ark., held its annual four day "Polio Auction" last week. Houston worked it: A week prior to a time, publicity began, inviting listeners to bring items to the studios to be auctioned off. Then for three hours, four days in a row, professional auctioneers sell off these items with listeners phoning in their bid and the audience participating as Results: $1,600 was raised for the Foundation.

- To put it on tape: KOMA, Oklahoma City, is in the process of taping the recording the new NBC series Ivan the Great, Russia. Station's purpose: to mail these transcriptions available to the principle educational institutions in the state, plus civic organizations and libraries . . . WSM, Nashville, will also donate 72 tapes of NBC's series to the public library.

- "Snake Eyes Mean You Lose" is the theme of a three-dimensional mailer, WJR, Detroit, is sending to advertisers and agencies to illustrate its policy of no double or triple spotting. The promotion piece: a pad of dice with the six sides of each single-spotted.

- Among the daffodils: D.J. Harrison of WPEO, Peoria, called the station 30 miles from the city say that he'd walk a mile for each $100 donation to the March of Dimes. This he did, but here was the catch: Harrison braved zero temperatures, 40-mile per hour win and the worst snow-sleet blizzard Peoria in the past 32 years.

Add another daffodil stunt: The same gimmick, with the temperature at seven degrees below zero, was pulled by d.j. Frosty Mitchell KIOA, Des Moines. He walked 5 miles for the March of Dimes, $100 per mile, raising $4,000.

- Another novel way of raising money for the March of Dimes: Some 20 residents of Port Huron, Mich., were arrested and jailed with bail set at $100 each — to be turned over to the foundation. WTT aired the entire proceedings, from court to the cell. This jail-bail promotion raised $3,000.

Unusual public service series WLS, Chicago, began airing, last week, its new weekly feature Unto Her A Child Is Born. The documented series will trace, for weeks, an expectant mother's expe

**KOBVY is the No. 1 Record IN SAN FRANCISCO**

There's a great new record in San Francisco—and it's KOBVY! This record gives KOBVY the highest average all daytime rating—14.3 (from November-December Pulse). That's why KOBVY is the top San Francisco seller, with an audience that buys and buys! No double spotting! 10% discount when buying KOBVY—and KOM, Denver!

**KOBVY**

10,000 Watts in San Francisco

See Pe'rey and make your own sales records with KOBVY!

For Greenville, Miss.—WGVM Mid-American Broadcasting Company

**Sponsor • 21 February 19**
KBOX

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

WIL
St. Louis

KBOX
Dallas

WRIT
Milwaukee

THE BALABAN STATIONS
In tempo with the times
old Nationally by Robert E. Eastman
experiences—focusing around the physical and psychological adjustments she goes through. It will conclude with the birth of the child, via a tape recorder at the hospital.

The series has been prepared with the approval and assistance of the American College of Obstetrics and Gynecology, with 15 of their members to appear on the program from time to time.

This a 'n' data: WABC, New York, is celebrating d.j. Martin Block's 25th anniversary on the air via a year 'round promotion, including prizes for listeners born on the day of his first program—3 February, 1935. Broadcast Music, Inc., will present 65 writers and 46 publishers from 13 states with citations for outstanding success in the field of rhythm and blues at a luncheon in New York, this Wednesday (25).

Station staffs: Harvey Glasscock, appointed general manager of WHK, Cleveland... Arthur Swift, to manager of WTCN, Minneapolis-St. Paul... Bob Fox, named general sales manager of KRKD, Los Angeles... Glenn Kensingtoner, to director of operations for KPRC, Houston... Don Loughnane, to operations manager, WHB, Kansas City... Victor Williams, named general sales manager of KWK, St. Louis... John Hierlily, promoted to program manager of WAMP, Pittsburgh... Wayne Smith, to manager of station operations at WFMQ, Chicago... John Bayliss, manager, KOMY, Watsonville, Cal.

Add station staffs: Max Sherman, elected v.p. of WWDC, Inc., Washington, D. C... Philip Wygant, to promotion director, WBAP, Ft. Worth... Frank Lawrence, appointed sales manager, KAKC, Tulsa... J. Russell Power, named news director of WAKE, Atlanta... William Meyer, to regional account executive in the Denver office of the Intermountain Network... Bill Clark, named program director, KING, Seattle... Harold Herthum, to sales manager and Lucky Starr, program director, WAIL, Baton Rouge... Hy Finkelstein, named general manager; Harry Greenberg, sales manager and Frank Costa, to program director, of WKIT, Garden City, Long Island... Hal Hughes, to manager of KIWW, San Antonio... Henry Franz, to local sales manager for WFBM, Indianapolis... George Lasker and Thomas Brown, new account executives at WMBR, Jacksonvile... Archie Fabretti, to commercial manager for WSEN, Baldwinsville, to hit the air at the end of this month... Vernon Stephens, to account executive, WCAE, Pittsburgh... Phil Wygant, named promotion director for WBAP, Ft. Worth.

REPRESENTATIVES

Lloyd Griffin, v.p. and director of tv at PGW, and Frank Silvernail, consultant, covered the representatives' role in broadcasting at the RTES Seminar Luncheon last week in New York.

Their topic: Does The Representative Know Something?

Griffin's reply: The successful rep knows the agency business, including its (1) media values, (2) media research, (3) merchandising, (4) store audits, (5) publicity and promotion and (6) copy and the production of commercials.

He also must know the broadcast station business," continued Griffin, "and advise the stations on (1) programming, (2) rates, (3) audience research and coversage studies and (4) merchandising, sales promotion and trade advertising."

Silvernail had this to add: The rep's knowledge of his market; what kind of people make up the audience; local industries and such—helps to provide timebuyers with "Tactful suggestions, if you will, the take the time from the study of ratings to listen to them. The reps can make it possible for you to get away from formula buying."

NBC Spot Sales is polling agency timebuyers on local tv programming.

The questionnaire, a timebuyer opinion panel sheet, covers these topics:

a) Whether timebuyers prefer five to buy half-hour syndicated films or local live programs.
b) Compatibility of the program to a client's product a factor in the buying decision.
c) The importance of a host personality in a feature film program or a children's cartoon.
d) Acceptable c-p-t-f-p-c-m in a half hour local program purchase.

Expanding news: John Blair & Co. will open its 11th sales office next month, in Philadelphia, with Henry G. Chadwick as manager. He comes to Blair after spending three years as sales representative at WIP, Philadelphia.

Said Blair about the new office: "Spot radio billings in the Philadelphia area have grown to the point where on-the-ground service to agencies and their clients is clearly essential."

Rep appointments: KAKC, Tulsa and KUDL, Kansas City, to Adam Young... KGFJ, Hollywood, to Ayres, Allen & Smith of San Francisco and the Pacific Northwest... WTMA, Charleston, S. C., to The Branham Co. .. WBRY, Waterbury, Conn. and WLAD, Danbury, to Foster and Creed, for New England representation... KMSO-TV, Missoula, MONT., to Forjoe-TV.

This a 'n' data: The Los Angeles office of The Petry Co. has moved to the new IBM Building at 3424 Wilshire Blvd. Changing hands: Mid-America Spot Sales radio stations reps sold to Ralph Meader, who will actively manage the Kansas City organization.

Personnelly speaking: George Lindsay, elected v.p. in charge of sales for Chicago and station relations for the mid-West territory for Weed TV... Ray Kremer, appointed Eastern sales manager for CBS Radio Spot Sales... Thomas C. Harrison, formerly v.p. and network sales manager of ABC rejoin the sales staff of John Blair & Co... Joseph Hogan, to the Chicago sales staff of The Katz Agency... Calvin Cpsey, to account executive in the San Francisco office of NBC Radio Spot Sales... Hugh Wallace to the Los Angeles office of Harlan G. Oaks & Associates.

TV STATIONS

Transcontinent Tv Corp, an Marietta Broadcasting Inc. at now in the process of combining their radio and tv stations under Transcontinental o&O.
Buy the whole TEXAS MONEY BELT and SELL it from the CENTER

---

Jack Wrather’s Marietta stations, KFMB-AM & TV, San Diego, and KERO-TV, Bakersfield, Cal., will bring Transcontinent’s total to six TV and three radio stations.

The brief strike in Cleveland between KYW-AM & TV and AFTRA has been settled. (See sponsor, 11 February, page 76.)

These are the new terms:
1) A three-year contract.
2) A $5 daily pay increase in the base salaries of newsmen and announcers, with newsmen receiving the same basic salary as announcers.
3) A local videotape rate of $85 per announcement, with a program spot rate for videotape at $130 (AFTRA wanted $93 and $145 respectively).
4) No change in the $5 life live fee.

Ideas at work:
- As part of a pre-debut promotion blast for Rescue 8, which included hand-bills, direct mail pieces, special program bulletins, etc., KTVH, Wichita, Kans. staged a special preview of the syndicated film for the show's sponsor (Steen's Dairy Foods) and its employees.

Another promotion at KTVH last week: A Hi Fi Hop dance contest for teenagers to boost participation in its Sunday afternoon dance show.

- Golden days are here! That’s the theme used by WTVT, Tampa, in a promotion for its show line-up. The theme is featured in a saturation on-the-air campaign, slide-transcription spots using a variation of the “Golden Days” song, and a special viewer contest.

- WIS-TV, Columbia, S. C., is mailing a promotion piece in the shape of a passport book to advertisers and agencies, announcing its new tower.

- KTVV, Sioux City, held its annual farm workshop last week for county agents and their staff of home demonstration agents and youth assistants. These workshops, conducted by the station since 1953, are held to improve the participants' work on the program, and to do up promotion and merchandising techniques.

This 'n' data: KLZ-TV, Denver, issued a progress report on 1958, covering the various facets of the station’s activities, with special emphasis on local needs accomplishments...

Construction note: Channel 11 in St. Louis had its ground-breaking ceremonies last week, and construction of the new TV station, owned by 220 Tv, Inc., is now underway...

Business note: P&G (Compton) through Peters, Griffin, Woodward in New York, has purchased $250,000 worth of sponsorship on Teleceptor, a nightly news strip on KTLA, Hollywood...

KMTV, Omaha, has inaugurated an annual TV award for the most effective use of TV to promote important public service projects. Station held a TV awards dinner saluting the civic leaders with guest speaker Harry Bannister, v.p. in charge of NBC station relations.

Add random notes: WFMY-TV, Greensboro, sponsored a high school art contest last week with some 225 oils submitted to the station, and after putting the winning pieces on exhibition they will be forwarded to New York for national judging...

WVEC-TV, Norfolk, is expanding its educational telecasts to three hours daily.

On the personnel front: John Sinclair, Jr., promoted to general manager of WSAZ-TV and WKAZ, Charleston-Huntington... Robert Moody, elected executive v.p. of the Miami Valley Broadcasting Corp... Norman Bagwell, named a v.p. of the WKY TV System Inc., Oklahoma City... Fred Heywood, former manager of sales promotion for CBS Radio Sales, moves to St. Louis as director of information services for KMOX-TV... Thomas Carroll, to business manager of WFMB-AM & TV, Indianapolis... Amos Eastridge, to merchandising director for KMTV, Omaha; Bill Hughes, to national sales and service representative and Galen Lilethorup, to promotion manager of the station... George Paradis, to sales promotion director, Maine Radio and TV Co... Dan Verbest, to director of merchandising and sales service of WXIX-TV, Milwaukee... Marjorie Scanlan, to WUSN-TV, St. Petersburg, as supervisor of sales development... James Matthews, to assistant and promotion manager of KYW-TV, Cleveland.
LANCED PROGRAMMING

9 in a Series - Radio Renaissance in Dallas
SPONSOR ASKS

(Cont’d from page 44)

have long been among the most prosperous in the country. Their attractiveness to both national and local enterprise has certainly accounted for much of their success. The single-rate system has assured all advertisers that they were not only buying the best service we could provide them with, but at a fair and unprejudiced price.

Duncan Mousse, exec. vice presi-

dent & gen. mgr., WPTR, Albany, N. Y.
dual rate is outdated, outmoded and
out of line, but we have done some-
thing about it. We have just estab-
lished a single rate structure for na-
tional and local advertisers alike.

Our market has been one of the
most ridiculous dual-rate areas in the
country, but we have faced up to the
realities of the new role of radio to-
day and have decided a single rate is
the only honest and practical way to
do business.

The dual rate came to radio as a
heritage of the newspapers, the new
medium adopting the practices of the
old one. And in the days when the
stations were living off the networks and
nothing much in the way of
community programing was done, they
picked up local advertisers for
whatever they could get as extra
gravy.

True radio today, however, net-
work affiliate or independent, has be-
come a community service operation
with an established community per-
sonality and community audience
loyalties. Good community radio de-
lliers a total market impact. It must
be considered as product and have a
standard market value commensurate
with the results it is able to produce.

The theory that the local advertis-
er doesn’t need as much from a sta-
tion as the national advertiser doesn’t
hold water. The local advertiser, with
the tremendous increase in automo-
tible travel, communication and su-
burbia, today gets as much from to-
tal community radio sell as the na-
tional buyer. And he is perfectly
willing to pay for value received.

Local advertisers many miles beyond
our metro market also buy our sta-
tion at our rates because they get
what they want from it in their own
balloons.

Dual rates are simply a soak-the-
rich policy to recoup from the na-
tional advertiser on false catch-as-
catch-can local rates. A station that
can deliver the goods must have con-
fidence in itself and charge one rate
to all. “What the traffic will bear”
tactics must go.

Anthony J. Koelker, manager, KMA,
Shenandoah, Iowa

Radio KMA operates with two
rate cards and one-rate policy. We
have a “general” rate card and a
“retail” rate card. The general rate
applies to all buyers of national time.
The “ retail” not local, applies strict-
ly to retailers, or, more specifically,
one-door establishments.

I believe terminology is important.
Hence we call it the retail rate. I
also believe the ground rules should
be spelled out. Thus, by applying the
one-door retail establishment yard-
stick, the question of who qualifies
is readily answered.

With the coverage KMA provides,
our general rates are fair and realis-
tic for the national advertiser. For
the average retailer they are much
too high. He isn’t interested in a
good portion of our circulation and
we don’t want to close the door to
the retail merchant who sells only to
a limited area. We believe he is en-
titled to a special rate. We also be-
lieve merely billing to a local source
has nothing to do with the problem.

Furthermore, our general weekly
package plans add up to discounts
approaching the one-time retail rate
in cost. And, our retail is net.

A single rate system is probably
fine for Bob Jones’ station in Balti-
more, and for Ben Sanders in Spen-
cer, Iowa. I can subscribe to the one-

(please turn to page 66)
Every day more people switch to KBOX radio

KBOX

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

WIL St. Louis
KBOX Dallas
WRIT Milwaukee

THE BALABAN STATIONS
in tempo with the times

Sold Nationally by Robert E. Eastman
My Mommy Listens to KFWB

Your clients' sales messages are delivered to more mommies, more daddies, more everybodies... when you buy KFWB... first in Los Angeles.

Check Pulse and Hooper—(November-December 1958).

Sponsor Asks

(Cont'd from page 64)

rate policy in the very large and the very small population centers. But not for an area station such as KMA (67 counties, NCS #2).

We like the small retailer and he likes the job we do for him. We want to remain flexible enough to serve him effectively.

There is ample justification for a station rate differential. But there is no valid and ethical reason for an elastic yardstick to be used in determining who qualifies for which rate.

So we have two rate cards and one rate policy which outlaws bargaining. By spelling out and firming up the ground rules we have avoided much confusion and accusations of chicanery.

George Armstrong, executive vice pres., Storz stations

Perhaps the critics of radio rate policies are laying too much emphasis on the "two-rate system" itself as the culprit in the current local-national rate struggle. The real problem, rather than multi-rate cards is the manner in which stations sell on them, and the intent of the station in having local and national cards.

While the one-rate concept is ideal in protecting commissions to national agencies and representatives, it is not entirely practical for all stations. In many major markets, significant stations with two cards would be hurt immeasurably by an abrupt change to one rate. Obviously, such a transition would be in the direction of raising local rates. In turn, large and abrupt raises might well force stations into a competitive disadvantage at the local sales level.

There is no question but that radio stations, no matter what the ultimate solution may be, must immediately take steps to prevent competitive advertisers from being charged different rates for like services.

This is the area where criticism of stations' local vs. national rate policies have been most vocal, and certainly most justified. Few agency or representative spokesmen are unduly critical of a truly "retail" rate card, designed for local consumption, and administrated as such by the station.

Thus, in view of economic and competitive factors, plus the real need to face facts on rate equity for advertisers, the best immediate solution to the problem for two-rate stations is the establishment of stringent qualification policies for local or retail advertisers. The Storz Broadcasting Co. put such a plan into effect last April.

Many other stations throughout the country have followed suit.

In essence, such a plan embodies the definition of Product advertising as taking the national rate, while Retail accounts get the local rate. This definition applies whether business originates with the national agency, through the representative, or whether placed by distributors, brokers, dealers, or factory representatives.

Accounts that get the local rate must advertise as retailers to qualify. This means that copy content must be confined to "store hours," "parking facilities," "easy terms," "free balloons for the kiddies," etc. Whenever the intent of a commercial or the effect of the copy approach becomes essentially "product" then the spot must be paid for at the national rate.

This system, when rigidly enforced accomplishes two important things. First, it insures the national advertiser and his agency that his competitors are not getting special rates or favored treatment because of location, or aggressive pursuit of local rates. The system also makes it clear to every category of account what rate he may expect, and the conditions for its use.

Ultimately, the key to success with this formula lies in the "Rate Integrity" of the station. Un-enforced, un-policed, it will break down. But this is also true of a one-rate system. Station management that is inclined to "wheel-and-deal" can find it just as easy to cheat from one card or five cards. Advertisers whose policy it is to beat the rate card will continue to place pressure for a "deal" regardless of the station's published rates or qualifications policies. Thus the stations, themselves, are the answer. Honest management will hold the line and to their own definitions.

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Seen by more people!

Nielsen (Spring '58) shows 12.5% more TV homes, Refigure your cost per thousand! Base it on ratings x Nielsen!

KTBS-TV is seen by more than a million people with more than 1.5 billion dollars to spend in this oil-rich four-state market.

Channel 3 is the only single TV buy that can give you full coverage of this rich four-state market.

Ask your Petry man for details

---

SOFT GOODS
(Cont’d from page 27)

for soft goods producers—the generic
term for customer persuasion is sales
promotion. And sales promotion
budgets minimize advertising.

Advertising, fundamentally, is the
projection of an idea from one place
to another in paid commercial media.
This is the definition of Jock Elliott
of BBDO, vice president, client con-
tact and account supervisor on the
massive Du Pont activity there. The
paid commercial media which soft
goods companies use predominately
are the trade papers—Women’s Wear
Daily and Retailing Daily. But even
these—at $1,000 for a black-and
white page—are beyond the dollar
realm of most companies.

This is another major reason why
only the giants or the highly progres-
sive middle-weights are throwing
much money into advertising. But
even these companies spend a far
lower percentage of their gross sales
rather than their opposite numbers in pack-
aged or hard goods. Van Heusen
shirts (Phillips-Jones Corp.) is one
of these. In 1942, it spent some
$43,000 on advertising. This year it
will invest about $21,000, most
of which will be directed to consum-
ers. But two companies—Van Heusen
shirts and Arrow shirts—indi-
vidually are spending more on ad-
vertising than all branded clothing
items combined.

Their sales have grown; total shirt
purchase and use have climbed. Yet
despite their successful advance ahead
of competition (largely due to broad-
cast media), competing companies
still decline to follow suit.

They continue to rely on store pro-
motions and the accompanying hoop-
la—In-store demonstration, sales
training for clerks, counter displays,
product displays, item tags, tie-ins
with promotional events, window dis-
plays, fashion shows, field men.

The professional adman, whether
he be in an agency or at the client
company, knows cooperation with
retail stores is a vital link and one
which can never be underestimated
or underplayed. But he says such local-
level promotion can be made more
effective by national and/or consumer
advertising so the solicitation takes
place before the customer gets to the
counter.

Big companies spending heavily in
television say the best solicitation
comes from tv, which makes the pitch
in the living room and gets the after-
effect reaction at the sales counter.

Cigarettes, soaps and drugs need
little follow-up merchandising at the
local level. Many are impulse items,
they represent a small investment,
they call for a high turnover rate in
actual use, they’re all branded and
have long since instilled those brands
into the public consciousness. Who
buys a tablecloth by brand name?
asks the soft goods skeptic (yet
Scraton Lace is selling its brand
with radio in several markets). Five
years ago the same skeptic was ask-
ing “Who buys a towel by brand
name?” Today, he knows that
Cannon is ahead in many markets
because customers insist on its brand—
and the quality and integrity it sym-
bolizes—and if he’s looked closely in-
to the whys of this he’s learned tele-
vision in a saturation campaign
market by market has helped do the job.

The key to successful local-level
promotion, says Victor Seydel, vice
president for tv and radio at Ander-
son & Cairns agency, is the retail
store. “They know their community,
its moods, its buying habits. They
are masters of selling soft goods and
anything you can do to help them
helps you as a merchandiser of soft
goods products or components.”

Therefore, problems inherent in the
retailing operation are reflected in the
conservatism of soft goods.

What are some of these stumbling
blocks to advertising? The one credo
of any retailer is his insistence on
measuring the week’s sales with those
of the same week last year. This
encourages the idea of working for the
bird in hand rather than the two—or
200—in the bush. As BBDO’s Jock
Elliott comments, “If your success is
approached in this way you can’t get
very statesmanlike!”

Another obstacle: an outside com-
pany gets nowhere without depart-
ment or retail store cooperation
locally. Yet there are only six and a
half months when a retailer will work
on such a cooperative campaign. Oc-
tober, November, December, March,
April and May and a portion of June are
the only periods in which he is not
liquidating inventory.

One of the biggest blocks to na-

(Please turn to page 76)
KBOX Sells To Dallas Twenty-Four Hours A Day
YOUR MONEY BUYS WASHINGTON'S BIGGEST AUDIENCES ON WRC-TV!

WRC-TV IS WATCHED EVERY WEEK IN 90% OF ALL WASHINGTON HOMES. MORE HOMES THAN ANY OTHER STATION!

NBC LEADERSHIP STATION IN WASHINGTON, D.C. SOLD BY NBC SPOT SALES

Source: ARB June '58 - January '59

SPONSOR  •  21 FEBRUARY 1959
Advertisers were told point-blank that if they want to use the airwaves they had better practice restraint in their commercials.

Doing the telling was no less a person than FCC chairman Doerfer. He spoke at an Advertising Federation of America government symposium, in which FTC chairman Gwynne also participated.

Doerfer said the NAB broadcasting codes had unprecedented backing from the government, and indicated it behooved all stations and advertisers to live up to the dictates of the codes.

He acknowledged that only two stations licenses had ever been cancelled, but the clear implication of his remarks was that the number could grow. He said he regretted the fact that only one in four broadcasting stations adheres to the code formally, but added that most observe its spirit.

At one stage, the FCC chairman described the Commission's procedure in this respect as "regulation by lifted eyebrow," meaning that expressions of disapproval scare stations. But he added later that the FCC would keep its files for use at license renewal time, and when a station operator applies for new facilities, records of improper practices.

His remarks to advertisers directly were pointed, to the effect that it is a privilege for them to be allowed to use the nation's airwaves for sales of their client's products. He seemed to infer that it is a privilege which can be withdrawn.

The Gwynne presentation was much less disturbing. He seemed to wish to reassure the advertisers about the much-heralded FTC-FCC liaison.

Odds strengthen that fire-breathing probes of the FCC and channel awards will resume, and more quickly than expected.

First, the Schwartz book applies the feather to Rep. Oren Harris (D., Ark.) with accusations that he and his House Commerce Legislative Oversight subcommittee have whitewashed many scandals uncovered by Dr. Bernard Schwartz before he was fired as subcommittee counsel.

Second, the Senate Judiciary Committee gives birth to a subcommittee under Sen. John Carroll (D., Colo.) empowered to go over much of the same ground explored by the House group last year.

Carroll immediately issued a statement to the effect that his group will not seek for instances of individual wrongdoing. It will, he says, look at overall administration of the laws under their jurisdiction by the regulatory agencies. But this was the story of the Harris group when they were getting started.

Whatever trail the Carroll subcommittee takes, the Harris group may well be goaded into action, unwilling to be beaten to the punch, or even to risk it.

All FCC opposition to legalizing and licensing vhf boosters seems to have collapsed.

Under fire, the FCC first put off its deadline for the tv boosters to get off the air or apply for conversion to uhf translator operation. Now it has told its staff to write up rules and regulations for licensing.
Stations are still able to draw unusually big ratings with feature films when they play the cream of new feature packages.

Thematic promotions, such as those done by stations with MCA’s Paramount features, earned many dominant shares on individual evenings even in hotly contested markets.

However, some timebuyers are still dubious about the significance of these special efforts and rating week promotions.

The first of the production companies formed explicitly for tape is Intercontinental Television, which will use tape remote units in seven European capitals.

Head of the new firm is David Lown, ex-director of NBC TeleSales. Production, although in Europe, will be specifically for American broadcast standards.

Because stations keep a larger share of syndication than network revenues, an increasing number are willing to clear time for syndication even when it means turning down network programing.

According to a Ziv study for Sea Hunt, network programs were declined and this show was scheduled in 83 of its 180 cities.

In Columbus, Ohio, for example, when WBNS-TV cleared time for the show, the regularly scheduled CBS network program had to be diverted to an ABC affiliate.

The importance of network sales to the syndicators was underlined last week by CNP’s deal with NBC TV on The Lawless Years.

While the show is still without a client it has a time period and marks the first network sale ever made by the NBC film arm.

There’s often a tendency for ARB and Telepulse ratings of syndicated shows to average out fairly closely to each other, despite variations that crop up from time to time in individual markets.

In a CBS Films study of nine programs, for example, the two services give ratings that average in most cases to within one or two points of each other.

Here are straight averages and markets rated in November 1958 reports:

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARB RATING</th>
<th>ARB MARKETS</th>
<th>TELEPULSE RATING</th>
<th>TELEPULSE MARKETS</th>
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<td>13.2</td>
<td>34</td>
<td>15.2</td>
<td>18</td>
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<td>Gray Ghost</td>
<td>16.4</td>
<td>40</td>
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<td>Whirlybirds</td>
<td>23.6</td>
<td>67</td>
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<td>39</td>
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<td>Amos ’n’ Andy*</td>
<td>12.5</td>
<td>40</td>
<td>11.8</td>
<td>27</td>
</tr>
<tr>
<td>Annie Oakley*</td>
<td>16.3</td>
<td>57</td>
<td>14.9</td>
<td>35</td>
</tr>
<tr>
<td>Honeymooners*</td>
<td>14.0</td>
<td>31</td>
<td>17.2</td>
<td>17</td>
</tr>
<tr>
<td>Mama*</td>
<td>8.1</td>
<td>29</td>
<td>10.7</td>
<td>16</td>
</tr>
<tr>
<td>Our Miss Brooks*</td>
<td>8.9</td>
<td>40</td>
<td>8.1</td>
<td>27</td>
</tr>
<tr>
<td>San Francisco Beat*</td>
<td>14.0</td>
<td>37</td>
<td>15.6</td>
<td>19</td>
</tr>
</tbody>
</table>

*re-run; market count based on 116 ARB reports and 65 Telepulse reports.
Increased spending by national advertisers in syndication sponsorships and spots seems to have exceeded all expectations in the fourth quarter of 1958. According to one estimate, the rise over 1957 is 24%.

COMMERCIALS

Merger talks swept the commercials production field last week as producers hunted outside backing and facilities to go into tape fully and effectively on a multi-million dollar scale.

Two new combinations were reportedly finalized:
- Screen Gems affiliated with Elliot, Unger and Elliot, purchasing all the latter’s tape equipment and making EUE in effect a new east coast production branch of Screen Gems.
- Buckeye Corp., a new factor in tv, purchased Transfilm as part of new holdings which already include Flamingo as distributor and Pyramid as producer.

Further, Scranton Lace—prior to its SEC difficulties—also had made overtures to a number of commercials producers.

Look for a brand new aggressive sales policy to come out of Elliot, Unger & Elliot.

Under Al Mendelsohn, who’ll become EUE’s first sales manager on 1 March, there’ll be a switch away from present policy of turning down a certain amount of volume to a new outlook of going after business forcefully.

The key factors in the change appears to be the move to expand filming facilities and the decision to go after tape business in strength.

The networks will likely be an even larger factor in tape commercials in 1959 than they were last year.

Although the networks started out servicing their own clients, there now appears to be a big push to bring in outside commercials business.

While ABC will accept outside orders, CBS is expanding the activities of its operations department to handle outside business and NBC has set up an entire TeleTape center in New York to attract new commercials clients.

Commercials producers are looking for upper echelon executives who are basically creative in film rather than being administrators only.

Filmways, for example, last week upped Ben Gradus and Howard Magwood to v.p. status, both having come up on the creative rather than the sales side.

A number of middle-sized and smaller film producers in the East are trying to overcome obstacles in pooling facilities to get into tape.

A cooperative venture might result that would either provide rental arrangements with existing tape production space or set up new studios supported by users according to how much they participate.

With the move toward tape adding on steam month by month there are still a lot of unanswered questions about tape’s imaginativeness and effectiveness in commercials.

Tape producers who are also film men tend to feel that tape won’t match film’s creativity, control and compression.

But broadcast men in tape are trying to play differences with the blanket argument that tape can do anything film can.
A program which caused some eyebrow lifting among Madison Avenue showmen last week was Derringer’s exploitation of the “Jack the Ripper” theme. Cracked one adman: “Next they’ll be digging the Krafft-Ebing for story lines.”

Sudden retirement of George Abrams as ad manager of Revlon is said to be the prelude to a really top-level penetration by the board of directors. Martin Revson retired last year, leaving brother Charles behind him.

Nestlé hasn’t decided as yet whether it’s going to turn several new products to an agency outside its present stable. It listened to a round of invited pitches some weeks ago.

The term “institutional” seems to be losing status in advertising circles. A Richmond, Va., agency, Cargill, Wilson & Acree, announced last week that it had been appointed by an ethical drugs house, A. H. Robbins, to “handle a corporate image campaign.”

Look for the resignation—as soon as he’s found another job—of a highly placed v.p. in the CBS empire. It’s largely due to a methods and personality clash with other CBS v.p.’s, climaxed by his taboo of a Christmas bonus.

Advertising history has many instances of agencies that have wooed the same account for years, but the longest siege probably can be credited to BBDO. Its efforts to bring the Hershey chocolate interests into the house have gone on for at least 15 years. A frequent gambit: “We’ve just completed a consumer study that . . .”

Madison Avenue remembers one of tv’s current school of whiplashing critics as creator of the longest 10 minutes in the medium. While directing a comedy show some years back, he marked off many allowances for laughs and applause. The show came in 10 minutes short, with the star comic taking up much of the stage-wait—challenging the director to face the camera.

An event that escaped trade chronicling when Dorothy Barstow McCann retired from McCann-Erickson last month was the simultaneous retirement of Joe Baudine after about 20 years of service. Baudine was a rarity in two respects: (1) holding down a staff job as musical director for an ad agency, and (2) association with a programing department for 20 consecutive years.
They own 145,749 Tractors and Farm Trucks in the $2^{3/4}$ Billion WSMpire

Farming is a major factor in making that $2^{3/4}$ Billion WSMpire America's 13th radio market. 145,749 tractors and farm trucks on 202,464 farms consume $22,331,984 worth of gasoline and oil annually. And on these 202,464 farms 869,500 farm people have an annual income of $817,092,000.

If you have anything to sell farm folks (or their city cousins) better find out how completely WSM covers and sells one of the great markets of America. Bob Cooper or any Blair man will be happy to give you the complete story.

WSM Radio
Key to America's 13th Radio Market

50,000 Watts • Clear Channel • Blair Represented • Bob Cooper, Gen. Mgr.
SOFT GOODS

(Cont’d from page 68)

tional consumer advertising and the implied use of broadcast media is the franchise system. Ted Kaufman, vice president and account supervisor at Grey Advertising (which handles some of the biggest-budgeted soft good accounts), says he and his agency take a dim view of the franchise system. As practiced now—although there are some chinks showing up in this particular retail wall—many brands issue an exclusive franchise for their line in a market.

If, as a suit manufacturer, you have only two outlets in a market, you have no need for mass-appeal advertising. Advertising would fast reach a point of no return for this suit label because if a customer asks for a particular suit and the store doesn’t stock it he’ll switch to another brand name fast.

Kaufman’s point: advertising forces stores to accept non-exclusivity and then builds a mass market which brings more sales and profits to everyone all down the line. Van Heusen shirts, through what Kaufman calls “an adroit use of tv,” opened every major retail account it wanted because there was sufficient weight of consumer demand.

Another reason advertising is too often a seldom-if-ever land: there’s little product research in the industry. Standard equipment is a sales presentation and sample case for a field man stocked with facts, semi-facts and sub-facts, as one adman puts it.

A final problem in the meshing of manufacturer and retailer goals in advertising is the approach of the retailers themselves. Long steeped in the tangible, tear-sheet philosophy of newspapers as well as in the tradition of specific item advertising (six wash cloths for $1), they’re still slow in many areas to comprehend broadcast media—either local or national.

The biggest stores and those with imaginative management have found their own tv and radio formulas and have used them successfully. The balance is evening out so different media serve different purposes in different ways.

But department store ad budgets are limited. This puts even greater reliance on outside companies—supplier and manufacturer firms—to shoulder the promotional effort in a market. Of the 2,712 department stores in the country about 50% (1,372) gross between $500,000 and $2 million. Only 493 take in more than $5 million annually.

Yet even in the highest profit lines the competition for store attention, inventory and display space is hot and heavy. Here’s why: At last count (U. S. Census, 1954), there were 31,372 manufacturers of apparel and related products. Yet behind the manufacturers operations there may be four more companies for each of those 31,000.

Who are they? They’re the manufacturers of textiles (8,070) and of chemical products (11,075). They’re the converters, the finishers, the fiber producers, the spinners. Synthetic fabrics, for example—and these are chemical compounds developed by chemical companies—have a six-link chain: fiber-producer, spinner, mill, converter, manufacturer, retailer. One element—and probably the biggest—in the soft goods revolution of the past 10 years is the development of synthetics (such as Du Pont’s Orlon, Union Carbide’s Dynel), which are capturing an ever gaining market share from the natural fibers (wool, cotton, silk). Synthetics, alone, are being used in many more manufactured goods (100% Nylon slips) but another new market is coming up even faster. This is the area of blends (50% Dacron, 50% wool).

Another man-made soft goods development involves the finishes. Milli- mum, developed by Deering Milliken, is a patented system of insulation (with fragments of aluminum blended with linings). Another example is Sil-Mer, developed by Dow Corning’s silicones unit. This is applied to greige goods (in the trade, “gray” goods which are woven but undyed and unprinted) as a protection against spillage and rain.

But whatever the product or the label or the service, the problem is reduced to motivating action on at least two levels: the consumer and the retailer. The fabric producer must motivate an additional level: the manufacturer.

Advertising is the tool which can motivate action at all these levels. And tv, because of its mass appeal to the retailer’s best target, women, is being used as the sharpest tool by the sharpest clients.
ays shoot on EASTMAN FILM
You'll be glad you did!
### TELEPULSE RATINGS: TOP SPOTS

**Top 10 shows in 10 markets**
**Period: 1-8 December, 1958**
**TITLE, SYNDICATOR, SHOW TYPE**

<table>
<thead>
<tr>
<th>Title</th>
<th>Syndicator</th>
<th>Show Type</th>
<th>National Average</th>
<th>7-STATION MARKETS</th>
<th>6-STATION MARKETS</th>
<th>5-STATION MARKETS</th>
<th>4-STATION MARKETS</th>
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<tr>
<td><strong>Highway Patrol</strong></td>
<td>Ziv</td>
<td>Adventure</td>
<td>20.7</td>
<td>14.6 11.4</td>
<td>19.9</td>
<td>28.2</td>
<td>15.2 22.5 17.9 15.2 6.9</td>
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<td><strong>Sea Hunt</strong></td>
<td>Ziv</td>
<td>Adventure</td>
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<td>32.6 14.7</td>
<td>23.2</td>
<td>17.9</td>
<td>21.9 28.5 15.5 13.9 12.9</td>
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<td><strong>Death Valley Days</strong></td>
<td>Ziv</td>
<td>Western</td>
<td>19.4</td>
<td>10.4 14.2</td>
<td>12.9</td>
<td>23.5</td>
<td>12.9 18.2 9.5 27.5 16.5 17.2</td>
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<td>Adventure</td>
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<td>MCA</td>
<td>Mystery</td>
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<td>14.9 17.9 14.2 5.4</td>
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<tr>
<td><strong>Twenty-Six Men</strong></td>
<td>ABC</td>
<td>Western</td>
<td>17.0</td>
<td>10.7 11.2</td>
<td>11.2</td>
<td>15.9</td>
<td>16.2 17.9 14.5 5.5 17.9 18.9</td>
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<td><strong>Whirlbirds</strong></td>
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<td>Adventure</td>
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<td>Comedy</td>
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**Top 10 shows in 4 to 9 markets**

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<th>Title</th>
<th>Syndicator</th>
<th>Show Type</th>
<th>National Average</th>
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<th>6-STATION MARKETS</th>
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<td>6.4 14.2</td>
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<td>8.5</td>
<td>18.9</td>
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<td>CBS</td>
<td>Adventure</td>
<td>15.1</td>
<td>10.3 12.4</td>
<td>14.9</td>
<td>6.9</td>
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<td>Western</td>
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<td>7.1 11.1</td>
<td>6.0</td>
<td>9.0</td>
<td>15.3</td>
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<td>Western</td>
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<td>8.5</td>
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<td><strong>Citizen Soldier</strong></td>
<td>Flamingos</td>
<td>Adventure</td>
<td>13.5</td>
<td>10.7 7.5</td>
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<td>18.9</td>
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<td>7.1 11.7</td>
<td>6.0</td>
<td>9.0</td>
<td>17.1</td>
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<tr>
<td><strong>Honeymooners</strong></td>
<td>CBS</td>
<td>Comedy</td>
<td>12.9</td>
<td>6.2 13.4</td>
<td>14.5</td>
<td>12.9 18.9 6.9</td>
<td></td>
</tr>
<tr>
<td><strong>Dr. Hudson</strong></td>
<td>MCA</td>
<td>Drama</td>
<td>12.7</td>
<td>5.7</td>
<td>14.2</td>
<td>3.5</td>
<td>17.2 5.0</td>
</tr>
</tbody>
</table>
JOE BOLAND...America's Voice of Sports

Every dyed-in-the-wool sports fan in America knows WSBT-TV's Sports Director, Joe Boland. You've heard him announce the CBS-TV Bowl and Pro games—the Notre Dame games on ABC Radio—and the Colt-Giant Championship game on NBC Radio. He was named "Sportscaster of the Year" for '57 by the famous Rockne Club.

Joe's popular weekday show on WSBT-TV, "Boland With Sports," (5:45-6:00 P.M.) is one of the highest-rated sports shows in television.

Joe's program is typical of the many popular local shows on WSBT-TV, with high ratings and "selling" personalities.

WSBT-TV dominates the prosperous South Bend market. The latest A.R.B. shows this station carrying 9 of the 10 top rated programs, 18 of the top 25; 33 of the top 50! Total Effective Buying Income in the station's 14-county coverage area is $1,594,029,000!

See your Raymer man or write WSBT-TV about availabilities of participations or the entire show. There are also availabilities on Joe's popular daily radio sportscast (6:00-6:15 P.M.).
Yankee Doodle Dandy blitzed the opposition in Indianapolis. Hugh L. Kibbey, WFBM-TV National Sales Manager, didn't wait to write. Here's what he wired about the James Cagney song-and-dance smash:

"Yankee Doodle Dandy special showing on Xmas day huge success. Much much favorable reaction and already we have potential bankroller for repeat showing July 4."

The ratings show that "Dandy" glued 'em to the set. WFBM-TV ran it from 5 p.m. to 7 p.m. Dec. 25 and pulled down a big 18.0 against 6.4, 3.4 and 2.9 for competition! Almost triple the next highest rating.

Like WFBM-TV, smart programmers all over the country are going to town with Yankee Doodle Dandy. Don't let this money maker get away! Only two showings available up to July 5th. Program it now!

Bob McNamara has been appointed to the newly created post of national sales coordinator for RKO Teleradio Pictures, Inc. His functions will consist mainly of coordinating the national sales effort of RKO Teleradio's o&o stations. McNamara, a graduate of Cornell, began his sales career with Phelps Dodge Copper Products Corp. After a four-year tour in the Navy, he joined Peters, Griffin, Woodward as an account executive. Most recently McNamara was director of client services at H-R Reps, Inc.

Henry G. Plitt has been elected president of ABC Films, Inc., an AB-PT subsidiary. He was, for the past four years, president of Paramount Gulf Theatres, also an AB-PT subsidiary. Plitt joined United Paramount Theatres (which merged with ABC in 1953) in 1946 as district manager of Ohio, W. Va., and Ky. In 1949, he was moved to New Orleans and promoted to division manager of Paramount-Richards (now Paramount-Gulf) Theatres; two years later, to v.p., and in Dec. 1955, to president.

H. Grant Atkinson has joined the staff of the MacFarland, Aveyard & Co., Chicago advertising agency, as v.p. and director of radio/tv. Other additions to the staff include Dick Wolfe as radio/tv copywriter, and Gordon Hendry, media director. Atkinson was associated with Compton in Chicago as radio/tv director and also held a similar position with the Chicago office of Campbell-Mithun. He brings to his new position a background which includes free lance writing and director-producer of radio/tv.

Frederick S. Fischer joins Product Services, Inc. as v.p. and general manager. He will run the agency as the number two man to president Les L. Persky, overseeing all activities including client and media relations. Fischer formerly spent seven years with CBS as credit manager, assistant to the treasurer, and a systems consultant under the financial v.p. Prior to this, Fischer was a credit management executive at Macy's for two years, and three years previous, assistant credit manager at Bonwit Teller, in N.Y.
This is a picture of a woman buying Bayer Aspirin in Hawaii.
She didn’t know she wanted to buy Bayer Aspirin when she entered the store.
Suddenly, the aisle display was in front of her. Bayer Aspirin is a brand she knows. The price looked like a good value. So she bought!!!

There are 12 displays like this in STEWART’S PHARMACIES, biggest retail drug chain in the Islands.
Fin Hollinger arranged these displays. He runs KPOA.
Dal Cheek prepared them. He took 12 cases of Bayer Aspirin from Stewart’s warehouse. He dumped them into the display bins. He sold Stewart’s 12 more cases to put back on the warehouse shelves.
Dal Cheek is the Bayer Aspirin salesman. He is pleased with KPOA.
Fin Hollinger is pleased.
He wants YOU to be pleased.
If selling more products in Hawaii will please you, contact Fin Hollinger!!!
Spot growth!

Three years ago John Blair & Co., station representatives, occupied approximately 8,000 sq. feet in the Chrysler Annex. When they moved to 415 Madison Ave, they expanded to more than 11,000 sq. feet. About 1 June, Blair moves again—this time renting 22,000 sq. feet in the new Corning Glass building at 717 Fifth Ave.

In addition Blair is opening this month a new office at Penn Center, Philadelphia, its 11th sales office.

Blair is not alone in this mushrooming process. It’s fairly typical of what’s happening to many others in the national representative business. For example, recently H-R made its fifth move in nine years, expanding from 600 sq. feet to more than 10,000. Yes, national spot is on the move, and national spot sales organizations reflect this growth.

Selling optimism

A letter from F. C. Sowell, president of the Tennessee Association of Broadcasters in our 49th & Madison column on page 12 tells of the launching of TAB’s third “Let’s Sell Optimism” campaign.

As Mr. Sowell points out, the idea for these “optimism” campaigns began with SPONSOR back in 1949. Last year, when the recession slowed the American economy, SPONSOR again proposed a vigorous, drive to promote a healthier, more optimistic business climate.

We are pleased and proud that again this year the Tennessee broadcasters have adopted the “Let’s sell optimism” device.

Even though business generally has greatly improved over 1958 levels, there is always a need for strong, concerted industry campaigns directed toward “killing off a depression before it can happen.” We congratulate the members of TAB on their constructive, forward-looking program.

THIS WE FIGHT FOR: Greater awareness on the part of advertisers, agencies, radio and TV stations and networks of the continuing need for selling the industry and its accomplishments to members of the general public.

10-SECOND SPOTS

Auf wiederschen: In Nuremberg, Germany, a woman killed her husband with an axe because he wanted to take away the television set she had given her. Now there’s a medium with impact!

Horizontal hour: Jim Lange of KGO, San Francisco, reports the psychiatrist who greeted his lovely patient with a shower of kisses, “Well, that takes care of my problem,” the psychiatrist said. “What’s yours?”

Hoop, anyone? Bob Hatton, personality at CKNW, British Columbia, raised a storm of response when he mentioned that in 1958, 33 million hula hoops were sold on the North American continent, asked what could be done with all this old plastic tubing now the fad is over. Some suggested uses:

(1) Dog collars for Chihuahuas with inferiority complexes.
(2) Rings for the Iron Curtain.
(3) Earrings for elephants.
(4) Curtain rods for lighthouses.

Enterprising: During a recent Chicago snowstorm, Howdee Myers, of Venard, Rintoul & McConnell, stumped out in the snow in front of the Prudential Building. “Buy WERE, WGST, WILY.”

Logic: Asked how he had managed to remain single, an eligible bachelor replied, “Every time I look at tv commercials, I know at least 18 million women are overweight, anemic, have stringy hair, large pores and rough hands.”—Charles V. Mathis.

Science: Head from N. Y. Times—Penguins Hatch Radio Recording Transmitter is put into an Emptied Egg and it Tells Sitting Temperatures How about audience composition?

Merchandising: Sign on a TV set in a West Coast used furniture store—“For sale. Had only one owner—a little old lady with weak eyes.”—Lambert Meyer.

Hazardous: TV cowboys do so get hurt, Jim (Gunsnake) Arness burned his eyeballs with a sunlamp.—Phil Stone, CHUM, Toronto.
IMPACT

KBOX

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

WIL
St. Louis
KBOX
Dallas
WRIT

THE BALABAN STATIONS
in tempo with the times

Leavin' a Band - Radio Renaissance in Dallas
STACKED!

as for coverage, NCS #3 confirms Channel 9 domination in the rich Upper Ohio Valley.
Behind-the-scenes look at the Burnett agency and how it operates.

Part I, the man himself

Page 31

Soft goods: dark horse entry in radio/tv media

Page 35

Why small cars are aiming pitch to women

Page 38

Industry first—the single rate committee

Page 40

Television Division

Edward Petry & Co., Inc.

The Original Station Representative
WTVJ IS AGAIN PROVED
THE DOMINANT TV STATION IN FABULOUS SOUTH FLORIDA

51.6% SHARE OF AUDIENCE IN MIAMI'S 3-STATION MARKET

Sign-On to Sign-Off, NSI December 1958

We are proud of the fact that more advertisers are selling their products over WTVJ than at any time in our ten year history—that these advertisers want to buy the only station delivering unduplicated network programming to the entire South Florida audience.

Booming South Florida... with 1,500,000 persons spending over $2,000,000,000 in retail sales... is a must-buy market on most advertising schedules. MIAMI'S TV STATIONS COVER IT BEST! By any yardstick—cost-per-thousand, homes reached, depth of penetration—for action at the point of sale, consider TELEVISION FIRST. In South Florida, TV is the dominant medium and WTVJ is the dominant station.
In DES MOINES,
that result-getting station is . . .
and has always been . . .
KRNT RADIO, that "know-how, go-now" station that keeps pace with all that's going on in Des Moines, Iowa's lively center of business activity. Because KRNT has news on the hour, total sports, the best of music, dramatic shows, complete weather and complete service, local sponsors spend nearly as much on KRNT RADIO as on the other 5 Des Moines stations combined! Better See Katz Soon.

SOURCE: LATEST AVAILABLE F. C. C. FIGURES

KRNT RADIO-CBS
A Cowles Station
DIGEST OF ARTICLES

The house that Leo built
31 Sponsor presents a two-part profile of the first Chicago agency to top $100 million in annual billings. Part I—The man himself, Leo Burnett

Soft goods: dark horse ad entry
35 $20 billion industry being developed by progressive admen, broadcast media, as new money leads to new tv/radio sales patterns. Part Two

Why small cars will need radio/tv
38 Renault (West Coast) is putting major part of its ad budget into air media. Stress both luxury and economy appeal to families and women

How singular is the single-rate station?
40 A group of agency media executives join forces informally to compile a list of one-rate stations, serve as unofficial watchdog for violators

Advertisers "take five" in spot radio
42 New England's Carling Beer is latest to join long line of five-minute program sponsors. Increased sales reflects impact value of this approach

Can radio spot meet a $500 million challenge?
44 Sponsor summarizes its $500 Million Plan for national radio spot, points out that 1963 goal can be met only if industry unites in drive

Parti-day in a dip, but sales level remains high
45 Shipments for first half of February down to 1,380 cases compared with 1,865 in second half of January. Semi-monthly average continues rise

SPONSOR ASKS: How can modern music be used most effectively in commercials?
46 With more advertisers using "effect" for attention and emphasis, four agency men tell how modern music can be best applied to commercials

FEATURES

15 Sponsor-Scope
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45 Ten-Second Spots
48 News & Idea Wrap-Up
51 Why small cars will need radio/tv
54 Radio Wrap-Up
61 Washington Week

SPONSOR PUBLICATIONS INC.

©1959 Sponsor Publications Inc.
Davenport, Iowa — Rock Island, Illinois

47th TV MARKET IN THE U.S.

As Reported in TELEVISION AGE, May 19, 1958

41 Albany Schenectady-Troy
42 Nashville
43 Champaign
44 Miami
45 Sacramento-Stockton
46 Omaha
47 Davenport-Rock Island
48 Binghamton
49 Raleigh-Durham
50 Asheville

WOC-TV IS NO. 1 IN COVERAGE IN THIS 47th MARKET

48 COUNTIES

Population* 1,727,100
Homes 556,500
TV Homes 469,890
Farm Homes** 97,101
TV Farm Homes** 54,912
Effective Buying Income* $2,852,363,000
Retail Sales* $2,076,120,000

*Sales Management’s “Survey of Buying Power, 1958”
**U. S. Census of Agriculture, 1954

Col. B. J. Palmer
President
Ernest C. Sanders
Resident Manager
Pax Shaffer
Sales Manager
Peters, Griffin, Woodward, Inc., Exclusive National Representatives

WOC-TV Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO-Radio — Des Moines.

SPONSOR • 28 FEBRUARY 1959
The naming of F. Kenneth Beirn as v. p. in charge of advertising at Revlon, Inc., puts the 48-year-old adman back in the client side of the business after nearly 23 years in the agency field. He replaces Charles Abrams, who will take over the presidency of Warner Lambert's home products division.

**The newsmaker:** F. Kenneth Beirn was advertising manager of RCA, Camden, when he was only 26, a reflection of the drive, energy and flashing intelligence he has displayed during his entire ad career. Between the time he left RCA and his appointment to one of the trickiest advertising posts in the business, he remained in the agency business, racking up a record probably no other adman has equaled: being president of three major agencies. The three were Biow-Biern-Toigo, Ruthrauff & Ryan and C. J. LaRoche. Besides this trio, he also worked at Pedlar & Ryan and Dancer-Fitzgerald-Sample, where he gathered considerable experience in the cosmetics field via handling such P&G products as Camay and Shasta.

He was tapped for his new job by Revlon's Charles Revson by virtue of his work on 14 Revlon products. In taking over the advertising destinies of the entire Revlon line, Beirn has a key voice in the spending of around $10 million in tv, representing roughly 30% of the cosmetic firm's ad budget.

Beirn moves into Revlon at the height of an expansion and diversification binge. The coming announcement of company sales in 1958 will probably report a figure of more than $100 million—the second cosmetic firm to do so. (Avon was the first.) During the first six months of 1958 sales were running about 11% over the previous year. In the past two years Revlon has introduced a hatful of new products, including its first men's toiletry brand, set up a drug subsidiary, bought Knomark (Esquire boot polish) and purchased a controlling block of Schick stock. The burden of pulling in a profit for this huge enterprise is currently resting on more than $9 million worth of web tv—*The Garry Moore Show* and *Person to Person*.

Besides handling the authoritarian Revson, whose perfectionism is a legend in the business, Beirn will be wrestling with a host of advertising and marketing decisions. One of them: Can Revlon expand its distribution in grocery chains without losing the quality image its brands possess?

Beirn is a Yale graduate, is married to one of Rosalind Russell's sisters and has homes in Southport, Conn. and New York. He has three children, a girl and two boys.

The other of Miss Russell's two sisters, incidentally, is married to "Chet LaRoche, himself. Beirn's brother-in-law returns to the post of board chairman at the LaRoche agency with Beirn's departure which came after a little more than a year after he joined that firm. Just previously, Beirn had resigned from the freshly merged Erwin Wasey, Ruthrauff & Ryan.
Any Way You Look At It . . . .

WSAV reaches more people

Have you seen the new Savannah Retail Trading Area Pulse?

WSAV has complete audience domination in all of the important peak listening periods — 6:00 to 10:00 AM and 4:00 to 7:00 PM. (Periods surveyed: 6 AM to 7 PM).

For instance, here are the ratings for the breakfast hours:

<table>
<thead>
<tr>
<th>STATION</th>
<th>7:00 AM</th>
<th>7:15 AM</th>
<th>7:30 AM</th>
<th>7:45 AM</th>
<th>8:00 AM</th>
<th>8:15 AM</th>
</tr>
</thead>
<tbody>
<tr>
<td>WSAV</td>
<td>5.7</td>
<td>5.7</td>
<td>6.0</td>
<td>6.1</td>
<td>6.5</td>
<td>5.6</td>
</tr>
<tr>
<td>STATION &quot;A&quot;</td>
<td>1.0</td>
<td>1.1</td>
<td>1.3</td>
<td>1.3</td>
<td>1.2</td>
<td>1.1</td>
</tr>
<tr>
<td>STATION &quot;B&quot;</td>
<td>0.8</td>
<td>0.8</td>
<td>0.7</td>
<td>0.8</td>
<td>0.8</td>
<td>0.8</td>
</tr>
<tr>
<td>STATION &quot;C&quot;</td>
<td>2.7</td>
<td>3.4</td>
<td>4.1</td>
<td>4.3</td>
<td>4.6</td>
<td>4.7</td>
</tr>
<tr>
<td>STATION &quot;D&quot;</td>
<td>1.5</td>
<td>1.6</td>
<td>1.9</td>
<td>2.1</td>
<td>2.1</td>
<td>2.1</td>
</tr>
<tr>
<td>STATION &quot;E&quot;</td>
<td>4.2</td>
<td>4.4</td>
<td>4.7</td>
<td>5.0</td>
<td>5.6</td>
<td>5.3</td>
</tr>
</tbody>
</table>

... and, in the late afternoon:

<table>
<thead>
<tr>
<th>STATION</th>
<th>4:30 PM</th>
<th>4:45 PM</th>
<th>5:00 PM</th>
<th>5:15 PM</th>
<th>5:30 PM</th>
<th>5:45 PM</th>
</tr>
</thead>
<tbody>
<tr>
<td>WSAV</td>
<td>4.7</td>
<td>4.9</td>
<td>5.1</td>
<td>5.0</td>
<td>5.3</td>
<td>5.2</td>
</tr>
<tr>
<td>STATION &quot;A&quot;</td>
<td>0.8</td>
<td>0.7</td>
<td>0.5</td>
<td>0.5</td>
<td>0.6</td>
<td>0.5</td>
</tr>
<tr>
<td>STATION &quot;B&quot;</td>
<td>1.4</td>
<td>1.4</td>
<td>1.5</td>
<td>1.5</td>
<td>1.8</td>
<td>1.7</td>
</tr>
<tr>
<td>STATION &quot;C&quot;</td>
<td>3.4</td>
<td>3.1</td>
<td>3.1</td>
<td>2.5</td>
<td>(off)</td>
<td>(off)</td>
</tr>
<tr>
<td>STATION &quot;D&quot;</td>
<td>2.7</td>
<td>2.8</td>
<td>2.8</td>
<td>2.7</td>
<td>2.9</td>
<td>2.8</td>
</tr>
<tr>
<td>STATION &quot;E&quot;</td>
<td>3.9</td>
<td>3.9</td>
<td>4.1</td>
<td>4.3</td>
<td>3.9</td>
<td>4.2</td>
</tr>
</tbody>
</table>

The PULSE proves it... the NIELSEN proves it... WSAV REACHES MORE PEOPLE AT A LOWER PER-PERSON COST THAN ANY OTHER SAVANNAH MEDIUM!

It's 630 in Savannah WSAV

630 kc. 5,000 watts Full Time

represented by eastman
The HOT SHOWS

2-Station
BIRMINGHAM
WBRC-TV
MACKENZIE'S RAIDERS
starring
RICHARD CARLSON
55.3% SHARE
35.3 RATING
BEATS Restless Gun, Peter Gunn, Wells Fargo, Cheyenne, Groucho Marx, Perry Como and many others.
Pulse, Jan. '59

4-Station
CHICAGO
WNBQ
SEA HUNT
starring
LLOYD BRIDGES
36.0% SHARE
25.1 RATING
BEATS Groucho Marx, Ed Sullivan, Wells Fargo, Peter Gunn, Calo Storm, GE Theatre and many others.
ARB, Jan. '59

4-Station
SAN FRANCISCO
KRON-TV
HIGHWAY PATROL
starring
BRODERICK CRAWFORD
46.3% SHARE
21.9 RATING
BEATS Playhouse 90, Ed Sullivan, Ernie Ford, Cameron City, Law rence Welk, Californians and many others.
ARB, Jan. '59
come from ZIV!

Dr. Sydney Roslow, director of Pulse, Inc., heads a nationwide staff trained to make and convert home interview reports into reliable ratings. Some of the Ziv show ratings used here are based on these authoritative findings.

The Ziv man in your market can show you how to profit from using one of America's GREAT selling forces—a Ziv show!
Commercial commentary

A sermon on snob appeals

Maybe I'm just chicken but those Continental Mark IV commercials on the New York Philharmonic programs are making me very, very nervous.

Leonard Bernstein, his forelock flying, lifts the orchestra through the intricacies and spiritualities of, say, Beethoven's Ninth. And then, before I have a chance to quell my turbulent thoughts and feelings, along comes Julia Mead to tell me, with the slightly flat condescension of a Kansas school teacher that "some people consider this one of the finest pieces of music ever written." (A few minutes before Bernstein had said it was the finest.)

Well, I think Julia is a doll. And when she is demonstrating Kodaks on the Sullivan show or ecstasizing over the latest gas range she is great, just great.

But somehow the things the Ford people are giving her, and other Continental announcers, to say seem to reek with spurious self-consciousness.

At least that's the way it strikes me. And maybe one reason is because, as an adman, I can scent the old "as-in" pitch a mile off, and want to duck when I see it coming.

The "As-Ins" will get you

The "as-in" trick is one of the oldest gambits in advertising and there's hardly a copywriter beyond the age of business puberty who has not used it at least once in his work.

Want to advertise a fancy bonded whiskey? Let's show a picture of Gainsborough's "Blue Boy." Then we'll dream up some deathless headline like "As in fine painting, so in fine whiskey, quality counts."

Want to promote a high-priced auto tire? Let's show Michelangelo's "David," and give it a tag, "As in fine sculpture, so in fine tires, a masterpiece stands out."

I've even used the "as-in" pitch for sneakers—"As in fine horses, so in fine canvas, rubber-soled footwear, a champion pays off."

It's the easy, obvious, lazy, tired, and essentially dishonest way of promoting any quality product. And lots of advertisers use it including, as you may have noticed, Continental Mark IV.

The trouble with it is that it debases the work of art with which it tries to claim association. And, even worse from a business viewpoint, it insults the intelligence of reader, listener, and viewer.

I happen to believe that the Bernstein-Philharmonic series is one of the greatest treats of this or any other tv season. I am grateful to the Ford people for bringing it to us. I respect them too for making a fine car. And I'd gladly do anything I can to promote the sale of Continentals just to show my appreciation.

But when they try to entangle me and Bach and the Ford Motor

(Please turn to page 12)
KCMC-TV PROVES COMPLETE DOMINANCE IN 18-COUNTY AREA

Texarkana, Texas-Arkansas—Walter M. Windsor, recently reappointed Manager of KCMC-TV, factually points out the dominance of KCMC-TV in the Texarkana 18-county area.

In the November ARB, KCMC-TV leads all stations by 3 to 1. Here is the share of audience from sign-on to sign-off:

KCMC-TV 64.8
Station B  22.4
Station C  12.9

Advertisers can take advantage of top ratings such as these:

I've Got a Secret  59.5
The Texan        59.7
Sheriff of Cochise 50.6
The Millionaire   58.9
6 P.M. Local News (Mon.-Fri.)  48.0
Doug Edwards (Mon.-Fri.)  53.0
Zane Grey Theatre  55.3
To Tell the Truth  59.9
Name That Tune    68.5
Have Gun, Will Travel  67.5
Ed Sullivan       54.6
Gunsmoke         63.7
Playhouse 90     50.1

Not only is the KCMC-TV dominance reflected in the ratings, but here is the coverage picture according to NCS #3:

In the 18-county area 91.4% view KCMC-TV weekly after 6 P.M. while 86.3% view KCMC-TV weekly before 6 P.M.

The advertiser needs KCMC-TV to sell and sell hard this prosperous half-billion dollar 18-county market area.

Call Venard, Rintoul & McConnell, Inc. for more information.
spot

summer radio goes where
the family goes

Vacation may mean getting away from home...but Radio goes along.

You're traveling "right" with SPO-RADIO in your summer media plans.

Reach people—wherever they are at home or on vacation—with SPO-RADIO.

SPONSORED BY MEMBER FIRMS OF

Avery-Knodel Inc. — John Blair & Company — Broadcast Time Sales
Thomas F. Clark Co. Inc. — Harry E. Cummings — Robert E. Eastman & Co. Inc
H-R Representatives Inc. — The Katz Agency Inc. — McGavren-O'Quinn Company
Peters, Griffin, Woodward, Inc. — William J. Reilly Inc
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young Inc
Co. in a mesh of “as-inishness” I’d like, as my sons used to say, to “push them in the mush.”

And when, following a glorious, spine-tingling Philharmonic rendition of Gershwin’s “Rhapsody in Blue,” they try to beguile me with the testimonial of some rich little socialite whose intellectual and emotional gamut seems to range from A to approximately B, I want, as Dorothy Parker once put it, to go away and “frow up.”

Snobs and snickers

One reason, of course, is that tv, more than any other medium, puts a pitiless spotlight on the phony, the spurious and the insincere.

In magazine advertising you can get away with the most outrageous amount of snob talk and snob thinking, simply because the words and pictures have so little impact. But with tv the conditions are entirely different. Tv emphasizes every false overtone; it magnifies and mocks all windy pretentious airs.

The fact is, the old misbegotten snob-selling techniques of yesterday are not good enough for tv. But so far most advertising men who are trying to promote high priced high quality products (like the Continental) seem not to have found much to take their place.

The problem, I suspect, is more philosophic than technical.

It stems in part from the fact that it is easier for a camel to pass through a needle’s eye than for the average advertising copywriter to be wholly sympathetic with the rich man who wants and can afford a Continental.

He tends to think of the prospect with a snicker as a kind of remote, over stuffed social climber who is looking for some sort of “status symbol” or other sociological claptrap. Not as a warm, likable human being, with a being natural understandable desire to own a fine car. And this, of course, is where all selling—even quality selling—should start.

Selling on tv specials

During 1959, and especially beginning next fall, we’re going to see a lot more of those big hour or hour-and-a-half, “special” programs on the tv networks.

In most cases, the advertisers who sponsor them will be seeking to build an impression of prestige and quality for their products.

I suggest that one of the great, unexplored frontiers for tv commercials lies in the selling that is done on such shows.

Some advertisers, notably Hallmark and Du Pont, have come a long way. Hallmark, in particular, does an outstanding quality job even though I feel (as I’m sure you do) that some of those cards are pretty dreadful. But most of the others, and this includes the bulk of the automotive accounts as well as Continental, are still floundering and pretentiously self-conscious.

They’re spending tons of money on commercial production, but watching them, I get the impression they’re more concerned with tricks and gadgets, settings and elaborate musical scores, than with the much harder job of believable salesmanship.

Everything is either very gaga and breathless and beat, or it is all choked up with those pompous old advertising cliches about “fine living” and a “discriminating clientele.”

Believe me, I’d love to own a Continental Mark IV. But I’d hate to think I’m the kind of guy that their copywriters apparently believe is their market.
96% renewals to date!
Most renewed adventure series
gallops into

way out front in the ratings race!

<table>
<thead>
<tr>
<th>Market</th>
<th>Rating*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miami</td>
<td>34.3</td>
</tr>
<tr>
<td>New Orleans</td>
<td>28.7</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>42.2</td>
</tr>
<tr>
<td>St. Louis</td>
<td>31.9</td>
</tr>
<tr>
<td>Albuquerque</td>
<td>35.1</td>
</tr>
<tr>
<td>Bakersfield</td>
<td>45.9</td>
</tr>
<tr>
<td>Beaumont-Pt. Arthur</td>
<td>32.2</td>
</tr>
<tr>
<td>Buffalo</td>
<td>35.8</td>
</tr>
<tr>
<td>Burlington-Plattsburg</td>
<td>35.7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Market</th>
<th>Rating*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Denver</td>
<td>29.0</td>
</tr>
<tr>
<td>Duluth-Superior</td>
<td>34.9</td>
</tr>
<tr>
<td>El Paso</td>
<td>47.3</td>
</tr>
<tr>
<td>Fort Wayne</td>
<td>38.1</td>
</tr>
<tr>
<td>Harrisburg</td>
<td>20.5</td>
</tr>
<tr>
<td>Hannibal-Quincy</td>
<td>47.5</td>
</tr>
</tbody>
</table>

**National Average** 47.6%

**STATE TROOPER**

**STARRING ROD CAMERON**

104 half hours now available!

produced by **revue** productions

MCA TV

**FILM SYNDICATION**
America's No. 1 Distributor of TV Film Programs
598 Madison Avenue, New York 22, FIa 9-7500
and principal cities everywhere.
Lancaster
Harrisburg
York
is ONE TV market
when you use
WGAL-TV

WGAL-TV
CHANNEL 8
LANCASTER, PA.
NBC and CBS

In addition to being the first choice of viewers in these three important markets, WGAL-TV is the television station for Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro, and many other communities.

STEINMAN STATION  •  Clair McCollough, Pres.

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

Don't look for much relaxing of the tough sell among advertisers for the remainder of this year.

Sales and profits are going up, but before you come to the conclusion that this augurs a let-up on competitive pressure of the sharpest kind remember this:

The economy is far from back on the old highway. Though there's been a strong recovery from the 1957-58 drop, there's still uncertainty in some key sectors—automotives, for example.

Hence you can expect the durable goods advertisers to continue to harness, or key, ad expenditures to campaigns of a special merchandising nature—strongly designed for field-staff incentive and dealer peppering-up.

In other words, this important type of sponsor is a long way from getting back on the old track of advertising just to bedazzle the consumer.

Minnesota Mining & Manufacturing, the big tape outfit, is driving home its stake in that field thus:

The kid-appeal shows it will use in seven markets for an undisclosed product will be on tape—and nothing else.

The quest, via BBDO Minneapolis, is for Saturday morning half-hours for a minimum of 13 weeks starting 14 March. Obviously stations that can't handle tape are out.

P&G has extended something new in network affiliate privileges while it conducts a test campaign on Tide copy:

Seven stations that have been temporarily dropped from the list carrying P&G's share of Edge of Night are permitted to sell spots to local advertisers.

Although P&G has waived compensation for the program, CBS TV is asking these seven stations to pay 7 1/2% of the network Class C quarter-hour rate as the network’s share of the sales made locally.

The P&G test has several prongs. Its primary objective is to find out—if possible—what happens when a whole budget is concentrated in a single medium. In some of the dropped Edge-of-Night markets print will be used exclusively; in others Tide will be given night-tv exposure only. In still others, there'll be a temporary elimination of nighttime tv commercials to measure the impact of daytime tv.

The SRA estimates that national spot radio in 1958 grossed $166,367,000, which is 1.9% less than the gross for 1957.

Final adjusted estimate for each 1958 quarter: Jan.-Mar., $41,963,000; April-June, $41,671,000; July-Sept., $38,171,000; Oct.-Dec., $44,562,000. (Final 1957 quarter, $48,456,000.)

It will be recalled that the SRA estimate for '57 a year ago turned out to be $14.4 million more than the national spot total for '57 later released by the FCC.

As for what network radio grossed in 1958, there is this estimate composed by NBC corporate planning: $53 million, as compared to $48 million for 1957.

The same source breaks down the 1958 estimate by network thuswise: CBS Radio, $21 million; NBC Radio, $19 million; ABC Radio and Mutual, $13 million.
SPONSOR-SCOPE continued

Donahue & Coe will start taking inventory next week of Wayne King's c.t.'s for Lady Esther Cream in six test markets.

If the sales results prove that the band leader has strong revival value in radio, Chemway (which now owns the Lady Esther brand) will move into a flock of other markets.

Should King again go nationwide, he'll make radio history for the second time. Back in the '30s, he took Lady Esther out of obscurity and made it a top seller among cosmetics.

The six markets in which his c.t.'s (five quarter-hours and 10 five-minutes per week) are now running: Indianapolis, Peoria, Oklahoma City, Portland, Ore., Richmond, Va., and Buffalo.

(For more background on this test, see 31 May 1958 SPONSOR-SCOPE.)

The cost of handling spot business remains a disturbing problem for agencies:

Noted a media director, who has just had a huge year-end bundle tossed into his lap:

"The normal process would be to put all of it into spot; but because of the prohibitive cost in servicing and paperwork, we're thinking of allocating a goodly portion of the money to some quick networks buys."

For the sellers of spot tv, Compton has become something more than the source of a possible million dollars in Gleem placement: It also has a huge chunk of money for disbursement in behalf of Crisco.

All this extra budget has to be used up before the expiration of the current fiscal year ending 30 June.

Spot will get the first crack at that Gleem money. If the desirable schedules aren't fully available in that quarter, the residue will go to special network buys.

Grey told SPONSOR-SCOPE this week that the 30-second spots it's buying for P&G Big Top Peanut Butter in four markets shouldn't be classified as testing.

It just happens, says the agency, that (1) Big Top has some 30-second commercials available from its network connections, and (2) the four spot markets aren't being hit hard enough via network participation.

Trade impression has been that Big Top was trying out the 30-second spots because 20 seconds didn't suffice to get over its story; also it was supposed that the agency had run up against a shortage of minutes.

Station managements might as well know that the rep has strong allies among media buyers in the current controversy over making the local rate available to national advertisers.

The media director of one of the top spot-buying agencies told SPONSOR-SCOPE this week: "It's to our working advantage to keep on good terms with the rep. Regardless of what the station may think in its desperation to get a piece of business, we look upon him as an important tool of our operation. When a station bypasses us both with the local rate as bait, we're both obviously embarrassed, but it doesn't affect the relationship in the least."

(See pages 40 and 90 for a pertinent exposition of the multiple rate problem.)

Reps aren't going to let their spirits droop during the coming NAB convention (16-19 March) in Chicago just because the association won't treat 'em as bona fide members of the family.

They're taking suites in hotels as far away from the Hilton (the convention site) as they can get so that they can entertain their own stations. Most of the reps probably will be quartered in Chicago's new Executive House on Wacker Drive.
SPONSOR-SCOPE continued

For NBC TV, co-op continues to be a very profitable low-overhead business.

The network takes in $50,000 a month from stations as its share of the early evening news to local advertisers by affiliates (the compensation is 4% of the Class A network quarter-hour).

All told, co-oped programs bring the network about $1 million a year.

Admen with home-appliance-tape accounts will be particularly interested in an analysis that Nielsen has just made for NBC TV in connection with the three daytime quarter-hours a week that Frigidaire has been sponsoring on that network.

It tends to suggest that daytime TV achieves its highest ratio of penetration in families consisting of 1) younger women, and 2) bigger units.

The study—covering four weeks in November 1958—showed an accumulated reach of 41.1% of all TV homes.

Among all U.S. homes in the categories listed below, the percentage reached by Frigidaire turned out thus:

<table>
<thead>
<tr>
<th>AGE OF HOUSEWIFE</th>
<th>HOMES REACHED</th>
<th>FAMILY SIZE</th>
<th>HOMES REACHED</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-34</td>
<td>47.8%</td>
<td>1-2</td>
<td>37.0%</td>
</tr>
<tr>
<td>35-39</td>
<td>44.4%</td>
<td>3-4</td>
<td>39.5%</td>
</tr>
<tr>
<td>50 &amp; over</td>
<td>40.9%</td>
<td>5 or more</td>
<td>49.2%</td>
</tr>
</tbody>
</table>

Economic note: Frigidaire is getting eight times as much commercial time out of these three quarter-hours as it did for the same money ($2.5 million a year) when it sponsored an alternate half-hour nighttime show last season. At night it got three commercial minutes every two weeks, whereas its present daytime participation adds up to 24 minutes of commercial time over a two-week span.

The packaged detergents—like Tide, Blue Cheer and Surf—are beginning to show signs of cutting in on the sales of the special washer brands that have emphasized their low-suds virtues.

The reason: Washing machine manufacturers have shifted to top loading, which tends to eliminate the housewife’s fear of overfoaming.

The 15-minute serial (soap opera, for short) is still tops in daytime TV popularity.

In other words, it’s about as solid a commodity as it was in radio’s heyday.

Here’s a breakdown of audience composition for weekday adult daytime program types (based on Nielsen 9-22 November and 7-20 December 1958 periods and projected to millions of homes per average minute of viewing):

<table>
<thead>
<tr>
<th>PROGRAM TYPE</th>
<th>LENGTH</th>
<th>HOMES</th>
<th>MEN</th>
<th>WOMEN</th>
<th>TEENS</th>
<th>CHILDREN</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adult Serial</td>
<td>15 mins.</td>
<td>3.1</td>
<td>.7</td>
<td>3.2</td>
<td>.3</td>
<td>1.1</td>
<td>5.3</td>
</tr>
<tr>
<td>Quiz-Aud. Partic.</td>
<td>15 mins.</td>
<td>2.2</td>
<td>.5</td>
<td>1.9</td>
<td>.3</td>
<td>.8</td>
<td>3.5</td>
</tr>
<tr>
<td>Other Adult</td>
<td>15 mins.</td>
<td>2.0</td>
<td>.5</td>
<td>1.7</td>
<td>.4</td>
<td>1.0</td>
<td>3.6</td>
</tr>
<tr>
<td>Other Adult*</td>
<td>30 mins.</td>
<td>2.6</td>
<td>.8</td>
<td>2.5</td>
<td>.2</td>
<td>.6</td>
<td>2.6</td>
</tr>
</tbody>
</table>

*Includes serials of half-hour dimensions.

In the area of children’s daytime programming, westerns are getting a stiff competitive run from cartoons and other types of programs, thus:

<table>
<thead>
<tr>
<th>PROGRAM TYPE</th>
<th>LENGTH</th>
<th>HOMES</th>
<th>MEN</th>
<th>WOMEN</th>
<th>TEENS</th>
<th>CHILDREN</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western</td>
<td>30 mins.</td>
<td>4.1</td>
<td>2.2</td>
<td>2.4</td>
<td>1.5</td>
<td>4.0</td>
<td>10.1</td>
</tr>
<tr>
<td>Other Programs</td>
<td>15 mins.</td>
<td>3.2</td>
<td>.5</td>
<td>1.1</td>
<td>.7</td>
<td>4.3</td>
<td>6.6</td>
</tr>
<tr>
<td>Other Programs</td>
<td>30 mins.</td>
<td>4.7</td>
<td>.7</td>
<td>1.4</td>
<td>1.3</td>
<td>6.6</td>
<td>10.0</td>
</tr>
</tbody>
</table>

(For similar breakdown for evening program types, see 21 Feb. SPONSOR-SCOPE.)
There are agency thinkers at the planning level who feel that tv could do itself a lot of good if it engaged an objective authority to explain its policies and philosophies to advertisers in management terms.

The suggestion is advanced on this premise: To advertisers—especially in the durable goods field—tv's thinking and ways of doing business differ greatly from these manufacturers' experience in buying other things. And the explanations they often get from their agencies sometimes are misunderstood—hence suspect.

A way out of this might be to bring in an outstanding management consultant firm whose function it would be to sift all facets of tv selling, the basic factors behind them, and to put the whole picture into management focus.

John J. (Jack) Louis, who died last week at his retirement base in Arizona, was truly one of the pioneer radio showmen that came out of the agency world.

As air media chief of Needham, Louis & Brorby, he showed an exceptional flair for almost every type of programing. His closest association was with the development of Fibber McGee & Molly into a top-rating and long-lived program, but he also built a stand-out record in variety and musical fare.

Like the auto makers, the detergent people have their dream-type product. They envision it as a liquid—canned, of course—which will have both spray and measurement attachments and can be used to clean clothes, wash dishes, and tidy up walls, window panes, and whatnot.

Don't be surprised if one of these days, you hear that a soap giant is experimenting with this answer to the cluttered closet.

There's an interesting counterpart to Look publisher Vernon Myers' estimate that the magazine field last year got $500 million from newsstand and subscription sales: Tv viewers spent even more than that on electric juice alone.

Here's the arithmetic: (1) According to Nielsen, the average set was tuned in five hours a day last year; (2) the monthly cost of current, figured at the national average rate, would be at least $1; (3) multiply 43 million tv sets by $12 a year for electric current and you get $516 million.

Just about every product has its own, special list of top markets—determined by the character of the merchandise, manufacturers' objectives, etc.

Here's the way an agency top-heavy in drugs and air media ranks them:


(For a sample ranking by an agency heavy in groceries, see 20 Dec., page 14.)

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 50; News and Idea Wrap-Up, page 58; Washington Week, page 71; SPONSOR Hears, page 74; Tv and Radio Newsmakers, page 88; and Film-Scope, page 72.
Maybe you just don't know the half of it! When satellite markets total 33% richer and 50% bigger than your present idea of Indianapolis sales... that's enlarging your sales opportunities with a capital $.

Here, too, it only takes one television station to guarantee major coverage in 50 Mid-Indiana counties. Why is it WFBM-TV? Simply because it is the only NBC basic affiliate. Nielsen Coverage Study No. 3 supports these facts.

where else does a central market exert such an economic pull on so many specific areas that are retail trading centers in their own right?

...and where can you buy just one station with no overlapping penetration by basic affiliates of the same network?

only here—WFBM-TV dominates Mid-Indiana in total coverage and market penetration... and we're proud of our current ARB. Call for the facts. Let us show you how to test regional marketing ideas with amazing results!

The Nation's 13th Television Market
...with the only basic NBC coverage of 760,000 TV set owning families.

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

**11 Satellites**—Each a recognized marketing area—and well within WFBM-TV's basic area of influence. Includes Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

Represented Nationally by the **KATZ Agency**
sold!...for 8 billion
Food and drug sales in Storer markets totaled eight billion dollars*—
a substantial share of which was sold through
the impact of radio and television
stations owned and operated by the
Storer Broadcasting Company.

“SOLD ON A STORER STATION”
is more than a slogan . . . it is a reality.

* 7 billion food, 1 billion drugs
as reported by 1957 Sales Management
“Survey of Buying Power.”
CKLW-TV is the one Detroit Area television station
"ready made" for the national Spot Advertiser who cannot be
troubled by network clearances and who needs prime time
for his message. This, coupled with more impressions, more total
homes, more rating points for the advertiser's dollar
makes channel 9 the most efficient and economical
buy in the nation's fifth market.

500 Million Dollar Plan

Have just finished reading 24 January issue and on part of our organization would like to extend most hearty congratulations to you and your associates on article entitled "SPONSOR's 500 Million Dollar Plan for Spot Radio." In talking with John Heverly this morning we both agree your organization is performing a tremendous service for the entire industry. By mail am sending you a list of our stations and if they are not subscribers please automatically start subscription including this week's issue.

Art Moore
Art Moore & Assoc.
Seattle

For no particular reason, I want to tell you that—in one man's humble opinion—SPONSOR surpasses itself just about every week.

Perhaps your current Spot Radio campaign—with which I can't completely agree—has triggered my reaction but it does seem that you've been steadily improving in interest and importance ever since you went weekly.

Keep up the great work! Our industry needs you.

Jack Keiner
station mgr., KFMB
San Diego

We have been following the articles on SPONSOR's $500 Million Plan for Spot Radio with a great deal of interest and appreciate the time and effort you and your staff has spent in this comprehensive look at this great selling medium.

In the article of February 7, however, we feel that there is an area which needs further clarification, if not defense. This is your paragraph about "too much paper work" where-

(Please turn to page 24)
The works of a master sculptor require no inscription to be recognized by the trained eye.

Similarly, that "quality touch" which sets apart great radio and television stations is just as quickly identifiable by those who know and value its importance in any successful campaign.
in you report that “radio station men fail to realize that a spot radio campaign . . . is the most complex, time-consuming . . . and costly media operation with which any advertising agency has to deal.” Your article goes on to amplify that it is resented “there is needless detail and paper work connected with spot . . . much of which could be eliminated by station management” and that owners and reps should apply themselves to the “problems of simplifying the paper work in his own radio spot operation.”

We ask: “What paper work have we as a group invented to complicate this proposition?” Here at WBNS we require no vast amount of formal writing to firm up an order. In fact, if a timebuyer (or our representative, John Blair) calls on the telephone this afternoon with a schedule to start within the next 30 days, I can assure him that he will have a firm and complete schedule on spots and an exact price breakdown within a very few minutes.

As to the necessary paper to consummate this order, we feel it is secondary to the placement of the schedule. If the agency believes a contract or formal order is necessary, this can be handled at their convenience, be it one month or one year from the date of the first spot.

We agree with sponsor that Spot Radio buying should be simplified (if it is complex now). However, we cannot conceive of any more simple arrangement than that which we have outlined above, and which we have available right now—and have had in the long, long past.

W. I. Orr
sls. mgr., WBNS
Columbus, Ohio

Right account, wrong city
We detect a slight error on page 29 in your January 31st issue. You have Campbell-Mithun listed as located in Milwaukee for service on our good client, Theo. Hamm Brewing Co. It should be Minneapolis.

C. E. Anderson, media research
Campbell-Mithun, Inc.
Minneapolis
early or late... Western New Yorkers keep their date with

WBEN NEWS
WEATHER
SPORTS

the highest rated service programs on Buffalo television

Whether it is the 6:27 pm - 6:45 pm time period or the 11:00 - 11:30 pm slot, WBEN-TV NEWS . . . WEATHER . . . SPORTS consistently gets the largest share of audience in Western New York, month after month.

Western New Yorkers are weather-conscious, news-interested and sports-minded. And WBEN-TV is too! Top talent is assigned to present these features backed by crack reporters, seasoned news-staffers and experienced motion picture camera crews.

The results are: locally produced shows of high caliber to attract loyal and large audiences.

If you have a sales message to say to the more than 2,000,000 consumers in the WBEN-TV coverage area and are cost-conscious, sales-interested and profit minded, check into the availability of participation or sponsorship of these popular service features.

<table>
<thead>
<tr>
<th>EARLY</th>
<th>LATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weather</td>
<td>6:27 pm</td>
</tr>
<tr>
<td>News - Sports</td>
<td>6:30 - 6:45 pm</td>
</tr>
<tr>
<td>HEADLINES</td>
<td></td>
</tr>
</tbody>
</table>

HARRINGTON, RIGHTER and PARSONS
our national representatives will be happy to furnish all details

WBEN-TV
CBS IN BUFFALO

Your dollars count for more on Ch.
Wallace H. Lancton, Product Services, Inc., New York, account media supervisor, notes some of the problems in buying for Slenderella. "The target of our broadcast campaigns is the middle to upper middle-class woman between the ages of 30 and 50," Wally says. "Audience composition studies usually reveal no clues as to this group, so we must combine knowledge of time segments, programing, our service and customers with broadcast experimentation. This way, we have gone into many new areas of programing, and the results have been excellent." As one example, Wally points out that the agency purchased news programs, reasoning that women in suitable age and financial groups would be, per se, more intelligent and interested in the news. The agency was right and the new program announcements have been one of Slenderella's most effective means of securing phone-ins and customers. "This proves," Wally says, "the importance of careful study of all facets of your buy—from the nature of the service or product itself to the programing—and the willingness to take risks."

Ed Gallagher, Albert Woodley Co., New York, points to several studies recently made comparing newspaper and broadcast circulation. "In these studies," Ed says, "broadcast's margin was interesting to note. One study (Gold Coast stations) in a seven-county area in Southern California showed tv Station #1 and tv Station #2. its satellite, with a combined total circulation of 133,696 (ARB, A-Z Coverage Report, January, 1958) compared to a total combined circulation of 138,376 for the 12 dailies in the same area. That's 50,320, or 36% more circulation for the stations." In terms of actual audience, Ed says, the stations also showed a margin. A one-quarter page in all 12 newspapers had an audience of 47,017 based on the ANPA study reporting readership by women for an ad this size as 34%. "According to the ARB metropolitan report," Ed says, "the rating for a minute AA announcement on Station #1 was 40.5 and on Station #2 was 32.9, or a combined audience of 74,131. In other words, the stations combined had 57% more actual audience than the 12 dailies combined."
It's Bright!

It's Lively!

It's All New!

"O" makes it Official

He's spreading the word.

The NEW KHJ

Is soon to be heard!

Beginning March 16th, a new sound will be coming from the 93 spot on the radio dial in hundreds of thousands of Greater Los Angeles homes.

It's the bright, lively, new, animated Foreground Sound of Radio 93 KHJ-Don Lee... more appealingly vital, more attention compelling than ever before.

It's the newest, most modern way to tell your story to the adult market.

It's radio in motion... Radio 93 KHJ-Don Lee and it's coming March 16th.

Listen for it!

KHJ RADIO
LOS ANGELES
1313 North Vine Street
Hollywood 28, California
Represented nationally by H R Representatives, Inc.
Many Happy Returns!
(from ARB, Nielsen and Pulse)

All three rating services agree: it's been a terrific first year for KMOX-TV as a CBS Owned station. Month after month, returns from ARB, Nielsen and Pulse show that Channel 4 is St. Louis' favorite station.

Just look at the latest ARB, for example. KMOX-TV's share of audience (up 29% in a single year) is now 37% greater than the second station's and 86% greater than the third station's. In addition, KMOX-TV rings up more quarter-hour wins . . . more top-rated station breaks . . . more station breaks with a 20-or-over rating than the other stations combined. And KMOX-TV has 7 of the top 7 multi-weekly shows (local and network) . . . 6 of the top 10 network shows . . . and all of the top 5 local shows seen in the St. Louis area.

Help yourself to a man-sized slice of the rich St. Louis market on KMOX-TV

CBS Owned    KMOX-TV
Channel 4, St. Louis - Represented by
CBS Television Spot Sales
Creativity in "Styling"

"Styling" is an intangible ingredient. Its presence in or absence from a film can make or break a production. The application and handling of "styling" and design is one of the creative areas in which a producer can materially aid an advertiser and his agency.

FILMWAYS is a motion picture company whose creative personnel want to—and can—add this vital ingredient to your important television productions—both film and tape.
THE HOUSE THAT LEO BUILT

CHICAGO, ILL.

The biggest bomb in the history of midwest advertising exploded last December on the 15th floor of Chicago's gleaming Prudential Building.

From the streamlined executive offices of the 23-year-old Leo Burnett Co. came the word, "We've passed the $100 million mark in billings for the year."

By any advertising standards, including those of the Madison Ave. giants, it was a tremendous achievement. Only seven other agencies, none of them Chicago-based, had ever hit the charmed $100 million circle. And Leo Burnett had done it in a way that had earned the respect and admiration of professional advertising men everywhere.

With 820 people (732 in Chicago) and 24 blue-chip accounts including such outstanding advertisers as Kellogg, Philip Morris, Chrysler and several P&G Brands, the Burnett Co. had climaxed a 10-year drive that had seen its air media billings alone increase by more than 1,000% (from $4.8 million in 1949 to $57.1 million in 1958).

Yet, in many ways, it is still one of the least known of the top-ranking agencies. Shy, publicity-shunning Leo Burnett is an almost legendary figure, even in Chicago advertising circles. Few serious studies have ever explained the secrets of his success or his agency's phenomenal rise.

To dig out these secrets, sponsor recently conducted a four week, in-depth study of the Burnett organization, culminating with a two-hour personal interview with Leo Burnett, himself. We are proud to present our findings in this two-part profile.

A 2-PART PROFILE OF A GREAT AGENCY

Part I—The Burnett Character—The personality and principles of Michigan-born Leo Burnett who once wanted to be a reporter on the New York World, but gave up his dreams of "Bagdad on the Subway" to create, in his own Midwest, one of America's most outstanding agencies. A portrait of the man and his beliefs about the advertising business.

Part II—The Burnett Organization—A study of the operating procedures and people which this unique agency has developed during its dramatic growth, with special emphasis on how Burnett is organized to handle more than $1,000,000 weekly in tv business alone. Also an explanation of the Burnett Marketing Services Div., which combines media, marketing and research departments.
PART I: THE BURNETT CHARACTER

"W"hen we started," says Leo Burnett, his eyes twinkling behind his bifocals, "we wanted to build a kind of Chicago Young & Rubicam."

Perhaps only a student of advertising history will recognize how revealing a remark that was.

Burnett was reminiscing two weeks ago in his own handsome but simply furnished office on the east side of Chicago’s Prudential Building.

Around and below him, five and a half floors of Burnett Co. employees were humming and buzzing with all the complex activities of a great modern agency which, by February 1959, had achieved a unique and distinctive personality of its own. It resembles no other shop.

But the reference to Y&R’s influence on his early thinking tells you a great deal about the man.

Leo Burnett hung out his shingle on 5 August, 1935. At that time Chicago advertising was in the doldrums, and few Chicago agencies had national stature. Needham, Louis & Brophy, founded six years before, was not yet well known. The old Lord & Thomas agency obviously missed the genius of Claude Hopkins. Glenn Sample and Hill Blackett had found a formula (coupons, premiums and daytime radio) which seemed to work. But, says Burnett, "We decided that wasn’t for us."

Meanwhile, however, back in New York the 12-year-old firm at 235 Madison was easily the most exciting agency in the advertising business. Y&R, itself a spiritual descendant of N. W. Ayer, was zooming ahead on the strength of its reputation for bright copy, beautiful and dramatic artwork, and a young fresh, and wholly professional approach to the challenging new medium of radio.

When Michigan-born Leo Burnett opened his small, cramped offices in the London Guaranty Building in Chicago (he once considered starting in New York) he picked the best agency examples he knew to emulate.

This drive toward quality is wholly characteristic. Burnett’s most often quoted remark, and one which has given birth to his agency’s emblem (see preceding page) is "Reach for the stars. Even if you don’t catch one, you won’t come up with a handful of mud either."

But ambition alone, even ambition toward the stars, cannot really explain the Burnett success. You must look for other clues.

You’ll find one perhaps in the famous Burnett apples. On every Burnett reception room desk (six in Chicago, one each in New York, Hollywood, Detroit and Toronto) there’s a bowl of bright red Washington State apples.

Last year the Burnett Co. gave away 110,000 of these apples to visitors and employees. ("They eat the hell out of them," says Burnett.)

The apples date back to the lean, depression-ridden days of 1935 when
Burnett and seven associates couldn’t afford expensive decorations for their dingy offices at 360 N. Michigan.

“But we liked people. We wanted to make friends. And, because there was a broad streak of midwestern hospitality in the hearts of the founders, we wanted a personal trade-mark too.”

Ever since then Burnett’s “red, ripe, round, firm, fragrant, apples” have been an agency fixture. They make a bright splash of vivid color against the cool, clean, beautifully modern office decorations. And this combination of up-to-the-minute modernity, and warm, friendly, natural charm, is another Burnett characteristic.

Put down hard work as an even more important ingredient of the Burnett story. Three years ago, speaking before a 4A Convention, Burnett outlined his philosophy as “Steep yourself in your subject, work like hell and love, honor and obey your hunches.”

Burnett’s capacity for endless labor is the subject of awed advertising comment around Chicago. It is rumored that he “takes Christmas mornings off” but there are many who doubt even that. And this utter disregard of nights, weekends, and holidays extends from the chairman of the board down through to all other members of his staff.

“In some ways, it’s nothing but a sweatshop,” muttered an account executive at a competing Chicago agency. But here is what a Burnett timebuyer told SPONSOR:

“We work hard and long hours, of course. But somehow there’s a difference. A few weeks ago, I had to go into the office on Saturday. When I signed in, Mr. Burnett had already signed in ahead of me. He had not signed out when I left. Sunday I went back, and there was his name again, right at the top of the list. When I went down stairs to lunch, he was sitting on a stool at the counter, just like all the rest of us. You don’t mind it so much, when you know the boss is working that way too.”

Undoubtedly, much of Burnett’s drive toward incessant labor lies in what he calls “constructive dissatisfaction.” He believes in “keeping at a job, doing it over and over again, if necessary, until it feels right.”

But an even more significant reason is his attitude toward advertising. “Only Leo can say what his dreams are,” Draper Daniels, executive v.p. for creative services, wrote to SPONSOR, “but anyone who has ever worked with him knows he loves this business.”

Burnett himself is the first to admit it. “There are some agency heads we both know,” he told us with a grin, “who hate ads and hate clients. But I don’t. I love the whole works.”

His affection for advertising includes a passionate and inquisitive interest, unusual in any adman let alone the head of a great agency, in every phase of the business.

In the course of a two-hour talk with SPONSOR he mentioned dozens of names, trends and incidents including T. F. MacManus, James Young, Nielsen reports, brainstorming, Hollywood producers, Vance Packard (with whom he refused to debate), a recent trade-paper profile of David Ogilvy, Julian Watkin’s “100 Best Advertisements.” Chicago as a cen-

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LEO BURNETT COMPANY BILLINGS
IN RADIO AND TV ONLY
10-YEAR PERIOD 1949-1958

In same period total Burnett billings rose from $13.3 to $10 millions

<table>
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<th>Year</th>
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<td>$57,100,000</td>
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ter of advertising design, the new “symbolic techniques” in foreign TV commercials, the tendency of some “apparently self-respecting admen to write books that debase the business,” and the testimonial award given by Printers’ Ink to Roy Larsen.

“Leo’s an eager beaver,” says Burnett broadcast executive Bob Brown admiringly, “he gets into everything.”

Yet it would be a mistake to think of him as a dynamic, supercharged executive who flashes through his organization, shooting off electric sparks.

Outwardly, Leo Burnett is short, shy, gentle, almost self-effacing. It is not true, as one awed, but puzzled, competitor has said that he “looks like somebody’s janitor.” But it is true that you might easily mis him in a crowd.

He moves about the striking modern Burnett offices as quietly and unobtrusively as the humblest of hired help. Even his own people don’t always recognize him.

“You,” demanded a haughty receptionist recently. “What’s your name and where are you going?”

Burnett executives, when they go from one to another of the six Burnett floors in the Prudential Building, are expected to check out at the reception desk—“Heath to 14, Greeley to 12, Schaff to 10, etc.” But the boss had forgotten.

“My name’s Burnett,” he said merrily. “I’m going to 15.”

Only a faint twinkle betrayed his amusement. For such incidents are part and parcel to the Burnett operating philosophy.

He says, “When the stuffing in anyone’s shirt begins to show around here, we try to pull it out so that he can see it and laugh at it too. We not only permit people to let off steam; we encourage it, and nobody, including the man whose name is on the door, is permitted to pull rank in a stuffy way.”

As proof of this likable, but all too rare, management outlook, he cites this incident on himself. “I remember once where I had been completely devastating and a little extreme in criticizing every phase of a campaign submitted to the plans board. When I had finished my diatribe, a quiet voice asked, “And outside of that, Mrs. Lincoln, how did you enjoy the play?” I am afraid I would have liked to have kept from joining the laugh that followed but I couldn’t.”

This insistence on a spirit of fun in his agency is a cornerstone of Burnett’s theories of advertising creativity. “Ideas flourish best in a shop that has it,” he says. “When we produce ads or commercials—even when we produce weighty documents—we are never quite happy unless we believe they are fun to read, to look at, or to listen to.”

Over the years the Burnett Co. has built a sizable reputation for its creative output. In TV and radio Burnett refers with special pride to the new Kellogg Good Morning song, the new Pillsbury Baking song, the prize-winning iced tea song as well, of course, as the famous Marlboro jingle.

Creativity for Leo Burnett is the heart and guts of the advertising business. To him an advertising agency’s “only excuse for being” lies in these areas: “Defining the problems that advertising can help solve, doing the planning, executing the strategy and finally, and most importantly turning out the ads. (By ads I mean TV and radio commercials and outdoor posters, as well as magazine and newspaper advertisements.)”

Furthermore, Burnett adds, “nobody ever gets too important around here to devote himself to this part of the work.”

Two questions which have puzzled sponsor (and many other advertising men) are: What exactly is Burnett’s own involvement in the agency’s creative operation? And how has he managed to solve the organization problems of a big agency so that he can devote time to creative work?

The second article in this series will detail the unique and wholly distinctive Burnett organizational set-up, and the operations of its plans board and creative review committee.

As to Burnett’s own role, here is what he says: “One of our people once described me as the burr in everyone’s swivel chair. I prefer to think of myself, in more polite terms, as a catalyst.”

Actually, as chairman of the board, Burnett receives advance notices of all plans board and creative committee meetings, and sits in on as many of them as he can.

“What,” sponsor asked him. “Are the qualifications for a good agency creative man? How do you find them? How do you train them?”

Burnett says, “Over the last 25 years I’ve known a number of highly successful creative men in our field. If there’s any one common denominator I’ve observed in them, it’s the quality of passionate curiosity about all sorts of things. This curiosity expresses itself wherever their activities take them—whether it is a country auction or the Metropolitan opera, the corner drug store or a World Series, a service station or a political convention.

“In looking for creative people I’m almost always most interested in those who have an almost naive curiosity about life.”

This same passionate almost naive curiosity about life is obviously a characteristic of Burnett himself.

He was born in St. Johns, Michigan, town of less than 5,000, located (Please turn to page 76)
Thinkers and doers in soft goods are putting budgets into television and radio, learning new formulae.

Broadcast media focus at local retail level, serve many masters in the complexities of soft goods merchandising.

The springtime harbinger of increasing revenue from the soft goods industry for the broadcast media is the complete immersion of two giant companies—J. B. Kleinert Rubber Co. (foundation garments as well as other products) and Van Heusen shirts. Each of these leaders in its own soft goods bailiwick is allotting 100% of its spring budget to TV.

These are unusual and unorthodox moves for soft goods people, to state it conservatively. Part I in this two-part series gave some of the reasons for the recalcitrance of soft goods companies in (1) using any advertising and (2) using broadcast media.

But both Kleinert and Van Heusen have a history of progressiveness and exploration, and they have an agency—Grey Advertising—which is strong on the exercise called by the unknowing as “getting out on a limb.” Grey knows better. It figures it’s betting on a next-to-sure thing in recommending broadcast for its soft goods clients. At current count, there are 18 companies and 23 soft goods products in the house. Kleinert is breaking more with tradition than Van Heusen in plunging its entire spring budget into TV since it just recently switched from print. It wants to reach women with two daytime network TV shows—Truth or Consequences and County Fair—on NBC TV to persuade ladies to buy Kleinert products.

Kleinert backs its network effort with spot, buying in cycle periods to
TV/RADIO ARE EXCITING NEW AD LURES

FILM CLIPS from Du Pont's Show of the Month (CBS TV) mark longest soft goods commercial in history: nine minutes for Orlon, Dacron, nylon. But big and small companies alike are checking into broadcast. Here are some reasons why:

1. KNOWLEDGE OF NEW MEDIA has been big stumbling block. Soft goods people, steeped in print and following retailers' lead, are growing up and learning of tv/radio application, workability.

2. MASS DISTRIBUTION is still unrealized among most soft goods. As brands move into more stores in more markets, clients have need for mass audiences which tv and radio deliver.

3. THE WOMEN'S MARKET and its devotion to broadcast media is big sales point. Women are the prime sales target of all soft goods manufacturers, fabricators and retailers—and for men's wear, too.

4. LOCAL-LEVEL MERCHANDISING is being understood and used more effectively by tv and radio people. They work in stores, with manufacturers in promotional events, with national agencies.

5. DEMONSTRATION is biggest advantage buyers see in use of tv. A static newspaper ad comes to life, gains identification in actual use. Future hope: color tv for added dimension, persuasion.

match sales peaks for an 18-week pre-summer push. Summer schedules drop off as the client plans for a fall selling period of eight to nine weeks. One marketing angle which helps determine spot cycles: women are more weight and fashion-conscious in the spring, more concerned about their silhouette.

Kleinert and Van Heusen shirts (Phillips-Jones Corp.) are two exceptions to the unfortunate industry rule that most companies just aren't big enough to spend very much on advertising, especially on tv. Yet Van Heusen is a fine example of a small—but early—starter which has grown to unusual advertising proportions. In 1912 it was spending only $13,000 a year on advertising (but that was a lot of money for that type of company in those days). Today, after using various media and working out its own advertising formulae, it spends $21/4 million on advertising with tv getting the most inviting nod.

Van Heusen started its tv selling with simple wash-and-wear demonstrations of its men's shirts, hammering at this theme for two years. The result: Last year it was the only one of the top three shirt-makers to show an increase in sales and profit. The one major mark of difference among the three which the agency saw was that Van Heusen had put its print budget into tv. It took “smart management to go along with the agency recommendation for tv and to fly in the face of tradition,” says Ted Kaufman, vice president and account supervisor on Van Heusen and 14 other soft goods accounts at Grey.

Smart management is on the rise among soft goods companies—among the firms which make an end product as well as those which manufacture a component or those which sell an idea and have a big educational job to do with the consumer. The problems are manifold: manufacturers are caught in the double squeeze of motivating retailers as well as consumers to buying action. Many others—the companies which process fabrics or patent a finish or promote a special label—have as many as six levels to motivate.

Such broadcast industry groups as the Television Bureau of Advertising
work to interpret the phases and
uses of broadcast media to people
who know all too little about them.
TvB, for example, sent Vice President
Howard Abrahams early this month
to talk to retail sales people from soft
goods departments to explain the new
Kleinhert campaign on tv.

His specially-prepared slide present-
ation carried to the counter level the
impact of a national consumer tele-
vision campaign. He pinpointed in re-
tailing terms to clerks and department
heads specific ways in which the tv
program and the Kleinhert products
would be merchandised locally.

This is the key: merchandising a
national program at the local level.
The ultimate person who must be in-
fluenced is the consumer.

This customer is increasingly the
woman and she responds to the visual
and to demonstrations. This, in many
a client's book, adds up to television.

Soft goods people know about the
psychology of the woman. They apply
this psychology to soft goods mer-
chandising and to advertising. The
backbone of soft goods is, of course,
textiles and fabrics.

Yet highly intangible factors far
apart from advertising's tangibles
enter into the selection of fabrics and
the apparel from which they are
made. The consumer, and the woman,
especially, bases her selection on such
intangibles as color, silhouette and
the fabric feel, fashion and design.

In a rush to convince the buyer
that an end product has all virtues of
fashion, integrity, authority and taste,
manufacturers have flooded the mar-
ket with thousands of labels. The
label is an indisputable asset as the
focal point for these qualities. But
with the multiplicity of labels accom-
panying many mysterious innovations
in soft goods, the consumer is con-
fused by the promotional clamor.

Admen's arguments center on the
need for these labels to be nationally
advertised and to be promoted in-
tensively, not just sewed into a jacket.

Their theory: build confidence by
advertising which, in turn, encourages
a manufacturer (in a typical case) to
put a fabric label in the coat he
makes, to persuade a customer to
look for this fabric label when she's
making this purchase.

The biggest soft goods advertiser
on television, and one which stresses
its entire corporate image as well as
its specific soft goods applications,
is Du Pont. A heavy user of network
and spot television and occasional
spot radio campaigns, this giant
company which sets the pace for the
entire soft goods industry is spending
an estimated $5 million annually on
broadcast media.

Its biggest investment: four net-
work shows—Show of the Month on
CBS TV, primarily concerned with
corporate advertising; the Steve Allen
Show and Dave Garroway's Today
on NBC TV, and Douglas Edwards
and the News on CBS TV. The last
three are exclusively concerned with
fibers. Institutional mentions give
way frequently to specific mentions
of its registered trademarks, "nylon," "Dacron," and "Orlon," which are
serviced by a textile division separate
from other Du Pont parent company
units.

The network reaches all segments
of the audience in all major-market
areas. With participations in some
of the Steve Allen Show (Sunday, 3
to 9 p.m.), Du Pont uses some 160
stations on a contract which expires
in April. Its 140-plus participations
on Today are scheduled to continue
through December on 126 stations as
is the Douglas Edwards program on
160 CBS stations (sponsored on alter-
nate Tuesdays). The biggest effort,
the Show of the Month, may well be
renewed.

Du Pont is pace-setting in the
broadcast media at a time when the
soft goods industry "is very large and
many-sided and also in the middle of
a changing period." These are the
words of Jock Elliott, v.p. of BBDO
and management supervisor on the
several Du Pont divisions.

He points to the post-war growth
of synthetics, especially, which started
(please turn to page 36)
Why small cars will buy radio/tv

 Families—not buffs—are what make the small-car market worthwhile, Renault has found out in the West

 So it has put the major part of its $475,000 budget into air media to get balanced male-female attention

Nobody doubts that U. S. motorists are going to bring out so-called small cars. (Talk this week pointed to the coming fall).

So, as the exact date grows closer, the big question naturally is: What sort of people will buy such cars and how do you appeal to them?

On this score, you can get some important clues from the experience of Renault on the West Coast. What makes these all the more valuable is that Renault is a foreign-built job, hence is bucking some difficulties that American makers presumably won't have. But even under these somewhat unique—indeed exaggerated—conditions, Renault soon learned from research and experience that:

• The small car no longer is a toy for grown-up boys or a plaything for fan-type enthusiasts.

• Thus the use of an image that emphasizes “pretty machinery” limits the market and obscures individual identity. The appeal must be broader.

• Women are beginning to have a strong voice in the selection of small cars, hence the choice of media must take that into consideration.

When Tilds & Cantz, Los Angeles, took on the Renault Dauphine for John Green Corp. (distributors in California, Arizona, Nevada, Utah) the aim was to reach the runaway leader, Volkswagen, by 1960. For a starter, the agency had a $275,000 budget, national magazine and billboard support from the national agency (Needham, Louis & Brorby)
and sales of roughly 4,600 in 1957.

Initial research into the purchasing habits of car buyers (in general and for imported cars) showed:

- The great majority of passenger car purchases are influenced by women. (Unlike the leader—Volkswagen—Renault had no trucks and no station wagons to sell. It had a small four-passenger car—what in a larger model would be designated as a standard “family car.”)
- These are the reasons people buy imported cars: 40% because of lower operating cost, 30% for general economy, 20% for lower initial cost, 10% for smaller size of the car itself.
- Some 36% of imported car sales are to people between 25 and 34—an age group that accounted for only 19% of 1957 domestic car purchases.

Based on such findings, the following approaches seemed best to the agency:

1. A balanced male-female emphasis in copy
2. A combination economy and luxury image
3. Accenting youthful angles
4. Avoiding the “poor man’s car” stigma

In what medium or media could these points best be conveyed?

The male-female emphasis dictated media that women give attention to.

Any endorsements of the car would be more emphatic if heard; whereas the car itself—to be associated with luxury and good taste—had to be seen in these settings.

Stress on a balanced audio-visual approach was considered vital. So Tilds & Cantz—to achieve the balance and stay within the $275,000 budget—planned 26 weeks of radio and newspapers, followed by 26 weeks of tv. The budget split was radio, 40%; newspapers 20%; tv 40%.

The radio spots (60-second) had a musical opening, beginning with a slow, elegant motif, moving into an upbeat, and ending with a slower tempo. A man-woman pitch follows and is differentiated by multiple voices.

“This double approach also associates the individual with the car,” says Cantz. “Most small car advertisers fail to bring the consumer into the picture for a product that is not a household word to most people.”

Fifteen-minute sports and newscasts were emphasized in a 26-week radio-newspaper cycle which began 1 January 1958 in Los Angeles and San Francisco.

In a special radio promotion dur-
Almost everyone in the station, agency and client world has been talking about the single-rate situation—but nobody did much about it until this week when a group of agency executives in three cities joined forces to organize an industry “first”—the Single Rate Committee.

Working on a completely informal basis, the six-man committee parlayed much broadcast industry confusion and debate into a firm stand in favor of stations adopting a one-rate policy.

Headed by Warren Bahr, vice president in charge of media at Young & Rubicam, New York, the committee includes Paul J. Caravatt, Jr., vice president and account supervisor at Ogilvy, Benson & Mather, New York; Les Farnath, vice president in charge of media, N. W. Ayer & Son, Philadelphia; Lee Rich, vice president in charge of media for Benton & Bowles, New York; Lloyd Harris, vice president of Sullivan, Stauffer, Colwell & Bayles, New York, and Tom Wright, vice president in charge of media for Leo Burnett Co., Chicago.

What basically bothers everybody concerned with station rates is the nasty element of suspicion. With several rates in force simultaneously, both agencies and clients often wonder whether they are getting the best possible rate—indeed, whether honesty is the best policy at all in such mixed-up circumstances. The reps, for their part, grimly suspect national spot radio itself might come out a heavy loser in the long run if agencies are constantly forced to wonder whether they're getting the rate to which their clients are entitled.

Here, broadly, is what the new, informal committee proposes to do: Compile a list of stations willing to go on record as offering national and local advertisers the same rate, supervise promotional use of the

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1-RATE STATION SUBSCRIBERS*

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*Registered with the Single Rate Committee as of 20 February 1959.
FORM SINGLE-RATE COMMITTEE

AGENCY COMMITTEE REPRESENTS 3 TOP MARKETS


Single Rate Committee’s seal (shown on opposite page) and check evidence contending that stations claiming a single rate are not living up to this commitment.

Mr. Bahr’s argument, as spokesman for the committee, is “There is no justification for a double or a multiple rate. We believe in one rate and the slogan ‘Like Rates for Like Services.’” This slogan has been approved by the committee and is now incorporated into a seal designed to be used promotionally by qualified stations registering as one-raters with the committee. At this point, however, the problem concerns radio more than TV.

Despite Mr. Bahr’s contention, many stations maintain that their local situations necessitate double or multiple rates, and offer considerable documentation to prove their points. (SPONSOR’s stand in behalf of one rate—when feasible, with due consideration for such factors as markets, facilities and competition is reflected in the editorial below.)

By 20 February, 30 radio stations in 26 markets had registered their single rate card provisions with the committee and indicated that they (Article continued on next page)

EDITIORIAL

The most important consideration

As stated previously, SPONSOR favors a single rate wherever local conditions permit. The single-rate concept is far more appropriate for a good many radio stations than the traditional newspaper-oriented multiple rate system. And a good deal more palatable to agencies handling national clients.

But neither SPONSOR, nor any trade publication, has the right to tell a station whether it should employ a single-rate system, a double-rate system, or a quadruple-rate system. This is an individual station decision that must take in such factors as market, competition, custom and facilities. The rate decision must, of necessity, be strictly a station decision.

If we don’t presume to advise a station it should go one-rate or not, in another respect we have absolutely no doubt. No station—whether single-rate or multiple—can afford to have anything but a rate policy that is crystal-clear in all details. Furthermore, this policy must be adhered to zealously. Only by such meticulous adherence will stations command the respect of the men who foot the bills.
ADVERTISERS "TAKE FIVE" IN SPOT RADIO

- Trend toward 5-minute segments is growing because of entertainment and impact possibilities of programming.
- Ballantine, Swift, Carling Beer are highlighting this approach; availabilities often are a problem, though.

According to RAB, 62.9% of spot radio program buys currently are five-minute shows. There are many reasons for this growing preference over the longer-than-15-minute length (16.3%), the 15-minute (14.4%) and the 10 (5.9%). The box below summarizes the main situation.

NBC's five-minute segment system on Monitor has no doubt smoothed the way for the local upsurge in this type of programing. Alcoa uses five-minute Monitor segments to accommodate its national and regional customers and its customers' customers locally, a highly complicated project.

CHECK LIST FOR 5-MIN. SPOT BUYS

1. COSTS: Three 5-minute spots time-wise usually will cost roughly the same as two one-minute spots. Program costs, of course, will have to be considered separately.

2. COMMERCIAL ADVANTAGES: You can work as many as five commercials into five minutes. Carling, for instance, uses opening, close, two jingles, a 35-sec. pitch.

3. IMPACT ADVANTAGES: Carling found loss of frequency was outweighed by sponsor identification. Ballantine likes promotional values, Swift co-op tie-ins.

4. STATION ATTITUDE: Some stations considered 5-minute programing a nuisance. Carling learned, but mail response ended doubts, brought greater promotion.
program called Money Man on 34 stations in English and French. A write-in quiz show, it draws such large mail response and proof of purchase that this week a 200-store grocery chain in Ontario is tying in with a Money Man Week promotion.

Now Carling Brewing Co. is breaking fresh ground with this type of programming with a 33-station buy in New England for its Black Label beer that shows the range of this type of presentation. It started as an experiment in four markets the first week of last October.

The company bought a five-minute version of a long-time radio staple, Allen Funt’s Candid Mike from Harry S. Goodman, New York, distributor of the show. “We were looking for something that would make Carling stand out from other beer brand names,” says regional ad manager Bob Thomas. “We felt this could be done by finding something people would listen to attentively. We wanted to combine the large audience provided by d.j.’s and the attentiveness produced by soap opera-type programming,” he says.

“Whether an off-beat type of show would command this attention was another thing we had to check closely,” Thomas points out.

Since identification was the chief reason for going to the five-minute format, Carling and its New England agency, Harold Cabot & Co., worked out a pattern that would give Carling five commercial spots in the time period. A custom-made opening by Funt was followed by a 20-second jingle (Carling’s familiar “Hey, Mabel”) the body of the show was followed by another 20-second “Hey, Mabel” jingle, a custom Funt closing, and 35 seconds of straight commercial by the local announcer.

Carling pulled a number of spot announcements in the four markets, and instead scheduled Candid Mike from 15 to 24 times weekly on WFAU, Augusta, WKCB, Berlin, W A A B, Worcester, and WATR, Waterbury.

Shows were placed on a run-of-schedule basis in three time periods: 7:30-9 a.m. 11:30 a.m.-1:30 p.m., and 4:35-5:55 p.m.

Stations were lukewarm. Carling admen say. Some considered the off-beat nature of the program (zany interviews with unsuspecting victims) a schedule interruption.

Richard P. McKee, president of McKee Broadcasting, says flatly. “The personnel at WKCB thought the idea was completely ridiculous and that the program would be a total and complete failure. This feeling held even with the first couple of broadcasts.” But his view, and others’, soon changed.

The stations were watching reaction as closely as Carling. Mail response came quickly, and two things were noted:

- Address usually specified the sponsor: Carling’s Candid Mike.
- No. 1 reaction: request for a schedule of programs.

This last point has a good effect: it produced another “impact” for Carling—a reminder by many stations at the end of the show about its next scheduling during the day.

The test ended the latter part of December. On 5 January, Carling pulled its spots in other markets and placed the show on 33 stations throughout New England. The buys were on the same basis and at the

(Please turn to page 34)
Can spot radio meet the $500 million challenge?

- SPONSOR plan for tripling national spot business in five years demands a new type of industry effort
- Goal is possible if stations, representatives and trade groups can stop squabbling and work closely together

During the past five weeks SPONSOR has presented in a series of weekly installments its new $500 Million Plan for the spot radio industry.

Judging by the letters, phone calls and telegrams we have received from station men and station representatives in all parts of the country, the $500 Million Plan has attracted wide industry comment. (For a sample of these letters see the 49th & Madison column on page 22.)

Not all of our correspondents have agreed completely with SPONSOR’s analysis of spot radio’s problems or with the methods which we have suggested for building the medium to its proper place in the national advertising picture.

Duncan Mounsey, general manager of WPTR, Albany, N. Y., for example feels strongly that “responsibility for effecting the reforms suggested is a joint one for the agencies and the stations.”

A number of station sales executives such as W. I. Orr of WBNS, Columbus, Ohio, believes that the complaint that radio spot “requires too much paper work,” does not apply to their own operations which, they point out, have been streamlined to an effective degree.

Such letters, however, serve only to highlight, in SPONSOR’s opinion, the magnitude of the spot radio problem.

It is quite true that a number of individual stations have succeeded in eliminating many of the wasteful and inefficient practices which are impeding spot radio progress.

It is also true that a number of outstanding station representative...
firms have instituted major reforms designed to improve spot radio’s prestige and salability.

But what is true for the few is not, unfortunately, true for the industry as a whole. And therein lies the challenge.

Undoubtedly the biggest problem which spot radio must face is that it is an industry of “rugged individualists.”

Spot radio as a medium demands a concerted, all-out drive to rebuild its position with national advertisers.

But spot radio as a business, tends to fly apart, to decentralize into hundreds of inside-the-industry fights—with stations pitted against stations, representatives against representatives, and both stations and representatives waging war on the networks.

Sponsor’s $500 Million Plan outlines a five-year goal for radio spot which is actually conservative, in light of spot radio’s proven value as a sales and advertising medium.

But whether or not the industry can achieve this goal by 1963, or will take the steps necessary to develop its true potential, is quite another matter.

Sponsor believes that new machinery must be found to implement the $500 Million Plan, and suggests that this subject should be a major topic of conversation among radio men when they meet at the forthcoming NAB Convention in Chicago.

What is needed is the formation of a new, energetic and responsible group, quite possibly within the existing structures of NAB, or RAB, or an association with SRA.

Given the existence of such a group, with vigorous backing by both stations and representatives, then the working out of the $500 Million Plan would not be too difficult.

Essentially there are three basic parts to Sponsor’s $500 Million Proposal:

1. The setting up of basic goals and competitive strategy. Once the industry can agree that spot radio can and should have three times as much business by 1963 as it had in 1958, and can face the fact that to achieve this goal it must concentrate in taking business from its three major competitors then a major step will have been taken.

(Please turn to page 34)

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**PARTI-DAY IN A MILD DIP**

Though shipments to wholesalers dipped below January figures during the first half of February, the general level of Parti-Day sales remains high.

After 16 weeks of a tv test campaign, the average semi-monthly shipment figures in the Green Bay market have risen to 1,085 cases compared to 262 cases before the tv test.

The latest sales figures show 1,380 cases the first 15 days of February.

This compares with 1,365 cases for the second half of January and 1,595 cases during the first half of January. The 1959 figures, however, average 1,613 cases compared to an average of 768 cases during the two and a half months in 1958 that the tv test was being conducted.

The dip in sales is not expected to dampen the spirits of Parti-Day, Inc., its agency, the D’Arcy office in Chicago or the management of WBAY-TV, the station over which the spot television test is being run.

Results of the video test were described as “beyond our wildest dreams” by Richard Partridge, sales v.p. of Parti-Day. (See “Green Bay’s 7,390 cases sets pace,” Sponsor, 21 February 1959.)

Parti-Day sales have been running far ahead of other markets where there is no tv advertising or no ads at all. Note that the latest figures for Milwaukee during the first half of February came to only 354 cases. (See telegram above.)

As more commercials employ "effects", SPONSOR ASKS:

How can modern music be used in tv commercials most

With more advertisers using sounds for attention and emphasis, experts tell how to best apply modern music to commercials.

Joe Hornsby and Ben G. Allen, music department, Batten, Barton, Durstine & Osborn, Inc., New York

Music can be used most effectively in tv commercials when it is written in the spirit of being just one part of a total selling effort.

While we like to believe that the jingle is the most memorable part of a commercial, usually it is a combination of selling techniques that are responsible for putting the message across. When music is used in a commercial in the form of a jingle, the musical sound should attempt to reflect the nature of the product. However, it is not always necessary to hire a 30-piece orchestra to produce an effective jingle. Even an advertiser with a limited budget can make music work effectively for him.

Let us suppose that the budget allows for just one singer and a quartet of musicians. The obvious choice of musicians might be piano, bass, and guitar and drums. But, with a little extra thought, the arranger might come up with a bright, happy sound of a xylophone, drums, piccolo and bassoon. Another interesting set up might be a Dixieland combination consisting of drums, piano, trumpet, and clarinet. The choice of instruments should invariably, stay in character with the product or the product message.

Simplicity and good taste are the earmarks of an effective jingle. It goes without saying that the music should never get in the way of the words. After all, it is the words that actually contain the advertiser's message. The music helps to make the message more memorable.

Any jingle is only as good as the frequency it gets. Once the right music has been composed and properly arranged, the next step is to get it heard often. The most lavishly produced musical commercial, given little exposure, is likely to be less effective than a low budget production given lots of frequency. In short—a jingle must be played often to be effective.

Elwyn R. Walsh, program production supervisor, Bryan Houston, Inc., New York

The most necessary factor in using modern music for commercial tracks is a client with enough daring to be convinced of its importance.

Studies of effectiveness of tv commercials in the past year have shown us that the use of modern music can benefit commercials in the following ways: 1) More attention getting; 2) greater memorability; 3) more sponsor identification; 4) stronger emphasis of specific sales points.

From its origin as "hop" and "progressive jazz," modern music has mellowed into an entirely listenable thing in which the melody—in most cases—is clearly understood. In fact, some of the best "modern music" are well-known tunes from the past brought up-to-date.

We have had considerable success with Irving Berlin's "Let's Have Another Cup of Coffee." Used in such a manner, the modern sounds of the Jud Conlon Singers extol the merits of Nescafe Instant Coffee. In the future we hope to update it even further by using more modern arrangements.

The recent success of Henry Mancini's original score—"Peter Gunn Music"—which is in the modern jazz idiom, shows the new strength of jazz in the pop market and indicates that this type of music can prove equally effective in the commercial market place when used as the background in commercials for modern products aimed at moderns of all ages.

When you finally decide that your commercial needs music of some kind (and this is no mean decision) you'll have to accept the fact that modern music requires far more time in preparation than the usual "rhythm section" or even larger orchestral sound tracks. A greater amount of thought must go into the arrangement and special instrumentation will no doubt be needed, oddly enough drawn from the classic instruments: flutes, bassoons, oboes, bass saxes and the like.

The musical group need not be very large, for these instruments are all expressive and extremely versatile. For example, they can accompany a soloist or group singers, be used as a background for rhythm talking, or by themselves, giving expressive emphasis to the announcer's copy.

Modern music should be used in commercials, for it will surely stand out from the ordinary. It will attract the ear, and close to the ear is the eye. When you've attracted them both, you've got 'em!
effectively?

Chet Gierlach, group head, tv-radio commercial production, McCann-Erickson, Inc., New York

By "modern" music I refer to the type of music written so effectively by Mancini for Peter Gunn. It has become an integral part of that particular show. By the same token, any "modern" music written for a commercial should do the same thing.

The modern sound is actually a growth process in music.

Since in modern music there is more to hear such as the complexities of rhythm and harmonies, and since this music goes with a picture and a voice track, it is important that the "modern" sound be used discriminately and in good taste so it compliments both picture and voice.

Within the last decade there has been a growing interest and appreciation for modern music, or shall we say, the more intriguing and stimulating combination of sounds, as witnessed by the fantastic growth of the l.p. market in the contemporary and traditional jazz and classical fields.

There are many forms of music used in today's commercials—big sounds, small sounds, symphonic scoring, jazz groups, vocal groups etc., and the modern music sound has a very important place, when used properly with the right product.

To sum up—"modern music" can be used most effectively in the tv commercials aimed at age groups usually under 35/or to introduce and enhance a new product or service directed at a youthful market, or as in so many cases, to perk-up or freshen-up what is essentially "A same old story."

Use with discrimination, aim at under 35 audience

5 IN A ROW

Since we dipped our oars in the water five years ago, we've had a "lock" on first place. On network quarter hour firsts, leading local live shows, or top syndicated films we've come out on the long end of the oar in every survey taken in our service area—and most recently on the Nov. '58 ARB.

Ask your Weed TV man for more facts about Northern New England's service-minded SIX.
Commercial television or television commercials, TERRYTOONS does both equally well.

On the CBS Television Network, TERRYTOONS-created "Mighty Mouse Playhouse" and "Heckle and Jeckle" consistently rank among the top-rated week-end daytime programs. And "Tom Terrific," created by TERRYTOONS especially for television, has an audience of more than 3.5 million viewers daily, as a regular feature of the "Captain Kangaroo" show. (Nielsen)

This same ability to captivate millions can perform for you. For TERRYTOONS' full-time staff of nearly 100 artists, musicians, writers and technicians is at your service to create commercials combining entertainment savvy with creative, hard-hitting selling. Name your format: lowbrow or sophisticated; full animation, semi-animation, or animation mixed with live action. TERRYTOONS does the job for you...any or all of it!

Dozens of major agencies and advertisers have turned to top drawer TERRYTOONS for best-selling commercials. Why don't you?

A Division of CBS FILMS INC. © TERRYTOONS
**IN RICH MONROE MARKET**

During 363 Weekly Quarter Hours

**KNOE-TV Has 80% to 98% SHARE OF AUDIENCE**

As reported in ARB, Dec. '58

From Sign On To Sign Off 7 Days A Week

**KNOE-TV Has 79.4 % Average Share Of Audience**

JUST LOOK AT THIS MARKET DATA!

| Population | 1,520,100 |
| Housesolds | 423,600  |
| Consumer Spend-able Income | $1,761,169,000 |
| Food Sales | $300,486,000 |
| Drug Sales | $40,355,000 |
| Automotive Sales | $209,539,000 |
| General Merchandise | $148,789,000 |
| Total Retail Sales | $1,286,255,000 |

And you get more impact and circulation per dollar in radio on

**NOE-Radio**

- 50,000 watts
- New Orleans 1060 KC

**KNOE-Radio**

- 5,000 watts
- Monroe 1300 KC

*Survey period No. 1, 6 a.m.—6 p.m.

**KNOE-TV CHANNEL 8 MONROE, LA. CBS • ABC • NBC**

A James A. Nee Station

NOE ENTERPRISES, INC.

James A. Nee, Jr.—President
Paul H. Goldman—Executive Vice President & General Manager

Represented by HR Television, Inc.

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**National and regional buys in work now or recently completed**

**SPOT BUYS**

**TV BUYS**

**Standard Brands Inc.**, New York, is kicking off a campaign in major markets for its Kendall dog foods. The 13-week schedules start in March. Minutes during daytime segments are being slotted; frequencies vary from market to market. The buyer is Len Soglio; the agency is Ted Bates & Co., New York.

**Liggett & Myers Tobacco Co.**, New York, is going into about 20 markets for its Chesterfield cigarettes. The campaign starts in March for eight weeks. Minutes, chainbreaks, and I.D.'s are being used; average frequency: five per week per market. The buyer is Ginny Conway; the agency is McCann-Erickson, Inc., New York.

**Corning Glass Works**, Consumer Products Div., Corning, New York, is initiating a campaign in various markets for its Corningware line. The schedule is in two flights, starting late this month and in March, and runs up to eight weeks. Minute announcements are being placed, with frequencies varying. The buyer is Joe Fierro; the agency is N. W. Ayer & Son, Inc., Philadelphia.

**The Procter & Gamble Co.**, Cincinnati, is entering scattered markets for its Spic & Span cleaner. The campaign starts in March on a 52-week basis. Minutes during nighttime segments are being scheduled; frequencies depend upon the market. The buyer is Don Procter; the agency is Young & Rubicam, Inc., New York.

**RADIO BUYS**

**The Best Foods, Inc.**, New York, is kicking off a campaign in markets throughout the country for its Hellmann's mayonnaise. The short-term schedules start this month and in March, in two flights. Minutes and 20's during daytime slots, Wednesday through Friday, are being used. Frequencies vary from market to market. The buyer is Dorothy Medanic; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

**Peter Paul, Inc.**, Naugatuck, Conn., is going into scattered markets for its Peter Paul candies. The five-week campaign starts in March. Chainbreaks during daytime periods are being slotted; frequencies depend upon the market. The buyer is Herb Werman; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

**Time, Inc.**, New York, is planning a campaign to promote its *Sports Illustrated* magazine. The advertiser has been testing in New Haven with good results, and a top-market campaign is being reviewed. The contact is Joe Gans; the agency is Joe Gans & Co., New York.

Sponsor • 28 February 1959
FARM LAD MAKES HAY WHILE SUN SHINES
... in the Land of Milk and Money!

Our Wisconsin farm families are distinguishable today only by their added incomes! This is truly the bountiful Land of Milk and Money. Thousands of big dairy farms . . . scores of clean small cities . . . 400,000 TV families enjoying CBS-ch. 2 television. We'll do a hay-maker of a job for you!
United Artists Television

United Artists Television Presents the

THE TROUBLESHOOTERS
starring KEENAN WYNN
and co-starring BOB MATHIAS
A Northstar Pictures Production

THE DENNIS O'KEEFE SHOW
starring DENNIS O'KEEFE
A Cypress Production

Now in production--
Award-quality half-hour filmed series--
To satisfy the most exacting demands of America's top network, regional and local sponsors.
Golden Five for 1959

Hudson's Bay
starring
BARRY NELSON
with
FIDRO GONZALEZ GONZALEZ
Northstar Pictures Production

Tales Of The Vikings
starring
JEROME COURTLAND
with
BUDDY BAER
A Brynaprod, S. A. Production

Miami Undercover
An exciting new surprise series!
An Aubrey Schenck-Howard W. Koch Production

attract the finest of talents—United Artists
committed to production of a firm 39 weeks of each series.
First several episodes of each series are ready to speak for themselves.
Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index

<table>
<thead>
<tr>
<th></th>
<th>1959</th>
<th>1958</th>
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</thead>
<tbody>
<tr>
<td>Radio homes</td>
<td>49.5</td>
<td>48.7</td>
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<tr>
<td>U.S. homes</td>
<td>51.4</td>
<td>50.6</td>
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Source: A. C. Nielsen estimate; 1 Mar. each year, homes figures in millions.

Radio station index

End of January 1959

<table>
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<tr>
<th></th>
<th>Stations on air</th>
<th>CPs not on air</th>
<th>New station requests</th>
<th>New station bids in hearing</th>
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<tr>
<td>Am</td>
<td>3,334</td>
<td>113</td>
<td>484</td>
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<td>Fm</td>
<td>581</td>
<td>126</td>
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End of January 1958

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<th></th>
<th>Stations on air</th>
<th>CPs not on air</th>
<th>New station requests</th>
<th>New station bids in hearing</th>
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<td>3,120</td>
<td>94</td>
<td>397</td>
<td>108</td>
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<tr>
<td>Fm</td>
<td>536</td>
<td>62</td>
<td>39</td>
<td>9</td>
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Source: FCC monthly reports, commercial stations. *December each year.

Radio set index

<table>
<thead>
<tr>
<th></th>
<th>1958</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>95,400,000</td>
<td>90,000,000</td>
</tr>
<tr>
<td>Auto</td>
<td>37,200,000</td>
<td>35,000,000</td>
</tr>
<tr>
<td>Public places</td>
<td>10,000,000</td>
<td>10,000,000</td>
</tr>
<tr>
<td>Total</td>
<td>142,600,000</td>
<td>135,000,000</td>
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Source: RAB, 1 July 1958, 1 July 1957, sets in working order. *No new information.

Radio set sales index

<table>
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<tr>
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<tr>
<td>Home</td>
<td>1,944,838</td>
<td>2,031,444</td>
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<tr>
<td>Auto</td>
<td>558,767</td>
<td>570,617</td>
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<tr>
<td>Total</td>
<td>2,503,605</td>
<td>2,602,061</td>
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</table>

Source: Electronic Industries Assn. (formerly RETMA). Home figures are retail sales, auto figures are factory production.

2. CURRENT LISTENING PATTERNS

AVERAGE HOURS RADIO USAGE PER HOME PER DAY

<table>
<thead>
<tr>
<th>TERRITORY</th>
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<th>SIZE</th>
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<tr>
<td>U.S.</td>
<td>1:52</td>
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<tr>
<td>North East</td>
<td>1:50</td>
<td></td>
</tr>
<tr>
<td>East</td>
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<tr>
<td>Central</td>
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<td>South</td>
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<td>Pacific</td>
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<td>A</td>
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<td>B</td>
<td>1:55</td>
<td></td>
</tr>
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<td>C</td>
<td>1:38</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>1:41</td>
<td></td>
</tr>
</tbody>
</table>

Source: Nielsen Radio Index, in-home only, November-December 1958.
Participation in three key ½ hours one week, alternating with three other key ½ hours the next week to give the participating advertiser exposure in six different shows (Class AA and A time) every two weeks.

3—Minutes per week...$1200
3—CB per week ....... $ 900

The November ARB gives the six BIG 11 REACH shows a two-week cumulative rating of 85.2. This figures to a weekly average of 42.6 average rating. ARB shows non-duplicated reach for these programs of 50.2 homes one or more times.

WIIC CHANNEL 11, PITTSBURGH
There's **WJXT** in Jacksonville. You cast
your line in a booming regional center served only
by WJXT . . . 66 counties in Northeast Florida and South Georgia, more than twice the counties served by the other station. A glance
at ARB serves to sum up the situation: 38 of
the top 40 shows (and all 10 top local shows)
are on WJXT. Tipping the scales still further
in our favor: the largest share of audience in
the nation for a 2-station market! Whenever
you're fishing for sales, there's more,
much more to . . .

**WJXT**
JACKSONVILLE, FLORIDA

An affiliate of the CBS Television Network
Represented by CBS Television Spot Sales

Curated by The Washington Post Broadcast Division:

**WJXT** Channel 4, Jacksonville, Florida  **WTOP Radio** Washington, D. C.  **WTOP-TV** Channel 9, Washington, D. C.
Chesterfield may pick up half of the NBC Radio's end of the week day Stardust strip at a weekly cost of about $20,000.

NBC Radio is still waiting to hear from the majority of its affiliates in regard to acceptance of the week day Stardust plan, whereby half of the Stardust segments (85) would be available for local sale.

Campaigns at work:
- The Miller Brewing Co. has set May and June as the months for its big push on High Life, with the campaign built around the theme "Good Taste Picks The Golden Six." During this two-month period, all advertising will be devoted to this theme, including an all-new series of transcribed radio commercials featuring the Sportsmen quartet.
- On the sweepstakes side: Joe Lowe Corp., manufacturers of 'Popsicle' gets underway, in April, with its Popsicle Railroad Sweep-

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FREED from subway after living and broadcasting there for eight days, d.j. Murray Kaufman, WINS, N. Y. leaves with Mrs. Paulene Pacheco, who found his silver token

GIANT SNOWMAN from WHEN-AM & TV, Syracuse, passes out candy bars outside "igloo" during that station's four-day participation in "Downtown Syracuse Days"

NO, NOT CASTRO’S MAN: Bob Mandeville, a.e. at H-R Reps claims he's the only bearded spot salesman in N. Y. es Susan Gaines and Gail Thomas, both of H-R, admire his facial foliage

HORSELESS CARRIAGE carries WWL-TV's m.c. (and guests) of its House of Shock through New Orleans' Mardi Gras parade

TO CELEBRATE its first year of "color radio," WCPO, Cincinnati, sent these characters to downtown area, to promote event

Piel’s Beer continues, in 1959, to be the best liked tv commercial, according to ARB’s tv national report for January, 1959. Following Piel’s, Maypo; Hamm’s; Alka Seltzer; Posts Cereals; Dodge; Campbell’s Soup; Seven-Up; Chevrolet and Ford.

This 'n' data: The directors of Colgate will recommend, to the annual stockholders meeting 22 April, that its common stock be split three-for-one. Awarded: Lestoil’s “Mr. Dirt” tv commercials won grand prize at the seventh annual Merit Awards competition of the Advertising Club of Springfield, Mass. Whirlpool is in as one of the sponsors for the 1959 Mrs. America Contest, to be held 11-23 June in Ft. Lauderdale, Fla.

Pepsi-Cola has set up a new marketing division, with these appointments:

William Durkee, v.p., will head the new division; John Soughan, v.p. and director of marketing services; Charlie Baker, v.p. and director of promotion and Seymour Lus-terman, to head the market research department. (For details on Philip Hinerfeld, see page 88.)

More personnel appointments: Sam D. Thompson, v.p. of the Borden Foods Co., assigned the responsibility for developing and directing an industry relations program for this division of the Borden Co. . . . Robert Gillen, Jr., named advertising manager for the bread division of the National Biscuit Co. . . . Warren Schwed, to director of advertising

BEST FIGURE IN TOWN: So Jane Buechler appears to promote WKYW, Louisville, in station breaks, ads, and agency meetings
and public relations for Eureka Williams Corp. . . . J. Whitney King, to manager of sales promotion and advertising and David Bernard, to general manager of sales for the Canco division of American Can Co. . . . Bryon Wardle, to the post of marketing supervisor for the Plastics and Coal Chemicals Division of Allied Chemical Corp. . . . Gerald Malison, to sales supervisor and Keith Dresser, to field merchandising manager of B. T. Babbitt, Inc. . . . William Mason, named v.p. of marketing; Robert Stuart, Jr., v.p. in charge of the pet foods division and J. L. Spangenberg, director of commercial research for the Quaker Oats Co.

AGENCIES

Speaking before the RTES seminar luncheon in New York last week, Alexander Cantwell, BBDO head of live programing, explained the economic and production advantages of tv-tape for both network specials and commercials.

On the network specials side, among the pre-broadcast tape advantages he noted were these:

- Accessibility of gathering the cast together at convenient times and dates.
- Availability of studio or theatre.
- Production values — advantages of the live techniques of using multiple cameras and the film technique of editing, inserting and shooting out of sequence.

Speaking in favor of tape commercials (which is the kind now coming out of BBDO), Cantwell noted this advantage:

A situation that never existed before can now be used: agencies can make local, live buys for national advertisers where a local station can send to New York a pre-recorded commercial for approval. This gives the client and the agency a chance to see all local spots.

"I don't believe that videotape will mean wholesale unemployment for motion picture people," Cantwell concluded. "It just means a transition that will be easier if film people, instead of being hostile to videotape, embrace it and get with it."

A book that might have widefelt repercussions in the marketing world is Dr. Burleigh Gardner's recently published "Workingman's Wife".

The book surveys the activities, habits, "life-style", group personality, etc., of the wives of the blue collar worker—which Social Research, Inc. (headed by Gardner) says makes up the largest group of women in the United States.

Perhaps a significant trend: Edward H. Weiss, a highly market and research minded agency headquartered in Chicago, re-organized its merchandising operation last week.

The agency has done away with a marketing department per se, and the personnel therein; and the merchandising activity will be absorbed at the account level.

New name: The Minneapolis agency of Kerker Peterson Hixon Hayes, Inc.
became Kerker-Peterson last week, following the resignation of two v.p.'s — C. K. Hixon and Robert Hayes. New general manager of the agency: Robert E. Marlow.


FILM

A major step in tape programing for syndication was accomplished last week as NTA threw its weight into the new medium. These are the highlights of the

REPEAT ORDERS in the nation's 14th market, as anywhere else, are the best evidence of television's selling ability. WGR-TV, NBC in Buffalo, is proud that 25 national and 21 local advertisers, who have used the station continuously since it started in 1954, have renewed for 52 weeks of 1959. These, and newer advertisers, will get even better sales results in 1959, as WGR-TV continues to provide better service for more viewers in the mighty and prosperous market known as the Niagara Frontier.

Two recent developments that emphasize WGR-TV's continuing leadership in Buffalo are the installation of the first videotape equipment in the area and the purchase of a new tower—300 feet taller—to further extend its coverage in Western New York.

For best results from America's most powerful selling medium, be sure to call Peters, Griffin, Woodward about availability in Buffalo.
campaign that started off NTA’s backing-up of tape:
- Louis Melamed left CBS to become NTA executive producer.
- NTA’s Telestudios tape facilities and sales staff linked in a new campaign for what will be called “Living Tape.”
- Personalities with past and tested appeal, such as Mike Wallace, Bishop Sheen, Peter Potter were signed to do tape series.
- Also, programs were planned with Henry Morgan, Alexander King and others.

Plan for most of these programs includes exposure on NTA stations plus sale to other outlets.

Transfer: Guild Films has acquired ownership of Hal Roach feature films plus tv film programs currently in production at that studio.

Sales: ABC Films reports following sales of J. Arthur Rank feature film packages: Festival 35 to WHDH-TV, Boston; WTJU, Miami; WGAL-TV, Lancaster; WDAU-TV, Wilkes-Barre; WMAR-TV, Baltimore; KTVU, San Francisco; KOMO-TV, Seattle, and WNEW-TV, New York; also, Special six to WBRZ-TV, Baton Rouge, KKOA-TV, Pittsburgh; WSM-TV, Nashville; KHSU-TV, Chicago; KOA-TV, Denver; WREC-TV, Memphis; KCH-TV, St. Louis, and KROC-TV, Rochester.

More Sales: ITC’s first network sale, which switches The Gale Storm Show from CBS TV to ABC TV, is reportedly a $5 million deal involving repeats of the show in daytime schedule plus new production for an evening time slot.

Merchandising: Sid Rubin, former head of CBS Television Enterprises, has set up his own licensing offices ... UAA’s Associated Artists Enterprises is merchandising a Popeye pipe.

Promotion: A wide variety of local syndication promotions by sponsors and stations reported by Ziv on Sea Hunt include Harmony Dairy’s special milk package tied-in with WBNS-TV, Columbus: a 26 station western area promotion by Standard Oil of California (See sponsor, 20 December 1958); dealer aids by Heileman Brewing in 8 northcentral markets;

This spot’s got it! Beauty...brilliance...a car commercial with that MGM-TV touch!

Client: Plymouth
Agency: Grant Advertising
Producer: MGM-TV

This spot’s got it! Scope...sincerity...a cigarette commercial with that MGM-TV touch!

Client: Viceroy
Agency: Ted Bates Advertising
Producer: MGM-TV

BILL GIBBS, Director of Commercial and Industrial Films, MGM-TV
Culver City, Calif.

SAN FRANCISCO: PR 5-1613
LOS ANGELES: Bob Fierman—TE 0-3311
NEW YORK: Jack Bower, Phil Frank, JU 2-2000
CHICAGO: Bob McNear, FI 6-8477

A Service of Loew’s Inc.
special events on WBAL-TV, Baltimore; telephone promotion by KRLD-TV, Dallas; in store campaigns by Kroger supermarkets in conjunction with WKRC-TV, Cincinnati; fan clubs by General Baking on WHAS-TV, Louisville; restaurant promotions by Bristol-Meyers and Sun Oil through WCBS-TV, New York; plus skin diving events by other stations... Publicity on Bernard L. Schubert's White Hunter includes a feature in TV Junior magazine.

Programs: Official Films will transform the KTLA-TV tape series, Police Station into a film program syndication.

News service: CBS Newsfilm reported sold in 170 U. S. and foreign cities, latest sales being to WRVA-TV, Richmond, Va.; KFBB-TV, Great Falls; WABI-TV, Bangor; WAGM-TV, Presque Isle, and educational station KETC in St. Louis.

Business films: The fourth year of Quentin Reynolds' Operation Success started last week on WATR-TV, Waterbury, Conn.; the new series will cover companies in cooperation with Industrial Publishing Corp. of Cleveland.

More production: United Artists TV has started filming on the second of five new programs, The Dennis O'Keefe Show.

Post-'48 films: WCBS-TV, New York, has acquired six post-1948 Tarzan films in a buy of 15 features from Banner Films: twelve of the Tarzan pictures were made by RKO, five by MGM and one by 20th Century Fox.

Location production: ITC's new series, Treasury Agent, is reported to be the first TV film series to use Washington, D. C. backgrounds; production started last week.

Commercials: Carlise, Woodsell and Dumphy reports a number of innovations in film technique for commercials, including the use of illustrations instead of descriptions on a shooting board, and a reflected light tent within which actors perform to eliminate light reflections and glare on metal products.

Tape: CBS TV tape commercials clients in 1953 included the following...
ABC TV this week invited the trade to take a look at the dollar progress it has made since it merged in 1953 with Paramount Theatres.

The invite was in the form of a statistical comparison over the five years between itself and the other two networks.

Highlight of the comparison was in the area of gross billings which showed these differences:

Network programing notes: On NBC TV, a new one-hour Western begins production in Virginia City, Nev., dubbed Bonanza, for airing next season. At ABC TV: The Gale Storm Show, O! Susanna, moves from CBS to American in April, as a weekday daytime feature. In the Fall, the show will be broadcast in prime evening time. In production for ABC TV: Adventures in Paradise, one-hour adventure dramas based on stories by James Michener, to debut late in September, in the 8:30-9:30 time slot, Mondays; The Alaskans, one-hour adventure series set in the Yukon, in 1968, planned for a fall start in prime evening time. At CBS TV, Arthur Godfrey is set to replace Edward R. Murrow on Person to Person for next season.

Network business notes: New and renewed business for ABC Radio totals $1.5 million, including these new sponsors: Davidian Seventh Day Adventists, Fred Fear & Co., Mr. Softee and Syn-Tex Chemical Co. On ABC TV, four participating advertisers: Carter, for Jubilee U.S.A.; Colgate, for Cool Aid; Elgin, for American Bandstand and R. J. Reynolds, for Cheyenne and Sugarfoot.

SO FAR AHEAD

in the Johnstown-Altoona Area

The leader, away out in front, is WJAC-TV ahead of its nearest competitor, WFBG-TV, by nearly 3 to 1 in station share of audience, sign-on to sign-off, all week long.

These figures, from ARB, November 19-25, 1958, prove once again, that WJAC-TV is the dominant station in its area.

WJAC-TV 71.9
WFBG-TV 28.1
WARD-TV .04

The Johnstown-Altoona Coverage Area encompasses over one million television homes in 36 counties in Western Pennsylvania, 3 Maryland counties and 2 West Virginia counties.

There's no question about it ... WJAC-TV is the station viewers prefer. And WJAC-TV is the one to buy because there are more people watching, all day, every day!

RADIO STATIONS

Shades of Great Northern's memorable dramatic series in radio at the turn of the '30s: the Union Pacific is sponsoring a 45-minute weekly show over WMFT-FM, Chicago.

The contract's for 26 weeks via Caples. The railroad has been using two or three spots a night over the same station.

RAB has prepared a booklet expressly for the Ford Motor Co. to sell local dealers on the value of radio advertising.

Ford has mailed this primer to its 7,000 dealers, explaining why the auto maker uses radio and how it
In the drug store, products advertised on WWJ-TV are more apt to get attention, more likely to be purchased.

The reason? WWJ-TV adds an extra measure of believability to your advertising. People in southeastern Michigan have faith in WWJ-TV, recognize its leadership, appreciate its high standards.

Give your spring campaigns this big advantage. Buy WWJ-TV, Detroit's Believability Station.
can be adapted by dealers locally to help increase sales.

Reactivation of the issue of hard liquor advertising on the air:

Following the discontinuance of Nuyens Vodka commercials on WCRB, Boston, the station got this reaction from listeners: About 80% of the letters received decried the hypocrisy (as the station put it) of radio and TV in refusing to air liquor advertising.

The broadcast appeals for public opinion was made at the request of the Sacel Co., Nuyens' agency, after a midway cancellation of the liquor's 26-week contract with WCRB.

Said the station's president: "This sample of public opinion we believe indicative of national feeling. We still feel the whole situation should come up for reappraisal by the NAB."

Ideas at work:

- How WSAI, Cincinnati, promoted its new personality: Station purchased spot announcements on two rival stations, providing copy identical to its own promotional spots. The theme, "Doc Holiday is coming to town," was used as a teaser campaign with no call letters mentioned. "Doc" Holiday is no relation to the old Western character.

- They've got a new, streamlined method for preparing logs: WEAW, Evanston, has speeded up program log writing, cut clerical costs, and keep time salesmen in the field fully informed of time available for sale via the use of Bruning Copyflex diazo-type—developed by the station's president. The copy machine, with translucent acetate film, reproduces the required quantity of program logs, leaving room for sales and last-minute insertions.

- Now you're a 'Moose Milker': That's the new club formed by d.j. Throckmorton of WLOL, Minneapolis-St. Paul. It started out as a gag, but in a couple of weeks nearly 1,000 requests for membership came into the station. This prompted the printing of cards dubbed the 'Moose Milkers Club of Minnesota.'

- Record Days promotions: WOWO, Ft. Wayne, held its Gold Record Day last week, playing only those records selling a million or more copies. To herald in the event, an all-gold parade in the shopping area preceded it, with station d.j.'s riding in gold gimmicks, and handing out gold gimmicks... WMAZ, Macon, Ga., saluted the record industry last week by honoring, each day, one record company or one distributor. Company representatives appeared in the studios as guests, with their top recording artists calling the station and having their conversations aired.

- Two off-beat promotion stunts at WIP, Philadelphia: To highlight the return of a d.j. after a five-year hiatus, an all-night Radiothon was set up at sponsor Broad Motors showrooms, with on-the-air promotions preceding it. Results: 3,000 people turned out for the event. The other stunt: d.j. Jack Pyle's traveling salesmen club continues to draw membership and has held two events in its three-months existence—a dinner and a "beer bust," attended by some 1,000 men. In the works now, a weekend at a Pocono mountain resort for the traveling salesmen and their wives.

On the fm front: Robert E. Lee, of the FCC, delivered the keynote address last week at a dinner marking the 30th anniversary of WHDL-AM & FM, Olean, N. Y.

Prophecied Lee: Fm will replace am radio communication in peace and war, with revitalized fm showing signs of "being the future service of radio."

Station purchase: WCUE, Akron, Ohio, to Ted Estabrook, program producer and director and Jack Valdes, late of BBDO.

This 'n' data: The Electric League of Los Angeles, covering seven Southern California counties, reports that this market enjoyed the biggest December in years, with radio set sales for 1958 up almost 7% over 1957... Fm'er, KBIQ, Los Angeles, went on the air last week, with top recording artists sending in congratulatory taped messages... Business note: WIP, Philadelphia, has linked a deal for sale on its fm facilities via a 52-week contract with Curtis Publishing Co. for 15 spots per week, across the board... Even though they're far away: WINS, New York, will air the San Francisco Giant baseball games during the 1959 season via a telegraphic report from the ball park.

Kudos: Richard Taylor, of KFIV, Modesto, Cal., named the "Outstanding Young Man" by the city's Jr. Chamber of Commerce... Jim Monroe, news director of KCMO, Kansas City, cited by the national board of the English-Speaking Union for promoting better understanding between people of the U.S. and those of other English-speaking countries... Jim Lange, of KGO, San Francisco, proclaimed the first "Honorary Mayor" of the city by Mayor George Christopher... Mayor Wagner presented the New York City Safety award citation to WABC personality Del Sharbutt... WWRL, Woodside, N. Y., cited for outstanding community service in promoting the Heart Fund Drive... KYW-AM & TV, Cleveland, received the radio and tv Airpower Awards given by the city's chapter of the Air Force Association... Benedict Gimbel, Jr., president of WIP, Philadelphia, got these titles upon visiting Louisville: Honorary citizen of Louisville; a special citation from Kentucky's Chamber of Commerce and Honorary Ambassador of Good Will for Kentucky.

Station staffers: Bill Mason, appointed farm program director for WLS, Chicago... James Snyder, new head of WBC's Washington News Bureau... Kenneth Manley, to assistant manager of WCSI, Portland, Me... Diana Loomis, named director of publicity and public relations for KFWB, Hollywood... Herb Carl, to station manager of KENS, San Antonio... Norman Keats, named general manager of KFHX, San Bernardino, Cal... Roy Cordell, to director of operations for both KFXX and KAFY, Bakersfield... A. H. Christensen, to sales promotion and advertising manager of KPIX, San Francisco.

Add station staffers: Herbert Golomebeck, to manager of KOWH, Omaha... Bill Clark, named program director of KING, Seattle... Dick Schaeffer, to director of public relations and continuity for WWBZ, Vineland, N. J... Russell Hoffman, promoted to station manager and Howard Hodgkins to program director, KDUO, Hollywood.

Sponsor • 28 February 1959
To sell Indiana, you need both the 2nd and 3rd ranking markets.

**NOW ONE BUY**
delivers both—
**AT A 10% SAVINGS!**

---

Now, a new, two-station TV buy blankets both the South Bend-Elkhart and Fort Wayne markets, plus healthy chunks of Southern Michigan and Western Ohio. Over 1.6 million population—$2.8 billion Effective Buying Income. Alert buyers are covering these rich markets in combination—and saving 10%! They’re buying them right along with Indianapolis—thus covering all the best of Indiana from within—with just two buys!

**see your H-R man soon!**
A Captive Market

RADIO KPQ GETS RESULTS \ldots . . .

And We Challenge All other North Central Washington Media To Disprove Us!

Strong Statement? Yes \ldots . . . But, KPQ is prepared to back that claim \ldots . . . with $MONEY on the line.
(In Five Years, No Takers)

When you buy Inland Washington, Why waste money testing? Use the ONE MEDIUM that produces 2 to 1.

USE KPQ

WENATCHEE

AN ABC-NBC AFFILIATE

\ldots . Jerry Miller to program director and Doug China to production director, KONO, San Antonio \ldots . Thomas Carroll, to business manager of WFMB, Indianapolis \ldots . John Collins, to director of merchandising and sales at WORC, Worcester, Mass, \ldots . Five staff appointments at WIS, Columbia, S. C.: James Whitaker, to regional sales manager; John Wrisle, to director of local sales and program planning; Howard Hamrick, program director; John Thorne, program manager and Homer Fesperman, announcer-producer for the station. \ldots . Don Hayes, new station manager of WKAZ, Charleston-Huntington.

REPRESENTATIVES

New rep firm: Bernard Ochs, until recently general manager of Forjoe & Co.’s Southeastern office, has formed The Bernard I. Ochs Co. as a Southeastern rep for radio and tv stations. Location: 1401 Peachtree St., N.E., Atlanta.

Rep appointments: WTTG, Washington, D. C., to Peters, Griffin, Woodward \ldots . . KSRO, Santa Rosa, Cal., to George P. Hollingbery Co. \ldots . WOKO, Albany-Schenectady-Troy, to The Branham Co. \ldots . KCEE, Tucson, to Forjoe & Co. \ldots . CKNW, New Westminster, B. C., to Young Canadian Ltd., as its U.S. rep \ldots . WWSC, Glens Falls and WSPN, Saratoga Springs, N. Y., to Devney, Inc.

Strictly personnel: Austin Smithers joins AM Radio Sales as a sales account executive in the East \ldots . Fred Bernstein, appointed v.p., general manager of the New York-Eastern sales division of Forjoe & Co. \ldots . Peter Childs, to manager of the San Francisco office; Andrew Murphy, John Blessington and Edward Keady, to the New York tv sales staff as account executives for the Branham Co.

TV STATIONS

Both CBS TV and ABC TV have taken legal steps to upset the FCC’s decision which required candidates for public office to get a crack at the screens every time an incumbent who is running for re-election is shown on tv.

The case grew out of the demand of a candidate for the Chicago mayoralship for equal time after WBBM-TV had shown Mayor Kelly in a news strip.

Ideas at work:

\- Lost and found: Tv was able to come to the aid of a 13-year-old amnesia victim and find his parents the other night, via KDKA-TV, Pittsburgh. Boy was presented to viewers before the 11 p.m. newscast, and six minutes later, his family was located.

And on the promotion front, KDKA-TV is sending a storyboard presentation to all agencies and clients describing 15 of its promotion and publicity campaigns, and stressing summer and winter activity at the station.

\- Taking the cue from a national habit: WTN-TV, Minneapolis-St. Paul, has turned the common enjoyment of an evening snack while watching tv, into a new promotion. The idea: Joining forces with a local firm which delivers coffee, sandwiches and pastries, the station is offering a free tv night lunch to the household, if the tv set is tuned to WTCN when the deliverers knock. It’s being promoted via 10- and 20-second spots.

\- WCKT-TV, Miami, sent a small box containing an aspirin to all newspaper people in the area, to remind them to watch M.D. International.

\- KYW-TV, Cleveland, and one of its advertisers, Hough Bakery, held this promotion gimmick last week: the bakery made a “Barnaby” cookie fashioned after the station’s personality, and via several spots on the station, offered it free to children coming to the stores. Results: 80,000 cookies were given away during a 10-day period.

David A. Lown, late of NBC as director of the TeleSales department, is joining, as president and chief operational head, Intercontinental Tv, S.A., a European company set up to service American tv productions in Europe and throughout the world.

(Please turn to page 76)

SPONSOR \- 28 FEBRUARY 1959
How dominant can you be?
In the 3-V-station Atlanta market
the WSB-TV share of sets in use
as shown by January ARB...

45.4

WSB/TV

Represented by Edw. Petry & Co.
Affiliated with the Atlanta Journal and
Constitution. NBC affiliate.

Sign-on to sign-off, Sunday through Saturday — the whole works!
While WSB-TV racked up 45.4% of the sets-in-use, station B
barely made the thirties, station C was in the low twenties. Even
more dominating is the WSB-TV position in audience ratings. Of
the 452 quarter-hours measured WSB-TV led in 56.4% of them.
Check the records — it’s the same story month after month. Cer-
tainly your advertising in Atlanta belongs on WSB-TV.
Your salesman on sight for 783,232 households in
THE SOUTHEAST’S BIGGEST, RICH MARKET

Put your salesman where impulses to buy get started
... in the 783,232 households of WSJS television’s
buying market, the 75 Piedmont Counties in
North Carolina and Virginia.

WSJS
TELEVISION
WINSTON-SALEM

Winston-Salem
Greensboro
High Point

Call Headley-Reed

NBF
AFFILIATE

70

SPONSOR • 28 FEBRUARY 1959
House Commerce Committee chairman Oren Harris (D., Ark.) did more this week than formally reconstitute his Legislative Oversight subcommittee: He announced another of his committee’s sub-groups would look into uses of the spectrum.

Harris was tight-mouthed about Legislative Oversight. He refused to say when new probes would start or what they would cover. The House is to be asked to put $200,000 for the new investigations. In the two years of the previous Congress, $300,000 was spent for this purpose.

Harris also introduced what was, in effect, the official committee bill on regulatory agency practices. He was, in short, a busy man.

The spectrum study proposed by Harris for the House Commerce communications subcommittee steals a march, both on the White House and on the Senate Commerce Committee.

Last year, the Senate passed a bill calling for a study of military spectrum uses. The White House intervened, and in the Harris committee the bill was amended to include study of all spectrum uses, including commercial radio and tv. The bill never passed.

Now the Office of Civilian Defense Mobilization recommends an over-all study by a commission to be White House appointed. The Senate Commerce Committee also wants a study, but it would like the commission to be appointed by Congress. It feels Congressional appointees would be much more sympathetic to the radio/tv industry.

Harris thinks he has the argument settled in advance, with plans to conduct the inquiry through his Communications subcommittee, which can be relied upon to be friendly to broadcasting.

The Harris reform bill for federal regulatory agencies differed very little from the measure Harris introduced last year, but did not push.

There would be fines and jail terms for attempts to influence Commissioners improperly. All contacts with federal agencies would have to go on the public record, including any from Congressmen.

Members of the regulatory agencies would elect their own chairmen, instead of present appointment by the President. The law would be made clear that the President may fire a commissioner for malfeasance.

The specific authority FCC commissioners, alone, now have for acceptance of fees and honorariums would be revoked.

The special hearing on the award of Boston channel 5 to the Herald-Traveler hasn’t uncovered scandals on the order of Miami channel 10.

Most of the big names in Congress and Government seem to have been mentioned, but there is no evidence that any took action with respect to the bitterly contested Boston channel. So far, at least, the rumors of intense political interposition has proved a wet firecracker.

A bill to exempt from excise taxes that portion of the price charged retailers, which is marked off to co-op advertising, has been introduced by Rep. Don Magnuson (D., Wash.).

This would countermand a recent Internal Revenue ruling to the opposite effect which has disturbed radio/tv and appliance dealers.
A number of cigarette brands which have never used syndication are now closely studying the patterns of their syndication-oriented competitors.

The new importance of tobacco spending in syndication is underlined by a Ziv study on Mackenzie's Raiders, which revealed alternate week tobacco advertisers are in 13 of the 20 largest U. S. markets.

There may be trouble on the horizon for more than one quarter in syndication as the result of a couple disturbances last week.
These upsets were:
- MCA found Lloyd Nolan momentarily shying away from making more than 26 episodes of Secret Agent 7—or the number he had originally contracted to do.
- Guild Film, already embossed in lawsuits, became the target of threatened suits by producers claiming they lost revenue when Guild bartered instead of selling their films.

Look for station groups to become an increasingly important factor in the production and sale of video tape programs.
Westinghouse as part of its overall policy of promoting informational and education programs has two new tape properties, Youth Wants To Know and American Forum.

WNTA-TV—in association with Telestudios and the NTA sales staff—will try to move programs built around personalities such as Bishop Sheen, David Susskind, Mike Wallace, Peter Potter.

Prices in tape syndication will likely be very reasonable at first to encourage the new medium, running as low as 50% of film prices.

Feelers by CBS Films on the possibility of distributing MGM or 20th Century-Fox production in syndication were extended last week by Merle Jones.
Note that while both these majors have stepped up tv filming schedules for the coming season, neither has any thorough sales tie reaching into syndication.

There's a definite move afoot by distributors to commit themselves to an entire series this coming season rather than selling from pilots.
Consequently, with contracts written for 39 shows the syndicators have been trying more than ever to make network sales before putting programs through the alternate syndication route.

Availabilities to the local and regional buyer of tv film will therefore not be known in many cases until late spring this season.

Film prices since 1953 have fluctuated upwards only slightly, according to Michael Sillerman's Kansas City talk last week.
He reported representative prices in that city to have been $325 in 1953, $400 in 1954, $325 in 1955, $300 in 1956 and $375 in 1957 and 1958.
The relative impact of minute commercials within syndicated programming and within feature film strips is now being analyzed and compared by one of TV's largest spot spenders.

Initial difficulties caused by the exhaustion of new supplies of feature films were complicated this season by widespread buying of minute spots in half hour syndication in prime time.

Interest in the question from the station point of view is largely along network family lines with CBS affiliates having the heaviest investment in feature films and with NBC stations tending to have the lightest programing of features.

With syndication selling prospects on the upbeat, a number of distributors are being enticed back into first-run production for the fall.

Among these are Official Films with Police Station, Bernard L. Schubert with Counter-spy, Flamingo with Deadline, and other distributors which have been out of first-run selling for a few seasons.

A live-plus-film pattern in syndication is continuing in the area of children's programing.

Local hosts for Bozo the Clown, for example, have been specially trained in Hollywood for WGN-TV, Chicago and other stations.

**COMMERCIALS**

An agency check on New York stations last week revealed wide variation in acceptance and in charges for handling tape commercials.

Present policies regarding announcements on tape are as follows:

- WCBS-TV: will take tape only within programs; charges vary.
- WRCA-TV: charges $100 extra for tape plus rehearsal costs.
- WABC-TV: will not accept tape commercials.
- WOR-TV: charges $50 fee.
- WNEW-TV: no charge where use is unrestricted.
- WPX-TV: charged $15 fee.
- WNTA-TV: no charge for nighttime use.

Note that in some cases the tape handling charge is such a large fraction of morning time that for the moment tape will be economical only during prime hours.

The next big obstacle producers will have to overcome in getting into tape is acquiring a staff that has technical experience.

Up to now there have barely been two networks and one other producer that have been able to do the business to give their technicians needed know-how.

**Commercials flashes:** H. Williams Hamner is new president of Wilding of Chicago . . . Peter Cooper, of Robert Lawrence Productions, criticized animation studios for "playing it safe with a style that worked before" . . . Playhouse Pictures of Hollywood received a medal and an award from Los Angeles Art Directors Club for Ford and Easo commercials . . . Music Makers of New York reports that representation offices in Chicago, Pittsburgh and San Francisco will be opened shortly . . . Transfilm stock is now being traded for the first time on the American stock exchange . . . Klaeger will produce a documentary for Prestone.
Discount as completely misleading the report that a prominent rep has been re-vamping his sales staff as an economy measure.

If there's one distinguishing mark about the man it's this: In his years as an operator, he's always laid out heavily for good personnel.

Looks like Lawrence Welk won't be spreading himself too thin next season. His Wednesday night spot has been made available for sale. But his record of two hours a week still tops the achievements of his radio counterpart—Wayne King—who at his peak was doing three half-hours a week for Lady Esther.

A Chicago agency with a hefty stake in spot is gathering statistical ammunition to fire at reps for alleged servicing neglect.

The agency's media chief figures that his agency accounts for at least 10% of the business placed in Chicago; his gripe is that he's not getting 10% of the reps' attention when it comes to follow-through.

An agency with a soft goods account heavy in tv is still losing money on it after two years because:
- Every time the v.p. in charge of the account goes calling on the client for a conference he hauls along 20 to 30 people from the agency.
- The client himself is noted for the personal kick he gets out of such attention.

The producer of the recent Edsel commercial series found out how costly it can be if you don't protect yourself in union conflicts of authority.

It happened that the studio he normally used was too small to take care of all the cars he needed in the demonstrations; so he leased a larger studio; but as it turned out, this was under the jurisdiction of a second stagehands' union.

The upshot:
He had to pay for a second crew which did nothing but stand around.

The bartering of plane passages for time has become a thriving market for the I-can-get-it-for-you-wholesale gentry.

The gimmick in its manifold ramifications works this way:
A middleman learns from a station that it will swap so many dollars in airline tickets for so much time. The airline and the station issue checks to each other for equal amounts.

The middleman buys the tickets from the station at 20-25% discount and sells them for 10-15% below the face value.

What picques ad agencies with airline accounts:
The swap money is deducted from the ad budget; agencies write the commercials involved at cost plus 15%.

In any event, the advertiser cuts himself off from an evaluation of what he's actually getting in spots for his tickets.
Nothing else like it

in Greater New York

IN PROGRAMMING: The voice of WVNJ is unique. It's the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) WVNJ dominates in audience — in quality of audience — and in prestige.

IN VALUE: It delivers the greater New York audience for less than 31c per thousand homes — by far the lowest cost of any radio station in the market.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ

Newark, N. J.—covering New York and New Jersey
WRAP UP
(Cont'd from page 68)

Equipped with mobile tv and videotape recording equipment, Intercontinental will make it possible for American tv producers and networks to roam Europe and the world for new program material.

Thisa 'n' data: WKY-TV. Oklahoma City, uncredited its first videotape machine on camera, with the chief engineer explaining its capabilities to viewers. In addition to its recent gift of $4,000, KPIX, San Francisco, last week presented educational tv station KQED with 47 pieces of tv equipment. Business note: KMOX-TV. St. Louis, is writing and producing a one-hour documentary to be narrated by CBS News' Douglas Edwards, scheduled to premiere in May and sold to Community Federal Savings & Loan Association.

Kudos: Hugh Terry, president and general manager of KLZ-AM & TV, Denver, has been named to the newly created National Journalism Hall of Honor at the University of Missouri. Larry Walker, president and general manager of WSOC-TV, Charlotte, N. C., honored by the National Conference of Christians and Jews for "outstanding leadership in advancing brotherhood" ... J. C. Kellam, general manager of KTBC-AM & TV, Austin, selected the "Young Man of the Year" by the Jr. Chamber of Commerce ... Robert Breeker, v.p. in charge of programs at KTTV, Los Angeles, named president of the Michael Burke Foundation.

On the personnel front: Roger Shaffer, appointed national sales manager of WSFA-TV. Spartanburg ... H. Taylor Vaden, appointed sales promotion and advertising manager of WJZ-TV, Baltimore ... William McGowan, to the news staff of WCSH-TV, Portland, Me. ... Jack Downey, named executive producer of KMOX-TV, St. Louis ... Jack Fox, to local sales manager of WNBC-TV, Hartford ... Dick Fairbanks, to national sales manager of KTVH, Wichita ... Doug Duperrault, to the promotion department of WTAR-TV, Norfolk ... Barbara Wilkens named director of sales promotion for WNTA-AM-FM-TV, New York.

LEO BURNETT
(Cont'd from page 34)

in the center of the state between Detroit and Grand Rapids.

His father was a dry goods merchant, but Burnett as a boy hung around the local newspaper offices and learned printing and typesetting. After he graduated from high school he didn't have enough money for college so he taught a one-room country school for a year.

At the University of Michigan he was active on the college newspaper, the Michigan Daily, and other campus publications. He majored in English and his favorites in those days were Kipling and O. Henry. He also had an English professor who insisted that the class read the New York World, then in its greatest days with such columnists as F.P.A. and Heywood Broun.

His dream as a college senior was to go to New York. O. Henry's "Bagdad on the Subway," and be a reporter on the World. But due to a twist of fate he found himself after college a reporter and feature writer on the Peoria Journal.

A year in Peoria extinguished his journalistic ambitions and a Michigan classmate provided the key to his real life's work. O. B. Winters, later a famous creative executive at Erwin Wasey, had gone directly from college into advertising. He wrote such glowing accounts of its promise and prosperity that Burnett got in touch with his old English professor to ask whether the University ever received requests from big companies to fill advertising jobs.

The answer came back by return mail. The Cadillac Motor Car Co. wanted one to run its house organ. Burnett moved to Detroit, and in two years was in charge of Cadillac's advertising. In this spot he met Theodore F. MacManus one of his first and greatest advertising heroes.

After a short spell in the Navy during World War I, he returned to Cadillac, but shortly thereafter became advertising manager of the ill-fated Lafayette car with headquarters in Indianapolis. When the Lafayette was changed to a low-priced car and moved to Racine, he joined the Indianapolis agency of Homer McKee, and built up a solid background of all-round advertising experience before opening his own shop in Chicago in 1935. This was followed by four years in charge of creative work in the Chicago office of Erwin Wasey.

Such a rugged apprenticeship contrasts sharply with the training which young admen receive in the Burnett Co. of 1959.

Here is the way Burnett sums up their selection and training program. "To describe how we find new, young, creative people would show us as completely confused and disorganized as every other agency. But find them we do.

"When we locate them we put them to work under an experienced supervisor and let them learn by doing. They attend plans board meetings where they have an opportunity to observe the thinking (or lack of it) of our best people. They are sent to the Coast and to New York to watch the production of commercials in the hope that it will reduce the amount of unproduceable ideas. This last is done not by chance but by a deliberate one-year plan which assures promising young writers of at least (Please turn to page 80)
A very moving picture, indeed!
Now is the time to put your accounts that sell their products throughout KERO-TV BAKERSFIELD SERVING MORE THAN ONE MILLION PROSPEROUS PEOPLE
California's "five-county-city"
on KERO-TV. It's the only way to cover California's super-market.

10 out of 10 top rated half-hour syndicated film series are seen week after week on KERO-TV.
3 WAYS TO GET TO THE CONVENTION
GRAB A PLANE

and get out to Chicago. The NAB Convention is between
15 and 18 March. That way you'll meet most everyone you want to meet
and see most everything first hand. It may be hectic but it's bound
to be a great show.

READ SPONSOR

That way you'll get to see the industry's collective mind on almost
every important problem of the day. The Convention Issue will have reports
on major exhibitors and equipment. Reports from NAB, RAB, and TvB,
a special NAB-dominated Sponsor-scope; rundowns on all convention
hotels—who is staying where, and how to get there. A complete directory of
agencies, advertisers and reps in the Chicago area. Listings of
the best restaurants . . . and we could go on. It's a big important issue
you just can't afford to miss.

ADVERTISE IN THE CONVENTION SPECIAL

When you advertise in the Convention Issue, you can advertise in
the Convention Special, too, at bargain rates. That way you get your
message to everyone who is anyone at the convention itself. For
SPONSOR'S Convention Special (it's a separate book of its own) is
hand-delivered to the hotels of 2000 of the very top people at the show.
It blankets the NAB hotels in Los Angeles. This double exposure,
double impact to the key men in the industry, costs you only $75 extra per
page over the regular rate.

Advertising forms for the
Convention Issue, plus;
the Convention Special,
close first week in March. Wire
collect for reservations now.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th Street, New York 17, New York  •  MUrray Hill 8-2772
LEO BURNETT
(Cont’d from page 76)
one production trip of no less than a week’s duration.

Despite this careful attention to junior members of the staff Burnett is not, however, one who believes in the old cliché that “advertising is a young man’s business.”

He says, “It is true only in the sense that success can come early and youth is no bar. But to imply that the best thinking in advertising comes from youngsters is a curious myth foisted on the profession by middle-aging creative men who want to get out of harness and to pass the hard work on to their juniors in such a way as to make the young rejoice in wielding the pick.”

To test him out on this subject, sponsor asked Burnett a loaded question, “Have you any plans to retire?”

Says Mr. Burnett, “I would like to state unequivocally, categorically, and implicitly that I am neither planning on retiring or dreaming of it.”

To which Draper Daniels adds this comment, “For the sake of everyone, all who know Leo hope that he will get his reward in heaven. Otherwise we expect to see a large-scale advertising campaign launched which will change the image of hell and make it seem like the only place worth going to.”

But no analysis of the Burnett character would be complete without mentioning another much more serious side of his nature.

Leo Burnett, for all his passionate interest in every phase of modern advertising and selling, brings to the business a kind of old-fashioned idealism that is as refreshing as it is unusual.

Here are some quotes which illustrate his beliefs:

- “I have learned that the greatest single thing to be achieved in advertising is believability.
- “I have learned to respect ideas wherever they come from.
- “I have learned that it pays to fight for causes and concepts which may be unpopular at the moment rather than following the course of easy agreement.
- “I have learned that people should be made to want your goods, not constantly induced to buy them.
- “I have learned that a really good advertising man is more interested in earnestness than in glibness, takes more satisfaction out of converting people than in ‘wooing’ them.
- “I have learned to look for the ‘inherent drama’ in any product. It exists in them all, and it’s what the manufacturer had in mind when he conceived them.
- “I have learned the glacier-like power of friendly familiarity. A friendly feeling toward a brand says value to a consumer more clearly, more convincingly than the word ‘value’ itself.
- “I have learned to respect the fitness of things in advertising—not only in terms of good taste but by giving the ad or the commercial which is somehow becoming and natural for the product it advertises.”

Such principles, which Burnett are inclined to state shily, even hesitatingly, are unquestionably keys to the Burnett story.

They explain, at least in part, such statistics as these:

Eight clients of Leo Burnett Co. Inc. billed in total $9,569,348 in their first full years with the agency. In 1958, these same eight billed in total, $69,600,000.

Obviously in the development of a $100 million agency, many highly capable talents are required. Burnett, himself says that he owes his success to his large number of “strong right arms” and pays special tribute to Dick Heath, former president and present chairman of the executive committee who joined him during the agency’s second year. Industry observers insist that Burnett’s genius for organization and for attracting top people is perhaps his greatest asset.

These people and methods will be discussed in next week’s SPONSOR.

Meanwhile, however, the personality and character of the man from St. Johns, Michigan must be reckoned as major factors in any realistic appraisal of the Leo Burnett Co. Inc. Midwesterners who are used to attending Big Ten football games are familiar with the thundering chorus of the University of Michigan’s famous “Hail to the Victors” song.

It seems probable to SPONSOR that Leo Burnett’s dream, like that of his alma mater, has been to be “The Champion of the West.” And 820 Burnett employees are claiming that title for him today.

LEO BURNETT
(Cont’d from page 76)
One TV station had to be unique

Take these ingredients: A maximum power TV station strategically located thirty line-of-sight miles from Canada's 3rd market. Add strong, clear telecasting from a half mile high tower with top CBS network shows and syndicated half hours. Then add the fact that only one other TV station operates in the Greater Vancouver area and you see how KVOS-TV achieves its unique position: an international station rating first among TV viewers in Vancouver, Victoria and 5 other B.C. communities. This is why Canada's leading advertisers are consistently scheduling KVOS-TV.

Plus 82,000 TV homes in Northwest Washington
**SACRAMENTO'S #1 Station**

**Sells for YOU with**
- Outstanding Personalities
- Family Fun-tests
- Local News
- Top-Rated Shows
- Merchandising & Promotion

**KXOA**

Placed 1st in 59% 1/4 Hrs.*
Leads "F" (2nd) by 48%
Leads "C" (3rd) by 153%

The BEST Salesman Is Your BEST Buy

**DYNAMIC KXOA**


---

**IT'S A FACT!**

1859—John H. Gregory discovered the first gold lode in Gilpin County, Colorado... The population of Denver was 4,726!

1959—Population of the Denver TV coverage area served by Channel 9 is 1,479,500 people who have a spendable income of $2,803,077,000!

**IT'S ALSO A FACT!**

One day spot saturation on Channel 9 for Denver Car dealer resulted in 42 new car sales in one day. A new record!

Channel 9 personalities promoted kids' theatre party and outpolled competition's identical promotion... same day, same time—two to one!

**THE FACT IS...**

For the best buy in Denver

---

**SINGLE-RATE**

(Cont'd from page 42)

most particularly to newspapers because of the local merchants' long-time affinity for print. (National advertising lineage in newspapers continues to drop and it's in this area that broadcast media are strongest.)

Many stations who have long grappled with this problem have established a tight two-rate system, (1) national or general and (2) local or retail. Aware of the difficulty in setting and adhering to fixed rates for different categories of business, they hew to a policy of defining rigidly the classifications of business earning general or retail rate.

But many stations vacillate in fixing the rates as well as in keeping them. This is what has caused consternation and confusion at the national agency and client level. Those who argue for the single rate contend that it's unfair for a national automotive advertiser, for example, to pay more than the local car dealer. The client, unintentionally or otherwise, causes consternation by crediting more co-op money to dealers or by buying in a local dealer's name. This leaves the agency and the station representative out in the cold in terms of billing and commissions.

It also exposes an agency to re- 


criminations from an account when it discovers the competition is buying locally and getting time cheaper.

Agency men say their best tactic is simply to keep talking to media sales-


men until they get to the rock-bottom available rate. Stations call this "chiseling," but an agency takes the view of equal sauce for the goose and gander.

Warren Bahr, in his advocacy of the one-rate principle, contends a buyer buys a total audience and the total coverage of the station. If a local buyer happens to want lesser coverage and the price on Station A is too high for him, he will automatically take Station B with a narrower coverage pattern, fewer listeners and therefore lower rates. He believes that if a buyer doesn't want total area coverage, he should buy city-only coverage.

Station representatives are disturbed because they see clearcut signs of buying resistance to national spot for this cost reason. SPONSOR knows of specific instances in which spot has been omitted entirely because of the possibility of a hassle with the client concerning the best rate. But newspapers are losing, too, because of their multiple rates. One account executive said this accounts for the loss in national ad lineage and a substantial switch to newspaper supplement advertising which gives national clients a better rate break.

A broadcaster prominent in several major market areas says the single rate "is a fine idea but absolutely impossible to attain. Trade practices are deeply ingrained and patterns are long set. One-rate cards in small markets are possible and much more easily controllable. But in a multiple-station major market we'd all be out of business if we put one rate in."

He agrees with many industry thinkers, however, in decreeing more than two rates. Some stations, following the newspaper lead, have as many as five rates (and in some cases these five are subject to expansion as the situation warrants). He sees a need for two—the general rate for national business and the local rate for "one-store local merchants."

Chairman Bahr, in tracing his six-year interest in the need for single rates and in outlining the informal grouping of the Single Rate Committee, said he has witnessed many instances of a station representative or station executive leaving two rate cards at the same agency for the same kind of national business. The single-rate station, he contends, is no longer a questionable buy as "too many stations are. With one rate we don't have to eternally ask whether we're getting the lowest possible rate."

Because the group is informal, the chairman and his committee members have stated that they would like to hear from other single-rate proponents who would like to join the group. Correspondence should be forwarded to the Single Rate Committee, Warren Bahr, Young & Rubicam, 270 Madison Ave., New York City.

Stations—whether radio or tv—who subscribe to the single-rate concept and are interested in registering their call letters with the committee (as well as using the single-rate seal promotionally) have also been asked by Mr. Bahr to contact him. The committee will release lists of these stations periodically and review any disputes based on a complaint that a station is not living up to its single-rate pledge.
“Imagin’ me goin’ ta collide!” WJAR-TV made nationwide headlines recently when it initiated a live TV course on the history and philosophy of communism. Full academic credit was given by Providence College and enthusiastic letters poured in. Daring, imaginative, unorthodox local programming like this is the biggest single reason why WJAR-TV consistently walks off with the lion’s share of the audience in the PROVIDENCE MARKET.
Problem Solved by an Account Executive

Hal needed help. He was on his fifth ulcer trying to boost Florida sales.

"Help," he cried. "We're coming," said Media.

"Blair TV Associates said WCTV offers a great unduplicated buy in a market that buys like crazy!"

"Let's give it a shot."

It worked so well he can afford to beat the ad manager at golf.

WCTV Tallahassee
Thomasville for North Fl. and South Ga.

$500 MILLION
(Cont'd from page 45)

2. The improvement of spot radio at the source. This involves both eliminating the inefficient and out-moded business practices which have grown up within the industry, and building up local radio stations as America's No. 1 community media. The first part of the job requires a relentless pruning away of needless paper work, confusing rate cards, unfair local-national rate differentials, and cut-throat selling between stations. The second means a new concentration by stations on strengthening their "community" positions—as the leaders in news, public affairs, service features, and editorial stature.

3. The selling of spot radio as a prestige medium. To take business from its major competitors, spot radio must be sold in new, more challenging ways. It must come up with plans and packages which make it more attractive and efficient for the national advertisers. And it must constantly emphasize its "community prestige" image in all its selling.

In drawing up the $500 Million Plan SPONSOR has attempted to give, not detailed and precise instructions, but a clear, easily understandable blueprint which can serve as a guide for the industry.

Spot radio, we believe, deserves far more national advertising dollars than it is now getting. To realize this goal will require the best thinking and best work of experienced radio men everywhere.

Reprints of SPONSOR'S $500 Million Series

Because of the unusual interest in SPONSOR'S $500 Million Plan for Spot Radio, and in answer to a number of requests from stations and station representatives, we are reprinting the complete series of six articles as they have appeared in recent issues of SPONSOR in a convenient 16-page folder. Copies are available at 35¢ each. Address: $500 Million, c/o SPONSOR, 40 E. 49th St. New York 17. Special prices available for quantities of 50 or more.

FIVE-MINUTE
(Cont'd from page 43)

same times as in the test markets. Here is the total list, including the test markets:

SHOWS
PER WEEK

Connecticut
- WATR—Waterbury 18

Maine
- WFAU—Augusta 24
- WABI—Bangor 15
- WIDE—Biddeford 12
- WLAM—Lewiston 10
- WLOB—Portland 10
- WRUM—Rumford 10
- WSME—Sanford 10
- WTVI—Waterville 12

Massachusetts
- WARA—Attleboro 12
- WNAC—Boston 15
- WFGM—Fitchburg 15
- WNBH—New Bedford 12
- WMAS—Springfield 15
- WSPR—Springfield 12
- WAAB—Worcester 15

New Hampshire
- WKCB—Berlin 24
- WTSV—Claremont 12
- WKXL—Concord 12
- WBNC—Conway 12
- WKNF—Keene 12
- WLNH—Laconia 12
- WTSI—Lebanon 12
- WFEA—Manchester 15
- WNNH—Rochester 15

Rhode Island
- WEAN—Providence 13

Vermont
- WBTN—Bennington 12
- WTSR—Brattleboro 12
- WDOT—Burlington 12
- WJOY—Burlington 12
- WSKJ—Montpelier 15
- WKE—Newport 12
- WHWB—Rutland 12
- WWSR—St. Albans 15
- WTVN—St. Johnsbury 12
- WCFR—Springfield 10
- WDEV—Waterbury 10

In New England, as in other areas, Carling puts approximately 50% or more of its budget in radio, 40% in TV, 10% in print.

Bob Thomas, who is advertising manager for Carling's Northeast, Mid Atlantic, and New York regions, notes that the loss of frequency in a five-minute show is more than counterbalanced in impact.

SPONSOR • 28 FEBRUARY 1959
YOUR
1959
BUSINESS
WILL BE
UP
because you'll get more of it if you read
SPONSOR's 12th annual
FALL FACTS BASICS

38 pages on Marketing with 15 pages of BASICS charts
86 pages on Radio with 15 pages of BASICS charts
78 pages on Television with 18 pages of BASICS charts
17 pages on Film with four pages of BASICS charts
Full copies of Fall Facts BASICS available for $1

Reprints of the popular BASICS charts sections:

<table>
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<th>Section</th>
<th>Quantity desired</th>
<th>Unit price</th>
<th>Total amount</th>
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<tr>
<td>Marketing</td>
<td></td>
<td>1 TO 9</td>
<td>35 cents each</td>
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<td>10 TO 49</td>
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<td>500 TO 999</td>
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<td>1,000 OR MORE</td>
<td>10 cents each</td>
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Prices include postage

For fast delivery, use the coupon below:

Readers' Service, SPONSOR, 40 E. 49 St., New York 17, N. Y.
Please send me the following reprints from Fall Facts BASICS.

Check or cash enclosed  Bill me

<table>
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<th>Section</th>
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<td>Television-Film</td>
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Full copy of Fall Facts BASICS—$1

Name

Company

Address
with the introduction of nylon. Since
then, the synthetics have been de-
veloped at a fast clip and are fight-
ing hard in an intramural competition
with other man-made fibers as well
as with natural fibers.

"Tv proved very exciting when it
was new," says Mr. Elliott, "depart-
ment stores and other people inter-
ested in soft goods have worked hard
to find a tv formula. Some have suc-
cceeded but, nevertheless, tv just
hasn't fully arrived."

The tv formula which can be ap-
plied locally (even though it may be
national advertising) to create a stim-
ulus at the local retail level will affect
both the retailer and the consumer.
This is television's task. Tv is stressed
more often than radio by admen as
a desirable "undiscovered medium"
for soft goods because of its obvious
visual appeal.

This is why the prospect of color
television is tantalizing to many re-
tailers, manufacturers and fabrica-
tors. But even though admen dream
of showing color, form and texture in
full color tv, but they're still produc-
ing commercials in black-and-white.

One soft goods manufacturer who
has found a tv formula is Cannon
Mills, which has just completed a
January white sales advertising cam-
paign for its towels, wash cloths,
sheets and pillow cases. Cannon
worked with 120 different major re-
tail stores in 39 cities and slotted its
announcements on 86 stations during
that month in what ad manager Dick
Swiggert calls "a great big mix of
experimentation." Preliminary re-
ports from stores indicate a success-
ful program. Cannon will continue,
however, to mix and match ad media
until it finds proportions which it
thinks can be carried over from sea-
ton to season and year to year.

Cannon's technique was presuma-
ibly patterned after one developed by
Malley's department store in New
Haven, Conn., WNHC-TV in the
same city, Spring Mills, and the Tb.
The formula, as this four-way com-
bine worked it out for soft goods ad-
vertising, hinged on saturation of the
market.

The formula evolved from two
white goods campaigns, one in the
summer of 1957 and one in the tradi-
tional sale month of January 1958.
Sheet sales went up more than 10%
above the previous year despite "very
bad weather and general business
conditions during that January." So
reports Tb.

The pattern which led to hypoed
sales: use of a local live woman per-
sonality who sold Springmaid per-
sibility who sold Springmaid (Spring
Mills) via the demonstration tech-
ique and 32 one-minute an-
nouncements per week during day-
time hours for two weeks.

Some rules of the game:
1. Always demonstrate the uses
of your merchandise. Don't just show
it or talk about it.
2. Give prominence to the sale's
low prices. Use large signs backed
by voice-over audio com-
ments.
3. Use a local personality as
the focal point of the campaign to gain
maximum identification.
4. Arrange one or more in-store
promotions with the personality.
5. Stress heavy saturation sched-
ules because repetition underscores
the importance of your campaign and
creates a desire to buy now.
6. Launch your campaign with
a heavy tv schedule and keep going
right through the sale days.

Because most often there is no
sense of urgency, the customer needs
to be pre-sold on a brand before she
plans to buy it.

The pre-selling technique has
worked so well with some soft goods
lines that they are now being pack-
aged for self-service in retail stores.

Advertising breaks through this
barrier of consumer awareness and
pre-sells. There are many degrees of
a general lack of awareness. Any con-
sumer, for example, is well aware of
the general advantages of fabric and
style in a suit or a coat. This aware-
ness barrier is lower—and therefore
easier to penetrate—than is the bar-
rier attendant to new soft goods de-
velopments or with components of
end products rather than the end
products themselves.

Three examples of this can be
found in the strategy of broadcast
usage for Syl-Mer, a Dow-Corning
silicone; Dynel, a chemical fiber
manufactured by Union Carbide; and
Milium.
James Linden, advertising manager of the Milium division of Deering-Milliken, has an amorphous symbol to promote. Milium is a process, not a product. His job is to promote the trade-mark in any and all effective ways—and he uses radio to do it.

Milium is a process for insulating fabrics with metal. usually suspended aluminum.

Milium’s advertising and promotional job: to sell the advantages of this process to manufacturers, to retailers, and to consumers.

Radio, specifically in New York City, is used as a talking point with retailers and manufacturers and as an educational effort with listeners. Milium’s pattern: tie in the name of a manufacturer and the name of a retail outlet stocking Milium-processed apparel in 30 seconds of a 60-second commercial with the remaining time used in live copy as an explanation of the process and its advantages.

Syl-Mer, a Dow-Corning silicone, has a similarly multi-faceted advertising problem. Again there is no end product. Syl-Mer is a patented process which makes fabrics of all kinds stain and water-resistant. The job to be done: sell the hang-tag—the Syl-Mer process tag to hang on a button or belt of apparel—and convince cutters, designers and stylists they should buy and work with raw fabrics treated with silicone; convince retailers they should stock items treated with Syl-Mer; sell buyers on the name.

Victor Seydel, v.p. in charge of tv and radio for Anderson & Cairns, New York, which services this account, says “broadcast media lend excitement and immediacy to fabrics.” This is not easy to do. Yet, three years ago, radio testing of the concept was successful and the following year additional markets were added to the schedule.

Last year they moved into tv with a demonstration story. Films told a simple and direct story of why the consumer should look for the Syl-Mer hang-tag. One-minute films allowed for 12 seconds of a local cut-in.

The initial tv campaign was highly successful, says Mr. Seydel, and the appropriation has been approved or 1959 on a seasonal use basis.

Another Anderson & Cairns soft goods client is Dynel, a synthetic fiber produced by Union Carbide. Its aims to fame and fortune with buy-
ers: when blended with wool it is lighter and warmer, non-allergic, washable, doesn’t catch fire or mat.

Radio was used initially to help local stores move merchandise which incorporated Dynel. It is used radio successfully for special promotions in certain areas and it went heavily into network radio with 13 weeks of Monitor on NBC.

As the broadcast media have been used successfully, the agency and client have developed more promotional situations which can be coordinated with ad media. The promotional hook must be the start of any ad campaign, says Mr. Seydel. “Soft goods selling is the result of a series of local promotions spearheaded—but not achieved solely—by tv and/or radio.”

Some of the lessons these people have learned in their use of advertising and broadcast media:

1. Don’t dissipate your ad budget. Concentrate specifically on set goals and then go after them.

2. Tie-in all national or market promotion to the retailer’s day-to-day selling effort.

3. Make your own promotions whenever possible and be sure they benefit the retailer first and your own effort second.

4. Make copy simple and clear because you’re selling conceptually as well as tangibly.

5. Use a local person with strong community identification when feasible and one who, therefore, can make store and personal appearances.

6. In transcriptions and films, leave an open end for local mention.

7. In tv, make the maximum use of demonstration with the product or the service in actual operation rather than merely the subject of talk.

8. Pre-plan promotions which tie-in with advertising. Work as much in advance as possible to get cooperation all up and down the line—among managers, department heads and clerks in retail outlets; among your own field staff.

9. Remember that women are your prime target and that most of your audiences should have a balance of women’s circulation. This is true of men’s soft goods lines, too.

10. Work to eliminate customer confusion in an area where there are many confusing new developments, product claims and brand names.

JOIN OUR

“Rush To The Rockies”

This Is The Year... thousands upon thousands of Americans will visit KOA’s home state—Colorado—celebrating the 100th anniversary of its historic “Rush to the Rockies.” They’ll enjoy many of the state-wide celebration events in person... and listen to others via KOA-Radio.

This Is The Year... like the 35 other years in KOA’s own history, when more and more Westerners will stay with KOA... and when more newcomers will discover that 850 on their radio dial means the finest in radio programming.

This Is The Year... when more advertisers will realize greater sales results than ever from KOA’s vast coverage of 302 counties in 12 states...from KOA’s skillful programming that offers wonderful listening variety...from KOA’s popular personalities who entertain, inform, and sell!

This Is The Year... far you to discover KOA-Radio, the only station you need to sell the entire rich Western Market!

Represented nationally by

Henry I. Christal Co., Inc.

KOA
DENVER Radio
One of America’s great radio stations 850 on your dial 50,000 Watts
Popeye can lift anything... especially ratings! "As usual, our Popeye show is completely sold out", says Fred Thrower, Vice Pres. and General Manager of WPIX.

"Our Popeye show has been scoring top ratings with the kids in New York, since its first week. Now, after three years, it's still leading all seven channels in its time period, with a strong 10.7 rating (A.R.B., December)."

Year after year stations have been racking up sponsor sell-outs with Popeye. That's because the millions of Popeye rooters are fantastically loyal and highly receptive to sponsors' messages.

So put Popeye's mighty muscles to work for your station. Like WPIX you'll find he belts the competition... and brings in the spinach!

Philip B. Hinerfeld has been appointed director of advertising for the Pepsi-Cola Co. He has had eight years of experience in soft drink advertising and marketing both at the parent company and bottler field level via association with Pepsi's advertising. This was at Kenyon & Eckhardt, where he spent the past two years as an account executive on the Pepsi, Hudnut and Lever accounts. Prior to this, Hinerfeld spent about 15 years with the Biow Agency, as an acct. exec. (See page 59 for more details.)

George J. Arkedis has been appointed v.p. in charge of network sales at CBS Radio. He replaces John Karol who becomes v.p. in charge of planning and development (See 21 February SPONSOR, page 56.) Arkedis joined CBS Radio as an account executive in 1946, and has served the network in various executive capacities since then. He is currently general sales manager of WBMM-TV, Chicago. A graduate of De La Salle Institute and Fordham. in N. Y., Arkedis is now a Lt. Commander in U. S. Naval Reserve.

Arthur M. Swift has been appointed to the newly-created position of manager of WTCN, Minneapolis-St. Paul. For the past nine years, Swift was general sales manager of WOOD-AM & TV, Grand Rapids. Both the latter and the Twin Cities broadcasting properties are owned by Time, Inc. Swift is an alumnus of Michigan State University. During the war he was a combat pilot in the ETO and worked with the military government in Korea. He is an active sportsman and participator in community and civic affairs.

Richard A. R. Pinkham has been elected senior v.p. in charge of broadcast operations and a member of the board of directors at Ted Bates & Co. He has been v.p. of tv and radio at Bates since 1957. Prior to this, Pinkham spent six years with NBC, holding these successive positions: manager of tv planning; executive producer; v.p. in charge of the program department; v.p. in charge of participating programs; v.p. in charge of tv network programs and v.p. in charge of advertising. He is a graduate of Yale.
YOUR FUTURE IS GREAT IN A GROWING AMERICA

7 BIG REASONS FOR CONFIDENCE IN AMERICA'S FUTURE

1. More people ... Four million babies yearly. U.S. population has doubled in last 50 years! And our prosperity curve has always followed our population curve.

2. More jobs ... Though employment in some areas has fallen off, there are 15 million more jobs than in 1939—and there will be 22 million more in 1975 than today.

3. More income ... Family income after taxes is at an all-time high of $5300—is expected to pass $7000 by 1975.

4. More production ... U.S. production doubles every 20 years. We will require millions more people to make, sell and distribute our products.

5. More savings ... Individual savings are at highest level ever—$34 billion—a record amount available for spending.

6. More research ... $10 billion spent each year will pay off in more jobs, better living, whole new industries.

7. More needs ... In the next few years we will need $500 billion worth of schools, highways, homes, durable equipment. Meeting these needs will create new opportunities for everyone.

Add them up and you have the makings of another big upswing. Wise planners, builders and buyers will act now to get ready for it.

FREE! Send for this new 24-page illustrated booklet, "Your Great Future in a Growing America." Every American should know these facts. Drop a card today to: ADVERTISING COUNCIL, Box 10, Midtown Station, New York 18, N. Y.

(Please send your request to Advertising Council, Box 10, Midtown Station, New York 18, N. Y.)

THE CITY THAT DIDN'T EXIST A MONTH AGO

Every 30 days the U.S. adds as many new Americans as live in Norfolk, Va.—creating brand-new wants and needs which must be satisfied.

What does this mean to you? It means greater opportunities than ever before—in all fields. Home construction is expected to double by 1975. Power companies plan to increase output 250% in the next 20 years to provide the power for scores of new labor-saving devices. Clothing suppliers predict a one-third increase in 7 years. With 11,000 new citizen-consumers born every day, there's a new wave of opportunity coming.

FREE! Send for this new 24-page illustrated booklet, "Your Great Future in a Growing America." Every American should know these facts. Drop a card today to: ADVERTISING COUNCIL, Box 10, Midtown Station, New York 18, N. Y.

(Please send your request to Advertising Council, Box 10, Midtown Station, New York 18, N. Y.)
Good things on tv

Of course tv programing can stand improvement. And the carping of the vociferous minority (most of whom profess never to watch) has its place in the checks and balances that makes for a better tv medium.

But broadcasters are of the opinion that the great things on television frequently get lost in the carping with the result that the vocal critics deliver the impression that there’s very little good on television.

NBC has recognized the problem and is doing something about it. In a series of full-page newspaper ads NBC is pointing out some of its specials and service programs. The consolidation packs lots of wallop and gets across the idea that there’s plenty to applaud every week.

Other forces are at work, too, to acquaint the public (and the critics) with what’s good on the air. The NAB is doing something about this, and its plans will probably be unfolded at the annual Convention next month in Chicago.

There’s room for the tv critics—even the ones that don’t watch tv. But there’s also room for industry improvement simply by highlighting the many good things on the air.

Spot radio’s challenge

In this issue (page 44) SPONSOR sums up its new $500 Million Plan for national spot radio with a challenge to the industry.

Can those who are involved in spot radio’s future put aside their intra-industry battles, and work together to build up the medium?

The stakes are high, the potential rewards great. SPONSOR’s estimate that national spot radio, properly organized, could and should do at least three times as much business in 1963 as in 1958 is a very conservative one.

But the burden of proof lies squarely on the shoulders of those who have most to gain. If they are willing to plan energetic action now, they can win a tremendous victory. Otherwise, the opportunity may be lost for all time.

THIS WE FIGHT FOR: A realistic pegging of radio/tv rates so that they give any national advertiser a fair return on his investment, and provide a reasonable profit to management.

10-SECOND SPOTS

Merrie England: From London’s The Spectator—“‘Disk jockeys should be more like teachers, and teachers should be more like disk jockeys,’ said Mr. Groombridge.” Like trading the Three R’s for the Top 40?

Night people: A Madison Ave. adgal, long-conditioned to working overtime, demanded of a harried office manager an explanation of why the office should start cooling off around 9 p.m.

Spaceman: From a Worthington Corp. press release—“The U.S. Defense Department today politely but firmly said ‘no’ to an Australian businessman’s plan to become the first sponsor to have his commercials broadcast from the radios of ‘talking’ earth satellites.” Shucks!

Non-conformist: Symon B. Cowles, WCKT-TV, Miami, wants to “go on record as being one guy who didn’t put in a bid for Miami’s Channel 10.

New saws: Some more of those zany office motifs from the Let’s Have Better Mottoes Assoc., sponsored by P.O.P creators Phelps Mfg. Co.: “In case of fire, yell ‘Fire’!” “I’m fairly stupid myself, but I have some very intelligent help.” “You’re doing a good job but you’re doing it all wrong.” “Think twice before you act, unless the strain is too great.” “I can get along with anybody—just let me have my way.” . . . and this for a secretary’s desk— “Familiarity breeds attempt.”

Captive audience: The city jail of San Diego offers tv for the inmates with programs selected by Chief Jailer Lt. Dickson. These ought to get good ratings: The D.A.’s Man, Line-up, Day In Court, Racket Squad, Accused, and Who Do You Trust?

Medal for him! An exec of Missouri Valley Limestone Co., sponsors of U. of Iowa football games on KMA, Shenandoah, Iowa, phoned station manager Tony Koeker before the 1958 season, and said, “I don’t want those commercials to get in the way of these games.”
Take TAE and See

brewed hot with plenty of local flavor!

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4

REPRESENTED BY THE KATZ AGENCY / BASIC ABC IN PITTSBURGH
...with top CBS-ABC-NTA network shows now in America's 28th TV market*

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as for coverage, NCS #3 confirms Channel 9 domination in the rich Upper Ohio Valley.

*Based on 477,600 TV homes. Television Magazine, December 1958.

A Member of the Friendly Group Stations:
KODE-TV, WBOY-TV, WSTV-TV
52 Vanderbilt Ave., N.Y. - 211 Smithfield St, Pittsburgh
Represented by Avery-Knodel, Inc.

WSTV-TV
CHANNEL 9 - STEUBENVILLE-WHEELING
"Best Buy by Any Known Source"
WHY AUTO AD BUDGETS ARE SNARLED UP
The reasons behind Detroit’s current confusion. Part I of a two-part SPONSOR special
Page 33

Merle S. Jones’ big profitable CBS tv empire
Page 37

How the Burnett agency organizes for tv and radio
Page 39

Spot tv passes half billion billing record
Page 44
If you make it for a dime, sell it for a dollar and it's habit-forming, then you don't need us. (Although we'd like to meet you.)

If not, the best way to sell your product in the great Northwest is through the tremendous selling power and impact of the Northwest's first television station.

KSTP 100,000 WATTS NBC MINNEAPOLIS • ST. PAUL TELEVISION CHANNEL 5

REPRESENTED BY EDWARD PETRY & CO., INC. • A GOLD SEAL STATION
NOW THEY'RE APPLAUDING "CAMEO THEATRE"!

We call it CAMEO THEATRE. It's the same "Matinee Theatre" series that had a three year network run. In syndication, these full-hour dramas are winning the applause of advertisers and viewers alike.

In Detroit, for example, WWJ-TV hung up the SRO sign for participations within eight selling days—before the show even hit the air! Procter & Gamble, which had been among "Matinee Theatre" network sponsors, wanted in again. P & G joined the American Tobacco Company, Bristol-Myers Company, Brown & Williamson Tobacco Corp., Miles Laboratories Inc., Standard Brands, Inc., and the Wildroot Co., Inc.

Here's an Emmy Award winner show that's solid "box office." As CAMEO THEATRE, it is now being cheered in many major markets coast to coast, among them: Boston, Chicago, Detroit, Los Angeles, Miami, New Orleans, New York, Philadelphia and San Francisco.

Enjoy your full share of the applause in your market.

VICTORY PROGRAM SALES
A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC. • Canadian Representative: Fremantle of Canada, Ltd.
DIGEST OF ARTICLES

Where is the auto industry going?
33 Detroit, today, is a capital of confusion. Rumors and denials regarding small cars by Big Three mean the admen must be ready now for anything.

Merle S. Jones’ diverse tv domain
37 In the year since he was named head of the CBS TV Stations Division, Jones has juggled a host of problems with a relaxed, assured manner.

The house that Leo built—Part II
39 Sprowson’s two-part study of the Leo Burnett Co. concludes with a detailed examination of that agency’s unique organizational structure.

Tv cat rings rug phone
42 Pittsburgh rug cleaner capitalizes on remembrance value of air themes to get customer inquiries, fight do-it-yourself trend. (Glamourene, etc.)

How non-prime spots build radio audience
44 Nielsen study of morning weekday schedule shows how, on one station, buyer can increase homes reached by 25% by substituting weekend spots.

Spot tv passes $500 million mark
44 T.V-Rorabaugh gross time figures for 1958, just released, show 14% increase over 1957. P&G is No. 1 with total of nearly $34 million.

Too many products crowding the d.j.?
46 Here’s a plan for merchandising a campaign specifically to him, done by a west coast agency with only three weeks to create “household word”.

Minute plugs best for Parti-Day toppings
47 As tv test for dessert product passes 18th week, some conclusions are reached. Among them: adequate demonstration needs at least 60 seconds.

SPONSOR ASKS: Does the personality d.j fit into formula radio?
52 As formula radio programing assumes more importance, station men discuss compatibility of the personality d.j. with this type of format.

FEATURES

50 Radio Results
56 Sponsor Speaks
48 Spot Buys
46 Ten-Second Spots
8 Timebuyers at Work
67 Washington Week

SPONSOR PUBLICATIONS INC.
Its a habit...

like tuning **KMJ·TV**

in FRESNO (California)

**FIRST TV STATION IN FRESNO**
For example:
"KMJ-TV news programs are tops and viewers make it a habit to see them—the two highest rated news programs in the area are on KMJ-TV*."

KMJ-TV coordinates with McClatchy newspapers for complete up-to-the-minute reporting. The local scene is also covered on a 24 hour basis with sound and silent film cameras."

*ARB, Oct-Nov '58 • NSI, Nov-Dec '58

THE KATZ AGENCY, NATIONAL REPRESENTATIVE

**Sponsor** • 7 March 1959
summer radio goes where
the family goes

People do take vacations, and Radio goes along.

That's why SPOT RADIO is so necessary in your summer media plans.

Reach people—wherever they are, at home or on vacation—with SPOT RADIO.

SPONSORED BY MEMBER FIRMS OF

Avery-Knodel Inc. — John Blair & Company — Broadcast Time Sales
Thomas F. Clark Co. Inc. — Harry E. Cummings — Robert E. Eastman & Co. Inc
H-R Representatives Inc. — The Katz Agency Inc. — McGavren-Quinn Company
The Meeker Company Inc. — Art Moore Associates Inc. — Richard O'Connel Inc
Peters, Griffin, Woodward, Inc. — William J. Reilly Inc
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young Inc.
IT HAPPENED IN MEMPHIS!

by Bert Ferguson
Exec. Vice-President, WDIA

A big success story began right here in Memphis, just ten years ago, when WDIA began to program exclusively to Negroes. WDIA is now America’s only 50,000 watt Negro radio station... only 50,000 watt station in the Memphis area! And... WDIA reaches—and sells—1,237,686 Negroes. Almost 10% of the nation’s entire Negro population!

SALES UNLIMITED!

And, this fabulous success story can mean high volume sales and profits for you! Negroes in WDIA’s big listening-buying audience brought home paychecks totaling $616,294,100 last year. Negroes make up over 40% of the Memphis market area. And they spent, on the average, 30% of this income on consumer goods.

In the past ten years, national and local advertisers have invested $4,396,854.81 in WDIA! That’s a lot of money. That’s a lot of satisfied advertisers! To name just a few: B.C. HEADACHE REMEDY... WONDER BREAD... PROCTER & GAMBLE... CARNATION MILK... CAMEL CIGARETTES... NATIONAL BISCUIT COMPANY.

Why don’t you stake out a claim in this ready made gold mine now? Drop us a line. Let us prove to you: If you want acceptance—and buying action—in the Memphis Negro Market, you want WDIA!

TOP RATED
BY ALL AUDIENCE SURVEYS
FOR TEN YEARS!

WDIA Is Represented Nationally
by John E. Pearson Company
EGMONT SONDERLING, President
ARCHIE S. GRINALDS, JR., Sales Manager

NEWSMAKER of the week

A radical break with the usual agency conclave pattern found one agency inviting a full brace of “outsiders” to address its annual convention. Underlying the unprecedented move: the belief that the “consumer is king” attitude overlooks important economic and business factors that do not come to light so long as agency men talk “only to themselves.”

The newsmaker: BBDO president Charles H. Brower asked four authorities outside the advertising field to address the agency’s 31st annual convention. His motive: to attempt a break-through in a situation that could, in the long run, endanger the position of the advertising agency. Ironically, he pointed out, it is a situation admen have largely created for themselves.

As Brower sees it, “For years we have been prophets, telling our clients the consumer was king and that by knowing and understanding and cultivating the consumer, American business could accomplish more for itself than by any other way. The irony is, we have been found to be right.”

“As long as business didn’t believe very much in advertising,” he said, “we were able to go before top management a couple of times a year, fan through our flip-over presentations and get out. But now, what have we done? We’ve got top management to adopt our point of view, and we are suddenly getting the bulk of their attention. They now think we’re important enough so that top management begins to employ advertising men in its top positions, and we work under the skilled scrutiny of men who know as much of what we are talking about as we do—and possibly more. Endlessly they press us for proofs, documentation, supporting data, How can we justify our strategy?”

During the 1960’s, he warned, agency men are going to hear those questions over and over again.

The four “outsiders” Brower invited to the conclave threw some light on just what lies ahead in the way of general knowledge the adman will have to absorb:

Chief economist for the National Conference Industrial Board, Martin R. Gainsbrugh pinpointed population trends. An increasing dependence on imports was pointed out by Gerald Piel, founder-publisher of Scientific American magazine.

Edward A. Weeks, Atlantic Monthly editor outlined how the highly selective purchasing power of more “sophisticated consumers” would “radically” affect advertising in the ’60’s, and New York Times Washington Bureau Chief James Reston spelled out the influence of changing international affairs on advertising.
With WIL in St. Louis the "coverage" of news is as important as the event!

St. Louis knows it. The dials are set for it. Every major news service, five mobile news units, aerial traffic control, a mobile River Cruiser and over three hundred weather-alert reporters give St. Louis coverage with a capital WIL. No wonder... it's the number one sound in town!
WPTF is way out front with listeners both at home (Metropolitan Raleigh) and throughout its 32-County Area Pulse. 70 out of 72 quarter hours at home ... and every single quarter hour throughout the area! And here’s the share of audience story:

Metropolitan Raleigh (Wake County)

WPTF  31.4%
"B"  24
"C"  16.7
"D"  9
"E"  5.3
All Others  8

35% Share of Audience 1958
Area Pulse 32 Counties

12.7%  6.7%  5.7%
WPTF Local Network 2nd Sta. 3rd Sta.

Lyndon W. Gross, media director, Guild, Bascom & Bonfigli, San Francisco, feels that many stations could save themselves a lot of time and money and enhance their relations with buyers by improving their sales brochures. “The printed material sent by the stations and brought by the reps is important because it is often the most direct contact we have with a station,” Lyndon says. “From it we glean all the information we can in order to formulate an image and evaluation of the station it represents.” Printed matter should be file-sized and provide information that gives thorough accounts of the market, the station, its programming, coverage, personalities, audience data and rate policies, Lyndon says. Literature with bright little gimmicks, contrived claims and other noxious insults to the intelligence end up in the wastepaper basket. “In addition,” he says, “stations should keep up-to-date mailing lists. Station which sell are the ones which provide top-flight comprehensive promotion materials for the advertisers.”

Warren Osterwald, Alfred Auerbach Associates, Inc., New York, feels that the increase in the number of tv stations using satellites will benefit both advertiser and broadcaster. “The satellite station adds impact for the advertiser,” Warren says, “reaching, in many areas, communities which are not otherwise able to support a station of their own. But most important is that it minimizes costs for the advertiser and station, by relaying the programming of the parent station.” Schedules on these stations, Warren says, often give the advertiser an excellent cost-per-1,000 and enable program and announcement purchases for an entire area or even region. “The satellite relationship,” Warren points out, “is working out well on KELO-TV in Sioux Falls, South Dakota, with its satellites KDLO-TV and KPLO-TV, and KCKT-TV in Great Bend, Kansas, has been operating satellite KGLD-TV very successfully and is adding KOMIC-TV in March. Doubtless, we will see in the next few years more and more stations throughout the country adding satellites to their operations and bolstering their over-all operation.”
Merchandising

NBC - TV
BASIC

1. FOOD MERCHANDISING
2. COMMUNITY CLUB AWARDS
3. IN-STORE FOOD DISPLAYS
4. IN-STORE DRUG DISPLAYS
5. IN-STORE FOOD DEMONSTRATIONS, SAMPLING, COUPONING
6. STORE WINDOW DISPLAYS
7. GROCERY BAR PROMOTIONS
8. MAILINGS TO RETAILERS
9. PERSONAL CALLS ON JOBBERS, WHOLESALERS, RETAILERS
10. REPORTS TO FOOD ADVERTISERS
11. PROMOTIONAL SPOTS
12. NEWSPAPER ADS

in the rich market of Richmond, Petersburg & Central Va.

NBC-TV
BASIC

Tom Tinsley
President
Irvin Abeloff
Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington
Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, New Orleans
McGavren-Quinn in Chicago, Detroit and West Coast

SPONSOR • 7 March 1959
SCIENCE FICTION THEATRE
TV's unique series of space-age adventures with big name stars in exciting fiction dramas. Winning top multi-run ratings... Las Vegas 20.5, Wichita 24.8, Orlando 20.3, Harlingen-Weslaco... 27.4

WEST POINT
Economee's star-spangled rating winner now available for first off-network showings! Ratings like these: Buffalo 22.9, Philadelphia 19.2, Wichita 25.3, Green Bay... 26.3

MEN OF ANNASPOLIS
Already snapped up by a host of leading stations and advertisers who see top rating opportunities for this power-packed prestige series. Boise 28.4, Buffalo 20.2, Beaumont-Port Arthur 24.8, Charlotte... 28.7
America's Favorite Family Show!

DR. CHRISTIAN

39 quality-produced, success-proved half hours winning sensational ratings like these for the show that delivers the all-family audience: New Orleans 21.2, Kansas City 18.6, Cincinnati 20.2, Pittsburgh ... 26.8

MR. DISTRICT ATTORNEY

Rated No. 1 nationally time after time! Look at these recent multi-run ratings scored by these authentic behind-the-scenes law-enforcement dramas: Portland, Ore. 24.4, Albany-Schenectady-Troy 18.4, San Antonio 19.2, Birmingham ... 21.3

CURRENT FILES PACKED WITH SUCCESS STORIES

In market after market, for show after show, the story's the same: Economee TV series offer unlimited opportunities to strengthen programming, win larger audiences, build sales and profits! All series available for full or alternate sponsorship or as spot carriers to fit sales or program needs.

RATING-PROVED! ZIV-PRODUCED!

Economee TV

ECONOMEE TELEVISION PROGRAMS, INC., 488 Madison Ave., New York 22, N.Y.


FAVORITE STORY

78 success-proved half hours based on stories written by the world's greatest authors. Charleston 18.3, Huntington-Ashland 22.1, Birmingham ... 31.3

MEET CORLISS ARCHER

39 sparkling half-hour situation comedies, lavishly staged, skilfully directed. Pensacola 17.4, Buffalo ... 20.0

ACTION AND SUSPENSE . . . ROMANCE AND HUMOR!

Host HERBERT MARSHALL

TIMES SQUARE PLAYHOUSE

Top Hollywood stars, brilliant stories, and masterful showmanship in every half hour program. 39 exciting dramas with ratings like Philadelphia 13.6, St. Louis 19.5, Cleveland 20.6, San Antonio ... 32.5

RATING-PROVED! ZIV-PRODUCED!

Starring ANN BAKER

Starring MACDONALD CAREY

78 HIGH-RATED HALF HOURS!

Starring DAVID BRIAN
Exciting Production — Interesting Results

BARTELL FAMILY RADIO places a firm accent on audience attention. A wide range of service features, attractively produced, gives to each advertising message deeper impact, more definite response, greater RESULTS. Audience dominance in each of our markets is only part of the Bartell Family Radio results story. Habitual audience reliance upon Bartell Family Radio for entertaining, honest program material — performed with a touch of excitement — makes for RESULTS of interest to an advertiser. That’s why products that depend upon volume sales depend upon Bartell Family Radio. Bartell it . . . and sell it!

BARTELL FAMILY RADIO
COAST TO COAST

AMERICA’S FIRST RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by ADAM YOUNG INC.
Spot tv in major markets now has reached the point, according to calculations of key timebuyers, where minutes are practically unavailable and desirable smaller units at night show signs of becoming equally tight.

Reps with stakes in these top markets agreed this week that it looks as though the SRO plaque for minutes will out at least through April and May.

What may loosen up the situation for summer buyers: (1) many of the national campaigns now running are short-term, and (2) the huge appropriation which P&G is tossing into the spot pool right now—involving Gleem, Crisco, and Fluffo—will have spent itself by the end of June.

The reps are keeping their fingers crossed in another respect: They're hoping that some of the money that can't find a tv home will wind up in the spot radio fold.

Among the stringent formulas currently used in buying spot is this one attributed by tv station people to Folger Coffee:

It's got to be the four top-rated station breaks regardless of market.

NBC TV stands to snag the biggest order for news ever (in terms of dollars per weekly gross) if it can come up with the stations Texaco wants by the end of June.

The requisition is for over 100 markets for 26 weeks. The time bill for five shots a week would come to around $90,000 gross; program, $5,000.

A possible fly in the ointment: Many of the affiliates are tied up with either Esso or Shell news contracts.

Aside from the gushers coming out of P&G in behalf of a host of brands, the highlight of the week in national spot tv was Lever's stepping up in a big way its markets and schedules.

Other spot tv business in process of placement includes P&G's Fluffo (Tatham Laird) in about 90 markets; Purex's Sweetheart Soap (E. H. Weiss) in 40 markets for five weeks on the basis of 60 ratings points a week; Chung King (JWT, Chicago), a shift from network tv.

Among the testers: Pillsbury's refrigerated bake and sliced cookies (Campbell-Mithun) in St. Louis for five weeks.

Top ABC TV executives continue to pass the word on to the agencies that they can regard that network as one that will adhere to the ratecard in the selling for the coming season.

AB-PT president Leonard Goldenson has said that he's convinced that the network—especially in view of the fact that it's practically running neck-and-neck in average audiences with competitors—will still come out appreciably better by playing it straight.

Incidentally, ABC expects to garner an additional $2 million per annum under the new contract for the Maverick time and program. (There have been intimations that as a result of this Maverick may elect to go on an alternate basis.)
SPONSOR-SCOPE continued

Necco is pulling out of its spot tv list of 28 markets at the end of May but the candy sponsor will be back in the fall with a lot more money and additional markets. This season it spent around $500,000 for time and $100,000 for syndication. The blueprint for next season calls for $1 million for time alone.

Early morning patients may have a hard time getting attention from medics next season.

CBS TV is figuring on putting on a 7-7:30 a.m., Monday-through-Friday series of medical documentaries to update doctors on their profession.

The expected sponsors: Ethical drug houses and others that sell to the medical profession.

Once NBC had a similar idea for 6-6:30 a.m., but it never got out of the think stage.

With all the money that P&G has been pouring into Big Top and Jif since it entered the peanut butter field, that business continues to have one thing in common with coffee:

All the national peanut butter brands only account for the minor share of the packaged peanut butter sold nationally. Their dent on regionally-packaged and private labels has been small.

Rare occurrence: An agency—Regal Advertising—has been asked by reps to have the client (in this case, Exquisite Form) countersign a contract for a spot tv schedule.

Regal, which is reputedly owned by the president of Exquisite Form, Garson Reiner, had heretofore been the barter arm solely for the foundations and bras firm. Buying time directly from stations for cash is a new development for Regal.

What with Washington trying to hem them in with constant probes, suits, and whatnot, the tv networks seem bent on expanding their investments internationally.

AB-PT, holding company for ABC TV, has just bought an interest in News Limited of Australia; its activities include newspapers, magazines, and an Adelaide tv station that's about to go on the air.

Don't be surprised to hear next that CBS, Inc., has bought into some tv properties in Japan and possibly other points in the Far East.

Like Benrus, Elgin has taken the marketing wraps off its new line of economy-priced watches (with Timex the obvious competitive target).

Elgin's springboard is American Bandstand thrice weekly, with probably other buys being made via JWT during the spring.

The vast majority of timepieces sell for under $30. Elgin's Starlight for women and Sportsmen for men are priced from $19.95. They'll be the same standard jewel movements as the higher priced lines, and will be distributed through Elgin's regular retail channels.

Since you're going to hear a lot about stereophonic sound from here on out, you might as well know what engineers at the development end have to say about its status.

To them the art is still pretty much in an amorphous state and experimental for the simple reason that there are no standards governing that form of transmission.

But, anyway, here are three possible ways of using stereo:

1) Combination of a tv channel and an am channel, a la the Como show last weekend.

2) One transmission on an am channel and the other on fm.

3) Fm equipment that is adaptable for sub-carrier uses—the sub-carrier performing in sound a function similar to transmission of color in tv.
From evidence now at hand, this won't be as perilous a season for network TV commercial programming as 1957-58 was.

One reason is that fewer new shows took to the air—in short, there was less infant mortality.

Here's how SPONSOR-SCOPE sees the nighttime casualty statistics shaping up as compared to the season before:

<table>
<thead>
<tr>
<th></th>
<th>1958-59 season</th>
<th>1957-58 season</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of entries</td>
<td>114</td>
<td>120</td>
</tr>
<tr>
<td>Total shows dropped</td>
<td>30</td>
<td>34</td>
</tr>
<tr>
<td>Casualty rate for all sponsored shows</td>
<td>26%</td>
<td>28%</td>
</tr>
<tr>
<td>Number of new shows started since fall</td>
<td>36</td>
<td>45</td>
</tr>
<tr>
<td>Number of newcomers dropped</td>
<td>17</td>
<td>26</td>
</tr>
<tr>
<td>Casualty rate among new shows</td>
<td>47%</td>
<td>58%</td>
</tr>
</tbody>
</table>

Note: Only six of the 1958-59 newcomers might be considered as hits. They are Rifleman, Lawman, The Texan, Peter Gunn, Wanted Dead or Alive, and 77 Sunset Strip.

CBS TV has picked up some of the daytime money that General Foods has withdrawn from ABC TV's Operation Daybreak (meanwhile much of the Bufferin pull-back from the same operation is being split between the Jack Paar Show and spot TV).

Daytime doing on another front: NBC TV is switching Queen for a Day from 4 to 2 p.m. and Truth or Consequence from 2 to 4 p.m. in order to improve its station lineup in the earlier time. Via the shift it's been able to clear eight additional markets.

Network officials and agency people concerned with TV programming are making Hollywood their mecca earlier than usual this season.

In other words, the sponsor money for next fall is ready to be spent; so it's now a question of what's available in properties and where they can be spotted.

Incidentally, ABC TV apparently is so confident of the outlook that it's making agency presentations on a new series, the Alaskans, without benefit of pilot. The main sales point: Look at the Warner Bros. record in TV.

Network TV certainly can't cry too hard about the way Detroit has been treating it this season—especially in view of how car sales have been behaving.

The only one of the Big Three whose expenditures don't look as though they'll come up to the old levels is Chrysler Corp.

Here's the rate at which the Big Three has been running: General Motors, $31-32 million; Ford Family, $13-14 million; and Chrysler Family, $11-12 million.

Overall cutback for the trio as compared to the previous season: about 10%.

(See auto industry analysis on page 33 of this issue.)

It wasn't so long ago that a nighttime TV network show with a 40% audience share was deemed only adequate; now 40% practically puts it in the click category.

Here's how the top 30 shows over three seasons have stacked up in terms of share of audience:

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<tbody>
<tr>
<td>55% and higher</td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>50-55</td>
<td>9</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>45-50</td>
<td>15</td>
<td>14</td>
<td>7</td>
</tr>
<tr>
<td>35-40</td>
<td>1</td>
<td>7</td>
<td>15</td>
</tr>
<tr>
<td>30-35</td>
<td>0</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Total</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
</tbody>
</table>
Research organizations—particularly those in the rating field—are getting more and more assignments from advertisers who want to know: 1) Whether the right people are getting their tv messages, and 
2) What they think about the commercials.

What surprises the provers is this: The vast majority of viewers like to discuss their impressions of a commercial—in fact, they get as much a kick out of analyzing the sell as they do the contents of the program. It's not uncommon for a viewer to offer suggestions on how the commercial might be improved.

The obvious moral drawn by researchers using the playback method: Regardless of what the critics say, people don't abhor commercials; they just have firm likes and dislikes.

Another type of job that the researchers are getting more calls for: Checking to find out who in the family wanted to watch a particular program.

The sudden death this week of Nat Wolfe, 59, one of tv-radio's foremost showmen, caused a shock among his contemporaries on Madison Avenue.

His succumbing to an operation for a lung tumor came but six weeks after his return to Y&R as a v.p. in the television department.

He had also acquired a considerable reputation and extensive experience as a freelance program producer.

The old bugaboo about newspaper competition is being raised by those opposed to single rates for radio stations.

The nub of their contention: Stations adopting the single rate open themselves up to a disadvantage unless the local newspapers do the same thing. How, they ask, can a station take business away from a newspaper (its principal competitor today) if the newspaper can counter with a choice of several rates?

(See 6 Admen Form Single Rate Committee 28 February issue, page 40.)

Looming up as a real assault on the soap marketing ramparts is the trend among the chains and private label people to horn in on the heavy-duty liquid detergents.

What apparently has stirred the newcomers to make a shelf play against Lestoil et al. is that they feel these brands have an attractive profit margin. (The tendency of Lestoil and its competitors has been to finance their growth out of burgeoning profits.)

Incidentally, TvB's 1958 spot expenditure report credits Lestoil with this figure: $3,854,000. That, of course, is on the basis of a one-time rate card charge.

CBS TV's competitors think that the network may find that it's painted itself into a corner if it sticks much longer to the philosophy of concentrating for business on the top 10-20 advertisers in all media.

They see the strategy as beginning to backfire in terms of share of billings and audience ranking.

To make their point they cite these figures: The top 10 advertisers account for only 37% of all tv network billings and CBS TV's share of this 37% is 45%. Three years ago the top 10 provided around 45% of the tv network billings. In other words, the total number of advertisers has been steadily increasing in tv, and in many cases the newcomers moved in on the hit programs.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 48; News and Idea Wrap-Up, page 72; Washington Week, page 67; SPONSOR Hears, page 70; Tv and Radio Newsmakers, page 84; and Film-Scope, page 68.
Among twelve Olivetti figure-work machines and five Olivetti typewriters there is probably at least one that can help total up the profits when you run your television advertising on KPRC-TV in Houston, Texas.
GENE A.
TOP MONEY-MAKERS
ROY RO
mca tv FILM SYNDICATION 598 Madison Avenue, New Yo
Flexibility!

Early morning or early evening, strips or single programs – top audience and sales – 50% adults, 50% kids.

IN TV HOUR STRIPS!

Durability!

More staying power year after year – regardless of run – great audience interest and acceptance.
Sponsor backstage

Tv's next hook-up—Mars?

Between the time this is being written and the
day it arrives on your desk seven more fellows
in good jobs around the television business will
have notified their bosses that they are leaving
to join up with a new video company to be
headquartered in Geneva, Switzerland. The
seven are in addition to three who have already
given their present employer notice. One, and
the operating head man of the new organization,
is David Lown, who just resigned as director of the Telesales Dept.
of the National Broadcasting Co. He is president of this new Inter-
continental Television, S. A. (a European company). The other two
are John Herbert Riedel, up to now a supervising engineer for NBC
Tape Central and Hugo Seiler. Riedel will be Lown's chief engi-
neer in Intercontinental. Seiler will be the firm's vice president in
charge of sales. He has an extensive and varied production and ad-
ministrative background in television.

International tv goes mobile

Four of the other seven are engineers, among the finest in the
business; and three are administrative-production people. Simple
arithmetic tips the fact that of 10 key operating people involved in
the new project, five are engineers. It is a commentary on today's
showbusiness, today's television, today's advertising world that an
important new television-advertising organization requires 50% of
its key personnel to be first-rate engineers.

But a further description of Intercontinental, and what it plans to
do for global television and advertising operations, makes it plain
that the 50-50 engineering administrative-production split is essen-
tial. Intercontinental is being bankrolled by an international finan-
cier with the enchanting name of Theodore Roosevelt Racoosin.
Racoosin.

At this very minute, over in Camden, New Jersey, a 35-foot land
cruiser (that's the length of a Greyhound Bus) is being fitted with
three RCA television cameras, an Ampex VR 1000, the videotape
recorder, of course, and literally hundreds of thousands of dollars
worth of other electronic equipment. This carefully custom built bus
features air suspension throughout. On 1 April, this mobile unit will
drive aboard the Liberté and sail across the ocean to Le Havre,
France, where it will land on 10 April.

Also at this moment in Stuttgart, Germany, a second mobile unit is
being constructed for Intercontinental by the Daimler-Benz Co. D-B
is creating a 28-foot long Mercedes Benz bus, which will also be
equipped with three field unit television cameras, as well as another
Ampex VR 1000, or videotape machine.

These two mobile units, plus two power supply trucks will roam
True, KBIG probably leaves some "cool characters" cold. But there's a good reason. Everything about KBIG—from its refreshing, popular music to award-winning news—is aimed at the widest audience of convincing prospects. Mature people are our major target. And KBIG scores a perfect bulls-eye...91% adult listeners (Pulse, Inc.) in 234 market areas.

A spot campaign on KBIG will reach buyers, not the "beat generation." KBIG is the "happy medium" in radio entertainment that produces profitable radio coverage...at an average cost of 71% less than competitive stations with comparable range throughout Southern California.

"KBIG JUST DON'T MOVE ME"

The Refreshing Sound of Radio...740kc/10,000 watts

JOHN POOLE BROADCASTING CO., INC.
6510 Sunset Boulevard, Los Angeles 28, California • Hollywood 3-3205

National Representatives: WEA & COMPANY
Europe for Intercontinental, performing manifold and fascinating television services for advertisers and agencies, as well as networks, independent producers, et al.

Intercontinental is going to produce tv shows and/or commercials in any length, of any type for American or other producers. They’ve already contracted to do shows for Don Fedderson’s new Holiday series in Paris, Rome and Geneva. In Paris, too, they’re going to shoot shows for Dave Garroway’s Today, for Jack Paar and for Steve Allen. They’re going to shoot Elsa Maxwell in Cannes and Nice, and some Timex Jazz Shows in various sections of Europe.

In addition to producing shows, Intercontinental expects to do a thriving business in closed circuit tv with industry and associations, such as medical and drug groups, throughout Europe. They also look forward to running theatre telecasts of major European sporting events like the International Soccer matches in Stockholm, the bike races so popular in Italy and France, and the tennis matches in Australia. Since only one out of about every 45 families in Europe owns a tv set, Lown expects theatre telecasts to do quite well at the box office.

Watch those translations!

Those five hotshot engineers are also going to be charged with coming up with high-quality translations of American tape shows, to enable same to be shown on various European tv networks and vice versa. Since Western Europe’s standard is 625 lines; France’s 819 lines and great Britain’s 405 lines, you can see that this is a fairly neat engineering trick in itself. Ironically, only America’s and Russia’s line standards are the same, each 525 lines, but even then they’re not quite compatible, since the Soviets use a different gateway system than we do.

Without competing with American or European producers with whom they make arrangements, now or in the future, Lown does believe that Intercontinental may very well undertake to produce some shows of its own. And as a dream, not too distant nor too dim, Dave thinks it’s possible Intercontinental may go into the manufacturing of raw video tape. This would be particularly desirable at such a time as home videotape recording became commonplace.

Intercontinental is a commentary, indeed, on the great need for top engineering talent in the advertising-television business these days. And its symptomatic, too, of the ever and rapidly decreasing size of our tiny globe. We’re going to be seeing lots more Moiseyevs and Japanese dancers in the immediate future. I wouldn’t be surprised to find Mr. Theodore Roosevelt Raccoon buying his boys a couple of interplanetary mobile units before he’s through. And if I ever meet him, I must ask him how come his mom and dad decided to name him Theodore Roosevelt.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.
The Piedmont Industrial Crescent is a unique concentration of buying power...a vast "area laboratory"...stretching across the productive Piedmont section of North Carolina, South Carolina and Virginia.

It is a vast urban complex created by bustling cities, booming industry and big agricultural purchasing power where millions of your customers WORK, EARN, SPEND.

Strategically located at the hub of this big year-round market is WFMY-TV...the most powerful selling influence, by far.

This Is North Carolina’s Interurbia

...The largest metropolitan market in the two Carolinas. Here, WFMY-TV dominates because it serves...sells.
Typical spring-summer ratings in 20 major markets

<table>
<thead>
<tr>
<th>City</th>
<th>Market</th>
<th>Station</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cincinnati, Ohio</td>
<td>WKRC-TV-16.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Detroit, Mich.</td>
<td>WXYZ-TV-13.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cleveland, Ohio</td>
<td>WOVS-16.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duluth, Minn.</td>
<td>WDSM-TV-18.4</td>
<td></td>
<td></td>
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<tr>
<td>Kansas City, Mo.</td>
<td>KCMO-TV-17.9</td>
<td></td>
<td></td>
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<tr>
<td>Lubbock, Tex.</td>
<td>KDUB-TV-15.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minneapolis, Minn.</td>
<td>WCCO-TV-12.7</td>
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<td></td>
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<tr>
<td>New Orleans, La.</td>
<td>WDSU-TV-11.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indianapolis, Ind.</td>
<td>WFBM-TV-11.9</td>
<td></td>
<td></td>
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<tr>
<td>San Antonio, Tex.</td>
<td>KONO-TV-15.9</td>
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<tr>
<td>Grand Rapids, Mich.</td>
<td>WOOD-TV-19.8</td>
<td></td>
<td></td>
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<tr>
<td>Seattle, Wash.</td>
<td>KOMO-TV-16.1</td>
<td></td>
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<tr>
<td>Tulsa, Okla.</td>
<td>KOTV-14.2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Memphis, Tenn.</td>
<td>WHBO-TV-14.4</td>
<td></td>
<td></td>
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<tr>
<td>Hartford, Conn.</td>
<td>WTIC-TV-21.1</td>
<td></td>
<td></td>
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<tr>
<td>Scranton, Pa.</td>
<td>WDAU-TV-22.8</td>
<td></td>
<td></td>
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<tr>
<td>Spokane, Wash.</td>
<td>KREM-TV-18.2</td>
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<td>Corpus Christi, Tex.</td>
<td>KRIS-TV-15.6</td>
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<td>Ft. Wayne, Ind.</td>
<td>WKJG-TV-17.7</td>
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<tr>
<td>Peoria, Ill.</td>
<td>WEEK-TV-15.0</td>
<td></td>
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</tbody>
</table>

No other sports program on TV comes up with ratings like “CHAMPIONSHIP BOWLING”

SPECIAL PACKAGE DEAL for once a week, twice a week, or strip programming.

Also available, 26 of the top matches in a special “BEST OF BOWLING” package.
“CHAMPIONSHIP BOWLING” has the top bowling stars.

Don Carter  Lou Campi  Ray Bluth
Bill Lillard  Buddy Bomar  Glenn Allison
Buzz Fazio  Tom Hennessey  & many others
Steve Nagy  Therman Gibson

“CHAMPIONSHIP BOWLING” now available for spring-summer release.

130 one-hour programs!  The only complete bowling show in America with three entire games—not condensed or cut.

WALTER SCHWIMMER, INC.

CHICAGO  75 E. Wacker Drive  FRanklin 2-4392
NEW YORK  527 Madison Ave.  ELdorado 5-4616

Produced in co-operation with the BRUNSWICK-BALKE-COLLENBERG CO.
MILWAUKEE'S
TOP VALUE

High income radio homes

Consumer spendable income is 22% above the national average. Based on Pulse ratings, any one of many 1 minute spot packages buys 1,000 quality radio homes for 51¢ on WISN.

WISN
Weekend Special

42¢
per thousand

in Milwaukee
5000 watts
none bigger
According to Pulse, it's BIG, adult sound reaches over 70% of Milwaukee Metropolitan homes every week.

FREE
Merchandising Aids
Ask about WISN'S complete merchandising plan that will move your product in and out of A & P, I. G. A. and Sentry stores.

WISN RADIO
5,000 WATTS
NONE BIGGER

Blindsville, U.S.A.
The article by Joe Csida entitled "Blindsville, U.S.A." in the 7 February issue of SPONSOR is one of the most timely we have read recently.

On January 23 David Susskind addressed the Detroit Adcraft Club and belabored his dogmatic opinions of television's inadequacies. Joe Csida's article will make an interesting response which we would like to send to a select list of Detroit executives and advertisers.

Would you please rush us 400 reprints of the Csida article?
Have them sent to my attention, together with a billing for them.

Don DeGroot, ass't gen. mgr.
WWJ-AM-TV
Detroit

Now, hear this . . .
As one of your oldest subscribers out here on the West Coast, I have consistently enjoyed your publication "SPONSOR," until reading the issue of January 17th, and your listing of the "100 Active TV Commercial Producers."

I was completely puzzled to find that no mention was made of Swift-Chaplin Productions in the Los Angeles group, and I wonder under what basis this list was compiled.

If it were on the basis of activity, then from our volume of business in the commercial field I am certain you will find we certainly exceed quite a few of our competitors in the Los Angeles area that are listed.

If it were from a standpoint of facilities, the same would apply, since quite a few of your listings in Los Angeles are little more than service offices, while we own our own buildings, with complete facilities for all phases of production.

If it were on the basis of quality, may I call your attention to a recent reprint from a competitive trade

(Please turn to page 28)
Kansas City has the pitch

Or should we say pitches! For Kansas City's a big-league town in lots of ways. The A's fill up the ball park week after week. The Downtown Committee has given the retail district a shot in its wallet. Redevelopment of the North End is making national news.

And it won't be long before there's an area authority to preside over the booming, bustling 4-county, 2-state community that is Greater Kansas City. More than a million persons live here. They pack a wallop buying power of nearly $2 billion.

So stakes (and steaks, as you well know) are big in big-league Kansas City. And KCMO-Radio —50,000 watts and basic CBS—has the leadership that can make your claim stick.

KCMO-radio

KANSAS CITY KCMO KCMO-TV
SYRACUSE WHEN WHEN-TV
PHOENIX KPHO KPHO-TV
OMAHA WOW WOW-TV
TULSA KRMG

The Katz Agency
The Katz Agency
The Katz Agency
John Blair & Co.—Blair-TV
John Blair & Co.

810 kilocycles · 50,000 watts
Kansas City, Missouri
Joe Hartenbower, General Manager
R. W. Evans, Station Manager

Represented nationally by The Katz Agency
Meredith stations are affiliated with
BETTER HOMES AND GARDENS and
SUCCESSFUL FARMING Magazines.
49th & MADISON
(Cont’d from page 26)
paper (Advertising Age), where once again we were selected as the producers of (in their opinion), one of the 10 best television commercials of the year.

You will also notice in that reprint that in the ARB continuing audit of “Best Liked Commercials,” two of the top three are produced by Swift-Chaplin Productions. No other producer can make that claim.

I’m extremely sorry that I must enclose a competitive trade paper to substantiate my points, but as your Mr. McMillin said in his article in the same issue,

“I am speaking here not as an institution to an institution, but as man to man…”

Charles Chaplin, pres.
Swift-Chaplin Productions, Inc. Hollywood

To Reader Chaplin, our apologies!

Valuable reference
There was an article in SPONSOR magazine in either August or September 1957 concerning television’s sales effectiveness in launching new brands and products. This article made the statement that more new products have been introduced to the buying public since 1950 than in the whole history of retailing before 1950.

The article went on to list the new products — like Ban, Campbell’s Frozen Soups, Dove, Isodine, Lestoil, Newport Cigarettes, etc.

We have been using this point of reference in our sales promotion arguments and in speeches.

Could you send me a reprint of this article—or the magazine itself—at your earliest convenience?

John F. Hurthbut, pub. rel. mgr.
WFBN
Indianapolis

Station first
I noticed an article in your January 17th issue of SPONSOR regarding the Southwest and the thoughts of one rate. I would like to point out to you that we were one of the first stations to definitely classify who was qualified for the General and Retail Rate in our area.

George Jenkins, nat’l sales dir.
Columbus Bdestg. Co., Inc.
Columbus, Ga.

GENERAL MOTORS assigns the biggest share of its total network radio business (91% in 1958) to CBS Radio. For more power on the road! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:
42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.
as basic as the alphabet

EGYPTIAN
Word of mouth was man's first form of communication. Therefore, the sign for mouth was one of the most common ideographs used on the papyrus the Egyptians made from reeds growing along the Nile.

PHOENICIAN
Marketing papyrus throughout the ancient world was big business with the Phoenicians. In time, the Egyptian mouth sign became their letter pei—fore-runner of the modern P.

GREEK
To papyrus and wax tablets, the Greeks added another writing material: parchment, made from animal skins and first used in the city of Pergamum. Gradually, pei was changed to pi.

ROMAN
Paper became a favorite with the Romans about the 8th Century after the Arabs had brought the Chinese invention into southern Europe. Meanwhile, scholars had transformed pi into P.

Historical data by Dr. Donald J. Lloyd, Wayne State University

Push up spring sales by using WWJ, Detroit's Basic Radio Station. Dealers and distributors favor WWJ because they know it moves merchandise. Listeners prefer WWJ because it entertains them with modern radio at its very best.

Personalities like Melody Paraders Hugh Roberts, Faye Elizabeth, Dick French, Bob Maxwell, and Jim DeLand—programs like WWJ News, sports, and weather, NBC's Monitor and Nightline are the talk of the town. Buy WWJ—it's the basic thing to do!

WWJ RADIO
Detroit's Basic Radio Station

Owned and operated by The Detroit News
NBC Affiliate
National Representatives: Peters, Griffin, Woodward, Inc.

Put your money where the people are
Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary coverage area.
WILLIAM CAMPBELL, as Jerry Austin, riding the roads to adventure and action, as "Cannonball" Mike Malone's driver-partner-sidekick, in the new series by Robert Maxwell, famed creator of LASSIE!


A FEW TOP MARKETS ARE STILL AVAILABLE! DON’T BE DISAPPOINTED—WIRE TODAY FOR YOURS!
CANNONBALL RACES TO DYNAMIC ACTION—HUMAN INTEREST SALES RECORD! ONLY A FEW CHOICE MARKETS ARE STILL AVAILABLE! PHONE—WIRE COLLECT TODAY!

PAUL BIRCH, as "Cannonball" Mike Malone, one of the rugged men entrusted to maintain the nation's commercial lifeline—the long-haul truckers!

SOLD IN MARKETS LIKE
Philadelphia
San Francisco
Detroit
Salt Lake City
Cleveland
Denver
Minneapolis-St. Paul
Columbus, O.
San Diego
Dallas-Fort Worth
Jacksonville
New Orleans
New Haven-Hartford
Seattle-Tacoma
Portland
AND 95 OTHERS! EAST—WEST! NORTH—SOUTH!

INDEPENDENT TELEVISION CORPORATION
488 Madison Ave. • New York 22 • PLaza 5-2100
NOW COVER

57.4% OF CAROLINA TV HOMES in one buy at an attractive discount.

Two great Carolina stations can telecast your advertising message simultaneously with one purchase—increased economy with increased coverage.

WBTV, Charlotte, and WBTW, Florence, are now linked by two-way microwave, enabling these great area stations to telecast simultaneously and giving advertisers an exciting double buy at an attractive bonus discount.

Extend your advertising on either Jefferson Standard television station to include the other—or buy both stations together. You'll cover almost 60%* of all television homes in the Carolinas!

Combination buys earn 15% discount on WBTW rates, in addition to all other applicable discounts—increased economy with increased coverage. If you're already using WBTV, you can add the rich, balanced agricultural-industrial WBTW market at an exceptionally low cost-per-thousand.

Here's the combination for increased Carolina sales at a most economical rate. WBTV-WBTW, by microwave.

* NCS #3—March, 1958.

One call to CBS TV Spot Sales will do it!
WHY DETROIT AD BUDGETS ARE TRAFFIC-SNARLED

PART ONE OF A TWO-PART STORY ON DETROIT WHICH PLANS ECONOMY CARS THIS YEAR AFTER 10-YEAR LOW IN 1958

When you wonder why the auto industry has been such a jumpy air media advertiser this season—why no really definable pattern of campaigning has been established—why budgets seem to be operated on such an ad hoc basis—remember this:

Despite its giant-size, top-rank spot in the U.S. economy, the automotive industry remains the elephant that can be stampeded by a mouse.

This time the mouse is the 14% share of domestic market inroads made by small economy cars in 1958. And the direction of the stampede appears obvious: The Big Three is set to meet competition with small cars of their own this fall. The news touched off a rash of rumors and denials, of speculation on what they’ll look like, and cloak-and-dagger attempts to find out for sure. “Today,” an automotive expert told sponsor, “Detroit is the capital of confusion.”

Confusion in Detroit is highly contagious. Auto dealers, oil companies, accessory suppliers, exporters, financiers—not to mention the car-buying public—have caught the bug. Neither is the advertising industry immune. It sits on the edge of the forming stampede; it may have to jump fast when it starts.

How wholeheartedly will the Big Three leap into the small car contest? How will it affect their spring sales and spring advertising plans? Will prospective buyers hold off until fall? What may
GM  Sales last year dipped 13%; corporate earnings fell 25%. However, this giant which has dominated U.S. auto industry for 20 years still picked up 46.3% share of sales, a rise of 1.5% over previous year, but short of 1956’s 51.6% share. Last year saw many style changes, heavy advertising. Chevrolet recaptured top sales spot from Ford.

CHRYSLER  The third largest U.S. car builder, it suffered a $33 million loss last year after its peak $120 million 1957 profit. Share of market fell from 19.1% to 13.9%. This year off to bad start due to strike at glass supplier. But Chrysler has pulled out of jams before this do to sales and advertising of small cars now available? Finally, when the new small cars arrive, which will get more advertising emphasis—chrome-spattered juggernauts or unpretentious midgets?

These are some of the major questions that admen and broadcasters are asking. Here’s a rundown of the basics which sponsors gathered in talking to persons in or close to the automotive industry:

• NEW AD PATTERNS: The cyclic character of automotive advertising has changed radically in the past few years. 1955, the year that U.S. auto production reached its peak of nearly eight million passenger cars, might be called the turning point. From the early days of motoring until then, traditional advertising strategy involved two big pushes—one in fall to introduce new models, the other in spring to sell the summer motorists. Between the two seasons, car advertising dwindled to a minimum. The latter-day car buyer, however, has turned out to be a different breed. No fair-weather traveler, he is on the road 12 months a year, buys a new car whenever he feels it necessary. So the ad cycle has tended to flatten out, too. A mid-July campaign makes just about as much sense as one in March; a 52-week flight—with an added dollop at new-model time—more sense than all. Such might have become a real pattern had the recession not occurred. Because of that interruption, both admen and broadcasters will have to expect anything, be ready to launch a saturation flight on short notice.

<table>
<thead>
<tr>
<th>MAKE &amp; AGENCY</th>
<th>NETWORK TELEVISION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MAKE &amp; AGENCY</strong></td>
<td><strong>NETWORK</strong></td>
</tr>
<tr>
<td><strong>Buick</strong></td>
<td>(NBC)</td>
</tr>
<tr>
<td>None</td>
<td>Bob Hope* (NBC)</td>
</tr>
<tr>
<td><strong>Cadillac</strong></td>
<td>(Mac, J&amp;A)</td>
</tr>
<tr>
<td>None</td>
<td>Dinah Shore Chevy Showroom (NBC)</td>
</tr>
<tr>
<td><strong>Chevrolet</strong></td>
<td>(Camp-E)</td>
</tr>
<tr>
<td>None</td>
<td>Bing Crosby* (ABC)</td>
</tr>
<tr>
<td><strong>Oldsmobile</strong></td>
<td>(Brother)</td>
</tr>
<tr>
<td>None</td>
<td>Phil Silvers Show (CBS)</td>
</tr>
<tr>
<td><strong>Pontiac</strong></td>
<td>(Mac, J&amp;A)</td>
</tr>
<tr>
<td>None</td>
<td>Special, March ’59 (NBC)</td>
</tr>
<tr>
<td><strong>Chrysler</strong></td>
<td>(Burnett)</td>
</tr>
<tr>
<td><strong>DeSoto</strong></td>
<td>(BBDO)</td>
</tr>
<tr>
<td>None</td>
<td>Imperial (Y&amp;R)</td>
</tr>
<tr>
<td><strong>Plymouth</strong></td>
<td>(Grant)</td>
</tr>
</tbody>
</table>

* Denotes not in specials. Sources: Automotive News, CBS, NBC, ABC, Mutual.
### PICTURE AT GENERAL MOTORS AND CHRYSLER

<table>
<thead>
<tr>
<th>NET RADIO SHOW AND NETWORK</th>
<th>SPOT TV</th>
<th>SPOT RADIO</th>
<th>PRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NONE</td>
<td>None</td>
<td>None</td>
<td>$49,678</td>
</tr>
<tr>
<td>JOHN DALY &amp; THE NEWS, MON.-FRI. (ABC)</td>
<td>None</td>
<td>None</td>
<td>$24,678</td>
</tr>
<tr>
<td>5-MIN. NEWSCASTS ON WEEKENDS (CBS)</td>
<td>None</td>
<td>Plans spot radio in late April; 350 stations</td>
<td>$222,623</td>
</tr>
<tr>
<td>NONE</td>
<td>Planning a tv spot campaign</td>
<td>Just finished one campaign; plans another for spring</td>
<td>$58,791</td>
</tr>
<tr>
<td>NONE</td>
<td>None</td>
<td>Plans a spot radio schedule</td>
<td>$57,681</td>
</tr>
<tr>
<td>NONE</td>
<td>None</td>
<td>Plans start in March; top 25 markets</td>
<td>$7,579</td>
</tr>
<tr>
<td>NONE</td>
<td>Shows in most major markets</td>
<td>Where right tv shows unavailable</td>
<td>$5,764</td>
</tr>
<tr>
<td>NONE</td>
<td>None</td>
<td>None</td>
<td>$13,224</td>
</tr>
<tr>
<td>NONE</td>
<td>None</td>
<td>Top 50 markets</td>
<td>$28,423</td>
</tr>
</tbody>
</table>

- **SPRING OUTLOOK**: Despite the fact that seasonal buying is a thing of the past, automobile manufacturers are looking ahead to a good spring. Not a sensational one—but a good one. Optimism is based on more than wishful thinking. For one thing, sales picked up briskly in the final quarter of last year, are continuing good this year with production so far about 36% ahead of the like period in 1958. In the spring months ahead, there is more reason to look for a rise than a dip. From the peak in 1955, sales in 1957 and the first nine months of 1958 slipped badly. This means just one thing: that the majority of motorists are today driving cars three or more years old. Many are—or shortly will be—eager to replace them.

- **CONSUMERS’ CHOICE**: How will this potentially big market shape up? SPONSOR learned that right now only three U.S. car brands enjoy backlogs of orders at dealers—Studebaker’s Lark, American’s Rambler, Ford’s Thunderbird. If this position of Rambler and Lark is indicative of a consumer sateith with grinning grilles and flapping fins, then it is possible that the Big Three may not get all the replacement buys they hope for between now and the time they spring their own economy cars.

On the other hand, there is the possibility that buyers, long-impressed with Ford, GM, and Chrysler names, may eschew Lark, Rambler, and small foreign cars until they’ve seen the Big Three products. Meantime those motorists who would never “be found dead” in a small, economy auto will go...
right ahead replacing as usual. To Detroit and its far-flung web of dealers, it is not a situation of unalloyed joy: to the adman, it is not a situation that permits relaxing advertising effort. It also is unlikely that dealers will let manufacturers relax in ad support: they can’t hold their breath until fall.

- DEALER ROLE: Perhaps the biggest marketing revolution in automotives is the status of the local dealer. Until quite recently he was underdog in the sales structure. He accepted what cars the manufacturer sent him, borrowed from his own bank to pay for them, arranged his own deals to unload them when he became overstocked. His role in the scheme of things was to keep Detroit happy.

But today Detroit is being forced to keep the dealer happy. The dealer still operates on his own capital, does his own worrying about new cars in the showroom and old ones on the lot—but he is no voice crying in the wilderness. When he speaks now—either personally or through his dealer association, Detroit listens. The transition has been a costly one on both sides. In the years since 1955 about 25% of local dealerships have been involved in brand switches or lost altogether.

- SALES ECONOMICS: Many dealers representing the Big Three are lukewarm to the idea of handling small cars along with their regular line. The reason is as plain as dollars-and-cents. They will not make so much profit on an under-$2,000 small car as they will on a $3,000 standard size. Some view the small car they will handle as competition to the established car they now stock. It will take just as much time and work to sell one as the other. They envision the trade-in problems of the future as a gargantuan headache. If small cars, for example,

( Please turn to page 64 )

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### WHO'S WHO IN TIMEBUYING AT GM & CHRYSLER

<table>
<thead>
<tr>
<th>COMPANY &amp; BRAND</th>
<th>COMPANY AD MANAGER</th>
<th>AGENCY</th>
<th>TIMEBUYER</th>
</tr>
</thead>
<tbody>
<tr>
<td>GM CORP.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Felix Branker, inst. adv.</td>
<td></td>
<td>Judy Anderson, Timebuyer</td>
</tr>
<tr>
<td>Cadillac</td>
<td>Gerald M. Millar, adv. mgr.</td>
<td>McCann-Ericsson</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Edward C. Kennard, gen’l sls. mgr.</td>
<td></td>
<td>3546 Penobscot Bldg.</td>
</tr>
<tr>
<td>Oldsmobile</td>
<td>J. P. Schauener, adv. mgr.</td>
<td>Campbell-Ewald</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F. H. Murray, gen’l sls. mgr.</td>
<td></td>
<td>4th Fl., G. M. Bldg.</td>
</tr>
<tr>
<td>Pontiac</td>
<td>W. G. Power, adv. mgr.</td>
<td>Campbell-Ewald</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W. E. Fish, sls. mgr.</td>
<td></td>
<td>4th Fl., G. M. Bldg.</td>
</tr>
<tr>
<td>Pontiac</td>
<td>MacManus, John &amp; Adams</td>
<td></td>
<td>N. Woodward Ave.</td>
</tr>
<tr>
<td></td>
<td>Frank V. Bridges, sls. mgr.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chrysler</td>
<td>R. E. Forbes, dir. corp. adv. and sls. prom.</td>
<td></td>
<td>Leo Burnett</td>
</tr>
<tr>
<td></td>
<td>J. R. Barlow, mgr. prod. adv.</td>
<td></td>
<td>Buhl Bldg.</td>
</tr>
<tr>
<td>Imperial</td>
<td>J. C. Cowhey, dir. adv.</td>
<td>Young &amp; Rubicam</td>
<td>1600 Penobscot Bldg.</td>
</tr>
<tr>
<td></td>
<td>A. C. Thomson, adv. mgr.</td>
<td></td>
<td>W. B. Crouse, Timebuyer</td>
</tr>
<tr>
<td></td>
<td>M. C. Patterson, gen’l mgr.</td>
<td></td>
<td>Detroit 26, Mich.</td>
</tr>
<tr>
<td>Plymouth</td>
<td>N. W. Ayer</td>
<td></td>
<td>4100 Penobscot Bldg.</td>
</tr>
</tbody>
</table>

Source: This directory of ad and media execs responsible for car spending was compiled for SPONSOR by Wm. H. Cartwright, eng. of Edward Petry & Co., Detroit.

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**Sponsor • 7 March 1939**
Merle’s empire:
It brings CBS tv half its profits

Merle S. Jones wears five hats in superintending complex non-network station, programing activities

Merle S. Jones is a relaxed man. But, it’s not because he has nothing to worry about.

As president of the CBS Television Stations Division (a misnomer, if there ever was one) his purview is literally global in nature. He superintends five top-market television stations, a spot sales organization, the production of tv film for worldwide distribution, the largest animation studio in the east (it produces cartoons for both theatres and tv and makes commercials to boot) plus newsfilm and licensing operations. He presides, in short, over all the non-network tv activities of CBS, Inc., and is currently observing his first anniversary in the job.

An athletic-looking man with a lantern jaw, which makes his gray hair look out of place, Jones relaxes while working hard 70 hours a week. Though his responsibilities no longer include the care and feeding of the tv network, this has done nothing to cut down his work schedule. The fact is that the non-network areas in his bailiwick are looming more importantly in the CBS picture. It is not commonly known that these activities now account for more than half of CBS profits from television operations.

Jones’ present post evolved from the conviction among powers-that-be at CBS, Inc. (including Jones, himself, as a member of the board of directors), that the then Tv Division—which incorporated all video functions under Jones—had become unwieldy. On 12 March 1958, the division was broken into two. Louis G. Cowan took over the network part and Jones the station division.

The fact that Jones was relieved of the network burden suggested to some outsiders that he was demoted, a conclusion that bothers Jones not at all. If his focus has been narrowed somewhat, it is, according to CBS executives, primarily because the area he formerly focused on has become too wide for one person to administer.

Actually, Jones would probably deny any kind of feeling that his circumference of authority was shrinking. Looking at his work from the perspective of the day that a SPONSOR editor caught him between flying trips to Hollywood and Buenos Aires, one can understand why.

Both trips were connected with CBS film activities, an area to which Jones has been devoting about half his working time. He had just returned from Hollywood after seeing executives at MGM and 20th Century-Fox and laying on the table a rather unexpected proposal. It went something like this:

“You’re making, maybe, eight or 10 pilots. Maybe two or three will hit the networks but some of the others could be grist for the syndication mill. Now, we have a distribution setup for syndication and you don’t. What do you say?” Naturally, there are a lot of ifs to a proposition like this but the offer planted seeds. It also offers some glimpse of the direction in which Jones is pushing the film side of his responsibilities.

He remained in New York less than two days after his return from Hollywood and was then off to Buenos Aires, where he spent three days looking over the Argentine potential. This look-see was spurred by indications from President Arturo Frondizi that the climate for commercial tv would be a friendly one.

If Jones has been hopping just as much as before the split, it’s a different kind of hopping.

“My time is spread out more,” he explained. “I used to spend 90% of the day on the network sales front even though the non-network side needed attention. Then there was a kind of tenseness in the network operation that I don’t have now. In the
April to initiated few have CBS (in FILM r), charge, Philadelphia, for signs operations TV uhf papers Lawrence, Stations outlet. Hayes, OVER promotion to are, CBS pres., Division. Below, two v. expanding. p., are, stations and CBS CBS D. (I) Above, Radio; tv Taddei, and Looking stations part Donald and Thornburgh, pres., of tv of and L. stations Taylor, of third film president firm strengthens trade division; sales; position Jones, of Jones' now one network since Jones' delphia this Jones' herds. nature is station ly operations separation TV, days Louis (pire announced He before losing tv mated der not WITI-TV, station station to own a uhf station. It is estimated that WITI-TV covers 618,000 tv homes, compared to WXIX' reach of 341,000, of which only 258,000 are able to receive uhf.

The sales will further improve the station division's profit picture, though the fact the uhf pair were losing money was not in itself reason

(Please turn to page 57)
How Burnett is organized

"They're loaded with talent," the head of a competing Chicago agency told SPONSOR. "They're two or three deep at every position."

It is doubtful whether the 320-man Leo Burnett Co. has ever been paid a more sincere or meaningful compliment. Manpower, particularly in the higher and middle echelons, is a brow-furrowing worry for most agency managements. And Burnett, according to both Michigan and Madison Ave, sources, is a model of solid staffing.

But when you dig into the details of the operation that have built Burnett's $100 million annual billings, you're apt to be quite as impressed by its unique organization structure as by the brilliance of its individual executives.

In the 24 years since its founding, Burnett has developed an entirely new pattern of agency organization, a pattern which, SPONSOR suspects, may become a prototype for many future agency operations.

One reason, of course, is that Burnett has really "come of age" since World War II. Its methods and procedures reflect, to a large degree, the impact of the two most dynamic new forces in the agency business since 1945—marketing and television. Burnett has evolved as a modern agency without having had to face the reshuffling and reorganizations which have been common in many older shops.

High spots of the Burnett organization pattern are these:
- A unique top management struc-
Key Committee in the Burnett operation is the powerful creative review committee of six top executives who pass on all campaigns. Here Jack Hirschboeck, tv film supervisor explains story board concept to committee members and copywriters, art directors and film producers.

ture with Leo Burnett as chairman of the board, Richard N. Heath as chairman of the executive committee, and William T. Young as president, each with clearly defined responsibilities (see chart).

- A virtual “three-power” system of agency operations under Young with the bulk of the agency’s work organized into three main divisions—Client Service, Marketing Services, and Creative Services.
- The coordination of marketing, media, and research departments in the Marketing Services Division, headed by Executive V.P. Joseph M. Greeley.
- The development of “basic marketing strategy statements” by the Marketing Services Division as a preliminary to all agency work.
- An Agency Plans Board that “originates and reviews” but is not an “operational” body as in many agencies.
- A Creative Review Committee that is one of the most active and most important parts of the Burnett machinery. (Leo Burnett, himself, is present at many of its meetings.)
- A media department operating on the “modified group” system with “interchangeable” space and time buyers.
- A radio/tv program and commercial team of 139 people in Chicago, New York, Hollywood and Toronto.

At the apex of the Burnett organizational structure is of course the commanding figure of Board Chairman Burnett. His role in the agency was described in detail in Part I of this series. As he told sponsor “no one man can solve all the problems encountered daily in an agency of this size. I try to solve my share of them, and to inspire others not to be satisfied until they have come up with a solution a little better than the best of which they are capable.”

Richard N. (Dick) Heath, former Burnett president, and now chairman of the executive committee, has overall responsibility for two phases of the agency’s work—Administration and Finance, headed by Exec. V.P. Philip H. Schaff Jr. and General Operations, headed by Win. T. Young, pres., and chmn. of the Plans Board.

This division of the agency’s work load into two distinct parts—Administration-Finance and Operations is an interesting development and one which sponsor has never seen as clearly defined in any other agency structure.

But, by far the most unique part of the Burnett organization pattern is the evolution of the “three-power” system of operations headed by Young. The system began to emerge clearly with the announcement of several Burnett executive changes late in 1958 and to serious students of the agency business it has a profound significance.

A glance at the Burnett organization chart (page 39) shows five lines radiating from the president’s office. One of these leads to Senior V.P. DeWitt O’Kieffe, a founder of the agency who is now devoting full time to special assignments, particularly in his role as vice chairman of the powerful Creative Review Committee. Another leads to the broadcasting
department, which is solely concerned with radio and TV program matters, and reports directly to Pres. Young in the Burnett departmental structure.

But the balance of the agency's work is organized into three massive divisions—Client Service under Exec V.P. James E. Weber, Creative Services under Exec V.P. Draper Daniels, and Marketing Services under Exec V.P. Greely.

What interests and excites veteran agency men about this "three-power" system at Burnett is the way it seems to eliminate certain well-known management headaches.

Traditionally, the knottiest problem of agency management has been the "vertical-horizontal" battle between account executives and agency departments.

Most agencies need strong account men to get and hold business. But these same strong account men tend to form "islands" within an agency—isolated groups with vertical lines of authority extending down from the account executive to all those working on his accounts.

To counteract this, nearly all mature agencies attempt to set up strong departments which work "horizontally" on all accounts and are powerful and important in their own right.

All too frequently, however, the interests of account men and departments clash in a head-on struggle for power.

Burnett seems to have eliminated the chance for such struggles by setting up Client Service as one of three main agency divisions with Creative Services and Marketing Services holding equally important positions.

Even more significant, perhaps, Burnett has clearly defined the position and relative standing of marketing within the agency structure. During the past 10 'ears' enthusiasm for marketing has raised this branch of the business to a point where, in many agencies, it overshadows and all but overwhelms nearly every other agency function.

Burnett, however, as a strong creative agency has maintained the prestige and importance of its creative departments while giving marketing greatly increased stature.

As to the organization of its Marketing Service Division, Burnett was not the first agency to combine mar-

(Please turn to page 55)

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**BURNETT'S RADIO / TV SETUP**

<table>
<thead>
<tr>
<th>CHICAGO</th>
<th>NEW YORK</th>
<th>HOLLYWOOD</th>
<th>TORONTO</th>
</tr>
</thead>
<tbody>
<tr>
<td>V.P. AND MGR. BDCSTG. DEPT.</td>
<td>V.P., NETWORK RELATIONS</td>
<td>V.P., PROGRAM, TALENT RELATIONS</td>
<td>BDCSTG. AND PRODUCTION MGR.</td>
</tr>
<tr>
<td>V.P., PROGRAMING</td>
<td>PRODUCTION MANAGER</td>
<td>V.P., FILM PRODUCTION</td>
<td>BROADCASTING SUPERVISOR</td>
</tr>
<tr>
<td>V.P., CONTRACT NEGOTIATIONS</td>
<td>PROGRAM PRODUCERS</td>
<td>TV ART DIRECTOR</td>
<td>BROADCASTING SERVICE PERSONNEL</td>
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<td>V.P., TV FILM COMMERCIALS</td>
<td>TV FILM PRODUCERS</td>
<td>TV FILM COMMERCIAL WRITERS</td>
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<td>TV COPY SUPERVISORS</td>
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<td>Radio COMMERCIAL WRITERS</td>
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<td>TV FILM COMMERCIAL WRITERS</td>
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<tr>
<td>BROADCASTING SUPERVISORS</td>
<td>PRODUCTION MANAGER</td>
<td>PRODUCTION MANAGER</td>
<td></td>
</tr>
<tr>
<td>BROADCASTING SERVICEMEN</td>
<td>CONTRACT LAWYERS</td>
<td>STORY EDITOR</td>
<td></td>
</tr>
<tr>
<td>CONTRACT LAWYERS</td>
<td></td>
<td>PROGRAM PRODUCERS</td>
<td></td>
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</tbody>
</table>

**BURNETT** has 139 specialists devoting full time to buying, producing and managing radio/TV programs and preparing commercials for the air media. Most TV commercial production is done through New York and Hollywood offices.

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**BURNETT'S MEDIA DEPARTMENT**

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**CREATIVE MEDIA PLANNING** is stressed at Burnett. The 124-man media dept. caused widespread industry talk when it switched Kellogg from a network strip of "kid-adult" to what it calls a "spot work" of such programs...
It's a key, common-sense fact in the service industries that if a prospect doesn't know your phone number you won't get his business.

And if you happen to be in the professional rug-cleaning trade, you've got just a couple of weeks to drive that phone number home—March, April, and May. So seasonal is this area that the three spring months pretty much make or break you in most cases.

For that reason the Roth Rug Co., leading Pittsburgh cleaner, next week again is starting its annual push predominantly in the air media. This isn't guesswork: Roth and its agency (Lando Advertising) have found out that the best vehicle for phone-number remembrance is a jingle; and the best media for a jingle are the air media.

Just to make life—and advertising—still more complicated, rug cleaners also are up against these serious industry problems:

1) Internally, the business is highly competitive, and

2) Externally, it has to fight the new do-it-yourself movement. This includes such products as Glamourene, Easy Glamur, Renuzit, and Carbona; plus the machine-and-shampoo contenders spearheaded by Johnson, Bissell, and Shetland.

Roth had been advertising for a good many years in a routine sort of way before it named Lando as its agency in 1954. By now, the internal and external competition was getting really worrisome (Pittsburgh has seven major cleaning plants—all advertising—plus about 50 smaller operations). So Lando's creative team, sparked by director Jane Callomon, suggested the air media because of the remembrance factor and the woman appeal.

Originally the campaigning leaned somewhat toward the soft-sell. (It
used the image of a kitten to suggest "care" and "gentleness"). This year, though, the kitten will bare its claws. Here's the recent history of the transition:

The underlying copy platform all along has been based on research (borne out by the National Institute of Rug Cleaning, of which Roth is now president) that three things inhibit women from sending rugs to a professional cleaner:

1. Fear of rough treatment (damage to the rug)
2. Exposure to harsh chemicals
3. Loss of original "life"

To drive home "gentleness" and "cleanliness" and "care" in general, a kitten image was inserted in the 1957 spring campaign. A "meow" was added to the radio jingle, the visual image of the kitten being sufficient for tv. The Pittsburgh schedule:

- Five nighttime I.D.'s, one prime minute per week on KDKA-TV.
- 406 10-second I.D.'s per week on WWSW and WCAE, two 60-second spots per week in a woman's show, ten 30's per week on WWSW.

The $70,500 ad budget in 1957 broke down like this:

<table>
<thead>
<tr>
<th>Medium</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tv</td>
<td>$29,000</td>
</tr>
<tr>
<td>Radio</td>
<td>20,000</td>
</tr>
<tr>
<td>Newspaper</td>
<td>9,000</td>
</tr>
<tr>
<td>Outdoor</td>
<td>6,000</td>
</tr>
<tr>
<td>Telephone Books</td>
<td>3,500</td>
</tr>
<tr>
<td>Direct Mail</td>
<td>3,000</td>
</tr>
</tbody>
</table>

$70,500

In 1958, length of the radio spots were increased to sell more specifics (individual care and on-location cleaning got primary stress). I.D.'s were eliminated, 30's and 60's were used. Roughly $10,000 was added to the budget to off-set frequency loss.

The prime minute on KDKA-TV is the anchor of a year-round reminder with a slight fall push and one off-season promotion (in February of 1958, January of this year) for a "two-for-one" sale (two rugs cleaned for the price of one). While price is a major factor in the rug cleaning business, Roth stresses it only in its once-a-year promotion.

Even the price promotion has been of a soft-sell nature, but there will be less gentleness in the $40,000 spring campaign breaking next week. Copy will stress "store-bought cleaners won't do the job," "they do not penetrate deeply." Other negative aspects of this competition will be highlighted.

The heavy saturation is due to last through April. Instead of nighttime I.D.'s, a package of 12 60-second spots per week will be used on KDKA-TV (seven in daytime, five after first late movie). The prime-time minute will be retained.

In radio, Roth will go heavily for weekend packages on KDKA. Efficiency of these packages was proved in the January price promotion when one weekend schedule pulled 146 calls on Monday, according to Lando radio/tv production head Fred Hedding.

The schedule during the week:

- WEEP, 27 daytime minutes per week; WWSW, 20 daytime minutes a week.

Showing how dirt particles saw away at fibres. Here the copy pitch is: "Store-bought cleaners won't do the job. While they may brighten the surface of the carpet, they don't get down to the bottom of things where the harm is done. The only way to protect your rug is the services of a professional cleaner." Then, the Roth pitch: phone jingle, etc.

The phrase "store-bought" is used in preference to "do-it-yourself" products to get away from any allusion to carpet companies who rent rug cleaning equipment. The image of gentleness and phrases like "case out," as well as the kitten, will be retained—with the hard-sell overtones indicated above.

In addition to the market that reg-

QUALITY PITCH follows image impact in air media spots. This is how Pittsburgh rug cleaner Bernard Roth (above) fights the do-it-yourself trend (I.e. Glamourene), stresses workmanship.
### Spot TV Spending, 1958 vs. 1957

<table>
<thead>
<tr>
<th></th>
<th>1958 $</th>
<th>1958 %</th>
<th>1957 %</th>
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</thead>
<tbody>
<tr>
<td>(add 000)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day</td>
<td>$182,712</td>
<td>35.7</td>
<td>32.3</td>
</tr>
<tr>
<td>Night</td>
<td>273,111</td>
<td>53.4</td>
<td>57.8</td>
</tr>
<tr>
<td>Late Night</td>
<td>55,881</td>
<td>10.9</td>
<td>9.9</td>
</tr>
<tr>
<td>Total</td>
<td>$511,704</td>
<td>100.0</td>
<td>100.0</td>
</tr>
<tr>
<td>Announcements &amp; Participations</td>
<td>371,934</td>
<td>72.7</td>
<td>69.6</td>
</tr>
<tr>
<td>ID's</td>
<td>56,804</td>
<td>11.1</td>
<td>10.9</td>
</tr>
<tr>
<td>Programs</td>
<td>82,966</td>
<td>16.2</td>
<td>19.5</td>
</tr>
<tr>
<td>Total</td>
<td>511,704</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

### More Day Spot TV Buys

A greater share of money for daytime buys and a smaller share for programming.

These were among the highlights showing up in an analysis of 1958 spot tv spending figures by national and regional advertisers.

The 1958 figures, gathered by N. C. Rorabaugh and released through TVB, also charted the first time spot tv has passed the half billion dollar mark. Total gross time expenditures (programming and production costs are not included) came to $511,704,000 compared with $448,734,000 in 1957, an increase of 14%.

Heading the list of spenders again was P&G, which invested $8 million more than in 1957. Its 1958 total came to $33.8 million. The most dramatic jump in spot tv spending was displayed by Adell Chemical (Les-til), which tripled its investment over 1957, reaching the $12 million level last year. The firm spends practically all its ad money in spot tv, ranks third in spending in the medium.

Second place was won by Lever Bros., whose dollar increase over 1957 was the largest among all the advertisers. Lever’s 1958 total was $16.6 million. Others in the top 10 were General Foods, Colgate-Palmo-


While spending in all categories (by time of day and type of buy) increased from 1957 to 1958, there were some significant changes in the share of spending. Daytime buys went up from $32.3 to 35.7% of the total; nighttime buys went down by a similar amount and late night purchases declined slightly (see chart). Broken down by type of buy, the TVB data show an increase in the buying of announcements and participations, a decrease in programming and a slight increase in I.D. buying.

TVB President Norman E. Cash, noted that, despite the recession cut-back in many areas, no quarter of 1958 was below the corresponding 1957 quarter in spot tv spending.

“Naturally,” Cash said, “some of this increase in expenditures was brought about by increases in station rates. This is at it should be because station rate increases have yet to catch up with the number of homes delivered by these stations.” Rate increases along with circulation increases, said Cash, are the same as buying new homes through buying more announcements.

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Get more

- Nielsen study shows how by substituting weekend spots for some weekday a.m. slots, audience size is increased

Take a look at that chart on the bottom of page 45. It tells a very interesting story.

It shows, for example, that by substituting some non-prime time spots in a prime time radio schedule, a buyer can increase the number of homes reached. And, although the chart doesn’t bring in any cost-per-1,000 comparisons, it so happens that in this case (and probably in many similar cases), the additional homes lowered the cost-per-1,000 impressions.

The chart also shows how quickly an advertiser can get close to the maximum potential in homes reached by a station during a particular block of hours. It also shows, however, that to reach these homes with any kind of frequency, a heavy schedule is required.

The chart is taken from a special analysis of Nielsen Station Index figures. In a sense, it is exploratory, since it covers only one radio station in one market. (We won’t tell you what the market or station is, but, if you’re half-way familiar with timebuying, you can figure out what market it is.) However, Nielsen people assume—and they ought to know—that the pattern shown would apply on many stations and in any number of markets.

Here’s how the analysis was done:

Three different prime time schedules were chosen with daily announcements placed in a random manner Monday-through-Friday throughout the early morning 6-9 a.m. block. Schedule “A” was 10 spots a week over a four-week period. Schedule “B” was the same 10 spots with another 10 added weekly. That would be 20 spots in four weeks. Schedule “C” was the same 20 spots with another 20 added weekly, thus to-

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Sponsor • 7 March 1959
reach from prime time radio buys

taling 160 periods over four weeks.

The spots are actually 15-minute periods, since NS1 audience figures are calculated on that basis. This means that there are a total of 240 possible spots (60 quarter-hours a week) in the time period covered over four weeks.

As can be seen by the chart, the maximum number of different homes that can be reached during the early morning on the station measured is 391,760 over four weeks, or 20.9% of the homes in the market. A schedule of 10 spots weekly, however, can reach 15.4% of the homes—roughly 75% of the maximum. While additional homes grow slowly with more spots via Schedules “B” and “C” note that the “episodes per home” and “home impressions” rise at a considerably faster rate. What’s happening, of course, is that the same homes are being bombarded with greater frequency.

The next step in the analysis was to show what would happen if weekend periods (also during the 6-9 a.m. day-part) were substituted for some of the weekday periods. In the case of Schedule “D” two periods on Sunday were used instead of the two quarter-hours on Wednesday in Schedule “A.” In Schedule “F” four periods weekly were substituted on the weekend and in Schedule “E” eight periods weekly were substituted on the weekend out of the total of 40.

The effect is apparent immediately. With the 10-spot schedule, an advertiser can reach just about as many different homes over four weeks as he could if he had advertised on every one of the 60 weekday periods. Obviously, he is not getting the same kind of impact—2.5 episodes per home for the 10-spot Schedule “D” compared to 12.2 episodes per home for the full station audience during weekday mornings.

With schedules “E” and “F” the story is the same as with Schedules “B” and “C”: a slow rise in the number of new homes reached, but a considerable rise in the frequency with each home is reached and in the number of home impressions.

So far as cost goes, here’s the cost-per-1,000 home impressions over four weeks for the six schedules: Schedule “A” comes to $1.36, Schedule “B” to $1.33, Schedule “C” to $1.30, Schedule “D” to $1.21, Schedule “E” to $1.17, Schedule “F” to $1.03.

One final point. Why does the substitution of weekend schedules increase the percentage of different homes reached? Because there’s a different audience on weekends. During the week, there isn’t much audience turnover from day to day. On weekends, however, a number of homes which don’t tune in during the week will listen.

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**SUNDAY SPOTS LIFT REACH OF PRIME TIME BUYS**

<table>
<thead>
<tr>
<th>6-9 AM</th>
<th>Description of schedule</th>
<th>Percent of homes</th>
<th>Number of homes</th>
<th>Episodes per home</th>
<th>Home Impressions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>5 Weekdays</strong></td>
<td><strong>60 1/4 hours weekly</strong></td>
<td>20.9%</td>
<td>391,760</td>
<td>12.2</td>
<td>10,879,470</td>
</tr>
<tr>
<td><strong>Schedule A</strong></td>
<td>10 spots weekly</td>
<td>15.4</td>
<td>657,100</td>
<td>3.0</td>
<td>1,971,300</td>
</tr>
<tr>
<td><strong>Schedule B</strong></td>
<td>A plus 10 spots weekly</td>
<td>18.0</td>
<td>768,000</td>
<td>4.9</td>
<td>3,763,200</td>
</tr>
<tr>
<td><strong>Schedule C</strong></td>
<td>B plus 20 spots weekly</td>
<td>19.7</td>
<td>810,600</td>
<td>8.5</td>
<td>7,145,100</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>6-9 AM</th>
<th>Description of schedule</th>
<th>Percent of homes</th>
<th>Number of homes</th>
<th>Episodes per home</th>
<th>Home Impressions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4 Weekdays &amp; Sun.</strong></td>
<td><strong>10 spots weekly</strong></td>
<td>20.2</td>
<td>361,900</td>
<td>2.5</td>
<td>2,154,750</td>
</tr>
<tr>
<td><strong>Schedule D</strong></td>
<td>D plus 10 spots weekly</td>
<td>21.2</td>
<td>904,600</td>
<td>4.7</td>
<td>4,251,620</td>
</tr>
<tr>
<td><strong>Schedule E</strong></td>
<td>E plus 20 spots weekly</td>
<td>24.8</td>
<td>1,058,200</td>
<td>8.4</td>
<td>8,888,880</td>
</tr>
</tbody>
</table>

**NSI FIGURES** above are taken from one radio station in a major market. Top line shows station’s total audience in early morning block. First three schedules show audience for 10, 20 and 40 15-minute periods weekly over four weeks Monday through Friday. Second three schedules show audience with two, four and eight Sunday periods substituted for Wednesday periods.
Getting a special spin from d.j.’s

Three weeks was all this advertiser had to put over a catch phrase and produce sales results in a radio push

So Scudder Food Products worked out a story board showing d.j.’s highlights of potato chip campaigns

The little story board you see illustrated below has nothing whatsoever to do with tv. Believe it or not, it’s for radio.

More specifically, it represents a sponsor’s desperate attempt to get disk jockeys to help him put across a campaign and a slogan in a hurry. Figuring that the d.j.’s might not get the story-line straight in any other way, he borrowed a tv visual technique to achieve a desired verbal spiel from them.

This is how it happened:

Short-term air campaigns alternating between the southern and northern sections of its marketing area (California, Oregon, Nevada, Arizona) have enabled Laura Scudder Food Products (potato chips and peanut butter) to gain a good following in both regions.

The usual pattern is to schedule radio and tv simultaneously in Northern California, Oregon, and Nevada for a three-week to three-month period, then switch to Southern California and Arizona.

“But the usual pattern got a jolt in January,” says Charles A. Mottl, president of Scudder’s agency, Charles A. Mottl, Inc., Beverly Hills, “when the tv spots weren’t ready at the time a northern campaign was scheduled to break. This meant radio would be carrying the entire freight from 21 January through 13 February.”

An immediate impression on the d.j.’s was vital. Mottl and his radio
director, Philip Wolf, figured that what the merchandising of the spots to the d.j.'s needed was:
- An advance visualization of the spot
- An awareness of the aim of the spots (to try to make its tag line a household word)
- A few ideas for the station promotion manager
- A fill-in on the project to the station manager

Thus the story-board type mailing piece was developed. It carried through the theme of one of the spots, showing the two characters (Bruce and Sis) in action. It showed, in the last second "frames," how the standard Scudder potato chip tag ("They're fresher, crisper, tastier") is now secondary to the new tag ("Please, Bruce ... try to be calm"). It frankly asked for help in making the new tag a catch-phrase. Called "Laura Scudder's Service to Disc Jockeys," the card was signed by Wolf, as Vice-President of "Please, Bruce! Try to be calm!"

Letters were sent to all station managers and program directors advising them of the d.j. campaign and requesting their cooperation.

At stake were 992 spots (20's and 60's in San Francisco, 3,464 in 13 other Northern California markets, 234 spots in Reno, Nevada, and 240 in three Oregon markets.

Following the first mailing, assortments of Scudder potato chips were delivered to the d.j.'s by salesmen in the area, as promised on the mailing piece.

A second jumbo mailing followed in 10 days. It showed Bruce and Sis in another situation from one of the four spots. The card thanked the d.j.'s for their help and requested their comments on the campaign.

Reaction ranged from the quip ("We're taking up a collection to send Bruce and Sis to camp") to the serious ("direct contact between agency and disk jockey is too often ignored or forgotten").

By the time the tv spots were ready to go, the radio campaign had made itself felt. Scudder advertising and promotion manager Ralph Pansek estimates it sold more potato chips than any previous radio campaign. When tv took over this week, the image was set and the campaign was well on the rails.

PARTI-DAY NEEDS 60-SEC.

There comes a period in every marketing test when it's time to take stock and make some tentative conclusions about where you're going.

The principals involved in the tv test for Parti-Day dessert toppings are doing that right now. The test, now past its 18th week over WBAY-TV, Green Bay, is being reported exclusively in sponsor.

One conclusion has been reached by the D'Arcy office in Chicago, which is handling the product for Parti-Day, Inc. Robert J. Curry, Jr., account executive, reports that the test proved 60-second spots should be used wherever possible. An adequate demonstration of the product in use cannot be given in less time. Curry indicated.

The test utilizes five minute commercials by WBAY-TV's Russ Widoe on five different shows, three aimed at children.

Curry also said that the sales results so far and the marketing approach used by the competition demonstrates that the initial ad approach is a sound one.

Haydn Evans, WBAY-TV general manager, told sponsor he is convinced that nothing less than live commercials could have done the job tv has done for Parti-Day. He said considering the fact (1) the product name was new, (2) the method of dispensing it was new and (3) a rough job of building distribution was faced, there wasn't much to go on. Only a veteran, well-liked personality could have established so much rapport with viewers. Evans maintained.

Meanwhile, with the advent of Lent, dairies cancelled their ice-cream-plus-topping demonstrations in the stores (see telegram from the food broker above).


SALES BOX SCORE

| 16-31 Oct. | 1,580 cases |
| 1-15 Nov.  | 1,450 cases |
| 15-30 Nov. | 1,370 cases |
| 1-15 Dec.  | 1,090 cases |
| 16-31 Dec. | 1,350 cases |
| 1-15 Jan.  | 1,595 cases |
| 16-31 Jan. | 1,865 cases |
| 1-15 Feb.  | 1,380 cases |
**TV BUYS**

*Scott Paper Co.*, Chester, Pa., is getting a campaign ready in major markets for its Scotttowels. The 17-week schedule starts in mid-March. Minute and 20-second announcements are being slotted; frequencies depend upon the market. The buyers are Marie Barbato and Paul Bures; the agency is J. Walter Thompson Co., New York.

*The Proctor & Gamble Co.*, Cincinnati, is going into top markets with schedules for its Praise soap. The campaign begins this month, runs for the P&G contract year. Minutes during both day and nighttime periods are being used; frequencies vary from market to market. The buyer is Mary Dwyer; the agency is Kenyon & Eckhardt, Inc., New York.

*B. T. Babbitt, Inc.*, New York, is preparing a campaign in major markets for its Glim liquid soap. The schedules start in mid-March, run till the end of the year. Minute announcements are being placed; frequencies depend upon the market. The buyer is Ray Healy; the agency is Brown & Butcher, Inc., New York.

*Sinclair Refining Co.*, subsidiary of Sinclair Oil Corp., is lining up schedules for its gasolines and oils in both major and minor markets (all its distribution is east of the Rockies); this is the first time the advertiser has been in television in about two years. The campaign starts 17 March for eight weeks. Chainbreaks during nighttime segments are being purchased; frequencies vary from market to market. The buyer is Kay Shanahan; the agency is Geyer, Morey, Madden & Ballard, New York.

**RADIO BUYS**

*Champion Spark Plug Co.*, Toledo, Ohio, is planning a campaign in roughly the top 50 markets for its Champion spark plugs. The nine-week schedules start 16 March. Minutes during mostly traffic hours are being bought, with frequencies varying. The buyers are Allen Sacks and Bob Gorby; the agency is J. Walter Thompson Co., New York.

*Economics Laboratory, Inc.*, St. Paul, Minn., is kicking off a campaign in 13 markets, major and minor, for its Soil-Off. The schedules start this month for eight weeks. Minutes during daytime slots are being used; frequencies depend upon the market. The buyer is Edna Cathcart; the agency is J. M. Mathes, Inc., New York.

*Sterling Silversmith Guild of America*, New York, is adding schedules in scattered markets to its current campaign to promote the use of sterling. New schedules start 30 March for 24 weeks. Minutes during daytime slots are being lined up; frequencies vary from market to market. The buyer is Bernie Rasmussen; the agency is Fuller & Smith & Ross, New York.
On the Tuesday December 16th edition of 3 STAR EXTRA, Ray Henle made the following remarks:

"There are many ways for the United States to make friends abroad. The Ford Motor Company, quite incidentally, as part of a T.V. commercial project, found one way by producing a film which is being shown to private audiences. It is called, 'One Road Around the World.'

"It is the delightful saga of two typical young American men on the Ford set, who drive a Ford around the world. The picture lets us see them as they highball over good roads and bad—through many European, Middle East and Asian countries. Everywhere they went, as the camera saw truthfully and dramatically revealed, they were received with open arms by the natives of many nations, tremendously interested in them as Americans and in the American product they brought with them.

"'3 STAR EXTRA would hope that this film will make an impression on those who think of expensive themes to make friends for the United States, abroad.

"If this can be done with a Ford travelling from town to town, are there not opportunities for showing other products of the famed American workshop and let them be shown by the present thoughtful Americans who know how to smile easily and who like to meet new people.

"For a fraction of what some of our foreign propaganda programs cast, we could make lots of friends and at the same time show our important industrial way."

WE INVITE YOU TO SEE A PRINT OF THIS UNIQUE COLOR MOVIE. WRITE OR CALL:

FILMWAYS
18 EAST 50TH STREET, NEW YORK, N. Y. Plaza 1-2500

Sponsor • 7 March 1959
**RADIO RESULTS**

**LINOLEUM**

**SPONSOR:** Acme Floor Finishers, San Antonio, Texas  
**AGENCY:** Direct  
**Capsule case history:** Acme Floor Finishers of San Antonio, Texas is a large-sized retail vendor of floor coverings of almost every description and type. Although long a newspaper-only advertiser, co-owner Paul Du Bose was finally persuaded to test radio's effectiveness as a traffic-puller for Acme Floor Finishers. The retail outlet decided on substantial trial, and purchased 36 one-minute announcements on KONO radio spread over a period of six days. The event was Acme's "Annual Linoleum Warehouse Clearance." "The results started coming in immediately," said Du Bose. "Even after the schedule had run its course we continued getting phone calls and orders." Following the KONO schedule, Acme ran two quarter-page newspaper display ads promoting the identical sale—in both San Antonio newspapers—plus a week's run of 2x2 classified ads. Du Bose estimates KONO radio outpulled both papers by 50%. "We'll continue to use KONO radio for promotional advertising," he said.  

KONO, San Antonio  
Announcements

**SNOWSHOVELS**

**SPONSOR:** Black Hardware Co.  
**AGENCY:** Direct  
**Capsule case history:** Black & Co. is a medium-sized houseware and hardware retailer in Rockford, Ill. Since this hardware store has a limited advertising budget, every campaign must be directly and tangibly productive. Knowing he could take advantage of spot radio's swiftness and flexibility, the Black Hardware Co. decided to capitalize on a sudden snowstorm which blanketed Rockford. The retailer scheduled five special spots on WROK during one day immediately after the storm. Their purpose was to sell snowshovels. "These handfuls of announcements completely sold Black's out of snowshovels before the day was over," stated John Durley, an executive of the hardware company. He added that he had to replenish the stock of shovels by a frantic call to the distributor during the same afternoon. Mr. Durley was not inordinately surprised, however, since he had used spot radio before and was fully aware of its impact.  

WROK, Rockford  
Announcements

**CATTLE**

**SPONSOR:** Bridwell Hereford Ranch  
**AGENCY:** Direct  
**Capsule case history:** The Bridwell Hereford Ranch, located in the general area of Wichita Falls, Texas, specializes in breeding fine Texas shorthorn Hereford cattle for sale. Modern methods have revolutionized cattle punching in the Southwest, and the marketing of stock is no exception. The Bridwell Ranch ran a "Best Bet" sale and used a number of media catering to ranch and farm families to advertise the event. "I personally feel that KWFT radio did more than any other medium to draw buyers to our sale," stated W. R. Thurber, head wrangler and advertising manager for the ranch. "I carefully went through a list of buyers at the sale, and found that the vast majority were people within range of your station. I feel certain that we can attribute at least half of the sale to our advertising on KWFT. In the future we intend to devote a much greater portion of our budget to radio." Bridwell is but one of the many ranches which are employing modern marketing methods through radio.  

KWFT, Wichita Falls  
Announcements

**FOOD**

**SPONSOR:** Chicken Delight Store  
**AGENCY:** Direct  
**Capsule case history:** To kick off the opening of its 125th store in Springfield, Mass., the Chicken Delight Chain decided to use radio and in particular WACE, Springfield-Holyoke, Mass. The campaign called for two days of concentrated promotion using 24 one-minute announcements daily plus two one-hour live broadcasts from the store. The campaign began at 3 p.m. when Brad Davis of the WACE staff hit the air with an offer from Tom Rousseau, Chicken Delight vice president, of 50 chicken dinners to the first 50 persons to call the store. Before the first one-hour broadcast was concluded more than 240 persons had called the store, and by closing time more than 400 phone calls were received. Needless to say, the store owners, Mr. and Mrs. Rondoletto and their staff, had a profitable night. In a rush phone call to WACE from Rousseau en route to the 126th opening of a store in the South he said, "I was most happy with the opening, rarely have seen such activity even in larger cities."  

WACE, Springfield, Mass.  
Announcements and programs

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Capsule case histories of successful local and regional radio campaigns
Q: What radio station do you listen to most of the time during the day?

A: WWDC, said 16.7% of the Washington "day-at-homes" at whom PULSE fired the question. Our closest competition was almost a whole percentage point away.

This daylight supremacy, plus many other areas of WWDC leadership in the Washington, D.C., metropolitan market, are revealed in a special qualitative survey conducted by PULSE. For the full report, write Station WWDC or ask your Blair man for a copy of "Personality Profile of a Radio Station." It's profitable perusing!

WWDC

Radio Washington

P.S. The regular PULSE for January showed WWDC in first place for the eighth consecutive month with 18.8% share of total audience, 6 A.M. to midnight — 2.5 percentage points ahead of the pack!
With "controlled" programing increasing, SPONSOR ASKS:

**Does the personality disk jockey fit into formula**

As formula radio assumes more programing importance, station men discuss the compatibility of d.j. personalities with this format.

**Nelson B. Noble, president, WILD, Boston, Massachusetts**

What purpose would personality disk jockeys serve in formula radio? My immediate reply is "none". East is East, and West is West, and never the twain shall meet.

**D.j. and formula radio are incompatible**

First of all, the basic philosophy of the two lie at opposite poles. Formula radio punches home the call letters, the tested top tunes, and the "all-copy-read-alike" commercials. In personality radio, the disk jockey shares equal billing with the station, informs his listening audience of a product or service with sincerity and approval, and presents his choice of music as he knows it from years of experience and knowledge through personal contact with the artists, and an understanding of the music from a musician's point of view.

In formula radio, the disk jockey is strictly a technician, following instructions given to him by a business executive. The personality disk jockey is a "pro" with his life dedicated to "good music." Therefore, how can a personality disk jockey live in a formula radio station? He cannot! If you disagree with that philosophy, let me bring out the pecuniary point of view. Personalities cost money! Why use a personality to read "rote" commercials with no leeway for individual delivery and pay him three to five times more money than a mechanical deliverer? If you still disagree, let's try this.

The role of a formula disk jockey is to subjugate his own personality to that of the particular formula. In a personality station, the purpose of the disk jockey is to build his own reputation, and at the same time bring his station's call letters before the public in an attractive way. How can both the formula and the personality be satisfied at the same time? They cannot!

Consequently, there is no room for personality in a formula station, and no place for formula in a personality station.

**Chuck McClure, president, WGBA, Columbus, Ga.**

Show me the business, the church, or the family that isn't built on formula, and I'll show you a failing business, a floundering church, an unhappy family.

Show me the business man who injects his amiable personality into his working organization; the priest, minister or rabbi who adds his warm personality in teaching the laws of God; or the master of the family who warms his fireside with his love and personality . . . and there you have success!

Why should radio be different? It's a business, church, and a family rolled into one for its sponsors, listeners, and working members.

First, formula radio must be defined. And from experiences past, with radio and tv institutes, no one has yet to define formula radio adequately. Sure they say . . . "We do this and we do that." And that's supposed to constitute a formula.

Here at WGBA in Columbus, Georgia, we have a formula, yes. But, we hope, we have the personality to go with it. Where others try the belt-'em-in-the-middle-slam-'em-in-the-ear-drum-don't-let-up-or-you'll-lose-'em type of formula . . . WGBA has continued along its merry way with personalities who flex their musical muscles and move left or right of the formula per se as the occasion demands.

Is it successful, you ask? Well, if imitation is the greatest form of flattery, then our formula with personalities is successful.

There's Cuzzin Al, the foremost country d.j. in the South, thumpin' his big orange, goofin' up the king's English while reading the comic strips to his vast number of avid listeners. Without Cuz, this area would indeed be a most dreary place for thousands of people . . . Proof positive, when Cuz had to take a brief hospital respite. His return didn't make the tuner angry either.

There's Bill Bowick who brings along a stationload of tricks each morning . . . one of them his alter-personality, his odd id, his little voice (who was on the scene, incidentally, years before Alvin made his appearance) who pans Bill, the show, the sponsors and any unsuspecting listeners on the spur of the moment. And they love it, as fan mail will testify. Mornings without Bill and his odd id would have morning aubitions becoming a hard-down chore instead of the fun it is.

There's Dick Weiss who careses the housewife with a program entitled Music for Barefoot Housewives, and then later in the day changes his personality and becomes the king of the teens, nulling over a particular trying problem with his tenesters, airing grievances between or among the schools' teams, and meeting them on the dance floor to hash out a new step. Parents have said, without him there would be more need in this section for competent psychiatrists. Afternoon drivers keep in touch with Dick . . . The military and civilians
radio?

connected with Fort Benning, the world’s largest infantry center, consider him their personal M.P.

Without personality, a human being is shunned. Without personalties, a radio station is never dialed!

Formula! Sure! There must be rules. Life is built on rules. A mother doesn’t continue to wash the dishes when baby is screaming with a cut finger! She pauses. She does. She coodles, and makes baby smile again with her warming personality. Her routine is interrupted, but long enough to inject a bit of her mother’s personality.

Does the personality d.j. fit into formula radio?

Coming mother!

Jack Roth, manager, KONO, San Antonio, Texas

Before approaching the subject of personality versus non-personality djeays, let’s delve into the word “formula” for just a moment. Actually, to my way of thinking, a formula does not mean any particular type of sound for a radio station.

Personality is important even in formula radio.

At KONO we have certain policies which we guide ourselves by and, as a consequence, you might say that we have a prescription by which we feel is the right medicine for our particular market. We feel this is true because consistently for many, many months, KONO has dominated the market both in the Hooper and Pulse surveys.

In answer to the question “Does a Personality Deejay Fit In Formula Radio,” I would say, definitely yes. We have a number of fine personalities and feel that they are in good

Answer? Radio... as it is today! Nielsen does justice neither to radio as a medium... nor to all stations equally. To elaborate:

How does Nielsen compare stations? Nielsen gives only one “homes” figure: “Total Audience” per station.

But Nielsen does not define where this audience exists. Often it can represent scattered numbers of people outside of the trading area and spread over many thousands of square miles.

On the other hand, total audience for a regional station may actually be effective entirely within the market-merchandising area. Result: we can’t compare two stations on the basis of one area common to both—and most vital to today’s advertiser.

This is particularly frustrating today, when in practically every trading area a “regional” station is doing the number one job.

Which is better? “Homes” or “Ratings?” Nielsen has replaced “NSI AREA” homes with “METRO AREA” percentage ratings.

Want Metro cost-per-thousand? You must convert rating to homes. Suppose a buyer bases cost-per-thousand on readily-available “Total Audience,” instead of first computing metro homes from ratings? In our opinion, “homes” are less confusing, less subject to error, more useful.

Thus old-line thinking and buying are perpetuated, at the expense of modern radio stations whose ability to serve well in their trading areas is practically ignored. But the recent change is not all that disturbs us.

We have long believed that: 1. Measurements are preferable to data which is largely projected. 2. All radios in the home must be measured, including portables, which in many instances cannot be metered. 3. Diary sampling, predominantly the technique of much of Nielsen’s sample, is not suited to radio. 4. Unlike Pulse, Nielsen does not show out-of-home audience (sometimes bigger than in-home).

For these reasons we cannot recommend Nielsen radio reports to the stations we represent nor to advertisers. Radio must be kept easy to buy.

Reports which confuse buyers hurt radio. And when an advertiser buys on erroneous bases, disappointment may cost him a good medium, and cost radio a friend.

Feel free to talk to us about the Nielsen reports—or any aspect of modern radio.

ADAM YOUNG ASKS:

What’s missing from the new-style Nielsen radio reports?

Answer? Radio... as it is today! Nielsen does justice neither to radio as a medium... nor to all stations equally. To elaborate:

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Feel free to talk to us about the Nielsen reports—or any aspect of modern radio.

ADAM YOUNG INC.

NEW YORK (3 E. 54TH ST.) • ATLANTA • CHICAGO • DETROIT
LOS ANGELES • ST. LOUIS • SAN FRANCISCO

SPONSOR • 7 MARCH 1959
with WTVT

1st in total share of audience...now at an all-time high in

TAMPA - ST. PETERSBURG!

Latest ARB proves definitely that in the MARKET ON THE MOVE ... THE STATION ON THE MOVE is WTVT! Penetrate this dynamic, growing market ... now 30th in the nation in retail sales ... with the top-rated station, WTVT!

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Check the Top 50 Shows! Latest ARB

<table>
<thead>
<tr>
<th>SHOW</th>
<th>STAS.</th>
<th>RATING</th>
<th>RANK</th>
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<td>Wagon Train</td>
<td>B</td>
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<tr>
<td>I've Got a Secret</td>
<td>WTVT</td>
<td>39.9</td>
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<td>Gunsmoke</td>
<td>WTVT</td>
<td>39.4</td>
<td>3</td>
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<tr>
<td>I Love Lucy</td>
<td>WTVT</td>
<td>38.0</td>
<td>4</td>
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<tr>
<td>Highway Patrol*</td>
<td>WTVT</td>
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<td>5</td>
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<tr>
<td>Perry Mason</td>
<td>WTVT</td>
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<td>WTVT</td>
<td>36.5</td>
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<tr>
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<td>Zane Grey Theatre</td>
<td>WTVT</td>
<td>31.3</td>
<td>15</td>
</tr>
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*NOTE—4 WTVT syndicated shows in top 15

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station on the move...

WTVT

TAMPA - ST. PETERSBURG

Channel 13

The WKY Television System, Inc.

WKY-TV WKY-RADIO WSFA-TV

Oklahoma City Oklahoma City Montgomery

Represented by the Katz Agency
gives us the benefit of our best agency thinking on over-all planning. But, in our experience, it is a mistake to expect a plans board to do more than get projects started and then pass on them when they are done."

A unique feature of the Burnett organization is its six-man Creative Review Committee, headed by Draper Daniels. This is an "operating" committee in the most active sense of the word, and its meetings are frequently attended by Leo Burnett himself.

Its purpose is to review, stimulate and improve the agency's creative product in every field — tv, radio, print — on every one of the 24 Burnett accounts. Composed of Burnett creative executives, Dewitt O'Kieffe, John Matthews, Don Tennant, John V. Tarleton, Julian L. Watkins and Daniels, it acts as the spark plug for the creative departments.

Burnett's emphasis on the creative end of the business is reflected in the fact that 29% of its payroll goes to creative people, compared with 25% spent by the average large

**SELL AUTOS!**

...the Beaumont-Port Arthur-Orange market is 90th in the Nation* ... 5th in Texas* in automotive sales. And only KFDM-TV delivers this entire area of over 1 million prosperous Texans. For Auto Sales ... Buy KFDM-TV

* S. M. Survey of Buying Power, 1958

**KFDM TV**

BEAUMONT PORT ARTHUR ORANGE

See PETERS-GRiffin-Woodward, INC.
agency billing more than $40 million (4A figures). Burnett employs 138 writers, art directors, tv film producers and supervisors in its creative departments.

The 124-man media department, headed by V.P. Tom Wright is organized on what is known in the trade as a “modified group” system which combines both all-media buying and specialist functions.

Burnett accounts are divided among five media group supervisors, each with an associate media supervisor and timebuyers and space buyers assigned to him. On the supervisory level, planning and buying is done on an all-media basis. Timebuyers and space buyers specialize but are frequently given new assignments to familiarize them with media beyond their specialties.

As Wright and assistant media manager John Setear explained to SPONSOR, this reshuffling of buying personnel allows Burnett to develop supervisory talent experienced in both print and broadcast problems.

The balance of the Burnett media department is divided into two sections—clerical service which handles estimating budgets and typing, and media research which explores and analyzes media availabilities and prepares charts, maps and special tabulations.

One of the most interesting phases of Burnett’s departmental organization is its system of “parallel functions” within and between departments. Media group supervisors, for example, operate on the same level and with roughly parallel functions as do copy supervisors, art supervisors, broadcast supervisors etc.

To handle its whopping $57.1 million air media billings, Burnett has put together a program and commercials team totaling 139 people in Chicago, New York, Hollywood and Toronto.

Program matters including buying, contracts, and production come under the jurisdiction of the Burnett broadcasting department. All commercial preparation including tv film commercial production is the responsibility of the Creative Service Div.

Burnett is especially heavy in net tv (over $40 million in 1958) and buys or participates in all types of programs from Capt. Kangaroo to An Evening with Fred Astaire special. Its spot tv schedules, especially in the food fields for Kellogg, Pillsbury and P&G, are extensive and its award-winning Tea Council commercials testify to its savvy of spot radio.

For a detailed explanation of how a large modern agency staffs up to handle air media programs and production see the chart of Burnett’s radio and tv commercial and program personnel on page 41.

Burnett’s rise to the $100 million billing class reflects not merely individual creative talents, though the emphasis on creativity is more pronounced at Burnett than in many large agencies.

But hand-in-hand with “making the ads” which, says Burnett, is the “life, core and heart of our business,” there has been an organizational genius at work, too. Otherwise the agency could never have absorbed, digested and handled an increase of $80 million in billing over a 10-year period.

But, even allowing for the undoubtedly talents of his “strong right
the Burnett organization must also be reckoned as one of the accomplishments of Leo Burnett himself.

Probably the key organizational force is Dick Heath, now chairman of the executive committee, who sparked the planning so necessary to match the dramatic growth in billings.

In addition to his high praise for Heath, Burnett, himself, gives generous credit to Young, O'Kieffe, Daniels, Greeley and Schoff for freeing him from the "problems connected with agency machinery which plague so many advertising agency heads."

His is a complex character. He is a copy man who can thrill to the idea of "peas harvested in moonlight" or a "redheaded kid wondering what has happened to his cornflakes."

But he is also a business man with a feeling for structure and organization. And this, Sponsor believes, is one of the most important explanations for the $100 million "House That Leo Built."

**MERLE JONES**

(Cont'd from page 38)

for shuffling them off. The competitive disadvantages were just too much for CBS to bear.

With WXIX off the air CBS will have the right to add two uhf o&o's to its lineup. Jones said CBS wants to exercise this option, though there is nothing currently in the wind to indicate a purchase in the near future.

Since, as Jones points out, no uhf station in a market with two or more vhf stations is making money, uhf opportunities are not widespread. However, Jones left the impression that CBS would buy a uhf station in the red under certain conditions.

Why will CBS treat the bushes for other uhf outlets when the possibilities of making money are so slim? "We are interested in uhf," says Jones, "because the FCC is interested in keeping it alive."

And, it might be added. CBS is doing fine financially with its vhf list. Four of the five are number one in their markets, according to December Nielsen. They are WCBS, New York; WBBM-TV, Chicago; KNXT, Los Angeles, and KMEX-TV. In Philadelphia WCAU-TV is third in share of audience, but with the station under CBS auspices less than a year, CBS people are confident they can move it into the winner's column.

As a matter of fact, the January Nielsen for Philadelphia shows WCAU-TV leading its two competitors in share of audience. However, January represented the kickoff of the Paramount movie package in that market, so that more time will be necessary before the outlet can be said to be a firm No. 1.

Among the other major developments on the station level during Jones' tenure were decisions setting up (1) a New York sales organization for WCBS-TV and (2) a client relations department in the spot sales group whose purpose will be to promote spot tv advertising.

Jones considers the station and spot sales groups in pretty good organizational shape right now and has been putting considerable thought to the staffing, sales setup and functions of the other major group, CBS Films.

The station and spot sales organization is under the overall direction of Craig Lawrence. Reporting to Lawrence are the six station managers and Bruce Bryant, general manager of CBS Television Spot Sales.

On the film side a major step was taken on 1 October by changing the corporate name from CBS Television Film Sales to CBS Films and later realigning the executive structure to reflect the expanding horizons of this sector of Jones' division. A trio of vice presidents and an operations director were named to run things last December. They were Sam Cook Digges, administrative vice president; Leslie T. Harris, vice president in charge of production; John F. Howell, vice president and general sales manager and veteran Fred J. Mahlstadt, who became director of operations and sales service on both the domestic and international fronts.

A prophetic sign of the above developments had previously appeared early in September when two overseas film subsidiaries were formed. They were CBS Ltd., headquartered in London and CBS Europe, Ltd., which serves as the administrative headquarters for the European operation. CBS President Frank Stanton announced (1) the two firms would engage in the licensing and distribution of tv films and properties, (2)
Jones would be director-president of CBS Europe and board chairman of CBS, Ltd., and (3) the forthcoming change in name to CBS Films. Later Jones named Michael Burke, executive director of the Ringling Brothers, Barnum Bailey Circus, as managing director of both firms.

The growing overseas market is one (but only one) of the reasons that the film side offers the biggest opportunity for expansion among Jones' variegated responsibilities. In the short run, domestic film opportunities are probably greater. Jones has hopes of building up a sizable representation on the tv skeins for CBS Film shows. So far only one CBS Film show—Naval Log—has had a network airing. The Terrytoons division of CBS Films has been doing animated commercials for two years (the Bert and Harry Piel films come from Terrytoons). It could expand in this direction but also has potential growth in both tv syndication and theatrical distribution.

The station and spot sales sectors offer less growth opportunities. Indeed, with FCC proposals to ban the network broadcasting companies from having spot sales subsidiaries, a retenchment may yet come about. CBS, of course, will strongly oppose the FCC proposal. Jones revealed the CBS line will be that (1) spot sales groups are not contrary to the public interest and (2) they are not monopolistic since they represent only a small part of the total spot tv market (besides the six o&os, CBS TV Spot Sales reps seven affiliates). Jones also said the CBS testimony will deny specifically that the company ever brought improper pressure on a station to force it to join the spot sales subsidiary.

Even if the FCC permits CBS and NBC to keep their spot sales organizations, it appears obvious to insiders that the two companies will not make any effort to lengthen their station list. Jones considers the present CBS list of 13 as an "optimum" number "on the basis of our own experience and considering the size of the markets represented."

Jones must, of course, hold on to what he has and make sure that, as tv grows, the CBS share of business stays at least at the same percentage level. If his calm, thoughtful assurance is more than skin deep, he should have no trouble.

LEVER BROTHERS increased its program sponsorships on CBS Radio by 32% since PCP. Just clean logic! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:
42% LARGER AUDIENCES
PER COMMERCIAL MINUTE
THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.
Part responsible for the fine success of the station. Actually, with so many stations sounding a great deal alike, wouldn’t it make sense that the station with the better personalities would be apt to gather a larger and a more loyal listening audience.

I think one of the finest examples I know in favor of a personality deejay is this case in point: Last year we carried a schedule for BBDO’s Chiquita Banana (United Fruit Co.). One of our fine lads after playing the minute e.t. proceeded to embark on the following course: “Don’t forget when you go to your favorite grocery store, ask for KONO bananas . . . you will recognize them for you can open them from either end.” From this bit of nonsense developed one of the strongest kind of sales stories, as all the other deejays picked up the ball and ran with it. This type of sales adjunct to an already great commercial pitch is in my estimation the reason why personality deejays have a place in any kind of radio.

Hal Vester, station manager, KHTT, Houston, Texas

Formula radio is the surest way to success for a good disk jockey and the only way for a mediocre jock to attain ratings of any consequence in a highly competitive market.

Although the focus is on music in formula radio, its heartbeat is the personality disk jockey. It is he who gives the station warmth, enthusiasm, sincerity, vibrancy, excitement and sparkle. He provides the basic appeal that keeps a station from becoming a background noise. The personality disk jockey causes the audience to listen actively.

Obviously, in formula radio, the programing is rigidly controlled. Disk jockeys are required to stick to tried and proven formats without any deviation. The logic employed is that the listener wants to hear the hit tunes, time checks, weather information, news and, at the same time, be allowed to participate in family fun type games.

Since radio is the personal medium—listening is an individual matter—the listener likes to be a part of this fascinating thing called radio. Actually, more important than winning a few dollars in some family fun type game is the fact that the listeners can participate. It makes them feel as though they are a part of your station and the disk jockey is a personal friend.

The logic for formula radio is what it has been since its inception right after the advent of television. Give the public what it wants on radio. This means that management must keep abreast of public taste, and always be in a state of readiness to adapt to the listeners’ changing desires. Presently, what the public wants on radio is popular music. The proof of the pudding is what it has been for several years now—it’s the kind of music for which the public pays out the most money in juke boxes, records and sheet-music.

With the focus on music, it must be the kind of music the public wants to hear. It must be exposed enough to satisfy the desires of the listener, otherwise, he will satisfy his listening tastes by tuning in your competitor.

Since most disk jockeys spend approximately four hours per day on the air and very often as much time in preparation for the air shift or production, it’s impossible for jocks to ascertain the popularity of different musical selections and the amount of exposure which should be given to each. And, since the music played is entirely controlled by the public, a formula evolves which relieves the jocks of the responsibility for having to worry about what they should play. Moreover, with a formula a jockey doesn’t allow his own personal taste to influence what music he plays.

On the other hand, with formula radio, the personality disk jockey can concentrate on being a personality. He can plan ahead mentally. He can devote his efforts to the things that make him a personality—an individual. To mention a few: warmth, sincerity, friendliness, cheerfulness. We ask our jocks to smile before they speak—we can hear it.

Yes, formula radio does fit the personality disk jockey. It makes him more popular than he could ever hope to be without a formula.
TV CAT  
(Cont'd from page 43)

bridge the spring and lighter fall campaigns with more than the remainder-level advertising.

Like the spring and fall campaigns and the winter price promotion, the summer campaign will have air media emphasis—"the most dramatic and effective way of penetrating a market when you must make a long range impression for a short-term selling period." Roth feels.

Importantly, says Roth, image and schedule flexibility are necessary to make a big job possible in a short period of time.

The extent of the job can be seen from the variety of copy points that must be included. Copy points are based on research, a great deal of which was not available when Roth began his care and gentleness campaign in 1954.

A motivational study last year by the National Institute of Rug Cleaning (conducted largely at Roth's urging) turned up some attitude findings that supplemented his own earlier research. In addition to the leading fear of damage to rug, the Institute found that two others were inconveniences and anxieties related to the cleaner—strange men entering the house and careless handling.

These fears were divided between attitudes about in-plant cleaning and on-location (or, in home) cleaning. Here are some approaches geared to these location factors:

- To offset on-location fears of drying time and rust marks from replaced furniture, Roth now stresses dry cleaning for in-home work. (Roth has been increasing his in-home emphasis for some time).
- To help eliminate distress about strange men entering the household, mention of "bonded" drivers is included in the copy.
- To allay inconvenience-to-household worries, a four-day cleaning service is plugged for in-plant work. "Least possible disruption to household" is the angle.

These changing concepts, new practices and new competition factors show why the short frequent impressions of the 1957 spring campaign have given way to the gradually longer copy exposures. Moreover, selection of times becomes more important than ever at this time.
A "Good Buy" That Says Hello!

WXLW INDIANAPOLIS
Brings the "personal touch" to your sales message with
RADIO-MOBILITY

Hoosiers throughout the Indianapolis area are getting a warm, personal greeting from WXLW's greatest "first"—The Traveler—a 60-foot-long complete radio station on wheels! WXLW's Traveler brings the impact of RADIO-MOBILITY to its programming and to your announcements, with on-the-spot broadcasting of regular programs, interviews, and special events. Now listeners of the number one radio station in Central Indiana can see and hear their favorite WXLW personalities in action.

Send your sales messages along on these good-will tours, with the buy in Indianapolis radio...top-rated WXLW.

1st to feature true hi-fidelity sound.
1st to feature live on-the-spot news coverage.
1st to offer on-the-air editorials.
1st to offer adult programming, and now,
1st with RADIO-MOBILITY!

Enjoy the sales benefits of the personal touch only personal appearances can give...pull extra results from the extra effort made by WXLW to capture even more of the Indianapolis audience. Specify the good buy that says hello—WXLW!

930 ON YOUR DIAL

WXLW
RADIO INDIANAPOLIS
5,000 WATTS DAYTIME

CONTACT YOUR NEAREST JOHN E. PEARSON REPRESENTATIVE

SPONSOR • 7 MARCH 1959
**GRAB A PLANE**

and get out to Chicago. The NAB Convention is between 15 and 18 March. That way you’ll meet most everyone you want to meet and see most everything first hand. It may be hectic but it’s bound to be a great show.

**READ SPONSOR**

That way you’ll get to see the industry’s collective mind on almost every important problem of the day. The SPONSOR special convention supplement will have reports on the problems agency and client executives think conventioneers should tackle, what the station executives themselves see as their most crucial issues, a rundown on what the subjects of both corridor conversations and the formal convention program will be. You’ll find another SPONSOR exclusive; a detailed map of downtown Chicago with all points of interest marked . . . a complete summary of the phone numbers and addresses you use in both business and personal life during your Chicago trip . . . a report on what’s doing in Chicago from jazz through music to the circus, during NAB convention week.

**ADVERTISE IN THE CONVENTION SPECIAL**

When you advertise in the Convention Issue, you can advertise in the Convention Special, too, at bargain rates. That way you get your message to everyone who is anyone at the convention itself. For SPONSOR’S Convention Special (it’s a separate book of its own) is hand-delivered to the hotels of 2000 of the very top people at the show. It blankets the NAB hotels in Chicago. This double exposure, double impact to the key men in the industry, costs you only $75 extra per page over the regular rate.

Advertising forms for the Convention Issue, plus the Convention Special, close 9 March. Wire collect for reservations now.

**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th Street, New York 17, New York • Murray Hill 8-2772
STEWART-WARNER (Alemite Division) returns to network radio—CBS Radio—with its biggest appropriation in years. PCP was the additive that did it! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:
42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.

AUTO
(Cont'd from page 36)
become the accepted “second car” of the U.S. family, who is going to buy the jalopies they must take in trade?

- AD DILEMMA: Caught in the cross-fire, the adman can look forward to a restless year. He must move the cars now coming off production lines at the rate of more than 100,000 a week. He must lay plans now on how to launch simultaneously the up-coming small cars. (It’s possible that at least two of the new small models will be out before fall.) If the weight of his campaigns appears to favor the economy cars over more expensive standard models, the screams of dealers may rattle the windows of the Detroit Athletic Club.

- COPY PLATFORMS: Some signs of schizophrenia are bound to develop in commercial and advertising copy. Detroit abandoned the nuts-and-bolts approach to ad copy a long time ago in favor of appealing to women who presumably influence about 80% of family car purchases. The cars themselves have reflected this distaff-wooing in design, styling, colors, interior fabrics, power brakes and steering, swivel seats. To promote standard lines, this approach will continue.

But since small cars appeal more to the woman driver than the woman passenger because of maneuverability and easy parking, there will have to be some reversion to “nuts-and-bolts” advertising to highlight such mechanical virtues. The fact is inescapable that the small-car buyer is interested primarily in low original price, more miles-per-gallon in the face of rising gas taxes, economical repairs, maneuverability. He is not going to expect the same degree of comfort on a long trip that he would get from a big car. So copy for small cars will have to lean in the direction of mechanical superiority and thrift.

- BIGGER BUDGETS: The coming of the small cars almost surely guarantees more money to media this year. Traditional method of setting up ad budgets on established car brands is basing this year’s budget on last year’s sales. A percent of every car sold goes into the national ad fund. At that rate, media might have reason to look forward to less business this year from Detroit, since 1958 was a 10-year low for automobiles with only 4.3 million

(Please turn to page 82)
1st
EVERYWHERE!

Paramount Pictures * Rating Power
mca tv

*PRE '48
what's for breakfast?

soft boiled egg? pheasant under glass? toast and juice? no matter! nearly everybody in Greater New Haven has coffee with Bud. Bud Finch's 13-year-old Coffee Club tunes 'em in to 23-year-old WELI, from all over the state and eastern Long Island, and they stay, too, through the well-planned 19 hour day of adult-type music, professional-type news and sports. Sales Results (and availabilities) are really good on WELI; ask H-R Representatives, Inc., or Harry Wheeler in Boston.

WELI New Haven, Conn.
Troubles just kept piling on the networks from all directions the past week. It was a sort of Black Friday for them, with the gang-up cast featuring:

- The Supreme Court, which by its decision in the Philadelphia-Cleveland stations deal involving Westinghouse vs. RCA-NBC, virtually took broadcasting antitrust matters from under the jurisdiction of the FCC and put the Justice Department in command.
- Rep. John Bennett (R., Mich.), who introduced a bill calling not only for FCC regulations of the networks but also for imposition of some of the Barrow Report recommendations.
- The FCC, which set full-scale hearings on network programing practices, posing such questions as (a) Do the networks control programing, (b) Is network control desirable and (c) Do networks insist on ownership of financial interest before a program can gain a desirable time period?

What does it all add up to? (1) Plenty of work for network lawyers contending against the Justice Department along monopoly, option time and must-buy lines and (2) network top echelon immersion in hearings covering not only the above issues but the pressure emanating from Rep. Oren Harris to give pay-tv some sort of a road test.

The Philadelphia District Court now must hear the Justice Department charges against RCA-NBC, but that shrinks in significance when compared with the overall meaning of the Supreme Court decision.

Justice has long held that option time and must-buy are per se violations of the antitrust laws. It has probed network programing practices and has frowned.

If the decision had held the FCC above court inquiry in antitrust matters, Justice could only have presented its opinion to the FCC. The FCC could have made its own decisions, and in the light of the antitrust law's clear distinction that a restraint of trade is legal, if it is a reasonable restraint.

The FCC was, in fact, set to ignore the Justice Department's bid for an end to option time on the grounds this is a reasonable restraint of trade. Following the decision, the FCC could conceivably throw in the sponge and outlaw option time on its own, or at least limit it much more drastically than it had intended.

Even if the FCC holds firm, it now appears certain that Justice will test the practice in the courts.

The Bennett network regulation bill would force the FCC to regulate networks, but would not trust the Commission to draft all the rules.

It would require a prohibition on the setting of affiliates' rates by the webs, would forbid unreasonable network restriction of acceptance of outside programing, or use of locally originated programing, by affiliates. And there is option time again.

It would require webs to make their programs available to a maximum number of stations, would make network-affiliate contracts public, would ban web representation of non-owned stations, among other things.

Incidentally, the old Paramount case may be studied with profit. Justice Department has held that many features of the antitrust action which shook up the film industry apply to television—likening option time and must-buy to block booking.
Look for a revolution in the syndication programing calendar that will go further and further away from the usual network pattern of September-to-June.

The new trend is to meet regional advertising needs by starting programs on the air in January, April and sometimes even July.

It also seems to make little difference to syndicated shows whether the re-runs are scheduled in the fall or winter instead of the summer.

With a whole new flexible calendar concept likely on the way and with increasing pressure from national spenders for 26 week shows in syndication, today’s conceptions of syndication may be obsolete in a short time.

Syndicators are trying to hold the line against the new trend because it means a shorter year with contract negotiations every six or nine months instead of once a year.

Stations have also been unfriendly to any radical changes from the 39-and-13 pattern because of the difficulty of clearing time and the danger of being stuck with odd-sized left-over units of time.

The key question is how far syndicators and stations will change their procedures in order to get new national ad money allocated for tv film.

The NAB convention in Chicago next week will see right out of the ten largest syndicators trying out a new role.

With displays banned, these participators have had to become associate members and will limit their activities to hospitality suites.

(See 14 March SPONSOR for a special report on the syndicators at the NAB.)

ITC's heavy production plans to make 12 series this year would include this new firm to the ranks of the tv film Big Four.

Hollywood will be ITC's main home base for production, despite international ties and a world-wide shooting blueprint.

Here's how ITC will use its production centers:
- Hollywood will make seven shows, including Treasury Agent, Guns West, Command, Go West, Young Man. Best of the Post and two network series already sold, Fury and Gale Storm.
- London will contribute The Four Just Men and Interpol Calling (an international police series).
- New York, Canada and Australia will throw in one series each, namely, Emergency!, Cannonball (for syndication) and Whiplash.

Note: Fully nine of these twelve shows are not yet committed to either network or syndication and may be sold via either route.

It looks like the field day CBS affiliates have been having with syndication in the 10:30 p.m. Saturday time period following Gunsmoke may well be over.

First ratings on NBC's D.A.'s Man in this time period indicates it will likely take a bite out of the syndication competition on CBS outlets.

But at the same time CBS stations are having a bonanza elsewhere, with prime time availabilities recently opened at 8 p.m. Tuesday and Wednesday, where the network carries sustainers.
A fat January and February was reaped by many syndicators again this year in a selling period that had been regarded as normally lean.

The early months of the year have emerged as big months for re-run buying by stations, with many package deals adding up to grosses that look healthy even by first-run sales standards.

You can expect a number of crucial decisions affecting the future of videotape in programing to be made public in the next month or two.

A number of network producers are expected soon to make up their minds about shifting from a "live" to tape policy for the 1959-60 season.

Also significant for videotape's future, however, is the number of film shows, if any, that will switch over to the new magnetic technique.

The real economies in making tape commercials come when as many as six weeks of air needs are produced in a single day.

For instance, one tobacco advertiser made 19 videotape commercials for $4,000 during a single day's session recently—which is an average cost of $210 per commercial for facilities.

In the case of commercials requiring full-scale production, the savings of tape over film still appears to be sizable: a sample color commercial made in tape for $8,000 compared favorably with the same commercial made in color film for $12,000.

The question of what makes an effective commercial still defies all attempts to reduce the matter to a simple formula.

A Schwerin study on commercial effectiveness showed wide variations in approach and technique not only between different products but between several brands of the same type.

The inference may be that the surest way of making an inferior commercial is to imitate closely somebody else's success.

Much to the concern of the independent producers, it looks like the networks still dominate production of videotape commercials.

NBC's 600 tape commercials delivered to clients in 1958 likely leads the field to date, with CBS output in second place.

An oddity of the first months of commercials production found the networks making commercials for each other in such cases as the NBC-produced Oasis spots for CBS and Old Gold commercials aired on ARC.

(For more on this see FILM WRAP-UP, page 75, and also 28 February issue, pp. 63-64.)

Tape is appearing to have special advantages over film in making the simplest kinds of commercials because fewer "takes" are needed.

NBC discovered that the average number of "takes" per tape commercial last year was only five, and even this was reduced further in many cases as the client got more videotape experience.
Watch network TV go cop-happy next season, as a sort of antidote to westerns. Two police series, Blue Men (Lever) and Lawless Years (NBC, Sunday 8:30 p.m.), are already set, and there appears to be much interest in one called 33rd Precinct.

Something new in packages is being offered by a New York City radio station. The midnight to 3 a.m. span can be had seven days a week at a flat cost of $1,500, which comes to about $71 an hour. The sponsor can program as he sees fit.

The move started by the FCC to force CBS and NBC to disassociate themselves from spot representation is stimulating speculation as to where the stations on their lists will wind up, should the divorce materialize.

Favorite guess: They'll be absorbed by newly organized rep firms.

You can get some insight into the dimensions of merchandising barter from the fact that a watch manufacturer, Helbros, this year has budgeted $250,000 of its product for trading, contests, and audience participation shows. Last year it traded $120,000 worth of merchandise in the air media.

JWT—though it hasn't done so well with comedy shows lately—nevertheless hit the jackpot for agencies this season with four out of the first 10 in Nielsen's initial February report.

The shows: Wagon Train, Have Gun, Will Travel, Real McCoys, and Ernie Ford.

If you're bemused by coincidences, here's one about a couple station operators: Harry Butcher graduated from high school in Spencer, Ia., and moved to Santa Barbara where he bought KIST. Ben Sanders graduated from high school in Santa Barbara and wound up in Spencer, Ia., as owner of KICD.

Down in Brazil they're heatedly debating a court decision classifying advertising as an "intellectual occupation" meriting professional status.

The scoffers contend this donning of the "academic mantle" is so much snob appeal and point out that professional status implies a set of ethics which certain members of the clan might find irksome.

The impression around the business is that there's a good possibility that Edward R. Murrow won't return to the CBS staff when his year's sabbatical is over.

He'll be following the trail of the great through Small World, but the guess is that when he runs out of money he'll put himself in a position of tapping that longterm income from CBS by working out some freelance arrangement.

There's no question that personality conflicts had much to do with his decision to take a leave.
You can drive...

From Illinois to Florida...
From Pennsylvania to Texas...

And listen to WSM on your Car Radio All the Way!

Although WSM rates are based only on coverage of the black area on the map above... Nielsen Credits WSM with 766 counties, over one-fourth of the total counties in the entire United States. You can actually drive from Illinois to Florida, from Pennsylvania to Texas, and listen to WSM all the way.

More important still, the scope and quality of WSM programming is such that literally millions of homes, urban and rural, in the heart of America listen to WSM regularly in preference to their local stations.

Want to hear more about radio's most extended single market? Ask Bob Cooper or any Blair man.

WSM Radio
Key to America's 13th Radio Market

50,000 Watts • Clear Channel • Blair Represented • Bob Cooper, Gen. Mgr.
WRAP-UP
NEWS & IDEAS
PICTURES

ADVERTISING TALKS BACK! Shown at their recent appearance on NBC's Today show are (I to r) B&B president Robt. E. Lusk, John Cunningham, chmn. of Cunningham & Walsh, Bryan Houston, chmn. of Bryan Houston, Inc. and Fred Manchee, consultant and former exec v.p. at BBDO. Four replied to charges leveled at industry, discussed advertising's role in economy

DON'T BE OLD-FASHIONED! is admonition of WTIG, Massillion, O., and gas company sponsor. Ancient vehicle calls public's attention to new-type of gas incinerators

PIGS IN THE PARLOR was scene created when WMT-TV, Cedar Rapids, turned studios into judging ring for live hogs. Results proved accuracy of tv in judging livestock

BEDSIDE BROADCAST is made by WCCO's (Minneapolis-St. Paul) Howard Viken from hospital as he recovers from surgery. Morning program host missed only two broadcasts in 10 days, coordinated hospital and broadcast schedules. Listeners responded with 1,000 cards, letters

LOOK PAT! Five-year old Tom Kirvan tells Pat Boone all about new 1,073-foot tower being erected by WXYZ-TV, Detroit. Full-scale operation will begin by spring

AGENCIES
McCann-Erickson gathers the clan from its domestic offices for a New York conference next weekend (13-14) to reinvigorate it on the aims, services and image of the company.

The keynote will be two-fold: (1) Business democracy in action and (2) growth opportunity. There'll be observers from its European and Latin American branches.

BBDO released, in connection with its annual meeting last week, a fact sheet showing, among other things, the company:

- Has 2,037 employees servicing more than 140 accounts;
- Is owned by 264 stockholders, all full-time employees;
- Has no stockholder owning more than 5% of the stock;
- Has a profit-sharing plan which annually can amount to 15% of an employee's year's pay;

SPONSOR • 7 MARCH 1959
Has grown 1,063% since 1938, with its clients averaging 14 years association.

BBDO's total billings:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>1938</td>
<td>$17,475,115</td>
</tr>
<tr>
<td>1948</td>
<td>71,282,000</td>
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<tr>
<td>1958</td>
<td>203,224,000</td>
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Roughly 35% of BBDO's billing is in tv; the remaining 65% covers all other media.


Account resignation: Benton & Bowles and the Eversharp Pen Co., a subsidiary of Parker Pen Co., have "mutually" agreed to terminate their one-year relationship.

Bill Maillefert, until recently v.p. in charge of radio for Petry, plans to represent American agencies and manufacturers interested in European markets for future prospective business on a retainer basis.

Leaving 1 April for an 18-months stay abroad, he'll also do some writing on European radio and tv operations.


DEDICATION of new WLW-1, Indianapolis, studios drew record crowd, brought together Crosley pres. Robt. E. Dunville, ABC TV's Ollie Treys, John Babcock, general manager

LATEST ON FLOOD was telecast every half hour to WTRF-TV, Wheeling, listeners during recent emergency. Station cameras at window focused on river at the station breaks

HERE'S HOW one station dramatizes a rating increase. In this case, it's KWK, St. Louis, which claims a 236% increase in Hooper ratings in a four-month period. Girls tell the story
Eda Purell, formerly radio/tv estimator at YSR, has moved to Ogilvy, Benson & Mather as supervisor of the estimating division, covering radio/tv and print.

**ADVERTISERS**

Colgate, last week, formally completed negotiations for the purchase of the Wildroot Co.

Wildroot, whose account is with BBDO, will serve as a subsidiary of Colgate, retaining its manufacturing plant in Buffalo, but with its marketing being taken over by the Toilet Articles division of Colgate.


**Campaigns:**

- **U. S. Pharmacal Co.** has launched a national radio and tv spot campaign in conjunction with its current show—*Story Princess*, on ABC Radio. To promote its BabySweet and Soothene, Pharmacal will spend $600,000 on a 13-week promotion. Agency: Gersh & Kramer, Philadelphia.

- **Bekins Van & Storage Co.** plans a 25% budget increase bringing its 1959 advertising dollar to about $600,000. The moving and storage firm's "Whobut Bekins," a cartoon character, will be used to promote its service. TV spots are scheduled at the rate of 14 per week, on some 17 stations for about 36 weeks. Markets set for the tv-barrage: Greater Los Angeles, San Francisco, Oakland, San Diego, Sacramento, Fresno, Phoenix, Tucson, Salt Lake City, Kansas City, Denver, Houston, Dallas and Albuquerque. Agency: C. J. La Roche.

- **Roma Product's** "Hit Record" promotion via WGMG, New York's *Peter Tripp Show*, offers listeners a top tune for 25¢ and one wrapper from a Roma product. Results, to date: Returns have passed the 50,000 mark. Roma's agency: Smith/Greenland.

**Strictly personnel:** Lee Ross, appointed advertising manager of S. A. Schombrunn & Co., Palisades Park, N. J., producer of Savarin and Medaglia d'Oro coffees... Edwin W. Rawlings, elected to the board of directors and appointed financial v.p. of General Mills... Wayne Schol, to general sales manager of the Oelwein Chemical Co., Oelwein, Iowa... Stephen Fedor, to director of watch merchandising for the Bulova Watch Co.
Expansions and reorganizations in the film and tape production and distribution fields last week involved a number of important personnel changes.

Among these new post assignments suggesting new film and tape plans by a number of companies in 1959 were the following:

- In the wake of Screen Gems’ acquisition of Elliot, Unger and Elliot, that film company also absorbed several former Universal commercials personnel in addition to sales manager Al Mendelson; they were West Coast manager Joe Swavely and production supervisor Richard Kerns.

- NTA has moved into the re-run field with its Famous Films division with Walt Plant named as Los Angeles v.p. and Mel Schlank as v.p. in the New York office.

- Videotape Productions has made John B. Lanigan v.p. in the newly created post of general manager.

Programs: Screen Gems will film a series on the David Harum character and starring Chill Wills... Official Films will announce three new properties for syndication next week at the NAB convention.

Sales: UAA reports foreign sales in excess of $3 million for 1958... MCA’s Paramount package sold to WRNS-TV, Columbus... CNP reports an all-time February sales high this year... NTA’s Hour of Stars sold to KLZ-TV, Denver; KSTP-TV, Minneapolis; WPST-TV, Miami; WCIA, Champaign; WAVY-TV, Norfolk; WTVH, Peoria; WTPI, Albany; WKYT, Lexington; KNOE-TV, Monroe; KMMI, Austin and KHOL-TV, Kearney... UAA sales of features and cartoons last week included KHSL-TV, Chico; WTVN-TV, Columbus; WPBO-TV, Providence; KAKE-TV, Wichita; WBBR-TV, Knoxville; KOIN-TV, Portland; WTVJ, Miami; KUTV, Salt Lake City; KODE-TV, Joplin; KDAL-TV, Duluth and others.

Trade note: Suggestions on film production techniques will be presented in New York on March 11 through the joint cooperation of the NTFC (National Television Film

**FILM**

**RADIO**

**WMCA**

**CRASH THE DENVER MARKET WITH KOSI**

TEXAS COMPANY makes CBS Radio its exclusive network radio choice. For maximum mileage! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

**CBS RADIO NETWORK:**

42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.

In Denver the influence station is KOSI. Because KOSI has listener loyalty—and the folks with money to spend. They respond to KOSI advertisers—and buy merchandise and services! No double spotting! So contact PETRY about the prize Denver buy—that will win sales awards for you—KOSI! 10% discount when buying KOSI—and KOBY, San Francisco!

For Greenville, Mississippi—it’s WGVM.
Commercials: Lawrence T. Young has been elected v.p. of central sales for Wilding Picture Productions. Music Makers reports completing sound tracks for Tang through Young & Rubicam and also for Pepsi-Cola in conjunction with Jerry Ansel’s animations; the latter commercial is for theatrical release.

Strictly personnel: Cy Kaplan becomes sales manager of Bernald L. Schubert, Inc. NTA Famous Films sales appointments include Raymond Wild as Dallas representative. CNP posts in Victory Program Sales division include Robert Schultz as eastern representative and Frank O’Driscoll as midwestern representative. Henry Otto of Baltimore has formed his own program packing firm.

Tape clients: Commercials were delivered in the last quarter by NBC Telesales to the following clients: Food: Nabisco, Sealtest, Wheatis, Kraft, Sunshine, Heinz, American Dairy. Automotive: Pontiac, Buick, Mercury, Edsel, Chrysler. Cigarettes: L&M, Kent, Oasis, Newport, Old Gold, Marlboro. Drugs and cosmetics: Bayer, Cutex, Breck, Lilt, Maybelline, Mentholatem, Hazel Bishop. Appliances and hard goods: RCA Whirlpool and other RCA divisions, Zenith, American Safety Razor, Bolex; others included American Telephone and Telegraph, Dow Chemical and Hallmark.

Looks like ABC TV will have the following Monday night line-up in the fall:

7:30—Cheyenne (with Shirley Temple in this slot once a month)
8:30—Adventures in Paradise (Ralston)
9:30—Trouble Shooter (Philip Morris)
10:00—Firestone Concerts (?)

To unveil its complete, new fall program schedule, ABC TV will stage a presentation for advertisers, agencies and the press this Tuesday (10) at the Waldorf, hosted by Leonard Goldenson and Ollie Treyz.

While a tenor named Vallee hi-ho’d his way into living rooms through a megaphone into a microphone and the world waited on the halting words of a King abdicating the throne of England to marry the woman he loves, radio matured as the greatest force of consumer motivation in our time.

Now, again, there is an awakening in radio. This return to piercing coverage of our world’s movements... comedy that lightens... music—honest music—that fills our homes... this is bringing renewed strength to the medium.

Baltimore has it... the powerful purchasing strength of over a million listeners... listeners who remember radio’s greatness and one station that right now is lifting its voice in the tradition of this greatness. Together, this particular station and these particular 1,473,000 listeners can affect the course of your history!
CBS TV closes its uhf'er in Milwaukee—WXIX—31 March, and will affiliate with Storer's WTHI-TV.

This leaves only one network-owned uhf still operating: NBC TV's WHCT, in Hartford, Conn.

Network programming note: West-clox (BBDO) and Philco will sponsor the two-hour tv version of Meet Me In St. Louis, 26 April, CBS TV . . . The Milton Berle Kraft Music Hall, originally contracted for 26 weeks, goes off NBC TV 13 May . . . Tombstone Territory returns to ABC TV Friday, 13 March, 9:00 p.m. (replacing Man With A Camera) for Thomas J. Lipton (Y&R) and Philip Morris (Burnett).

Treasurer's report: Consolidated profits for CBS, Inc. for the fiscal year ending 3 January (53 weeks) are estimated at $24.4 million, compared to $22.193 million earned in 1957 (52 weeks).

Sales for the year topped 1957 by $26.391 million ($411.8 million in 1958 compared to $385.409 million in 1957).

This 'n' data: AB-PT has purchased a minority interest in The News Ltd. of Australia, principal owner of tv station NWS in Adelaide . . . Three top BBC officials toured NBC TV's studios last week, concentrating on the network's videotape facilities . . . ABC TV will report on its growth and progress at the annual affiliate meeting, 15 March, in Chicago, preceding the NAB Convention.


Personnel news at the networks: David Levy leaves Y&R where he was associate director and v.p. in charge of talent and new programming, to join NBC TV in an executive
YOU ARE NEEDED FOR THIS YEAR OF PROGRESS

You are unique. You are a one-of-a-kind man needed to think for a new world of tomorrow. Your greatest gift to progress can be your ability to apply your inherent differences in thought and background to your field of specialty in radio electronics.

To help you think, to help you generate new ideas, come see the Radio Engineering Show that requires all 4 floors of New York City’s Coliseum. Come hear your choice of more than 200 papers to be given during the Convention. You are needed. Yes, it takes a coliseum to hold the greatest show on earth. Then, it takes you to have the great thought, the inspiration in radio electronics.

THE IRE NATIONAL CONVENTION
Waldorf-Astoria Hotel
AND THE RADIO ENGINEERING SHOW
Coliseum, New York City
THE INSTITUTE OF RADIO ENGINEERS
1 East 79th Street, New York 21, N. Y.

THINGS ARE POPPING

Jumping. Hopping. WBZ’s rolling up the ratings. With bright new personalities. Popular new program lineup. Like Program PM. Long Boston’s most-exciting nighttime radio show, it gets an extra touch of offbeat humor from new M.C. Phil Christie. Warm, likeable, imaginative — he projects the kind of personality listeners go for. One more reason why dials are set on Boston’s Most Popular Station.

Represented by PGW

Westinghouse Broadcasting Company, Inc.

RADIO STATIONS

The engineers of the Westinghouse TV/Radio division demonstrated, for the press last week, a new method of AM stereo broadcasting.

The system provides: (1) compatibility for monophonic reception of the stereo signal on conventional AM receiving, and (2) stereo reception and reproduction with two conventional AM receivers, or a specially designed single receiver. (See SPONSOR-SCOPE for comments on the status of stereo transmission.)

Ideas at work:

- KDEO, San Diego, “went Chinese” for two days last week, to call attention to station’s new call letters and studios. A bevy of Chinese girls dressed in native costumes, accompanied by KDEO salesmen wearing coolie coats, walked the streets of the city distributing some 6,000 fortune cookies, many containing checks for $1e and $91. (KDEO’s call letters: 91X)

- WATO, Oak Ridge, Tenn., held its first “Cherry Pie” contest for listeners last week, with more than 100 pies entered, and some 500 people showing up at the studio to taste them and view the winning entries.

- KNOE, Monroe, La., held its first big party for the Coca-Cola Hi Fi Club, at the city’s Recreation Center, featuring rock ‘n’ roll stars. The dance was promoted on the station, but limited facilities kept the number of youngsters allowed in at 400.

- They’ve got a hit on their hands: WPTR, Albany-Schenectady. Troy cut a promotional platter, satirizing Castro, and working in a plug for its “Fabulous Five” personalities. Dubbed “Revolution,” the record features a character called Hi Fidel Bistro and inserts of current hit numbers. The record, due to local success, is being considered by record companies for national distribution.

On the editorializing front:

Sponsor • 7 March 1959
LEWIS-HOWE is one of many leading companies making major investments on CBS Radio since PCP. Best new prescription for advertising efficiency! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:

42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.

WTOP, Washington, D.C. has made Comment a regular feature of its schedule, aired each night at 11:10 p.m. ... KFAB, Omaha, via more than 52 editorials during the past year, saw the effects of its editorializing: the State Legislature passed into a law, a bill reducing the speed on secondary roads ... KOMA, Oklahoma City, conducted a telephone public opinion poll, calling some 8,400 voters on the repeal issue. Station notified legislatures that the majority polled was in favor of repeal.

Station purchases: WSOC-AM & TV, Charlotte, N.C., to the James M. Cox radio-tv interests, for $5.6 million, awaiting FCC approval. The Cox organization now owns WSB-AM & TV, Atlanta; WHIO-AM & TV, Dayton and part of WCKR and WCKT, Miami ... WBGG, Chipley, Fla., to John Sanders, for $37,500, brokered by Paul H. Chapman ... WPEO, Peoria, to William Dolph and Herbert Pettey, for $325,000, brokered by Blackburn & Co. The two have part interest in KJBS, San Francisco and Dolph owns part of WMIT-AM & TV, Cedar Rapids and KWMT, Ft. Dodge ... KWG, Stockton, Cal., to Hale Bondurant, for $110,000, brokered by Jack Stoll ... WVUE, New Orleans, to a newly formed group, the New Orleans TV Corp.

Call letters change: KIMO, having moved studios and offices from Independence to Kansas City, became KANS last week.

Beards across the sea: Commander Edward Whitehead, the bearded president of Schweppes (U.S.) Ltd., will narrate a new weekly half-hour travelog, dubbed This Is Britain, on WQXR, New York, sponsored by Jaguar (C&W) and British Railways (Victor A. Bennet Co.).

This 'n' data: WDXB, Chattanooga has a lion in its shop! Purchased by two d.j.'s, the lion will be used for station promotions at record hops, remotes and sponsor promotions ... For the 32nd year, WOWO, Ft. Wayne will air the regional and super regional HHSAA Basketball Tournaments, fully sponsored ... The New York Herald Tribune began, last week, an affiliation with two suburban stations: WVIP, Mt.

---

WGBK

LIKE RATES
1
FOR LIKE SERVICES
570 KC—The Voice of New York

More listeners cost less with WGBF...

Billion-Dollar Evansville's

"Voice of Experience"

Because WGBF

Delivers DOMINANT COVERAGE

- 88,000 radio homes weekly
- 80% of radio homes in its home county, plus 31% of radio homes in 20 additional counties
- 37% more radio homes weekly than the next highest Evansville station

Source: NCD #2

Spot advertising campaigns are enhanced by more than 35 years successful programming experience, and backed by unequalled merchandising and marketing support. No wonder WGBF is the "buy-word" in the Evansville Market!

National Representatives • Weed Radio Corp
1280 KC • 5,500 WATTS
AFFILIATED WITH NBC NETWORK

SPONSOR • 7 MARCH 1959
Kisco and WVOX, New Rochelle and
WSK N. Saugerties in Hudson Valley
... WTTM, Trenton, N. J. has es-
stable "a Good Samaritan" award in cooperation with its community
program plan. Business note: Five
independent International Harvester
dealers have added, on WSB, At-
anta, another 15 minutes of Farm
News Roundup.

Station staffers: L. Frederick
Cain, appointed manager of network
sales and of fm station WNCN, New
York . . . Bill Enis, named program
director of KLIF, Dallas . . . Don
Peters, to promotion manager of
WAND, Canton, O . . . Dave Hilde-
brand, to merchandising manager
for KAFY, Bakersfield . . . Richard
Ridgeway, to sales service manager
for KRCA, Los Angeles . . . Joseph
McCaffrey, named Washington cor-
respondent for the Crosley Broadcast-
ing Corp. . . . J. Stanley Probst, to
assistant to the president at WWIN,
Baltimore.

**REPRESENTATIVES**

Notes re the NAB convention
(16-19 March):
• Weed will hold a two-day meet-
ing for people from all nine of its
offices.

---

**FOR BEST COVERAGE IN THE NATION'S 47th TV MARKET**

(Davenport, Iowa - Rock Island - Moline, Illinois)

The Largest Market between Chicago and
Omaha . . . Minneapolis and St. Louis . . .
the 47th TV market in the nation.

<table>
<thead>
<tr>
<th>1957</th>
<th>1958</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population</td>
<td>Effective Buying Income*</td>
</tr>
<tr>
<td>1,559,300</td>
<td>$2,573,800,000</td>
</tr>
<tr>
<td>Increase</td>
<td>Increase</td>
</tr>
<tr>
<td>40,200</td>
<td>$95,008,000</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>1957</th>
<th>1958</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV Homes</td>
<td>Retail Sales*</td>
</tr>
<tr>
<td>422,800</td>
<td>$1,855,864,000</td>
</tr>
<tr>
<td>Increase</td>
<td>Increase</td>
</tr>
<tr>
<td>15,680</td>
<td>$52,303,000</td>
</tr>
</tbody>
</table>

*Sales Management's "Survey of Buying Power - 1958"

WOC-TV is No. 1 in the nation's 47th TV market—lead-
ingen in TV homes (438,480),
monthly coverage and weekly
circulation - day and night -
as reported in the Nielsen
Coverage Service No. 3, Spring,
1958.

For further facts and lat-
est availabilities, call your PGW
Colonel . . . NOW!

---

**TV STATIONS**

Rep. Glenn Cunningham (R., Neb.) has taken up the torch for
tv stations in the industry's fight against the FCC ruling requiring
equal time be given politicians whose opponents even appear in newsreels.

He's promised to introduce a bill that would relieve the broadcasters
from the ticklish situation in which the FCC's ruling has placed them.

**Ideas at work:**

• KTTV, Los Angeles, had the U. S. Army join forces with it last
week, to promote "Citizen Soldier Week" in Southern Cal. Bands,
precision drill teams, Army missiles and
jective weapons for soldiers of
tomorrow were featured in exhibits
on the KTTV parking lot. During the
four days of the promotion, some
35,000 people visited the exhibit.

• Looking for a name: KTVH,
Wichita, is holding a “Channel 12 On The Go” contest to find a name for its new 24 foot mobile remote trailer. The Prize: “America’s newest Old Car”—the 1959 surrey, a gas powered, one cylinder car constructed in the 1900 style with modern safety features, worth $1,500.

- WAVE-TV, Louisville, will give visual, as well as audio, disaster warnings for the benefit of any deaf people viewing tv. The warnings will be done via balop or on a blackboard with live camera.

- About the “Miss World’s Best Movies” competition: WFIL-TV, Philadelphia, has extended its deadline for votes to 15 March. The winner, determined by viewers’ votes, will receive an around-the-world all-expenses paid vacation for two . . . WNBFI-TV, Binghamton, N. Y. selected its winner: Janice Hawley.

- Thisa 'n' data: AFTRA and the Screen Actors Guild have agreed to negotiate the prospect of becoming a one-card union in tv . . . Business note: The DeSoto dealers of Greater St. Louis area (BBDO) is in for a 13-week, twice a week campaign on KMOX-TV’s 10-minute news segment . . . KFDM-TV, Beaumont cooperated with the schools in the area two weeks ago, reminding them of the showing of Hamlet (CBS for Du-Pont). Station also sent to the schools, a suggested study guide for the presentation, containing lists of questions and discussion or composition topics . . . On the coverage front: WKY-TV, Oklahoma presented complete live coverage of the state Senate’s and House of Representatives’ debate on the liquor prohibition repeal question, evoking a congratulatory editorial from the Oklahoma City Times.

- Anniversary notes: WWJ-TV, Detroit, celebrating its 12th birthday this week . . . Polly Weedman, of KOTA, Rapid City, observing her 10th anniversary of broadcasting on the station.


**GENERAL ELECTRIC** (Lamp Division) lights on one radio network of the four: CBS Radio. Strongest current here! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

**CBS RADIO NETWORK:**
42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.

**RADIO**

**WMCA**

**LIKE RATES**

**FOR LIKE SERVICES**

570 KC—The Voice of New York

**Nearly 1/4 of Oregon’s buying families watch **

**KVAL-TV**

**KPIC-TV**

The only clear-picture in the Eugene - Springfield - Roseburg market is on KVAL-KPIC. One order to your Hollingbery man or Art Moore and Associates (Portland-Seattle) covers both stations.
WHEELING
37\textsuperscript{TH} TV
MARKET

\textsuperscript{*}Television Magazine 8/1/58

One Station Sells Big Booming Ohio Valley

NO. 10 IN A SERIES:
RIVER TRANSPORTATION

Life-line for industry and a major factor in the economy of the thriving WTRF-TV area is the storied Ohio River. On its broad surface flowed eighty-one and one-half million tons of cargo in 1957, more than one and one-half times the tonnage locked through the Panama Canal in the same period. The cargo carried and the people who handle it on ship and shore are more reasons why the WTRF-TV market is a super market for alert advertisers . . . a market of 425,196 TV homes, where two million people have a spendable income of \$2\sfrac{1}{2} billion annually.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at CEdar 2-7777.

\textsuperscript{National Rep., George P. Hollingsbery Company}
Cadillac: So far this year is about 5,000 units ahead on production over last, defying just about every law of auto design and advertising. So long in wheelbase that some parking lots charge extra to park them, a rear-end like an exploding comet, lavish chrome, and no air advertising except net radio, it apparently is keeping up its annual sales of about 125,000 on momentum of prestige name set long ago.

Oldsmobile: Restyled last fall, it is thus far in 1959 holding its own over production for the same period last year—better than 58,000 between 1 January and 15 February. Using net tv, spot radio; may use spot tv for a flight soon. Begins a new net tv show on 26 March.

Pontiac: Down by about 120,000 units last year from 1957, but after fall face lifting is now ahead for 1959 by more than 10,000 cars. Is using net tv specials to good advantage. May also come into spot radio shortly.

Buick: Last year. Buick again lagged behind Chrysler's Plymouth in sales as it did in 1957, surrendering the third position it had enjoyed for years. This year, Buick got off to brisk start, has produced about 50,000 cars since 1 January, nearly twice the 1959 production of Plymouth, which has been set back by a glass supplier's strike. Buick has nothing currently in spot, nothing in net radio, but is in net tv.

Chevrolet: Spearhead of GM line, this make regained its lead over Ford in sales last year, producing more than 1.25 million units. This year, it is running slightly ahead of its last year production to date, turned out by mid-February 222,623 cars. Chevrolet is investing substantially in air media—close to $17 million in net tv. It currently is using CBS weekend newscasts, and plans for late April a spot radio flight on 350 stations in 150 markets with 10 to 12 announcements weekly.

Chrysler Corp.: Third largest U.S. car producer, Chrysler claimed 13.92% of car sale shares in 1958, a drop from its record high of 1957 when share rose to 19.1% on strength of "Forward Look" design heavily pushed by air advertising. Last year was the first loss (almost $33 million) suffered by Chrysler Corp. since 1952 (its profit in 1957 was $120 million). The loss, however, was all sustained in first three quarters; last quarter showed sharp recovery with a better than $11 million net profit. This year, Chrysler came another cropper. Its glass supplier, Pittsburgh Plate Glass Co., has been shut down by a four-month strike with the result that all Chrysler divisions have had to curtail production. But Chrysler has been in jams before (as it was in '52) and has proved it can bounce back quickly. The company currently is spending at rate of about $10 million in net tv. Its 1958 investment in sport radio was about $2.3 million; spot tv, under $1 million. Imperial: Last year, 13,691 of these cars were produced. So far this year, 2,711 have been built. Only air media is via Chrysler Corp. tv specials.

Chrysler: Like most of its stable-mates, suffered in sales last year—output down from 110,733 in 1957 to 49,580 in 1958. So far this year it is going ahead of last year by a slight margin. This season got air support from Chrysler Corp. 's Fred Astaire Specials on net tv. Will probably take a flight in spot radio this spring.

DeSoto: Slumped from a high in 1957 of 117,747 cars produced to 36,386 in 1958. By mid-February this year, it produced nearly 6,000 units, not much change from same period last year. It has no net tv or net radio. It is in spot tv, however, with shows in major markets. Where it's not finding right shows, it is using spot radio.

Dodge: 1958 output was 114,060, down from 1957 peak of 292,336 cars. This year it is running slightly ahead of '57 with more than 13,200 cars built between 1 January and 14 February. Its use of air media right now is limited to the Walk Show on net tv.

Plymouth: Production dropped from 655,526 cars in '57 to 366,968 in 1958. Plymouth production so far this year lags behind 1958's similar period owing to the strike at Pittsburgh Plate Glass. It will be in spot radio top 50 markets as soon as production schedules go back to normal. It has decided not to renew sponsorship of net tv Walk's Plymouth Show in May, and this means that Grant Advertising, which handled that show, drops out of the Plymouth ad picture.

Next week's installment will cover Ford, Studebaker-Packard and American Motors as well as explore marketing and media problems evolving from last year's sales slump and this year's scheduled small cars.

AUDITION?

It works like a charm to say Presto—the first name in instantaneous recording discs. Only Presto makes the famous Presto Master, the ultimate in flawless, fleck-less disc-recording surfaces. Only Presto, alone among all manufacturers, handles every intricate step in the manufacture of its discs. Why use a disc that isn't Presto-perfect?

DOGEN-PRESTO CO., Paramus, New Jersey. A Division of The Siegler Corporation.

Since 1934 the world's most carefully made recording discs and equipment.
Ken Marthey joins United States Productions, Inc. as v.p. in charge of tv commercial spot production. He was most recently tv/radio group head at McCann-Erickson. Prior to his position at McCann, Marthey was senior tv producer at Benton & Bowles, where much of his production was for P&G products. From 1953 to 1955, he was a tv producer for Transfilm, Inc., supervising commercials and sponsored films. The United States Productions Co. is an East coast producer of institutional, industrial and tv film.

Kenyon Brown has been elected to the board of directors of Guild Films Co., Inc. He was previously RAB board chairman; before that, chairman of the CBS Radio Affiliates board. Brown is owner, director and/or officer of many firms in the radio/tv field, including KCOP-TV, Los Angeles; Hogan Broadcasting Co. (KFOX, Long Beach); KIMO, Kansas City; Midland Broadcasting Co., St. Joseph, Mo. and State Broadcasting Co., Oklahoma City. He is also v.p., director of the Detroit Baseball Co.

Terry R. Rice has been named national advertising manager of all media for the general advertising department of the Borden Co. Rice, formerly national advertising manager of air media, now has the responsibility of supervising the development and placement of advertising for the department. He joined Borden’s in 1952 as assistant national advertising manager of air media after holding print and promotion posts with the Shell Oil Co., the Lambert Co., and Rand McNally, Inc.

Richard C. Arbuckle, midwest manager of Robert E. Eastman & Co., has been elected a v.p. His broadcasting background includes experience ranging from radio station sales management for a Cleveland independent, to tv sales in Philadelphia, then to NBC Spot Sales in New York. Arbuckle was subsequently named manager of NBC Spot Sales in Chicago, and from there, joined Eastman as midwest manager. Arbuckle will remain headquartered in Chicago, as v.p. in charge of midwest sales activities.
tip-off:

to timebuyers! In Nebraska IT TAKES JUST ONE! KMTV, and ONLY KMTV, scores in both Omaha and Lincoln — Nebraska's ONE big market! A new referee (the Lincoln ARB) proves Channel 3 is Lincoln's most popular station too! Specifically, KMTV leads in more quarter hours than the Lincoln station and in more quarter hours than the other Omaha stations combined! KMTV also outpoints all competition 7 to 3 for Lincoln's 10 most popular shows! As outlined in NCS = 3.

REACH MAKES THE DIFFERENCE!

kmtv³

OMAHA

P.S. WE ARE WINNERS IN OMAHA, TOO.
SPONSOR SPEAKS

Spot tv tops! $500 million

Just as SPONSOR was concluding its series on a $500 Million Plan for spot radio (by 1963), the younger branch of the air media made headlines with the news from TVB that spot tv had passed the half-billion mark in 1958 for the first time. (see page 44)

That spot tv is at least five years ahead of spot radio in the battle for national advertising dollars cannot seriously be doubted by anyone who has watched the giant strides which this young powerhouse has taken during the past decade.

Spot tv faces the future with the supreme confidence of an all-winning champion. The path ahead looks bright. It is almost certain that 1959 and 1960 and future years will bring additional, almost automatic gains to the spot tv banner.

Spot radio, on the other hand, faces a much tougher fight. But, in SPONSOR's opinion, its future, too, can show steady even spectacular gains. There is no reason why, in the next five years, spot radio cannot also top the $500 million mark.

The only question is—do radio men want this goal hard enough to organize and fight for it?

The Coming NAB Convention

Next week air media men from all over the country will be gathering in Chicago for the opening of the NAB convention.

As an aid to convention delegates SPONSOR will publish a special double issue with one section devoted to convention activities, exhibitors, and the problems to be discussed.

In addition to the subjects scheduled on the agenda and those which will be argued in informal corridor conversations there are certain other problems deeply affecting the air media which may, or may not, be brought up at Chicago. These are questions about the use of radio and tv by the advertisers and agencies whose dollars support these media.

As a service to stations, networks and station representatives SPONSOR will air these current advertiser problems and questions as part of its convention coverage.

THIS WE FIGHT FOR: Better, more effective commercials on both tv and radio. Only when an advertiser's commercials are the best possible salesmen for his product are the air media being used to their fullest advantage.

10-SECOND SPOTS

Agency terms defined: From a mailing by Monroe Printers, Newton Upper Falls, Mass.—

Research: Hunting for the guy who moved the files.

Under consideration: Never heard of.

Under active consideration: We're looking in the files for it.

Note and initial: Let's spread the responsibility for this.

Confidential memo: There wasn't time to mimeograph this.

See me and let's discuss: Come down to my office. I'm lonesome.

To give someone the picture: A long, confused and inaccurate statement usually to a new man on the job.

Conference: Where conversation is substituted for the dreariness of labor and the loneliness of thought.

Help: From "Appointments Vacant" column of The Spectator. London—"BBC requires a Talks Producer . . . ."

We've got 'em on this side of the Atlantic who can produce lots of that.

Spanish radio: Among the programs on XEKT, Matamoras, Mexico, being used for Pet Milk spots by Gardner Advertising is one called, Al Son de la Polka. Ah, those Latin rhythms!


"A 10-year-old boy's get-rich-quick scheme backfired yesterday when he was charged with turning in five false alarms so he could collect money from radio station WWDC."

"The boy called the radio station with a news tip after each alarm, Detective Norbert Vaccaro said. He told Vaccaro the station sent him $1 for the first tip.

"Joe Phipps, WWDC news director, said the station had no record of sending the boy anything. He said the station did not pay for false alarms."

You've got to draw the line somewhere.

Courage: While reporting a hockey game over WINN, Louisville, sports announcer Glenn Harmon expressed the doubt that the game officials could or did see what was going on. That's mixing public service with sports casting.
Sixty-eight remotes of major stakes races ... not counting the Kentucky Derby for seven consecutive years ... that's the record of WHAS-TV Sports.

WHAS-Televisioners know that when a BIG television sports event takes place, WHAS-TV is the place. Stakes races every Spring and Fall from Churchill Downs, University of Louisville and University of Kentucky basketball specials, WHAS-TV films of football, track, golf, tennis, the Indianapolis 500, hockey ... every sport from baseball to fencing ... all are covered by WHAS-TV Sports.

WHAS-TV’s “Sportraits,” at 10:45 p.m., Monday through Saturday, is Louisville’s ONLY COMPLETE daily sports presentation. BIG ... IMPORTANT ... EXCLUSIVE ... WHAS-TV!

Your Advertising Deserves WHAS-TV Attention ... with the ADDED IMPACT OF PROGRAMMING OF CHARACTER!
In Kansas City the Swing is to KMBC-TV

Kansas City's Most Popular and Most Powerful TV Station

... and in Radio, it's KMBC of Kansas City—KFRM for the State of Kansas
for muscle in your marketing...

Pick any one . . .
or two . . . or three
or four . . . or five!
(each favored in its market)

Where there's a Storz Station there's audience!

today's Radio for today's selling

Todd Storz, President
Home Office, Omaha
copies and advertisements to John Bair, Co.
Introducing

AN EXCITING NEW STATION DELIVERING SATURATION COVERAGE OF METROPOLITAN NEW ORLEANS

WVUE
CHANNEL 13
ABC Television in New Orleans "THE BEST VIEW IN TOWN"

Owned and Operated by
NEW ORLEANS TELEVISION CORPORATION

Represented Nationally by
WEED TELEVISION CORPORATION

New York, Chicago, Detroit, Atlanta, Dallas, Boston, San Francisco, Los Angeles
Aladdin made things happen in Arabia... and

WPEN RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

WPEN is the only radio station in Philadelphia with a fighting editorial policy. As part of this grass-roots campaign, WPEN crusaded against the hoodlums with daily editorials titled "Where Did He Get The Gun?" Result: the laws are being changed in Pennsylvania. In Public Service—and in Sales—WPEN Makes Things Happen in Philadelphia.

WPEN

Represented nationally by GILL—PERNA
New York, Chicago, Los Angeles, San Francisco, Boston, Detroit.
DIGEST OF ARTICLES

New shadow over Detroit
33 Part Two of a two-part series on the present state of automobiles and how the imminent "small car revolution" may affect broadcast media

How to buy beauty for tv commercials
36 Ad agency casting heads have become expert in talent, says Candy Jones Conover, and here are some things they now look for in tv commercials

Does the farmer still roll his own?
39 Nashville meat packer sees widening consumer market among farmers who forsake grow-it-yourself foods; uses radio to reach this new consumer

First radio station on wheels?
40 WXLW Indianapolis puts "Traveller" into operation. $25,000 trailer-truck unit contain studio, lounge, control room, 10,000 watt transmitter

What you should know about station groups
40 They're becoming more important to air media picture as investment moves result in putting a majority of video stations into group ownership

New coffee ingredient: teenagers
44 They're a surprising key target for a new brand (by private-label coffee firms). Radio/tv gets Wheeling test campaign off to a quick start

Parti-Day ads help the competition
45 Tv promotion for dessert topping in Green Bay test pushes up sales of competitive toppings about 25%. Parti-Day shipments down slightly

SPONSOR ASKS: How can agencies reduce program production costs?
56 As television program costs reach an all-time high, a program packager and two agency men discuss methods for lowering show expenditures

FEATURES

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Norman R. Glenn
Secretary-Treasurer
Elaine Cooper Glenn
VP-Assistant Publisher
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Executive Editor
John E. McMullin
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Gwen Smart
Film Editor
Heyward Ehlich
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Jack Lindrup
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Art Editor
Maury Kurutz
Production Editor
Florence B. Hamsher
VHl Videmski, Asst.
Readers' Service
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ADVERTISING DEPARTMENT
Sales Manager
James H. Fuller
Dorris Bowers, Administrative Mgr.
VP-Western Manager
Edwin D. Cooper
Southern Manager
Herb Martin
Midwest Manager
Roy Meachum
Eastern Manager
Robert Brokaw
Production Manager
Jane E. Perry
Sandra Lee Oncay, Asst.
CIRCULATION DEPARTMENT
Seymour Weber
Harry B. Fleischman
ADMINISTRATIVE DEPT.
Laura Olen, Office Mgr.
George Becker; Laura Datre; Priscilla Hoffman; Jessie Ritter

Member of Business Publications Audit of Circulations Inc.

SPONSOR PUBLICATIONS INC.
A good SALESMAN commands respect...

and so does a good STATION!

A really good salesman commands respect for himself, his product, his company. Respect means confidence — belief — SALES!

The same is true of radio stations. Some do command respect, and this does make a difference! People in Iowa have respected WHO for generations. They respect the advertising they hear on WHO because they know that WHO sees to it that everything we broadcast is dependable, respectable and sound—news, sports, entertainment AND COMMERCIALS.

As a result, more Iowa people listen to WHO than listen to the next four commercial stations combined. And they BELIEVE what they hear!

You undoubtedly evaluate the stations you select as closely as you do your salesmen. When you want a top-notch radio station in Iowa, ask PGW about WHO Radio—Iowa’s greatest!

WHO for Iowa PLUS!
Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines, WOC-TV, Davenport

Peters, Griffin, Woodward, Inc., National Representatives
summer radio goes
where the family goes

SPOT RADIO is the most effective summer medium you can use because Radio goes where the family goes.

Reach people—wherever they are, at home or on vacation—with SPOT RADIO.

SPONSORED BY MEMBER FIRMS OF

Avery-Knodel Inc. — John Blair & Company — Broadcast Time Sales
H-R Representatives Inc. — The Katz Agency Inc. — McGavren-Quinn Company
Peters, Griffin, Woodward, Inc. — William J. Reilly Inc.
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young Inc.
That NBC TV intends to remain a powerhouse of talent and big name stars became apparent on Friday, 6 March, when Y&R's David Levy was elected vice president of NBC and put in charge of television network programs and talent. Thus Levy steps into the shoes of the great Manie Sacks, brings to his new job 20 years' experience in entertainment.

The newsmaker: David Levy, vice president and associate director of Y&R's radio/television department, has many capabilities, not the least of which is a talent for tapping just the right big name stars for the right shows. Since this was the genius of the late Manie Sacks, it is natural that NBC turned to Levy as a successor.

In tv today, the big name star is all-important. Tv specials and spectaculars have become a must in modern programing. This season has seen a lot of them (16 specials are going on this month) and next season will, in all likelihood, see many more. That NBC is particularly a champion of such specials is closely allied to the fact that RCA is the champion of color television. But the success of any special rests largely on the stars—and the bigger the names, the bigger the audience.

To track down and sign up such personalities takes an expert in show business; to keep them happy takes an expert in diplomacy. For Y&R, Dave Levy has demonstrated a proficiency, in both. He knows the big names by their first names, has worked and played with them.

Levy's career at Y&R goes back to 1938. He joined the agency as writer of the radio program, *We The People*, stayed on to write, direct and supervise many of Y&R's top radio shows until 1944 when he was commissioned a Lieutenant in the Navy. Following the war, he returned to Y&R as supervisor of daytime radio programing, became the agency's first television supervisor in 1947. In 1950, he was named vice president in charge of talent and new programs. took over his most recent post less than a year ago.

Levy begins work at NBC on 1 April, will report to Walter D. Scott, executive vice president of the tv network.

A native of Philadelphia and a graduate of that city's Wharton School of Finance and Commerce, Levy now lives in Weston, Conn., with his wife and their two children.

Levy has written many plays for television, many short stories and articles for top national magazines.
NEWSMAKER  STATION of the WEEK

In Dayton...

WING

Is King!

FIRST in Hooper Index January-February '59!
Neck and Neck in Pulse. Yes sir — in Dayton
WING is KING — the "sellingest" radio voice in the
market. Get the details from your East/Man
or General Manager, Dale Moudy.

robert e. eastman & co., inc.
national representatives of radio stations

NEW YORK: 527 Madison Avenue
            New York 22, N. Y.
            Plaza 9-7760

CHICAGO: 333 N. Michigan Ave.
          Chicago, Illinois
          Financial 6-7640

SAN FRANCISCO: Russ Bldg.
               San Francisco, Cal.
               YUkon 2-9760

DALLAS: 211 North Ervay Bldg.
        Dallas, Texas
        Riverside 7-2417

ST. LOUIS: Syndicate Trust Bldg.
           915 Olive St.
           St. Louis, Missouri
           CEntral 1-6055
Go right to the

TOP AUDIENCE
Tops in the Top Ten! Nielsen's First February report lists five ABC-TV programs in the Top Ten—as many as the other two networks combined! And ABC is the top-rated network four nights of the week—more nights than the other two networks combined! Over all, ABC's audience is up 1,200,000 homes per minute!*

TOP FAMILIES
You get them at the GET AGE on ABC-TV! The GET AGE is under 40. GET AGE families, as a group, spend the bulk of America's money—more dollars per household than any other age group. 40% of ABC's average audience is made up of GET AGE households! Corresponding figure for the other two networks: 36%.*
TOP... go ABC-TV

TOP VALUE
You get all families most efficiently on ABC-TV. Average cost per minute for 1,000 homes for all Once-A-Week evening programs on ABC is $2.78. The other two networks: $3.13 and $3.43. ABC has the most efficient situation comedy; the most efficient variety show; the most efficient Western. In fact, ABC has five of the ten most efficient shows in all categories!***

TOP PROGRAMMING
ABC is not standing pat. Four great new series are already set to premiere this fall! Robert Taylor in The Detectives. A new hour-long adventure called The Alaskans. A brand-new series starring Gale Storm. James Michener's wonderful Adventures in Paradise. In the works - a hatful of other top new programs!
It's Nice To... 

KNOW

What You're Getting!

- BALANCED PROGRAMMING
- AUDIENCE RATINGS
- COVERAGE
- COSTS PER THOUSAND
- TRUSTWORTHY OPERATION

WRBL-TV

CALL HOLLINGBERY CO.  

COMMERCIAL COMMENTARY

Will success spoil TV?

Last Sunday, within the space of a few hours, I read a one-page ad in Life for GE's new electric can opener and then saw, on the College Bowl program a one-minute tv spot for the same GE gadget.

I am sure it would titillate the prejudices of all air media chauvinists if I could report that the tv commercial was approximately 10.2 times as interesting, exciting and effective as the print presentation.

Unfortunately, however, it wasn't.

GE's tv effort was a fairly pedestrian example of the commercial art. Its Life ad, on the other hand, was a slick professional lesson in the use of black-and-white magazine space.

Both tv and print did a good job of explaining and selling a rather curious and unfamiliar new appliance. But it startled me to realize that tv (which should be able to beat the pants off print in such matters) had only a very slight edge.

Obviously the ad in Life couldn't show you in continuous motion exactly how the electric can opener worked. But it came awfully close, and did a highly satisfactory, persuasive piece of selling.

Our enemies grow stronger

I wonder if many tv men, flushed with the success of their all-conquering medium, realize that the techniques of print advertising have been improving rapidly in the past 12 months?

I've seen no hoopla about it, no frenzied publicity statements from the magazine publishers or the ANPA, but a little quiet study of the ads in Life and the Saturday Evening Post and the Chicago Tribune and the New York Times, and the various Sunday supplements will show you that things have changed.

Reading these same publications a year ago, I was convinced that the print people were so scared, befuddled and bewildered by the advent of tv that they had about decided to turn print into a "billboard" medium.

Copy was being all but eliminated in favor of big, splashy outdoor treatments that smacked more of 24-sheet posters than of hard-working and convincing sales material.

Today, however, sanity has returned to the print world, and greatly improved national advertising can be found in almost every major magazine and newspaper. Illustrations, typography, writing and planning all show evidence of a sturdy renaissance within the print world.

In my opinion, the general level of print advertising is higher than it has been at any time in the past 30 years. And the print media, being cheaper (at least on a unit cost basis) than many types of tv campaigns, are better equipped to fight for advertising dollars.
YOUR Q FOR QUALITY  In Chicago WNBQ and WMAQ mean Quality with a capital Q! And everybody's handing out prizes for it—the Audience and the Trade. Chicago's audience votes prizes to WNBQ and WMAQ every day... from early morning to late at night. In television, WNBQ, the world's first all-color station, is the only network television station in Chicago to show a gain in total share of audience over the year.* Jack Paar sews up late-evening television with an average rating of 16.1 between 10:15 and midnight; 28 per cent higher than the highest rated feature film during this time period!** In radio, WMAQ's Henry Cooke leads off with as much as 21 per cent of the morning audience.*** Rounding out the day is Jack Eigen, the nation's most imitated interviewer, with as much as 32 per cent of the late night audience!*** Chicago's trade votes prizes too! The Chicago Federated Advertising Club, for instance, awarded the two stations eight first places in the last local competition for programming excellence. More than any other station. WMAQ and WNBQ were the only Chicago stations cited in the Broadcasting and TV Age national promotion competitions. Other national awards include citations for Alex Dreier, Clifton Utley and Len O'Connor for excellence in news coverage. Take YOUR Q for success in Chicago... take WNBQ-WMAQ.

*ARB, Feb. '58 & Feb. '59  **ARB, Feb. '59  ***Nielsen, Jan. '59
Caveat victor

All of which should prove a grave and sweetly solemn thought to over-prejudiced tv enthusiasts.

In recent years, the younger, brasher exponents of tv advertising have roamed almost unchallenged through agency halls shrieking “Anything print can do, we can do better.”

Occasionally, of course, they’d pause, cough diffidently like a GI at his first medical exam, and add, “Except color. And we’ll have that, too, some day.”

But in general they have been pretty objectionable. And the fact that tv, since about 1954, has been almost universally victorious in skirmishes for agency billings has not added much to their lovable amiability.

I think it’s a darn good thing that there’s a revival of interest in print techniques. (I wish the same were happening in radio).

Maybe a little spirited competition will wake the tv boys up to the unpleasant fact that tv advertising is not yet anywhere near as advanced as it should be. It still has a long way to go.

In Chicago recently, I asked Leo Burnett whether, in his opinion, the best of tv selling is as good as the best of print.

He said flatly no. He feels that most tv commercials are still too “slick” and are written “too close to a copy platform.” He believes that some sort of creative “breakthrough” is needed to give tv advertising the stature it should have.

The Sub-Teen-Age Giant

One reason, of course, for the relative (and believe me it is only relative) backwardness of tv as an advertising medium is that this robust giant has not yet reached his adolescence.

At the age of 12, give or take a few months, he is still teetering on the threshold of manhood, and still trying to win plaudits for some pretty childish tricks.

Chief among these, I suspect, is the reliance on flashy techniques at the expense of solid human values and genuine sales ideas.

Years ago, Frank Capra the noted screen director, was asked in a radio interview, what was the hardest part of movie-making.

“The hardest thing,” said Capra, “is to remember that all those tons of equipment, those thousands of dollars in cameras and lights, and booms and sets have just one purpose: to catch the smile on the face of a girl.”

Tv, in its preoccupation with the complex and expensive technicalities of the business, tends also to forget the smile of the face of the girl—both who she sells and she who buys.

Sometimes I wonder, in fact, whether tv can or will learn the one great lesson which radio taught the advertising business—the incredible power of direct, simple, person-to-person communication.

Too much of today’s tv advertising is tricky, brassy, gadgety, and lacking in human warmth. Too much of it is concerned with putting on an act, and not with friendly persuasion.

Potentially of course, tv is the greatest advertising medium on earth. But there’s a big difference between potentials and present performances. Is tv’s very success spoiling its chances for improvement?
wherever they be
it's
WOV
IN N.Y.C. and VICINITY
first in the Negro Community

When you reach for the Negro Community in Metropolitan Greater New York you're tapping a market of 1,500,000 people — a market growing faster than any other portion of the population — an alert, progressive community that has increased over 40% since 1951 alone.

Its income level, too, has risen proportionately and it spends more of its spendable income. In the New York, New Jersey and Connecticut area these 427,054 families are willing and able to buy the many good products you have to offer.

Programming 11½ hours a day to the needs and interests of this vital economic force, WOV is the only radio station that reaches the 17 county Greater New York Negro market IN ITS ENTIRETY.

A valuable, statistical booklet — “Maximum Sales in The Negro Market of New York” will give you a rich insight of its potential. It's yours for the asking.

WOV NEW YORK
Representatives: John E. Pearson Co.
It would be hard to find three programs of greater distinction — and greater diversity.

**Continental Classroom**, with Dr. Harvey E. White, measures its success in its ability to repair the dangerous lag in America’s science education. Network television’s first college-level course uniquely serves the 368,000 viewers who make it the world’s largest class, and the 280 colleges and universities who offer its instruction in Atomic Age Physics for academic credit. Within a week of the second semester’s opening last month, its new textbook had boomed into a national bestseller.

**Wagon Train**, starring Ward Bond and Robert Horton, measures its success in entertainment that draws an estimated 55,000,000 viewers. Based on Nielsen findings (Feb. 1), this hour-long dramatic Western anthology attracts the world’s largest television audience — without counting the additional millions of viewers who make it one of England’s top shows.
at the head of their class

The Jack Paar Show measures its success as a delightful national nightcap and morning-after conversation piece. Spontaneous and unpredictable as only live television can be, it has made its irrepressible host Jack Paar the most talked-about TV personality in the nation, and the only one (in or out of television) to appear within the last six months on the covers of four major national magazines—Time, Life, Look and TV Guide.

No less than the distinction of these three programs, NBC prizes their diversity in meeting the different tastes and needs of all Americans. From Continental Classroom at dawn to Wagon Train at dusk to Jack Paar at midnight, America's first network strives for the true measure of network greatness—totality of program service.

NBC TELEVISION NETWORK
Blair Radio Stations build GIANT sales for "those tiny little tea leaves" in many major markets

To millions of home-makers, "my cup of tea" always means Tetley's.

Basic reason — in addition to Tetley's renowned quality-control — is the sound policy of advertising concentration, mostly in one powerful medium — Spot Radio. Carefully allocated to give most effective coverage of Tetley's best markets.

In many of these markets, Blair Stations carry a heavy share of the advertising attack. The simple fact is: BLAIR STATIONS SELL. Through applied audience-research, they have developed and intensified the elements that give radio its real selling power:

1. Local interest programming, which serves listeners in a personal way that no distant program-source can duplicate.

2. Local selling personalities, who endow your commercial messages with believability that converts ratings into cash-register results.

Over 40 stations in major markets are represented by John Blair & Company, by far the most important group of markets and stations served by one representative firm. So when you’re thinking about radio, talk with your John Blair man. In many of your best markets, he represents stations that really sell.

John Blair and Company

National Representative for Major Market Stations:

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<thead>
<tr>
<th>New York</th>
<th>WABC</th>
<th>Washington</th>
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<td>Orlando</td>
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<td>Binghamton</td>
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Agency program executives expect that next season’s allotment of tv network specials will be at least 50% over what they were the 1958-59 season.

One agency, McCann-Erickson, is molding its contract terms with freelance producers to cover this contingency: The maximum coverage will be for 48 weeks, instead of the previous 50-week terms.

Item: The current month of March will set a record for the number of specials. Scheduled for this month are 17—one of them (Mary Martin) is a double-header. Sponsor’s estimated cost of talent and production for the 17: around $4.5 million.

Here are evidences that the cost of network tv will remain stabilized for another season:

1. Agencies that have been shopping for next fall report that program prices are about where they were last year—cheaper, if they’re bought at a flat figure including repeats.

2. CBS TV recently took a look at its rate structure and decided, excepting isolated cases, to maintain the present status quo.

Agencies that used to budget 5-10% for rate increases over the ensuing year are now allowing only 2-3%.

The flow of new tv spot business gave reps one of their most active weeks in months.

Among the products inquiring for availabilities were Texaco (C&W), Gulfspray (Y&R), Colgate’s Fab (Bates), B-M’s Vitalis (DCS&S), General Foods’ Tang (Y&R), Borden’s Starlac (DFS).

Add to these inquiries Schenley’s Roma Wine (NC&K). The interest—in a limited number of markets early or late—is in news, sports, and weather strips.

On the radio side, activity this week emanated, among others, from Champion Spark Plug (JWT), in about 100 markets for 25 weeks in three flights; and Blue Bonnet Margarine (Bates), in about 40 markets.

Nielsen is resuming its complete service information about income groups.

The research firm let this facet lapse during the war because rent, price of family car, and other items ceased to be good indicators of economic status.

Of late there’s been a decided demand for such data.

Even though there are no industry-shaking issues on the agenda as far as advertisers are concerned, the turnout of agency people at the NAB convention in Chicago (16-19 March) should easily be on a par with that of recent years.

The agency people coming from New York in many cases will have specific missions, such as (1) trying to loosen up some minute spots in certain markets, and (2) probing broadcasters on the kind of dealer missionary work that can be expected of them where a syndication show is sponsored exclusively on a long-term basis.

They’ll also be keeping their eyes open for word on the single rate situation.

(For questions agencies would like to see tackled at the convention, see p. 61.)
Network radio—specifically NBC—will get quite a hypo if a plan that a New York agency is working up gets final acceptance by (1) several of the agency's accounts, and (2) the NBC hierarchy.

The plan: Devote 7:30 p.m. to 10:30 p.m., Monday through Friday, to programming that would appeal to people not tuned in to tv. It would cover roundtable discussions, music hosted by a Leonard Bernstein type, a revival of the Town Hall of the Air, programs dealing with literary works, magazine articles, etc.

The agency’s objective is to get two clients to underwrite at least a third of the proposed weekly 15 hours.

Signs are beginning to appear that a new breed of media director is coming up over the horizon.

Here’s what he will be like: An operator who knows how to compile statistics and analyze them; nevertheless he will retain confidence in his hunches and will skillfully blend them with figures and experience.

Unlike the strictly slide-rule gentry, he will take patterns and trends and, spicing them with imagination, will find new uses and approaches for tv and radio—showing the client that he hasn’t reached the end of the road in the air media.

Station farm directors, according to a fast check made by SPONSOR-SCOPE, will find national farm-station advertisers sympathetic to complaints about the drastic thinning of the farm experts' job.

In a letter to the FCC, the National Association of Tv and Radio Farm Directors is calling attention to the fact that a number of erstwhile proud farm stations—most of whom have since switched their appeals to metropolitan audiences—have discontinued their farm departments.

SPONSOR-SCOPE's inquiries among admen who do much business with farm stations indicates that in a large number of cases buys are influenced by the farm-director's personality as much, if not more than, the facility itself.

There's a three-way battle going on in the beverage field for the teenagers' patronage.

Locked in the tug-of-war are (1) the soft-drink people, (2) the coffee roasters, and (3) the milk producers, who are alarmed at the diminishing consumption of this product at the teen-age level.

One of the factors prompting the contest: During the next 10 years the age brackets that will have the biggest rise include the teenagers.

Incidentally, Pepsi-Cola's crash through to the youth had a lot to do with Coca-Cola's recent switch of advertising emphasis in that direction.

(For more on what the coffee associations have been doing to win over the teenagers, see Hafner Coffee case history on page 44.)

Look for sports in tv to take on an even greater commercial significance.

From current indications, professional sports events on the networks will come close to a sellout.

Among the reasons for this surge: (1) The phenomenal success story achieved by Bayuk Phillies with sports the past year, (2) the low cost-per-thousand obtainable for male audiences, and (3) the fact that you don't need a big budget for a sustained effort.

Just to show how desirable sports have become as a tv commodity: CBS TV, ABC TV, and Ed Shurick's Sports Network this season bid against NBC TV for the rights to the NCAA football games (a $5-million package), although NBC eventually got the prize again.

(See 30 August 1958 SPONSOR-SCOPE for financial facts about tv sportscasts; also 21 March issue of sponsor for roundup of sponsor participation in the 1959 baseball season.)
As usual, ABC TV got the jump this week on the other networks in pitching (1) its updated story of accomplishment, and (2) new property lineups.

It was a repeat of two years ago—first the Waldorf-Astoria, then a showing in Chicago (Monday, 16 March).

Highlights of the statistical exhibits: ABC TV claims that in terms of nighttime competition it has the lowest cost-per-thousand this season and is close to parity with its competitors in average audience-per-minute.

Of the nine new shows tentatively scheduled for next fall, three each are of the cops-and-robbers and adventure stripe, two are situation comedies, and only one is a western.

The big revelation in the cigarette field this week was the extent to which American Tobacco has had to cut back on Lucky Strike—giving up Jack Benny.

It's no secret that the move was made with great reluctance in more than one way; for there has been a close relationship for years between Benny and American's Paul Hahn.

Still going strong for American are Pall Mall and Tareyton.

Judging from a study that Nielsen did for NBC TV in connection with a pitch for some Clairol business, an advertiser can go to another network at the other end of the clock and add an entirely new audience at a favorable rate.

The calculations, based on the November-December 1958 NTI, show:

1) Clairol, as an alternate week sponsor of I Love Lucy, got an accumulative rating of 35.9 over a month's time. Price per week for time and talent: $85,000.

2) If the same account had added a weekly participation on Today ($7,500) it would have had an unduplicated rating of 14.3 over four weeks (or a cumulative of 45.7 when combined with Lucy); moreover, it would have increased the number of entirely different homes by 27% at an additional cost of only 9%.

Two new talent deals adding up to $35 million—Perry Como for Kraft and the Desilu Playhouse renewal for Westinghouse—point up the growing goodwill values that tv names have in client-dealer relationship.

What both advertisers basically bought was the services of Como and Desi Arnaz-Lucille Ball as potent ambassadors at sales and dealer conventions and other types of personal affairs.

Of course, Kraft gained another long-wanted desire: Somebody as similar as possible to Bing Crosby to take over the stewardship of the Kraft Music Hall.

How important the traveling star is to today's merchandiser is attested by another development the past week: Lorillard, Revlon, and Colgate each put in a bid for the Ed Sullivan show when the report got out that Mercury might not renew for next year.

In pitching Allen against Ed Sullivan, NBC TV is making capital of the fact that Sullivan's longevity has tended to up the age groups of his housewife viewers.

Here's a table showing the ratings of all Sullivan tv homes having housewives in these age segments, as based on the November-December NTI:

<table>
<thead>
<tr>
<th>YEAR</th>
<th>NATIONAL RATING</th>
<th>16-34</th>
<th>35-49</th>
<th>50 &amp; OVER</th>
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</thead>
<tbody>
<tr>
<td>1954</td>
<td>39.6</td>
<td>39.8</td>
<td>39.6</td>
<td>38.7</td>
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<tr>
<td>1956</td>
<td>40.9</td>
<td>34.2</td>
<td>42.8</td>
<td>42.3</td>
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<tr>
<td>1958</td>
<td>25.1</td>
<td>17.5</td>
<td>23.4</td>
<td>34.0</td>
</tr>
</tbody>
</table>

Note how in 1954 Sullivan's audience was evenly distributed among the groups.

P.S.: One plus about Sullivan that should be taken into account is his effectiveness over the years as a spokesman for the advertiser off the air (see item above).
From the viewpoint of average homes delivered by all its tv network shows, P&G is in the midst of an unusually successful season.
According to the first February Nielsen, P&G's nine programs averaged out to 10.9 million homes. Total commercial minutes per week: 19.

Gillette joined the golden circle of the top 10 spenders in network tv, as to time expenditures, in 1958.

The LNA-BAR estimates for the 10 leaders last year, as disclosed by TVB:
2. Colgate 22,857,497  7. Gillette Co. 16,132,360
3. Lever Bros. 21,958,373  8. Bristol-Myers 16,072,802
5. General Motors 20,593,366  10. Chrysler 14,341,471

Watch for Ford to enter next season with a real programing gasser in concept and name impact.
This note can serve as another confirmation for something that automotive marketers are saying: The sheer advertising weight of the low-priced cars, like Ford, Chevrolet and Plymouth, have been making it mighty tough competitively for the 1959 medium-priced lines.
It's a problem that has Buick, Mercury, DeSoto, Pontiac and the others on that level threshing around for new approaches.

Things are looking up for the independent Canadian tv broadcasters in the matter of time allocations from the CBC.
The English side of CBC TV has agreed to give back 6½ hours of evening time to the independents.
Two likely periods are Saturday 8-9 p.m. and Wednesday 7:30-8:30 p.m., both of which the independents will use for syndication.
The Perry Como show now occupies the Saturday period, while Disneyland (with Lever and Bromo Seltzer among the advertisers) has the Wednesday hour.

Ask the plans board chairman of an agency knee-high in tv what his biggest challenges are and he's likely to mention these at the top of the list:
1) Charting a sound five-year course for so dynamic a medium as tv so that the client can intelligently fit tv into his long-range production and marketing plans.
2) Finding some satisfactory answers to the creative approach for tv commercials so that the client can fairly know that he doesn't have to outspend a competitor to produce the right impact and results.

Getting a network tv program started after it's been approved by the client is getting to be more and more complicated, agency men say.
If the client is interested only in alternate weeks, the network is reluctant to commit itself—unless there's a possibility of getting a compatible product for the other weeks. And even if such a second advertiser is available, the network is inclined to hem and haw, figuring the spot may lure something better suited to the fall lineup.
In the meantime the agency can only sit and stew.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 94; News and Idea Wrap-Up, page 102; Washington Week, page 97; sponsor Hears, page 100; Tv and Radio Newsmakers, page 122; and Film-Scope, page 96.
THE DEFT Flick of a woven blanket over a smoldering wood-fire once translated wisps of smoke into meaning that produced action. Electronic images have replaced the smoke signals of the Mackinaws, but the sense of communication remains. Now, the “flick” switches on television sets to the only real communication WOODlanders know — WOOD-TV! It blankets their firesides, weaving messages that inspire the buying action of the whole tribe. Got the message? Signal for the Katz brave and give 'im your schedule.

WOOD-TV is first morning, noon, night, Monday through Sunday November '58 ARB Grand Rapids
WOOD-AM is first morning, noon, night, Monday through Sunday April '58 Pulse Grand Rapids

WOOD TV
WOODland Center, Grand Rapids, Michigan
WOOD-TV—NBC Basic for Western and Central Michigan: Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing. WOOD-Radio — NBC.
"Who's on first?"

The old question of "who's on first" comes vividly to mind in connection with the article "New Car Woes Boom Muffler Market" in the 7 February issue of your magazine.

In your article you have credited Maremont with being "First of fast-growing $290 million dollar industry to tie tv to problems of muffler marketing."

The true facts will not bear this out. Not only is Maremont not first in the use of television, it is not even first in the use of the programs it has selected for this purpose.

By checking with NBC you can quickly ascertain the fact that Midas Inc. for Midas Muffler Shops ran a schedule on the Dave Garroway "Today" show during the spring and summer of 1957.

From all we have been able to determine, this represented the first use of national television for the sale of automotive mufflers exclusively.

There is no disparagement of Maremont intended here. We merely seek to set the record straight regarding the pioneering of television by our client, Midas Inc.

Bozell & Jacobs Inc.
Chicago

SPONSOR should know by this time that "firsts" at this date are rarities in air media. SPONSOR should also have remembered a Midas item, including a pie of Mr. Roula, in its 1 March 1958 issue. But at least we proved you can sell mufflers on tv/radio.

Cartoon characters

We are attempting to develop some information on the use of cartoon characters in advertising. We have been told that several articles have appeared in SPONSOR which pertain to our study. These articles are:

"Some facts you should know about animation"—23 August 1958—page 40
"Tv's new star salesman"—26 April, 1958—page 39

(Please turn to page 29)

SPONSOR • 14 March 1959
AN Incredible Achievement WITHOUT PRECEDENT...

TWO ZIV SHOWS TIED FOR 1ST PLACE FOR ENTIRE YEAR!

12-MONTH AVERAGE FOR 22 MAJOR MARKETS...

Pulse Multi-Market Weighted Average U. S. Pulse Spot Film Reports, November, 1957 thru October, 1958

THE ONLY SHOW THAT COMPETES WITH A ZIV SHOW IS ANOTHER ZIV SHOW!
<table>
<thead>
<tr>
<th>Location</th>
<th>Station</th>
<th>RATING</th>
<th>Share of Audience</th>
<th>Program Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>MIAMI</td>
<td>WTVJ</td>
<td>40.1</td>
<td>67.8%</td>
<td>BEATS Wagon Train, Garry Moore, Red Skelton, Perry Como, Rifleman, Jack Benny and many others.</td>
</tr>
<tr>
<td>NEW ORLEANS</td>
<td>WDSU-TV</td>
<td>33.6</td>
<td>56.1%</td>
<td>BEATS Have Gun Will Travel, Riffman, Danny Thomas, Wyatt Earp, Phil Silvers, Ed Sullivan and many others.</td>
</tr>
<tr>
<td>DETROIT</td>
<td>WJBK-TV</td>
<td>30.9</td>
<td>72.7%</td>
<td>BEATS Danny Thomas, Loretta Young, Peter Gunn, Ernie Ford, Groucho Marx, Ed Sullivan and many others.</td>
</tr>
<tr>
<td>DES MOINES</td>
<td>KRNT-TV</td>
<td>43.5</td>
<td>72.5%</td>
<td>BEATS Desilu Playhouse, I've Got A Secret, GE Theatre, Ed Sullivan, Phil Silvers, Perry Como and many others.</td>
</tr>
<tr>
<td>SACRAMENTO</td>
<td>KCRA-TV</td>
<td>40.1</td>
<td>72.5%</td>
<td>BEATS Restless Gun, Gunsmoke, Wagon Train, Perry Como, Steve Allen, Groucho Marx and many others.</td>
</tr>
<tr>
<td>DETROIT</td>
<td>WJBK-TV</td>
<td>22.8</td>
<td>49.1%</td>
<td>BEATS What's My Line, Alfred Hitchcock, Groucho Marx, Ed Sullivan, Phil Silvers, Bob Cummings and many others.</td>
</tr>
<tr>
<td>WICHITA FALLS</td>
<td>KSYD-TV</td>
<td>41.7</td>
<td>70.8%</td>
<td>BEATS People Are Funny, Wells Fargo, Ed Sullivan, Groucho Marx, Perry Como and many others.</td>
</tr>
<tr>
<td>BUFFALO</td>
<td>WKBW-TV</td>
<td>39.2</td>
<td>62.9%</td>
<td>BEATS Wyatt Earp, Wagon Train, I Love Lucy, Maverick, Ed Sullivan, GE Theatre and many others.</td>
</tr>
<tr>
<td>BATON ROUGE</td>
<td>WBRZ-TV</td>
<td>41.1</td>
<td>68.0%</td>
<td>BEATS Danny Thomas, People Are Funny, Jerry Lewis, Gunsmoke, Phil Silvers, Ed Sullivan and many others.</td>
</tr>
<tr>
<td>DENVER</td>
<td>KLZ-TV</td>
<td>23.8</td>
<td>46.5%</td>
<td>BEATS Bob Cummings, People Are Funny, Jerry Lewis, Wells Fargo, Jack Benny, Groucho Marx, and many others.</td>
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<tr>
<td>SEATTLE</td>
<td>KOMO-TV</td>
<td>32.2</td>
<td>38.5%</td>
<td>BEATS Chevy Show, Loretta Young, Restless Gun, Desilu Playhouse, Red Skelton, Have Gun, Will Travel and many others.</td>
</tr>
<tr>
<td>CHARLESTON</td>
<td>WUSN-TV</td>
<td>33.1</td>
<td>64.3%</td>
<td>BEATS Steve Allen, Maverick, Danny Thomas, Walt Disney, Desilu Playhouse, Red Skelton and many others.</td>
</tr>
<tr>
<td>CHICAGO</td>
<td>WGN-TV</td>
<td>22.9</td>
<td>36.1%</td>
<td>BEATS The Lawman, Ed Sullivan, Pat Boone, Ernie Ford, Jackie Gleason, People Are Funny and many others.</td>
</tr>
<tr>
<td>GREENSBORO</td>
<td>WSJS-TV</td>
<td>31.7</td>
<td>79.3%</td>
<td>BEATS Alfred Hitchcock, Real McCoys, George Burns, Steve Allen, Perry Como, Groucho Marx and many others.</td>
</tr>
<tr>
<td>ATLANTA</td>
<td>WAGA-TV</td>
<td>23.6</td>
<td>55.4%</td>
<td>BEATS Ed Sullivan, Bob Cummings, Suspicion, Ozzie &amp; Harriet, Steve Allen, Buckskin and many others.</td>
</tr>
</tbody>
</table>
### RATe GREAT!

<table>
<thead>
<tr>
<th>AUG. '58</th>
<th>JULY '58</th>
<th>JUNE '58</th>
<th>MAY '58</th>
<th>APR. '58</th>
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</thead>
<tbody>
<tr>
<td>JACKSON-VILLE</td>
<td>WMBR-TV</td>
<td><strong>34.7</strong></td>
<td>RATING</td>
<td><strong>57.1%</strong></td>
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<tr>
<td>NEW YORK CITY</td>
<td>WCBS-TV</td>
<td><strong>37.5</strong></td>
<td>RATING</td>
<td><strong>72.8%</strong></td>
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<tr>
<td>EUREKA, CAL.</td>
<td>KIEM-TV</td>
<td><strong>47.1</strong></td>
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<td><strong>82.5%</strong></td>
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<tr>
<td>BILLINGS</td>
<td>KGHL-TV</td>
<td><strong>42.4</strong></td>
<td>RATING</td>
<td><strong>74.1%</strong></td>
</tr>
<tr>
<td>BATON ROUGE</td>
<td>WBRZ-TV</td>
<td><strong>40.9</strong></td>
<td>RATING</td>
<td><strong>56.6%</strong></td>
</tr>
<tr>
<td>JACKSON-VILLE</td>
<td>WFGA-TV</td>
<td><strong>18.6</strong></td>
<td>RATING</td>
<td><strong>66.0%</strong></td>
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<tr>
<td>NEW ORLEANS</td>
<td>WDSU-TV</td>
<td><strong>23.5</strong></td>
<td>RATING</td>
<td><strong>56.2%</strong></td>
</tr>
<tr>
<td>EUREKA, CAL.</td>
<td>KIEM-TV</td>
<td><strong>35.3</strong></td>
<td>RATING</td>
<td><strong>61.4%</strong></td>
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<tr>
<td>BILLINGS</td>
<td>KGHL-TV</td>
<td><strong>33.2</strong></td>
<td>RATING</td>
<td><strong>59.8%</strong></td>
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<tr>
<td>LAS VEGAS</td>
<td>KLAS-TV</td>
<td><strong>23.5</strong></td>
<td>RATING</td>
<td><strong>42.2%</strong></td>
</tr>
<tr>
<td>BIRMINGHAM</td>
<td>WBRC-TV</td>
<td><strong>33.3</strong></td>
<td>RATING</td>
<td><strong>64.9%</strong></td>
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<tr>
<td>MEMPHIS</td>
<td>WREC-TV</td>
<td><strong>36.9</strong></td>
<td>RATING</td>
<td><strong>72.7%</strong></td>
</tr>
<tr>
<td>DAYTON</td>
<td>WHO-TV</td>
<td><strong>39.7</strong></td>
<td>RATING</td>
<td><strong>59.2%</strong></td>
</tr>
<tr>
<td>SHREVEPORT</td>
<td>KTBS-TV</td>
<td><strong>36.1</strong></td>
<td>RATING</td>
<td><strong>64.2%</strong></td>
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<tr>
<td>BOISE</td>
<td>KBOI-TV</td>
<td><strong>44.2</strong></td>
<td>RATING</td>
<td><strong>60.8%</strong></td>
</tr>
</tbody>
</table>

**Look at these CONSISTENTLY FABULOUS RATINGS!**

New tools of research are constantly being developed by the rating services. Here, Jack Gross, vice president of American Research Bureau, explains Arbitron, ARB's new instantaneous electronic measurement device used to provide some of the rating data given here. ARB's home diary reports are the reliable source of many other Ziv show ratings.
The orchestra was playing the Star Spangled Banner Cha Cha. Lights were coming on all over. The party was beginning to break up. It was time to go. We went out to the car and turned on the radio, tuned to our favorite radio station, and enjoyed delightful music all the way home. Isn’t that a nice story? It’s too bad they weren’t listening to WMT, but these cats were in San Francisco and that’s outside our coverage area. If they had been in Eastern Iowa, guess what CBS Radio Station for Eastern Iowa, represented by the Katz Agency, affiliated with WMT-TV (Cedar Rapids-Waterloo) and KWMT, Fort Dodge, they would have been listening to.
GREENVILLE SPARTANBURG ASHEVILLE

Only WFBC-TV, "The Giant of Southern Skies," gives you dominant coverage in these three metropolitan markets.

Ask the Station or WEED for latest market data, surveys and availabilities.

Represented Nationally by WEED TELEVISION CORP.

CHANNEL 4
WFBC-TV
GREENVILLE, S. C.
NBC NETWORK

MISSING SOMETHING?
You’ll find IT Right Across the Street
SHERATON-BLACKSTONE Petite Room—Art Hall Floor
FUN FOR ALL!
SOUVENIRS—SURPRISES
NEW SHOWS—NEW IDEAS
Come On Over!

A-GAIN and A-GAIN
YEAR after YEAR

has consistently led U. S.
NATIONAL SPOT
AVERAGE SALES by
15% to 84.8%
AND they did it again
in 1958!
Do You Have any Rep
Problems?
Peggy Stone will be glad to
“talk them over” with you.

MISSING SOMETHING?
You’ll find IT Right Across the Street
SHERATON-BLACKSTONE Petite Room—Art Hall Floor
FUN FOR ALL!
SOUVENIRS—SURPRISES
NEW SHOWS—NEW IDEAS
Come On Over!

[49th & MADISON]
(Cont’d from page 22)

“...”The Maypo marketing miracle”—
14 Dec., 1957—page 34
“...What are the do’s and dont’s in
using cartoon commercials”—
2 April, 1956.
Would it be possible for you to
send us copies of these articles?
G. S. Garey
E. L. du Pont de Nemours & Co.
Wilmington

Soaps vs. girls
It was refreshing to read your article
entitled “Commercial Commentary”
in the February twenty-eighth issue
of sponsor. Radio and television
“commercials” have, indeed, reached
a sad and confusing state. Few in
deed are the advertisements for a
product that are not accompanied by
a picture of some beautiful girl. I
am sure that the first visitor from
Mars who comes here due to a cul-
tural change program will be slightly
confused by the commercials. He
won’t be sure whether the sponsor is
selling soap or the girl. Come to
think of it, it may not be long be
fore some bright advertiser gets the
idea of sending you the girl for free
box tops.

WBAI has adopted the policy
of refusing any commercials that it finds
objectionable or infantile. It has
done this with pleasure since it
doesn’t need the money that badly.
Louis Schweitzer, pres.
WBAI-FM
New York

One article leads to another
Recently, I wrote to you concerning
an article which appeared in sponsor
20 September, 1958 (on the Wash-
ington State Apple Commission’s use
of spot tv). Your prompt reply was
greatly appreciated.
I passed the tear pages along to the
president of our company, and he
became interested in still another
story: “Avalanche of New Products
Changes” (beginning on page 34 of
the same issue).
Might you be willing to send sev-
eral complete copies of that article
along to my office? Or, if more con-
venient, send several copies of that
complete issue.
C. William Harbaugh
Advertising & promotion mgr.
Knouse Foods Inc.
Peach Glen, Penn.

THE ONLY ONE THAT GIVES YOU ALL THREE

GREENVILLE • ASHEVILLE • SPARTANBURG

RADIO AFFILIATE, "THE PIEDMONT GROUP"
WFBC - GREENVILLE  WORD - SPARTANBURG
SPONSOR  •  14 MARCH 1959
Problem Solved by a Timebuyer

Joe’s problem was spot cost-per-thousand. Too high, said the client.

Competitive markets made saturation tough, ratings low.

Take a look, said Blair TV Associates, at the WCTV market. He looked and pondered.

Joe found 122,080 homes, largely unduplicated, (NCS #3)

... and married the client’s daughter and lived wealthy ever after.

WCTV Tallahassee
Thomassville
for North Fla. and South Ga.
John H. Phipps
Broadcasting Stations

Evon L. Prosc, Campbell-Mithun, Inc., Minneapolis, buyer for Theodore Hammm Brewing Co., feels that it is the station’s responsibility to inform the agency in advance of program changes adjacent to the client’s announcements, in order that the agency can make whatever necessary adjustments. “Many stations are negligent about notifying us,” Evon says. “To cope with this situation, we requested that stations carrying our schedules add a paragraph to all contracts setting forth a definite policy. To our surprise, station sales managers and representatives agreed that such a problem exists, and cooperated.” Evon thinks that a major problem are stations who don’t mail program schedules early. When the buyer finally compares the contract with the program schedule and discovers a change, she says, it is long after the fact. “Many of these late—if at all—notifications are due to last-minute network shifts and the fast pace of tv, but more often, I think the stations are too busy looking for the next order.”

Howard Webb, the Ralph Allum Co., New York, feels that the dual rate problem should be No. 1 on the NAB’s agenda at the convention. “We’ve been reading for weeks in the trade press a lot of hullabaloo about the dual rate problem.” Howard says, “but after all has been said, nothing has been done. I think the convention should face the problem frankly and honestly. What is needed is a model rate structure for the stations to follow. This plan must be feasible enough for most stations to accept and at the same time fair to the national advertiser.” Howard thinks that the single-rate system adopted about a year ago by WOI-TV, Des Moines, should be considered. This station, he says, merely incorporated its saturation rates—which most local advertisers were using—into one general rate. “This system is not only easier for stations, but assures national advertisers that competitors cannot go into a market to buy at a local rate through a distributor. This rate method would be untenable to everyone concerned here.”
“P” Points out proudly
A momenteous occasion.
There’s a **NEW** Foreground Sound
For consumer persuasion.

In Greater Los Angeles, hundreds of thousands of radio dials are tuned to a vibrant new sound.

It's the fresh, animated Foreground Sound of Radio 93, KHJ, Don Lee.

This important development adds an entirely new dimension to selling with radio.
Its bright, new appeal is geared to reach the entire adult buying population in America’s 2nd Market with a compelling, dynamic sound that will keep them tuned to Radio 93 throughout the day.

Hearing is believing.

**KHJ**
RADIO
LOS ANGELES
313 North Vine Street
Hollywood 28, California
represented nationally by
KHJ Representatives, Inc.

Listen to it!

SPONSOR • 14 MARCH 1959
It's Channel 3 First By All Surveys

In Memphis they say "There's more to see on Channel 3." That's because more people enjoy WREC-TV's combination of superior local programming and the great shows of the CBS Television network. It's the right combination for your advertising message. See your Katz man soon.

Here are the latest Memphis Surveys showing leads in competitively-rated quarter hours, sign-on to sign-off, Sunday thru Saturday:

<table>
<thead>
<tr>
<th></th>
<th>A.R.B. Oct. 29-Nov. 25 '58</th>
<th>Pulse Nov. '58</th>
<th>Nielsen Nov. 9-Dec. 6 '58</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Metro Area)</td>
<td>(Metro Area)</td>
<td>(Station Area)</td>
</tr>
<tr>
<td>WREC-TV</td>
<td>248</td>
<td>293</td>
<td>275</td>
</tr>
<tr>
<td>Sta. B</td>
<td>94</td>
<td>96</td>
<td>66</td>
</tr>
<tr>
<td>Sta. C</td>
<td>69</td>
<td>29</td>
<td>70</td>
</tr>
</tbody>
</table>

WREC-TV

Channel 3 Memphis

Represented Nationally by the Katz Agency
NEW IMAGE TAKING SHAPE IN DETROIT

PART TWO OF A TWO-PART SERIES

It portends new taste in car design which may shake up traditional auto advertising next fall and in 1960

Here is a further look at the auto picture in general and roundups on Ford, American and Studebaker

The advertising industry, caught up in the confusion and hesitation that has swept Detroit, may take heart from one fact: The motor capital today is matching its confusion with optimism. Last year, U.S. auto sales hit a 10-year low. This year, all Detroit is ready to gamble on what appears to be a revolution in public taste—the appetite it has developed for small, economy cars.

American Motors President George Romney, whose Rambler sparked the revolution (so far as U.S. product goes), predicts that within five years the annual market for "compact" cars will be three million units. Since total U.S. passenger car production of all sizes was only 4.3 million last year, then the future could hold much significance for ad agencies and media—if Romney is right.

Romney has been right before. When he took over as president at AMC in 1954, that company was nearly $70 million in debt. For four years, he crusaded for the "compact" car and against what he called the "gas-guzzling dinosaurs" of the Big Three. Last year, Romney's company made a profit of $26 million net. Rambler sales increased 83% in that year, moved from twelfth to seventh place, and AMC declared its first dividend.

To the rest of Detroit, Romney's success was like a shot in the arm—it left some soreness but it stirred up the corpuscles. Studebaker-Packard, perched on the brink of oblivion with a total production of less than 57,000 units in 1958, killed off its expiring Packard and converted its Studebaker into the chaste and compact Lark last fall. Results were instantaneous; it made its first operating profit for any quarter in five years immediately following its introduction, turned out
CURRENT AIR MEDIA AND AUTO PRODUCTION

MAKE & AGENCY | NETWORK TELEVISION | SHOW AND NETWORK | COST
--- | --- | --- | ---
FORD | Wagon Train (Ford Mtr. Co.) (NBC) | \$85,000 | 50,000
(FJWT) | Tenn. Ernie Ford Show (Ford Mtr. Co.) (NBC) |
Thunderbird | Phil Harris (participation) (NBC) | 250,000 |
(K&E) | Playhouse 90 (participation) (CBS) | 45,000 |
| Greatest Show on Earth (ABC) | 300,000 |
Lincoln | Ed Sullivan Show (CBS) | 79,000 |
(K&E) | New York Philharmonic (CBS) | 150,000 |
| Ed Sullivan Show (CBS) | 79,000 |
Mercury | Pro-bowl game 1/11/59 (half of game) (NBC) |
(Rambler) | NONE |
Studebaker | NONE |
(Willys) | Maverick (ABC) | 70,000 |

INDIES: American Motors and Studebaker-Packard are selling briskly with Rambler and Lark small cars. AMC share of market, 4.27%—up from 1.9% in 1957; S-P share 1.00% in '58 and rising to 1.24% in '59. Rambler has added Ford, Lincoln and Edsel lines to its Studebaker Packard and总裁 of BBDO, presumably on the subject of that manufacturer's entry in the "small car derby." However, it's possible that Chrysler's car will not be ready until 1960. GM and Ford are expected to be out at new model time, possibly sooner.

Whenever they come, they're on the way, and air media had better begin anticipating the following events in the meantime:

- **A good but not spectacular spring**, with spot flights bought and scheduled practically overnight. Even though they may be pointing for fall, the Big Three cannot let down now in sales efforts.

Even if the promise of small cars did not loom, the composite Detroit picture is brightening perceptibly. In February, automobile sales rose 26% over the same month in 1958. Since 1 January, according to Ward's Automotive Report, U.S. auto sales went up 19%. Chrysler Corp., following the settlement of the Pittsburgh Glass strike reported in last week's installment, is back on five-day week schedules in all divisions. Three plants have been operating on six-day-a-week schedules: American Motors Rambler plant in Kenosha, Wis.; Studebaker-Packard Lark plant in South Bend; Ford Motor's Ford division in San Jose.

Apparently the laws of attrition are nearly 25,000 Larks between 1 January and 14 February this year.

That was enough for the Big Three. The news quickly leaked from Detroit that each was getting set to enter the "compact" car field. Fred Ohlmstead, automotive editor for the Detroit Free Press, anticipates nine compact entries this year and in 1960. The following divisions will probably introduce such newcomers: Chevrolet, Buick, Pontiac, Oldsmobile, Ford, Lincoln - Edsel - Mercury, Plymouth, Dodge, DeSoto.

JWT is reported to be at work already on an introductory campaign for the small Ford. Chrysler Corp. executives have been talking with BBDO, presumably on the subject of that manufacturer's entry in the "small car derby." However, it's possible that Chrysler's car will not be ready until 1960. GM and Ford are expected to be out at new model time, possibly sooner.

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Apparently the laws of attrition are
setting in among the U.S. motorists who have been holding off for the past several years; the family crate just won’t last the summer. and so they are trading in now.

- Spot radio may fare better than spot tv in these spring drives for two reasons: (1) The Big Three may not be too eager to emphasize the extravagant size of their present models pictorially because of the apparent shift of public taste; they may prefer to simply tell about the mechanical superiority and comfort of their product. (2) Spot tv avails are scarce, making it hard to get campaigns off quickly.

- High interest and early inquiries during the summer into both network buys and spot avails for the new model season this fall. The race between Ford and GM to get out the new economy cars could precipitate a jumping of the gun and a rush for air media time early this summer.

- Look for still more auto-sponsored specials on net tv this year. They probably will be the key to tying together luxury car lovers and small car devotees in single corporate-image promotions.

- Copywriters will be torn between “nuts-and-bolts” and “keeping-up-with-the-Jones’” copy for the Big Three makes.

- Increased ad budgets for every division bringing out a compact model can be expected. The fact is that dealers will not countenance a relaxing in the push to sell standard-size cars because they net larger profits than the small jobs. Meantime, new ad pools will have to be set up to take care of the future members of the families. If nine new cars come in during the next 12 months, the effect on advertising should be very appreciable.

Rambler’s success may have been the spark behind the impending stampede toward compactness in vehicles. But it is by no means the first U.S. small car tried on the American

(Please turn to page 48)
How to buy beauty for tv commercials

AGENCY AUDITION: At BBDO, radio/tv talent head Nan Marquand (l) and Candy Jones Conover (r) ready actress Bonnie Trumpeter for test. Bonnie's commercials include Toni, Royal Crown, Deep Magic...
Ad agency tv talent heads have developed a new concept of beauty far different from that of the print media models

This year, television advertisers will spend about $15 million on talent for live-action commercials. Girls, matrons, men, children, babies, dogs, cats, lions, horses will share in the bonanza. More than two-thirds of the dollars will flow from New York advertising agencies. Most of them, as usual, will be spent on beautiful girls.

Beautiful girls driving convertibles, applying mascara, lighting cigarettes. Beautiful girls stuck full of pin-curls, immersed in soap suds, in bed with headaches. Beautiful girls sneezing, dancing, coughing, singing, and sometimes speaking lines through toothpaste smiles—a neat trick in diction learned through practicing speech with a pencil held bit-fashion in the teeth.

What may surprise some advertisers who even now buy this beauty is that tv is developing its own requirements on what constitutes a "beautiful girl." They differ sharply from the requirements for a magazine model. Unless an ad campaign is built around a specific personality, it is rare that an agency art director and its tv casting director give the nod to the same girl.

The picture on this page shows some of the physical differences that set apart the tv actress from the high-fashion model of print media. (The girl in the tv commercial is an "actress"—never a "model"). Beyond physical appearance are other differences ranging from temperament to talent, from speech to income. A top tv girl may earn $60,000 a year. While it is possible for a top fashion model to match this, she must work much harder to do it. There are no residuals for the girl in the magazine ad.

But the tv girl must be a good deal sharper than her sister-in-print. She must speak well, think quickly. To land a part in a commercial, she may have to be O.K.'d by as many as five people: the talent head of the agency, the copywriter or copy chief, the account supervisor, the tv/radio director and the film producer. The fashion model usually requires just one O.K. either from the agency art director or the photographer.

The reason for the closer scrutiny of the tv actress is obvious. Since the commercial may be played for 39 weeks, it represents a tremendous financial investment; its "star" must be just right. So, as with everything else it has touched, tv has changed the business of casting beauty for advertising.

Probably no one has been closer to the change than tall, blonde and beautiful Candy Jones Conover, executive director of Conover Television Agency in New York which bills more than $1 million yearly, most of it through furnishing talent for tv commercials. She has played every position from model to actress to agent. In World War II, Candy Jones was the "poster girl" for recruitment posters of both WAC and WAVES. She has been the "cover girl" on 13 national magazines, was named Top Model of 1942 by ANPA, had feature role in Mike Todd's stage hit, Mexican Hayride, capped it all by

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TV ACTRESS

Lorna Gillam

HI-FASHION MODEL

Adrienne Grey

A LIKELY PAIR: But not for the same media. Adrienne, at right, is the typical mannequin of the printed page or fashion show (she has a long list of credits including Cecil Chapman, Lord & Taylor, Vogue Patterns). Her beauty has an unreal, angular quality. Lorna, at left, has the credible, "girl-next-door" beauty that is a must for tv commercials. She is shorter, a little more rounded than Adrienne. Lorna has done commercials for Lipton Tea, Pond's, Toni, Philco
10 TIPS FOR CASTING TV BEAUTY

Eyes should be widely spaced; a tv camera makes eyes appear closer together. Forehead should be expansive to avoid a “mean” look.

Hands of a tv commercial actress should be not only pretty but fairly small and narrow so that in handling products labels are not covered.

Blonde hair is usually preferred for the actress portraying youthful beauty, but not so blonde or platinum that it washes out under the lights.

Hair of a young housewife/matron type is usually dark. Exact tint matters mostly when shooting is also in color (which is being done less now).

Eyes for a mascara commercial should be light in color (blue or grey-green) to enhance and contrast with dark mascara-ed eye-lashes.

For a lipstick commercial, however, dark, flashing eyes are most sought after, for there is something about such eyes that makes lips exciting.

The mouth of a tv commercial actress is always generously large. A tight, thin-lipped smile is hardly the thing that will woo tv viewers.

Feet, especially where they are featured in close-ups (as in a floor wax or rug commercial) should be on the small side—around size 7.

Where no action is involved, the lovely leg in a hosiery commercial is often a plastic one; it is perfectly formed and saves talent fee.

Voice naturally is important (not too much “dubbing” is done). Speech should not suggest a local dialect for a national commercial.

marrying Harry Conover whose Conover Girls have been synonymous with beauty for a score of years.

Candy also is one of the few print media models who has been able to switch her success to tv commercials. For Tatham-Laird, she was the first White Rain girl. In 1951, she was hired by Bryan Houston to do a one-shot commercial for Cashmere Bouquet. That one-shot stretched into a string of commercials that have run for more than seven years. A single day’s work for Cashmere once earned her nearly $25,000—with residuals.

When she married Conover in 1946, he had already been supplying models for experimental tv for about four years. The girls worked free—just for the thrill. From 1945 to 1948 when unions finally set a fee for tv commercials, Conover paid the girls out of his own pocket. From this group have come top tv-stage-cinema stars as Joan Caulfield, Julia Meade, Phyllis Kirk, Martha Hyer, Sandra Dee, Elaine Stewart, Kyle McDonnell, Mari Blanchard, Patti McCormack. Nina Foch is another alumna; her mother, Consuelo Flowerton, is one of Conover’s most successful matron-type commercial actresses in the 40- to 50-year-old range.

At present, Conover Tv has about 100 commercial actresses and actors on tap, not including a good supply of children and animals. The number of children is in constant flux since small fry keep growing out of their age ranges. Some of the top small fry performers, however, earn as much as $500 a week through the re-runs of their commercials long after they have outgrown the original part.

To maintain its talent pool, the agency adds actors and actresses at the rate of about 25 a year. To find these 25, Candy screens about 5,000 applicants.

Talent for tv is classified according to specialty: actress, dancer, animator (no voice), actor-host, hand model (leg models also are used when there is action; otherwise that lovely limb in a tv commercial is usually a plastic one).

Some ad agency casting directors are glad to see a “good new face” as soon as the talent agent discovers it. Others prefer to wait until actu—

(Please turn to page 52)
Radio sells farmers “citified” food

Things have changed down on the farm: the grow-it-yourself farmer is succumbing to urban buying patterns.

So Frosty Morn Meats, in Nashville experiment is using farm radio techniques to cultivate a rural market.

Frosty Morn, a division of Tennessee Packers, is doing something these days which is very much like carrying coals to Newcastle—it’s trying to sell farmers pork sausages, ham, and bacon (via radio).

It’s a rare sponsor indeed who tries to interest farmers in packaged food—except as they happen to be included in a general listening or viewing area. For farmers usually grow and eat their own basic foodstuffs to the tune of an estimated $11 billion a year.

But, on the other hand, times are changing. "There’s no question," says Frosty Morn’s advertising manager Everett More, "that modernization and specialization in farming are creating vast markets for ‘ready-mades’ in foods, clothing, and many other lines."

With that theory in mind, Frosty Morn firm months ago pinpointed a campaign (still running) to farmers. Ad manager More and Nobel-Dury a.e. Harold Twitty felt that the best way to reach a farm was to inspire his confidence. This becomes especially true when you’re selling a person who’s a food expert—least likely to be impressed with your story.

"This dictated a radio farm program," says Twitty, "where we could take advantage of the confidence a farm director inspires in his audience."

John MacDonald, farm director of WSM, Nashville, became the spokesman to the tune of one 60-second spot per day on his noon farm show, six days a week. This was reinforced by another 60-second spot on run-of-schedule on the same station. Placement of these spots (which also ran six days a week) varied between driving times, late morning, afternoon, early evening. The copy involved the three elements to impress the farmer:

- A strong quality story
- Improvement in his way of life
- Personalized advice

"These are all things that a farmer expects from the content—and commercials—in a farm program," says More. "So this was the right atmosphere."

(Please turn to page 93)
FIRST COMPLETE RADIO STATION ON WHEELS?

With more and more radio stations increasing their “Community Service” functions, WXWL, Indianapolis, has come up with a new type of studio and transmitter on wheels that may easily be the first of its kind.

Says V.P. Robert D. Enoch, “As far as we know ‘The Traveller’ is the only completely self-sustaining mobile radio unit in existence today.”

The Traveller, a husky, specially built $25,000 truck and trailer assembly contains a fully equipped studio, control room, bath, shop area and lounge, and carries a gasoline generator capable of producing 10,000 watts of electrical power for the operation of broadcast equipment.

With a range of up to 30 miles its signal is transmitted by Ultra High frequency back to the station’s main studio. It can operate while in motion or standing without the need for telephone lines.

WXLO has assigned a regular crew to the Traveller and is broadcasting two to six hours a day of community affairs from its facilities. (The station’s newsmobiles cover local news.)

Church services, parties, meetings, and other city and county events are given on the spot coverage. Local civil defense and police authorities will use The Traveller in case of disaster or emergency situations.

Its dimensions and specifications are impressive. The trailer unit is 45’ long, 8’ wide and 12’ high, and is insulated, air-conditioned and acoustically equipped.

Complete with turntables, tape recorders, playbacks and a full-size studio mixing console, it has a variety of microphone outlets in the studio, the lounge and on the sides of the unit for external use. There are even microphone outlets on its 6’ x 8’ roof deck to provide “panoramic” broadcast facilities.

The Traveller was built to specification for Radio Indianapolis, Inc., which operates WXWL, by the Liberty Coach Co. Inc. of Bremen, Ind.

Christened (with champagne) by Mrs. Harold Handley, wife of the Indiana Governor, it is now roaming the streets, suburbs, shopping centers and country side around Indianapolis like a peripatetic giant.

Says the station proudly, “For the first time we are really bringing radio to the people.”

What you

- They’re looming larger in air media as investment moves have put the majority of video stations into group ownership

The flurry of negotiations involving station group ownership recently has put the spotlight on an important, but seldom-described, sector of the broadcasting business.

The fact is that with the growth of group ownership, broadcasting, and particularly tv broadcasting, has become big business. There are, for example, more tv stations that are group-owned than are not. The purchase of the Jack Wreather stations by Transcontinental Tv Corp. and the hefty stock purchase in the Metropolitan group by John W. Kluge, already a major factor in station ownership, involved investment, not to mention broadcasting, moves of major proportions.

If the trading in stations has been less brisk during the past year or so than previously, it is not for lack of interest among broadcasters looking for new markets to conquer. It is rather the fact that tv franchises have become so valuable that sellers are putting a high price on their properties and buyers have to think twice before shelling out.

Now that group ownership has become somewhat stabilized, a look at what the last decade has wrought is in order. Certain questions of interest to aden suggest themselves:

What is a group? Is it a collection of individual stations linked only by the desire for profit by their common owner? Or is it a monolithic corporate structure with strong controls and philosophy imposed from the top? Is there anything that distinguishes a group-owned station from one that is not? Does group ownership stamp some special character on a station? How important is group ownership in the total broadcasting picture?

So far as tv is concerned there is no doubt that group-owned stations
should know about station groups

donate the scene. Of the 500-old commercial video outlets, about 300 either are group operated or controlled or are stations in which a group has a sizable investment. This covers any person or firm which owns or has substantial investments in two or more tv stations.

While groups existed during the 1930's, it was the surge in tv following the FCC's unfreezing of new station construction that put groups in the big time. Granting the importance of radio as a business in the pre-video era, radio investments never approached the values represented by tv station ownership. The relatively high cost of tv equipment, talent and programming meant the under-capitalized broadcaster was handicapped.

The inability to compete plus the tempting profits offered by buyers induced a number to sell out.

Furthermore, "outside" money began to find its way into tv station ownership once the pre-freeze stations began to show hefty figures on the black side of the ledger. (They still do.) Latest FCC figures, covering 1957, show the 95 pre-freeze outlets —excluding the network o&o's— cleared 82 million pre-tax dollars compared to $10.8 million in profits for the 302 post-freeze vhf's.)

The tv side of group ownership began to take shape in the mid-1950's. Even as venerable a station owner as Westinghouse Broadcasting, whose history opens with the dim beginnings of radio, didn't acquire its second tv station until 1953. Within four years, WBC acquired three others for its full vhf complement. Note that of WBC's five vhf's, four were purchased, rather than started from scratch.

Other groups were also building during this time: The complete Time, Inc., station list, including radio, was put together during the 1953-57 period. The Gannett newspaper group, most of whose radio stations were already acquired by 1939, constructed its tv list between 1953 and 1958. A similar story can be told of Corinthian, all of whose stations came under its umbrella during the 50's.

The network groups, because of programing requirements and for other reasons, were in the tv group ownership field early. NBC, for example, had five pre-freeze video outlets. But buying continued. Both NBC and CBS bought two uhf outlets each (of which only one will be in operation after CBS darkens WXIX, Milwaukee, the end of this month). And CBS made two major vhf purchases—St. Louis and Philadelphia—in 1958 alone.

In terms of size, the network o&o's represent the major factor in group ownership. All three have tv outlets in New York, Chicago and Los Angeles. Their dominance can be gauged by the fact that in 1957, the latest year for which figures are available, these o&o's accounted for 17% of all non-network tv time sales. In national spot alone their share is almost 20% while they had 13% of local tv business.

In terms of dollars, this means their time sales in 1957 came to $82 million.

In the radio field, economic strength is more diffused. The four national and three regional networks (the latter being Yankee, Don Lee and Texas State) took in through

**FOUR HEADS OF LEADING STATION GROUPS**

WITH network doing well, ABC has turned its attention to other matters, recently named Steve Riddleberger as first full-time executive for its company-owned radio/tv stations.

WESTINGHOUSE programs music by "philosophy rather than by formula" on its six radio stations. WBC's Donald McGannon likes frequent headquarters-station contracts.

CBS didn't acquire two of its major o&os until 1958. Firm separates management of its tv and radio stations. Former are under Craig Lawrence, also head of tv spot sales.

LIKE many groups, Corinthian was not in existence until middle 1950's. C. Wrede Petersmeyer, president, believes that station groups offer a plus to the broadcasting business.
their 21 stations 7% of all non-network time sales in 1957. Their share of national spot came to nearly 14% while the share of local was 3.6%.

The smaller role played by network o's in radio is primarily due to the greater number of radio stations and the decline of network radio. The latter's lean years and the rise of the independent station has given birth to a number of groups which brought new programing concepts into radio. Groups like the Storz, McLendon and Bartell stations have had tremendous impact on listening patterns with popular music formats and hard-hitting promotion. The radio groups tend more toward tight formulas than other groups, one reason being with tv stations carrying heavy network schedules there is less room in which to play around.

Once you get past the above basic facts about station groups, the varie-

A SAMPLING OF THE MAJOR TV AND RADIO STATION

AMERICAN BDCSTG. CO.
(5 tv, 6 am)—WRKB (TV), WLS, Chicago; WXZY-TV-AM, Detroit; KABC-TV-AM, Los Angeles; WABC-TV-AM, N. Y.; KQV, Pittsburgh; KGO-TV-AM, San Francisco

AIR TRAILS
(1 am)—WCOL, Columbus, O.; WING, Dayton; WKLO, Louisville, Ky.; WIZE, Springfield, O.

GENE AUTRY STATIONS
(2 tv, 4 am)—KMPC, Los Angeles; KOL-TV-AM, Phoenix; KSFO, San Francisco; KOLD-TV-AM, Tucson

BALABAN STATIONS
(2 tv, 3 am)—KBXN, Dallas, Tex.; WRIT, Milwaukee; WTVO (TV), Rockford, Ill.; WII, St. Louis; WICS (TV), Springfield, Ill.

BARTELL FAMILY STATIONS
(5 am)—WAKE, Atlanta; WYDE, Birmingham; WOKY, Milwaukee; KCBO, San Diego; KYA, San Francisco

JOE FLOYD GROUP
(1 tv, 3 am)—KSO, Des Moines; WLOL, Minneapolis; KELO-TV-AM, Sioux Falls, S. D.

BOOTH STATIONS
(6 am)—WBBC, Flint; WIRM, Jackson; WIOU, Kokomo; WSGW, Saginaw; WJVA, So. Bend; All Mich.: WTOD, Toledo

KENYON BROWN STATIONS
(1 tv, 3 am)—KANS, Independence, Mo.; KFOX, Long Beach; KOP (TV), Los Angeles; KGLO, Miami, Okla.

CALIF.-OREGON STATIONS
(3 tv, 2 am)—KIEM-TV-AM, Eureka; KAGI, Grants Pass, Ore.; KOTI-TV, Klamath Falls, Ore.; KBES-TV, Medford, Ore.

CAPITOL CITIES STATIONS
(2 tv, 1 am)—WROW, WTEN (TV), Albany; WPRO-TV, Providence

CASCADE BDCSTG. CO.
KLEW-TV, Lewiston, Idaho; KBOR-TV, Moses Lake; KEPR-TV, Pasco; KIMA-TV-AM, Yakima; all Wash.

COLUMBIA BDCSTG. SYSTEM
(5 tv, 7 am)—WEEI, Boston; WBRM-TV-AM, Chicago; KNX1 (TV), KNX, Los Angeles; WCBS-TV-AM, New York; WCAU-TV-AM, Philadelphia; KMOX-TV-AM, St. Louis; KCBS, San Francisco

CORINTHIAN BDCSTG.
(5 tv, 2 am)—WANE-TV-AM, Fort Wayne, Ind.; KGUL (TV), Houston; WISH-TV-AM, Indianapolis; KBE-TV, Sacramento; KOTV (TV), WCKR, Miami

COWLES STATIONS
(4 tv, 3 am)—KRRT-TV, Des Moines; WHTN-TV-AM, Huntington, W. Va.; KTVH (TV), Hutchinson-Wichita; WCCO-TV-AM, Minn.

JAMES M. COX STATIONS
(4 tv, 4 am)—WSB-TV-AM, Atlanta; WSOCT-AM, Charlotte, N. C.; WHIO-TV-AM, Dayton; WCKT (TV), WCKR, Miami

CROSLEY BDCSTG. CORP.
(5 tv, 1 am)—WLWA (TV), Atlanta; WLIW (TV), W.W. Cincinnati; WLWC (TV), Columbus, O.; WLDW (TV), Dayton; WLW (TV) Indianapolis

FETZER STATIONS
(4 tv, 3 am)—WWTV (TV), Cadillac; WJEF, Grand Rapids; WKZO-TV-AM, Kalamazoo; all Mich.; KOLN-TV, Lincoln; WMBD-TV-AM, Peoria, Ill.

FOUNDERS CORP.
(1 tv, 3 am)—KTVR (TV), Denver; KPOA, Honolulu; WSMB, New Orleans; WFBL, Syracuse

FRIENDLY STATIONS
(3 tv, 6 am)—WBOY-TV-AM, Clarksburg, W. Va.; KODE-TV-AM, Joplin, Mo.; KMLB, Monroe, La.; WPAR, Parkeburg, West Va.; WPIT, Pittsburgh; WSTV-TV-AM, Steubenville, O.

GANNETT STATIONS
(4 tv, 4 am)—WINR-TV-AM, Birmingham, N. Y.; WDAN-TV-AM, Danville, Ill.; WENY, Elmira, New York; WHCH-TV-AM, Rochester; KOVR-TV, Stockton-Sacramento

A. L. GLASSMANN STATIONS
(2 tv, 6 am)—KGEM, Boise; KOPR, Butte; KNMM, Denver; KMON, Great Falls, Mont.; KLO, Ogden, Utah; KUTV (TV), Salt Lake City; KLIX-TV-AM, Twin Falls, Idaho

GRIFFIN STATIONS
(3 tv, 1 am)—KATV (TV), Little Rock; KWTW (TV), Oklahoma City; KTUL-TV-AM, Tulsa

HEARST STATIONS
(3 tv, 5 am)—WBAR-TV-AM, Baltimore; WISN-TV-AM, Milwaukee; WCAE, WTAE (TV), Pittsburgh

S. E. HUBBARD STATIONS
(2 tv, 3 am)—KOB-TV-AM, Albuquerque; KGTO, Cypress Gardens; KSTP-TV-AM, Minn.-St. Paul

List includes stations owned, controlled or in which group has substantial investment. Fin stations not shown. Sales subject to FCC approval are included. Purchase of KBET-TV by Corinthian and Bakersfield-San Diego Stations by Transcontinent TV not completed at present.
gated nature of the business makes generalizations hard to come by. It would be hard, for example, to pick a "typical" group. They range in size from a two-station radio group located in small markets and run on a shirt-sleeve basis by the owner up to the large corporate enterprises like Westinghouse (the largest of the non-network groups) with sizeable headquarters staffs and formalized management policies.

Take the question of ownership, for example. Even with the network o&o's the type of ownership varies. The ABC group is owned by a theater chain; the NBC stations are owned by an electronics manufacturer. Only the CBS stations are owned by what might be called simon-pure broadcasters. Most numerous among station group owners are newspaper and (Please turn to page 111)

GROUPS WITH THEIR MARKETS AND STATIONS

KING BDCSTG. CO.
(5 tv, 3 am)—KGW-TV-AM, Portland, Ore.; KING-TV-AM, Seattle; KREM-TV-AM, Spokane

JOHN W. KLUGE STATIONS
(1 tv, 1 am)—WINE, Buffalo, N. Y.; KNOK, Fort Worth-Dallas; WKDA, Nashville; WLOF-TV, Orlando; WEEP, Pittsburgh

KNORR STATIONS
(5 am)—WELL, Battle Creek; WKMH, Dearborn-Detroit; WKMF, Flint; WKHM, Jackson; WSAM, Saginaw; all Mich.

LEE RADIO INC.
(2 tv, 2 am)—KGLO-TV-AM, Mason City, Iowa; KHQA-TV, WTAD, Quincy, Illinois

WENDALL MAYS STATIONS
(6 am)—KNOW, Austin; KBWD, Brownwood, Tex.; K X O L, Fort Worth; K C R S, Midland, Tex.; KTKO, Oklahoma City; WACO, Waco, Tex.

J. ELROY MCCAW STATIONS
(3 tv, 3 am)—KELA, Centralia, Wash.; KTVR (TV), Denver; KONA (TV), Honolulu; KDAY, Los Angeles; WINS, New York; KTVW (TV), Tacoma-Seattle

MECLAHY STATIONS
(1 tv, 5 am)—KERN, Bakersfield, Cal.; KMJ-TV-AM, Fresno; KBEE, Modesto, Cal.; KOH, Reno; KFBK, Sacramento

McLENDON STATIONS
(5 am)—KLIF, Dallas; KILT, Huston; WAKY, Louisville, Ky.; KTSA, San Antonio; KEEL, Shreveport

McLENDON EBONY STATIONS
(1 am)—WEEN, Binghamton; WOKJ, Jackson, Miss.; KOKY, Little Rock; KOKA, Shreveport

MEREDITH PUBLISHING CO.
(1 tv, 5 am)—KCMO-TV-AM, Kansas City, Mo.; WOW-TV-AM, Omaha; KPHO-TV-AM, Phoenix, Ariz.; WHEN-TV-AM, Syracuse; KRMG, Tulsa

METROPOLITAN BDCSTG. CO.
(2 tv, 2 am)—WHK, Cleveland; WNEW-TV-AM, N. Y.; WTTG (TV), Washington, D. C.

MURPHY-BRIDGES STATIONS
(3 tv, 5 am)—WEAU-TV-AM, Eau Claire, Wis.; W E B C, Duluth; WMAM, WMBV-TV, Green Bay, Wis.; W 1 S C T V-AM, Madison; WHLB, Virginia, Minn.

NATIONAL BDCSTG. CO.
(6 tv, 7 am)—WNBQ (TV), WMAQ, Chicago; KRCA (TV), Los Angeles; WNBC (TV), WKBW, New Britain; WRCA-TV-AM, New York; WRC-TV-AM, Philadelphia; WAMP, Pittsburgh; NBQ, San Francisco; WRC-TV-AM, Washington

NATIONAL THEATERS—NTA
(3 tv, 2 am)—WDAE-TV-AM, Kansas City, Mo.; KMSC (TV), Minneapolis; WNTV-TV-AM, Newark-New York

NEWHOUSE NEWSPAPER STA.
(5 tv, 2 am)—WAPI-TV, Birmingham; WPTA (TV), Ft. Wayne; KGIN-TV-AM, Portland, Ore.; KTVI (TV), St. Louis; WSYR-TV-AM, Syracuse

OK GROUP
(6 am)—WXOK, Baton Rouge; KYOK, Houston; KOK, Lake Charles, La.; WLOK, Memphis; WGOK, Mobile; WBOK, New Orleans

B. J. PALMER STATIONS
(3 tv, 4 am)—WOGC-TV-AM, Davenport; WHOI-TV-AM, Des Moines; KFAB, Lincoln; KMTV (TV), Omaha; KMA, Shenandoah, Iowa

PEOPLES BROADCASTING CO.
(1 tv, 5 am)—WGAR, Cleveland; WMNN, Fairmont, W. Va.; KVTV (TV), Sioux City, Iowa; WTTM, Trenton; WRFD, Worthington, O.; WNAX, Yankton, S. D.

PLOUGH BROADCASTING CO.
(1 am)—WCAO, Baltimore; WCOP, Boston; WJJJ, Chicago; WMP, Memphis

RAHALL STATIONS
(5 am)—WKAP, Allentown, Pa.; WWINR, Beckley, W. Va.; WFEA, Manchester, N. H.; WNAR, Norristown, Pa.; WTSP, St. Petersburg

D. W. REYNOLDS STATIONS
(3 tv, 4 am)—KFSA, Fort Smith, Ark.; KLRA-TV, Henderson, Las Vegas, Nev.; KGNS-TV, Laredo; KORK, Las Vegas; KBHB, Okmulgee, Okla.; KOLO-TV, Reno; KBRs, Springdale, Ark.

RIDDLE PUBLICATION STAS.
(2 tv, 4 am)—KSDX, Aberdeen, S. D.; KILO, Grand Forks, N. D.; WCCO-TV-AM, Minn.-St. Paul; WDSM-TV-AM, Superior, Wis.

RKO TELERADIO
(5 tv, 7 am)—WNAC-TV-AM, Boston; KIHF-TV-AM, Los Angeles; WHBQ-TV-AM, Memphis; WOR-TV-AM, New York; KFRC, San Francisco; WGN, Washington; CKLW-TV-AM, Windsor-Detroit

(Continued on page 114)
New coffee ingredient: teenagers

- They’re a key target for Fine Cup, a new brand off to a quick get-away via radio/tv in Wheeling test campaign

- Hafner developed the newcomer as a hedge against the ups-and-downs of its old-line private label business

If you want a fast education in the basics of the private label business, one good source would be the Hafner Coffee Co. Ever since 1912, this Pittsburgh firm has been making private-label coffees for a raft of distributors, thereby earning itself a nice living and an equally nice bundle of know-how.

Right now, Hafner is putting that know-how to good use by suddenly introducing an advertised brand—its own. And thereby hangs a tale of marketing and air media strategy whose story-line broadly goes like this:

- Price is a big element in coffee purchases.
- That makes coffee a fine field for private-labelers.
- But in a high-consumption, high-advertising economy, the lure of pure price often can be blunted by the total impact of advertised brands.
- That tends to put the private-label fellows on the spot. The life of many private brands shrinks, profits get wobblier, haggling with the coffee maker gets sharper. In short, a very uneasy situation develops all around.
- So—in the light of this knowledge and to insure peace of mind—Hafner simply has added an advertised line of its own to supplement and back-stop the old anonymous list.

The brand was dubbed Fine Cup; Goldman & Shoop in Pittsburgh was picked as agency; and Wheeling, West Va., was selected as the test market. Hafner and the agency found that a lot had to be wrapped up in a hurry:

The campaign—a 13-week introduction—had to include all phases of a year-round coffee promotion. This included broad interest, creating an image, getting the product talked about, offering the consumer an attractive “deal,” getting chain distribution in the area.

On top of this was a sociological approach. This took its cue from the recent tack of the National Coffee Assn., which 10 years ago made a current problem for all industries—the coffee break—a household word. Today’s pitch is reaching teenagers.

“So the Wheeling campaign had the teen-age target,” explains a.e. Sidney Goppman, “as well as the industrial worker, the businessman and the housewife doing her weekend shopping. We figured that air media could get to these people with a concise image—and in a hurry.”

Tv and radio got 70% of the budget for the Wheeling test. Figuring identification in a hurry could be accomplished via a star, they signed Basil Rathbone to do the radio and tv spots (also to appear in print and outdoor). This deal was exclusive within a 100-mile radius of Wheeling—a condition that will apply to other markets, as well.

The campaign was divided into three phases:
- Teaser phase: 12-20 January. 10-second Rathbone spots, tv and ra-

SAMPLING TEAMS cover Wheeling, W. Va. factories, clubs and street corners to speed introduction. New brand, with heavy air media support, also is making a big pitch for teenagers
dio, featured the line, “Nothing could be finer.” They were run on WTRF-TV, Wheeling, (class A and AA times) and three radio stations—WHIL, WKWK, WWVA. Good listening times for teenagers were emphasized.

Total tv—37 spots. Total radio—111 spots.

Not a single case of coffee was in any market during this nine-day buildup. On the day the campaign kicked off a dinner was thrown for buyers, assistants, store managers, and the press. Virtually every independent grocer and chain in Wheeling was contacted during the teaser phase, according to Charles Koontz Sr., Hafner v.p-treasurer, so that distribution would be accomplished by 21 January when the next phase of the campaign began:

• **Reveal phase:** 21 January for four weeks. The Wednesday kickoff included a two-day “coffee break” promotion. Models dressed as French maids visited businessmen’s club, women’s clubs, and factories handing out free cups of coffee.

Copy stressed lower price than comparable coffees plus a money-back guarantee.

“Station aid in promoting the campaign was tremendous,” says agency promotion-production liaison man Phil Katz. He credits WTRF-TV regional sales manager Ci Ackerman and sales service director Curt Jackson with obtaining a film showing at a local high school, “a big plus.” Katz explains, “in backing up our efforts to get through to teenagers.” The film was a promotional pitch to teenagers made by the National Coffee Assn.

A survey in the middle of the four week phase (by Wheeling College students) covered a sampling of 50% white collar, 50% blue collar workers. Three questions were put:

1. Have you heard or seen Basil Rathbone advertising a coffee during the past two weeks?—81% answered in the affirmative.
2. Do you know the name of the coffee?—71% answered “Fine Cup.”
3. Have you tried the coffee?—32% said yes.

This is where the campaign stood when it went into its third phase:

• **Sell phase,** kicked off on tv

**PARTI-DAY AIDS OTHERS**

It’s an axiom in the advertising business that heavy promotion for a product can help sales of competitors, too.

The Parti-Day test campaign, now going into its 20th week over WBAY-TV, has resulted in a healthy increase in other dessert topping sales.

Marvin W. Bower, merchandising chief of the Otto L. Kuehn Co., Milwaukee food broker for Parti-Day, checked recently on the movement of toppings through wholesalers in the Green Bay area.

He found the advertising for Parti-Day, the only topping being promoted in the area, “has increased the sales of all toppings approximately 25%. The 25% increase is on the brands that they (wholesalers) always have handled in the past and the Parti-Day sales are in addition to the sales they are enjoying on their regular lines.”

Bower also reported to sponsor the latest wholesaler shipment figures for Parti-Day. (See telegram above.) For the 16-28 February period, case shipments totaled 1,245, compared to 1,300 during the previous semimonthly period. (For a box score of shipments during the entire tv test, see below.)

Though sales have dipped from the high point reached during the second half of January, shipments for the tv test period are running considerably above the six-month period before the test during which Parti-Day was introduced to the Green Bay area without ad fanfare.

One factor in confusing Parti-Day sales to its current plateau may be the fact that dairies have canceled all ice cream-and-topping demonstrations because of Lent, which started early in February. The demonstrations had been held in supermarkets.

**The test in a nutshell:**

**Product:** Parti-Day Toppings.
**Market:** 80-mile area around Green Bay, Wis.
**Media:** Day tv spots only.
**Schedule:** 10 spots weekly.
**Length:** 26 weeks from 15 Oct.
**Commercials:** Live, one-minute.
**Budget:** $9,980 complete.
FOR ALL 17 RATING PERIODS

MEASURING TOTAL CAMPAIGN

ADVERTISERS; NBC RADIO HAS

LARGEST IN ALL NETWORK

IN JANUARY 1959, THE NBC RADIO NETWORK DELIVERED
10 OF THE 15 LARGEST CAMPAIGN AUDIENCES:

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>AGENCY</th>
<th>WEEKLY UNDuplicated HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>TIME, INC.</td>
<td>JOE GANS &amp; COMPANY</td>
<td>7,842,000</td>
</tr>
<tr>
<td>BROWN &amp; WILLIAMSON TOBACCO CORP.</td>
<td>TED BATES &amp; COMPANY, INC.</td>
<td>7,299,000</td>
</tr>
<tr>
<td>LEWIS HOWE COMPANY</td>
<td>McCANN-ERICKSON, INC.</td>
<td>7,153,000</td>
</tr>
<tr>
<td>THE READER'S DIGEST ASSN., INC.</td>
<td>J. WALTER THOMPSON COMPANY</td>
<td>7,153,000</td>
</tr>
<tr>
<td>WARNER LAMBERT PHARMACEUTICAL CO. INC.</td>
<td>TED BATES &amp; COMPANY, INC.</td>
<td>7,153,000</td>
</tr>
<tr>
<td>GROVE LABORATORIES, INC.</td>
<td>GARDNER ADVERTISING COMPANY</td>
<td>6,451,000</td>
</tr>
<tr>
<td>VICK CHEMICAL COMPANY</td>
<td>MORSE INTERNATIONAL, INC.</td>
<td>6,425,000</td>
</tr>
<tr>
<td>MOGEN DAVID WINE CORP.</td>
<td>EDWARD H. WEISS &amp; CO.</td>
<td>6,306,000</td>
</tr>
<tr>
<td>WILLIAM WRIGHTLEY, JR., CO.</td>
<td>ARTHUR MEYERHOFF &amp; CO.</td>
<td>5,564,000</td>
</tr>
<tr>
<td>LEVER BROTHERS COMPANY</td>
<td>FOOTE, CONE &amp; BELDING</td>
<td>5,087,000</td>
</tr>
</tbody>
</table>

*NRI, SEPTEMBER 1957-JANUARY 1959
SINCE NIelsen BEGAN

AUDIENCES DELIVERED TO

AVERAGED 11 OF THE 15

RADIO!

NBC RADIO NETWORK
public. Chances are it just happened along at a psychological moment. In the late '40's came the Willys Jeepster; a decade before, the Willys. None of them ever quite caught on.

In a way, it might be said that the car industry has gone full cycle—back to the days when the Model T Ford, a small wheelbase car controlled about 55% of the auto market, outselling the field of juggernauts such as Cadillac, Locomobile, Buick, Maxwell, Marmon, Velie, Moon, LaSalle, Dodge, Kissel. The Ford then sold for slightly more than $500, was a true economy car. It lost the lead only through failing to switch soon enough from its roving planetary shift to the standard shift of the competition.

From that time on, despite Ford's entry of the Model A, the automotive scene became dominated by the gradually enlarging car.

During the 1930's, cars continued to lengthen but cost held at prices with appeal to a depression era. A few strictly economy cars such as the Rockne and the Wolverine came and went almost unnoticeably.

In the post-World War II years, the cars really stretched out. But there is something about the "horseless carriage" in American psychology that defies boom or recession, fat years or lean. A car is a terribly personal thing—subject more to the vagaries of the soul than the purse.

This new trend may seem ironic, but public taste is not always noted for its logic. People in 1957 had money—more money actually than they had in the automotive high-watermark year of 1955—but they suddenly stopped buying cars. Experts in auto design began to be haunted by the spectre of a well-heeled market which was sated with pretentious, chrome-smothered vehicles—a market that doesn't necessarily pick cars as women do hats.

By that time it had become apparent something had gone wrong with the "big medium-priced" car theory. Final proof came in the fall of 1957 when Ford launched its Edsel and the public failed to respond.

Meanwhile a "special, limited-appeal" car in the Ford family—the T-bird—brought out as a four-passenger car outsold Edsel nearly double in 1958. Originally regarded as a "sports car," the T-bird has actually moved into the role of family car, has become one of the most sought-after cars in the country.

Whatever market and consumer research has been telling Detroit lately, actual sales figures are the potent thing. Since automotives survey the public taste several years before they invest their millions in re-tooling for a new car style, one of two things went sour along about '56: Either people were giving the wrong answers when they indicated "the bigger, the better" or their tastes changed meanwhile.

The fact that Chrysler and its "Forward Look" boomed in 1957 suggests that consumers had actually been stating their honest preferences as of that moment.

It remains for Detroit—now that the Big Three have decided to enter the game—to find out for sure. It will take a lot of advertising dollars
to do it. If a revolution is truly beginning, its full impact will not be felt until at least 1960. Meanwhile, here is a status report on Ford, American Motors, and Studebaker-Packard to fill out last week's resume of activities at GM and Chrysler and complete the Detroit picture:

**Ford Motor Co.** Middle-man of the Big Three, it captured 26.44% share of market last year - down from the 30.2% of 1957. Sales were off 28% in 1958, its net profit dropped from about $823 million in 1957 to less than $96 million last year. It closed last year on a high note, however, with brisk fourth quarter sales. The Ford family invests in net tv at the rate of $13 to $14 million a year. Its spot radio investment for 1958 was about $5 million; in spot tv, something around $1 million.

**Ford:** After shattering tradition by beating out GM's Chevrolet in 1957, the Ford got nased out again in 1958. Production in 1958 was 1.038 million. So far this year it is running ahead of the same period in 1958: 138,3416 units having been built between 1 January and mid-February against 169,272 in '58. In net tv, Ford is using *Wagon Train* and *Tennessee Ernie Ford Show*. It is a consistent user of spot radio, has set aside a sizable money pool for spot to be used between now and next season with spot radio likely to be the biggest beneficiary (See sponsorscope, 14 February).

An interesting sidelight on Ford's air media strategy is its cooperation with the Radio Advertising Bureau in helping its local dealers use spot radio most efficiently. With every Ford monthly dealer bulletin goes a basic radio manual prepared by RAB. This is a 12-page booklet explaining the medium, exploring such subjects as auto radio, listening profiles. It even goes into the dealer's own radio listening habits. For example, the book points out that a "typical Ford dealer owns an average of 4.7 radio sets (including auto radios), listens at least once a week and on 5.7 listening days out of a possible seven.

**Edsel:** Ran smack into a switch in public taste with a 1958 output of only 26,574 cars. Production as of 15 February this year stood at about 8,500. Will be out in 1960 with 113 inch wheelbase compact car which may well turn the trick. Has used specials in net tv, is a participant in *Playhouse 90*. Is also using spot radio.

**Mercury:** Skidded from a 1957 output of 274,827 to 128,489 last year. At mid February this year, production was 21,402 about 5,000 units ahead of the like period in 1958. In net tv, Mercury uses the Ed Sullivan Show, shared in sponsorship of professional football bowl game early this year. The company is using spot radio now.

**Lincoln:** Produced 26,574 cars in 1958, about 8,000 less than in 1957; this year is running about even with last with nearly 5,000 cars turned out at 15 February. Lincoln will probably be the only car in the Ford Family that will not bring out a "compact" companion car. Lincoln also uses Ed Sullivan Show in net tv, also the New York Philharmonic - an interesting appeal to the audience that might be in the market for Lincoln prestige. It is using no other air media currently.

**Thunderbird:** Production on this in the first month and a half of 1959 is running about four times ahead of

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**SERVICING AND SELLING** are two key words that dominate the objectives of Transcontinent stations. Whether it's...

- WGR-TV and WGR Radio, Buffalo, blanketing the mighty and prosperous market of Western New York known as the Niagara Frontier, or... WROC-TV, Rochester, with its 26.5% coverage advantage in the thriving 13-county industrial and agricultural area in up-state New York, or... WNEP-TV, Scranton-Wilkes-Barre, with the most powerful transmitter serving Northeastern Pennsylvania, the state's third largest market, or... WSVA-TV and WSVA Radio, Harrisonburg, covering the rich and diversified Shenandoah Valley area in Virginia...

...you'll find the Transcontinent station is well-known as a symbol of service to audiences and a symbol of sales to advertisers. Experienced management, intelligent program balance, strong merchandising and promotion plans, and a genuine feeling of community responsibility are basic characteristics that advertisers profit by when they select...
the same period last year. Its success is probably a motivating force behind Edsel’s decision to introduce its compact model next year. Still considered a “limited appeal” car, however, it uses no ad media at present.

American Motors (Rambler): Killed off its Nash and Hudson in 1957, threw all its weight behind the small economy Rambler, promoted it heavily with radio, stressing maneuverability and economy, wound up with doubled sales in 1958—a total unit output of 216,261. Its share of market in 1957 (for Nash, Hudson and Rambler) was 1.96%.

Last year this soared to 4.27%. Production for 1959 between 1 January and 15 February was 49,248 units against only 28,760 in the same period the previous year. Rambler (and, of course, the economy imports) pointed the way; the rest of Detroit has gambled on following. Rambler is using net radio (as it has practically from its beginning) and takes frequent flights in spot radio; is reported to be planning one now for spring.

Studebaker-Packard (Lark): Taking a leaf from AMC’s book, S-P which had been struggling along with a 1.15% share of market in 1957 (which slipped to 1.08% in 1958) retired Packard and its standard Studebakers last fall—put all its eggs under one small Lark which seems to have hatched a prize-winner. During the first month-and-a-half of 1958, total S-P output was only 3,361 units; this year, the same period has produced 23,439 Larks. D’Arcy, S-P’s agency, lost no time in getting the new Lark a hearing in both spot and net radio. Mutual Broadcasting has carried a heavy Lark schedule, and now Lark is taking a flight in spot radio.
FARM GAL AND OLD GREY MARE!

There's a world of good living these days in our Land of Milk and Money. Scores of small cities and thousands of big dairy farms — an area 42% rural and 58% urban. Our friends and neighbors, 1,350,000 of them, spend $1,750,000,000 in retail sales yearly. More than 400,000 families enjoy Channel 2-CBS television.

So the old grey mare ain't what she used to be. She left the Barn for the Riding Stable!
ally casting a commercial. In any event, ad agency casting heads and film studios soon build up talent files of their own. Such files include film clips, stills, physical descriptions and lists of commercial credits. The latter is extremely important, and Candy Conover must keep an up-to-the-minute check on her talents’ jobs, contracts and commercial re-use periods in order to know when an actress is eligible to do another commercial without product identity conflict. This information she passes along to the ad agencies.

At those ad agencies where “new faces” are always welcome, auditions go on daily. “For each commercial, I go after something different,” says Nan Marquand, tv/radio talent head at BBDO. Nan Marquand averages at least two auditions every day, screening talent from several talent agencies.

“Advertising agency casting heads,” says Candy Jones Conover, “have become experts in talent. They know what they want and why. They know when they want beauty and when they want the off-beat type. They rarely come to us for the off-beat since our agency has been noted always for attractive people. The talent we sell is ‘believable beauty.’”

“Believable beauty” is the fresh-scrubbed, all-American, girl-next-door look. It is a far different beauty from the somewhat ethereal and angular loveliness of a high fashion model or from the voluptuous, almost artificial prettiness of a Hollywood starlet. It is just right for the tv commercial since it inspires viewer credibility that extends to the product message.

The young actress who can portray believable beauty enjoys many advantages through demand for her type in tv. She also has a few problems. One of these is that she may tend to outlive her usefulness quicker than a print model because she usually becomes much more closely identified with the product she is advertising. The agency for a directly-competitive product is not likely to cast her in one of its commercials—even for a fleeting glimpse.

Her big advantage over the print media model is that she works under

(Please turn to page 58)
And so continues the honor roll of public service awards received by WLW-I in its first year on the air.

Public service proudly constitutes an important part of all programs on WLW-I. The WLW-I public service programs reach 3 million people in 76 counties—inspiring constructive interest and participation in important activities of Indianapolis . . . Indiana . . . and the Nation.

These programs are backed by 35 years of Crosley Broadcasting public service leadership and the WLW-I formed advisory council.

And now with the great new WLW-I studio and facilities, WLW-I pledges continued public service in the highest ideals of the television medium—the most powerful means of communication ever known.

wlw-i
indianapolis
full abc network affiliation
## TELEPULSE RATINGS: TOP SPOT

### Top 10 shows in 10 markets
**Period:** 2-9 January, 1959

<table>
<thead>
<tr>
<th>Title</th>
<th>Syndicator</th>
<th>Show Type</th>
<th>National Average</th>
<th>7-St. Station Markets</th>
<th>6-Sta. Market</th>
<th>5-Sta. Market</th>
<th>4-Sta. Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highway Patrol</td>
<td><strong>NTA</strong> (Adventure)</td>
<td><strong>NAT</strong></td>
<td>20.2</td>
<td>N.Y.</td>
<td>14.2</td>
<td>10.5</td>
<td>22.2</td>
</tr>
<tr>
<td>Death Valley Days</td>
<td><strong>U.S. Borax</strong> (Western)</td>
<td><strong>ABC</strong></td>
<td>20.1</td>
<td>N.Y.</td>
<td>13.9</td>
<td>13.6</td>
<td>10.5</td>
</tr>
<tr>
<td>Sea Hunt</td>
<td><strong>ZIV</strong> (Adventure)</td>
<td><strong>NTA</strong></td>
<td>20.0</td>
<td>N.Y.</td>
<td>27.9</td>
<td>12.9</td>
<td>10.0</td>
</tr>
<tr>
<td>Silent Service</td>
<td><strong>CNP</strong> (Adventure)</td>
<td><strong>CBS</strong></td>
<td>19.9</td>
<td>N.Y.</td>
<td>12.0</td>
<td>11.5</td>
<td>17.2</td>
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<tr>
<td>Twenty-Six Men</td>
<td><strong>ABC</strong> (Western)</td>
<td><strong>CNP</strong></td>
<td>18.9</td>
<td>N.Y.</td>
<td>7.5</td>
<td>4.9</td>
<td>19.5</td>
</tr>
<tr>
<td>Whirligbirds</td>
<td><strong>CBS</strong> (Adventure)</td>
<td><strong>ABC</strong></td>
<td>17.3</td>
<td>N.Y.</td>
<td>1.4</td>
<td>10.2</td>
<td>9.30pm</td>
</tr>
<tr>
<td>Mike Hammer</td>
<td><strong>MCA</strong> (Mystery)</td>
<td><strong>ABC</strong></td>
<td>17.2</td>
<td>N.Y.</td>
<td>16.4</td>
<td>11.9</td>
<td>15.5</td>
</tr>
<tr>
<td>State Trooper</td>
<td><strong>MCA</strong> (Adventure)</td>
<td><strong>ABC</strong></td>
<td>16.3</td>
<td>N.Y.</td>
<td>16.6</td>
<td>6.2</td>
<td>12.2</td>
</tr>
<tr>
<td>MacKenzie’s Raiders</td>
<td><strong>ZIV</strong> (Western)</td>
<td><strong>CBS</strong></td>
<td>16.1</td>
<td>N.Y.</td>
<td>10.3</td>
<td>7.9</td>
<td>14.5</td>
</tr>
<tr>
<td>Sheriff of Cochise</td>
<td><strong>NTA</strong> (Mystery)</td>
<td><strong>CNP</strong></td>
<td>15.6</td>
<td>N.Y.</td>
<td>6.2</td>
<td>14.9</td>
<td>7.00pm</td>
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</tbody>
</table>

### Top 10 shows in 4 to 9 markets

<table>
<thead>
<tr>
<th>Title</th>
<th>Syndicator</th>
<th>Show Type</th>
<th>Market</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boots and Saddles</td>
<td><strong>CNP</strong> (Western)</td>
<td><strong>ABC</strong></td>
<td>N.Y.</td>
<td>16.2</td>
</tr>
<tr>
<td>Big Story</td>
<td><strong>FLAMINGO</strong> (Drama)</td>
<td><strong>CBS</strong></td>
<td>N.Y.</td>
<td>15.2</td>
</tr>
<tr>
<td>Gray Ghost</td>
<td><strong>ABC</strong> (Adventure)</td>
<td><strong>CNP</strong></td>
<td>N.Y.</td>
<td>15.0</td>
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<tr>
<td>Jim Bowie</td>
<td><strong>ABC</strong> (Adventure)</td>
<td><strong>ABC</strong></td>
<td>N.Y.</td>
<td>14.3</td>
</tr>
<tr>
<td>Citizen Soldier</td>
<td><strong>FLAMINGO</strong> (Adventure)</td>
<td><strong>ABC</strong></td>
<td>N.Y.</td>
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<tr>
<td>Frontier</td>
<td><strong>CNP</strong> (Western)</td>
<td><strong>CNP</strong></td>
<td>N.Y.</td>
<td>13.8</td>
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<tr>
<td>Divorce Court</td>
<td><strong>GUILD</strong> (Drama)</td>
<td><strong>CNP</strong></td>
<td>N.Y.</td>
<td>13.5</td>
</tr>
<tr>
<td>Colonel Flack</td>
<td><strong>CBS</strong> (Adventure)</td>
<td><strong>CNP</strong></td>
<td>N.Y.</td>
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<td>Dr. Hudson</td>
<td><strong>MCA</strong> (Drama)</td>
<td><strong>ABC</strong></td>
<td>N.Y.</td>
<td>12.5</td>
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<tr>
<td>Honeymooners</td>
<td><strong>CBS</strong> (Comedy)</td>
<td><strong>CNP</strong></td>
<td>N.Y.</td>
<td>11.1</td>
</tr>
</tbody>
</table>

**Note:** Films listed are syndicated, 14 hr., 16 hr., and hr. length, tolerant in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Film placement indicates film not broadcast in this market. 1-3 Dec. While network shows are fairly visible from one month to another in markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. If blank, show was not rated at all in selected markets.
### Film Shows

#### 3-Station Markets

<table>
<thead>
<tr>
<th>City</th>
<th>Cleve.</th>
<th>Columbus</th>
<th>New Or.</th>
<th>St-Louis</th>
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#### 2-Station Markets

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<th>Dayton</th>
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### Classification as to number of stations in a Pulse's own. Pulse determines number by measuring which stations actually received by homes in the metropolitan area of a given market, though station itself may be outside the metropolitan area of the market.
How can agencies reduce program

As television program costs reach an all-time high, a program packager and two agency men discuss methods for lowering budgets


A true solution for reducing program costs is just as simple as a solution for reducing inflation. I'm sure at least two fair-sized volumes could be written on either subject. Stated simply, certain program elements, in particular below-the-line costs, are just as subject to the inflationary trend we are living in as groceries or gardeners. No producer or agency can properly control the cost of cam-

eras and studios, or the technicians who operate them. It is mainly above the line in the area of creative talent where an agency can best function to reduce program costs. This can best be accomplished in two ways.

First, an agency must have a very real working knowledge of the packaging business in order to judge properly the cost structure of a television package, or the terms of a program agreement. It won't do merely to knock down the program price, or drive for a short-term deal. In the long run this can prove to be more expensive for an advertiser. An agency must be a working partner with a producer, rather than a policeman, and it must know enough about the problems of his business to earn the producer's respect. When this is accomplished, program savings can be effected in many ways as a result of mutual understanding and coop-

eration. The second requirement an agency must have to reduce program costs, is an attitude of resistance to the galloping cost of performing talent, and/or property rights. This is especially true in the area of the "special" shows, which are in such constant demand these days. Paradoxically, these " specials" comprise a very real seller's market in today's television business, which generally has reverted to a buyer's market. Performing talent and the owners of property rights are naturally taking advantage of the situation to get all the money the market will bear. The situation is rapidly reaching a point where one star will only perform for as much money as George got, regardless of the profits involved. This can soon turn into a jolly arithmetic progression, which will price "specials" right out of existence. The only real control of the situation is active agency resistance to talent and rights costs, which are out of line. Let's face it, agencies as buyers make their own market, and in fairness to our clients, we have a responsibility to see that it doesn't get too bullish.

James Bealle, v.p. and director of tv and radio programing, Kenyon & Erkhardts, Inc.

You can pick one simple word as the answer—people. As has been said many, many times before in our field of mass communications, we consider it a business of ideas. That it is, but in the end it is a business of personalities. And I believe that the careful selection of people—from production and writing staff to cast—is by far the best way to reduce program costs.

Why? Because you select the personel who work best. The production chief who needlessly ordered a day of extra camera rehearsal on his last show, thereby scattering a couple of thousands of dollars or more, is apt to order an extra day on his next show. That holds true up and down the line. In reverse, the director who brought his last show in on budget and according to plan, is the director most apt to do it again. Barring the unexpected, of course.

Some actors and actresses require their own cameramen. We have found that said cameramen will spend more time with their stars, getting special spots and arty effects, while a cast of 20 to 60 stand around waiting. The budget suffers. It would seem a little silly to repeat this error when a less vain or temperament al star (perhaps with as big a name and hireable at the same money) could help you in cost-cutting.

A quick settlement of scripts helps immeasurably, of course. Late scripts caused by expensive rewrites and haggling result in inadequate planning, and sometimes financially impossible scenes. Scripts on time, eight or even 10 weeks in advance, when possible, result in better cast ing, better sets, better camerawork and lower budgets. This last because the people in charge of the budgets get a good head start and can bring down costs amazingly. Yes, on-time scripts in the hands of the production people and cast members smooth things a lot. The producer and director can plan ahead, minimizing time consumption. The cast can perfect themselves in their roles—saving valuable rehearsal time. Late casting, by the way, particularly in variety shows involving heavy production, often entails revision of all elements in the show from billboard to billboard, and up goes the costs!

Conflicts between writers and pro-

Sponsor • 14 March 1959
costs?

Producers or between producers and directors or between staff and star, should be ironed out well in advance. The longer these conflicts, as earnest and legitimate as they may be, the costlier they become.

Of course pre-planning everywhere pays off and this is particularly true in the cost of television on film or tape. You save on every facet of the production.

Look around sometime and I'll bet you'll find it's true that the best-heeled producers and packagers are those who have earned a reputation for bringing in shows at reasonable cost. They're the ones, naturally, most likely to do it again.

Yes, it's the track records of people on your shows you should bet on. Get the right people who can pre-plan and your costs are bound to stay within reason.

George Gruskin, president, George Gruskin Associates, Inc., New York, program packagers

The advertiser and his representatives should understand in detail the entertainment, production and financial objectives of program properties. For only after full communication in all areas among all interested parties can the tv program build the mass circulation, project the brand image and move the goods at a reasonable cost per thousand.

Closer working relationships between producer and agency

There must be more of the high-level, vis-a-vis meetings between the advertising representatives and the producing organization. These must encompass both the economic and artistic targets, problems and desires.

(>Please turn to page 93)
CONOVER
(Cont’d from page 52)

the benevolent eyes of her two watchdogs—SAG and AFTRA. If the commercial is filmed, SAG looks after her interests; if it is live, then AFTRA is her guardian. If the commercial is tape, her champion may be either SAG or AFTRA, depending on which has jurisdiction at the shooting scene (usually SAG at commercial studios and AFTRA at networks and stations).

Candy Conover reports that her talent is enthusiastic over videotape for two reasons: (1) because they can see the results of their work at once, (2) because it enables them to accomplish more in less time. To a tv actress, time is money.

When working under an AFTRA contract on a network commercial, the minimum base pay for an actress who speaks more than five lines (a “line” is 10 words; hence 50 words) is $87. If she speaks less than 50 words or not at all (this is called “commercial animation”) her base rate is $61.50. AFTRA base rates for N.Y.C. local television are $56.50 for five lines or more; $12 for up to five.

The SAG minimum base pay for any player on camera (constitutes payment for the first commercial) is $90—whether she speaks or not.

When an actress has lines in a tv commercial, casting becomes even more discriminating. If a commercial depicting the girl-next-door type is to be aired nationally, the actress applicant with a trace of local accent such as southern or western is rarely considered. And, today, there is little voice dubbing as there was in the early days of tv. before the medium had developed its own stable of specialized talent.

Occasionally a Conover actress will be used as a radio voice, but very seldom. This occurs when an agency wants to do a combined tv-radio-print media campaign and intends to use the same girl in all three. Whenever such a three-swing campaign is planned, however, the girl is selected first and foremost for her qualifications in the tv role.

One Conover “voice” who made it in a big way is Joyce Bullifant, now on Broadway in Tall Story. Joyce used to be self-conscious of her voice which was “Jean Arthur-ish,” wanted to cultivate a new one. Candy Conover dissuaded her.

Once an actress does a tv commercial, her hopes and prayers are that it will make Class “AAA” under the SAG contract. Class “AAA” is a commercial that is shown in the equivalent of more than 125 markets—so that scale of pay is naturally highest.

Class “AA” time comes next with equivalent of 61 to 125 cities, “A” is from 21 to 60, “B” from six to 20, and “C” is from one to five cities.

But the major markets do not count as single cities: here is where “city weight” comes into a SAG contract. New York, for example, counts as 11 cities. Los Angeles and Chicago each count as seven cities. Biggest asset of a tv commercial actress is her ability and appearance to portray the widest possible age range. A case in point is Lorna Gillman, the tv actress pictured in the comparative illustration on page 37. Lorna is now 17 years old, but she can (with make-up and costume changes) portray a range of ages from 14 to 18.

Lorna is a top-notch example of how far one can get as a tv commercial actress if your qualifications are right. Her annual earnings probably exceed $35,000—a nice bit of coin for a teen-ager. Running right now are Lorna commercials for Toni Home Permanent (North Adv.), Philco (BBDO), Pond’s Angel Skin (Compton). Within the last year and-a-half she has been seen in commercials for Lipton Tea (Y&R), Rinso Blue (JWT), Remington-Rand and Conco (both Compton).

We subscribe...

LIKE RATES
1
FOR LIKE SERVICES

WEEI
Boston
One of the seven great CBS-Owned Radio Stations

SPONSOR • 14 MARCH 1959
## KETV 1st in Omaha!

### Omaha Metropolitan Area — One Week

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### Omaha Metropolitan Area — Four Week

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**Buy the leader in Omaha!**

Call your HR man today!

Ben H. Cowlery, President
Eugene S. Thomas, V.P. & Gen. Mgr.

KETV Omaha World-Herald Station

SPONSOR • 14 MARCH 1959

ABC TELEVISION NETWORK
For radio programming in the public interest, WRCV received two 1958 Freedom Foundation Awards — the only station in the nation so honored. Since 1951, WRCV has won a total of seven Foundation Awards. WRCV is grateful for these honors. Meeting its responsibility to Philadelphia constructively and imaginatively will continue to be the prime concern of WRCV.
YOURS for inspiration, know-how, and new radio electronics knowledge

Bigness has everything in the world to do with it when, each year, The IRE National Convention and The Radio Engineering Show is planned for you. Industries are only as big as you men who make them. And you have created a colossus that requires a Coliseum to show itself.

Come to see, to hear and to learn. Whatever your special interests—equipment, component parts, instruments or production—these 800 exhibits representing 80% of your industry's productive capacity are an inspiration in Radio Electronics that will take you further along your personal path of progress.

THE IRE NATIONAL CONVENTION
Waldorf-Astoria Hotel

AND THE RADIO ENGINEERING SHOW
Coliseum, New York City

MARCH
23 • 24
25 • 26

THE INSTITUTE OF RADIO ENGINEERS
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NAB CONVENTION SPECIAL

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1105-6
JOHN E. PEARSON COMPANY
radio and television station representatives

- EXPERIENCE
- RELIABILITY
- KNOWLEDGE
- RESULTS

WE'RE STAYING AT THE CONGRESS HOTEL—JOIN US!
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Project editor: Jane Pinkerton

EDITORIAL

The agenda and the sponsor

This year’s NAB Management Convention agenda is tailor-made for top management. As such it must reflect those areas that interest and perplex the station manager most.

This year’s agenda, we think, holds special promise. It includes not only the hardy perennials on the Washington scene but shows an imagination and concern for the sponsor’s problems not always discernible in its predecessors.

In planning this Convention Special we carefully checked agencies and sponsors to learn first-hand what they hoped would be discussed in Chicago pertaining to their interests. There is no doubt that advertisers and their agencies, though recognizing that the Convention and its agenda belong to the broadcaster, feel that the time has come for the NAB to focus major attention on key dollars-and-cents problems that cannot be dealt with in “how-to” sales sessions.

It appears that this year’s agenda anticipated this. The three-day radio agenda includes such vital discussions as radio programming, projecting the station image, standards of good practice, five-year forecast, radio audience research, RAB Clinic. The tv agenda highlights the Tvb Code, the image of tv, future of tv sales and costs, Tvb Clinic.

This attention to business considerations is not lost on the sponsor. He appreciates it.

—EDITOR AND PUBLISHER
BUYERS
POINT TO URGENT
BROADCAST ISSUES

• Agencies and advertisers outline 10 major issues which they hope conventioneers will discuss and solve

• Among them: confusing rate cards, varying costs, excess paper work, inept management, cheap shows

No NAB convention can escape the shadow of the agency man and the sponsor. So intertwined are the fates of broadcasters and advertisers that the complex problems of rates, programming, etc., just have to get key attention.

What’s on the buyer’s mind this year?

Station men have ideas aplenty about what they’ll discuss at the NAB convention, both in and out of the official meeting rooms. But so do their clients—the advertising agency and advertiser executives who invest their money and time in tv and radio.

Buyers and sellers of broadcast time, no matter what their differences, inevitably meet over dollar signs at the contract signing. But before and after the sale is made sponsors mull over what in their minds is honest criticism of the seller and his product... in this case, tv and radio.

Sponsor asked a group of top-rung executives at agencies and in client companies to list the most vital issues which should be discussed by NAB conventioneers. Here are the top 10 industry problems on which buyers think the broadcast industry needs to concentrate... and to solve, starting with corridor conversation at this NAB convention.

• Improve over-all operations. Clients think the industry should appraise its strengths as well as its weaknesses, asserting broadcast now is in the position of downgrading itself, particularly with reference to selling competitively against local newspapers. They counsel stations and networks to mature and develop a sound approach to business practices and—most especially—to costs.

• Costs are a big item. Every person interviewed stressed the need for a station to know what it’s selling—and on what rate card. The entire cost structure of many stations is questioned because of multiple rates, different rates for different clients, what agencies and clients term a “what-the-traffic-will-bear” pricing. They want prices set according to their actual worth.

• Cut down paper work. This perennial bogey of buyers is getting worse. One agency man told Sponsor every month his agency has $1.5 million in outstanding bills which they decline to pay until discrepancies are settled. This holds up reimbursement (on national spot) to both representative and station. Another cited the problem of complicated rate cards (particularly in tv) which “require a lawyer from Philadelphia rather than an estimator to figure out and even then everything is ‘except!’”

• Set rates and be firm. In the area of costing, the biggest problems are those attendant to the one-, two- and multiple-rate stations. Many

(Please turn to page 86)
What conventioneers will talk about—OFF THE RECORD

Photo courtesy of Conrad Hilton Hotel

In halls and private rooms station men will try to solve intra-, extra-industry problems serving the public in commercial as well as show content.

Costs. Stations as well as agencies (see story, page 64) are concerned about one-, two- and multiple-rate cards. They’re caught between opposing pressures of (1) local newspapers getting business at varying rates and (2) national advertisers and agencies saying the multiple-rate structure isn’t fair. Stations are also confronted with rising overhead, increased program cost and operating expense which tend to hypo time charges. Yet there’s great lament among buyers about prices being too high already.

Better management. Leaders in the broadcast industry are mending old fences as well as building new ones. They’re seeing new need for such measures as the Harvard Business School’s upcoming summer management session for top broadcast brass, a seminar which will stress finances, economics and administration rather than broadcast methods.

Community responsibility. Increasing pressures from the public as well as government and sponsors is turning attention to public service and a re-definition of what this constitutes. Stations are putting more creative thinking into programing, gaining community identification, and serving the public in commercial as well as show content.

Equal time. A major factor in programing is the government regulation calling for equal time for political candidates... but station men say many decisions have been patently ridiculous in the application of this principle. Management asks for clarification and realism in interpretation of the rule, points out the need for a common-sense yardstick rather than an arbitrary one.

Editorializing on the air. Still another program ramification is the trend toward editorializing, a movement backed by NAB when the station is equipped for it. The pro arguments: It’s the station’s responsibility to present major issues of public importance to the audience and its moral responsibility to take a stand: this type of service makes for strong station identification with members of the community: this, in turn, is an added plus for advertisers.

Quality of news. Still another program facet is the quality of news gathering and reporting. With ever-increasing stress on the importance of news as (1) a public service for education and (2) a revenue-getting

(Please turn to page 86)
Some major convention suites

(List may be incomplete because of additions and changes made after presstime.)

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</tr>
<tr>
<td>Branham</td>
<td>CH 1806 A</td>
</tr>
<tr>
<td>CBS Radio Spot Sales</td>
<td>CH 1806A</td>
</tr>
<tr>
<td>CBS TV Spot Sales</td>
<td>Co</td>
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<tr>
<td>Henry I. Christal</td>
<td>CH 1305-06</td>
</tr>
<tr>
<td>Bob Dore Associates</td>
<td>CH</td>
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<tr>
<td>Robert Eastman and Co., Inc.</td>
<td>CH 1935-6A</td>
</tr>
<tr>
<td>Everett-McKinney</td>
<td>CH</td>
</tr>
<tr>
<td>Forjoe Co. Inc.</td>
<td>CH 1900</td>
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<tr>
<td>Gill-Perna</td>
<td>CH 900, -01, -02, A</td>
</tr>
<tr>
<td>Harrington, Righter &amp; Parsons</td>
<td>CH 1705</td>
</tr>
<tr>
<td>Headley-Reed: Before 6 p.m.</td>
<td>CH 700</td>
</tr>
<tr>
<td></td>
<td>After 6 p.m.</td>
</tr>
<tr>
<td>George P. Hollingbery</td>
<td>CH 1600</td>
</tr>
<tr>
<td>H-R Reps</td>
<td>EH 3710, -11, -12</td>
</tr>
<tr>
<td>Jack Masla Co., Inc.</td>
<td>BI</td>
</tr>
<tr>
<td>The Meeker Co., Inc.</td>
<td>CH 1700</td>
</tr>
<tr>
<td>National TV Stations Reps.</td>
<td>CH 1018, -19, -20A</td>
</tr>
<tr>
<td>NBC Spot Sales</td>
<td>BI</td>
</tr>
<tr>
<td>John E. Pearson</td>
<td>Co</td>
</tr>
<tr>
<td>Peters, Griffin, Woodward Inc.</td>
<td>BI</td>
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<tr>
<td>Edward Petry</td>
<td>CH 1400</td>
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<tr>
<td>Radio TV Reps.</td>
<td>CH</td>
</tr>
<tr>
<td>Paul H. Raymer</td>
<td>EH</td>
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<tr>
<td>Select Station Reps.</td>
<td>EH</td>
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<tr>
<td>United Broadcasting</td>
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<tr>
<td>Venard, Rintoul &amp; McConnell</td>
<td>CH 2100</td>
</tr>
<tr>
<td>Weed TV Corp.</td>
<td>Co</td>
</tr>
<tr>
<td>Adam Young, Inc.</td>
<td>Sh</td>
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</table>

 TRANSCRIPTION SERVICES*

<table>
<thead>
<tr>
<th>Service Provider</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harry S. Goodman</td>
<td>BI Petite Rm., Art Hall floor</td>
</tr>
<tr>
<td>Lang-Worth Feature Pgm.</td>
<td>CH 919-20</td>
</tr>
<tr>
<td>Sesac</td>
<td>CH 1205-06A</td>
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<tr>
<td>World Broadcasting</td>
<td>CH 1822, 3, 4</td>
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 WIRE SERVICES*

<table>
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<tr>
<th>Service Provider</th>
<th>Location</th>
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<tbody>
<tr>
<td>Associated Press</td>
<td>BI, Sheraton suite</td>
</tr>
<tr>
<td>INS-United Press</td>
<td>CH</td>
</tr>
</tbody>
</table>

*Hotels are abbreviated as follows: CH, Conrad Hilton; BL, Sheraton-Blackstone; Co, Congress; EH, Executive House; PH, Palmer House; Sh, Sheraton

See us at the Hilton
(Suite 1105)

We hope you'll drop by and see us during this convention week. Eight of SPONSOR's administrative, editorial and sales representatives will be on hand to dispense light refreshments and light conversation.
CHICAGO DIRECTORY

- SPONSOR updates its own five-city directory with this detailed summary of Chicago phone numbers and addresses. You'll find most of the important business places and restaurants.

ADVERTISERS

ADMIRAL CORP., 3800 W. Cortland SP 2-0100
AMERICAN DAIRY ASSOC., 20 N. Wacker ST 2-4916
AMERICAN HAIR & FELT, Merchandise Mart SU 7-7252
ARMOUR, Union Stock Yards YA 7-4100
BAUER & BLACK, 309 W. Jackson WE 9-7100
BEATRICE FOODS, 120 S. LaSalle VI 2-2700
BELL & HOWELL, 7100 McCormick Rd. AM 2-1600
BORG-WARNER, 310 S. Michigan WA 2-7700
BOWMAN DAIRY, 140 W. Ontario SU 7-6800
BRESLER ICE CREAM CO., 4010 W. Belden CA 7-6700
HELENE CURTIS INDUSTRIES, 4401 W. North CA 7-6600
CURTISS CANDY, 3638 N. Broadway BI 8-6300
DAD'S ROOT BEER, 2800 N. Talman IN 3-4600
DERBY FOODS, 3327 W. 47th Pl. VI 7-4400
EKCO, 1949 N. Cicero BE 7-6000
FLORSHEIM SHOES, 130 S. Canal FR 2-6666
GREYHOUND CORP., 5600 W. Jarvis (Niles) NI 7-6400
HOOVER CO., Merchandise Mart Plaza WH 3-1182
HOTPOINT, 5600 W. Taylor MA 6-2000
HOUSEHOLD FINANCE CORP., Prudential Plaza WH 4-7174
ILLINOIS BELL TEL., 212 W. Washington OF 3-9300
INTL. HARVESTER, 180 N. Michigan AN 3-4200
JAYS FOODS, 825 E. 99th IN 8-8400
KRAFT FOODS, 500 N. Peshtigo Court WH 4-7300
LANOLIN PLUS, 30 W. Hubbard DE 7-7000
LIBBY, MC NEILL & LIBBY, W. Exch. & S. Packers YA 7-0240
MARS CANDY, 2019 N. Oak Park ME 7-3000
MAYBELLINE, 5900 N. Ridge LO 1-1645
OSCAR MAYER CO., 1241 N. Sedgwick MI 2-1200
MONARCH FINER FOODS, 2199 W. River Grove TU 9-5000
MOTOROLA, 4515 W. Augusta SP 2-6500
MYSTIC ADHESIVE PRODUCTS, 2635 N. Kildare SP 2-1600
OYEDAR, 2216 W. 49th LA 3-4700
ORANGE CRUSH, 2201 Main, Evanston DA 8-8850
PABST, 221 N. LaSalle ST 2-7600
PETER HAND BREWERY, 1000 W. North MO 4-4300
PURE OIL, 35 E. Wacker ST 2-2100
PURITY BAKERIES, 4504 S. Sacramento YA 7-8556
QUAKER OATS, 345 Merchandise Mart WH 4-0600
SIMONIZ CO., 2100 S. Indiana DA 6-6700
S.O.S., 7123 W. 63rd PO 7-7800
STANDARD OIL OF IND., 910 S. Michigan HA 7-9000
STEWART-WARNER CORP., 1826 Diversey Pkwy. LA 5-6000
SUNBEAM, 5600 W. Roosevelt Rd. ES 8-8000
SWIFT, Union Stock Yards YA 7-4200
TONI, Merchandise Mart WH 4-1800
UNITED AIRLINES, 5939 S. Cicero PO 7-3300
WILSON & CO., Prudential Plaza WH 4-4600
WINE CORP. OF AMER., 3237 S. Sacramento CL 4-6300
WM. WRIGLEY, 410 N. Michigan SU 7-2121
ZENITH, 6001 W. Dickens BE 7-7500

AGENCIES

AUBREY, FINLAY, MARLEY & HODGSON, 230 N. Michigan PI 6-1600
N. W. AYER & SON, 135 S. LaSalle AN 3-7111
FILM STUDIOS

ACADEMY FILM PRODUCTIONS, INC., 123 W. Chestnut St. IL 5-8777
GILBERT ALTSHUL PRODUCTIONS, 2411 W. Peterson UP 5-2959
ATLAS FILM CORP 1111 South Boulevard, Oak Park 8-8720
JOHN COLBURN ASSOC., INC., 1122 Central, Wilmette BR 3-2130
COLMES-WERRENRATH PRODNS., 540 N. Lake Shore 2-7470
CAL DUNN STUDIOS, 159 E. Chicago WH 3-2424
FLICKA FILMS, 12 E. Grand Ave. SU 7-2251
FILMMAK STUDIOUS, 1327 S. Wabash HA 7-3395
GRAPHIC PICTURES, INC., 33 S. Wacker RA 6-7829
JAM HANDY ORGANIZATION, 230 N. Michigan ST 2-6757
DALLAS JONES PRODUCTIONS, 1725 N. Wells MO 4-5525
LEWIS & MARTIN FILMS, 1431 N. Wells WH 4-7477
FRED A. NILES PRODUCTIONS, 1058 W. Washington WE 6-4181
PILOT PRODUCTIONS, 1819 Ridge, Evanston DA 6-3700
PRODUCERS FILM STUDIO, 540 Lake Shore Dr. WH 3-1440
SARRA, INC., 16 E. Ontario WH 3-1511
SONIC FILM RECORDING, 548 Lake Shore WH 3-1440
TELEFILM FILM STUDIOS, 100 S. Nw. Hwy., Park Ridge TA 3-1418
UNITED FILM & RECORDING, 301 E. Erie SU 7-9114
WILDING PICTURE PRODUCTIONS, 1345 Argyle LO 1-8410

NETWORKS

AMERICAN BROADCASTING CO., 190 N. State. AN 3-0800
COLUMBIA BROADCASTING SYS., 630 N. McClurg Ct. WH 4-6000
KEYSTONE BROADCASTING SYS., 111 W. Washington ST 2-8900
MUTUAL BROADCASTING SYSTEM, 435 N. Michigan WH 4-5060
NATIONAL BDCEG CO., Merchandise Mart Plaza SU 7-8300

RECORDING STUDIOS

AGENCY RECORDING STUDIOS, 20 N. Wacker CE 6-3632
BRY KINECOS LABS, 3518 W. Devon JU 3-1060
BOULEVARD RECORDING STUDIOS, 632 N. Dearborn WH 4-2752
COLUMBIA TRANSCRIPTIONS, 630 N. McClurg St. WH 4-6000
GLOBE TRANSCRIPTIONS, 230 N. Michigan RA 6-0126
RECORDING SERVICES, 113 W. Hubbard SU 7-0735
RCA RECORDING STUDIOS, 445 N. Lake Shore WH 4-3215
SONIC FILM RECORDING, 548 Lake Shore Drive WH 3-1440
HAL TATE PRODUCTIONS, 192 N. Clark St. FI 6-5450
L. S. TOOOGOOD PRODUCINOS, 221 N. LaSalle CE 6-5275
UNITED FILM & RECORDING, 301 E. Erie SU 7-9114
UNIVERSAL RECORDING CORP., 46 E. Walton MI 2-6465
WEBB RECORDING CO., 55 W. Wacker FI 6-4183
WTTW-RECORDING TV, 1761 Museum Dr. MI 4-3800

REPRESENTATIVES

AM RADIO SALES, 400 N. Michigan MO 4-6555
AVERY-KNODEL, Prudential Plaza WH 4-8687
HIL F. BEST, 205 W. Wacker Dr. ST 2-5096
JOHN BLAIR & CO., 520 N. Michigan SU 7-2300
BLAIR TELEVISION ASSOC., 333 N. Michigan FR 2-3819
BLAIR-TV, 520 N. Michigan SU 7-2300
BOLLING CO., 435 N. Michigan SU 2-7000
BRANHAM CO., 360 N. Michigan CE 6-5726
BURN-SMITH, 307 N. Michigan ED 4-4307
CBS RADIO AND TV SPOT, 630 N. McClurg Ct. WH 4-6000
HENRY L. CHRISTIAN, 333 N. Michigan ED 6-3537
CONTINENTAL RADIO SALES, 228 N. LaSalle FR 2-2095
DONALD COOK, 205 W. Wacker Dr. ST 2-5096
CROSSEY, 360 N. Michigan ST 2-6693
DEVNEY, INC., 185 N. Wabash Ave. ST 2-5282
EVERETT-MC KINNEY, 410 N. Michigan SU 7-9052
FORSE & Co., 435 N. Michigan DE 7-3504
GILL-PERNA, 75 E. Wacker FI 6-9933
HARRINGTON, RIGHTER & PARSONS, 135 N. Michigan WH 4-0610
FROM JAZZ TO THE CIRCUS
THIS WEEK IN CHICAGO

There's a lot to see and do in Chicago after convention meeting hours and over the weekend if you plan to combine a business trip with a pleasure junket. Thanks to WFMT (FM), Chicago, and owner-manager Bernard Jacobs, SPONSOR lists some of these major events and places you may enjoy in your off-hours. They are taken from "Fine Arts Guide," a bulletin circulated to its Chicago-area listeners.

This Week

Gauguin Exhibition, Art Institute.
Festival of Contemporary Arts, University of Illinois.
17th Annual Medinah Shrine Circus, Medinah Temple.
Chicago World Flower and Garden Show, International Amphitheater.
Primitive art exhibit, Chicago Natural History Museum.
Zoo, Lincoln Park Zoo.
1958 International Diamond-Jewelry Award Winners Exhibit, Museum of Science and Industry.
Second Annual Health Fair, Museum of Science and Industry.
Gerry Mulligan Quintet, The Blue Note.
Dixieland Jazz with Ray Daniels, Club Basin St.
George Brunis and the 1111 Dixieland jazz band, 1111 Jazz Club.
Folk music entertainment, jazz, Gate of Horn.
Calypso songs, Jamaican Room.
Dixieland Jazz, Jazz, Ltd.

Carmen Cavallaro and group (18-21 Mar.), London House.
Kaye Ballard and David Allen, Mister Kelly’s.
Bernard Boston trio and Four Trombone septet, New Abstract Lounge.
Israel songs and dances, Oranim Zabar Troupe, Eighth St. Theatre.
Art "Coweyes" Engler sextet, Preview Lounge Show.
Traditional jazz, Franz Jackson, Red Arrow.
Max Roach Quintet (18-22 Mar.), Sutherland Hotel Lounge.
Lincoln Collections, Freedom Hall.

Tuesday, 17 March
St. Patrick’s Day Parade, State St.
High School Association, basketball tournament, Northwestern U.
Myra Hess, pianist, Orchestra Hall.
Youth Concert, Chicago Symphony Orchestra, Orchestra Hall.
"Are the Persuaders Really Hiding?" (lecture), John S. Nagel, Jr., Needham, Louis & Brorby advertising agency, Lake Forest College, Durham Hall auditorium.

Wednesday, 18 March
Fashion Show, Marshall Field & Co., Walnut & Narcissus tea rooms.
"The South Seas... First Impressions," Gauguin lecture, Art Institute.
1938 Grand Prix film, Roosevelt U. Film Society.
Folkways of Samoa film, Art Institute, Thaddeus Kozuch, pianist, DePaul U., Center Theatre.

Thursday, 19 March
Chicago Symphony orchestra, Orchestra Hall.
Art lecture, Robert F. Glaubke, Chicago Public Library.
Cezanne of Aix lecture, Art Institute.

Friday, 20 March
Double-header polo matches, Chicago Ave, Armory.
Chicago Symphony Orchestra, Orchestra Hall.
A travelogue of the Tradewind Islands, Art Institute
Guy Johnson, pianist, Art Institute.

Saturday, 21 March
Jussi Bjoerling, tenor, Orchestra Hall.
"Colorado Through the Seasons" lecture, Chicago Natural History Museum.
Fashion show, Marshall Field & Co., Walnut & Narcissus tea rooms.
Travelogue: "Italy... round and about Rome," Burton Holmes travelogue.
Folkways of Samoa film, Art Institute.
Concerts by Chicago artists, Chicago Public Library.
Cantorial Concert, Eighth St. Theatre.

Sunday, 22 March
Mantovani and his orchestra, Orchestra Hall.
Gauguin and the South Seas, Art Institute.
Travelogue, "The Spell of India," Art Institute.
Tennessee Williams trio, Riccardo's restaurant.
Folkways of Samoa film, Art Institute.
Film "The Hunters," Chicago Historical Society.

Photo courtesy of Chicago Assn. of Commerce and Industry

**Sponsor** • 14 March 1959
Network lines provide simultaneous two-station programming.

Ted Thorn’s 5-man 3-unit mobile news staff covers all three counties 24 hours a day.

Jerry Grainger sells 9,080 urban and rural housewives 5 hours every morning.

Jerry Girard guarantees 25,000 Northern Indiana teenagers weekly.

Spot participation in news is available on either or both stations.

Additional discounts available on two-station buys.

Two stations serve a market 36.5% bigger than Indianapolis.

ADLER ELECTRONICS, INC.
EXHIBITION HALL—SPACE 28
1 LeFevre Lane
New Rochelle, N. Y.

Representatives at convention
Ben Adler
Alfred Strogoff
Dr. Byron St. Clair
Carmen J. Auditore
Edward Galuska
Henry Shapiro
Emanuel Strunin
Martin Silver
John Klindworth
Wilson Leeper
Robert Sinks
Robert J. Myers
James P. Quinn
Don Carmichael
Joseph W. DeBragga

Products
(RT-3) Heterodyne repeater—simple tv microwave system for multihop intercity relays. TV-STL and remote pickups. (UST-10, RA-7) 10-watt and 100-watt translators are FCC-approved systems for extending tv station coverage to unserved areas.

CATERPILLAR TRACTOR CO.
EXHIBITION HALL—SPACE 26
ENGINE DIV.
Howard Bldg.
Peoria, Ill.

Representatives at convention
C. U. Stone

EQUIPMENT EXHIBITORS

Equipment makers will show many new items and technical advances and introduce time- and money-saving devices

ALFORD MFG. CO.
EXHIBITION HALL—SPACE 29
299 Atlantic Ave.
Boston 10, Mass.

Representatives at convention
Harold H. Leach
Fred Abel

Products
Television broadcast antennas, diplexers, coaxial switches, vestigial sideband filters, RF measuring instruments.

AMPEX CORP.
EXHIBITION HALL—SPACE 34
PROFESSIONAL PRODUCTS DIV.
914 Charter St.
Redwood City, Calif.

Representatives at convention
Neal K. McNaughten
Tom Davis
C. R. Paulson
Frank G. Lennert
Jack Hauser

Products
VR-1000 Videotape recorder for black-and-white television recording. VR-1000 Videotape recorder featuring cue and erase kits, tape timers, penthouse monitor accessories, etc. R-1000 Videotape recorder with color conversion accessory. Model 300 professional studio recorder and model 351 professional studio recorder, among others to be shown.
Products
Diesel and spark-ignition electric sets for primary or standby power.

CENTURY LIGHTING INC.
EXHIBITION HALL—SPACE 22
521 West 43 St.
New York, N. Y.

Representatives at convention
Edward F. Kook
James J. Fedigan
N. Sonny Sonnenfeld
Louis Erhardt
George Gill
Dale Rhodes
Earl Kohler
Stanley McCandless
Fred M. Wolff
Bill Merrill

Products
Tv studio lighting, complement. Fresnels, scoops, the Big Leko, pattern projectors, strips, wiring devices, switchboards, C-1 boards, Cen-trol, C-Core, C-Lector, Magnatrol and other items.

COLLINS RADIO CO.
EXHIBITION HALL—SPACE 38
855 35th St. N.E.
Cedar Rapids, Iowa

Representatives at convention
J. M. Haerle
H. O. Olsen
B. V. Hite
E. G. Randolph
C. P. Glade
E. J. Maloney
J. F. Stanbery
G. C. Wetmore
F. P. Wallace
L. H. Leggett
R. N. Edwards
R. P. Comstock
J. H. Speck
E. J. Powell
T. W. Sharpe
Glenn Bergmann

Products
Am broadcast transmitters and transmitter remote control equipment.

DRESSER-LDECO CO.
EXHIBITION HALL—SPACE 37
875 Michigan Ave.
Columbus 8, Ohio

Representatives at convention
Dan Byrd
J. Roger Hayden
J. M. Hogan
Orville Pelky

Products
Broadcast antenna towers.

ELECTRONIC APPLICATIONS
EXHIBITION HALL—SPACE 8-9
194 Richmond Hill Ave.
Stamford, Conn.

Representatives at convention
Sep Hoisl
Vince Skee
Wilhelm Franz
Harvey Sampson, Jr.
Ernie Stern

Products
EMT 140 reverberation unit, EMT 930 turntable, NAGRA II transistorized, portable tape recorder; model

THE NATION'S LEADING CREATORS OF STATION PROMOTION JINGLES PRESENT - - -

STEREO JINGLES

That famous CRC sound, now available in true STEREO! Even if you don’t have an immediate need for this newest CRC service, send for demo tapes for a real revelation. Or better still, see Dick, or Bob, at the Palmer House during the N.A.B. for refreshments, and a sparkling audition of CRC’s newest and greatest jingle sets, in Mono or Stereo. Or, catch our act in Miami at the D.J. May bash.

Any way you splice it, a set of CRC tapes on your station will place you in the company of today’s radio giants, AND WE CAN PROVE IT. Experience counts.

Sponsor • 14 March 1959
WBTV, Charlotte, North Carolina—first television station to record and air a locally produced color television tape recording, has been using RCA Color Television Tape Equipment since September 5, 1958. Their experience has led Tom Howard to report: "It is evident that RCA's design engineers did not limit their efforts to just getting video and audio signals on tape—they remembered that their customers had to maintain and operate the gear day-in and day-out.

**MASTER ERASE HEAD A TIME-SAVER**

"We like the master erase head. It eliminates the necessity for bulk erasing, assures a clean tape at all times and in many cases allows for selective erasing and re-recording of spots or other program material without destroying the entire contents of the reel. It is a time saver. For instance, if there has been a false start or a fluff in a spot or in the early part of a recording, it is only necessary to back up the tape and start again. There is no need to remove the reel, bulk erase, replace the reel and start all over again.

**BUILT-IN FACILITIES COMMENDED**

"We commend the decision of the RCA design engineers that necessary operational equipment should be built-in instead of being made available as 'accessories.' We appreciate their facing the facts of operational life by incorporating the master erase head, the built-in audio monitoring speaker for cuing and continuity, the built-in picture monitor, the built-in CRO, the built-in switcher for picture monitor and CRO input signal selection, the elapsed time meter for slip rings and brushes, the metering of individual
of WBTV Engineers in Daily Operating Conveniences!"
—Says Thomas E. Howard, V.P. Engineering and General Services, WBTV.
superb, and we are impressed by the convenience and versatility designed into the equipment."

WE LIKE the master erase head.

WE LIKE the built-in facilities.

MOST OF ALL, WE LOVE that cue track.
In our opinion, it is destined to be a must in every tape operation."

TOM HOWARD
WBTV

video head recording currents, the continuously adjustable tape wind and rewind speeds for rapid and accurate cuing of tape, and the built-in test signal channel for rapid check and trimming of color processing equipment, even while a color signal is being recorded.

CUE TRACK A "MUST"
"Most of all we love that cue track—in our opinion it is destined to be a ‘must’ in every tape operation. The value of the cue track seems to be limited only by the imagination and ingenuity of the user.

"We use the cue track to bridge the program director’s channel during record operation. This channel becomes our cue reference. This big feature has enabled us to salvage some ‘fluffed’ spots in programs or to insert new spots—live or on film—in a program that has already been recorded.

AVENUE TO AUTOMATION
"RCA’s pioneering in incorporating the cue track in television tape recorders is a valuable contribution to smoother tape operation and definitely opens another avenue to automation."

Your RCA Broadcast Representative will gladly provide further particulars about the RCA Color Television Tape Recorder and help to integrate this equipment into your facilities. In Canada, write to RCA VICTOR Company, Limited, Montreal.
24 and 28 EMT microphones; STUDER model 30 professional tape recorder with constant tape tension feature; model 0815 definitive monitor loudspeaker; fin receivers for broadcast operations.

**FOTO-VIDEO LABS, INC.**

**EXHIBITION HALL—SPACE 23**

Industrial Village
36 Commerce Rd.
Cedar Grove, N.J.

**Representatives at convention**

Albert J. Brackett
John Mahler
Bert Findlay
Jim Palmere
Gilbert Walton
Hans Nord
Irwin Lowenstein
H. A. Kazanjian
Pat Quinn

**Products**

All-transistor miniature image orthicon orbiter/tracker systems (fits inside the camera), complete line of video distribution equipment, television waveform and picture monitors, complete video test sets, hi-reliability syne equipment, all-transistor power supplies and 1 amp semiconductor power supplies, foto products.

**GATES RADIO CO.**

**EXHIBITION HALL—SPACE 2-3**

123 Hampshire
Quincy, Ill.

**Representatives at convention**

P. S. Gates
Larry Cervone
Norbert Jochem
Edward J. Wilder
John R. Price
Dick Spruill
Bill Moats
Urlin Whitman
Stan Whitman
Ken Neubrecht
Bud Ayer
C. O. Morgan (among others)

**Products**

New spot tape recorder, new level devil program gated amplifier, new BC-5CL 5000 watt tv transmitter, new BC-5P-2 5000 watt am transmitter, new FM-5B 5000 watt fm transmitter with multiplex and other items.

---

**20 Years of Outstanding Services**

**HAPPY ANNIVERSARY**

John E. Pearson Co.

**INDIANAPOLIS’ NO. 1 RADIO STATION**

WXLW

5000 WATTS DAYTIME

1st to feature true high-fidelity sound
1st to feature live on-the-spot news coverage
1st to feature on-the-air editorials
1st to offer adult programming
1st to feature Radio-Mobility, with Indiana’s only complete radio station on wheels

---

**GENERAL ELECTRIC CO.**

**EXHIBITION HALL—SPACE 33**

TECHNICAL PRODUCTS DEPT.
Electronics Park
Syracuse, N.Y.

**Representatives at convention**

W. J. Morlock
P. L. Chamberlain
Harold B. Towson
J. Wall
M. E. Minich (among others)

**Products**

New 3 I-O (image orthicon) color camera, new I-O B & W camera, relay switching system, transistorized sync generator, B & W calibration monitor, audio console, full-sized section of vhf helical antenna, complete line of audio equipment and color film scanner among other items.

**GENERAL ELECTRONICS LABS.**

**EXHIBITION HALL—SPACE 35**

18 Ames St.—195 Massachusetts Ave.
Cambridge, Mass.

**Representatives at convention**

Victor W. Storey
Philip Hayden
Robert Pritchard
Sal Fulchino
Capt. W. G. H. Finch

**Products**

Fin transmitters with fm multiplex excitors including main channel exciter, subchannel generator and power supply mounted in cabinet as a complete integrated system.

**GENERAL PRECISION LAB.**

**EXHIBITION HALL—SPACE 15**

63 Bedford Rd.
Pleasantville, N.Y.

**Representatives at convention**

N. M. Marshall
E. J. Manzo
L. L. Pourciau
A. F. Brundage

**Products**

Studio & remote vidicon camera chains, studio image orthicon camera chains, sync generators, video switchers, 35mm telecast projectors, video recorders, 3-vidicon color film chains, monochrome vidicon film chains, vari-focal lenses for monochrome and color cameras, video and pulse distribution amplifiers, regulated power supplies, industrial television systems, tv projection systems.

**GENERAL RADIO CO.**

**EXHIBITION HALL—SPACE 25**

22 Baker Ave.
West Concord, Mass.

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**Sponsor • 14 March 1959**
WHAT'S IN GREY FLANNELSVILLE, DAD? LIKE LOCALIZE IT.

WAY OUT IN THE NUMBER SIX MARKET. LIKE ST. LOUIS?

A SWINGING BURG. BUT LIKE I ASKED... WHAT'S NEW? THOUGHT YOU'D NEVER ASK, KWK'S RATINGS, DAD.

WELL, WHAT'S THE ACTION? LIKE THEY'RE UP 236% IN 4 MONTHS.

“WOWSVILLE”

LIKE HEADLEY-REED

Sponsor • 14 March 1959

Convention Special 17 • 77
John Jarvis
Charles C. Cowley

Service
Automatic broadcast equipment/music programming service.

RADIO CORP. OF AMERICA
EXHIBITION HALL—SPACE 24
INDUSTRIAL ELECTRONIC PRODUCTS
Front and Cooper Sts.
Camden, N. J.

Representatives at convention
T. A. Smith
C. H. Colledge
J. P. Taylor
H. R. Henken
A. F. Inglis
E. C. Tracy
M. A. Trainer
V. E. Trount
P. Bergquist
P. A. Greenmeyer
E. T. Griffith
J. E. Hill
E. N. Luddy
A. M. Miller
D. Pratt
W. B. Varnum
R. B. Houston
C. F. Strawley

Products
Monochrome and color television equipment, uhf and vhf television transmitters, am/fm transmitters, television video tape equipment, audio equipment, monitoring equipment and test equipment for am, fm and tv stations among other items.

SARKES TARZIAN, INC.
EXHIBITION HALL—SPACE 21
East Hillside Dr.
Bloomington, Ind.

Representatives at convention
Biagio Presti
Dan Meadows
Wendell Fuller
Neff Cox, Jr.
Gene Keith
Dale Buzan
Henry Cronin
Nubar Donoyan
Russ Ide
Dick Swan
Mel Berstler
Fred Steiner

Products
Television, vhf transmitter—complete packages—including transmitters and studio equipment, television projectors 16 mm., television projectors 35 mm. (2x2) misc. rack, console plus other products.

SCHAEFER CUST. ENG.
EXHIBITION HALL—SPACE 16
235 S. Third St.
Burbank, Calif.

Representatives at convention
Paul C. Schafer
William B. Brady Jr.
James Gardner (among others)

Products
Automation, program automation, remote control equipment.

STANDARD ELEC. DIV.
EXHIBITION HALL—SPACE 32
Radio Eng. Labs. Inc.
2901 Borden Ave.
Long Island City, N. Y.

Representatives at convention
William H. Zillger
H. R. Smith
Allen R. Taylor
William H. Rappolt

Products
250 w. fm transmitter, 3 kw fm transmitter and amplifier, fm/am/tv audio console, replacement modulators, modulators, among other items.

(Product please turn to page 90)
The growing list of
MAJOR MARKETS
EQUIPPED
FOR VIDEOTAPE*
RECORDING

<table>
<thead>
<tr>
<th>MARKET</th>
<th>STATION</th>
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<tr>
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<td>KGTV (TV)</td>
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<td>Schenectady - Albany - Troy</td>
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<td>St. Louis</td>
<td>KTVY (TV)</td>
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Foreign Installations:

- **AUSTRALIA**
  - Amalgamated Television Network, Sydney
  - CANADA
  - Canadian Bndtg. Corp.
  - ENGLAND
  - ABC Television, Ltd., London
  - Assoc. Redifussion, London
  - Associated TV Ltd., London
  - British Bndtg., London
  - Emstel, London
  - Granada TV, Manchester
  - Southern Television Ltd., Southampton
  - Tyne Tees Television, Ltd., London
  - JAPAN
  - Chubu Nippon Bndtg., Ltd. (CBC), Nagoya
  - Fuji TV, Tokyo
  - Kansai TV, Tottori
  - Kyoiku TV, Tokyo
  - Kyushu TV, Fukuoka
  - NHK (Japan Bndtg. Corp.), Tokyo
  - NTV (Nippon Television Network Corp.), Tokyo
  - OTV, Osaka
  - Radio Tokyo (TV), Tokyo
  - RHB Mainichi Bndtg. Corp., Fukuoka
  - Shizuoka TV, Shizuoka
  - Tokai TV (THK), Nagoya
  - MEXICO
  - Cadena Television del Norte, Monterrey
  - Televisión de Chiuhuahua, Guadalajara
  - Televisión de México, Mexico City
  - WEST GERMANY
  - Siemens & Halske
  - SCOTLAND
  - Scottish Television, Ltd., Glasgow

934 CHARTER STREET • REDWOOD CITY • CALIFORNIA

Offices and Representatives in Principal Cities Throughout The World

SPONSOR • 14 MARCH 1959

CONVENTION SPECIAL 19 • 79
Today, in 141 television markets, the M-G-M lion has become a familiar trademark to millions of viewers seeking the finest in feature film entertainment. Within the top 100 markets, nine out of ten are now programming M-G-M features.

But this message is addressed to the minority—to TV stations in those few markets that have not yet experienced the pride of bringing their viewers the finest motion pictures ever made, and have never known the thrill of winning ‘blockbuster’ ratings in late evening hours. If you are a member of this rapidly dwindling group that has not yet discovered what M-G-M features can mean to your station in terms of bigger audiences and vastly increased national spot revenue, then may we suggest that you contact us at the NAB Convention for complete details. Remember M-G-M offers you more “A” productions and more big stars than any other major studio library. And flexibility is the keynote of the MGM-TV sales plan—there’s a leasing arrangement to suit your feature film needs, no matter how large or small.

Drop in and visit us at the NAB Convention in Chicago Suite 2404-05-06, Conrad Hilton Hotel, March 15th-18th.
New role for tv film syndicators

- Syndication companies’ hospitality suites this year will replace the showmanship of past NAB exhibitions
- Tv film representatives will highlight re-runs available to stations; give minor stress to the new programs

The colorful displays of showmanship that once marked participation of the tv film syndicators in the NAB convention will be missing this year. A new ruling limits the tv film men to hospitality suites starting with the 1959 convention.

The majority of the film companies have reserved suites in the Conrad Hilton, but a few will be located in the neighboring Sheraton-Blackstone hotel and one will be at the Palmer House. (For a directory of who’s where, see the adjacent chart.)

There will be relatively little new syndication product introduced at this year’s convention. The main interest of a number of the syndicators will be re-runs and off-network shows, with station salesman handling this type of programing expected to form a large segment of tv film representation at the convention.

This year’s convention is regarded as something of an experiment for both the syndicators and the NAB, and not until the end of the convention will the success of this test be known. Undoubtedly, the results will serve as a basis for the nature of syndication participation in 1960.

CBS Films
545 Madison Ave.
New York City

REPRESENTATIVES AT THE CONVENTION: Sam Cook Dinges, adm. v.p.; John F. Howell, v.p., gen. sales mgr.; Fred J. Mahlstedt, managing dir. of operations (domestic and int’l.); Walter A. Scanlon, merch. manager; Ralph M. Baruch, acct. supvr.; Barr Sheets, Detroit manager; George Diederich, St. Louis manager, among others.

California National Productions (NBC)
663 Fifth Ave.
New York City


New programs being introduced include Silent Saber (see picture), based on the true adventures of Benjamin Tallmadge, chief espia- nage agent for George Washington during the American Revolu- tion. Another new series is The Diplomat starring Clare Booth Luce.

CNP’s attention at the convention is expected to be taken up with the off-network and re-run properties handled by Victory Program Sales, including Cameo Theater (see picture—originally NBC Matinee Theater), Hiram Holliday, Panic, Medic and others.
DENVER POST
The Houston Press
The San Diego Union
The Columbus Citizen

TAKEN FROM THE FRONT PAGES OF THE NATION'S LEADING NEWSPAPERS

CHICAGO DAILY NEWS
The Call Bulletin
The Wyoming Eagle

STORIES THAT SHOCK A NATION!

CREATED AND PRODUCED by Pyramid Productions, Inc.—producers of such successful programs as: "Treasury Men In Action", "Decoy", "Big Story" and "Man Behind The Badge"

A PYRAMID–FLAMINGO Presentation
221 West 57th Street, N.Y.

Filmed in New York and on location...
Independent Television Corporation (ITC)

488 Madison Ave.
New York City

CONRAD HILTON
Suite 2506 A

MCA-TV, Ltd.

598 Madison Ave.
New York City

CONRAD HILTON
Suite 2400

REPRESENTATIVES AT THE CONVENTION: Hardie Frieberg, general manager, syndication sales; Al Unger, adm. manager, Arrow Productions; Stan Levey, sales manager, Arrow Productions, and Lee Cannon, midwestern syndication manager.

ITC will focus on Cannonball, a recent syndication release, which is an adventure series on the trucking industry, while Arrow Productions' division will specialize in re-run program packages.

MGM-TV

1540 Broadway
New York City

CONRAD HILTON
Suite 2406

NTA Film Network

10 Columbus Circle
New York City

SHERATON BLACKSTONE
Suite 1104


REPRESENTATIVES AT THE CONVENTION: Ely A. Landau, president; Oliver A. Unger, executive vice-president; Charles Barry, president, NTA Film network; Anthony Azzato, director, station relation; Charles King and Lynn Christenson, station operations.

NTA will center its efforts at the convention on its film network; there will be no specific representation in Chicago for its syndication program sales division. (Picture: from Shirley Temple series.)

MGM-TV will be calling station attention to its pre-1949 library of feature films, Our Gang comedies (see picture), John Nesbitt's Passing Parade and Crime Does Not Pay catalog features.
Three new programs will be unveiled at the convention, including *Police Station* and two other series to be announced in Chicago. (Picture: * Adventures in Sherwood Forest*, with Richard Greene.)

Screen Gems will introduce *Stakeout*, a new series starring Walter Matthau and produced with help of the Florida Sheriff’s bureau— with other product featured to include *Three Stooges cartoons*

UAA will feature at the convention the recently released packages of feature films produced through United Artists. (Picture: *African Queen*, with Humphrey Bogart and Katharine Hepburn.)

Highlighted will be following: eligible for renewal, including *Bold Venture*, *Sea Hunt* (see picture), *Highway Patrol* and *Mackenzie’s Raiders*, plus the entire roster of Economic shows for preview by convention-goers.
Happy Birthday Jepco

Thanks for your wonderful help in telling the WHAY story.

POWER—
5000 Watts on 910 kc

COVERAGE—
Effectively covering more of Connecticut than any other independent station.

MERCHANDISING—
Strong p.o.p. and display merchandising plus broker contracts and retailer aids.

Represented by John E. Pearson Co.
Aldo De Dominicis—General Manager
Charles Bell, Jr.—Sales Manager

HARTFORD — NEW BRITAIN — BRISTOL

Happy Birthday Jepco

KPAC joins with the leaders in the broadcasting field in saluting you on your 20th anniversary.

KPAC has been serving the rich industrial Gold Coast of Texas for 25 years so we know what it takes to stay on top.

Sincere best wishes from . . .

KPAC—key station in the fabulous "Texas Golden Triangle" of Port Arthur-Beaumont-Orange.

George Crouchet—Manager

5,000-D KPAC 1,000-N KPS

BROADCAST ISSUES
(Cont'd from page 64)

agencies clamor for the one rate—
which they say gives an even break to the national advertiser. But, at
the same time, they say the two-rate
could be lived with if stations (1)
defined it so buyers knew exactly
what type of client got which rate
and then (2) stuck firmly to the quoted
rate rather than making special price
concessions or valicating on the
original quotation.

• Decisions are arbitrary. Buy-
ers think stations should work in
unison in setting certain industry
standards which apply to all. And
they make special reference—again—
to costs. They charge too many fa-
cilities "pull a figure out of the air—
the highest one they think they can
get away with." This militates
against the smaller advertiser and
pushes him into other media, agency
people allege. One other major com-
plaint: that stations vary their prime
times from market to market and
there’s no justification for it.

• Develop new ideas and peo-
ple. The buyer thinks one point of
distinction among stations is the will-

ingness to bring up new people and
develop bright and original ideas.
They ask for more creative thinking,
better planning and more profession-

al personnel. This, they say, will
make more money for everyone.

• Triple-spotting is still with us.
Gripes against this slotting of
 commercials in a between-shows lump
continue at high pitch. Agencies
and clients claim stations with the
advertiser’s real interest at stake
wouldn’t diminish the worth of the
advertising with this technique.
Ergo: they aren’t giving the kind of
advertiser service they should be.

• Programing needs upgrad-
ing. Sponsors are agreed that they
need better program vehicles to carry
their commercials, and more sponsor
identification which comes with pro-
gram identification. They ask for
more leadership and less follower-
ship, more imagination.

• Broadcast is a business.
Many sponsors contend that broad-
cast still hasn’t grown up to being a
business and to operating as one.
They think stations need streamlin-
ing, improved cost-accounting meth-
ods, and new emphasis on costs of
operation rather than continued stress
on sales and the technical end.

• Quit fighting each other. A
lot of time is wasted, sponsors and
agencies say, in intensive in-fighting
with other stations as well as in skirt-
mishes with local newspapers. They
allege stations look at what other sta-
tions are doing and do the same
thing; ditto for newspapers. These
battles are diversions from the main
point of (1) selling time and (2) sell-
ing merchandise, services, they say.
Their final reminder: advertising is
placed to achieve a single purpose—
to make money for a sponsor through
local-level sales. The sales clincher
follows close attention, cooperation
with the sponsor, his agency and the
sales representatives. A major topic
for IN-AIB discussion should there-
fore be how better to service the
sponsor and help him sell.

OFF THE RECORD
(Cont’d from page 65)

air feature, leaders in the industry
are striving to improve the perform-
ance of their news men and the con-
tent of the editorial material.

• Automation. Business has held
steady for most stations and the so-
termed recession has been felt in scat-
tered areas. Billings are on the rise
but as costs soar, too, management is
interested increasingly in the possi-
bility of automation and machines
replacing or supplementing personnel.

• Videotape. One of the newest
mechanisms of which station people
are trying to maximize the value is
the tv tape recorder. Hassles as to
jurisdiction continue; station people
try to see into tape’s future.

• Network relations. There’ll be
a lot of convention talk about the dis-
affiliation of stations, particularly in
the radio medium, and the conver-
sion of many to independent status.
This lack of program source turns
attention to upgraded local program-
ning, more audience studies for local
listening preferences, different pro-
motion and sales tactics.

• Competitive selling. Most sta-
tions’ biggest bogey is still the local
newspapers, but management is also
aware of the problem of broadcast
money being diverted into other me-
dia channels. One big reason: the
complexity of paper work and the
confusing rate cards which tend to
siphon client money into simpler, less
complicated buying.
BMI presents another notable addition to its award-winning script series...

THE BOOK PARADE
THE AMERICAN STORY
THE WORLD OF THE MIND

"THE
ABRAHAM LINCOLN STORY"
1809-1959


These public service programs are available to radio and television stations and to public libraries and local boards of education for broadcast purposes.

BROADCAST MUSIC, INC.
589 Fifth Avenue, New York 17, N.Y.

New York • Chicago • Hollywood • Toronto • Montreal

Initial scripts have already been mailed to broadcasters. The complete series will be available only upon request.
Week’s engineering and management meets will be balanced among technical, video and radio innovations, new industry ideas

(This listing may be incomplete because of last-minute additions and changes which were made after presstime.)

Saturday, 14 March
9 a.m. to 5 p.m., registration, lower lobby

Sunday, 15 March
7 a.m. to 7 p.m., registration, lower lobby
12 noon to 7 p.m., exhibits. Exhibition Hall

Monday, 16 March
7 a.m. to 7 p.m., registration, lower lobby
8:45 a.m., engineering conference, Waldorf Room

9 a.m. to 9 p.m., exhibits, Exhibition Hall
9 to 10:45 a.m., FM: Further Momentum, Williford Room
9 to 10:45 a.m., labor clinic (closed session), Upper Tower
11 a.m. to noon, general assembly, Grand Ballroom
Robert W. Sarnoff, pres., NBC. keynote address
12:30 to 2 p.m., luncheon and general assembly, Grand Ballroom
Harold E. Fellows, pres., NAB. address

Tuesday, 17 March
8:45 a.m., engineering conference, Waldorf Room
9 a.m. to 5 p.m., registration, lower lobby
9 a.m. to 7 p.m., exhibits, Exhibition Hall
10 a.m. to noon, radio assembly, Grand Ballroom
Radio audience research

NAB'S ORGANIZATIONAL STRUCTURE

- Engineering
  - A. Prose Walker, mgr.
  - Frederick H. Carrigus
  - Elizabeth Board

- Org. Serv.
  - Judge Justin Miller
  - Robert K. Richards

- Research
  - Richard M. Allerton, mgr.

- Pres. Office
  - Howard H. Bell, asst. to pres., int. aff.

- Research
  - Charles H. Tower, mgr.

- Bdct Pers. Econ.
  - Donald N. Martin, asst. to pres., pub. rel.

- Stas. Rel.
  - William Carlisle, mgr.

- Pub. Rel.
  - Donald N. Martin, asst. to pres., pub. rel.

- Govt. Rel.
  - Vincent Wasilewski, mgr.

- Sec.-Treas.
  - Everett E. Revercomb, sec.-treas.

- Radio (am-fm)

- Television Code Affairs
  - Edward H. Bronson, dir.

- Consultants
  - Judge Justin Miller
  - Robert K. Richards

- Legal
  - Douglas Anello, chf. coun.

- Production
  - LaRue M. Courson, mgr.

- Consultants
  - Judge Justin Miller
  - Robert K. Richards

- Legal
  - Douglas Anello, chf. coun.

- Production
  - LaRue M. Courson, mgr.

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  - Judge Justin Miller
  - Robert K. Richards

- Legal
  - Douglas Anello, chf. coun.

- Production
  - LaRue M. Courson, mgr.
10 a.m. to noon, tv management and ownership conference and tv board election's, williford room
11 a.m., rab presentation, grand ballroom
12:30 to 2 p.m., luncheon and general assembly, grand ballroom
   speaker: hon. john c. doerfer, chm., fcc.
2 p.m., open period, hospitality rooms and exhibits

**Wednesday, 18 March**

9 a.m. to 5 p.m., registration, lower lobby
9 a.m. to 6 p.m., exhibits, exhibition hall
9:30 to 10:30 a.m., coffee hour, grand ballroom
10:30 a.m. to noon, general assembly (management and engineering), grand ballroom
   federal communications commission panel
12:30 to 2 p.m., luncheon and general assembly, grand ballroom
   presentation of nab engineering award; address by lt. gen. arthur g. trudeau; annual
   nab business session.
2:30 p.m., engineering conference, grand ballroom
2:30 to 5 p.m., radio assembly, grand ballroom
   five-year forecast
   editorializing on radio
   legislative report
   trends in automation

2:30 to 5 p.m., television assembly, williford room
   television film and videotape
   the future of tv sales and tv costs
4:15 p.m., tvb presentation, eighth st. theatre
7:30 p.m., annual convention banquet, grand ballroom

**OTHER CONVENTION EVENTS**

**Sunday, 15 March**

9 to 5 p.m., fm development assn., room 19
9:30 a.m. to 12:30 p.m., assn. of maximum service telecasters membership meeting, bel air room
12:30 to 3 p.m., assn. of maximum service telecasters luncheon, room 9
2 p.m., abc tv affiliates meeting, blackstone hotel
3 p.m., daytime broadcasters assn. meeting, room 12
4 p.m., mbs affiliates meeting,waldorf room
5 p.m., abc reception, williford room
5:30 p.m., mbs reception, waldorf room

**Monday, 16 March**

8 a.m., quality radio group breakfast, room 9
9:30 a.m., nab television code review board, room 10

**Tuesday, 17 March**

7:30 p.m., broadcast pioneers banquet, williford room

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**HOW THE NAB HAS GROWN IN 9 YEARS**

The national assn. of broadcasters has shown an 80% growth in the past eight years for membership in all divisions, gains as high as 600% in specific classifications. These figures trace membership growth from 1951 to 1959 (effective 31 march, each year). final 1959 figures represent totals 17 february.

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<td>1956</td>
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<td>323</td>
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<td>4</td>
<td>327</td>
<td>3</td>
<td>303</td>
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<td>1,433</td>
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<td>4</td>
<td>326</td>
<td>3</td>
<td>305</td>
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<td>1,489</td>
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<td>328</td>
<td>3</td>
<td>305</td>
<td>3</td>
<td>106</td>
<td>2,636</td>
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</table>

percent gain 53 6 100 662 – 242 – 53 80
HEAVY EQUIPMENT
(Cont’d from page 78)

TELECHROME MFG. CORP.
EXHIBITION HALL—SPACE 30A
28 Ranick Dr.
Amityville, Long Island, N.Y.
AMityville 4-4446

Representatives at convention
H. Charles Riker
J. R. Popkin-Clurman
S. S. Krinsky
Dave Chapman
Don J. Dudley
A. J. Reynolds

Products
Telechrome will demonstrate a number of its latest equipments with extended applications in the fields of color tv, video transmission facilities testing, and telemetering. Featuring: Model 490-A special effects generator; model 1008A, vertical internal test signal keyer; model 1009A, automatic video level control plus other items.

Television Corps.
EXHIBITION HALL—SPACE 20
311 West 43 St.
New York 36, N. Y.

Representatives at convention
Irving B. Kahn
Hubert J. Schlaflay
James Blair
Ted Atwood
Alfred N. Greenberg
William Sargent
Joseph Munister
Larry Lantry
Ted Boisumee
Joe Kovalchik
Brad Macey

Products
Manufacturers and suppliers of equipment and services for television stations and networks, motion picture studios, public speakers, conventions and group communications. Large screen closed-circuit television for new products and services.

TELESCRIPT-CSP, INC.
EXHIBITION HALL—SPACE 11
155 West 72 St.
New York 23, N. Y.

Representatives at convention
Robert P. Swanson
Curtis Howard
Peter Jackson
Trygve W. Lund

Products
Tv studio prompting equipment, rear screen projectors.

TOWER CONSTRUCTION
EXHIBITION HALL—SPACE 12
2700 Hawkeye Dr.
Sioux City, la.

Representatives at convention
M. M. Lasensky
C. A. Wright
G. S. Chesen
A. C. Tilton

Products
Towers—am, fm and tv; microwave erection service.

UTILITY TOWER CO.
EXHIBITION HALL—SPACE 5
3140 N.W. 38
Oklahoma City, Okla.

Representatives at convention
C. E. Nelson
Jerry Nelson
V. G. (Bud) Duvall
Nathan Sholar

Products
Radio tower manufacturing and erection.

VISUAL ELECTRONICS CORP.
EXHIBITION HALL—SPACE 30
356 West 40 St.
New York 18, N. Y.

Representatives at convention
James Tharpe
John Morrissey
Felix Bonvouloir
Cecil Grace

Products
Tv program automation systems, visual electronics, continental am transmitters and remote control systems; General Electronics Laboratories fm multiplex exciters and fm transmitters; Kahn Research Laboratories new Symmetrapeak unit, and other displays.
This star means business...

means it for you and your sponsors in these three ways:

**SESAC RECORDINGS . . .**
The complete transcribed service with recorded music for every need. Highly adaptable program and production aids.

"repertory recordings" . . .
SESAC's free EP service to the entire industry that has been acclaimed by over 25,000 key men in broadcasting.

**Special Series Programs . . .**
The smartly-built, salable packages of scripts and discs centered around important national holidays, religious celebrations, sports events and other selling entertainment ideas.

For highlights of all three
Visit SESAC at the NAB
Suite 1205A-1206A
Conrad Hilton Hotel, Chicago

**SESAC INC.**

THE COLISEUM TOWER
10 COLUMBUS CIRCLE, NEW YORK 19.
Brand new and ready for delivery
Collins new AUTOMATIC TAPE CONTROL

All tied up in broadcast tape? Break that fumbling tape routine with the new Collins Automatic Tape Control. The touch of your finger makes you a production genius. That’s all it takes for automatic, continuous programming. And you get the best high fidelity reproduction — equaled only by the finest tape equipment.

Collins Automatic Tape Control features completely automatic cueing, rewind and stopping; instantaneous no-wow starting; simplified handling and storing.

End your tape frustration. Get immediate delivery on the new Collins Automatic Tape Control. Collins will be at the NAB Convention to demonstrate and take your order.

It’ll be the hottest item at the NAB Convention in Chicago

Illustration above left is cartridge only. Playback and record units are available for rack or console mounting.
FROSTY MORN
(Cont'd from page 39)

phere for us. Far from getting lost amid tractor and grain commercials, we would be listened to with the same interest and attention. When a farm expert like MacDonald pitches the product, the commercial has the same effect as a recommendation concerning what tractor to buy or what seeds to use.”

Sales manager Noel Glover reports that retailers noted increased demand among farmers for Frosty Morn—not just the products advertised—but for others, as well. Glover says a very important part of his operation was to keep retailers supplied in all markets near farm communities. Adequate distribution was an essential part of this widening of an already existing market.

An interesting two-way street developed as a result of the quality pitch. It stressed “choicest cuts,” “highest prices.” of course, but also made mention of the two-engine plane Frosty Morn maintained for scouting livestock.

“This stimulated calls from farmers with high-grade livestock to sell,” says Glover. The “highest prices” pitch had a two-way benefit, helping the company in the search for grade-A livestock and closing the circle of contact with many farmers.

COFFEE
(Cont’d from page 45)

Wednesday 18 February, on radio a day later. It runs through 17 April and involves primarily heavier doses of TV and radio:

WRTF-TV, 18 spots weekly (18 February-17 April).

WHLL and WKWK will total 360 spots during the same period.

WWVA will total 103 spots.

This week, with distribution at 45% of Wheeling retail outlets, a couponing phase is beginning. There are mailings with Rathbone’s picture on the envelope and coupon; meantime TV slides feature Rathbone’s picture, a can of coffee, and 15¢ off.

Hafner says it has lined up distribution in every independent market in the area and three of the five chains. It is hopeful of obtaining the other two chains by the end of the 13-week effort (17 April) which will provide about 80% coverage.

This will put the venerable private-label firm squarely in the brand class, and it can proceed with a market-by-market expansion geared to what it has learned—in a hurry—in Wheeling, West Virginia.

SPONSOR ASKS
(Cont’d from page 57)

of all parties. Thus, much more of the advertising dollar will appear in the final product than happens at present in many cases.

The teletype and its insidious ambiguity of meaning is very costly to everyone concerned. So is the “hands-off” policy which some packagers have to the agencies, and the “disinterested” policy which some agencies and advertisers develop out of relief when a particular show is doing well rating-wise, or the product happens to be selling for the moment.

Programs are like people, in the sense that they cannot live and progress on the basis of current moment only. I have seen programs ruined or badly hurt by the lack of morale created by inept advertisers’ representatives, by stubbornly ignorant sponsors and by “deaf-mute” producers, writers and stars.

If everyone went on the theory that the purchase of a television program was a marriage between living entities, or at least a partnership, a great deal more of the average program advertising dollar would “get on the screen.”

Naturally, every show has to have top personnel, real pros with experience, enthusiasm and talent, capable of doing outstanding administrative, creative, production, legal, accounting and sales jobs, but unless both the advertising agencies and producers take the time and trouble to understand and talk over continually and constructively the basics of what each partner hopes to achieve from the mutual association, everyone has to be lucky to prosper, and particularly to continue to prosper.

My company is producing and coproducing series and spectacles with which we consider to have extremely rich potentials in today’s market. When we make a sale, we want the advertising agency and sponsor to know as much about our creative ideas, and every other aspect of our shows as if they were financing the programs themselves — because to a large extent, they are.
to sell
the most
Hoosiers
be sure
your product
is cooking
in the
hottest pot!

1260® RADIO
WFBM
INDIANAPOLIS

• First all day . . . "most listened to" and hottest of any
as indicated by recent audience
studies!*  
Best news coverage . . . local, plus world-wide through exclusive Washington News Bureau.
Top personalities attracting large, loyal audiences. Every rea-
son to place saturation spot cam-
paigns where you reach an even greater cumulative audience.

Check WFBM first—where every
minute is a selling minute!

*C. E. Hooper, Inc.
(7 a.m.-6 p.m.) June 19, 1958

Represented by the KATZ Agency

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Lever Bros. Co., New York, is going into major markets for its
Wisk liquid detergent. The campaign starts this month, runs for 39
weeks. Minutes during daytime slots are being used; frequencies
vary from market to market. The buyer is Hal Davis; the agency is
Batten, Barton, Durstine & Osborn, Inc., New York.

The Borden Co., Inc., New York, is adding schedules in top mar-
kets for its Super Starlac. The new schedules start this month for 15
weeks. Minutes during daytime segments are being placed; frequen-
cies depend upon the market. The buyers are Lynn Salzberg and
Howard Fisher; the agency is Dancer-Fitzgerald-Sample, Inc., N. Y.

Maiden Form Brassiere Co., New York, is kicking off a campaign
in top markets to promote its Friskee girdles. The schedules, begin-
nning this month, run for four weeks, are off for four, then return for
another four weeks. Filmed night minute announcements, with some
day, are being slotted; frequencies vary from market to market.
The buyer is Inez Aimee; the agency is Norman, Craig & Kummel, N. Y.

The Procter & Gamble Co., Cincinnati, continues to add schedules
in top markets to its current campaign for Duncan Hines cake mixes.
The schedules start this month, run for the P&G contract year. Min-
utes and chainbreaks during both daytime and nighttime segments
are being used; frequencies depend upon the market. The buyer is
Joe Burbeck; the agency is Compton Advertising, Inc., New York.

RADIO BUYS

Standard Brands, Inc., New York, is preparing a campaign in
major markets throughout the country for its Blue Bonnet Margarine.
The five-week schedules start 1 April. Minute announcements during
daytime periods are being purchased; frequencies vary from market
to market. The buyer is Len Soglio; the agency is Ted Bates & Co.,
New York.

Time, Inc., New York, is planning a campaign in top markets for
its Life magazine. The schedules start 31 March for one week. Min-
utes during daytime slots are being lined up; frequencies depend
upon the market. The buyer is Bill Dollard; the agency is Young &

Phillips Petroleum Co., Bartlesville, Okla., is purchasing announce-
ments in major markets for the spring-summer campaign for its
Phillips 66 gasolines and oils. Minutes during both daytime and
nighttime segments are being placed; frequencies vary from market
to market. The buyer is Bill Millar; the agency is Lambert & Fea-
PROGRAMMING means more viewer attention

Consistent programming—network and local—is one of the major reasons why WRAL-TV possesses the top rating record in the Raleigh-Durham area.

Viewers like what they get, and get what they like, on this full power Channel Five station.

F'r instance . . . Tempus Fugit, variety show . . . Live Championship Wrestling . . . Miss Jo Ann's "Romper Room" . . . Cap'n Five with Popeye . . . Sports by Reeve . . . and other local-live "f'r instances."

In the most densely populated section of its coverage, WRAL-TV has unduplicated NBC programming—from TODAY to JACK PAAR, plus choices from ABC.

Lively programming with a fresh approach, appealing formats and catchy innovations is aided by the best equipment a capable staff wants.

WRAL-TV is tops for viewing—tops for buying. Are you on?

4-CAMERA MOBILE UNIT • VIDEOTAPE RECORDER • LARGE NEW STUDIOS

WRAL-TV

FULL POWER CHANNEL 5 NBC AND LOCAL COLOR

Fred Fletcher, Vice Pres. & Gen. Mgr.
Raleigh, North Carolina

CAROLINA'S Colorful CAPITAL STATION • REPRESENTED BY H-R, INC.

SPONSOR • 14 MARCH 1959
JOURNALISM'S NEW FRONTIER

On February 20th, 800 high school editors and their faculty advisers filed into NBC's historic studio 8-H. The occasion was the FIRST ANNUAL NBC BROADCAST NEWS CONFERENCE, called to inform these young editors and their teachers of the procedures and problems, the tools and techniques of electronic journalism. The establishment of this annual meeting is a contribution by the National Broadcasting Company and its Flagship Stations to the youth of metropolitan New York, and to the broadcast industry. It was conducted to alert these future newsmen and women to the opportunities awaiting them in the broadcast media—journalism's new frontier. The annual NBC BROADCAST NEWS CONFERENCE is a stimulating new addition to the public services performed throughout the year by the Flagship Stations of the National Broadcasting Company.

WRCA & WRCA-TV - NBC IN NEW YORK
The Department of Justice now knows what the separate opinion is on the FCC on the question of option time.

As noted in FCC-Department of Justice correspondence released by the commission last week, that opinion falls into these compartments:

1) FCC chairman Doerfer and commissioners Lee, Cross and Craven (the majority) hold that networks are necessary to tv and that option is necessary to keep them in business.

2) Commissioners Bartley, Ford and Hyde take the view the networks can survive without option time, so that any restraint of trade action is not needed.

There is no doubt now that Justice will go ahead with suits against practices it believes violate the antitrust laws, merely allowing the FCC time to refuse to act.

Much will be said about the Paramount case prohibitions against block-booking and tie-in sales, both of which were alleged to be dead ringers for option time.

It also happens that the case resulted in an order to film production companies to divest themselves of theatres. If anti-trust chief Victor Hansen is to follow the alleged analogy between motion pictures and tv, this would appear to bear on whether production of programs by networks, transmission of programs, and exhibition of the same programs on their owned stations might not also run afoul.

Parenthetical note: Hansen might question some of the small motion picture exhibitors who crusaded in favor of the antitrust action culminating in the Paramount case. The first sweetness of victory turned sour to most in rather fast order. Many small theatres, which had fancied themselves unfairly treated by the block-booking practice now wish they had it back. They also wish the film producers had theatres which would cry out for product to fill the screens.

Seems there is now a shortage of motion pictures, has been for several years, and while film producers are concerned they have no pocketbook interest except in assuring themselves of a profit before they roll cameras.

Could this be another meaning of "reasonably necessary" in connection with practices which might otherwise violate antitrust laws?

Rep. Frank Thompson, Jr. (D., N. J.) charges that radio-tv is getting so rich from ad revenues that it is completely overlooking public service.

He feels the FCC should heed the intent of Congress and combat the worsening public service record through its licensing power.

AT&T made a round-about pitch for uhf frequencies for its own mobile service.

The approach was in a request to the U.S. delegation to press the International Telecommunications Union for reclassification of uhf in this region from the present broadcasting service to broadcast, plus fixed and mobile services.

The Association of Maximum Service Telecasters, representing many of the largest tv stations, slaps back. It asks that the delegation press for reclassification of vhf space from government use to broadcast use, if the AT&T request is heeded.

AMST says it is not plumping for any change, but it doesn't want spectrum space taken away from tv.
There's trouble on the horizon for syndication in the fall when network programing will roll back to a 7:30 p.m. EST start.

Especially vulnerable will be the CBS affiliates, due to lose the Tuesday and Wednesday availabilities for a half hour that has figured importantly in syndication selling.

However, with minimum dollar replacing station lists as a network policy, syndication will undoubtedly be ready to jump into those markets not included in network orders for 7:30 p.m.

A new pattern for syndication participation in the annual NAB convention is being tested in Chicago next week.

Little new product is expected to be unveiled; many syndicators will be disposed instead to highlight re-runs, feature films and film packages of more interest to station than agency buyers.

(For more on this theme see NAB section, starting page 61.)

There's hardly a syndicator without a science-fiction series in the works for 1959-60, which might easily make this new programing type the big trend of next season.

At least six syndicators will be making sales pitches for fall on science-fiction programs in the next few weeks.

You can expect the flurry of diversification moves that have marked the past few months in tv film to continue strongly.

Screen Gems, for example, having acquired a commercials producing subsidiary, is now looking into the possibilities of station ownership.

New high-level syndication appointments expected shortly are one more sign of tv film's optimism and expansion this season.

Among the key moves reportedly in the works last week were these:

- Norman Gluck leaving Universal to go to an important post at Screen Gems.
- CBS Films trying to finalize for putting a new director in charge of international sales.

In the bigger tv markets syndication appears to be dealing even more with sponsors and less with participators this season than in the past.

This January, sponsorships rose from 79% to 90%, compared to the same month in 1957, according to a Ziv study of the 30 top cities.

However, the drop in participations business is only relative to the big increase of sponsor spending, since the decline in participation shares has been in part offset by the fact that programing is up sharply.

In this analysis, there were 5 first-run shows in 1957 compared to 7 today, a 40% rise in new syndication series on the air.
Look for widespread deficit selling to continue as one of the consequences of the major reshuffling of tv film production and sales that’s anticipated on the network side.

At least two distributors or investors willingly took a sizable loss in making their first network deals merely for the sake of breaking in as factors in network programing.

Selling slightly below cost has been a frequent network supply practice, with syndication re-run and foreign revenue counted on to bring things back into the black.

But the upcoming season sees more and more tv film men trying to get a share of network business, and the price-cutting is a strategy sacrificing present profits for future status.

You can anticipate little syndication buying by national accounts until they’ve settled on their network commitments for the fall.

As a matter of report, syndication sales of recent weeks have been largely station sales and filling in alternate weeks left by regional deals.

For example, there’s the $300,000 grossed by CBS Film in three weeks with Border Patrol via sales in 22 markets plus the 14 markets where Genesee, Blue Plate Pac-a-Sac, Pepsi-Cola, Sealy and others will alternate with Amoco.

COMMERCIALS

Following the mergers of recent weeks, trade attention has focused on the remaining large independents regarded as eligibles for any new affiliations that might be considered.

Among the commercials producers that could become partner to a trade marriage might be the following: (alphabetically) Cascade, Klaeger, Robert Lawrence, MPO, Sarra and Van Praag.

Seen as ripe for an expansion in the commercial area are these motion picture companies: MGM, Paramount and 20th Century-Fox.

Stations with a heavy investment in videotape equipment appear to be killing off the growth of spot commercials in tape with high and irregular handling charges.

Geographical variations found New York stations high in their charges and Los Angeles outlets generally low.

In one case, it cost almost as much to put a set of tape commercials on WRCA-TV, New York, as to put the same four spots on the NBC network.

As a result, several spot spenders are understood to have planned commercials for tape and then switched to film at the last moment when the handling costs factor became known. (See FILM-SCOPE, 28 February.)

One big exception as a group are stations that produce tape commercials themselves: these have been very liberal in their tape handling policies.

The production savings possible in newly interested areas such as Puerto Rico are starting to attract network commercials film business.

B. F. Goodrich reportedly saved 25% on costs under what it would have expected to pay elsewhere, using 16 locations plus 4 studio sets.

Program producers may be the next to discover these savings in addition to getting locations not previously exposed on tv.
SPONSOR HEARS

When a Madison Avenue veteran is referred to as "a cork," here's what it means: A fellow who survives all sorts of shakeups and changes; has the unique talent for weathering every storm—like a cork bouncing around on a boiling sea.

General Foods via Y&R also was interested in latching onto Jack Benny. If Lever hadn't moved faster, through JWT, Benny might have made history: Going back to the same product—Jell-O—after a lapse of many years.

The commercial jingle is still riding high in radio, but one thing that perplexes agency people that buy them is this:

How the raft of firms that specializes in this field (50 to 75) manage to stay alive.

Don't be surprised if the Federal Trade Commission takes a look one of these days at the various barter-time deals tossing around the air media.

The probable angle: The provisions in the Patman-Robinson Act dealing with favoring one customer over another by cutting brokerage commissions, etc.

The old wheeze—them who has gets more—is continuing to apply to JWT. Within the next two weeks, the Chicago and New York offices will each add an account for a total of $10-12 million. They'll move the agency's TV billings to a going rate of about $135 million for the 1959-60 season.

Rep salesmen, along with other media vendors, apparently have become a special target for the internal revenue boys.

One such salesman, while getting a checkup on his return this week, was told by a taxman: "We're putting an all-out drive on you Madison Avenue salesmen; you're taking too many expense deductions."

A Toronto agency account man who came down to New York recently to take a look at fm included this comment in his report:

"Fm seems to face something of a 'chicken-or-egg-first' situation—will it be 'sold' or will it be 'bought'? My impressions tell me that fm isn't just a trend to watch—it's something to use—now."

An executive you don't encounter much in the tradeprints but who presides over a payroll empire as big, if not bigger, than any controlled by an old-line Hollywood tycoon is Edward L. Saxe, CBS TV v.p. in charge of general services operations.

His is a below-the-line producing authority whose domain is concentrated in New York and Hollywood, numbers over 3,000 people, has a payroll well over the $150-million mark, and a "manufacturing" output somewhere around $500 million.

Saxe, basically a finance man, is a Harvard Business School grad.
NOTHING APPROACHES THE SOUND:
WVNJ originated the programming concept of Great Albums of Music. It is the only radio station in the metropolitan area that plays just Great Albums of Music from sign on to sign off every single day of the year.

NOTHING APPROACHES THE AUDIENCE:
The very nature of the music makes the audience preponderantly adult. It's a rich audience, too. In one of the wealthiest counties of America (Essex—with its million plus population) — WVNJ dominates in audience — in quality of audience — and in prestige.

NOTHING APPROACHES ITS VALUE:
WVNJ delivers its adult, able-to-buy greater New York audience for less cost per thousand homes than any other station in the market. By every reasoning it's your very best buy.

RADIO STATION OF The Newark News  national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ
Newark, N. J.—covering New York and New Jersey
MOVING DAY for Kellogg's Woody Woodpecker show to KTTV, Los Angeles, was announced via a one-car parade conducted by "Woody" and "Miss Ladybird" throughout the L.A. area.

MISS CHANNEL 5 and attendants help WMCT, Memphis, celebrate opening of new studios. Publicity began last month, climax by "open house" featuring George Gobel's telecast.

AGENCIES

What has proven a decided eyebrow-lifter as subject of protests among media people is this disclosure by Broadcast Advertisers Reports:

In a check of 71 TV stations in 25 markets, over a week, affiliate ran over into network commercial programming a total of 1,689 times.

The same report also showed that there were 1,287 triple station breaks, 262 competitive product conflicts, 254 four or more spots in station-breaks and 306 times of double 20-second spots in station-breaks.

P.S.: Y&R's Pete Matthews disclosed at a press conference Wednesday (11) what that agency is doing to discourage and correct these practices, such as:

1) Protests to stations, networks and station reps.
2) Demands for rebate.
3) Demands for make-good commercials.

IT'S WHAT'S ON TOP THAT COUNTS: WSAI, Cincinnati, a.e.'s (1 to r) H. Perry, F. Drooge, B. Harkness, E. Bose and V. Niemeier are competing in a "Sales Derby" where one getting most business wins trip to Ky. Derby.

COME AND GET IT! To aid the Salvation Army, announcers at WINS, New York, toured the city in this mobile canteen, broadcasting the work the Salvation Army is doing, and serving hot soup to cold-weather listeners.

SPONSOR • 14 MARCH 1959
4) Cancellation of spot orders.
5) Restrictive specifications on orders.


Officers of the Agency Broadcast Producers Workshop for 1959:
President, Lee Randon, of Henri, Hurst and McDonald; v.p., Clair Calihan, Earle Ludgin & Co.; secretary, Dwight Reynolds, Y&R; and treasurer, Rolf Brandis, Edward H. Weiss & Co.

This 'n' data: Ridgway Advertising Co. of St. Louis opened a Memphis office last week, headed by Ruth Taylor, Jan Gardner and W. L. Chesman . . . EWR&R closed its Cincinnati office because of "the strictly local nature of accounts serviced there." John Magro, former v.p. and manager of the office, will open his own agency and continue servicing the accounts handled by EWR&R, with arrangements worked out for Magro to serve as the corresponding agency for EWR&R in the Cincinnati area. . . . James Thomas Chirurg Co., of Boston and New York, will move its headquarters this spring, to Lyman Park, a development being built off Route 9 in Chestnut Hill, Mass.

They were elected directors of BBDO: Robert Anderson, v.p. in charge of the Detroit office and McDonald Gillespie, v.p. and account supervisor in the New York office.

They were also elected: Robert Dailey, to executive v.p. of Cunningham & Walsh West Coast operations, and general manager of the San Francisco office . . . Michael Gradle, to a v.p. of Needham, Louis & Brorby. He is manager of the agency's Hollywood office . . . Herbert King, to treasurer of SSC&B. T. Newton Weatherby, former treasurer, becomes v.p. and director and chief administrative officer of the agency . . . Joseph Vanmonde, to manager of Y&R's Mexico City office . . . Charles Reichlum, to director of tv/radio at Marc & Co., Pittsburgh . . . Norman Gladney is the director of tv/radio at Calkins & Holden . . . Charles Straus, Jr., to executive assistant to the president and chief of the consumer division of Sudler & Hennessey, New York . . . Don Amstred, to manager of the tv/radio department of Allen & Reynolds, Omaha . . . John McLean, account executive on Revlon at C. J. LaRoche &

RED-JACKETED BOYS give free Griffin shoe shine to D'Arcy's Harry Renfro, as part of WIL's (St. Louis) merchandising promotion.

CELEBRATING HIS 25TH YEAR of sports broadcasting for WTOP, Wash., D. C., Arch McDonald (seated) gets staff congratulations from (l to r) Laurese Gordon, Lloyd Dennis Jr., Robert Schellenberg, Patricia Searight.

JOINING IN MARKETING SEMINAR held at N. Y. University are (l to r) Stanley Bara, pres. Barber & Baar Assoc.; Manuel Yellen, v.p., dir. of sales, P. Lorillard; Lester Frankel, exec v.p., audits & surveys; E. L. Deckinger, v.p., Grey Adv. The occasion: Dean's Day Homecoming
Just completing its 2nd big year on the ABC-TV network

THE MOST TALKED-ABOUT SPORTS SHOW ON TELEVISION...
AVAILABLE FOR SPRING-SUMMER!
NOW TITLED "TOP PRO GOLF"

ACTION! EXCITEMENT!
26 one-hour shows of thrilling golf matches featuring the world's greatest stars. It will be a powerhouse—telecast during the golf season. Reaches the cream of the American buying public—no other show in TV, sports or otherwise, has this type of pegged audience.
Starts April 6th
Monday nights
9:30 to 10:30 P.M. E.S.T.
on the ABC-TV network

For rates and data, consult your
ABC-TV SALES OFFICE
or
WALTER SCHWIMMER, INC.
75 East Wacker Drive, Chicago 1, Ill. • FRanklin 2-4392
Co. . . . Hoyt Beavers, to direct the newly-established sales promotion department at W.S. Walker Advertising, Pittsburgh.

ADVERTISERS

Lanolin Plus, Inc., bought $7.5 million worth of bartered time from Guild Films last week.

The deal calls for tv spots in 193 markets across the nation, for Rybutol (recently acquired from Rexall Drug) and Wash N' Curl.

The Manhattan Shirt Co. (Bonner & Peck) will return to ABC TV this spring to refresh sponsorship of the Sammy Kaye Show.

The program, now aired on Thursdays, will move to Saturdays, 10-10:30 p.m., on 18 April, with Manhattan concentrating on a pre-Father's Day sales push.

Seven-Up, through JWT's Chicago office, has started a contest among ABC TV promotion people, for Zorro. Here's how it works:

The one coming up with the most imaginative way to use the "Fresh-Up Freddie Doll" and allied materials in promoting Zorro and 7-Up wins a $500 expense account, authorized by a Diner's Club, to be used as the winner sees fit.

And for the winning station, an individual market station image research study to be paid for by 7-Up. The study will be done by Seymour Smith Associates, a market research firm in New York.

Peter Pan Foundations, Inc., is going into a stepped-up advertising program on a world-wide basis, via its latest plan for international tv.

The series of commercials, produced by Peter Pan's agency, Ben Sackheim, Inc., is now being distributed to offices and licensees in some of the 52 countries where Peter Pan is sold.

Back in the States, the foundation manufacturer began its nationwide tv saturation campaign last week, via one-minute spots. As a merchandising tie-in, Peter Pan is furnishing a complete promotion kit — including displays, blow-ups, ad-mats — to retailers in the tv area.

Other campaigns:

- The International Ladies' Garment Workers Union has allocated $1 million for a tv, radio and print campaign to make the public aware of the significance of the ILGWU label. Agency: DDB.
- Louis Marx & Co., toy manufacturer, is about to launch its first national advertising campaign. With heavy emphasis on tv, the toy makers intend to support retail merchants by pre-selling selected toys and games, and to level out the traditional valleys in the toy sales curve. Agency: Ted Bates & Co.
- British Overseas Airways Corp., began its campaign on the West Coast last week, in connection with its new flight, starting 1 April, from San Francisco to Hong Kong. Via daytime and evening 60-second spots, BOAC is announcing its plans on KCBH-FM and KNX, Los Angeles and KCBS and KDFC, San Francisco. Agency: Victor A. Bennett, New York.

Financial reports: Reflecting a 27% decline in sales, Schick, Inc., had a net loss from operations of $123,495 after tax credits and before special items in 1958, compared to a net profit of $1,352,530. . . . Beech-Nut Life Savers, Inc., in 1958 had net sales of $114,974,768 compared to $111,121,701 in 1957 and net profits for '58 were $8,121,605 against $8,583,803 in '57.

Kudos: Tv's "first" honorary recognition award of the season went to Max Factor last week, for his "contributions to the industry in the field of make-up for both black and white and color tv." The presentation was made by the Academy of Tv Arts and Sciences.


We subscribe . . .

LIKE RATES 1 RATE FOR LIKE SERVICES

WBDM Chicago
One of the seven great CBS-Owned Radio Stations

CANADA

"The most arresting fact to emerge from comparative research into U.S. and Canadian tastes in tv entertainment is not the disparity, but the similarity, in their interests."

So said Griffin Thompson, director of the Schwerin Research System in Canada, at a luncheon meeting of the Association of Canadian Advertisers.

Speaking on "The Tv Audience—Some National Differences," Thompson noted that "the same categories of tv entertainment—westerns, music variety, situation comedies—appeal almost equally to audiences in N. Y. and Toronto.

"The sharpest differences in taste, attitudes, likes and dislikes is among the French Canadians and the English speaking Canadians."

Some of the happenings at the annual Radio Representatives Program and Sales Clinic held in Edmonton, Alberta:

- Discussions on ways to sell comparatively against newspapers, both on national and local basis; and how local level radio spots can be merchandised to the retailers.
- Discussions on news and editorializing; on music policy; and on new programming ideas and sound.

Thisu 'n' data: Dr. Andrew Stewart, chairman of the board of Broadcast Governors, will be the keynote speak-
for
music
around
the
clock

IT'S
ALWAYS
ASCAP!

When you want to perform the **POPULAR SONGS** of yesterday, today and tomorrow. When you want to perform the very finest **PRODUCTION MUSIC** of the stage or screen... When you want the great music of our **SYMPHONIC AND CONCERT** field, or the music of **PRIZE-WINNING AMERICAN OPERAS**... When you want to perform the **RELIGIOUS MUSIC** of our nation... Whenever you have need of the best in music, you may be sure — **IT'S ALWAYS IN THE ASCAP REPERTORY!**

**AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS**

575 Madison Avenue, New York 22, New York

**SPONSOR** • 14 MARCH 1959
er at the annual meeting of the Canadian Association of Broadcasters, at the Royal York Hotel, 23 March . . . CHUB, Nanaimo, B.C., is now operating on increased power of 10,000 watts . . . A Canadian Studio City is planned for the 150-acre Circle M Ranch on the outskirts of Toronto, with two sound stages and sets, to handle production of movies and tv series.

Add random notes: CHUM, Toronto, selected as winner of the Radio Broadcasting award for 1958 by the Ontario Teacher's Federation . . . Vickers & Benson Ltd., appointed by Salada-Shirriff-Horsey Ltd. for its corporate advertising, institutional advertising of the Horsey Division, and brand advertising for Crawford Caramel Spread . . . A network of Private Canadian Stations will carry the broadcast of the World Hockey Tournament direct from Czechoslovakia. Sponsorship of all games on CJBQ, Belleville, Ont., will be by Ontario 7-Up Ltd. and Bill Deline Ltd., a local appliance and tire dealer.

Some personnel appointments: Charles Knight, named sales manager of CFPL-AM & TV, London . . . CBC radio and tv drama production appointments; Esse Ljung, national supervisor of drama; R. S. James, assistant; Michael Sadlier, special consultant for tv drama production.

**FILM**

The placing of new executives in key posts by companies in a number of areas of the film field marked a forward-looking trend last week.

Four appointments that involved a change of company affiliation were the following:

- **John B. Burns** left ABC Films to become national sales director for MGM-TV.
- **John E. Pearson**, formerly of Sterling, became ITC's new Canadian sales manager.
- **Milford Fenster** joined MCA TV; he was formerly RKO Tele-and-tivo's film buyer.
- **William E. Huston** moved from a national sales manager's post at MPO to become international sales director for Filmways.

**Sales**: Arrow Productions division of ITC reports a 19% sales increase for a three-month period over a year ago . . . Trans-Lux's first sale on its first tv property, *Felix, the Cat*, was to WNEW-TV in a four-year contract calling for unlimited runs of 200 four-minute episodes . . . Buyers of MCA TV's Paramount Package include WLOS-TV, Asheville, and WMTW-TV, Portland-Mt. Washington; that distributor's *State Trooper* was signed to WGN-TV for a total of 32 plays.

**Programming**: Details revealed on CBS Films' videotape series included selection of *Theater for a Story* as a title . . . Guild Films has acquired distribution rights to two travel-adventure shows: *Wonders of the World* produced by Hal Linker and *Vagabond*, made by Bill Barrud productions.

**More sales**: CBS Films sales on U.S. Border Patrol to sponsors to alternate with Amoco include Genesee Beer, Pepsi-Cola, Pac-a-Sac stores and Blue Plate Foods; 14 markets are involved.

**Commercials**: Robert Lawrence Productions anticipates a $4 million year in 1959, which is almost a ten-fold increase over 1952, that company's first year; Robert Lawrence also reports that *Jerry Schnitzer* will become executive v.p. of film production for the New York studios . . . Nick Gibson has left Compton to join Kenyon and Eckhardt as a commercial producer . . . Philip Frankel becomes an assistant director for Klaeger Film Productions . . . Music Makers reports completing work for a Chase and Sanborn commercial made through Compton Agency.

**Strictly personnel**: Herbert L. Berger to Screen Gems as director of business affairs . . . Ken Page is new general sales manager of S. W. Caldwell Ltd. of Toronto . . . Arthur R. Lerner has been appointed administrative v.p. and treasurer of Guild Films . . . Harry Goldstone joins the UAA sales force in southern territory . . . ABC Films president Henry G. Plitt on a sales and production visit to the West Coast . . . Joe Wolhandler formed his own public relations firm in New York.
Always shoot it on EASTMAN FILM . . .
You’ll be glad you did!
We subscribe...

LIKE RATES
FOR LIKE SERVICES

KNX
Los Angeles
One of the seven
great CBS-Owned
Radio Stations
morning program, Mondays through Fridays, moving Bert Park's network show to an afternoon time slot.

This change will make WMAQ's morning to noon line-up entirely local, except for on-the-hour network news.

Believes in what he sells:

Bill Savitt, owner of WCCC, Hartford, and a jeweler, is so convinced of radio's ability to sell, that he's signed for more than 250 spots per week on four stations in the area.

Ideas at work:

- To demonstrate that Portland, Me., is "the best place to live, to work, to visit and to shop," WCSI held a "Keys To The City" promotion, awarding a $150 shopping tour to the winner. Station plans two more similar promotions: a $300 shopping tour before Easter and a $520 spree near Mother's Day.
- D.j. turned baby-sitter: WKJI. Ft. Wayne, recently held a "Why I deserve a night out" contest, arranging an evening out for the winning couple, with the station picking up the tab. The entries were sent to favorite d.j.'s with the one to whom the winning card was sent agreeing to act as baby-sitter for the evening.
- Retail promotion: WAIL, Baton Rouge, for one of its clients, Istrouma Carpet Sales, announced a series of five names on the air hourly, along with a key phrase about carpeting. The first to call in and repeat the phrase, received a free throw rug— with each daily winner becoming eligible for the grand prize, complete wall-to-wall carpeting for every room in the house.
- KYW, Cleveland, recently held its latest promotion: a "Worst Tie Contest." To date, thousands of neckties have poured into the station's studios, with the 10 cravats declared "worst of all" in line for a canary and cage.

Financial report: Net earnings for Storer Broadcasting in 1958 were $1,676,754 compared to $6,396,164 in 1957. The Company claims that 1958 earnings were "adversely affected by the loss of $2,304,551 incurred upon closing down of its former Wilmington, Del., tv station.


This 'n' data. The International Racing Network has been granted the exclusive broadcast rights of all racing events at the new Daytona International Speedway . . . WHK, Cleveland, and NABET have concluded a new five-year agreement . . . Business note: Relaxicor, Inc., for 13 week, daily sponsorship of the Frank Ford Show, WPEN, Philadelphia.

Kudos: First place honors for the most original local radio commercials of 1958, to KTNT, Tacoma, from the Tacoma Ad Club . . . WIBG, Philadelphia, recipient of the top award, "Americana," from the Freedoms Foundation . . . KYW-AM & TV, Cleveland, and WRCV-AM & TV, Philadelphia, also cited with the 1958 Freedom Foundation Awards . . . Last week marked the 25th anniversary of the Yankee Network News Service . . . WSJS-AM & TV, Winston-Salem farm service department granted two awards, for agricultural reporting and for forestry programs . . . WNAX, Yankton, re-

Resignation: Fin Hollinger, executive v.p., of Radio Hawaii, Inc., and general manager of KPOA, resigned from these posts last week because of what he termed “a sharp disagreement with operating policies dictated by the station’s New York principals.”

The number of tv homes, according to Nielsen projections, is expected to reach 44 million this spring—86% of all U.S. homes.

In terms of regions, total home sets break down as follows:

<table>
<thead>
<tr>
<th>AREA</th>
<th>TV HOMES SATURATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Northeast</td>
<td>11,851,960 91%</td>
</tr>
<tr>
<td>North Central</td>
<td>13,690,930 89%</td>
</tr>
<tr>
<td>South</td>
<td>11,125,320 78%</td>
</tr>
<tr>
<td>Mountain</td>
<td>1,516,380 76%</td>
</tr>
<tr>
<td>Pacific Coast</td>
<td>5,575,410 37%</td>
</tr>
</tbody>
</table>

After five weeks of experiments with subliminal messages projected on WTTV, Indianapolis-Bloomington, two Indiana University faculty members came to this conclusion:

Faint visual commercials you can’t see won’t influence you.

The experiments, conducted by the professors, involved messages to buy food and stay tuned to the news, projected during a two-hour movie.

Said the Indiana researchers: not only did the subliminal messages have no influence, but during the experimental period the audience for the news suffered a slight decline.

Ideas at work:
- Teaming together for a simulcast: KNAC-TV and KSFA radio, Ft. Smith, Ark., parlayed a city-wide demonstration of stereo sound recently, when the two stations did a simulcast of the Perry Como Show. Temporary radio receivers were set up in lobbies of banks, local companies, all hospitals and at two large shopping centers for full reception of stereo sound. In addition, station got all local set dealers to keep their shops open during the Como telecast, and hold open houses for the public there also.
- KYW-TV, Cleveland, is circulating a “Summer’s Fun Planned Product Promotion” booklet listing the station’s campaign for advertisers (making a minimum buy of $650 per week, for 13 weeks) during the warm months. The promotions include: saturation campaigns, billboards, car cards, ads, bumper strips and floats.

This 'n' data: Abercrombie & Fitch has put on sale in New York a new, small lightweight tv camera for home use. The instrument measures 6⅝ by 5⅛ by 11⅞ and weighs 10 pounds . . . Anniversary note: Creative Cookery, on WBKB, Chicago, marking its 2,000th telecast . . . Construction notes: Kline Iron & Steel Co. has been contracted to build “the world’s tallest man-made structure”—a tv tower for WGAN-TV, Portland, Me. It will stand 1,619 feet and will have an elevator . . . WJXT, Jacksonville, begins building. this month, its two-story $750,-000 studio and offices.

Business notes: B. T. Babbitt, for the Bishop Sheen half-hour program on WNTA-TV, New York . . . The Northwest area DeSoto Division, for William Winter Maps the News, on KGO-TV, San Francisco . . . Sally Shops of California for 30-minutes of Peter Potter’s Juke Box Jury on KTTV, Los Angeles.

Kudos: WAGA-TV, Atlanta, cited for outstanding service to the Reserve Program of the Armed Forces . . . KMTV, Omaha, cited by the United Community Fund for its ceremony awarding prizes to citizens using tv creatively to promote public service drives.

New appointments at Storer: Ewald Kockritz, named v.p. and national program director of the company’s five tv stations and Grady Edney, to national program director for Storer’s radio properties.

Your salesman on sight to more than 3 million people in
THE SOUTHEAST'S BIGGEST, RICH MARKET

OVER 3,228,490 OF US

WSJS
TELEVISION
WINSTON-SALEM

Put your salesman where he can reach the largest number of potential customers, the 3 million plus people with over 4 billion dollars to spend who live in the 75 county WSJS market.

Winston-Salem
Greensboro
High Point

Call Headley-Reed

SPONSOR • 14 MARCH 1959
A SAMPLE OF MAJOR RADIO/TV STATION GROUPS

ROLLINS BROADCASTING
(1 tv, 7 am)—WBEE, Chicago; WJVL, Georgetown, Del.; WGGI, Indianapolis; WJLR, Newark; WRAP, Norfolk; WFTZ-TV, Plattsburgh, N. Y.; KATZ, St. Louis; WAMS, Wilmingon, Del.

ROUNSVILLE STATIONS
(7 am)—WQXI, Atlanta; WCIN, Cincinnati; WLOU, Louisville; WMHM, Miami Beach; WWV, Nashville; WYLD, New Orleans; WTMP, Tampa

SCRIPPS HOWARD
(3 tv, 5 am)—WCOP-TV-AM, Cincinnati; WEWS (TV); WNOX, Knoxville; WMCT (TV), WMC, Memphis

STEINMAN STATIONS
(2 tv, 6 am)—WEST, Easton; WIBO, Harrisburg; WAGA-TV-AM, Lancaster; WRAK-TV-AM, Williamsport, all Pa.; WDEL, Wilmington, Del.; YORK, York, Pa.

STORER BROADCASTING
(5 tv, 7 am)—WAGA-TV-AM, Atlanta; WJW-TV-AM, Cleveland; WJBK-TV-AM, Detroit; WGBS, Miami, Fla.; WITI-TV, Milwaukee; WBGB, Philadelphia; WSPD-TV-AM, Toledo; WWVA, Wheeling

STORZ STATIONS
(5 am)—WHB, Kansas City, Mo.; WQAM, Miami; WDGY, Minneapolis; WITX, New Orleans; KOMA, Oklahoma City

TAFT STATIONS
(5 tv, 4 am)—WBRC-TV-AM, Birmingham; WJRC-TV-AM, Cincinnati; WTVN-TV-AM, Columbus; WBTW-TV-AM, Knoxville, Tenn.; WKY-TV (TV), Lexington, Ky.

TEXAS STATE NEWORK
(2 tv, 2 am)—KFDA-TV, Amarillo; KFJZ-TV-AM, Fort Worth-Dallas; KRJO, McAllen; all Texas

TIME INC. STATIONS
(5 tv, 5 am)—KLTV-AM, Denver; WOOD-TV-AM, Grand Rapids; WFMB-TV-AM, Indianapolis; WTVH-TV-AM, Minneapolis; KTJN (TV), KDYL, Salt Lake City

T. G. TINSLEY JR. STATIONS
(2 tv, 2 am)—WITH-TV-AM, Baltimore; WXIX-TV, Pittsburgh, Va.; WLEE, Richmond

TRANSCONTINENTAL TV
(6 tv, 3 am)—KERO-TV, Bakersfield, Cal.; WGR-TV-AM, Buffalo; WSVA-TV-AM, Harrisonburg, Va.; WROC-TV, Rochester, N. Y.; KFMB-TV-AM, San Diego; WNEP-TV, Scranton-Wilkes Barre

TRIANGLE STATIONS
(6 tv, 5 am)—WFBG-TV-AM, Altoona; WNBF-TV-AM, Binghamton, N. Y.; KFRE-TV-AM, Fresno; WLHY-TV, Lebanon, Pa.; WNHJ-TV-AM, New Haven; WFIL-TV-AM, Philadelphia

UNITED BDCSTG. CORP.
(6 am)—WSID, Baltimore; WJMO, Cleveland; WARK, Hagerstown, Md.; WNT, Richmond; WINX, Rockville; WOOK, Washington, D. C.

WDSU BDCSTG. CO.
(3 tv, 2 am)—WAFB-TV-AM, Baton Rouge; WDMJ-TV, Hattiesburg, Miss.; WDSU-TV-AM, New Orleans

WESTINGHOUSE BDCSTG.
(5 tv, 6 am)—WJZ-TV, Baltimore; WBBJ-TV-AM, Boston; WIND, Chicago; KYW-TV-AM, Cleveland; WOWO, Fort Wayne; KDKA-TV-AM, Pittsburgh; KEX, Portland, Ore.; KPIX (TV), San Francisco

WKY TELEVISION SYSTEM
(3 tv, 1 am)—WSFA-TV, Montgomery; WTVX-TV-AM, Oklahoma City; WTVT (TV), Tampa

STATION GROUPS
(Cont’d from page 43)

magazine publishers. Peppering the broadcasting landscape are such names as Time, Scripps Howard, Gannett, Newhouse, Hearst, Cowles, Meredith, Ridder, Cox, Knight and a host of others.

The entertainment business is prominent in the field, too. Aside from American Broadcasting-Paramount Theatres, there are other theatre chain owners: Balaban and McLeod, for example. A number of picture and tv stars have wisely invested their money in the business. Gene Autry has a nice group of half a dozen stations out west. Frank Sinatra and Danny Kaye share the profits from three west coast outlets comprising the Seattle, Portland and Spokane Radio group. Bing Crosby has a substantial investment in the Kenton Brown stations.

The electronics business is well represented by NBC and Westinghouse but the list would not be complete without a mention of the Crosley group, a division of Avco Manufacturing. And, on a lesser level, there’s Sarkes Tarzian.

Sort of in a class by itself is RKO Teleradio Pictures, which is allied to the motion picture business but is actually a subsidiary of the General Tire Co. Corinthian is owned by an investment company (J. H. Whitney Co.) of 13 partners, headed by senior partner John Hay Whitney, ambassador to Great Britain, and seeking growth opportunities; the president of Corinthian, Wrede Petersmeyer, is one of the Whitney partners.

Insurance companies also have
To sell Indiana, you need both the 2nd and 3rd ranking markets.

**NOW ONE BUY**
delivers both—
**AT A 10% SAVINGS!**

YOU NEED **TWO TO TUNE UP**
sales in Indiana!

In this rich, diversified interurbia, automotive manufacturing is only one of many reasons for bulging purses. Fertile farms and varied business each contribute their share. Over 1.6 million population—$2.8 billion Effective Buying Income! There are two major markets in this live sales sector—South Bend-Elkhart and Fort Wayne. You can cover both from within, with one combination TV buy, and save 10%! Add Indianapolis—get all the best in just two buys!

call your H-R man now!
their hands in the broadcasting pie. There’s Jefferson Standard Life Insurance, which has the WBT stations and Nationwide Insurance, which owns People’s Broadcasting. Nor can members of Congress and their families be left out. The wife of Senator Lyndon B. Johnson, Texas Democrat and majority leader owns a majority interest in tv/radio station pair in three markets; Senator Robert S. Kerr, Oklahoma Democrat, is a principal in the Kerr-McGee stations; the Capital Cities stations, in which Lowell Thomas is a principal investor, also numbers among its investors Leo W. O’Brien and Dean P. Taylor, both New York State Representatives.

What about group operations? A broad look at this subject is provided by a sponsor questionnaire sent to about 50 non-network groups. Usable returns totaled about 22. Those answering represent a good cross section. The answers came from every section of the country and covered every important type and size of station group.

• On the question of an over-all broadcasting executive, 21 of the groups said that they had one.
• Seventeen of the 22 reported having a headquarters staff performing one or more of the following functions: sales management, programing counsel or supervision, engineering, advertising, promotion, research and publicity.
• Regarding the degree of management control over individual stations, a basic question in the group field, there was a wide variety of answers but the median fell somewhere in between “moderate” and “substantial.” One group said it provided no control at all; two said management control was rare; eight reported it was moderate; one said it was moderate to substantial, seven stated it was substantial, two said management control was complete in some areas, one declared that it practiced complete control over its stations.

The latter, incidentally, was the Sinatra-Kaye Seattle-Portland-Spokane group and the characterization was made by Lester M. Smith, general manager of the group. It may also be of interest to note that the group reporting no headquarters control at all, the WKY Television System, was headed until about a year ago by P. A. (Buddy) Sugg, now top man over the NBC o&o’s. Sugg, whose operation at NBC consists solely of himself and two secretaries, loosened the reins on NBC stations when he came in.

• Central program buying or sharing of programing between sister stations is fairly common, the questionnaires showed. Ten groups reported that headquarters commonly or occasionally bought programing for the individual stations. Naturally, this was more common among tv stations. Eight of the 22 groups said their stations share locally-made programing.

The subject of management control over stations is worth further discussion, since it bears vitally on the nature of station groups. The impression gained in sponsor’s study of the groups is that, with certain exceptions, the larger groups tend to give their station managers more leeway than the smaller ones. The NBC Sugg example, mentioned previously, is no isolated example. The recent appointment of Stephen Riddleberger as head of the ABC o&o’s represents the first time these stations have been organized under a full-time executive. Like Sugg, Riddleberger is a one-man operation.

The CBS setup, which puts the radio and tv stations under separate chiefs, smacks more of a staff operation but the control exerted is minor. Craig Lawrence, top man over CBS tv stations and tv spot sales, says, “We work with stations, rather than decide policy.”

C. Wrede Petersmeyer, president of...
“Can’t I go, too?”

HUSBAND: “To Europe? But this is business… besides, we’re not that rich!”

WIFE: “You can save $300 on my ticket if we fly KLM.”

HUSBAND: “That so?”

WIFE: “And the same for each of the children.”

HUSBAND: “Sounds good, but what about…”

WIFE: “And we can see lots of cities over there—free!”

HUSBAND: “Mmmmm…”

P.S. She went. First Class, too. Why don’t you find out all about KLM family fares to Europe—including the substantial Economy Class savings? Remember, KLM features non-stop DC-7C service from New York, one stop from Houston.

KLM Royal Dutch Airlines, 430 Park Avenue, New York 22, N. Y.
Corinthian, has a staff working with him, but, as the name “staff” suggests, there is no line of authority running from staff personnel to the stations. All authority is funneled through Petersmeyer, to whom each station is responsible.

In answering its questionnaire to SPONSOR, Time, Inc., characterized its control over stations as moderate to substantial. Exactly what these words mean, however, is given in more detail by testimony before the FCC last year by Weston C. Pullen, Jr., Time, Inc., v.p. for broadcasting. He said:

“The local (station) manager is given almost complete autonomy in the conduct of his day-to-day broadcast affairs, subject, of course, to the policies and directives of his board. (Ed. note: The boards of all the broadcasting subsidiaries consist of top Time, Inc., executives.) Just as in other divisions of the company, the corporate services of the New York parent are available to the local manager. This includes legal and accounting services, budgeting and other management practices, engineering consultants, etc. The local manager reports to me on a current basis . . . and I, in turn, report performances of the individual operations to Mr. Larsen (Roy E. Larsen, board chairman, Time, Inc.). Our broadcasting operation in New York consists of four people, myself, my assistant and our two secretaries. We maintain no New York sales organization. . . . From time to time, New York has provided programing suggestions and advice.”

Though Pullen’s organization in New York has been increased by one in the form of a business manager since the testimony was made, headquarters still rates as a small operation compared to, say, the staff necessary to run one major station.

It must be kept in mind, of course, that any group comments about the nature of control over stations are made against a backdrop of FCC preferences for broadcasters with local identification. Group broadcasters, who have to go before the FCC in buying new stations, studiously try to avoid the stigma of absentee ownership. Even so, local autonomy makes a lot of sense.

“No central organization can do a good job in broadcasting by remote control,” said Donald McGannon, president of Westinghouse Broadcasting Co., probably the largest of the non-network groups.

“Each market represents an indi-

---

**NASHVILLE’S**

**“better buy” station!**

WSIX-TV covering the rich tri-state Tennessee Valley area with:

MAXIMUM POWER

(A whopping 316,000 watts)

MAXIMUM TOWER HEIGHT

Tallest allowed in this area by CAA . . . 2049 ft. above sea level.

MAXIMUM EFFICIENCY

To provide by far the most effective coverage and sales results throughout this rich Tennessee, Kentucky, Alabama area!

Represented by:

H-R TELEVISION, INC.

CLARKE BROWN CO.

---

**TENNESSEE’S**

**“must buy” market!**

The Nashville market is Tennessee’s richest market . . .

Check these facts!!

- Fourth in the Mid-South (next to Memphis, Birmingham and Atlanta) with 342,000* TV homes.
- Population, 1,965,000
- Retail Sales—$1,585,308,000

Nashville is a “must buy” market and WSIX-TV is your “best buy” station.

Phone or wire today for choice availabilities!

*Source Television Magazine

---

We subscribe... LIKELIKE RATES FOR LIKE SERVICES

KMOX

St. Louis

One of the seven great CBS-Owned Radio Stations

---

Sponsor • 14 March 1959
Everybody in Big Aggie Land knows Wynn Hubler Speece

Wynn is WNAX-570's Neighbor Lady and her program is “must listening” for housewives throughout WNAX-570's five-state, 175-county coverage area.

During her 18 years on WNAX-570, Wynn has received more than 2,000,000 letters from her listeners. She has traveled the length and breadth of Big Aggie Land with her Neighbor Lady Kitchen Karavan. She knows her audience. They know and trust her.

The loyalties built up over the years by Wynn and other WNAX-570 personalities mean just one thing to advertisers — sales. In the Big Aggie Land market there are 2,231,800 people and 609,590 radio homes. Spendable income is over 3 billion dollars. WNAX-570 delivers 66.4% share of audience in this market.

To sell your product in the nation's 41st market — sell on the most trusted voice in Big Aggie Land, WNAX-570.
vidual problem and the station operator has to be on hand. A feeling for the market is important in broadcasting," McGannon said.

Why, then, a corporate staff at all? WBC has a dozen management people at New York headquarters.

"Everybody is fallible. A single person is more apt to make mistakes," McGannon declared. "A station manager can take too long to yank a show. But we don't order anybody around. It's bad management practice to order people around. We sell rather than tell."

WBC's selling function is done by means of frequent contacts between headquarters and station personnel. There is a heavy schedule of meetings among Westinghouse station executives and WBC personnel plus a lot of traveling to and from New York by both station and WBC people. Sometimes McGannon wonders whether the frequent contacts are overdone but has concluded that "it seems valid. I'd rather overdose it than underdo it and I wouldn't say it's contradictory with the spirit of local autonomy."

Most major groups try for the cross-fertilization of ideas that comes from contacts between station people, although Westinghouse people probably spend more time per capita traveling than any other group.

The purpose of contacts, of course, is more than a matter of checking operations. To many groups it represents a way of getting the jump on their competitors. While some groups do not feel that group ownership per se provides better service—and they say so—most of the major groups contend they offer more to their audiences (and owners) than singly-owned stations.

Transcontinental TV sums up this point of view as follows:

1) Group ownership stations are usually well managed and operated, with station managers profiting by the experiences of other managers.

2) A constant interchange of new information, ideas and techniques usually results in better, more diversified programing for each station.

3) Exchange of engineering and technical information can often solve operations problems faster and more effectively resulting in the best possible reception for viewers and listeners.

4) There is more opportunity in a group ownership to develop and train competent broadcasting personnel in necessary background.

Group owners also make the point that their larger financial resources allow them to do things that other broadcasters can't, such as extensive research services, greater news coverage and major public service programing series.

---

**DYNAMIC**

**K X O A**

is THE LEADER in

DYNAMIC

SACRAMENTO

1st Place—Pulse Oct. '58
(Last Metro)

1st Concerted Local News

1st Top Personalities

1st Regular Editorials

1st Daily Stereophonic

1st Family Fun-tests

K X O A

BEST SELLS SACRAMENTO

Retail Sales 229% over
Nat'l. Avg., 192% over
Calif. Avg.

Nat'l. Rep: McGavren-Quinn

---

We subscribe...

**KCBS**

San Francisco
One of the seven
great CBS-Owned
Radio Stations

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**Things you should know about**

**KMSO**

★ 191,000 WATTS POWER
★ CBS, ABC, NBC PROGRAMS
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★ 45,000 TV FAMILIES
★ LESS THAN 1°° PER M
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... and now that you know

CALL OR WRITE

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KMSO channel 13
MISSOULA, MONTANA

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Sponsor • 14 March 1959
buy St. Louis "a la card*

*KTVI RATE CARD...
your lowest cost per thousand
TV buy in St. Louis
PHENOMENAL

says Charles Keys, General Manager

KOCO-TV

OKLAHOMA CITY

Socko—Popeye wins again! One Popeye hour couldn’t satisfy all the sponsors for KOCO-TV so they had to schedule a second one! Here’s the record-breaking, money-making story from Charles Keys:

"Clients love Popeye even more than kids. Phenomenal Popeye sell-out necessitates scheduling additional Popeye Hour Saturdays 11 to 12 a.m. Regular Popeye Theatre Monday thru Friday 6 to 6:30 p.m. scored whopping 25.0 Nov.—Dec. four week Nielsen."

Popeye has been piling up sponsors and top rating scores for years. Kids never tire of him. And sponsors are enthusiastic about the reception he builds for their products.

Popeye is whaling the tar out of competition for KOCO-TV. Want a share of the spinach? Write or phone:

U.A.A.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., Murray Hill 6-2323
CHICAGO, 75 E. Wacker Dr., Dearborn 2-2030
DALLAS, 1511 Bryan St., Riverside 7-8553
LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5866


Jack Sandler, general manager of WQAM, Miami, has been appointed a vice president of the Storz Stations group. His association with Storz dates back to 1949, when he was salesman-sports announcer on KOWH, Omaha. After its takeover by the group, Sandler worked his way up to the sales manager's chair. In 1956, when Storz purchased WQAM, Sandler was named general manager and also acted in the additional dual capacity of national and local sales manager. He will continue in this capacity.

Charles E. Bell has been appointed to the newly-created position of executive v.p. for WSAV-AM & TV, Savannah. He comes to the station from WSPA-AM & TV, Spartanburg-Greenville, S. C., where he served as general sales manager since 1956. Following a 10-year career in radio, Bell entered tv in 1949 as director of tv for WBTV, Charlotte. In 1953, he was appointed Southeastern sales manager of Du Mont Tv Labs. Bell also inaugurated and served as general manager of WAPA-TV, San Juan, Puerto Rico.

Jack Mohler has been appointed Eastern Sales Mgr. of Television Advertising Representatives, Inc. according to an announcement by Larry H. Israel, gen. mgr. of TvArt. Mohler entered broadcasting in 1941 after graduation from Princeton. His first position was as a research and promotion asst. at WOR, New York. Taking time out for active service in the Army, Mohler returned to WOR in 1953 as an a.e. and asst. sales mgr. He joined CBS Television Spot Sales as dir. of sales div. in 1953 remaining until 1957 when he joined Blair-TV.
LOCAL ADVERTISERS KNOW THE SCORE

In St. Louis
WIL Has More
Local Advertising
Than Any TWO
Stations Combined!

NEWSMAKER STATION OF THE WEEK

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY WIL when you buy St. Louis
and you BUY the people who BUY

WIL
St. Louis
KBOX
Dallas
WRIT
Milwaukee

LIKE RATES FOR LIKE SERVICES

In tempo with the times

THE BALABAN STATIONS

John F. Box, Jr., Managing Director
Sold Nationally by Robert E. Eastman
George Burbach, Tv Pioneer

Shortly after World War II, George Burbach, General Manager of KSD St. Louis and a member of the board of the Pulitzer Publishing Co., urged his newspaper to establish the first post-war television stations in the United States. When members of the board demurred, George risked his lifetime security and prestige by stating that he would resign if such a station were not eminently successful.

He got the station.

Several years later SPONSOR published an editorial titled “Mr. Television.” We referred to George Burbach, a gentleman of conviction and high purpose.

On 1 January 1958 George retired. Word has recently been received that late in February he passed on in Florida.

It’s often said that television is a young man’s business. George was an older man with young ideas. Pioneering and progress know no age. Tv pioneers like George Burbach cannot be forgotten.

Without Fanfare

The Association of Maximum Service Telecasters, Inc., commonly referred to as MST, seldom hits the front pages.

This association of 116 television stations operates without fanfare under the direction of Lester Lindow, a respected broadcaster. Its directors include the cream of our industry. Any television station that operates with maximum power is eligible.

Recently MST released its second annual report. Between the technical lines one reads of proposals, activity, and accomplishments of maximum importance to all tv broadcasters and their sponsors. For example, its role in working with TASO (Television Allocations Study Organization); opposition to degrade mileage separations between tv stations; and participation in a number of FCC rule making proceedings.

MST is an active, fruitful organization that contributes generously to the industry good. We may not agree with everything they do but we heartily applaud their intent and accomplishment. If yours is an eligible tv station, MST deserves your support.

**THIS WE FIGHT FOR:** Easier methods of selling, buying, and coordination of both radio and television spot campaigns by the elimination of needless time-consuming paper work.

10-SECOND SPOTS

CD: In New York, WINS and the Salvation Army sent the radio station’s disaster feeding unit to BBDO. Y&R and other agencies, dispensed hot soup in a lunch-time “bomb test” to account execs and timebuyers. Must have been a sad day for the martini crowd.

Switch: From a news release—“Richard Reiner, Assistant Director of Film Production, Foote, Cone & Belding Advertising Agency, has been appointed to head a newly-created Radio-Television and Motion Picture section at the American Medical Assn.” With politics hiring experts to coach them in camera comportment, why not the medics?

Arf: Laurese Byrd Gordon, promotion director for WTOP Radio, Washington. D. C., shows dogs in her spare time, has a kennel of eight registered miniature schnauzers. The earliest-rising one that wakes her each morning is named Dee-Jay. A real “morn- ing man!”

Blimey! From The New York Times —“LONDON, Feb. 24 . . . A Labor member introduced a bill to curb what he called ‘one of the nastiest imports from the United States’—the interruption of television programs for commercials. . . . (He) said a Western film, portraying an attack by Indians had been interrupted by an advertisement for scalp lotion.” Nothing like scalp lotion after an Indian raid.

Allied arts: The burlesque stripper was having trouble undoing her zippers. “She’s all thumbs,” said the drummer in the pit to the pianist. Replied the pianist, “We’ll soon see.”—Phil Stone, CHUM, Toronto.

Lincolniana: Start of a press release from WOWO Radio, WBC station in Ft. Wayne, Ind.—“In collaboration with Bessie K. Roberts, a member of Indiana’s Lincoln Sesqui-Centennial Commission. WOWO has recorded the only official eulogy in honor of Abraham Lincoln made by the state of Indiana in June 1865 in the Indiana Supreme Court.” Must have been recorded on a time machine.

"Nothing endures but personal qualities."

These words from the pen of Walt Whitman account for the great music which has endured the years. Each composition reflects the personal qualities of its composer. This same reflection could easily be applied to quality radio and television stations of today... the dedicated efforts of those behind the scenes to constantly build and maintain a quality image.
WINS leads in advertiser acceptance—billing 50% above 1957.

WINS leads in audience acceptance. Delivers more adult listeners per dollar than any other station.

WINS leads in balanced programming—news—music—sports—special events—community service.

WINS • RADIO CIRCLE • NEW YORK • JUDSON 2-70
"NEW YORK'S MOST IMPORTANT STATION"

Elroy McCaw, President • H. G. (Jock) Fearnhead, V.P. and General Manager • Jack Kelly, Sales Manager

Represented by The Katz Agency, Inc.

In Los Angeles it's KDAY NOW 50,000 watts
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

WITI-TV
CHANNEL 6

ON APRIL 1ST

WILL BE

IN MILWAUKEE

CBS

COMMERCIALS MAKERS GET READY FOR TAPE

Expanding TV tape market sets off merger flurry among the producers of TV commercials.

Page 31

1959 Baseball — air media's $26 million catch

Page 34

ABC plays to win in television chess game

Page 38

The top 10 in spot television spending

Page 42

DIGEST ON PAGE 2
The lure of the West continues. Throughout Inland California, population figures climb steadily to make it one of the fastest growing areas in the nation. For example, Sacramento county's population is up 63% since 1950 while retail sales in 1958 were 92.5% higher than in 1950. Impressive gains were also scored in other Beeline areas. All over this booming area, purchasers of homes, furniture, autos, appliances and all the necessities of life are listening by the hundreds of thousands to Beeline radio.

As a group The Beeline stations give you more radio homes than any combination of competitors... at by far the lowest cost per thousand.

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA
PAUL H. RAYMER CO.
NATIONAL REPRESENTATIVE

New home construction in Sacramento county. The valuation of construction in Sacramento county in '58 was 98.7% more than in 1950.
WHO WINS... YOU, OR THE ICE BOX?

"And now a word from our sponsor...." All too often, this is the cue for the viewing public to get up and go out to the ice box.... If that happens to you, you're out in the cold... no matter how big your star, or lush your audience rating.... To make those precious three minutes produce a profit is the main reason we're in broadcasting. N. W. AYER & SON, INC.

The commercial is the payoff

SPONSOR • 21 MARCH 1959
DIGEST OF ARTICLES

Commercial makers mobilize for video tape
31 Merger flurry in tv commercial field has creative and financing people pooling assets to form new combinations meeting tape’s special needs

Baseball’s $26 million grand slam
34 As costs level off, biggest sponsorship ever is attracted to baseball this season with new products, appeals aiming at diversified audience

How ABC plays winning tv chess
38 Is programming changing concept of “selling” tv? This is a question raised by ABC’s remarkable rise, $28 million net gain over 1957

The class sell in a mass medium
40 Hamilton Watch returns to radio after three years, slots commercials in 50 cities in spring, fall promotion cycles to hype market share

Parti-Day goal reached
41 Dessert topping nears sales target of 10,000 cases half-way through second 13-week cycle. If sales trend continues, total will be 15,000

Spot tv’s million dollar brands
42 The top 10 advertisers in the medium accounted for 39 of them in 1958, compared with 31 in 1957, says latest tvB data on gross time spending

Day, night net tv gain—billings equal
43 tvB’s 1958 net tv wrap-up shows day and night tv billings increased at same rate. List of top 100 net clients shown, plus latest tv Comparagraph

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52 With local advertisers making up a substantial part of today’s radio billings and national spot stagnant, five radio men analyze situation

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FORMIDABLE FORMULA

Formula for the Rebirth of a TV Station:

Take an excellent established facility —

**WKTV UTICA-ROME** — since 1949 the only station serving
Utica-Rome, the nation’s 76th metropolitan market. Tastefully blend in the
programming of all three networks.

Switch the frequency from channel 13
to channel 2. Place under vigorous,
experienced new ownership and management.

Then add the sales catalyst — announce the
appointment of H-R TELEVISION, INC., as
national representatives, effective immediately.

The result? The rebirth of WKTV,
dedicated to giving advertisers unprecedented
sales results in the prosperous,
burgeoning Mohawk Valley.

H-R also represents WKAL, Rome-Utica.
Paul F. Harron, chairman
Gordon Gray, president & general manager
Famous on the local scene...

WIBG (First Place) — “PATRIOTIC CONTESTS”
WJW-TV AND RADIO — “JUNIOR OLYMPICS”
WJBK — “COLLEGE CAMPUS PROGRAM”
honored throughout the nation

Being awarded four 1958 George Washington Honor Medals by the Freedoms Foundation at Valley Forge indicates the outstanding position Storer stations have attained through public service in their communities, even in America's greatest markets.

We are happy to acknowledge the fact that the Freedoms Foundation has recognized the achievements of WIBG in Philadelphia, WJW-TV and Radio in Cleveland, WJBK in Detroit and, at the same time, Storer Broadcasting Company's national advertising for the fourth consecutive year.
"Commercials are a Part of Our Programming... Not an Interruption of It," says Rick Stevens, Program Director WPDQ, Jacksonville, Fla.

Each commercial on WPDQ is a vital, integral part of our programming. Through distinctive production techniques, tied closely to an original operating format, our commercials are spotlighted without being forced—emphasized without becoming objectionable. We consider well produced commercial content a strong contributing force to actual audience.

This commercial treatment together with entertaining but accurate weather reports, 5-minute hourly newscasts, frequent special reports, local remote news pick-ups, nation-wide live spot news coverage, and, above all, a balanced plan of music, give WPDQ's listeners a feeling of excitement—of being in tune with the town. It keeps our listeners alert and reluctant to tune away.

Here at WPDQ commercials are handled by mature, experienced announcer-producers who are citizens of stature—active in civic affairs. Most important—they are professionals who know commercials are an important part of their job. That's why, in the programming department we say—"Commercials are a part of our programming, not an interruption of it".

Rick Stevens

Represented by Venard, Rintaul and McConnell
James S. Ayers, Southeast

5000 Watts 600 KC

WPDQ

Where alert listeners tune by choice, not by chance...

NEWSMAKER
of the week

Charges of mediocrity in television were met head-on by NAB convention keynoter Robert W. Sarnoff. The NBC board chairman called for an independent survey of public attitudes toward TV and urged broadcasters to use their own medium in creating a wider understanding of it.

The newsmaker: If a prize were given to the most vocal defender of TV in recent years Robert W. Sarnoff would come close to coping it. During the three years covering his tenure as president and, later, chairman of the board at NBC, Sarnoff has taken up the cudgels on at least a dozen specific occasions. This includes his well circulated and well received letters to TV editors.

Though Sarnoff is voluble on the subject, his listeners or readers leave with the impression of a man of logic. His NAB speech was no exception. Though he pulled no punches in declaring the attack of the intellectuals on TV was no more than a personal bias against public taste by a small minority, he declined to engage in a spirited riposte directed at the egghead.

Instead, Sarnoff came up with three new proposals—and even here "without presuming to suggest methods or mechanics."

First, Sarnoff said, broadcasters should consider commissioning an "independent" survey of public attitudes toward TV. Second, they should consider "the most effective methods of using our own facilities to create wider understanding of our medium." Third, he called for an organization to guide this information campaign.

Sarnoff suggested this group might operate within the NAB framework but independently financed and staffed so as to attract financial support from all those with a stake in the medium. "Among them are talent agencies, film producers and syndicators—since they, too, are being pinned with the donkey's tail of mediocrity."

A five-point credo earlier in the speech offered broadcasters some points to unite on without presuming to tell the proposed information group what to say.

The five points: (1) Broadcasting serves the public interest best through satisfying the majority. (2) Programming for minority tastes is secondary, though it offers the majority "continuing opportunity to absorb new tastes." (3) By thus serving the public interest, broadcasting also serves the advertiser. (4) Broadcasting can do its job best through competition and without government regulation. (5) The air media are entitled "to the standing and privileges of other free communication media."
They buy as a family...

because they were sold as a family...

by their local Meredith station!

KANSAS CITY
SYRACUSE
PHOENIX
OMAHA
TULSA

KCMO
WHEN
KPHO
WOW
KRMG

KCMO-TV
WHEN-TV
KPHO-TV
WOW-TV

The Katz Agency
The Katz Agency
The Katz Agency
John Blair & Co. – Blair-TV
John Blair & Co.

Meredith Stations Are Affiliated With BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines

SPONSOR • 21 MARCH 1959
pause for network identification
The current television season is now at a point where the long-term achievements of the networks can be objectively measured and clearly identified.

In terms of the criteria that are most meaningful to advertisers and their agencies—size of audience and cost per thousand—this* is the CBS Television Network in March 1959:

It has the largest average nighttime audience of any network. (14% bigger than the second network, 27% bigger than the third)

It has the largest average daytime audience of any network. (8% bigger than the second, 97% bigger than the third)

It has as many of the top ten programs and as many of the top forty programs as the other two networks combined. (5 of the top 10, 20 of the top 40)

It has the largest audiences in more nighttime half-hour periods than the other two networks combined.

It has the largest audiences in more daytime quarter-hour periods than any other network.

It has the lowest average cost per thousand for all nighttime programs. (5% lower than the next network)

It has the lowest average cost per thousand for all daytime programs. (12% lower than the next network)

It is also significant that the latest Nielsen report** continues to identify the CBS Television Network with the largest average audiences, day and night, in all television.

This kind of identification perhaps explains why so many advertisers are crystallizing their program decisions earlier than ever before and are turning again to the world’s largest single advertising medium. THE CBS TELEVISION NETWORK
Tv's new faces, new formats for fall

For lo, these many years I've sat in this figu-
raive radio/TV press box, and in a manner most
unbecoming to a professional newspaper man,
have rooted like a high school youth for the
success of virtually every new program and
batch of programs introduced each semester. I've
panned some, sure. But always with regrets.
There was, and always is, far more joy in writing
the raves about the good ones.

I still root. I root right now for the success of Louis Cowan's
brave new try with the hour-long CBS TV daytime series called
Woman! This one starts in mid-May with an expensive and serious
production dealing with the big and steady increase in teen-age
marriages.

I root, too, for the new ABC TV fall lineup, as it was announced
last week at the Waldorf. Some of these look like inch winners.
I don't see, for example, how Dick Clark's new World of Talent
panel show can miss. Clark has long since proved himself one of
the most personable artists in the medium, as well as one of its all-
time great salesmen.

I think he'll prove his power to work to and with grown-up audi-
ences, once and for all, with this new stanza. Keenan Wynn in The
Troubleshooters series should do well, too, as should The Alaskans,
Robert Taylor's The Detectives, Robert Middleton's The Fat Man
and the New Orleans crime series Bourbon Street Beat.

Give the local boys a hand, too!

ABC TV is introducing a relatively new performer who is already
one of my favorites: Frank Gifford of the New York Football Giants.
If he does half as well in his new Saturday show, The War Against
Crime as he always did on the gridiron, he'll be one of the hottest
new performers in video. And judging from the fine job he did with
those ginger ale commercials last season, I believe he can do it.

I'm rooting, too, as I always have, for the local tried, as well as the
networks' efforts. Right now, I'm rooting very hard for the new
WNTA-TV, New York "personality parade." Having met with some
success with its Open End show, starring David Susskind from
10:30 p.m. to early morning Sundays, the station has lined up and
built shows around six more talkers of widely diverse hue. These
are Bishop Fulton Sheen, Gypsy Rose Lee, Mike Wallace, Alexander
King, Martin Gabel and Henry Morgan.

WNTA-TV, I believe, needs my rooting—and the all-out support
of one and all—more than most. Two of the above talkers, of course,
have had solid cracks at the network scene, and indeed, achieved
spectacular, though temporary successes on the webs. That would
be the most reverend Bishop and Mike Wallace. Two others have
enchanted Jack Paar's NBC TV audiences quite regularly recently,
this is
growth

THE TAFT STATIONS... in only ten years, have experienced tremendous growth. At present, nine Taft Radio and television stations are reaching over 8,000,000 people in rich Mid-West and Southern markets. This growth is a result of community acceptance gained through integrity of programming and management... through gainful results produced for an ever increasing number of advertisers.

If you are interested in having your advertising dollars earn more... now is the time to invest them in growing Taft Stations.

TAFT
the
radio and television stations

though they have other achievements to their credit. They would be Gypsy and Alexander King. Martin Gabel, to my knowledge, has had no previous sustained TV experience except for a few shots on What's My Line, etc. He is, of course, a very fine actor, erstwhile producer-director, currently doing Stephen Douglas, opposite Richard Boone's Lincoln in The Rivalry on Broadway, and he is married to Arlene Francis. Wallace and Morgan have already started and are doing their old familiar bits.

I fret for the success of this lineup of talkers because Monday night at 11 p.m. David Susskind had them on a special show, designed obviously as a trailer for their upcoming regular series. And they revealed two things: (1) A truly horrifying lack of preparation for the shows they planned to start very shortly, and (2) a failure to appreciate that there is great artistry, which may come only from long experience plus a native talent, in conducting talk shows.

At the risk of sounding sacrilegious, which I mean not at all to be, I must say that Bishop Sheen's filmed contribution to the Monday night meeting, seemed to me long-winded and of very little content though admittedly it was quite eloquent. I felt it beneath the Bishop to make the vague comparison he did between the "divine word" and the new Channel 13 Talk Show schedule. Nor did I find it tolerant of him to say that you could watch Channel 13 without fear of getting powder burns. A much too snide and uncalled for crack at the Westerns.

Alexander King came on via videotape, too, and clearly demonstrated, I believe, that without a Jack Paar to react to his ramblings, without Paar to keep the audience sold on King's charming eccentricity, King will have trouble. In truth he talks at vast length, with an obvious relish for the colorful phrases he turns and the sound of his own voice, but when he is finished his large conversation has generally made a most minute point, if any.

It's harder than it looks

Gabel and Gypsy both admitted quite frankly that they hadn't thought about their formats yet. Both seemed partial to having a pianist on with them, and Gabel even said he wanted to use Joey Bushkin. Gabel also said he wanted to call his show The Boys in the Back Room. Both shows are slated to start shortly, and obviously will require some work and planning. Gypsy, as a matter of fact, seemed to be the only one aware of this. She pointed out that to run a successful talk show, like Paar's for example, is not as easy a matter as it appears. She indicated it takes the skill and background of a man like Jack, plus a well-organized and efficient staff of assistants in all departments.

Gypsy's so right, and I hope she and Gabel and King and the Bishop and Mike Wallace and Henry Morgan all develop such staffs. They'll need a good man to line up guests especially, since they're all (with the possible exception of Bishop Sheen) going to be seeking interesting visitors. Susskind wondered what would happen when the scramble for guests started. I do, too. Susskind, commenting on the possibility of "this kind of show" going network (as though talk shows hadn't been, and weren't carried network now), said: "...I think they will. I think there's a great thirst out there among the television audience for shows like these."

I hope so. And I'm rooting.
The millions of south Floridians—and the millions more of their visitors—have learned to recognize this area's authoritative news source...Radio Miami WGBS! Consistent, dramatic news scoops have captured the interest and attention of Miami's most able-to-buy audience.

Complete local coverage, coupled with the worldwide CBS news staff, is one important reason why your best buy is Radio Miami WGBS, Florida's most quoted station. Represented by the KATZ Agency.

"Famous on the local scene"

Storer Radio
Of all the new programs on all the networks, only one broke into Nielsen's Top Ten—ABC's Rifleman.
right to the TOP
...go ABC-TV

No. 1 in the Nielsens—that's ABC! ABC has 5 programs in the Top Ten—as many as the other two networks combined! And ABC is the No. 1 network 4 out of 7 nights a week—more than the other two combined! Which helps explain why ABC's nighttime audience is up 1,200,000 homes over this time last year.*

No. 1 for the money—that's ABC! ABC delivers its whole walloping audience more efficiently than either of the other two! Average cost per minute for 1,000 homes on ABC is $2.78. The other two—$3.13 and $3.43. ABC has the most efficient Western, the most efficient situation comedy, the most efficient variety show. In fact, ABC-TV has 5 of the 10 most efficient shows in all categories—and 9 of the top 20!**

ABC TELEVISION

National Nielsen February 1 Report, Average Audience Per Minute.
*Sunday-Saturday 7:30-10:30 PM all sponsored evening programs.
**Nielsen Special Analysis, Nov.-Dec., 1958, Evening Once-A-Week Programs—CPM CM Delivered based on average audience ratings, estimated time costs and published talent figures.
The Modern American Family
ONE OF THE SPECIES:

The Apron Stringed
Home Runner

A domesticated creature devoted to Bartell Family Radio for entertainment, information, shopping news. Responds quickly to attractive overtures. Sings jingles while roaming super markets, drug and department stores. She is in the 84% group of adults who comprise the dominant audience of Bartell Family Radio in five major markets.

Bartell Family Radio Reaches More Different Kinds Of People

Bartell it... and sell it. Sold Nationally by ADAM YOUNG INC.
Evidence continues to mount that commercial time sales in TV for at least the first half of the 1959-60 season will reach record highs.

Taking it from the network side: (1) With the exception of some 7:30-8 periods, CBS TV soon could be in a nighttime sell-out position if it wanted to act on the pile of orders it has on hand; it prefers to wait for some pilots in the making and see the other networks’ fall schedules. (2) An inkling of what’s in store for ABC TV is the fact that Liggett & Myers and other bluechippers are throwing the weight of their TV budgets in that direction.

One thing that the agencies with giant durable accounts can count on for at least the next two years: There’ll be big money available for TV if somebody comes up with a program concept that will smack ’em between the eyes audience- and merchandising-wise.

If you want some bearing out of the above thesis, look what’s happening with Ford’s 1959-60 network TV plans. Ford, bent on ousting Chevrolet, will appropriate $15 million for an hour dramatic series (TV’s Finest Hour) on CBS TV Friday night for 39 weeks at $350,000 per broadcast, in addition to the Tennessee Ernie and Wagon Train programs which add up to another $12 million.

The Friday night record expenditure for a single series was pitched by the Norman Strouse and Danny Seymour team at J. Walter Thompson.

National spot TV gives every evidence, a cross-check of reps this week shows, of ending up March with the biggest quarter in history.

Incidentally, the week’s activities included Colgate’s Vel (NCK), Polident (Grey), and Pepto-Bismol (B&B).

Petry’s urging that his stations—in fact, the industry as a whole—adopt a single rate for all advertisers is drawing plaudits from Madison Avenue media directors.

The consensus among media people, as garnered by SPONSOR-SCOPE, is this:

By openly recognizing that the differential rate—national vs. local—militates against a healthy buyer-seller relationship, Petry deserves a lot of credit. It was a statesman-like move. National advertisers and their agencies say they hope that the air media generally will adopt a single rate by 1 July—as Petry has asked his own stations to do.

National spot radio can look at least to the gasoline distributors for strong support this summer.

The activities from this quarter already include:

**SINCLAIR:** Supplementing its Mutual buy with schedules on 400 stations in 200 cities via Geyer, Morey, Madden & Ballard.

**TEXACO:** Spreading over 100 markets in heavy flights through Cunningham & Walsh.

**PHILLIPS:** Using radio in 55 of its 89 markets via Lambert & Feasly while it mulls its air media strategy for next season.

**SHELL:** Expanding its schedules wherever deemed necessary. (Incidentally, this account is spending $7-8 million a year in spot via JWT.)
As often happens, the sideshows at the NAB convention in Chicago this week generated more excitement than the main tent.

What created a lot of empathy on the convention floor was NBC Robert Sarnoff's keynote speech. He urged that the tv industry, in concert, counteract its detractors by projecting a true image of itself, telling viewers of its attitude, its methods, problems, achievements, and outlook.

Among the events and attitudes outside the convention hall:

- The SRA took the occasion to show what it has been doing by presentation and deed to fire up advertisers and agencies on the new values to be found in spot radio. Radio stations were urged to take a leaf out of SRA's book and spread the good word about how the medium can be used among wholesalers, jobbers, brokers, factory representatives, retailers, etc.—with the emphasis not on a particular station but radio itself.
- In the exhibition area, RCA's tv-tape machines (competitive with Ampex) drew hordes of station and agency people. The basic price of the RCA tape recorder is $49,500, plus $13,500 for color. The first order: WBTV, Charlotte.
- The newly-named Fm Assn. of Broadcasters held its first meeting and the first order of business was to agree to go after membership and gather success material for an organized selling job of the medium.
- The reps appeared quite happy about their isolated position at this convention. It gave them ample time to maintain open house and talk business, but the film syndicators were patently miffed by their inability to participate in the exhibits.

Summer spot radio is in for at least one big haul: Lucky Strike will pour $500,000 into the medium on a 15-week campaign, starting in June.

The melon will be split up among 150 stations in 40 markets, via BBDO.

If there's any one product that's given radio consistent play this year it's cigarettes. Among the brands currently active in spot radio are Chesterfield, Oasis, L&M, the perennial Camels and Old Gold.

The how's-my-commercial-doing kettle is really beginning to boil.

Mounting interest among advertisers in measuring the effect of the tv sales message has prompted two research firms within a week to announce specialized services designed to make something out of the quest:

1) Trendex (see item below) described its new commercial operation as "a continuing copy research program" that will be available on a syndicated basis, with Y&R and McCann already committed for a "substantial investment as full-charter members."

2) The Psychological Corp. offered to do phone interviews on commercials, using 15 different items per call. Among them: (1) the psychological effort the viewer expends in retaining the commercial, (2) relevance of the commercial to the viewer's interest, and (3) "emotional reactions and actions endorsing the product or company."

Here are the highlights of the continuing commercials researching program which Trendex will put into effect for the April-May and October-November periods:

- It will be a 24-hour aided recall, with cues from material monitored the night before wired to Trendex people in the field.
- The sample will cover every nighttime commercial for a solid week plus the commercials of the alternate sponsor in the succeeding week, representing 75% of all the programing.
- The service will produce 300 to 400 reports during the two weeks.
- Fees are both on a per-commercial and a wholesale rate.

Note: Both NBC and VTB are concerned that these reports may be used in intermediate comparisons.

But Trendex feels that in due time they'll have more of an intra-medium value: for night vs. daytime comparisons and placement of the commercial for maximum effect.
Nielsen TV Index subscribers will be getting their reports within about two weeks this fall—as contrasted to the present three weeks or more.

The speed-up necessitates re-routing of the field work and rescheduling of the processing operations in Evanston.

Jack Benny's emergence as a salesman for Lux (Lever) this fall will be marked, if only in the archives of air media, by the passing of one of the longest-lived program titles: The Lux Theatre.

The Lux Radio Theatre made its debut as a network show in July 1935. It actually had started years before as a local show over WGN, Chicago.

Here's a bra-girdle manufacturer—Perma-lift—who's not only passing up TV barter but going network radio.

Perma-lift's buy on NBC Monitor is for four weekends this spring and entails 35% of its budget. The network spots will have live dealer tie-ins in 75% of the markets.

(Playtex and Exquisite Form are linked heavily with barter.)

An amazing thing about specials is that they're still sponsored pretty much on faith. Little money has been spent on researching them within the home.

Agencies with a yen for pitching them to clients have almost no real information available to them on such angles as remembrance factors, identification quotient, numbers viewing per home—in other words, how the pattern here may be different from the pattern of regular network programs.

Most of the researching that has been done on specials has had this objective: making it look good to the client after the telecast.

For the first time since December 1957, the sponsored time for the three TV networks this March exceeds the previous year's level.

Here's the comparison, using 2-3 March as index:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>1959</th>
<th>1958</th>
<th>% Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>45 hrs., 10 mins.</td>
<td>23 hrs., 35 mins.</td>
<td>58%</td>
</tr>
<tr>
<td>CBS TV</td>
<td>56 hrs., 33 mins.</td>
<td>55 hrs., 45 mins.</td>
<td>1.4</td>
</tr>
<tr>
<td>NBC TV</td>
<td>51 hrs., 55 mins.</td>
<td>48 hrs., 23 mins.</td>
<td>7.3</td>
</tr>
<tr>
<td>Total</td>
<td>153 hrs., 38 mins.</td>
<td>132 hrs., 43 mins.</td>
<td>15.9</td>
</tr>
</tbody>
</table>

NBC TV, obviously, is patterning its fall lineup so as to be in a position to give ABC TV a stiff battle for its western and general action-type audience.

The tentative NBC fall schedule, as revealed this week to agencies, shows a total of 61½ hrs. of westerns and 4 hrs. of action and mystery per week.

The hour westerns: Trace Hunter, Bat Masterson, Bonanza, Wagon Train, and Laramie. The half-hour counterparts: Wichita Town, Whispering Smith, Wells Fargo.

The action-mystery newcomers: Philip Marlow, Black Cat, River Boat.

New situation comedies: Love and Marriage, Fibber McGee & Molly.

Other notes about the lineup:
- All the hour and action westerns start at 7:30.
- The live 90-minute show, Premiere, is slotted at 9:30 p.m. Monday.
- Action-slanted Riverboat is followed by the Barbara Stanwyck anthology at 8:30 Saturday.

Another interesting sidelight:
- All the westerns come early in the evening; the crime-mystery shows are spotted at 9 and thereafter.

(For complete tentative lineup, see NETWORK WRAP-UP, page 74.)
If you’re inclined to buy your show types according to batting-averages, you’ll find this three-year comparison, based on November Nielsens, a handy guide:

<table>
<thead>
<tr>
<th>TYPE</th>
<th>TOTAL SHOWS</th>
<th>IN TOP 30</th>
<th>IN TOP 30-50</th>
<th>TOP 50</th>
<th>BATTING AVG.*</th>
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</thead>
<tbody>
<tr>
<td>Westerns</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1956</td>
<td>6</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>.667</td>
</tr>
<tr>
<td>1957</td>
<td>14</td>
<td>9</td>
<td>0</td>
<td>9</td>
<td>.643</td>
</tr>
<tr>
<td>1958</td>
<td>19</td>
<td>11</td>
<td>5</td>
<td>16</td>
<td>.312</td>
</tr>
<tr>
<td>Variety</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1956</td>
<td>11</td>
<td>3</td>
<td>4</td>
<td>7</td>
<td>.637</td>
</tr>
<tr>
<td>1957</td>
<td>18</td>
<td>4</td>
<td>0</td>
<td>4</td>
<td>.222</td>
</tr>
<tr>
<td>1958</td>
<td>15</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td>.333</td>
</tr>
<tr>
<td>Situation Comedy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1956</td>
<td>14</td>
<td>3</td>
<td>3</td>
<td>6</td>
<td>.429</td>
</tr>
<tr>
<td>1957</td>
<td>15</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>.267</td>
</tr>
<tr>
<td>1958</td>
<td>12</td>
<td>4</td>
<td>2</td>
<td>6</td>
<td>.500</td>
</tr>
<tr>
<td>General Drama</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1956</td>
<td>20</td>
<td>4</td>
<td>2</td>
<td>6</td>
<td>.300</td>
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<tr>
<td>1957</td>
<td>12</td>
<td>2</td>
<td>4</td>
<td>6</td>
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<td>1958</td>
<td>11</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>.272</td>
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<td>Suspense</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>1956</td>
<td>8</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>.500</td>
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<td>1957</td>
<td>13</td>
<td>1</td>
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<td>5</td>
<td>.385</td>
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<tr>
<td>1958</td>
<td>11</td>
<td>3</td>
<td>3</td>
<td>6</td>
<td>.545</td>
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<td>Adventure</td>
<td></td>
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</tr>
<tr>
<td>1956</td>
<td>11</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>.132</td>
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<td>1957</td>
<td>12</td>
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<td>1</td>
<td>.125</td>
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<td>Comedy</td>
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<td></td>
</tr>
<tr>
<td>1956</td>
<td>8</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>.500</td>
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<tr>
<td>1957</td>
<td>13</td>
<td>1</td>
<td>4</td>
<td>5</td>
<td>.454</td>
</tr>
<tr>
<td>1958</td>
<td>11</td>
<td>1</td>
<td>3</td>
<td>6</td>
<td>.555</td>
</tr>
</tbody>
</table>

*Percentage of total in top 50.

NBC Radio’s gamble with its Stardust round-the-clock strip already has paid off by 25%; L&M (DFS) will sponsor half of the network’s share of the five-minute units at a price of $30,000 a week.

A sale at CBS Radio: Eight units weekly to Pepsi-Cola for 10 weeks.

It may be a sign of the times, but marketers note that the weight of a few cents difference in price for a grocery item isn’t so important as it used to be.

Packagers of advertised brands have found out—especially those in the cake mix and cleanser field—that it’s not so hard to outsell the lower-priced competition, providing the advertising comes up with a demonstrable superiority or difference.

The cosmetic business, marketers in that field say, could stand a substantial shot of excitement despite a good sales outlook.

Often described in merchandising as a constant war of motion, the cosmetic industry this year has been bereft of two things: (1) a show creating talk, and (2) a new-product development that it could brag about.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 58; News and Idea Wrap-Up, page 74; Washington Week, page 69; Sponsor Hears, page 72; Tv and Radio Newsmakers, page 82; and Film-Scope, page 70.
How it feels to be enjoyed and a giant

Maybe you think you have troubles. But what if you were a giant? And, what if you had to go around broadcasting pictures and sound through the air? You’d be in quite a dither now, wouldn’t you?

But KPRC-TV, The Houston, Texas television Giant manages to be pretty philosophical about it all. He figures being a Giant by career has its problems just like any other business, and you just have to adjust to them.

Of course it gets a bit lonesome at times. There being so few giants around these days to talk to. But, he lives for his work. Fact is, in this respect he’s a little bit neurotic. He has a sort of compulsion complex, you might say. Feels he has to carry and sell the best products and services in the whole wide world. Won’t rest. Won’t let any of us rest.

You take KPRC-TV programming. First off, he developed a very special breed—very, very varied entertainment with fresh, well-placed commercials. Then, he was one of the first stations in the nation to invest in a video-tape recorder—figured that was one way to retain the freshness. So everybody loved his programming. But, did he sit back on his laurels and relax? Not him. First thing you know, he came up with a way to quick-cook participating spot announcements.

It’s hard to guess what he’ll be up to next. But that’s The Houston Giant for you.

EDWARD PETRY & CO., NATIONAL REPRESENTATIVES
"We had to look twice! Our figures showed..." and "The Sweet 65" gave us one of our

"THE SWEET 65"

65 Columbia and Universal "want-to-see" hits with titles, stories and stars that make it one of the best all-around TV packages ever offered, and ever bought!

ALREADY SOLD IN 85 MARKETS!

CANYON PASSAGE
THE SPOILERS
MR. DEEDS GOES TO TOWN
CORONER CREEK
SIN TOWN
FIGHTING O'FLYNN
BANK DICK

...and many more top-drawer titles guaranteed to build both audience and sales!

For availabilities in your market, contact:

SCREEN GEMS INC. TELEVISION SUBSIDIARY OF COLUMBIA PICTURES
TAKE! TAKE!

hat the double-selling power of "Powerhouse" greatest combinations of top feature hits!"

Van DeVries—WGR-TV, Buffalo, N. Y.

"POWERHOUSE"

78 Columbia and Universal top titles with cast and production values to match! TV's most diversified power-packed package, with the blockbusters you've been waiting for!

ALREADY SOLD IN 61 MARKETS!

THE KILLERS
SEVEN SINNERS
HERE COMES MR. JORDAN
NAKED CITY
MAN FROM COLORADO
A SONG TO REMEMBER
SCARLET STREET

...and big-league, big-name features that spell big profits for you!

SPONSOR • 21 MARCH 1959
They're goin'

PHILA.-31.1
RATING
NASHVILLE - 22.0
PITTSBURGH - 25.3
BUFFALO - 27.7
CLEVELAND - 23.4

Source: ARB, JAN. FEB. 1959

The 78 original "3 STOOGES" are setting rating records in city after city —
"The hit show of this year"
VARIETY—Jan. 24, 1959

and now...

BY POPULAR DEMAND
SCREEN GEMS IS ADDING
40 MORE
TERRIFIC TWO-REELERS
OF

"The 3 Stooges"

Already sold to:
TRIANGLE STATIONS
WFIL-TV PHILADELPHIA
WFBG-TV ALTOONA
WLYH-TV LEBANON
WNHC-TV NEW HAVEN
WNBF-TV BINGHAMTON

TRANSCONTINENT STATIONS
WGR-TV BUFFALO
WROC-TV ROCHESTER
W-TV SCRANTON
WSVA-TV HARRISONBURG, VIRGINIA

Get all 118 while they're hot!

CONTACT:
SCREEN GEMS, INC.
NEW YORK DETROIT CHICAGO HOUSTON HOLLYWOOD ATLANTA TORONTO

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

SPONSOR • 21 MARCH 1959
It's KVLC all the Way!

Here's why:
- Top flight programming
- Outstanding personalities
- Instant news coverage via news cruisers
- Satisfied year-after-year advertisers

DO BUSINESS WHERE BUSINESS IS BEING DONE!
Get the KVLC Success Story Today!

NATIONAL REPS:
- New York City: Richard O'Connell, Inc.
- Chicago: William J. Kelly
- Kansas City — St. Louis: Jack Reilly

...and in nearby
LAKE CHARLES, LA.

it's

KIKS radio

Reaching a booming market of 250,000.
Annual retail sales $200,000,000.

NOW
Special 15% discount on this potent combination...
KVLC, Little Rock + KIKS, Lake Charles

Timebuyers at work

Inez Aimee, Norman, Craig & Kummel, Inc., New York, feels that there should be a regular air check of stations for practices of triple spotting, overcrowding quarter hours, airing competitive products less than 15 minutes apart and sandwiching 10-second announcements. "Though not all stations are guilty," Inez says, "the recent BAR survey indicates the need for constant unannounced monitoring of stations to minimize the problem. But action against these stations is important. Networks should penalize stations when they are found cutting away from network programming in order to allow time for multiple spotting." Inez thinks these stations are seriously infringing on the time of the network sponsor picking up the tab for the program. In addition, they are hurting the spot advertiser by overcrowding which may cost him loss of identity. "We plan to cancel stations we find multiple spotting," Inez says, "in favor of those that restrict their commercial time to give advertisers maximum impact for their announcements."

Norman Allen, Mohr & Eicoff, Inc., New York, feels that the selling of tv should be streamlined. "Frequency rate cards with discounts based on the number of announcements do not fit into today's competitive advertising picture." Norman says. "Advertisers, more often than not, do not know how much frequency they'll use. It is further impractical in that advertisers cannot be induced to purchase additional announcements just to secure the discount. The number of package plans now available complicate the rate set-up too, with discounts based on multiple contingencies." Norman thinks that the rate structures will become even more confusing, as stations strive to come up with competitive cost-per-1,000 figures. "I do not feel that the answer to this rate maze." Norman says, "is a cost-per-1,000 guarantee, as some have suggested. Qualitative factors would be completely ignored in this approach, and tv would be reduced to its lowest level. What is needed is simply a more clearly defined rate structure."
<table>
<thead>
<tr>
<th>Network</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Network A</td>
<td>32.8</td>
</tr>
<tr>
<td>Network B</td>
<td>23.3</td>
</tr>
<tr>
<td>Network C</td>
<td>13.6</td>
</tr>
<tr>
<td>Independent D</td>
<td>8.9</td>
</tr>
<tr>
<td>Independent E</td>
<td>7.3</td>
</tr>
<tr>
<td>Independent F</td>
<td>5.9</td>
</tr>
</tbody>
</table>

Again, as in every monthly report since the inception of Arbitron, WNEW-TV is rated NEW YORK'S LEADING INDEPENDENT TELEVISION STATION

* Average Quarter Hour Shares, Sign On To Sign Off, Entire Week, For Those Hours Each Station Broadcasts
Anacin eternal headache

Your 17 January column, which I read only recently, has done my heart (and entire system, for that matter) more good than a truck-load of Anacin.

I congratulate you for your service, and herewith fire my own volley at Mr. Bonham.

The very sight of (sigh) ANOTHER Anacin commercial these days only serves to start the little hammers, et al going in MY head. I'm well aware of the axiom concerning Repetition, but Mr. Bonham's bulldothing adherence to copy that dates back to the days of the Easy Aces (and perhaps before that . . . I'm still a "younger") leaves me without much appreciation for his "campaigning." And, for trying to create a need for his analgesic with aggravation, may he suffer Eternal Headache, Jangling Nerves and Upset Stomach.

D. L. Claff
The Eddy-Rucker-Nickels Co.
Cambridge, Mass.

For the record

I note on page 42 of the 14 February issue of sponsor a plug for KMA in connection with Popular Science. I don't know how you got this, but for the record we have never carried this schedule. We have carried circulation campaigns for McCall's, Time, U. S. News & World Report, Reader's Digest, Kiplinger's Changing Times, Doane's Agricultural Service Digest, American Poultry Journal, Charm, Reader's Digest Book Club, Des Moines Register and others, but unfortunately not for Popular Science.

As usual, we all read your fine book cover to cover.

Anthony J. Koelker
sta. mgr., KMA
Shenandoah, Iowa

"OldSol" coverage

Several people have asked us why we use the orange color in our full-page
How Well Do You Know Baltimore, the Sixth City in the United States?...

BALTIMORE HAS...

- the world's largest steel producing plant (Bethlehem)
- the nation's largest producer of high tension insulators (General Electric)
- the world's largest spice factory (McCormick)
- the world's largest bichromate factory (Mutual Chem)
- the world's first newspaper to use telegraph as a newspapering agency (Baltimore Sun)
- the world's first newspaper to use Hoe cylinder presses successfully (Baltimore Sun)
- the world's largest producer of portable electric tools (Black & Decker)
- the world's leading manufacturer of weather instruments (Bendix-Friez)
- the world's largest producer of long distance telephone cable (Western Electric)
- the world's first public carrier railroad (B.&O.)
- America's first railroad depot (Pratt & Pappleton streets)
- America's first monument to Christopher Columbus
- America's first lodge and Grand Lodge of Odd Fellows
- America's first genuine school for postgraduate study (Johns Hopkins)
- America's first Municipal Symphony Orchestra
- America's first Municipal Band
- the world's largest producer of superphosphates (Davison Chem)
- America's first Methodist Church
- America's first Roman Catholic Cathedral

And Baltimore is also the home of the 1958 World's Champion COLTS!

*These data from the files of the Baltimore Association of Commerce

In Maryland MOST People WATCH channel 2

channel wmar-tv

SUNPAPERS TELEVISION

represented by The Katz Agency, Inc.

SPONSOR • 21 MARCH 1959

ad. We explained that orange is derived from mixing two colors—red and yellow—which we feel are symbolic of the WIS-TV force in South Carolina. The red comes from the "red hot" NBC and ABC programs that Channel 10 viewers enjoy so much. The yellow comes from the sun, for WIS-TV, with its new 1526' tower, covers South Carolina almost as well as old Sol. In fact, WIS-TV covers more of South Carolina than any other television station!

Therefore, if you hear people discussing the fine shade of orange in our full-page ad you can enlighten them. From the information you give them, they can easily surmise that WIS-TV's programming and coverage are two of the main reasons for Channel 10 being the major selling force in South Carolina.

Thomas C. Cureton
prom. mgr., WIS-TV
Columbia, S. C.

Brewer's blues

I hope you will not mind if I call to your attention a couple of discrepancies in your article "Beer: Big business in ferment," in the 31 January issue.

On page 28 where 10 breweries are listed with their locations and home plants and branch breweries: you have Los Angeles and Chicago for Pabst's "Brewery and home plant." Our executive offices are in Chicago—Los Angeles is one of our four breweries. Our first brewery is in Milwaukee.

Under "Branch Breweries by State" you have for Pabst, "Wis. N. J." This leaves out one of our four—the one in Peoria, Ill.

Under "Brands" you omitted Pabst Old Tankard Ale and Andecker.

Since this is the first part of a two-part article I thought there might be a chance to correct these little things in the second part. You may be interested too, in the fact that 1958 figures place Pabst fourth in line, since our purchase of the Blatz Brewing Company.

Jean Holms
public relations dept.
Pabst Brewing Co.
Chicago

* Unfortunately, our presses were already rolling with Part II when this letter reached us, but we are glad to take this way of rectifying these omissions.
Announcing...

The Central South’s Most Important Advertising Development Since The Advent of Telecasting

Now that WSM-TV is telecasting from the Central South’s tallest tower (1408 feet above average terrain), all previous information about and strategy for selling the Nashville Market is obsolete.

**HERE ARE THE FACTS:**

<table>
<thead>
<tr>
<th></th>
<th>Total (New Tower)</th>
<th>Gain (New Tower)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population</td>
<td>1,728,800</td>
<td>550,300</td>
</tr>
<tr>
<td>Effective Buying Income</td>
<td>$2,074,487,000.00</td>
<td>$573,556,000.00</td>
</tr>
<tr>
<td>Retail Sales</td>
<td>$1,519,052,000.00</td>
<td>$417,878,000.00</td>
</tr>
</tbody>
</table>

All this and a 40.5 share too (FEB. ARB)

To evaluate quickly, by buying WSM-TV you can now reach over a half-million new people, who add over half a billion dollars in effective buying income, who actually spend nearly half a billion dollars annually. In short, the new WSM-TV Tower has increased the potential of the Nashville Market by better than one-fourth.

Isn’t it time to re-evaluate your market strategy in the Central South?

WSM-TV
Nashville, Tennessee
Represented by Petry

Owned and operated by The National Life and Accident Insurance Company

Sponsor • 21 March 1959
COMMERCIALLS
MAKERS
MOBILIZE FOR
VIDEO TAPE

• Era of mergers begins as financial and creative requirements of tape production step up search for capital

• NTA-Telestudios, WB-Filmways, Screen Gems-EUE combinations typify the scope of tomorrow's giants

Whether you're a sponsor, agency-man, or broadcaster, note this clear signal coming to you from the tv commercials producers:

Their industry is in the midst of a wave of mergers; by next fall, you’ll hardly recognize its old complexion. And what this trend toward bigness portends is:

Video tape as a major factor and prime mover in the commercials field definitely has arrived. A full-scale competitive fight is shaping up among producers for status and a share in the expanding tape commercials market. But it's far more than a battle for immediate grosses. It’s literally a revolution—and the stakes are commercials billings two to five years from now.

Video tape is having a revolutionary impact on tv commercials in at least these three ways:

• In technique, tape makes possible speed and economy, while at the same time sacrificing some control factors possible in film.

• Creatively, the tape commercial puts minds to work anew to come up with conceptions like nothing done before either live or on film.

• Economically, tape is provoking perhaps the greatest revolution of all. Its financing and expansion requirements will shape the tv commercials industry in years to come.

Specifically, these are the changes in the commercials field that can be tied up with mobilization for a tape era:

Last summer, NTA bought out telestudios; last month, Warner Brothers invested in and formed a working affiliation with Filmways; and this month, Screen Gems acquired Elliot, Unger & Elliot.

Two big problems prompted these mergers: money and unions. In general, the commercials producers did not have the reserves that could finance tape equipment—and the
motion picture companies did not have the kind of union contracts that function most effectively in tape. Keep in mind that the minimum investment needed to set up a single tape studio is $250,000. But this is only a unit cost. Tape's factors of speed and economy cannot be delivered effectively without multi-studio facilities plus additional banks of recorders for editing and making prints. This means that to get real efficiency through high-volume videotape production, a realistic outlay must be reckoned in terms of millions of dollars. As one tv commercials producer put it, "Tape is a rich man's business."

Note that both Elliot, Unger & Elliot and Filmways ordered tape recorders months ago and experimented with them for some time, delivering only a few tape commercials at the close of last year. But neither was in a position to take the total splurge. So they signed pacts with major film companies—equally anxious to do so for reasons of their own.

The main hurdle the film companies have had to get over in regard to tape is the union situation. It's impossible, on the one hand, to produce motion pictures with contracts calling for special overtime rates, while at the same time keeping tape employees on the payroll on a round-the-clock flat rate. Moreover, motion picture and tv film program producers have had some important psychological obstacles to overcome in getting into commercials. While program production has its center on the West Coast, commercials production gravitates toward New York where the agency headquarters are located.

The need for New York representation that Screen Gems and Warner Brothers had can be clearly shown by this typical example of tape production: On the morning of a work day, the client, account man and commercials producer file into the videotape control room, making changes and corrections on commercials as needed—and when they leave in the afternoon, as many as four or six weeks of commercials for a network program are finished and on the reel. This is possible only on tape. And it can only be done when production is a cab ride away from agency quarters, which in most cases is the
midtown New York area.

Along with the geographic and financial aims of mergers, another development eventually may result: A new kind of programming house. As Ralph Cohn, president of Screen Gems put it, "We went into commercials in 1949 and learned a good deal about using film for tv that counted as experience when we went into programming. Today, tape is something like what film was 10 years ago—a new tv method still unfamiliar to production people."

The NTA-Telestudios merger makes this commercials-programming relationship obvious. Last year, Telestudios was the only tape producer outside of the networks to deliver commercials in quantity. Evidently behind NTA thinking in acquiring Telestudios are some programing plans whose dimensions became visible last week.

The over-all picture is this: NTA is trying to build up an entire programing block for independent stations as well as for network affiliates. What's involved is a series of daytime "soap operas," early evening personality shows, plus late evening features and occasional specials. Before it acquired Telestudios, NTA had a syndication staff as well as its agreements with the stations forming the NTA Film Network. When it bought Telestudios, it acquired a commercials firm for profits as well as facilities for programing.

The Screen Gems-Elliot, Unger & Elliot merger means that the tv film company can attract a highly respected creative staff in the commercials field.

The Warner Brothers-Filmways combination now represents a giant in the commercials field. While $1 million was previously the top annual billing for any commercials producer, this new duo represents grosses that are expected to be around $6 million this year—with an aggressive plan calling for $10 million business in two years.

Meantime it's no secret that other important commercials producers such as MPO, Lawrence, Cascade, Sarra and Van Praag have figured in merger reports. (Screen Gems negotiated with MPO just before closing with Elliot, Unger & Elliot.) On the other side, such motion picture companies as MGM-TV, 20th Century Fox, and Paramount are known to be interested in bearing down much more heavily in commercials. Future mergers between these factors—involving a swap of experience and sales contacts for facilities and investments—thus appear likely.

The smaller producers who specialize in live-action commercials are also finding themselves in a state of flux. Prohibited from entering tape by the sheer size of the necessary investments, they have tried to find a community solution to the video tape problem. One suggestion has been to form a cooperative pool of tape facilities; another is to rely on rentals of tape facilities owned by stations and other producers. But at the moment, no simple formula has yet been found. In all, the tape revolution will create a backwash that will mean crisis and reorganization for small and medium-sized firms in a few years. One alternative may be that they will turn to specialties (such as animation) best suited to film. It's an exaggeration, though, to pin the entire upheaval in the commercials field on the introduction of video tape. Until about 1956, the commercials industry had gone through a period of natural growth and expansion. In that year there were three times as many producers supplying commercials to national tv clients as in 1951. But already during the 1956-57 and 1957-58 seasons—before tape equipment became an operational reality—merger rumors began to sweep the commercials industry. Some producers thought the field had grown too bulky and too competitive. Others regarded price-cutting and kick-backs as unhealthy signs of an overexpanded industry. Some companies went out of business and some new companies sprung up, but few mergers actually took place. Nevertheless, the mind of the industry was set. The field had been psychologically prepared to think about the possibility of merger. Only a major stimulus was needed to touch off a reaction.

The advent of tape plus the recent recession provided two such stimuli. It became clear that standing still was

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box score of commercials mergers

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<tbody>
<tr>
<td>CBS</td>
<td>Terrytoons</td>
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<tr>
<td>MPO</td>
<td>A.T.V.</td>
<td></td>
</tr>
<tr>
<td>Robert Lawrence</td>
<td>Loucks &amp; Norling</td>
<td></td>
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<tr>
<td>NTA</td>
<td>Telestudios</td>
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<td>Warner Brothers</td>
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<td>Screen Gems</td>
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<td>Fred Niles</td>
<td>Kling</td>
<td></td>
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<tr>
<td>Buckeye Corp.</td>
<td>Transfilm</td>
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</table>

See above how this season's three mammoth commercials mergers far overshadow other combinations of this as well as previous seasons, which involved a production union but no financing issue. Buckeye-Transfilm merger is not yet finalized.
Leveling of costs, wider rights to games attract biggest sponsorship ever to major, minor league baseball

More women and young people are diversifying the audience, enabling new types of products and appeals

Today, as spring officially breaks across the nation, sponsors, agencies, and the air media can take a happy look at the impending baseball season. It's a grand slam for all. More games will be aired; most everybody is reasonably happy with prices; all expect big audiences.

This year's season—which in some respects will be a pattern-setter—lines up thus:

- Costs are leveling off. This probably is the most significant factor—one that enables an advertiser making or increasing his baseball plunge this year to get a strong clue where he'll stand next time around. As the number of tv homes stabilizes, time costs likewise have become stabilized to the point that most stations sell time for a full game at the one-and-a-half hour prime time rate, a price that's pretty well fixed today in contrast with other years. Production costs can be figured as about equal to time costs. Rights take up the remaining third of the cost pie. They're up again slightly; but here, too, there's an unmistakable leveling off in demands.
- Sponsors are pairing up. More and more, advertisers are able to pinpoint coverage and find relief by working out their cost and coverage problems jointly. Atlantic Refining, which owns the rights to the Phillies and Pirates games, is a case in point: The agency, N. W. Ayer, works out elaborate swaps with its other advertisers so that its radio commercials go into the desired areas of distribution only. Additionally, Atlantic widens its coverage by subcontracting from other stations and sponsors for rights. From Ballantine, Atlantic gets the 50-station Yankee network for that portion of the Yankee games R. J. Reynolds wants in New York City only.

Most recent advertiser to work out a similar coverage pattern on a large scale is Bayuk for its Phillies Cigars.
Bayuk has just finalized deals for four tv and three radio tie-ups plus one-half of 50 network games on NBC TV's weekend schedule.

- **Network coverage is on the increase.** This year NBC TV has doubled its baseball coverage, adding 25 Sunday Major League Baseball pickups to its Saturday schedule of 25 (last year, 26). CBS TV has reduced its Saturday Game of the Week from 26 to 25 games, but has increased last year's 17 Saturday games to 21. Rights for network games still are rising at the rate of about 5% a year (the Baltimore Orioles, for example, get $25,000 in rights for a single network game). Radio rights have remained relatively the same, says Kenyon & Eckhardt, which negotiates the Mutual Game of the Day for Quaker State.

Sharing regionally the NBC TV Saturday games with Bayuk are three breweries: Anheuser-Busch, National Brewing, and Genesee. Bayuk's partner on Sunday, however, for one-quarter of each game is General Mills for Wheaties (through Knox Reeves), Wheaties and Colgate (through Bates) alternate quarter hours in CBS TV's Sunday games. Falstaff, which owns the rights, sponsors one-half both days. Alternate Saturday quarter hours are subcontracted by State Farm Insurance (through Needham, Louis & Brorby). Remaining quarter and half on alternate Saturdays and remaining quarter each Sunday are open for the local stations to sell.

The General Mills' buy highlights another interesting point in baseball's air media growth:

- **Its audience is widening.** Many agency men will tell you that today's pitch in a baseball commercial (unlike that of a few years ago) should be angled to women as well as men. Tom Villante, BBDO sports director, sees a 55-45, male-female audience breakdown (first recognized, he says, when sponsors started picking up the tab for road games at odd viewing times). To capitalize on this, Schaefer emphasized food (what-to-serve-with) aspects of beer, and Lucky Strike colored its commercials with explanations of baseball terminology and background. Meantime interest in the non-adult groups seems to be growing proportionately, too. Nielsen shows these breakdowns over the last three years for a Game of the Week—


<table>
<thead>
<tr>
<th>Year</th>
<th>Men %</th>
<th>Women %</th>
<th>Teens %</th>
<th>Kids %</th>
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<tr>
<td>1956</td>
<td>43</td>
<td>32</td>
<td>11</td>
<td>14</td>
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<td>1957</td>
<td>42</td>
<td>32</td>
<td>10</td>
<td>16</td>
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<tr>
<td>1958</td>
<td>37</td>
<td>32</td>
<td>11</td>
<td>20</td>
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</tbody>
</table>

General Mills has recognized these changing audience composition patterns. In addition to the network schedule, the company has a quarter of the Washington Senators games and is participating in the St. Louis Cardinal games.

The Toni Co. (Gillette) is another sports convert. At least two Toni commercials are inserted in every Friday night fight telecast and this year (as last) will be spread throughout the World Series and All-Star Game on NBC-TV, which Gillette sponsors in its entirety. The Fri... (Article continued on page 37)

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**PROFILE OF BASEBALL LISTENERS**

What sort of person (emotionally and economically) listens to baseball? What basically intrigues him about the sport?

**Depth research for KMPC, Los Angeles, by the firm of PAIR, Inc., has produced some interesting insights.** (For more on PAIR, Inc., see page 81.) KMPC and PAIR describe their findings thus:

"It would probably be supposed that the average baseball listener gets a kick out of identifying himself with the successful pitcher, or the "clutch" hitter. The most revealing finding from our study was that none of these were of major importance.

"More important were reasons stemming from the uniqueness of baseball itself: The baseball listener seeks out feelings of security, and baseball provides this security because the fan has full knowledge of anything that might happen on the field. The unpredictable is rare, three strikes or four balls decide the batter's fate, three outs retire the side, nine innings usually end the game.

"Another finding of importance is that baseball gives the listener a chance to engage in social conversation without any personal involvement. He can discuss batting averages and baseball statistics for hours without revealing any of his personal feelings.

"Baseball listeners include every walk of life, but there is a significantly greater number among business and professional groups than average. This indicates an audience with purchasing power, and explains why the devotee appreciates the feeling of security.

"About two-thirds of the audience proved to be male, and a large percentage between 24-34 years of age. Only half of them like to listen to other sports on radio."
<table>
<thead>
<tr>
<th>TEAM</th>
<th>TELEVISION</th>
<th>SPONSOR</th>
<th>RADIO</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AMERICAN LEAGUE</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Baltimore Orioles</td>
<td>WJZ-TV</td>
<td>1/2 Gunther Brewing* (L&amp;N)</td>
<td>WBAL</td>
</tr>
<tr>
<td></td>
<td>(feeds 3 sta.)</td>
<td>1/2 Bayuk (Wermen &amp; Schorr)</td>
<td></td>
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<td>Boston Red Sox</td>
<td>WHDH-TV*</td>
<td>1/2 Narragansett Brew.* (C&amp;W)</td>
<td>WHDH*</td>
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<tr>
<td></td>
<td>(owns 51%)</td>
<td>1/2 Atlantic Refining (Ayer)</td>
<td></td>
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<tr>
<td></td>
<td>(feeds 5 sta.)</td>
<td>1/2 Ford Dirs. N.E. (JWT)</td>
<td></td>
</tr>
<tr>
<td>Chicago White Sox</td>
<td>WGN-TV*</td>
<td>1/2 Hamm's (Campbell-Mithun)</td>
<td>WCFI*</td>
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<tr>
<td></td>
<td>only</td>
<td>1/2 Ogla. Oil (NL&amp;B)</td>
<td></td>
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<tr>
<td>Cleveland Indians</td>
<td>WEWS</td>
<td>1/2 Carling* (L.F&amp;Bashower)</td>
<td>WERE*</td>
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<tr>
<td></td>
<td>(feeds 5 sta.)</td>
<td>1/2 Standard Oil, Ohio (Mc-E)</td>
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<td>WJBK-TV</td>
<td>1/2 Goebel* (Campbell-Ewald)</td>
<td>WKMI*</td>
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<td></td>
<td>(feeds 6 sta.)</td>
<td>1/2 Speedway Petrol.* (Doner)</td>
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<td></td>
<td></td>
<td>1/2 Bayuk* (Wermen &amp; Schorr)</td>
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<td>WDAF-TV</td>
<td>1/2 Schlitz* (Majestic, Mil.)</td>
<td>WDAF</td>
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<td></td>
<td>only</td>
<td>1/2 Skelly Oil (Brewer &amp; Co.)</td>
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<td>New York Yankees</td>
<td>WPIX</td>
<td>1/2 Ballantine* (Esty)</td>
<td>WMGM*</td>
</tr>
<tr>
<td></td>
<td>(feeds 3 sta.)</td>
<td>1/2 R. J. Reynolds (Esty)</td>
<td></td>
</tr>
<tr>
<td>Washington Senators</td>
<td>WTOP-TV*</td>
<td>1/4 Gen. Mills: Wheaties (DFS)</td>
<td>WTOP*</td>
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<tr>
<td></td>
<td>only</td>
<td>1/4 Gen. Cig.: Robt. Burns (Y&amp;R)</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>1/4 Ford Dirs. Wash. (JWT)</td>
<td></td>
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<tr>
<td>Chicago Cubs</td>
<td>WGN-TV*</td>
<td>1/2 Hamm's (Campbell-Mithun)</td>
<td>WGN*</td>
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<tr>
<td></td>
<td>only</td>
<td>1/2 Ogla. Oil (NL&amp;B)</td>
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<td>Cincinnati Redslegs</td>
<td>WLTW</td>
<td>1/2 Hudepohl Brew.* (SWB)</td>
<td>WKRC*</td>
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<td></td>
<td>(feeds 5 sta.)</td>
<td>1/2 Standard Oil, Ohio (Mc-E)</td>
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<td>Los Angeles Dodgers</td>
<td>KTTV</td>
<td>1/2 Amer. Tob.* (Gumb., BBDO)</td>
<td>KMPG*</td>
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<td></td>
<td>only</td>
<td>1/2 Pabst* for Eastside (Y&amp;R)</td>
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<tr>
<td>Milwaukee Braves</td>
<td></td>
<td></td>
<td>WEMP*</td>
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<td>(No television)</td>
<td></td>
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<tr>
<td>Philadelphia Phillies</td>
<td>WFIL-TV</td>
<td>1/2 Atlantic Refining* (Ayer)</td>
<td>WIP*</td>
</tr>
<tr>
<td></td>
<td>(feeds 1 sta.)</td>
<td>1/2 Ballantine (Esty)</td>
<td></td>
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<td></td>
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<td>1/2 Bayuk (Wermen &amp; Schorr)</td>
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<td></td>
<td></td>
<td>1/2 Tasty Baking (Aitkin-Kynett)</td>
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</tr>
<tr>
<td>Pittsburgh Pirates</td>
<td>KDKA-TV</td>
<td>1/2 Atlantic Refining* (Ayer)</td>
<td>KDKA*</td>
</tr>
<tr>
<td></td>
<td>(feeds 3 sta.)</td>
<td>1/2 Bayuk (Wermen &amp; Schorr)</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>1/2 Iron City Beer (K,MacL&amp;G)</td>
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<tr>
<td>St. Louis Cardinals</td>
<td>KPLR-TV</td>
<td>9/15 Anheuser-Busch* (Gardner)</td>
<td>KMOX*</td>
</tr>
<tr>
<td></td>
<td>only</td>
<td>(owns the Cardinals)</td>
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<tr>
<td></td>
<td></td>
<td>6/15 Gen. Mills (K. Reeves), etc.</td>
<td></td>
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<tr>
<td>San Francisco Giants</td>
<td></td>
<td></td>
<td>KSFO*</td>
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<tr>
<td></td>
<td>(No television)</td>
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*Indicates owner of rights.

Sources: Sports Network (Dick Bailey), Sporting News, sponsors, agencies, stations, clubs.
## Major League Markets

### Radio

<table>
<thead>
<tr>
<th>Sponsor</th>
<th>Combined Rights</th>
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<tbody>
<tr>
<td>½ Gunther Brewing* (L&amp;N)</td>
<td>$425,000</td>
</tr>
<tr>
<td>½ Corkran Hill Meat, etc.</td>
<td></td>
</tr>
<tr>
<td>Same as tv*</td>
<td>$475,000</td>
</tr>
<tr>
<td>½ Gen. Finance (Best)</td>
<td>$400,000</td>
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<tr>
<td>¼ White Owl (Y&amp;R)</td>
<td></td>
</tr>
<tr>
<td>¼ Budweiser (D'Arcy)</td>
<td></td>
</tr>
<tr>
<td>½ Carling (LF&amp;S)</td>
<td>$500,000</td>
</tr>
<tr>
<td>½ Centr. Natl. Bank (FBS&amp;R)</td>
<td>$500,000</td>
</tr>
<tr>
<td>Same as tv*</td>
<td></td>
</tr>
<tr>
<td>Same as tv*</td>
<td>$320,000</td>
</tr>
<tr>
<td>Same as tv in NYC*—plus Ballantine*/All. Ref. (40 Sta.)</td>
<td>$875,000</td>
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<tr>
<td>½ Gunther Brew. (L&amp;N)</td>
<td>$150,000</td>
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<td>½ Oak Park Savings (Connor)</td>
<td>$400,000</td>
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<tr>
<td>½ Bayuk (Warmen &amp; Schorr)</td>
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<tr>
<td>¼ Goebel (Campbell-Ewald)</td>
<td></td>
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<tr>
<td>¼ Phillips Petrol. (L&amp;F)</td>
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<tr>
<td>Burger Brewing* (Midland)</td>
<td>$390,000</td>
</tr>
<tr>
<td>Same as tv*</td>
<td>$300,000</td>
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<tr>
<td>½ Miller Brew.* (Mathisson)</td>
<td>$200,000</td>
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<td>½ Clark Oil (Mathisson)</td>
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<td>½ Lorillard (L&amp;N)</td>
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<tr>
<td>Same as tv*</td>
<td>$600,000</td>
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<td>Same as tv*</td>
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<td>½ Anheuser-Busch* (Gardner)</td>
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<td>¼ Chev.Dirs. St. L. [C-E]</td>
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<tr>
<td>¼ Gen. Finance (Best)</td>
<td></td>
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<tr>
<td>½ Falstaff* (DFS)</td>
<td>$125,000</td>
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The day-night sports package is a $1,250,000 deal, and the size of the baseball commitment may be judged from the rights alone:

**All Star Game**: tv rights, $200,000; radio rights, $300,000; *World Series*: $2,700,000 tv rights; $300,000 radio rights. The present contract covers the period from 1957 through 1961.

Gillette has held on to its baseball coverage while cutting back other sports as costs have risen.

- **Satisfied sponsors.** In addition to the growing audience, advertisers have learned—as sports have become a tv staple—that they offer the cheapest cost-per-1,000 for reaching the male audience ([SPONSOR-SCOPE, 11 March 59]).

Meantime the list of success stories is growing—local, regional, national. Bayuk is a case in point. Increased retail distribution for its Phillies Cigars has paralleled its radio and tv sports spread.

Regional examples: The W. B. Doner agency in Detroit has parlayed a $15,000 per-year advertising budget of 10 years ago for Narragansett Brewing to a figure well over a million today—largely on the basis of success with sports on radio and tv. Narragansett owns one-third rights to the Boston Red Sox games, with WHDH and WHDH-TV owning the other two-thirds.

In the Baltimore area, Corkran, Hill & Co., meat packing firm, is said to have moved from fifth to second place in that market through its rotating participation in the Orioles games on WBAL radio.

- **Surrounding opportunities.** Additional revenue is coming to stations and networks from pre- and post-game shows, slotted immediately before or following the televised or broadcast game. United Air Lines (through Aver) has such schedules on radio in Washington, D. C., Los Angeles, and San Francisco, where it shares both pre- and post-game shows on KSFO with Blue Seal Bread, another advertiser recognizing the female component of the baseball audience. In the same sponsor category, Braun Bread buys announcements before and after a quarter-hour feature slatged between double-headers on KDKA.

- **Clubs are loosening restrictions.** This year, only two clubs are still holding back on tv rights. One is the

*(Please turn to page 62)*
The TV networks seem to have hit a checkmate by ABC's "gamesmanship."

Here is how the "third net" made the grade and its TV strategy for the future.

STRATEGISTS: AB-PT President Leonard Goldenson (l) and ABC TV President Oliver Treyz (r) pose beside promotional ladders symbolizing the network's climb in ratings and audiences. In TV, which Treyz likens to a game of chess, these two have masterminded some astonishing moves. Now advertising industry asks: "What will their next move be?"
BIGGEST CHESS GAME

In late November, they suspected they had made it. A few days ago they knew for sure. The February Nielsen National showed five of the Top 10 shows to be ABC TV products.

That this beachhead was gained under the big guns of the hitherto impregnable twin bastions, CBS TV and NBC TV (both formidable spenders in talent and programing), came as something of a jolt to many in the advertising industry.

But of those who were jolted, some had never known and others had forgotten that when Leonard Goldenson and his Paramount Theatres took over control of ABC in 1953, he had told the board of directors that the job of whipping the network into a challenging position would take five years.

Now they are asking such questions as: "Can ABC consolidate its gain and go on from here?" "With ratings notoriously mercurial, could the net stand a sudden setback?" "Okay, so they deliver an audience: when do they start making money?" "When do they build prestige through public service programing?"

SPONSOR set out to learn the strategy from the two men who made it all happen—AB-PT corporation president Leonard Goldenson and ABC TV president Oliver Treyz. The former is a cool, case-hardened veteran of show business with a genius for surrounding himself with just the right allies. The latter is a cyclonic, adrenalin-charged, idea-action man who, at 41, has become something of a legend in broadcasting. Each spent a good two hours the other afternoon telling SPONSOR their plans and problems, revealing the strategy that made the first "five-year plan" succeed.

Before the interviews with the ABC TV heads, SPONSOR had checked a number of top-level admen from agencies and clients competitors and affiliates to learn what they most wanted to know regarding the network beyond what they may have heard at the 11 March presentation held in New York’s Waldorf-Astoria. Loaded with these questions, SPONSOR went to the interview, came away with some unexpected answers as well as a realization of what can be accomplished if you’re willing to throw the old rule-books out the window and back your own hunches with big stakes.

Q. How does ABC plan, get things done? Exactly who in the organization consult on a new move?

A. Although some on the outside are willing to believe that Goldenson and Treyz call just about all the shots, the fact is that the network is a team operation. These are the men who discuss and decide: Goldenson, Treyz, Thomas Moore, v.p. in charge of TV net programing and talent; William Mullen, v.p. and general sales manager; Donald Coyle, v.p. in charge of research and sales development; Simon Siegel, financial v.p. of AB-PT and v.p. and treasurer for ABC; Julius Barnathan, director of research. In addition, an executive board comprising heads of each division meets every Tuesday morning. But this does not mean that decisions ride from Tuesday to Tuesday. "We can assemble a board meeting within two minutes, and frequently do," explains fast-moving Treyz.

The real secret of ABC’s speed and flexibility is that every move has a master plan, and everyone involved knows what it is. No one ever works in the dark. Each knows what the other is doing and what he himself must do to fit into the plan. Intercoms between the top execs’ offices at ABC are kept busy. To hear Goldenson and Treyz explain their strategy is like listening in on a couple of chess experts.

Indeed, chess is exactly the analogy that Treyz applies to TV and TV advertising today. "Network television," he says, "is a big chess game with three boards (the three nets). Programs are the chess-pieces. It has changed the old concept of selling to advertisers, because selling, as such, doesn’t enter into the game. Sales follow automatically as the chess-pieces move forward. Now the broadcaster works along with advertisers to ‘play the TV game,’ and he has to remember that every one at the table are pros."

On the ABC chess board, Treyz’ principal job is evaluating, planning and executing the plans. Teamed with Goldenson’s skill in organization, uncanny judgment of good show material and close friendships in the entertainment world, the two make a formidable pair of “TV chess” experts.

Q. Now that ABC TV has come this far, when do they start making money?

A. They’re making money right now, says Goldenson. 1956 saw net income rise about $28 million over 1957 for ABC division of AB-PT.

SHOW-TOPPERS: Highlight from new ABC presentation lists these 14 programs reaching 10 million homes. Sponsored hours doubled

The corporation’s annual statement will shortly go out to stockholders. Among the things it will show is that ABC division’s net income last year was about $137 million against $100 million in 1957; that 1958 net income for entire AB-PT was some $245 million, AB-TP includes, beside its broadcasting operations, such activities as theaters, records, electronics manufacturing interests, ABC Film, and an interest in Disneyland Park. In 1957, AB-PT net income was almost $216 million, so it would appear that this year’s move-up to $245 million was almost entirely due to the $28 million rise at ABC.

(Please turn to page 50)
Hamilton pinpoints the right time

Watch company returns to radio, uses spot to expand its share of the market for expensive quality product

Choice of morning slots in 50 cities automatically selects adult audience needed for limited-appeal items

Marketing an expensive, limited-appeal product—watches retailing at a minimum of $89.50—with a mass advertising medium—radio—is a tactic which continues to pay off for the Hamilton Watch Co. of Lancaster, Pa.

Most marketers associate the reach and impact of radio with a frequently-turned-over, high-impulse, run-down-to-the-corner-drugstore item. But Hamilton, in line with new advertising and marketing strategy developed a year ago, returned in 1958 to radio as a sales vehicle for its line of electric watches, priced from $89.50 to $200, and for its diamond models, tagged from $89.50 to $500.

As final measure of the success of the new advertising plan and the radio method, some local jewelers reported sales gains as high as 500% as a direct result of the spot radio advertising; the company itself correlates sales gains with radio advertising in those areas where radio was used. That’s why this year radio is again the bolstering local-level medium—only this time Hamilton will continue its experimentation and take a new tack in programming and in audience segmentation. Its overall radio goal, however, remains the same: to claim a bigger market share for its watch line.

Hamilton and its agency, N. W. Ayer & Son, Philadelphia, launched a flight of spot announcements in the spring of 1957 after selecting radio as the best means to reach people in 25 selected markets. Radio, omitted from plans schedules for three years, was designed to promote the company’s revolutionary new electric watch—a development which it terms “the first really new watch in nearly 500 years.”

Ten years of research had led to the development of this new watch which requires no winding, no wrist motion of any kind to keep it going. It is powered by a miniature, replaceable energy cell. A year of print promotion throughout 1957 still left many soft spots in consumer awareness of the electric watch, which is why Hamilton transposed its modernistic, pace-setting electric theme to the aural medium. The pattern emerged from Hamilton staff conferences with Ayer personnel and Ayer account executive John P. Hurley.

Their pattern: One-minute announcements during early-morning traffic periods in 25 markets for an eight-week cycle. These times ruled out unmoneyed teens, concentrated on adults with control of family budget. From 17 March through 10 May, 1958, Hamilton slotted an average of 10 announcements per week, two every Monday-through-Friday morning between the hours of 7 and 9 a.m.

Audience potential as well as actuality was important, says E. L. Jones, manager of consumer advertising for Hamilton. “Early spots were considered more desirable because of radio’s morning preoccupation with news, weather and time signals. Lis-

listeners are extremely time-conscious in the morning—meeting commuter schedules, getting youngsters on school buses and doing several things with their eyes on their watches and cars toward the radio.”

But audience alone was not enough. Mr. Jones and his company view “the quality and character of both the station and its early-morning personality as more important than audience ratings. Inasmuch as Hamilton is a prestige company with a quality product, it couldn’t sacrifice audience selectivity for high ratings.”

To maximize the quality concept, Hamilton used New York newsmen Kenneth Banghart to deliver the commercial copy on the transcribed announcements. He was backed with specially composed music which blended high and low register sounds to translate a pattern of modernistic whirls and swirls—a heliograph used by Hamilton in its electric watch printing advertisement—to broadcast music. Announcer Banghart, in the consumer ad manager’s opinion, was “the ideal spokesman for our electric watch because of his long association with newscasting plus his genteel yet crisp delivery.” His e.t.’s were also available in shorter versions with open ends for use by local retail jewelers.

This spring season was the launching point of the broadcast campaign because this is one of two annual peak sales period for watches. At this time of year parents and friends of high school and college graduates and members of wedding parties are prowatch-giving minded.

The biggest selling season, of course, is Christmas because the watch has long been a favorite gift of many people. October, November and December—as shown in the following monthly sales analysis—account for about 40% of the annual watch sales. Here is the month-by-month sales average as percentage of total annual sales:

Jan. ..........6%    July ........6%
Feb. ......6   Aug. ....6
Mar. ......6   Sept. ....6
Apr. ......7   Oct. .....9
May ......9   Nov. .....10
June ......9   Dec. .....20

This traditional consumer buying pattern—with slow summer months—

(Please turn to page 63)

PARTI-DAY GOAL REACHED

With the Parti-Day tv test halfway through its second 13-week cycle, shipments have reached the goal set for the entire 26 weeks.

A sales target of 10,000 cases was set originally by the Otto L. Kuehn Co., food brokers handling distribution of the dessert topping in the Green Bay area, scene of the test. Shipments through February totaled 9,925 cases.

The 10,000-case target was set on the assumption the advertising cost for introducing a new product would run about $1 a case. Budgeted for the campaign of live, daytime minutes was $9,930.

If shipments continue at the same level sparked by the tv test so far, the 26-week total will hit 13,230 cases or 75¢ a case.

Dramatizing the effectiveness of the campaign is a comparison of shipments to Green Bay with three other markets where shipment data are available—but where no advertising is being used.

The three markets are Milwaukee, Louisville and Phoenix. The first two are considerably larger than Green Bay while Phoenix is smaller.

Average semi-monthly shipments in Green Bay during the tv test have been running at 1,103 cases. In the same period, the Milwaukee average has been 531 cases, the Louisville average 193 cases and the Phoenix average 132 cases.

If the fact that an estimated 20% of Milwaukee shipments go to the Green Bay area is taken into account, the Green Bay average would be 1,209 and the Milwaukee figure would then average 124.

SALES BOX SCORE

<table>
<thead>
<tr>
<th>Week</th>
<th>Cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-31 Oct.</td>
<td>580 cases</td>
</tr>
<tr>
<td>1-15 Nov.</td>
<td>1,450 cases</td>
</tr>
<tr>
<td>15-30 Nov.</td>
<td>370 cases</td>
</tr>
<tr>
<td>1-15 Dec.</td>
<td>1,090 cases</td>
</tr>
<tr>
<td>16-31 Dec.</td>
<td>350 cases</td>
</tr>
<tr>
<td>1-15 Jan.</td>
<td>1,595 cases</td>
</tr>
<tr>
<td>16-31 Jan.</td>
<td>1,865 cases</td>
</tr>
<tr>
<td>1-15 Feb.</td>
<td>1,380 cases</td>
</tr>
<tr>
<td>16-28 Feb.</td>
<td>1,245 cases</td>
</tr>
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</table>
## 1958 Spot TV Expenditures by Industry

<table>
<thead>
<tr>
<th>Industry</th>
<th>Spend</th>
</tr>
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<tbody>
<tr>
<td>Agriculture</td>
<td>$1,350,000</td>
</tr>
<tr>
<td>Ale, Beer, &amp; Wine</td>
<td>$41,214,000</td>
</tr>
<tr>
<td>Amusements</td>
<td>$559,000</td>
</tr>
<tr>
<td>Automotive</td>
<td>$7,376,000</td>
</tr>
<tr>
<td>Building Material</td>
<td>$2,789,000</td>
</tr>
<tr>
<td>Clothing</td>
<td>$13,214,000</td>
</tr>
<tr>
<td>Candy, Soft Drinks</td>
<td>$28,237,000</td>
</tr>
<tr>
<td>Consumer Services</td>
<td>$14,605,000</td>
</tr>
<tr>
<td>Cosmetics, Toiletries</td>
<td>$46,749,000</td>
</tr>
<tr>
<td>Dental Products</td>
<td>$14,467,000</td>
</tr>
<tr>
<td>Drug Products</td>
<td>$44,626,000</td>
</tr>
<tr>
<td>Food, Groceries</td>
<td>$135,687,000</td>
</tr>
<tr>
<td>Garden Supplies</td>
<td>$661,000</td>
</tr>
<tr>
<td>Gasoline, Lubricants</td>
<td>$24,479,000</td>
</tr>
<tr>
<td>Hotels, Resorts, Etc.</td>
<td>$423,000</td>
</tr>
<tr>
<td>Cleaners, Waxes, Etc.</td>
<td>$29,650,000</td>
</tr>
<tr>
<td>Household Equipment</td>
<td>$4,621,000</td>
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<tr>
<td>Home Furnishings</td>
<td>$2,926,000</td>
</tr>
<tr>
<td>Laundry Products</td>
<td>$29,910,000</td>
</tr>
<tr>
<td>Paper Products</td>
<td>$5,163,000</td>
</tr>
<tr>
<td>Household, General</td>
<td>$4,101,000</td>
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<tr>
<td>Notions</td>
<td>$3,814,000</td>
</tr>
<tr>
<td>Pet Products</td>
<td>$4,411,000</td>
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<tr>
<td>Publications</td>
<td>$757,000</td>
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<tr>
<td>Sporting Goods, Toys</td>
<td>$3,045,000</td>
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<tr>
<td>Office Supplies</td>
<td>$149,000</td>
</tr>
<tr>
<td>TV, Radio, Phonograph</td>
<td>$1,501,000</td>
</tr>
<tr>
<td>Tobacco Products</td>
<td>$31,119,000</td>
</tr>
<tr>
<td>Transportation &amp; Travel</td>
<td>$2,937,000</td>
</tr>
<tr>
<td>Watches, Jewelry, Cameras</td>
<td>$4,459,000</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$7,144,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$311,770,000</strong></td>
</tr>
</tbody>
</table>

Source: Tvb Rorabaugh, gross time

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## Spot TV’s Million Dollar Brands

- There are 39 of them among the top 10 clients, says Tvb; Lestoil’s $12.3 million was ahead by wide margin.
- Food-grocery products are the medium’s leading category, almost thrice the size of cosmetics, toiletries.

The upward zoom in spot tv billings last year has brought with it an increase in the medium’s million dollar brands.

So far as the top 10 advertisers are concerned, there were 39 million dollar brands in 1958 compared with 31 the previous year.

Details on brand spending by the top 10 have been issued by Tvb, along with total expenditures of the top 100 companies plus a breakdown of spot tv spending by industry.

Tvb previously had published the names of the top 10 companies plus the 1958 spot tv dollar total. The latter came to $311.7 million last year, a 14% jump over 1957. (See “More day spot tv buys,” Spon sor, 7 March 1959.)

Tvb figures, gathered by N. C. Rorabaugh, show time expenditures at the one-time rate and do not include program, production or commercial spending.

Here are the leading brands among the top 10 companies, ranked by expenditures: Lestoil, Maxwell House coffee, Alka Seltzer, Anahist cold remedies, Zest Beauty Bar, Viceroy, Colgate dental cream, Jif peanut butter, Ivory Liquid and Wonder bread.

P&G has three brands in this list. None of the other companies had more than one.

The No. 1 spot tv brand was far ahead of the others. Lestoil’s $12.3 million expenditures was more than twice as great as Maxwell House coffee, the brand in second place.

The top 10 spot tv advertisers, who account for about 25% of all spending in the medium, boasted the following number of million dollar brands among the total each advertisers in the medium:

- P&g, 10 out of 42; Lever Bros., six out of 24; Adell Chemical (Lestoil), one out of one; General Foods, two out of 27; Colgate-Palmolive, five out of 23; Continental Baking, three out of 15; Brown & Williamson, three out of four; Warner-Lambert, three out of 14; Miles Laboratories, three out of five; American Home Products, three out of 22.

Food and grocery products were far in advance as the leading category in spot tv. Spending here was almost triple that of the second ranking category (cosmetics and toiletries). The drug, beer-wine, and tobacco categories follow.

For list of 100 biggest spot tv spenders and brand spending of top 10, see pages 54 and 56.
Day, night network tv gain equally

TvB’s 1958 net tv wrapup shows daytime billings increase 9.9%, nighttime, 9.7%. Top 180 clients listed

Daytime and nighttime network tv ran neck and neck in showing increases over 1957, according to final 1958 LNA-BAR figures released by TvB.

These figures, based on gross time costs, show daytime tv in 1958 gained 9.9% over the previous year, and nighttime came out 9.7% ahead.

Billings for December, 1958, however, showed daytime running appreciably ahead of the corresponding 1957 month (13.6% gain compared to a 3.5% nighttime billings gain), a reflection, in part, of ABC’s “Operation Daybreak.”

Food and food products recouped their No. 1 position as the leading product classification in 1958’s LNA-BAR figures. The 1957 PIB figures, although not completely comparable, showed toiletries and toilet goods (in second place in 1958) in the leading position.

The complete TvB 1958 network tv wrap-up includes:
- Spending by industry categories
- Billings by day parts
- A list of 233 advertisers spending $25,000 or more in net tv last year. (See below for list of top 180 network spenders.)

### TOP 180 NET TV CLIENTS AND ESTIMATED EXPENDITURES, 1958

<table>
<thead>
<tr>
<th>Rank</th>
<th>Client</th>
<th>Expended</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Acme, Mot. Pict. A &amp; S</td>
<td>$217,616</td>
</tr>
<tr>
<td>2</td>
<td>Alberto Culver</td>
<td>1,434,882</td>
</tr>
<tr>
<td>3</td>
<td>Aluminum, Ltd.</td>
<td>478,638</td>
</tr>
<tr>
<td>4</td>
<td>Alcoa</td>
<td>1,531,362</td>
</tr>
<tr>
<td>5</td>
<td>Amana Refrigeration</td>
<td>249,264</td>
</tr>
<tr>
<td>6</td>
<td>AB-P</td>
<td>237,387</td>
</tr>
<tr>
<td>7</td>
<td>American Can</td>
<td>1,253,570</td>
</tr>
<tr>
<td>8</td>
<td>American Chicle</td>
<td>2,969,625</td>
</tr>
<tr>
<td>9</td>
<td>American Dairy Assn.</td>
<td>996,376</td>
</tr>
<tr>
<td>10</td>
<td>American Gas Assn.</td>
<td>1,549,530</td>
</tr>
<tr>
<td>11</td>
<td>American Home Prod.</td>
<td>20,507,683</td>
</tr>
<tr>
<td>12</td>
<td>AMF</td>
<td>270,590</td>
</tr>
<tr>
<td>13</td>
<td>American Tel. &amp; Tel.</td>
<td>1,190,176</td>
</tr>
<tr>
<td>14</td>
<td>American Tobacco</td>
<td>11,252,180</td>
</tr>
<tr>
<td>15</td>
<td>Armour</td>
<td>3,522,737</td>
</tr>
<tr>
<td>16</td>
<td>Armstrong Cork</td>
<td>2,764,452</td>
</tr>
<tr>
<td>17</td>
<td>Associated Products</td>
<td>$1,377,336</td>
</tr>
<tr>
<td>18</td>
<td>Atlantic Sales Corp.</td>
<td>1,322,987</td>
</tr>
<tr>
<td>19</td>
<td>Bayuk Cigars</td>
<td>743,001</td>
</tr>
<tr>
<td>20</td>
<td>Beech-Nut Life Savers</td>
<td>2,476,177</td>
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<tr>
<td>21</td>
<td>Bell &amp; Howell</td>
<td>730,733</td>
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<tr>
<td>22</td>
<td>Bishop, Hazel</td>
<td>2,112,594</td>
</tr>
<tr>
<td>23</td>
<td>Block Drug</td>
<td>1,357,243</td>
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<tr>
<td>24</td>
<td>Borden</td>
<td>1,860,634</td>
</tr>
<tr>
<td>25</td>
<td>Brock, John H.</td>
<td>1,025,460</td>
</tr>
<tr>
<td>26</td>
<td>Brillo Manufacturing</td>
<td>925,190</td>
</tr>
<tr>
<td>27</td>
<td>Bristol Myers</td>
<td>16,072,802</td>
</tr>
<tr>
<td>28</td>
<td>Brown &amp; Williamson</td>
<td>8,250,471</td>
</tr>
<tr>
<td>29</td>
<td>Bulova Watch</td>
<td>1,667,057</td>
</tr>
<tr>
<td>30</td>
<td>Campbell Soup</td>
<td>4,233,743</td>
</tr>
<tr>
<td>31</td>
<td>Canadian Breweries</td>
<td>268,749</td>
</tr>
<tr>
<td>32</td>
<td>Carnation</td>
<td>2,661,252</td>
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<tr>
<td>33</td>
<td>Carter Products</td>
<td>$2,340,095</td>
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<tr>
<td>34</td>
<td>Chemstrand</td>
<td>1,506,984</td>
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<td>35</td>
<td>Chesbrough Ponds</td>
<td>3,098,078</td>
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<td>36</td>
<td>Chrysler</td>
<td>14,341,471</td>
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<tr>
<td>37</td>
<td>Church &amp; Dwight</td>
<td>266,575</td>
</tr>
<tr>
<td>38</td>
<td>Climat</td>
<td>294,795</td>
</tr>
<tr>
<td>39</td>
<td>Colgate Palmolive</td>
<td>22,857,497</td>
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<tr>
<td>40</td>
<td>Continental Baking</td>
<td>740,261</td>
</tr>
<tr>
<td>41</td>
<td>Corn Products</td>
<td>4,927,240</td>
</tr>
<tr>
<td>42</td>
<td>Cracker Jack</td>
<td>207,372</td>
</tr>
<tr>
<td>43</td>
<td>Distillers’ Corp.</td>
<td>876,022</td>
</tr>
<tr>
<td>44</td>
<td>Dow Chemical</td>
<td>598,592</td>
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<td>45</td>
<td>Drackett</td>
<td>1,669,539</td>
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<td>46</td>
<td>Dupont</td>
<td>2,671,026</td>
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<td>47</td>
<td>Eastco</td>
<td>257,996</td>
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<tr>
<td>48</td>
<td>Eastman Kodak</td>
<td>5,937,361</td>
</tr>
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</table>

1. THIS MONTH IN NETWORK TV

Network Sales Status Week Ending 14 March

<table>
<thead>
<tr>
<th>Daytime</th>
<th>Nighttime</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPONSORED HOURS</td>
<td>SPONSORED HOURS</td>
</tr>
<tr>
<td>ABC†</td>
<td>23:05</td>
</tr>
<tr>
<td>CBS†</td>
<td>27:15</td>
</tr>
<tr>
<td>NBC</td>
<td>26:45</td>
</tr>
<tr>
<td>ABC†</td>
<td>20:20</td>
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<tr>
<td>CBS†</td>
<td>24:12</td>
</tr>
<tr>
<td>NBC</td>
<td>24:30</td>
</tr>
</tbody>
</table>

† Excluding participation shows

For comparison of network tv shows, turn page ➔
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>6:00</strong></td>
<td><strong>6:00</strong></td>
<td><strong>6:00</strong></td>
</tr>
<tr>
<td>Small World</td>
<td>Meet The Press</td>
<td>D Edwards ( \text{B&amp;H} ) (DDB)</td>
</tr>
<tr>
<td>O. Mahaffren (D'Arcy)</td>
<td>suit</td>
<td>(L 3/30) alt net service</td>
</tr>
<tr>
<td>Sp-L $28,000</td>
<td>*Unchained *Godness</td>
<td><em>No net service</em></td>
</tr>
<tr>
<td><strong>6:30</strong></td>
<td><strong>6:30</strong></td>
<td><strong>6:30</strong></td>
</tr>
<tr>
<td>Twentieth</td>
<td>Chot Huntley</td>
<td>News</td>
</tr>
<tr>
<td>Century</td>
<td>Reporting</td>
<td>Car</td>
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<tr>
<td>Theatre</td>
<td>suit</td>
<td>(L) N-L</td>
</tr>
<tr>
<td>(R-McC)</td>
<td></td>
<td>N-L $5,500</td>
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<tr>
<td><strong>7:00</strong></td>
<td><strong>7:00</strong></td>
<td><strong>7:00</strong></td>
</tr>
<tr>
<td>You Asked for It</td>
<td>Mark Saber</td>
<td>D Edwards</td>
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<tr>
<td>Shelly Pennus</td>
<td>Steffing (DF)</td>
<td>Amer Home</td>
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<td>Butter (GBB)</td>
<td>F</td>
<td>(Rates)</td>
</tr>
<tr>
<td>W-P $10,000</td>
<td></td>
<td>N-L</td>
</tr>
<tr>
<td><strong>7:30</strong></td>
<td><strong>7:30</strong></td>
<td><strong>7:30</strong></td>
</tr>
<tr>
<td>Maverick</td>
<td>Jake Benon</td>
<td>D Edwards</td>
</tr>
<tr>
<td>7:30-8:30</td>
<td>Am Toh (BBDO)</td>
<td>B&amp;H (DDB)</td>
</tr>
<tr>
<td></td>
<td>C-L $30,000</td>
<td>(DDB)</td>
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<tr>
<td></td>
<td>$18,000</td>
<td>N-L</td>
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<tr>
<td><strong>8:00</strong></td>
<td><strong>8:00</strong></td>
<td><strong>8:00</strong></td>
</tr>
<tr>
<td>Bachelor Father</td>
<td>Shirley Temple’s</td>
<td>News</td>
</tr>
<tr>
<td>Am Tob (Y&amp;R)</td>
<td>Storybook</td>
<td>Car</td>
</tr>
<tr>
<td>7:30-8:00</td>
<td>(2-5/24)</td>
<td>(L) $50,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>N-L</td>
</tr>
<tr>
<td><strong>9:00</strong></td>
<td><strong>9:00</strong></td>
<td><strong>9:00</strong></td>
</tr>
<tr>
<td>Law Man</td>
<td>Bold Journey</td>
<td>News</td>
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<tr>
<td>R. J. Remoldos</td>
<td>Ralston-Purina</td>
<td>Carolyn</td>
</tr>
<tr>
<td></td>
<td>(MBR)</td>
<td>(Rates)</td>
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<tr>
<td></td>
<td>General Mills</td>
<td>N-L</td>
</tr>
<tr>
<td></td>
<td>(DPS)</td>
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<tr>
<td>Ed Sullivan</td>
<td>D. E. Theatre</td>
<td>D Edwards</td>
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<tr>
<td>Ed Sullivan</td>
<td>Gen Electric</td>
<td>Amer Home</td>
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<tr>
<td>Lawless</td>
<td>(11-10-12)</td>
<td>(Rates)</td>
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<tr>
<td>Years</td>
<td>Chevrolet</td>
<td>N-L</td>
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<tr>
<td></td>
<td>(Camp-E)</td>
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<tr>
<td></td>
<td>Y-L $51,000</td>
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<td></td>
<td>$15,000</td>
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<td><strong>9:30</strong></td>
<td><strong>9:30</strong></td>
<td><strong>9:30</strong></td>
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<tr>
<td>Deadline For Action</td>
<td>Voice of Firestone</td>
<td>Peter Gunn</td>
</tr>
<tr>
<td>10-10-12)</td>
<td>Fritonvos (Seymore &amp;</td>
<td>B-M (D&amp;B)</td>
</tr>
<tr>
<td>suit</td>
<td>James)</td>
<td>(Rates)</td>
</tr>
<tr>
<td></td>
<td>My-L $32,000</td>
<td>N-L</td>
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<tr>
<td><strong>10:00</strong></td>
<td><strong>10:00</strong></td>
<td><strong>10:00</strong></td>
</tr>
<tr>
<td>Richard Diamond</td>
<td>This Is Music</td>
<td>Naked City</td>
</tr>
<tr>
<td>F. Leverich (L&amp;N)</td>
<td>suit</td>
<td>(D) (B) (E)</td>
</tr>
<tr>
<td>A-P $50,000</td>
<td></td>
<td>Bat</td>
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<tr>
<td><strong>10:30</strong></td>
<td><strong>10:30</strong></td>
<td><strong>10:30</strong></td>
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<tr>
<td>What's My Line</td>
<td>Alcoa-Goodyear</td>
<td>Arturo Murray</td>
</tr>
<tr>
<td>Alberto Curtis</td>
<td>(FSR) Alcoa (FSR)</td>
<td>Party</td>
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<tr>
<td>(Wade)</td>
<td>(Y&amp;R)</td>
<td>(L) Leverich</td>
</tr>
<tr>
<td>A-P $50,000</td>
<td>(Y&amp;R)</td>
<td>(L&amp;N) all</td>
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<tr>
<td></td>
<td></td>
<td>Pharmaceutical</td>
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<tr>
<td><strong>11:00</strong></td>
<td><strong>11:00</strong></td>
<td><strong>11:00</strong></td>
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<tr>
<td>Meet McGraw</td>
<td>Arthur Murray</td>
<td>Alcoa Presents</td>
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<tr>
<td>( J. G.</td>
<td>Party</td>
<td>(D)</td>
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<td><strong>11:30</strong></td>
<td><strong>11:30</strong></td>
<td><strong>11:30</strong></td>
</tr>
<tr>
<td>Patti Page</td>
<td>Oscar Awards</td>
<td>Carry Moore</td>
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<tr>
<td>Show Oldsmobile (Brother)</td>
<td>Academy of Motion</td>
<td>( 60-11 )</td>
</tr>
<tr>
<td>Dr-P $10,000</td>
<td>Film Arts &amp;</td>
<td>( B &amp; B )</td>
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<tr>
<td></td>
<td>Sciences, Motion</td>
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<td></td>
<td>Entertainment</td>
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<td></td>
<td>Production</td>
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*Color show, \( \text{H} \) Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission), They do not include commercials or time charges. This chart covers period 14 Mar-10 Apr. Program types are indicated as follows: (A) Adventure, (Al) Audience Participation, (C) Comedy, (D) Documentary, (Dr)
<table>
<thead>
<tr>
<th>Sunday</th>
<th>Mon 14</th>
<th>Tues 15</th>
<th>Wed 16</th>
<th>Thurs 17</th>
<th>Fri 18</th>
<th>Sat 19</th>
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<tbody>
<tr>
<td><strong>BS</strong></td>
<td><strong>NBC</strong></td>
<td><strong>ABC</strong></td>
<td><strong>CBS</strong></td>
<td><strong>NBC</strong></td>
<td><strong>ABC</strong></td>
<td><strong>CBS</strong></td>
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<td>News</td>
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<td>No not service</td>
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</tbody>
</table>

**Service**

- **Ward (Rates)**
  - News: $5,000
  - $15,000
  - $25,000
  - $31,000
  - $40,000

- **Light water**
  - Wagon Train (7:30-8:00) National (var, 15 hr.)
  - Leave It To Beaver
  - I Love Lucy
  - Jefferson Drum
  - Rin Tin Tin
  - Northwest Passage

- **Talking of Osmena (Repeat)**
  - Zorro (various hours)

- **Wagon Train**
  - R. J. Reynolds (Rerun)

- **CBS**
  - Alfred Hitchcock
  - Blake Edwards

**Sat 19**

- **SATURDAY**
  - Perry Mason
  - People Are Funny
  - Sam & Amy (Repeat)

**Sports**

- **Drama**
  - (F) Film
  - (J) Interview
  - (J) Juvenile
  - (L) Live
  - (M) Misc.
  - (M) Music
  - (M) Mystery
  - (N) News
  - (Q) Quiz Panel
  - (Sc) Situation Comedy
  - (Sp) Sports
  - (V) Variety
  - (W) Western

**Sponsor**

- (8:00-9:00) Whitehall (Repeat)
- (9:00-10:00) Whitehall (Repeat)
- (10:00-11:00) Whitehall (Repeat)

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.
SUMMER RADIO GOES TO THE SPOT
WHERE THE FAMILY GOES

You reach people—wherever they are, at home or on vacation—with SPOT RADIO.

SPONSORED BY MEMBER FIRMS OF

Avery-Knodel Inc. — John Blair & Company — Broadcast Time Sales
H-R Representatives Inc. — The Katz Agency Inc. — McGavren-Quinn Company
Peters, Griffin, Woodward, Inc. — William J. Reilly, Inc.
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young Inc.
<table>
<thead>
<tr>
<th>Time</th>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>Lamp Unto My Feet</td>
<td>Morning Playhouse</td>
<td>Morning Playhouse</td>
</tr>
<tr>
<td>10:15</td>
<td>Look Up &amp; Live</td>
<td>Dough Re Mi</td>
<td>Dough Re Mi</td>
</tr>
<tr>
<td>10:30</td>
<td>Eye On New York</td>
<td>Arthur Godfrey</td>
<td>Arthur Godfrey</td>
</tr>
<tr>
<td>11:00</td>
<td>Camera Three</td>
<td>Top Dollar Challenge</td>
<td>Concentration Pledge (1:30-3:30)</td>
</tr>
<tr>
<td>11:15</td>
<td>Peter Lind Hayes Shulman</td>
<td>Love of Life</td>
<td>Peter Lind Hayes &amp; Co.</td>
</tr>
<tr>
<td>11:30</td>
<td>Play Your Hunch</td>
<td>Concert (1:30-3:30)</td>
<td>Peter Lind Hayes &amp; Co.</td>
</tr>
<tr>
<td>11:45</td>
<td>The Great Challenge</td>
<td>Music Bingo</td>
<td>The Great Challenge</td>
</tr>
<tr>
<td>12:00</td>
<td>The Last Word</td>
<td>Big Payoff</td>
<td>Jimmy Dean w/ Lever</td>
</tr>
<tr>
<td>12:15</td>
<td>Roller Derby</td>
<td>Who Do You Trust?</td>
<td>Billy Crystal &amp; Johnson</td>
</tr>
<tr>
<td>12:45</td>
<td>The World of Ideas</td>
<td>American Bandstand</td>
<td>American Bandstand</td>
</tr>
<tr>
<td>1:00</td>
<td>The World of Ideas</td>
<td>American Bandstand</td>
<td>American Bandstand</td>
</tr>
<tr>
<td>1:15</td>
<td>Liberty Armour &amp; Co.</td>
<td>American Bandstand</td>
<td>American Bandstand</td>
</tr>
<tr>
<td>1:30</td>
<td>Liberty Armour &amp; Co.</td>
<td>American Bandstand</td>
<td>American Bandstand</td>
</tr>
<tr>
<td>1:45</td>
<td>Wisdom</td>
<td>American Bandstand</td>
<td>American Bandstand</td>
</tr>
<tr>
<td>2:00</td>
<td>Day In Court</td>
<td>Big Payoff</td>
<td>The World of Ideas</td>
</tr>
<tr>
<td>2:15</td>
<td>The Last Word</td>
<td>Jimmy Dean w/ Lever</td>
<td>The Last Word</td>
</tr>
<tr>
<td>2:30</td>
<td>The Great Challenge</td>
<td>Magic with Mary Martin</td>
<td>The Last Word</td>
</tr>
<tr>
<td>2:45</td>
<td>The World of Ideas</td>
<td>Brighter Day P &amp; G</td>
<td>The World of Ideas</td>
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<tr>
<td>3:00</td>
<td>The World of Ideas</td>
<td>Brighter Day P &amp; G</td>
<td>The World of Ideas</td>
</tr>
<tr>
<td>3:15</td>
<td>The World of Ideas</td>
<td>Brighter Day P &amp; G</td>
<td>The World of Ideas</td>
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<tr>
<td>3:30</td>
<td>The World of Ideas</td>
<td>Brighter Day P &amp; G</td>
<td>The World of Ideas</td>
</tr>
<tr>
<td>3:45</td>
<td>Behind the News</td>
<td>Brighter Day P &amp; G</td>
<td>The World of Ideas</td>
</tr>
<tr>
<td>4:00</td>
<td>American Bandstand</td>
<td>Brighter Day P &amp; G</td>
<td>Brighter Day P &amp; G</td>
</tr>
<tr>
<td>4:15</td>
<td>Behind the News</td>
<td>Games of Pachinko and Masters Golf Tournament</td>
<td>Games of Pachinko and Masters Golf Tournament</td>
</tr>
<tr>
<td>4:30</td>
<td>Behind the News</td>
<td>Behind the News</td>
<td>Behind the News</td>
</tr>
<tr>
<td>4:45</td>
<td>Paul Winchell's Art Carney</td>
<td>Mickey Mouse Club</td>
<td>Mickey Mouse Club</td>
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<tr>
<td>5:00</td>
<td>Mickey Mouse Club</td>
<td>Mickey Mouse Club</td>
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<td>5:15</td>
<td>Mickey Mouse Club</td>
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<td>5:30</td>
<td>Mickey Mouse Club</td>
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<td>5:45</td>
<td>Mickey Mouse Club</td>
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</tbody>
</table>

Talent costs: $50,000,000; $200,000; $200,000; $200,000; $200,000.

HOW TO USE SPONSORS NETWORK TELEVISION COMPARAGRAPHER

The network schedule on this and preceding pages (44, 45) includes regularly scheduled programing 14 Mar. to 10 Apr., inclusive (with possible exception of changes made by the networks after pretime). Irregularly sched-
<table>
<thead>
<tr>
<th>DAY</th>
<th>ABC</th>
<th>CBS</th>
<th>NBC</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>ABC</td>
<td>CBS</td>
<td>NBC</td>
<td></td>
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<tr>
<td>Dough Re Mi &amp; Susie</td>
<td>Morning Playhouse &amp; Susie</td>
<td>Dough Re Mi &amp; Susie</td>
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<td><strong>THURSDAY</strong></td>
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<tr>
<td>ABC</td>
<td>CBS</td>
<td>NBC</td>
<td></td>
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<tr>
<td>Arthur Godfrey &amp; Susie</td>
<td>晨 Foods &amp; P&amp;G</td>
<td>Arthur Godfrey &amp; Susie</td>
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<tr>
<td><strong>FRIDAY</strong></td>
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<tr>
<td>ABC</td>
<td>CBS</td>
<td>NBC</td>
<td></td>
</tr>
<tr>
<td>I Love Lucy &amp; Mr. '39</td>
<td>晨 Foods &amp; P&amp;G</td>
<td>I Love Lucy &amp; Mr. '39</td>
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<tr>
<td><strong>SATURDAY</strong></td>
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<tr>
<td>ABC</td>
<td>CBS</td>
<td>NBC</td>
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</tr>
<tr>
<td>Captain Kangaroo &amp; Susie</td>
<td>晨 Foods &amp; P&amp;G</td>
<td>Captain Kangaroo &amp; Susie</td>
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Programs appear during this period are listed well, with air dates. The only regularly scheduled programs not listed are: Tonight, NBC, 11:15 p.m. - 1:00 a.m., Monday-Friday, participating sponsorship: Sunday News Special, CBS, Sunday, 11:15-11:30 p.m. (Carter and Whitehall); Today, NBC, 7:00-9:00 a.m., Monday-Friday, participating; News CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday. All times are Eastern Standard.
ABC CHESS GAME
(Cont’d from page 39)
Q. Your success with entertainment formats is undisputed; but your critics want to know why you aren’t doing anything in the public service line?

A. Goldenson: “Our struggle up to this point has been to get public acceptance. Now we definitely are on the lookout for quality programs of the public service type. We have asked John Daly to be on the alert for such material, also our entire program department. One such show is coming up in mid April—an educational documentary on law and enforcement.”

Q. In line with such prestige programing, why not an experimental theater—a workshop type of thing?

A. Goldenson: “We actually have discussed this and have one eventually. Meanwhile we have brought a lot of young, new faces to TV. And we intend to go on developing young talent. Next season, Dick Clark will do World of Talent. This will by no means be an ‘amateur show.’ But it will introduce a lot of young pros to TV. We hope to find new material there to develop.”

Q. Does ABC TV plan to build a program staff of producers, writers and directors (similar to other nets) to create its own shows rather than rely on outside sources?

A. “We feel very strongly,” says Goldenson, “that you can’t concentrate all the brains under one banner. But this doesn’t mean either that we don’t intend to build from within.”

At ABC, apparently, “the show’s the thing” and they’ll go anywhere to get it. At present they’re dealing with such sources as Warner Bros., 20th-Century-Fox, Screen Gems, Disney, Four-Star, Pincus, Llewellyn. Next season’s Where There’s Smokey will be by Desilu. Meanwhile, they’re building other sources, looking for more. With a showman like Goldenson at the helm, it is unlikely they would desert present friendly and highly-skilled product sources.

On the other hand, ABC is creating at home. This season’s highly successful Peter and The Wolf was entirely home grown. Tom Moore, who was responsible for it, is now working on several projects he himself originated to be wholly ABC-produced. Art Carney will be used again next season in two or three specials. Among other specials will be Golden Circle; Sinatra (idle at the net this year, but whose movies made up for it financially) is slated for five or six specials next season.

Q. “Counter programing” has been the ABC formula; what is it?

A. It is a lot more than pitting a Western against a competing network’s variety show. ABC thinking does not type a show by its setting but by its appeal. A “Western” may, in reality, be a soap opera—depending on who watches it and why. Again, a big city detective series may really be a Western; what appears to be a situation comedy may be adventure. By ABC’s own classification, nothing is actually what it seems. The key to the type is the audience and this is what counter programing plays to. Treyz’ years in research were not wasted: he studies his own and the competing shows as if they were laboratory mice. One of his most
delicate stethoscopes is a service called TVQ, published in Port Washington, N. Y. What he learns from this and the other rating services about audience composition (especially by age since ABC aims at the "younger homes") where the head of the house is under 40, claims a 27% higher rating than in 55-year-plus homes) what show is needed to fill a slot.

ABC programing is thematic evening by evening. One incongruous show can spoil the line up, one good show in the wrong slot can louse up the night. This is why ABC is concerned with Monday, Wednesday and Saturday (the three nights a week which they fail to dominate with the highest-rated show) and why they are in for rebuilding.

Also under the general head of counter programing are such tactics as the hour-long show which has proved a stronger competitor than the half-hour show: the accepting of minute advertisers in top-rated hour programs which keeps control of the show entirely within the network and enables them to balance the night's line-up for maximum strength. The network has no objection to an agency-produced show, but it will accept such only if they consider it top quality and can fit it into their theme for the night, "ABC TV has turned down business involving programs which don't fit our point of view," says Treyz.

Q. Daytime seems to have run into trouble. In fact there have been trade rumors that ABC would cut it back. What's the story?
A. Goldenson and Treyz assured sponsors of no cutback. In fact, just the reverse. It is still regarded strong from 3 to 6 p.m., strengthening back to 2 p.m. Beyond that it is admittedly weak, but this is in for remodeling. Among the proposed cures: Gale Storm half-hour show across the weekday board somewhere between 12 noon and 1:30 p.m.

Q. Some admen feel that 10 or so more strong affiliates would solve all ABC's selling problems. Is that right?
A. Treyz: "Seven would do it. Those seven are: Syracuse, Rochester, Grand Rapids — Kalamazoo, Birmingham, Louisville, Raleigh — Durham and Greensboro. The solution to that problem lies in Washington."

Q. What about color?
A. Goldenson: "We're prepared to convert to color when the public demand is sufficient. In fact, we may be experimenting with color on film very shortly. We spent about $1.5 million improving our Chicago plant last year and about half of it went into color preparation (not actual color equipment but the building facilities that are necessary for its installation). The new studios in Detroit, costing nearly $5 million, are being similarly colored-prepared.

Q. Despite ABC's proof of performance, there are some admen who still regard it as a "Johnny-come-lately" with no real solid plans for the future or insurance against a ratings slide. In short, it has been intimated that the object is "to make hay while the sun shines."
A. "That is absolutely untrue!" stated Goldenson. "The future is our chief concern. We've got between (Please turn to page 60).

GREATER COVERAGE in the thriving 13-county market surrounding Rochester, N. Y., is just one important reason why more and more advertisers select WROC-TV for successful selling campaigns and new-product tests.

In this rich, up-state New York area, with its heavy concentration of highly-skilled industrial and specialized agricultural workers, more than a million people spend over $2 billion annually for products and services.

Nielsen (NCS #3, Spring 1958) shows WROC-TV continues to provide advertisers with considerably greater coverage of this two-channel market than its competitor...

WROC-TV Coverage Advantage

| Total Homes Reached Monthly | + 26.5% | Daytime-Viewer Homes Daily | + 38.8% |
| Total Homes Reached Once-a-week | + 20.8% | Nighttime-Viewer Homes Daily | + 28.8% |

For further information about availabilities on WROC-TV, Rochester's first and most powerful station, call Peters, Griffin, Woodward.

NBC-ABC • CHANNEL 5 • ROCHESTER
As local radio sales boom, SPONSOR ASKS:

Why the upsurge in local

With local advertisers a substantial part of today’s radio billing and national spot stagnant, five radio men analyze the situation

James M. Alspaugh, vice pres. of Radio H-R Representatives, Inc., New York

It is a paradoxical fact that while local radio is flourishing—I might even say booming—national spot is stagnant. This is a strange—and on the surface, mysterious—fact. Could it be that radio is doing a hell of a job for local advertisers and not national accounts, whose e.t.’s and techniques are so much more sophisticated?

Retailer can see radio results first-hand

In 1957 local radio time sales increased by 6.3% over 1956. This is in contrast to all advertising volume which increased only by 4.1%—a rate of growth for local radio over 50% greater than for all advertising. Local advertising in general only showed a 2.0% increase. Newspapers locally went up 1.1%. Local outdoor advertising increased 2.4% and local tv increased by 2.2%.

Thus radio is the strongest growing local medium—increasing at a faster rate than either newspapers, outdoor or tv.

As is well known, the bulk of local radio advertisers is composed of retailers and small and medium-sized regional distributors, manufacturers, and chain stores. These accounts have limited advertising budgets, and each media buy must count.

Local advertisers closely watch the results of each media buy, their ears sharply attuned to the jingle of cash registers. Rating books leave them cold. Most of them buy with one criterion: Does the medium sell my merchandise?

The answer is a loud, resounding “yes” punctuated with the jingle of coins and the rustle of greenbacks, which to a local advertiser is music far sweeter than the scraping of a slide-rule.

If radio sells ever more efficiently for the local merchant who “fly specks” for advertising sales results, who is super-critical of value received from any advertising medium—then the national advertiser would profit smartly to follow the local trend.

There is no better test of radio’s magnificent persuasion for national—its ability to create sales at low cost—than radio’s own best case history. Its superiority over all other major media to gather the largest percent of increased revenue every year over the preceding one.

Where results count the radio medium leads all other media in percent gain. Mr. National advertiser, come on in, the selling’s fine. You too, will “never have it so good.”

Adam Young Jr., president, Adam Young, Inc., New York

If anyone takes time out to drive through several states listening to radio stations in market after market, and, if he compares this with radio as it existed several years ago, the reason becomes quickly apparent as to why local radio business has increased. In the not too distant past, as we turned the dial from one station to the other, it was very depressing indeed to turn from the problems of one “soap-opera” heroine to another.

As opposed to that, the sound of the average radio station has become more and more exciting. Newscasts are frequent and interesting, music is lively, commercials are by and large well produced whether local or national, the service features on the whole are exceedingly well presented and basically the production is very professional. As one listens more and more, it becomes readily apparent too that the major market stations have no monopoly on “know-how.” Stations in smaller and smaller markets are doing a fine job because there is no national source of programing whether network or syndicated that competes at the local level.

As the new radio emerged, more listeners were developed and more excitement was created—not only at the listener level, but at the advertiser level. So far as the advertiser was concerned, his excitement became greater because of the results he obtained from using this new radio medium.

If broadcasters can continue on the creative sprint which they have started during the past few years, there is every reason why radio should continue to grow to the local level.

Robert E. McDowell, Station Mgr., WGIG, Scranton-Wilkes Barre, Pa.

This is one of those loaded questions. First of all, what upsurge are we talking about? This year? Last year? The year before? An upsurge indicates ascendancy and local radio has been going up for better than a decade. At least, that’s the way it seems to us.

As more and more broadcasters reached out into their own backyards to pick up falling network revenue, they couldn’t help but become more intimate with the people they found and sold there. They descended on
radio?

Stations have become familiar with their communities

the community, mixed with everybody, followed them all over the coverage area in car radios, portables, even turned up at outings with their own mobile cruisers blasting away.

Meanwhile back at the shop (the local retail shop, that is) an advertiser is drinking this all in. Better than that, he's likely to be a participant telling his own sales story, or acting as broadcast master of ceremonies at a gala opening or contest award. He's a part of local radio. But his interest certainly goes beyond this. Local radio works for him. It moves merchandise because as a moving force, it moves people. It's "alive" and this advertiser knows it.

Leonard Coe, Manager, KLRA, Little Rock, Ark.

Local radio is enjoying an upsurge because our advertisers are getting results.

Local advertisers are closer to the sale and know first-hand the power of local radio. They know that of all media, only radio achieves near-saturation, and that the cost of this near-saturation is far below the cost for similar coverage in any other medium. Local advertisers have a

Close contact between advertiser and stations

Out-of-focus. Some surveys don't measure out-of-home. How can radio's scope be fully understood without taking into account 35,000,000 ear radios, 11,000,000-plus portables, 10,000,000 "public" radios, plus tractor, boat and mobile-home radio?

Out-of-focus. Then there are surveys which approach out-of-home, but distort it. Instead of reporting out-of-home station by station, they provide one average figure, which they ask you to apply to each station's in-home audience. Result? Distortion. (See chart.)

### MEASURED: in-home and out-of-home by station (PULSE)

| STATION A | 3.8 | 3.2 |
| STATION B | 3.8 | 3.2 |

### DISTORTED: average out-of-home applied to measured in-home for each station

<table>
<thead>
<tr>
<th>IN HOME</th>
<th>OUT OF HOME</th>
</tr>
</thead>
<tbody>
<tr>
<td>STATION A</td>
<td>1.0</td>
</tr>
<tr>
<td>STATION B</td>
<td>0.8</td>
</tr>
</tbody>
</table>

Station "A" is pulled down into the average; station "B" is pulled up into the average. Invariably, station "A" is the carefully-programmed, audience-centered modern radio station. We know this from analysis of Pulse figures for ten markets. (Pulse is the only research organization which regularly provides a station by station measure of out-of-home radio listening.) Here's what we discovered: 1. At all hours of the day, modern stations reach larger out-of-home (as well as in-home) audiences than "old line" stations. 2. Modern radio stations' large out-of-home plus factor is constant—through the day; but the out-of-home plus of "old line" stations is large (merely relatively) only during some locally-programmed periods.

Modern radio is clearly superior; but this superiority is concealed or minimized when an audience measurement fails to give out-of-home listening by station . . . or gives no out-of-home data at all.

**Want statistical documentation?** Write or phone any of our offices for a special Out-of-Home report. It's one of the many Adam Young research publications which show radio as it is today. We publish them, just as we sponsor this message, out of our conviction that radio must be made easy to purchase . . . on factual, fair, up-to-date bases. Otherwise possible disappointment experienced by an advertiser may cost him a good medium . . . and cost radio a friend.

*New York, Chicago, Los Angeles, Minneapolis, Miami, Dallas, New Orleans, St. Louis, Seattle and Philadelphia.

**ADAM YOUNG INC.**

Representing all that's modern and effective in radio today

NEW YORK (3 E. 54TH ST.) • ATLANTA • CHICAGO • DETROIT
LOS ANGELES • ST. LOUIS • SAN FRANCISCO

AFFILIATED WITH: YOUNG TELEVISION CORPORATION & YOUNG CANADIAN LTD.
<table>
<thead>
<tr>
<th>CLIENTS, BRANDS</th>
<th>TOP 10 SPOT TV CLIENTS, BRANDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Procter &amp; Gamble</td>
<td>$33,833,060</td>
</tr>
<tr>
<td>American Family Detergent</td>
<td>215,260</td>
</tr>
<tr>
<td>American Family Soap</td>
<td>77,710</td>
</tr>
<tr>
<td>Biz Liquid Detergent</td>
<td>323,080</td>
</tr>
<tr>
<td>Big Top Peanut Butter</td>
<td>153,330</td>
</tr>
<tr>
<td>Camay Soap</td>
<td>435,720</td>
</tr>
<tr>
<td>Cascade Detergent</td>
<td>3,540</td>
</tr>
<tr>
<td>Charnin Paper Products</td>
<td>1,751,560</td>
</tr>
<tr>
<td>Bonus Granulated Soap</td>
<td>6,340</td>
</tr>
<tr>
<td>Cheer</td>
<td>1,832,350</td>
</tr>
<tr>
<td>Clorox</td>
<td>2,696,020</td>
</tr>
<tr>
<td>Comet</td>
<td>991,580</td>
</tr>
<tr>
<td>Crest</td>
<td>146,650</td>
</tr>
<tr>
<td>Crisco</td>
<td>1,653,670</td>
</tr>
<tr>
<td>Dash Detergent</td>
<td>994,190</td>
</tr>
<tr>
<td>Dreft</td>
<td>494,350</td>
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<tr>
<td>Drene Shampoo</td>
<td>153,030</td>
</tr>
<tr>
<td>Duncan Hines Canned Foods</td>
<td>16,850</td>
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<tr>
<td>Duncan Hines Mixes</td>
<td>2,539,600</td>
</tr>
<tr>
<td>Duz/Blue Dot Duz</td>
<td>594,670</td>
</tr>
<tr>
<td>Fluffy</td>
<td>80,540</td>
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<tr>
<td>Gleem</td>
<td>1,155,510</td>
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<tr>
<td>Ivory Flakes</td>
<td>269,100</td>
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<tr>
<td>Ivory Liquid</td>
<td>3,399,940</td>
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<tr>
<td>Ivory Snow</td>
<td>740,740</td>
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<tr>
<td>Ivory Soap</td>
<td>630,780</td>
</tr>
<tr>
<td>Jif Peanut Butter</td>
<td>3,666,000</td>
</tr>
<tr>
<td>Joy</td>
<td>1,231,260</td>
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<tr>
<td>Lava Soap</td>
<td>32,140</td>
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<tr>
<td>Lilt Home Permanent</td>
<td>97,900</td>
</tr>
<tr>
<td>Mr. Clean</td>
<td>421,300</td>
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<tr>
<td>Oxydol</td>
<td>1,087,870</td>
</tr>
<tr>
<td>Pace Home Permanent</td>
<td>923,300</td>
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<tr>
<td>Prell Shampoo</td>
<td>156,770</td>
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<tr>
<td>Secret Deodorant</td>
<td>197,170</td>
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<tr>
<td>Special Beauty Kit</td>
<td>270</td>
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<tr>
<td>Spic &amp; Span</td>
<td>850,320</td>
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<tr>
<td>Summer-Set</td>
<td>17,170</td>
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<tr>
<td>Tide</td>
<td>723,170</td>
</tr>
<tr>
<td>Velvet Blend Shampoo</td>
<td>6,750</td>
</tr>
<tr>
<td>White Cloud Toilet Tissue</td>
<td>10,800</td>
</tr>
<tr>
<td>Winter-Set</td>
<td>142,540</td>
</tr>
<tr>
<td>Zest Beauty Bar</td>
<td>4,489,920</td>
</tr>
</tbody>
</table>

2. Lever Bros. | $16,578,860 |
| Airwick | 126,960 |
| All Detergent | 236,800 |
| Breeze | 909,760 |
| Dove Toilet Soap | 1,697,570 |

(Please turn to page 56)
Just because the mailing address happens to be Bakersfield, don’t let that limit your thinking market-wise. KERO-TV is the only single advertising medium that reaches California’s Southern San Joaquin Valley, peopled by over a million re-spenders. It’s one of the most fertile spots in all America to plant a good product and watch it grow. And, every dollar you invest in KERO-TV time brings you a bonus of big-time facilities and an alert, professional staff to make every effort work overtime for agency and client. Plus, a marketing and merchandising program that forms a bridge between V screen and customer sales. That’s a baker’s dozen in any field! Good thing to bear in mind when the Petry man calls. Better still — why not call him?

KERO-TV CALIFORNIA’S SUPER-market BAKERSFIELD CHANNEL 10 NBC

PRESENTED BY EDWARD PETRY & CO., INC.
### 5. Colgate-Palmolive
- Ad Detergent: $10,998,140
- Ajax Cleanser: $1,550,279
- Brisk Dentifrice: $6,480
- Cashmere Bouquet Soap: $55,070
- Colgate Deod. Beauty Soap: $36,090
- Colgate Dental Cream: $3,807,950
- Colgate Shave Cream: $102,810
- Colgate Shave Lotion: $2,770
- Fab Detergent: $1,792,440
- Floret Air Deodorant: $291,500
- Genie Household Cleanser: $319,840
- Glance Shampoo: $3,560
- Halo Shampoo: $411,190
- Lustre-Creme Shampoo: $91,380
- Merry Detergent: $160
- Palmolive Shave Cream: $161,700
- Palmolive Shave Lotion: $53,840
- Palmolive Soap: $306,410
- Rapid Shave Cream: $646,590
- Super Suds: $102,590
- Vel Beauty Bar: $7,470
- Vel Liquid Detergent: $148,710
- Vel Soap Powder: $6,850

### 6. Brown & Williamson
- DuMaurier: $9,413,530
- Kool: $431,680
- Raleigh: $2,915,250
- Viceroy: $1,868,570

### 7. Continental Baking
- Buttermilk Bread: $9,223,910
- Certified Bread: $4,630
- Continental Donuts: $38,240
- County Fair Bread: $350
- County Fair Triplette Cake: $87,810
- Country Fair Triplette Cake: $5,530
- Daffodil Farm Bread: $88,050
- Hostess Cakes: $1,476,190
- Morton Frozen Foods: $795,100
- Profile Bread: $2,981,750
- Staff Bread: $282,650
- Twinkies: $329,940
- Wonder Bread: $3,398,130
- Wonder Brown & Serve Rolls: $4,380

### 8. Warner-Lambert
- Anahtol Cold Remedies: $8,832,990
- Bliss Home Permanent: $4,716,340
- Bromo Seltzer: $109,680
- DuBarry Cosmetics: $1,756,060
- DuBarry Light & Bright: $310
- Listerine Antiseptic: $12,630
- Listerine Antiseptic: $427,470
- Listerine Dentifrice: $1,261,020
- New Faces: $11,230
- Quick Home Permanent: $4,900
- Richard Hudnut Cosmetics: $3,010
- Sportsman Toiletries: $101,100
- Tabarin: $6,260
- Virisyn: $440,790

### 9. Miles Laboratories
- Alka-Seltzer: $7,895,950
- Bactine: $1,675,380
- Bavoline: $125,090
- One-A-Day Brand: $1,323,010
- Tabarin: $12,340

### 10. American Home Products
- Aero-Shave: $7,275,680
- Aero Wax: $24,150
- Aero-Wax: $261,080
- Anacin: $2,951,490
- Antrol-Sural Ant Poison: $2,870
- Bisodol: $3,900
- Black Flag: $197,930
- Chef-Boy-Ar-Dee: $391,560
- Quality Food: $391,560
- Dennison’s Foods: $60,740
- Drial Nasal Mist: $5,090
- Drial Tablets: $1,120
- Dristan Tablets: $1,839,860
- Dristan Nasal Mist: $55,260
- Easy-Off Oven Cleaner: $16,990
- Emberstick: $320
- Freezone: $1,820
- G. Washington Coffee: $6,630
- Griffin Shoe Polish: $45,070
- Heet: $5,100
- Preparation H: $1,087,230
- Primatene: $186,500
- Soot-Chad Antacid: $5,040
- Wizard Deodorizers: $126,170

**Sponsor** • 21 March 1950
KVOS TV DOMINATES CANADA'S 3rd MARKET

One Million British Columbians in “A” contour...
250,000 T.V. homes in B.C.

Plus 82,000 TV homes in Northwest Washington

First in all Surveys*
*International Survey
*MacDonald Research Ltd.
*B.B.M.
*Elliott-Haynes Ltd.

VANCOUVER OFFICES—1687 W. Broadway, REgent 8-5141
STOVIN-BYLES LIMITED—Montreal, Toronto, Winnipeg
FORJEE TV INC.—New York, Chicago, Los Angeles, San Francisco
ART MOORE and ASSOCIATES—Seattle, Portland
HOOPER
SHARE OF AUDIENCE:

Proves KONO is your
BEST BUY
for Radio Coverage in
SAN ANTONIO

— and KONO leads the field
in PULSE, too. First in all 360
quarter-hour periods, Monday
thru Friday. (Jan. 1959)

See Your H-R Representative
or Clarke Brown man
or write direct to

KONO

JACK ROTH, Manager
P. O. Box 2338
San Antonio 6, Texas

TV BUYS

Plains, N. J., is planning the spring-summer campaign in 110 mar-
kets for its Fizzes carbonated drink. The schedules start in mid-April
for about 13 weeks. Minutes in children’s programs are being used
mostly; frequencies depend upon the market. The buyer is Jim
Waterson; the agency is Lambert & Feasley, Inc., New York.

General Foods Corp., Jell-O Division, White Plains, N. Y., is
entering western and southern markets for its Tang orange con-
centrate. The 11-week campaign starts 13 April. Minutes and chain-
breaks during nighttime periods are being placed; frequencies vary
from market to market. The buyer is Polly Langholt; the agency
is Young & Rubicam, Inc., New York.

Block Drug Co., Jersey City, N. J., is initiating a campaign in 27
markets for its Polident denture cleaner. The schedules start 6 April
for a six-week run. Minutes during nighttime segments are being
lined up, with frequencies varying. The buyer is Allen Reed; the

The Texas Co., New York, is kicking off its spring campaign in
60 markets for Texaco gasolines and oils. The schedules start the
second week in April, runs for four weeks. Minutes, chainbreaks
and I.D.’s during nighttime periods are being used. Frequencies
depend upon the market. The buyer is Bill Santoni; the agency is
Cunningham & Walsh, Inc., New York.

RADIO BUYS

The Gillette Co., Boston, is going into top markets to push its
shaving line. This is the first time the advertiser has been in spot
radio in many years. The campaign starts in April, runs till forbid.
Minutes during both daytime and nighttime slots are being placed.
Average frequency is 30 announcements per week in each market.
The buyer is Ray Stone; the agency is Maxon, Inc., New York.

United Fruit Co., New York, is purchasing announcements in
major markets for its Chiquita Banana campaign. The 21-week
schedules start the second week in April. Minutes during daytime
segments are being lined up; frequencies depend upon the market.
The buyer is Ted Wallower; the agency is Batten, Barton, Durstine

Ford Motor Co., Dearborn, Mich., is preparing a short-term cam-
paign in various markets for its Ford car. The schedules start 6 April
for two weeks. Minutes during daytime periods are being bought;
frequencies vary from market to market. The head buyer is Allen
Sacks; the agency is J. Walter Thompson Co., New York.
From left to right: Bob Crane, Russ Arms, Bill Weaver and, of course, The Great Godfrey. They—and a lot of other highly talented people—have three things in common. Each is a live and lively specialist in personal entertainment. Each creates the kind of setting in which your message is heard—and heeded. Each is featured on KNX Radio. Indeed, that's the kind of setting that helps make KNX what it is—Southern California's leading radio station!
ABC CHESS GAME
(Cont’d from page 51)
$35 and $45 million earmarked for expansion on both coasts.” He whipped out a sheaf of architect sketches. Scheduled to begin this year, is a tv city that will rise on the 28-acre tract owned by ABC on the West Coast. In New York, the proposed ABC expansion will entirely change the block on West 66th Street, giving the net a brand new plant facing on the city’s proposed Lincoln Square project.

As for advertiser acceptance, tables have turned in the past few months. The years of wheeling and dealing, of pitches and presentations have paid off. ABC TV has doubled its sponsored hours this year over last. There is no longer time to go out ringing doorbells, Treyz explains, because we’re too busy being called in by agencies and clients. That all of this has been accomplished with the by far-smallest total personnel of all the networks is regarded by many as something of a miracle.

SPONSOR ASKS
(Cont’d from page 53)
finger on the pulse of local sales since they have the advantage of close supervision and a rapid check of results. They know which station has top notch personalities who sell their product, and have a loyal, buying audience.

It has been proven repeatedly to our local advertisers that an honest radio personality can create a demand for a product that will force distribution, and sell it after distribution is accomplished.

Local advertisers know and buy the station whose management recognizes the problems of the community and renders a service accordingly. Our KLRA Party Line, for example, during which listeners are invited to discuss current issues, etc., presents an exceedingly good vehicle for the advertiser because of its tremendous local and out-of-state interest and support.

I believe that the reason local radio is enjoying this upsurge is due to the power of radio being felt by any advertiser with these qualifications: good product, good copy, good schedule, good sales follow-through by the local distributor, and merchandising of the local radio schedule at the point of purchase.

Richard W. Davis, general manager
WELL, New Haven, Connecticut

The national advertising people say all business is local. But local advertisers seem to be the only ones who put this philosophy into practice! And they are the first to take advantage of any change in the business picture.

"Top ratings" simply don’t impress local advertisers. A prestige local advertiser cannot be swayed in his loyalty to the proven prestige station in town, no matter what the ratings of the other stations are. He knows from his own experience, and from the experience of his fellow businessmen, which station is best for him. He knows his customers and he knows what they like. And when he buys a local station he “buys” people he knows.

There is a lot to be said for the saturation schedules placed to run at all hours, seven days a week, by the local advertisers as opposed to the national spot buys that come through with orders to schedule 7 to 9 a.m. or 4 to 6 p.m. and “at no other time.” By the way, remember the days when a local station couldn’t give away 7 to 9 a.m. to a national advertiser, or 4 to 6 p.m. either, for that matter, while the local advertiser was cleaning up in those hours with no double-spotting anywhere near him?

The local advertiser is doing a perfectly swell job in Class B time while the national spot boys knock themselves out for Class A spot availabilities. Yet, of course, if we station operators around the country don’t stir ourselves up enough to tell the national advertiser and his agency about what we’re doing on the local scene, I suppose we can hardly blame him for ignoring us.

PHIL DAVIS MUSICAL ENTERPRISES
Murray Hill 8-3950
59 East 54 Street New York 22
### TOP 180 NET TV ADVERTISERS, CONT.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Client</th>
<th>Expend.</th>
</tr>
</thead>
<tbody>
<tr>
<td>150.</td>
<td>Elgin National Watch</td>
<td>$288,857</td>
</tr>
<tr>
<td>69.</td>
<td>Factor, Max</td>
<td>$1,695,612</td>
</tr>
<tr>
<td>98.</td>
<td>Falstaff Brewing</td>
<td>$969,879</td>
</tr>
<tr>
<td>74.</td>
<td>Firestone</td>
<td>$1,597,171</td>
</tr>
<tr>
<td>102.</td>
<td>Florida Citrus Comm.</td>
<td>$945,625</td>
</tr>
<tr>
<td>112.</td>
<td>Florists' Tel., Del. A.</td>
<td>$807,468</td>
</tr>
<tr>
<td>11.</td>
<td>Ford</td>
<td>$12,561,121</td>
</tr>
<tr>
<td>25.</td>
<td>General Electric</td>
<td>$5,295,996</td>
</tr>
<tr>
<td>4.</td>
<td>General Foods</td>
<td>$20,733,118</td>
</tr>
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<td>14.</td>
<td>General Mills</td>
<td>$10,790,118</td>
</tr>
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<td>5.</td>
<td>General Motors</td>
<td>$20,593,366</td>
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<td>66.</td>
<td>Gerber Products</td>
<td>$1,713,996</td>
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<td>7.</td>
<td>Gillette</td>
<td>$16,132,360</td>
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<tr>
<td>89.</td>
<td>Gold Seal</td>
<td>$1,195,315</td>
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<td>162.</td>
<td>Goodrich, B. F.</td>
<td>$228,860</td>
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<tr>
<td>64.</td>
<td>Goodyear</td>
<td>$1,779,195</td>
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<td>115.</td>
<td>Graham, Billy</td>
<td>$778,011</td>
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<td>72.</td>
<td>Greyhound</td>
<td>$1,638,818</td>
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<td>131.</td>
<td>Gulf Oil</td>
<td>$519,012</td>
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<tr>
<td>104.</td>
<td>Hallmark Cards</td>
<td>$920,650</td>
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<tr>
<td>146.</td>
<td>Ham, Theodore Brew.</td>
<td>$366,480</td>
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<td>147.</td>
<td>Hartz Mountain Prod.</td>
<td>$311,101</td>
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<td>114.</td>
<td>Heinz, H. J.</td>
<td>$795,518</td>
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<td>46.</td>
<td>Helene Curtis Ind.</td>
<td>$2,938,475</td>
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<td>130.</td>
<td>Hill's Bros, Coffee</td>
<td>$558,338</td>
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<td>141.</td>
<td>Hoover</td>
<td>$404,470</td>
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<td>137.</td>
<td>Insurance Co. of N. A.</td>
<td>$184,117</td>
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<tr>
<td>176.</td>
<td>International Shoe</td>
<td>$175,858</td>
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<tr>
<td>165.</td>
<td>Jackson Brewing</td>
<td>$216,155</td>
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<tr>
<td>135.</td>
<td>Jerichyd</td>
<td>$495,102</td>
</tr>
<tr>
<td>55.</td>
<td>Johnson &amp; Johnson</td>
<td>$2,461,026</td>
</tr>
<tr>
<td>15.</td>
<td>Kellogg</td>
<td>$10,790,885</td>
</tr>
<tr>
<td>134.</td>
<td>Kemper Insurance</td>
<td>$503,067</td>
</tr>
<tr>
<td>44.</td>
<td>Kimberly Clark</td>
<td>$2,966,771</td>
</tr>
<tr>
<td>56.</td>
<td>Lehn &amp; Fink</td>
<td>$251,833</td>
</tr>
<tr>
<td>3.</td>
<td>Lever</td>
<td>$21,958,373</td>
</tr>
<tr>
<td>129.</td>
<td>Lewis Howe</td>
<td>$5,02,503</td>
</tr>
<tr>
<td>73.</td>
<td>Libbey Owens Ford</td>
<td>$1,623,869</td>
</tr>
<tr>
<td>81.</td>
<td>Libbey, McNeill &amp; L.</td>
<td>$1,427,411</td>
</tr>
<tr>
<td>13.</td>
<td>Liggitt &amp; Myers</td>
<td>$10,849,983</td>
</tr>
<tr>
<td>18.</td>
<td>Lorillard, P.</td>
<td>$9,791,276</td>
</tr>
<tr>
<td>125.</td>
<td>Ludens</td>
<td>$600,325</td>
</tr>
<tr>
<td>124.</td>
<td>Manhattan Shirt</td>
<td>$639,070</td>
</tr>
<tr>
<td>71.</td>
<td>Mars</td>
<td>$1,666,141</td>
</tr>
<tr>
<td>136.</td>
<td>Mattel, Inc.</td>
<td>$492,945</td>
</tr>
<tr>
<td>58.</td>
<td>Mennen</td>
<td>$2,380,733</td>
</tr>
<tr>
<td>101.</td>
<td>Mentholatum Co.</td>
<td>$957,654</td>
</tr>
<tr>
<td>30.</td>
<td>Miles Laboratories</td>
<td>$4,786,393</td>
</tr>
<tr>
<td>113.</td>
<td>Miller Brewing</td>
<td>$805,268</td>
</tr>
<tr>
<td>117.</td>
<td>Minnesota Min. &amp; Mfg.</td>
<td>$756,064</td>
</tr>
<tr>
<td>140.</td>
<td>Mogen David Wine</td>
<td>$415,331</td>
</tr>
<tr>
<td>146.</td>
<td>Monsanto Chemical</td>
<td>$316,256</td>
</tr>
<tr>
<td>177.</td>
<td>Murray Corp. of Amer.</td>
<td>$167,318</td>
</tr>
<tr>
<td>163.</td>
<td>Mutual Benefit</td>
<td>$220,526</td>
</tr>
<tr>
<td>154.</td>
<td>Natl. Biscuit</td>
<td>$3,596,818</td>
</tr>
<tr>
<td>158.</td>
<td>National Brewing</td>
<td>$240,980</td>
</tr>
<tr>
<td>20.</td>
<td>Natl. Dairy Prods.</td>
<td>$6,709,514</td>
</tr>
<tr>
<td>114.</td>
<td>Natl. Grape</td>
<td>$385,735</td>
</tr>
<tr>
<td>166.</td>
<td>Natl. Presto Ind.</td>
<td>$212,999</td>
</tr>
<tr>
<td>166.</td>
<td>Nestle</td>
<td>$3,577,424</td>
</tr>
<tr>
<td>175.</td>
<td>Niagara Therapy Mfg.</td>
<td>$179,689</td>
</tr>
<tr>
<td>108.</td>
<td>North Amer. Philips</td>
<td>$840,729</td>
</tr>
<tr>
<td>107.</td>
<td>Noxema Chemical</td>
<td>$856,729</td>
</tr>
</tbody>
</table>

### REACH

**1000 RADIO HOMES WITH **

**94% ADULT AUDIENCE**

for an average cost of only

**49¢**

**OHAHA BASIC NBC 50,000 WATTS**

Ask any Patry man for details

---

One hundred eleven national and regional spot advertisers know Terre Haute is not covered effectively by outside TV

*Basis: 1958*

**10** CBS **OMAHA**

---

**WTHI-TV CHANNEL 10 CBS**

TERRE HAUTE, INDIANA

Represented nationally by Bottineau Co.

Los Angeles - San Francisco - Boston - New York - Chicago - Dallas

---

SPONSOR • 21 MARCH 1959

---

61
daytime
KOBY
is the no. 1 record
IN SAN FRANCISCO

There's a great new audience record that's the Number 1 hit in San Francisco—and it's KOBY! November-December Pulse gives KOBY the highest average all daytime share 14.5. This makes KOBY a smart buy for you. This big audience is signed, sealed and delivered for you, your clients or products. And there's no double spotting, so your message makes full impact!

See PETRY and get in on this prize record buy. And, you get 10% discount when buying KOBY and KOSI, Denver!
After July when in Denver, stay at the Imperial Motel—1728 Sherman—Downtown!

KOBY / 10,000 watts in San Francisco

For Greenville, Miss.—WGVM
Mid-America Broadcasting Company

BASEBALL
(Cont'd from page 37)

Milwaukee Braves; the other, the San Francisco Giants, whose unproductive contract with Skiatron for pay-tv still has this season to run. The Dodgers are blacked out in Los Angeles, but American Tobacco and Pabst (for its Eastside Old Tap) have purchased rights to 11 games played in San Francisco which will be piped to KTTV, Los Angeles. Last year's schedule included only six such games. After an uphill battle, the Kansas City Athletics granted Schlitz the rights to televise 10 road games (Schlitz has sold half sponsorship of both radio and tv to another advertiser, Skelly Oil Co.).

All but four clubs (Kansas City, Los Angeles, Pittsburgh, St. Louis) now in tv permit home telecasts. Here is a rundown on the home-away situation for tv this season:

American League

<table>
<thead>
<tr>
<th>Home</th>
<th>Away</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baltimore Orioles</td>
<td>21</td>
</tr>
<tr>
<td>Boston Red Sox</td>
<td>26</td>
</tr>
<tr>
<td>Chicago White Sox</td>
<td>34</td>
</tr>
<tr>
<td>Cleveland Indians</td>
<td>13</td>
</tr>
<tr>
<td>Detroit Tigers</td>
<td>12</td>
</tr>
<tr>
<td>Kansas City Athletics</td>
<td>None</td>
</tr>
<tr>
<td>New York Yankees</td>
<td>77</td>
</tr>
<tr>
<td>Washington Senators</td>
<td>8</td>
</tr>
</tbody>
</table>

National League

<table>
<thead>
<tr>
<th>Home</th>
<th>Away</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago Cubs</td>
<td>77</td>
</tr>
<tr>
<td>Cincinnati Reds</td>
<td>21</td>
</tr>
<tr>
<td>Los Angeles Dodgers</td>
<td>None</td>
</tr>
<tr>
<td>Milwaukee Braves</td>
<td>None</td>
</tr>
<tr>
<td>Philadelphia Phillies</td>
<td>51</td>
</tr>
<tr>
<td>Pittsburgh Pirates</td>
<td>None</td>
</tr>
<tr>
<td>St. Louis Cardinals</td>
<td>None</td>
</tr>
<tr>
<td>San Francisco Giants</td>
<td>None</td>
</tr>
</tbody>
</table>

Working out mechanical kinks in the complicated road-game picture is Dick Bailey's Sports Network, which buys lines directly from the telephone company at reduced rates. Bailey feeds the game to the originating station which inserts commercials and feeds to other stations in its "network" either by transmitter or lines, depending on conditions.

In some cases, Bailey inserts radio commercials on a "network" for sponsors which differ from the originating sponsor. He does this for Atlantic Refinery on the 50-station Yankee Network in the slot R. J. Reynolds fills in New York City only. "Recreates" are another service Bailey provides, broadcasting coverage of major league games picked up from Western Union wire, with appropriate sound effects. This provides schedule continuity for advertisers when their team is traveling. (Some stations specialize in "re-creates.")

PRESTO

It works like a charm to say PRESTO—the first name in instantaneous recording discs. Only PRESTO makes the famous PRESTO MASTER, the ultimate in flawless, flaw-less disc-recording surfaces. Only PRESTO, alone among all manufacturers, handles every intricate step in the manufacture of its discs. Why use a disc that isn't PRESTO-perfect?

BOGEN-PRESTO CO., Paramus, New Jersey. A Division of The Siegler Corporation.

Since 1934 the world's most carefully made recording discs and equipment.
WINS is providing this type coverage of the Giants in New York.

- Minor league coverage is still extensive. The advent of the Dodgers to L.A. may have caused the demise of the Hollywood and Los Angeles clubs, but elsewhere there are a good many advertising dollars going into radio and TV coverage of the minors.

Rights, of course, are considerably lower, and many advertisers are able to capitalize on local loyalties to strengthen their own local image. Rights range from $1,200 to $3,000 per game depending on the strength of the club.

For a handy reference, here is the minor league station-by-station coverage this season:

<table>
<thead>
<tr>
<th>Team</th>
<th>Radio</th>
<th>TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Assn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charleston, W. Va.</td>
<td>WCHS</td>
<td>None</td>
</tr>
<tr>
<td>Dallas</td>
<td>KLID</td>
<td>KFJZ-TV</td>
</tr>
<tr>
<td>Denver</td>
<td>KHOW</td>
<td>None</td>
</tr>
<tr>
<td>Fort Worth</td>
<td>KFJZ</td>
<td>KFJZ-TV</td>
</tr>
<tr>
<td>Houston</td>
<td>KHTR</td>
<td>Undecided</td>
</tr>
<tr>
<td>Indianapolis</td>
<td>WISH</td>
<td>WTTV</td>
</tr>
<tr>
<td>Louisville</td>
<td>WAVE</td>
<td>None</td>
</tr>
<tr>
<td>Minneapolis</td>
<td>WLOL</td>
<td>WCWO-TV</td>
</tr>
<tr>
<td>Omaha</td>
<td>KBOI</td>
<td>KMTV</td>
</tr>
<tr>
<td>St. Paul</td>
<td>Undecided</td>
<td>Undecided</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>International League</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miami</td>
<td>WGBS</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pacific Coast League</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phoenix</td>
<td>KOOL</td>
<td>None</td>
</tr>
<tr>
<td>Portland</td>
<td>KFJZ</td>
<td>KGTV</td>
</tr>
<tr>
<td>Sacramento</td>
<td>KROY</td>
<td>None</td>
</tr>
<tr>
<td>Salt Lake City</td>
<td>KALL</td>
<td>Limited</td>
</tr>
<tr>
<td>San Diego</td>
<td>KSDO</td>
<td>KFMB</td>
</tr>
<tr>
<td>Seattle</td>
<td>KOLO</td>
<td>KTNT-TV</td>
</tr>
<tr>
<td>Spokane</td>
<td>KGA</td>
<td>KHQ</td>
</tr>
<tr>
<td>Vancouver</td>
<td>CKWX</td>
<td>CBUT</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pioneer League</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billings</td>
<td>Undecided</td>
<td>None</td>
</tr>
<tr>
<td>Boise</td>
<td>KBOI</td>
<td>None</td>
</tr>
<tr>
<td>Great Falls</td>
<td>Undecided</td>
<td>Undecided</td>
</tr>
<tr>
<td>Idaho Falls</td>
<td>KID</td>
<td>None</td>
</tr>
<tr>
<td>Missoula</td>
<td>KFHK</td>
<td>None</td>
</tr>
<tr>
<td>Pocatello</td>
<td>KWIK</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Southern Assn</td>
<td>WQXI</td>
<td>WLWA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Texas League</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amarillo</td>
<td>KGNC</td>
<td>KFDA-TV</td>
</tr>
<tr>
<td>Austin</td>
<td>KVET</td>
<td>None</td>
</tr>
<tr>
<td>Corpus Christi</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>San Antonio</td>
<td>KCOR</td>
<td>None</td>
</tr>
<tr>
<td>Tulsa</td>
<td>KRMG</td>
<td>None</td>
</tr>
<tr>
<td>Victoria</td>
<td>None</td>
<td>None</td>
</tr>
</tbody>
</table>

One fact is clear: the levelling off of the cost of rights in both majors and minors has made greater variety of coverage available to advertiser.

Item: the Baltimore Orioles, which televised no exhibition games last year, have scheduled one this season. The Yankees, which did two last season, are doing four this time around.

Another fact: advertisers going the baseball route in radio TV are also putting money in other broadcast spotting events in these media.

**HAMILTON WATCH**

(Cont'd from page 11)

is the reason Hamilton took a hiatus from its successful spring radio campaign and re-launched its spot radio drive in October for another eight-week cycle preceding Christmas.

This time it added commercial copy for its diamond watch line, priced from $89.50 to $300, and some other gift specials. On the basis of preliminary sales results from the spring drive, it doubled the number of radio markets to 50.

Because most "fine" watch purchases ("fine" in the trade usually means watches priced at more than $60 retail) made during the pre-Christmas season are designed as gifts and are usually given within the family, the creative assignment set for the agency by Mr. Jones was to score appropriate mood music for Hamilton's "reward of love" theme. The result, he says, "was a sophisticated yet warm composition which could stand on its own merits as popular music."

... and **WOC-TV**

**FOR BEST COVERAGE IN THE NATION'S 47TH TV MARKET**

(Davenport, Iowa — Rock Island — Moline, Illinois)

The Largest Market between Chicago and Omaha . . . Minneapolis and St. Louis . . . the 47th TV market in the nation.

<table>
<thead>
<tr>
<th>Year</th>
<th>Population</th>
<th>Effective Buying Income*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957</td>
<td>$1,559,300</td>
<td>$2,573,800,000</td>
</tr>
<tr>
<td>1958</td>
<td>$1,599,500</td>
<td>$2,668,806,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TV Homes</th>
<th>Retail Sales*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase</td>
<td>$1,855,864,000</td>
</tr>
<tr>
<td>$52,303,000</td>
<td></td>
</tr>
</tbody>
</table>

*Sales Management's "Survey of Buying Power — 1958"*

WOC-TV is No. 1 in the nation's 47th TV market—leading in TV homes (438,480), monthly coverage and weekly circulation — day and night — as reported in the Nielsen Coverage Service No. 3, Spring, 1958. For further facts and latest availabilities, call your PGW Colonel . . . NOW!

SPOSMON • 21 MARCH 1959

---

**WOC-TV** Davenport, Iowa is part of Central Broadcasting Co., which also owns and operates WHO-TV and WHO Radio, Des Moines, Iowa.
Both spring and fall campaigns were merchandised at the point of sale, with retailers, Hamilton Watch Co., N. W. Ayer and local stations cooperating. Thousands of direct mail pieces, retailer visits and station displays added impact and effectiveness to the radio advertising, comments Mr. Jones.

Hamilton recorded significant sales gains and selling impact despite its use of a broad-sweep medium to sell what is obviously class merchandise. It's estimated, for example, that only 12.4% of all watches sold at retail cost $61 or more. Thus the biggest share of the market, by far, 87.6%, goes to watch makers selling less expensive models (the breakdown: 35.1% of all sales, $15 or less; 23.7%, $16 to $30; 23.8%, $31 to $60).

This makes radio's record—in a so-called recession year—even more impressive.

Among some specific progress reports: Richard Davis, manager of WELI, New Haven, Conn., received a letter from Robert R. Savitt, a local jeweler dealing in more expensive merchandise. Mr. Savitt said that his sale of Hamilton electric watches was 500% ahead of the previous year. And Ad Manager Jones reports that the Hamilton company in 1958 "netted a business increase over '57, a fact all the more remarkable in a recession economy. While sales in a particular market are subject to many variables, available evidence would indicate that our business improvement for the combined radio markets was well above the average for the country as a whole."

The basis of the "evidence" which he mentions is a buyers' performance index kept updated by Hamilton people. A record is tabbed for each sales area on how much business Hamilton gets from total business available in any marketing territory. This index was consistently higher for radio than non-radio markets.

Hamilton's new radio effort this spring will take a different tack. Despite the company's successful formula in selling a non-mass item to a mass audience, it will now venture into the area of specialized radio audiences. The reason: there is a distinct sales correlation between age, income and education factors and the purchase of a fine watch.

So Hamilton this spring will reach more directly with radio toward upper-middle and upper-income families via "good music" programming on both AM and FM stations in major metropolitan areas.

Says Mr. Jones: "The audience characteristics of good music listeners indicate that their good tastes and quality merchandise buying patterns makes them ideal prospects for Hamilton watches—electric, automatic and conventional types. (Hamilton's retail price range—$55 to $3,500.)"

Most of the announcements will be aired in the important gift weeks from mid-April through early June in what the consumer ad manager calls "a heavy concentration of announcements to a numerically smaller but potentially more productive group of consumers."

Hamilton's future radio sponsorship, in his opinion, will depend to a "great degree on results of this upcoming good music experiment."

"But it appears likely that, in one form or another, radio will continue to play a vital role in Hamilton's bid for a bigger share of the quality watch market."

---

**Budweiser's Dollar buys More on WKOW**

"... with on-the-spot, hard-hitting merchandising that paid off. Personal calls and mailings to every area tavern, liquor and grocery store by WKOW's dynamic Merchandising Director Jim Miller... more than double the number of 'Pick a Pair' action displays put up than we hoped for..."

"This kind of selling help from 'Wisconsin's Most Powerful Radio Station' gave us the extra strength we needed for real market penetration..."

---

Thank you, Harry Renfro of D'Arcey for the opportunity to prove that WKOW is "First in selling a buying Madison and Southern Wisconsin."

Ben Hovel
General Manager

Represented Nationally by Headley-Reed

WKOW
MADISON, WISCONSIN
TV-ABC
RADIO - 10 KW - 1070

Sponsor * 21 March 1959
Good time for all!

One little clock radio produces
over 50,000 sponsor identifications by listeners
to Atlanta's WSB Radio...

During National Advertising Week the WSB Radio audience was invited to take part in a little game the staff cooked up. "Send in the names of WSB advertisers whose messages you hear, Monday thru Friday," they were asked. Clock radio pictured was offered the one submitting the longest correct listing.

Now this was no great shakes of an award. And therein lies the entire significance of the event. Over 50,000 advertiser impressions were recorded in the mail received from participants.

Advertiser identification always has been high on WSB Radio. And this is one more reason why WSB out-produces and out-sells competitive media in Georgia.

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry.

WSB Radio
The Voice of the South
ATLANTA
COMMERCIAL MAKERS
(Cont'd from page 33)
out of the question. The alternatives were either growth or atrophy. Some pinned their hopes on sales aggressiveness, while others hoped that creativity would tell. In the end, it was a simple matter of money. Today there appear to be two large groups of producers—those who have found the financial resources to get into video tape, and those who have not.

Probably inevitable in any growing industry is this shift that's now taking place in the role of producers: they're giving up creativity to become managerial. As long as film production was small-scale, it was possible for the same core of commercials men to sell commercials one day and then go out on the set and make them the next. Hereafter, life just won't be that simple.

On the periphery, other movements are afoot in the commercials field that cannot be tied to video tape in any way, yet are instigating new mergers. Transfilm, for example, is now reportedly being acquired by the Buckeye Corp. as part of its portfolio of investments in tv. In recent years Transfilm has relied more and more on its industrial sales, and there are no indications that it intends to go into tape at present. In other words, this sort of sheer diversification, too, is a basic force.

As the first quarter of 1959 closes, two networks—NBC and CBS—still dominate tape commercials production. At first, it was only natural for network program clients to turn to their network to make the commercials; but in most cases the commercials that were formerly done live anyway, so they did not represent a transfer of business from independent to network producer. It was business the independent never had to begin with.

But now things are changing. The networks will likely be giving up their leadership in tape commercials shortly. First, the networks are especially sensitive to the stigma of monopoly that the independents have hurled at them. Second, their prime business is programs and time. Third—and most important of all—the rise of tape as a vehicle for spot commercials probably will represent business only for the independents. Right now, station handling charges on tape are variable and in many cases so high as to prohibit spot campaigns. Further, the coverage possible with tape-equipped stations is still so limited that it's expected to take several years before it will be comparable to film.

Other hurdles lie in the path of tape. One is the problem of making copies for spot use. Raw tape still costs several times as much as processed film, and the tapes copying process is costly. For example, it's possible to make only as many tape copies simultaneously as you have extra recorders available, and each one requires an operator, plus one operator for the tape master—whereas the film printer is much like a printing press.

Naturally, there's high hope in video tape circles that these difficulties are only technical and will be erased or solved once tape becomes a widespread reality in a few seasons.

Another bottleneck facing video tape prospects is the fact that right now there's no way of getting American-made tapes on the air in foreign markets—because the lines per screen systems are different in a number of countries. However, there's talk of research being done on a device that would translate tape from one system to another, but even that still would involve an extra step beyond what's needed in film. Today the only solution is to make kinescopes for foreign markets, which is the same method the tape men are using at home to get tape-produced commercials into non-tape markets.

The real potential for video tape income in the commercials production field will have to wait of course for tape to become acceptable to stations on spot announcement schedules. Stations with only one recorder would have to put programs and commercials on the same reel—a practice frowned down upon in film operations—or would be forced to make investments into additional video tape machines.

By the end of the 1958-59 season the actual business done by the commercial producers using tape is expected to be only a small fraction of film volume.

But projections call for a steady increase in tape production in the 1959-60 season.

Tape plans and tape realities will continue to be linked together—what's practical to do may largely determine what producers will do.
Folks just naturally take cover during Shreveport's long hot summers. You'll find them enjoying TV in their air-conditioned homes.

And Nielsen #3 Survey says more of them—1,292,550—stay tuned to Channel 3—KTBS-TV—in this four-state market that now ranks 71st in America.

Get the complete Coverage and Ratings story from your PETRY MAN.

E. Newton Wray, President and General Manager
local advertisers know how to pick a winner in Washington

They pick WRC-TV, Washington Number One television station! They know, from experience, WRC-TV brings them results by delivering the largest audience in Washington.* And WRC-TV reaches 90% of all Washington TV homes each week!*

National advertisers with the same objective—more sales—can take a profitable cue from these local advertisers who do big business with WRC-TV:

Safeway Stores
Peoples Drug Stores
Woodward & Lothrop
Sears, Roebuck & Company
Drug Fair Drug Stores
Mann’s Potato Chips
The Md. & Va. Milk Producers Association
Embassy Dairy
Bergmann’s Laundry
National Bohemian Beer
Washington Gas Light Company
Wilkins Coffee
Esskay Meats
Blue Cross-Blue Shield
Arcade-Sunshine Rug Cleaners
The Ford Dealers of Metropolitan Washington, D.C.

WRC-TV·4

NBC Leadership Station in Washington, D.C.
Sold by NBC SPOT SALES
*ARB, June 1958–January 1959
The final report of the Television Allocations Study Organization virtually concedes that 2½ years were lost in the effort to gain more tv service for the American public.

This final report, after the long study of a complex subject, strongly hints there isn't anything worth saving about uhf.

Measurements of uhf coverage indicate not only that it can't compete with vhf, but also that those in the few uhf "islands" have a strong case when they complain they have been given an inferior service.

Immediate effect will likely be wails of anguish from those who operate uhf stations. They will argue that the report will make it even more difficult for them to secure ad dollars.

More important long-range effects of the report are not so easy to predict. A large majority of the FCC commissioners refused to give up the ghost on uhf. It is presumed that the findings of uhf limitations will push them into chairman Doerfer's camp. Doerfer has been plumping for other solutions to the shortage of channels.

(NAB Convention note: Members of the Association of Maximum Service Telecasters were urged to adopt a positive plan of action for insuring continued full tv service and to offset the dangers of any precipitous change in allocation setup.

Should FM stations be permitted to split their channels so as to provide both parts of stereo broadcasts on single stations?

This is the question the FCC asks the industry to answer. Or rather, one of many.

FM stations already earn money by using sub-carrier frequencies to supply such as institutional music, storcasting, etc... for a fee. The FCC last year started proceedings aimed at discovering new ways for FM outlets to earn money. Stereo attracted so much interest, that the Commission is now making a separate inquiry on that topic.

Among other questions, if stereo is approved, should it be a pay-to-hear deal, or should the FCC require that it be a broadcast service? This is the question which, of course, fascinates sponsors.

The FCC must now hear complaints by an existing station that a new station in a nearby town will hurt its business.

The FCC had decided it should not consider protests against new stations on so-called "economic grounds." But the D. C. Appeals Court has been remanding cases to hear this issue.

Now the same court has issued a remand on the same grounds, involving two cities 40 miles apart. Frontier Broadcasting (channel 10, Scottshuff, Nebr.) protested a grant of tv channel 13 to Western Nebraska Television in Alliance, Neb. Frontier had applied for the Alliance channel, but dropped out when it was allowed to increase its signal into Alliance. Then it sought to stop the Alliance grant on grounds its business would be hurt by a new station.

The FCC said it was not "a party at interest," but the Appeals Court decided Frontier is, in fact, such a party. The ruling could add considerably to the length, complexity and red tape of FCC deliberations on new tv stations.
FILM-SCOPE

You can expect the two big programing trends for fall to be detective series and science-fiction shows, with probably not a single new western going before the cameras.

Some film buyers regard science-fiction as relatively new and untried as a programing type and it's still too early to know how well it will do either with sponsors or audiences.

Regarding detective shows, it looks like the pendulum is swinging back with shows like Screen Gems' The Fat Man, CNP's Philip Marlowe, CBS Films' The Man on K Street and Ziv's Lock-up.

These will all be on film—not tape.

A new wrinkle has developed with buyers who want spots that will reach a children's audience.

Advertisers like Keds, Venus pencils, Good 'n' Plenty, and Bosco have been following new children's shows like Screen Gems' Three Stooges, and putting money into it wherever it goes in some cases.

This is a wholly different concept in spot buying compared to the strategy usually used of buying on a cost-per-thousand basis or into a proven time period.

American Tobacco has come up with an obvious solution to major market clearance obstacles that confronted two of its brands in MCA's Secret Agent 7.

Whenever time could not be cleared in any big market, each brand was able to get equivalent circulation by taking several smaller markets instead.

Lucky Strike's original budget for 34 markets via BBDO now gets them into 44 regions of smaller size. while Herbert Tareyton similarly went from six cities to 16, through Lawrence C. Gumbiner.

Since the two brands are competitive, different markets are involved in all cases.

You can expect some shaking up of old ties between Hollywood motion picture producers and the syndicators that distribute for them—with new alliances likely to be shaping up shortly.

A roundup of activity in this area last week uncovered the following:

• 20th Century-Fox is expected to get $250,000 from NTA in a buy-out of its share of the NTA Film Network.
• Universal Films has gotten into the Screen Gems-Elliot, Unger & Elliot combination and may shutter its old operation.

It looks as though stations are starting to channel the big advertising spending by department stores into program sponsorship.

KRON-TV, San Francisco, for example, has brought in Macy's to sponsor a feature film show to be aired Sunday afternoons from 5:30-7:00 p.m.
One of the strongest arguments still favoring any film series is a stable and dependable rating track-record.

ITC’s Fury, for example, renewed for a fifth year by General Foods via Benton & Bowles, went through four network years on NBC with a lifetime Nielsen average of 17.8 that fluctuated not even one point in any season.

The most ambitious programing conception involving tape for syndication yet to be unveiled is the block plan being developed by NTA.

The new idea calls for an extensive schedule of shows wherever there’s little network service: daytime, early evening and late night.

Strategy of the blueprint: come up with block programing that might appeal to either independents or network affiliates.

NTA’s Telestudios would have the job of taping the programs.

**COMMERCIALS**

Tv programing may well take the place of film industrials business for commercials producers in a few seasons when video tape becomes more standardized.

Film producers always had to bring in business from a variety of sources in order to cope with overhead.

But commercials men who don’t have a tie with programing sales and financing units are expected to have tremendous obstacles to overcome if they hope to get into tape programs.

Incidentally, there’s not much of a market foreshen for tape industrials for closed circuit use in the immediate future.

The Warner Brothers-Filmways affiliation looks like it will be strictly a trial marriage for around a year.

Warners is understood to hold a minority interest in Filmways stock which presumably could grow into a bigger investment if the tie proves successful.

This new combination easily represents the single greatest marshalling of forces in the commercials field, with billings last year in the neighborhood of $6 million—which is $2 million ahead of the next largest producers.

It looks like tape commercials will settle on a talent formula that involves costs running approximately one-fourth higher than film.

Note that these increases and the higher cost of making tape copies—it’s still several times more than film—are being offset by over-all production savings, such as trimming as much as one-third off the master production tally sheet.

Video tape prospects have touched off a chain reaction of mergers in bringing the commercials producers together with new financing sources.

There’ve been bigger mergers in the last six months than possibly in the entire decade before.

(For details, see p. 31, this issue.)
SPONSOR HEARS

Harry Sedgwick, pioneer Canadian broadcaster, who died 7 March in Toronto, will likely be memorialized via a U.S. scholarship or something along that line.

Discussions about a memorial are taking place on this side of the border.

Add this one to the vocabulary employed by marketing specialists:
Definition by example: “The way to achieve more precise ‘targeting’ of marketing and media objectives is by . . .”

Timebuyers run into the strangest ratecards, but a New York radio station offers one that beats everything.

Included is a retail rate that is so couched in conditions and provisos that it can only apply to a single store—Macy’s.

Despite the dominance of westerns and other action types, the female of the species among tv network stars has managed to come up with a good representation in the 10-million-or-more-homes class this season.

Count among them Loretta Young, Ann Sothern, Spring Byington.

Benefiting from past experiences, CBS TV has a crew already working on the coverage of the national Democratic convention in L.A. even though the event won’t take place until the summer of 1960.

A crew will get rolling in Chicago as soon as the Republicans certify that city.

The complete ban just imposed by the NAB code on all forms of fortune-telling and mind- and character-reading will remind oldtimers of the swarming of the swamis in radio back in the early ’30s.

What killed them off with one fell swoop was a Radio Commission crackdown. Before that the swamis wallowed in dollar bills mailed in by susceptible listeners.

There’s a school of reps that’s inclined to make timebuyers the whipping boys for the present soft state of the national spot radio market.

The core of their accusation: (1) Timebuyers shackled themselves by buying numbers only; (2) big numbers often represented a teenage audience; (3) advertisers on the national level often found numbers didn’t match up with sales.

Dick Clark’s entourage is contemplating with dour expression ABC TV’s practice of dropping into American Bandstand the commercials of advertisers associated with the network’s Operation Daybreak.

Reason: The device may provide a better cost-per-thousand for Daybreak, but it doesn’t benefit Bandstand directly, from whose sales Clark collects a share.
You can drive...

From Illinois to Florida...
From Pennsylvania to Texas...
And listen to WSM on your Car Radio All the Way!

Although WSM rates are based only on coverage of the black area on the map above... Nielsen Credits WSM with 766 counties, over one-fourth of the total counties in the entire United States. You can actually drive from Illinois to Florida, from Pennsylvania to Texas, and listen to WSM all the way.

More important still, the scope and quality of WSM programming is such that literally millions of homes, urban and rural, in the heart of America listen to WSM regularly in preference to their local stations.

Want to hear more about radio’s most extended single market? Ask Bob Cooper or any Blair man.

WSM Radio
Key to America’s 13th Radio Market

50,000 Watts • Clear Channel • Blair Represented • Bob Cooper, Gen. Mgr.

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

SPONSOR • 21 MARCH 1959
BLUE RIBBON DAY: To celebrate copping first place in a 70-lowa county survey, KIOA Des Moines distributed blue ribbons to Chicago timebuyers. Here, professional model, on behalf of the station, pins Needham Louis & Brorby timebuyers, Don DeCarlo (center) and Phil Morrow.


POINT-OF-SALE display by WCCO, Minn.-St. Paul for North Star Drug, is checked by Geo. Doerr, Jr. (l), Minn. mgr, McKesson & Robbins and Larry Haeg, station gen. mgr.

WOBUG WINNERS in WOV, N. Y. contest are (l to r) Sam Vitt, DCS&S; Chet Slaybaugh, Bates and Jim Geffert, C&W. They saved most Wovbugs, station symbol here.

THERE'S SOMETHING NEW at WTIC-TV, Hartford. Station selected the above marker, designed by Richard Decker of Springfield, as first prize for its station identification contest.

THE VICTOR: Ellen Dryer, of W. B. Doner & Co. guessed December rating for KFBW, L.A. and is awarded trip to Florida, from Dennis Roehl, of John Blair, station's Detroit rep.
Frank Stanton, CBS Inc. president, hit hard on the need for fighting the FCC ruling of equal time for candidates on regular newscasts before the fifth general conference of CBS TV network affiliates in Chicago last week.

Stanton, referring to the Daly decision for Section 315, considered these mathematics of telecasting during a presidential campaign:

"CBS TV alone devoted about 20% of our network tv newscast time during the 1956 campaign period to the presidential and v.p. candidates of the two major parties. Some time on virtually every newscast was devoted to the campaign.

"Under the Daly decision we would have been required to give equivalent time, on these regular newscasts, to all candidates of all parties. There were 24 presidential and v.p. candidates of 12 parties. To furnish them with equivalent time would have taken some 38 hours, or about 20% more than all the time spent by all our tv network newscasts on all the news.

"This projection leaves no doubt of where the Daly decision puts us," added Stanton. "It simply deprives us of the right to use the distinctive capabilities of tv and radio to report directly and vividly the news of political campaigns to the people."

ABC Radio will begin, in April, an expanded news, special events and public affairs service for its affiliates.

Included in this expansion: extra news feed for local programs, plus a new series of confidential reports to affiliate editors from the network's worldwide correspondents.

Some positive evidence of PCP:
Analyzing the second January Nielsen Radio Index, CBS Radio's Arthur Hull Hayes pointed to the network's

30% increase in share-of-audience, and the 20% average increase in the web's program audience as proof of PCP's success.

Hayes compared these increases with the latest audience measurements before PCP's implementation in January.

Network TV sales and renewals: Hazel Bishop (Spector), for alternate weeks on NBC TV's Masquerade Party... Dodge (Grant) renewed its ABC TV Lawrence Welk Show for another 52 weeks... L&M (McCann), for Pete Kelly's Blues, to air on NBC TV Tuesday, 31 March, 3 p.m. followed by the Jimmy Rogers Show for L&M (DFS). (See TV BASICS, page 43, for details on programs and sponsors.)

Network radio sales: For ABC, Chas. Pfizer & Co, for the Frankie Avalon Show, to bow 11 April... For Mutual, the Sterling Drug Co, for Gabriel Heatter's 10 five-minute newscasts per week through 1 September, plus five additional clients...
during the past two weeks: Carter, General Foods, Quaker State, Sea Breeze Labs and Syntex . . . On NBC, a 52-week order by Lever for Good Luck Margarine set new business during the first week of March at $467,720. Other orders: General Insurance Co., making its first use of net radio, for a 26-week campaign on segments of Monitor.

Network TV programing notes: Janet Blair and John Raitt will again appear as the summer stand-ins for Dinah Shore on her Chevy Show, NBC TV . . . CBS TV will launch the first in its new series of one-hour daytime specials sometime in May. Dubbed Women!, the series will be aimed at the distaff audience . . . Bob Sweeney and Cathy Lewis will be the new Fibber McGee and Molly on NBC TV this Fall.

Thisa 'n' data: ABC TV's Ollie Treyz has been named chairman of the third annual theater party committee of RTES . . . The Teacher Awards Committee of ABC TV's Bold Journey series, sponsored by Ralston, met in New York last week to select 380 teachers from among 2,500 finalists to receive awards this year . . . For the fifth consecutive season, NBC TV will carry the National Collegiate Athletic Association football games during 1959 . . . Watch Mr. Wizard celebrates its eighth consecutive year on NBC TV this month.

Network personnel: David Fuchs, appointed manager of sales presentations for CBS TV . . . Charles Corcoran, to manager, video tape, film and kinescope operations for NBC TV.

The cigaret people are apparently among the first to square away their network buys for the fall.

Marlboro has locked up half of the Many Loves of Dobie Gillis for the Tuesday 8:30-9 spot on CBS TV, while Chesterfield has taken options from ABC TV for half of the Alaskan and Broncho.

Campaigns: • This summer Max Factor will introduce its new Hi-Society oval-mirror lipstick cases in four colors. Beginning in June and running through August, the cosmetics firm will use a heavy tv spot campaign for its new product.

- Broadcast Canned Meats has launched a radio campaign for its Corned Beef Hash, and is introducing a new personality to sell it—Effie. The spot, personality campaign will be based on the theme, "What Will I Fix For Dinner?"

- Melnor Industries is now readying a nation-wide spot tv campaign for its newly designed lawn sprinklers. The campaign, aimed at 65% of the detached dwelling units in the U.S., will run during the height of the prime selling season for lawn sprinklers—beginning in March in the South and ending in July in the Northern U.S. Agency: Smith/Greenland.

Ideas at work:

- Regimen Tablets finishes demonstrating its effectiveness via the Dave Garwood Show (NBC TV) this week. The demonstration: A housewife weighed in on the Today show once a week to indicate the pounds she's lost. Agency: Kastor, H.C.C & A.

- La Rosa is holding a "Name the Rigoletti Boy" contest, to be promoted via its children's radio and tv shows. Agency: Hicks & Greist.

Kimberley-Clark, the big paper products maker, has expanded its consumer research department operating out of Neenah, Wis., to include probing of tv advertising.

The two main directions: (1) measuring a commercial's effectiveness, and (2) how to pick a show for the audience you want.

Financial report from Lever: An all-time record sales volume for the second consecutive year and a 71% increase in net earnings. Sales were $382.6 million, an 11% increase over 1957's $345 million while net profits rose to $10.1 million compared to $5.9 million for 1957.

Expanding note: As a further step in its program for diversifying its products, B. T. Babbitt purchased, last week, Savoy Car Shampoo from Seeman Brothers, Inc.
Strictly personnel: W. George Gress, promoted to director of purchasing for the Gillette Safety Razor Co. . . . Gerard Foehlman and Frank Forschmer, to assistant general sales managers of the Borden Foods Co. . . . William Gaines, to general sales manager of the Charles Antell Division of B. T. Babbit . . .

Retirement: William Stedman, from American Home Products Corp., where he was advertising manager. He will continue as a consultant.

**AGENCIES**

“A simplified ratecard isn’t enough,” declared Jayne Shannon, broadcast media buyer for JWT, before the RTES Seminar luncheon in New York last week.

“Although desirable,” she continued, “ratecards must provide maximum incentives for advertisers. They should allow for (1) discount structures, with a clear definition on eligibility for such, (2) flexibility and (3) more ease in handling.”

Richard O’Connell, president of Richard O’Connell, Inc., and prominent exponent of the simplified ratecard, answered Miss Shannon’s request for “incentive” discount this way:

“If a station feels they must reward long-term advertisers, then we suggest he be given extra spots gratis—not paper work discounts.”

**Merger:** Paris & Peart, billing $10 million, into St. Louis-based Gardner Advertising, bringing Gardner’s billings to $35 million . . .

**Arrangement:** Meldrum & Fewsmith, Cleveland billing $12 million and Barnes Chase Co., San Diego (with $3 million), have formed an affiliation, which neither considers a merger. The set-up: Each company has purchased a stock interest in the other and will have representation on the other’s board of directors, while the management of each retains full autonomy.

**New agency notes:** Ed Sherwood of JWT, Chicago and Bill Butcher of Schlitz, opened their own Milwaukee office this week—Butcher-Sherwood, Inc. To date, no client announcements, but talk on Michigan Avenue seems to be that the agency might take over part of Schlitz . . .

Clay Stephenson Associates, new agency in Houston to open its doors 1 April with an estimated $6 million billing. The agency takes over as successor to the Houston office of Tracy-Locke Co. of Dallas.


This 'n' data: Humphrey, Alley & Richards has closed its New York office and all personnel have moved to Reach, McClinton’s 305 Park Avenue office . . . D’Arcy, in St. Louis played host to 39 University of Illinois students for three days last week, to give them an insight into the role of an agency in a client’s total mar-

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**3000 years in the hotel business makes a difference**

3000 years is the collective service of the staff members at the King Edward Sheraton—keen students of the fine art of hostelry, every one. We are gratified when our visitors tell us that our complete facilities and our friendly service satisfied their every need. We think there is cause for us to think that 3000 years in the hotel business makes a difference. If you’re planning a trip to Toronto, or a sales meeting, let us place our 3000 years of experience at your service.

For 4-second electronic Reservatron or direct-line teletype reservations, call your nearest Sheraton Hotel.

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**THE KING EDWARD SHERATON HOTEL**

Toroonto, Canada

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**SPONSOR** • 21 March 1959
Agency people on the move: Edward Comstock, senior v.p. at Cunningham & Walsh, appointed to the executive committee ... Willard Mackey, Jr., and Donald Gill, named v.p.'s at SSC&B ... Harold Grainger, to v.p. in the San Francisco office and Emile Frisard, v.p. and assistant creative director in New York office of Compton ... Earle Dugan, Fred Rhode, Daniel Sullivan and Shirley Halperin, elected v.p.'s of FC&B ... Thomas Gilhooley, elected secretary and member of the board and David Howlett, to v.p. in charge of publicity and public relations for Western Advertising, Chicago ... Joseph Wasser joins Rutledge & Lilienfeld in an executive capacity ... John Hughes, appointed broadcast buyer in the media department of K&E.

**FILM**

Expansion moves by film companies set up administrative problems that most organizations are not set to handle—hence the need for putting top-level executives in charge of growth.

Last week, Screen Gems named Norman E. Gluck, formerly tv v.p. of Universal Pictures, to direct corporate operations as part of an expansion program.

Sales: Ziv's Sea Hunt reportedly is renewed for a second year in 143 of its 186 markets ... ABC Films' first Australian sales are on Wire Service to BTQ in Brisbane and ADS in Adelaide ... WIIC signed for Screen Gems' Powerhouse Package of feature films ... Best Foods renewed ABC Films' The People's Choice in New York, Los Angeles and San Francisco for Nucoa through Guild, Bascom and Bonfigli ... Latest stations buying MCA's Paramount features package are WNEP-TV, Scranton; WAST-TV, Albany; WTVJ, Miami, and KBTY, Denver.

**Merchandising:** NTA's U. S. Marshall licensed to Leslie-Henry Co, for manufacture of toy gun and holster sets.

**Programs:** Flamingo will syndicate Juvenile Hearing starring Art Baker; the series will be on film although based on a program originally a local tape show in Los Angeles ... WPIX, New York, has acquired U. S. rights to additional Hitler films for local showing with syndication to follow.

**Commercials:** Fred Niles production of Chicago has formed a separate Industry Program Division to be headed by v.p. Herschell G. Lewis ... Russell Arnett joins Bert L. Coleman Associates as v.p. in charge of production.

**Strictly personnel:** Joining ITC are Lawrence Wynn in the national sales department, Herbert L. Miller as midwest district manager, Henry Profenius as southeast manager, Ralph Baron in the eastern division and Charles F. (Chuck) Whipple in the midwest; other ITC syndication appointments include the following new account executives: Thomas Gallagher, Detroit; Tony Wysocki, Memphis; Peter Harkin, New Orleans; Kenneth Johnson, Indianapolis; Ray Barnett, Los Angeles, and Z. E. Marvin, Texas ... New CNP sales representatives in NBC Television Films division are Robert Bremer in east-central territory and Jay Berkson in the midwest ... John P. Rohrs is new sales manager of Walter Schwimmer, Inc. ... Irving Feld elected president of Inter-World Films; he is also Guild Films v.p. ... Girard (Jerry) Jacobi appointed assistant to ITC general counsel Milton Kayle.

**RADIO STATIONS**

"The tremendous sameness in programming which now characterizes the majority of radio stations is not only jeopardizing the future of radio as a medium, but there is also a serious question as to whether or not this situation is in the public interest or necessity."

So spoke Wallace Dunlap, general manager of WTAO and WXHR.
Boston, before a student workshop at Emerson College last week.

“Every station can’t be No. 1 in its market,” Dunlap added, “imitating the programing, production gimmicks, and promotional ideas of other stations can only lead to a watering-down of listener interest.”

Ideas at work:

- Hatchet anyone? WIBG, Philadelphia is sending hatchets to agency and advertising people as a symbol that it “has cleared the way into new territory with the powerful voice of WIBG’s new 50,000 watt transmitter.”
- The newest craze replacing hula hoops: So suspects WWDC, Washington, D.C., after d.j. Fred Fiske mentioned that station had on hand some miniature harmonicas, similar to the one used in “Alvin’s Harmonica” record. Demands for the novelty item: 2,000 in three days.
- To celebrate its 37th anniversary, WSB, Atlanta is turning the tables by saluting a different public service group or campaign each day this month. When no special occasion presents itself, the station promotes that day as “Smile Day.” “Bachelor’s Day” and the like.
- In a tie-in promotion with the Super Value grocery chain in Central Iowa, KJOA, Des Moines awarded two million Gold Bond stamps to listeners over a six-week give-away. The contest:
  - Identify 10 grocery items aired each day with 130 stamps as a prize. The mail pull: 65,000 letters.
  - When the local Pepsi-Cola bottler took on the White Rock franchise the soft drink firm put its advertising dollars on WTAR, Norfolk. A one-day promotion on the station’s Night- watch show pulled 4,267 requests for the ball point pens offered.
- KJCK, Junction City, Kans. recently held an “Oldest Radio” contest. Fifty-two radios were brought to the studios and put on display, with prizes awarded to both the oldest radio owners and the listeners guessing the year it was manufactured.

Station cancellation: The proposed sale of WCKR, Miami to the Dade Broadcasting Co. has been “mutually cancelled” with the station to continue operation under its present ownership—Biscayne Ty Corp. . . .

Station purchase: KPOP, Los
pulls
"First All Day" rating!*

* "Most listened to"...and hottest of any as indicated by recent audience studies!

Top personalities and best news coverage...local, plus world-wide through exclusive Washington News Bureau. Every reason to place saturation spot campaigns where you reach an even greater cumulative audience.

Check WFBM first—where every minute is a selling minute!

*C. E. Hooper, Inc., 17 a.m.-6 p.m.) June 19, 1960

Angels, by the Storer Broadcasting Co. for $900,000, brokered by Summers, Searle, Brewer & Assoc. . . . WMCP, Columbia, Tenn., to B. C. Eddins and John Crowder for $55,500—one of whom will buy 50% interest in the licensee. Maury County Boosters Corp. Sale brokered by Paul H. Chapman Co.

Thisa 'n' data: RAB has prepared its latest "package presentation" for member stations: a set of drug store facts aimed at telling the nation's retail druggist about radio... Because of further inquiry, the FCC has enlarged the scope of its proceeding looking into possible wider use of FM Subsidiary Communications Authorizations to include specific data on stereo broadcasting by FM stations . . . The Storz Stations group is planning its "Second Annual Pop Music d.j. Convention and Seminar" 29-31 May at the Americana Hotel in Miami Beach.

Business notes: The Thompson Construction Co., developers of residential projects, for 1,000 one-minute spots on WDGY, Minneapolis-St. Paul . . . Colorado Federal Savings and Loan Association for the 7:00 a.m. newscast, six days a week on KHQ, Denver . . . The International Shoe Co., for Fans in the Stands and Chevrolet Dealers of Greater St. Louis for co-sponsorship of the Cardinal Baseball Games on KMOX, St. Louis.

Anniversary: KZU, Denver, celebrating its 37th year on-the-air . . . Kudos: The Voice of St. Louis, on KMOX, awarded the "Certificate of Honor" by the American Red Cross.

Station staffs: James Storer named national sales manager of WIBG, Philadelphia . . . Daniel Diener, to vp. and general manager of WUST, Washington, D. C. . . . Guy Harris, appointed program director, WEVE, Cleveland . . . Joe O'Neill, to head the new production and recording department at KVQO, Tulsa . . . Bernard Pelzer has joined Radio Press, Inc. in new "voiced" music syndicate) as administrative director . . . Leon Ridings, to station director and Doc Johnston to program director of WBIR, Knoxville . . . Horace Pumphrey, to program director of WAPI, Birmingham . . . Harker Spensley, to local sales manager and Lynn Reed and William Freudenstein to salesmen at KHOW, Denver . . . Russell Pierson to WKY, Oklahoma as farm director . . . Bob McGonagle, to head the news and special events department at WBAB, Babylon, N. Y.

Indicative of how tv spot is booming:
Katz this week, added four men to its tv sales staff. The men: David Lambart and Griffith Fulton, to the New York office; Noyes Scott and Robert Loeber, to the tv staff in Los Angeles.


—HONEY, WHAT YOU NEED TO HEAR THE EARL MCDANIEL SHOW, CHEER YOU UP IN NO TIME!

*K-POP's Early Morning Sound Salesman
7-10:15 a.m.

1020 KC
THE POPULAR STATION
5,000 watts Los Angeles
BROADCAST TIME SALES
New York • Chicago • Detroit • San Francisco
DORA-CLAYTON
Atlanta

SPONSOR • 21 MARCH 1959
Dartmouth College station in Hanover, N. H.


**TV STATIONS**

The issue of who’s shaving whose time took on a lot of momentum and reemergence this week, with Broadcast Advertising Reports and TVB the chief antagonists.

TVB got into the fray after Y&R had spread out on the record what it thought of the “unethical—if not illegal—practice” among some stations of loaning out into network commercial programs for sponsored chainbreak time. Y&R’s comment stemmed from some statistical data on such cases circulated by BAR.

Snapped TVB: The Bar report relates to isolated instances, presents a distorted picture of overcommercialization and anyway, tv, unlike other media, has through its code arranged to police questionable practices.

Concluded the TVB rebuttal: The BAR report wasn’t helpful to the industry that supports it or to advertisers and agencies that subscribe to it.

Rejoined BAR: “We’re not interested in TVB’s juggling our figures. We have the tapes. We alone will define our relations with our customers. TVB protests too much.”

Another industry critic of the BAR report was Westinghouse’s A. W. Dennenbaum, Jr. He didn’t like BAR’s inclusion of 60-10-60 commercials grouping in the same category with practices not permitted by WBC stations.

Observed some reps: If some of these same network agencies weren’t so anxious to take those overtaxed chainbreaks for other clients, there’d be no complaint.”

**Ideas at work:**

- A prime time public service plan: KMTV, Omaha is utilizing its own I.D.’s to promote various civic projects, via slides highlighting the particular drive. The initial campaign: United Community-Red Cross Fund Drive. During a three week period, KMTV scheduled a total of 200 promotional I.D. spots for it.

- Welcoming the boys home: WTAR-TV & AM, Norfolk rolled out the red carpet last week for the return of 12,000 sailors from the Lebanon area. With the aid of CBS, WTAR arranged for Ed Sullivan, Myron Cohen and Toni Arden to head a special “Toast to the Navy” show for the seamen. Also appearing on the Norfolk station—Galen Drake with his entire radio program taped there for network airing.

Thisa ‘n’ data: The live, syndicated tv series Top Ten Dance Party, has picked up WIS-TV, Columbia, S. C., sponsored by Coca-Cola Bottling Co. and Roddy Meat Packaging Co. The show is packaged by Victor and Richards, New York and produced by Alan Sands . . . More business: The Ashland Oil Co. for Saturday Night Jamboree and News Picture, on WSAZ-TV, Huntington-Charleston . . . Welcoming the 50th State: Six hours after Statehood for Hawaii won final Congressional approval, KPTV, Portland, Ore. aired an “exclusive” interview with Hawaiian Governor William Quinn. Station and News sponsor Carter Oil Co. also sent news director to the Islands to produce a 30-minute filmed program on it.

**Kudos:** WBTN, Washington, N. C., credited by the National Foundation for its 16 hour telethon for the March of Dimes, raising $15,086.

**People in the news:** Franklin Snyder, general manager of WTAI, Pittsburgh, elected v.p. of Tv City, Inc. . . . Lou Torok, named local sales manager of KMSO-TV, Missoula, Mont. . . . Kitty Bromm, of WWLP, Springfield, Mass., elected tv director for the New England chapter of AWRT . . . Judd Choler, to sales promotion director for WCAU-TV, Philadelphia.
Arthur M. Tolchin has been elected a vice president of Loew's Theatres, Inc. He continues in his present position as v.p. and gen. mgr. of WMGM, New York. Tolchin's professional career began in 1935 as a radio time salesman at WOR, N. Y. In 1937 he joined WMGM (known as WHN) as a salesman. In 1945 he became ass't. director of sales and in 1951 director of sales. Tolchin was one of the founders of the Radio Executives Club, now known as the Radio & Television Executives Society.

David J. Wasko has been elected a v.p. of Geyer, Morey, Madden & Ballard. Active in the media field for many years, Wasko was all-media buyer for Donahue and Coe from 1935, becoming media dir. in 1948. In 1953 he joined Morey, Humm & Warwick as ass't. to the president and over-all administrator of that agency. Wisko has twice been pres. of the Media Buyers' Assn. of N.Y.; is a founder of N.Y. Advertising Media Planners. Also named to v.p. posts were Lewis H. Happ and Frederick C. Maine.

Max E. Buck was recently named station mgr. for WRCA and WRCA-TV, New York. Entering the business world as a reporter, Buck soon joined the food chain business. He was associated for many years with Kings' Super Markets where he was v.p. in charge of sales and advertising. While there he was awarded a special citation by the Super Market Institute. In 1953 he joined NBC as dir. of merchandising for the NBC-owned stations and dir. of advertising-merchandising-promotion for WRCA. WRCA-TV.

Robert S. Hix has been named gen. mgr. of Western Broadcasting's o&o station in Denver, KHGW. Hix came to Denver in 1953 joining KOA as gen. sales mgr., later becoming gen. mgr. Prior to this, he was executive v.p. and gen. mgr. of KRES, St. Joseph, Mo. After serving with the Third Armored Division, he was affiliated with KAKE and KFI, Wichita, as sales manager. Hix's broadcasting career dates to his college days when he was employed by Albuquerque Publishing and Broadcasting Co.
YOU MAY NEVER WRITE A BROADWAY HIT* —

BUT... You’ll Steal The Show In Kalamazoo-Battle Creek And Greater Western Michigan With WKZO Radio!

Each day when the curtain goes up on radio listening in Kalamazoo-Battle Creek more families tune — and stay tuned — to WKZO Radio than to any other station!

WKZO alone has as many listeners each day from 6 A.M. to Noon as the next two stations combined! Pulse also shows that WKZO Radio gets 43% more audience day and night than the next station.

Make your command performance in Kalamazoo-Battle Creek and Greater Western Michigan on WKZO Radio— see Avery-Knodel for more information!

*“Life With Father”, with 3,213 performances, has been New York’s most successful play.

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KON-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

WKZO
CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN
Avery-Knodel, Inc., Exclusive National Representatives

SPONSOR • 21 MARCH 1959
Do-It-Yourself!

Far be it from us to say that any advertising medium is without merit. And certainly the great newspaper medium has proved itself time and again.

But, as we have often said, why should a television or radio station forget its own importance and impact?

Last summer we reported the KMTV incident, an Omaha station that dared to cancel all the extra newspaper advertising prior to, and during, rating week. Instead, it worked on ways to cross-promote its own programs over its own facilities. The results gave KMTV a substantial increase in share of audience over the previous rating week.

Now comes KREM-TV, Spokane, with a comparable move. With the newspaper-owned station overwhelming its two tv competitors in newspaper space, KREM-TV decided to drop all newspaper advertising more than a month prior to rating week. The results: The station's total share of audience from sign on to sign off, Sunday through Saturday, increased from 32.9 on the previous rating to 35.5. Said KREM-TV's manager: "... the practice of hypoing newspaper lineage to increase audience during rating week is vastly over-rated. Our own medium is its own best selling tool."

The Computer and Broadcast Research

On page 34 the 1959 story of big league baseball sponsorship is unfolded. From an advertiser's point of view, one of the most interesting phases of this story is contained in a box outlining reasons why baseball listeners listen. One key conclusion is that the average listener can anticipate, with a high degree of certainty, the possibility of any play on the field and thus gratify his desire for participation.

This psychological reasoning comes from PAIR, a new organization utilizing the electronic computer in detailed research, which promises some exceptionally useful findings for the man who foots the bills. We hope to report these frequently.

10-SECOND SPOTS

Empty couches: Memo circulated at Ted Bates Agency, dated Feb. 12, 1959.—
TO: The Organization
FROM: T. J. Carnese
RE: Major medical insurance plan
Effective April 1, 1959, the payment of insurance claims for psychiatric treatment under our Major Medical Insurance Plan will be discontinued.
Back to tranquilizers!

Just reward: Lalo Campos, a.e. for KOKE, Austin, Tex., sold a two-day saturation package to Carrington Fine Built Homes, went to the site of the housing development to check results. As long as he was there, the Carrington agent told Campos he would pay him $100 for every house he personally sold. Result: Campos earned $14,40 commission for radio time sale of a $96 package, and $400 on sale of four new homes.

Westernese: Sheb Wooley, an actor on CBS TV's Rawhide, has compiled this lexicon on tv Westerns:
CHAPS: English fellows
STEER: Point your hoss
SPURS: Why don't you? (As in, "Spurs you ride down the road a ways and see if the posse's comin'.")
CORRAL: The stuff atolls are made of
STAGECOACH: A theatrical teacher
PINTO: A horse with very small hoofs
SIX-GUN: Weapon that fires 48 times without reloading
CARRINE: Shopping for an automobile
REMUDA: Resort island in the Atlantic, popular with cowboys who hit it rich

Image: March issue of Democratic Digest has cartoon cover kidding GOP, depicts deserted conference room at BBDO where Republican party has been trying to find new image. Room is strewn with posters bearing such slogans as: "The Thinking Man's Party—A Golfing Man's Filter," "It's What's Up Front That Counts" (elephant with trunk extended), "Relief Is Just a Swallow Away" (elephant holding poison bottle).

Quote: "It's much tougher to find a shy diplomat than a shy calendar girl."—Harry Rasky (UN in Action) in TV Guide.
How to buy half a state... and more

In Oklahoma it's a cinch! Virtually half of the state is the Tulsa television market. It includes: 47% of the population; 45% of the retail sales; 45% of the food sales; 44% of the drug sales; 46% of the effective buying income... of the entire state of Oklahoma. In addition, the Tulsa television market also includes 13 counties in Arkansas, Kansas and Missouri... a whopping 330,780 television homes!

The only way to reach the rich, dynamic eastern half of Oklahoma (and more) is via Tulsa television. In Tulsa, KOTV has been the first station in every rating report for the past 10 years. Represented by Petry.

© KOTV TULSA

A CORINTHIAN STATION Responsibility in Broadcasting
KOTV Tulsa • KGUL-TV Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis
NO NEUTRALIZATION REQUIRED
Tetrodes throughout simplify the tuning.

BUILT-IN PROVISION FOR REMOTE CONTROL
Terminal strips are provided in the transmitter for connection of a remote-control unit.

BI-LEVEL MODULATION
The very low order of distortion results in improved soundability.

FEWER TUBES
Smaller tube inventory means reduced cost of operation.

ACCESSIBILITY
Vertical construction permits easy access for maintenance.

SIMPLIFIED TUNING
Only one tuning control—on the front panel. All operating controls are conveniently located on front, at both sides of door.

FUNCTIONAL COLOR STYLING
Fits into any surroundings through choice of color for doors—blue, green, red or gray.

EASE OF ACCESS
All tubes can be reached from the front by merely opening the door. Access to the rear is provided through two inter-locked panels behind the transmitter. These panels are easily removed with thumbscrew fasteners. Typical RCA vertical construction permits easy access and maintenance. Removable base makes the transmitter easy to move.

NEW OSCILLATOR
Three switchable temperature controlled crystal units, a spare main frequency, plus one for automatic Conelrad switching are incorporated in the new crystal oscillator of both transmitters. Six screws hold the etched oscillator-buffer circuit board to the subassembly. All oscillator and buffer connections are made through plug type terminal strip. Frequency stability is ±5 cycles for the RCA crystal units.

SIMPLIFIED POWER INCREASE
The exciter unit is the nucleus of the basic transmitter; all rf and audio stages are built into a single unit used in both 500-1000-watt transmitters. Thus, power increase is made easier.

The design philosophy behind these broadcast transmitters is based on years of experience in developing the most reliable broadcast transmitters, but the features are radically new. Simplified tuning, reduced installation time, and built-in provision for remote control are some of the improvements included in the design are provisions for remote Conelrad switching.

For further information about these and other transmitters, call the nearest RCA Broadcast Representative. In Canada call: RCA VICTOR Company Limited, Montreal.
WHY IT'S A BIG YEAR FOR NET TV 'SPECIALS'

Big budget programs are hottest items in net tv. Twice as many are expected next year

Page 29

Audience for summer radio is up 40%

Page 32

Ad manager joins in attack on multiple rates

Page 35

Esquire switches tv pitch from net to spot

Page 38
To sell Indiana, you need both the 2nd and 3rd ranking markets.

**NOW ONE BUY** delivers both—**AT A 10% SAVINGS!**

**YOU NEED TWIN BILLIN**

in Indiana!

Now, a new, two-station TV buy blankets *both* the South Bend-Elkhart and Fort Wayne markets, plus healthy chunks of Southern Michigan and Western Ohio. Over 1.6 million population—$2.8 billion Effective Buying Income. Alert buyers are covering these rich markets in combination—and saving 10%! They’re buying them right along with Indianapolis—thus covering all the best of Indiana from within—with just two buys!

*see your H-R man soon!*
In DES MOINES,
that result-getting station is . . .
and has always been . . .
KRNT RADIO, that "know-how, go-now" station that keeps pace with all that's going on in Des Moines, Iowa's lively center of business activity. Because KRNT has news on the hour, total sports, the best of music, dramatic shows, complete weather and complete service, local sponsors spend nearly as much on KRNT RADIO as on the other 5 Des Moines stations combined! Better See Katz Soon.

SOURCE: LATEST AVAILABLE F. C. C. FIGURES

KRNT RADIO-CBS
A Cowles Station
DIGEST OF ARTICLES

Tv sky explodes with specials
29 New client interest in specials may hypo current crop from 41 to over 100, jump sponsor investment to peak level of $26 million next season

Summer radio's rising out-of-home audience
32 Pulse figures show summer out-of-home audiences have risen 40% during the past seven years. Night auto listening is particularly important

Ad manager attacks double rates
35 Goetz executive urges brewing industry to take strong stand against local buying. Joins agency and reps advocating single-rate for radio/tv

Tv overseas and what it means
36 In Italy, all tv commercial time is digested into 10 minutes a day; in Portugal you can buy a show for $650. Beginning: a series on foreign tv

Negroes choose radio
37 In-depth study in Houston asked how respondents would spend a $25,000 ad budget. Negroes would put the lion's share of the ad money in radio

Why Esquire switched to spot tv pitch
38 A new $2.5 million campaign is directed at specific markets so that upgraded image and new product introductions will pinpoint marketing

Parti-Day in the home stretch
40 Client, agency awaiting answers to such specific questions as: how much influence do kids have on topping sales? Survey will soon give data

Rate the commercials
42 Admen, haunted by the question—"so they saw the show but do they recall the commercial?" now have another "answering service" in Q.R.I.

Sell hard-to-sell, hard-to-grasp items fast
42 A Philadelphia wholesaler sells everything from plastic steel to burglar alarms with radio strategy that creates off-beat buying impulses

SPONSOR ASKS: How are advertisers appraising summer air media?
46 As campaign planning for the third quarter goes into high gear, three station men report the summer strategy of national spot advertisers

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29 New client interest in specials may hypo current crop from 41 to over 100, jump sponsor investment to peak level of $26 million next season
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Editor and Publisher
Norman R. Glenn
Secretary-Treasurer
Elaine Cooper Glenn
VP—Assistant Publisher
Bernard Platt
EDITORIAL DEPARTMENT
Executive Editor
John E. McMillin
News Editor
Ben Bodec
Special Projects Editor
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Senior Editors
Jane Pinkerton
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Midwest Editor (Chicago)
Gwen Smart
Film Editor
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Associate Editors
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Jack Lindrup
Gloria Florowitz
Contributing Editor
Joe Caida
Art Editor
Maury Kurtz
Production Editor
Florence B. Hamsher
Vikki Visknikski, Asst.
Readers' Service
Barbara Wiggins

ADVERTISING DEPARTMENT
Sales Manager
James H. Fuller
Doris Bowles, Administrative Mgr.
VP-Western Manager
Edwin D. Cooper
Southern Manager
Herb Martin
Midwest Manager
Roy Meacham
Eastern Manager
Robert Brokaw
Production Manager
Jane E. Perry
Sandra Lee Oney, Asst.

CIRCULATION DEPARTMENT
Seymour Waber
Harry B. Fleischman

ADMINISTRATIVE DEPT.
Laura Oken, Office Mgr.
George Becker; Gilda Gomez; Priscilla Hoffmann; Jessie Ritter

Member of Business Publications Audit of Circulations Inc.

SPONSOR PUBLICATIONS INC.

©1959 Sponsor Publications Inc.
“Roanoke bigger than London, England?”

Sure it is. There are more U. S. citizens in Roanoke, Va., than in London, England. Furthermore, more of them watch WSLS-TV.

We don’t really need wild comparisons to sell the Roanoke market, but they help to gain your interest.

Now that we have it (we hope) we won’t keep you long. All along the line NCS No. 3 shows us No. 1 Daily and Weekly, Daytime and Night-
time in Roanoke. WSLS-TV reaches more homes than any other station in the greater Roanoke market of 420,000 tv families. Blair Television Associates will take it from there.

WSLS-TV
Channel 10 • NBC Television
Mail Address: Roanoke, Va.
A broadcast service (with WSL Radio) of Shenandoah Life Insurance Company
CBS Radio Network audiences up 29% since PCP.* Share of audience up 26%. Just as predicted: good programs plus strong sequencing plus high station clearance (already averaging 97%) get results. And demonstrate the leadership you will continue to profit by—with the Program Consolidation Plan on the CBS RADIO NETWORK.
This is what happens when full network programs on CBS Radio under PCP (January 11-February 7, 1959) are compared with the same programs pre-PCP (September 21-December 20, 1958) in NRI reports. All averages weighted by full program duration and frequency.

<table>
<thead>
<tr>
<th></th>
<th>Average Audience</th>
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</thead>
<tbody>
<tr>
<td><strong>Personalities (Mon.-Fri.)</strong></td>
<td>UP 26%</td>
</tr>
<tr>
<td><strong>Daytime Serials (Mon.-Fri.)</strong></td>
<td>UP 36%</td>
</tr>
<tr>
<td><strong>Nighttime (Mon.-Fri.)</strong></td>
<td>UP 25%</td>
</tr>
<tr>
<td><strong>Sunday</strong></td>
<td>UP 8%</td>
</tr>
</tbody>
</table>
the only station that really covers
the independent Long Island market!

**POPULATION**

1,789,300

**RETAIL SALES**

$2,358,018,000

*(NASSAU-SUFFOLK)*

This past fortnight brought more clearly into focus two broadcast trends: the immersion of individual stations into group properties and the movement of corporate control from operator to investors. Three moves propelled tv/radio even further into the era of bigness and fiscal stewardship.

**The newsmaker:** John W. Kluge, who is actively associated with a variety of enterprises, added duties as president of Metropolitan Broadcasting Corp., New York, after a pitched board battle (6 to 2) which changed Richard D. Buckley’s position in the hierarchy. He becomes v.p. for WNEW Radio.

Kluge’s victory was predicated on board approval of his management and fiscal policies which hinge on his philosophy: the same kind of total marketing know-how makes a success in any kind of business—broadcast, food, realty, printing—in all of which he has extensive financial interests.

As chief executive officer (board chairman and president) of five MBC stations (WNEW AM & TV; New York; WTTG-TV, Washington; WHK AM & TV, Cleveland) he will continue a financial pattern which he says has upped the stock value of MBC 11% since he became board chairman in January.

In still another move two weeks ago, Kluge sold KNOK, Ft. Worth-Dallas, and WKDA Nashville, to singer Pat Boone and Townsend Investment Co. for a reported $1 million. Boone early this month joined the Townsend U. S. and International Growth Fund, a large mutual fund, as a member of the advisory board. Resident management of the stations will remain the same. Mr. Kluge is understood to have $2.3 million of his own money invested in broadcast properties. His other stations: WLOF-TV, Orlando, Fla.; WINE, Buffalo, N. Y.; WEEP, Pittsburgh—making a grand total of four tv and four am stations.

In line with the fast expansion of groups on the broadcast scene, Jack Wrather and David C. Moore have merged the companies for which they are presidents, respectively: Marietta Broadcasting (KFMB AM & TV, San Diego; KERO-TV, Bakersfield) and Transcontinent Tv Corp. (WGR AM & TV, Buffalo, N. Y.; WROC-TV, Rochester, N. Y.; 50% of WNEP-TV, Scranton-Wilkes Barre; 50%, WSVA AM & TV, Harrisonburg, Va.). As a single operating company it will retain the Transcontinent name. Combined properties reportedly are worth $30 million. (For more details see page 78.)
Western New York's hosts to over a million families

In the WBEN-TV coverage area, taking in well over a million television families, Bill and Mildred Miller are the authorities on better cooking, better serving, better entertaining and better living. Why? Because, since 1949 they have been doing this type of Mr. and Mrs. show better! Trouperers, turned gentleman and woman turkey farmers, the Millers bring to their TV shows a warm professionalism, an inherent affability and the sophistication and background that their years of travel and experience have given them.

In this interesting atmosphere of entertainment and information they do a real selling job for their sponsors. And their sponsors read like a "who's who" of the package goods field.

We suggest you MEET THE MILLERS and showcase your product where more homemakers see it and create a desire to buy it.

HARRINGTON, RIGHTER & PARSONS, our national representatives, will be happy to arrange the introduction.

WBEN-TV
CBS IN BUFFALO

The Buffalo Evening News Station Ch.
Marie Coleman, Donahue & Coe, Inc., New York, points out that buyers can often determine markets with new potentials by carefully studying business and agricultural reports, and by watching for business and government spending in specific areas. "The Department of Agriculture data, for example, is particularly helpful," Marie says. "Latest figures show general increases in farm prices, and states such as Nebraska, Kansas and Iowa are showing a healthy upswing in their economies. According to the latest indexes, cattle prices are also on the rise, and many midwestern and southwestern communities are benefiting. Movement of plants to new cities is giving impetus to business, especially in the Southwest."

Marie notes that in Omaha, where the Government set up a missile base, and in Denver, where the Air Force expanded its operations, the prosperity of these markets has increased considerably. "Business and government indexes," Marie says, "often give you a better picture of a market than do ratings."

Terri Brady, Fletcher D. Richards, Inc., Los Angeles, feels that a buyer should analyze all stations in a given market in relation to the advertiser's objectives. "These objectives become practically meaningless when the buyer seeks ratings rather than the audience that will be interested and will buy the product being sold," Terri says. "Specific audiences, not indiscriminate mass circulation, is what the advertiser needs for really effective selling in today's highly competitive market nearly every consumer product requires a specific audience, even if this audience is as general as 'housewives'." Terri thinks that the buyer with a sensitive eye for programing and cost can often purchase schedules on a combination of lesser-rated stations in a market that will prove to be far more effective than the schedule on the top-rated outlet. "The trend of many stations today is toward specialized programing," she points out, "and this enables the buyer to be more selective in purchasing programing that will reach the desired audience."
The best things in life...

Educational horizons in Houston are broad and unlimited, encompassing a splendid system of elementary, business and technical schools as well as such renowned institutions as the University of Houston, Rice Institute, University of St. Thomas and Texas Southern University.

The scholastically famed, completely endowed Rice Institute ranks among the nations leaders in scientific research.
The face that launched a million sales
In millions of homes, this smiling face means business—big business for OLYMPIA BEER in 47 west coast markets. It’s a million dollar smile for sales-minded advertisers everywhere—advertisers such as BLUE PLATE FOODS, HOLSUM BAKERIES and FISHER FOODS SUPERMARKETS. It’s Thomas Mitchell, Academy Award winner, “Tony” Award winner, “Emmy” Award winner, Thomas Mitchell as GLENCANNON

Now he brings all his winning ways into full play for you as he turns his brilliant talents towards high comedy on the high seas in an hilarious half-hour series. Author-critic Barnaby Conrad described GLENCANNON as one of the most widely known and beloved rogues in fiction. Almost a billion reader impressions via 67 GLENCANNON stories in the Saturday Evening Post describe this great character as beloved, indeed—more important, pre-accepted. It adds up to an ideal selling climate for you—a selling climate unique to situation comedy, according to the recent Schwerin report in Television Magazine. And what’s more, Thomas Mitchell is on deck to sell for you personally. Just say the word—GLENCANNON!

For details, phone, wire or write NTA Program Sales

A Division of National Telefilm Associates, Inc.
Coliseum Tower, 10 Columbus Circle, N.Y. 19, JUdson 2-7300
Kraft and the radio tradition

The recent announcement that Kraft had signed Perry Como for 66 full-hour TV shows produced a lot of oohs and ahs among the romper set.

Even the most beat and blasé teenagers had to admit that a $25 million contract for a two-year stint is an awful lot of "scratch," as Bing used to put it. And the Como deal carried a $10 million kicker in addition.

But to advertising veterans the significance of the Kraft negotiations cut for deeper than the mere size of the talent tab.

Those of us whose association with the business dates back 20 years or more were thrilled to realize that Como will be reviving one of the great institutions of the 1930's when he reopens the Kraft Music Hall next October.

Back in those days, Thursday was just about the best radio listening night of the whole week. And Thursdays at 10 p.m. (EST) over the old NBC Red Network was, for many of us, the pleasantest time of all.

Bing Crosby and such regular guests as Mary Martin and Bob Burns gave Kraft's Music Hall a warmth and charm and relaxed friendliness that no other radio show ever quite approached. And Ken Carpenter, fitting perfectly into the mood, sold Kraft Velveeta and Old English with ingratiating good manners and good sense.

It was a great program, and Como will be following in a great tradition. He seems the perfect choice for the part, too.

Roots in a pre-TV age

But of course, the value of the Kraft-Como parlay cannot be measured in terms of nostalgia, or by what a lot of sentimental old fogies happen to think about it.

Kraft's TV Music Hall will have to stand on its own feet and the mere fact that, for some of us, the Como project reeks with lavender-scented Auld Lang Syne is sort of immaterial.

What does strike me as important, though, is that Kraft seems to have an uncanny knack for capitalizing on its pre-TV experience. More than any advertiser I know, it has put to work in TV the lessons about programs and commercials it learned in the old radio days.

During the past couple of years, I've been watching the commercials on the Kraft Theatre, Kraft Mystery Theatre, and the Berle show with open-mouthed (and frequently mouth-watering) enthusiasm.

To my mind they have been, consistently, the finest food advertising in the entire TV field.

Yet it is only recently that I've begun to realize that one reason for the Kraft-J. Walter Thompson magic is its strong radio roots.

Next time you hear Ed Herlihy lovingly describe how to make that
At the service station, gasoline, oil, tires, and accessories advertised on WWJ-TV are more apt to get attention, more likely to be purchased.

The reason? WWJ-TV adds an extra measure of believability to your advertising. People in southeastern Michigan have faith in WWJ-TV, recognize its leadership, appreciate its high standards.

Give your spring campaigns this big advantage. Buy WWJ-TV, Detroit's Believability Station.
improbable Waldorf salad with Kraft marshmallows, or how to whip up a platter of canapes with Kraft Crackerbarrel, see if you can’t trace the radio ancestry of this type of selling.

Air media fundamentals

One thing, of course, which distinguishes Kraft announcements from those of many other tv advertisers is their extreme simplicity. Kraft doesn’t waste its time (and yours) with all those elaborate and frequently self-conscious audio-visual tricks designed to startle, amuse, or panic the tv audience.

Kraft gets right into its sales pitch without the slightest embarrassment. Unlike the average tv sponsor, it seems wholly unashamed to find itself doing a sales job. It does not trick up or gag up the opening of a commercial in order to sugarcoat its message.

This, in itself, takes real advertising sophistication—more sophistication than is possessed by many of the younger creators of tv announcements. Sophistication that is the product of long experience.

In the second place, Kraft copy is written simply and directly and personally, as the best radio copy always has been. Ed Herlihy talks person to person, not as an orator to a crowd.

Few people outside the business realize, I suspect, that this was one of the great gifts radio gave to advertising back in the early 1930’s. At that time many print copywriters had developed a kind of stilted, precious, semi-literary style, which looked all right on paper, but sounded perfectly awful when you tried to read it aloud.

Radio put a premium on simple, natural writing and talking, and actually was responsible for changing the whole style of advertising copy, both in print and on the air.

One place where this change was especially noticeable was in the food field. Food copywriters in those days affected a kind of oogly-googly prose that was dripping with ornamented adjectives.

Radio reduced the adjectives to something like natural talk, and placed the emphasis for feeling and tone on the voice and delivery of the announcer. Kraft’s current tv copy is a good example of this simpler, more effective style of food advertising.

Another rather startling phase of Kraft’s sophistication lies in its handling of long commercials. Kraft, in my opinion, is one of the few advertisers in tv who knows how to handle a commercial of more than a minute in length.

I get irritable and nervous with those ponderous automobile announcements which insist that you look at the dash, the upholstery, the tail lights, the windows, the style, the motor, etc., etc., in a seemingly interminable succession of plodding details.

But I have sat through many Kraft commercials running from two to two-and-a-half minutes with real pleasure and appreciation.

The reason of course is that Kraft is experienced enough to plan a commercial as a whole—not just a hodgepodge of odds and ends. There’s a flow of sequence to Kraft copy, and an extraordinary fluid quality to its camera work that leads you comfortably through the announcement in what seems like half the time.

All in all the Kraft job is just about as smooth and professional as you’ll find anywhere on the air. It is obviously planned, executed and approved by mature advertising people, and not (as you might have expected) by a bunch of grocery clerks.
Whole-hearted agreement is a wonderful thing

ARB and Nielsen agree – Tulsa's finest participations and adjacencies are on KTUL-TV!

✓ KTUL-TV's prime viewing time, 5:00 p.m. to midnight (Monday through Friday), tops all channels in first place quarter hours.

✓ KTUL-TV's MGM Theatre captures the largest late evening movie audience.

✓ KTUL-TV's News outrates all other news strips — network or local.

✓ KTUL-TV's Weather outrates all other weather strips.

✓ KTUL-TV's Popeye Theatre tops all locally-produced strips for kids.

You'll find your Avery-Knodel representative and Jim Black, our national sales manager, mightily agreeable too — when it comes to pin-pointing the schedule that works best for you!

KTUL-TV
Tulsa – Channel 8

P. O. Box 9697 • Tulsa, Oklahoma
Bill Swanson, General Manager
At the beginning of its eleventh year of conscientious service, WGAL-TV pauses to express sincere appreciation to our loyal friends in the Industry. We will strive to continue the best in programming, and to inform, entertain, inspire, educate, and satisfy the many communities we serve.

STEINMAN STATION
CLAIR MCCOLLOUGH, PRES.

Mr. Channel 8
316,000 WATTS

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

Compton is introducing a two-platoon spot-buying system to make that operation more flexible and efficient.

Timebuyers still will be responsible for specific accounts or brands; but additionally, the media department will have a floating group to:

1. Take over the actual timebuying should a buyer assigned to a specific account or brand find himself overloaded with paperwork or planning chores.

2. Meet with rep salesmen (a) to listen to specific presentations on a station or a product, and (b) to act quickly on availabilities.

One common problem that Compton also hopes to handle better via this system: speeding up approval of payments due stations.

National spot radio had some encouraging new business action the past week. Among the accounts that spread the cheer were Clapp’s Baby Food, Ford, Eskimo Pie, and Esso.

The Esso buy raises its radio market list from 36 to about 50 stations. The object: the out-of-home audience.

TvB might as well get itself geared for a sustained period of rebuttal to this coming event:

A barrage of magazine promotion pinpointing a comparison of the cost-per-thousand of reader impressions with the cost-per-thousand-homes-per-commercial minute-per-over-18-viewer in nighttime network tv.

Revlon looks as though it will be going into the fall with a clean tv slate. The big winner eventually could be spot.

The current thinking is to buy one network show for sparkle and to spread the rest of the millions (between five and seven) in saturation tv spot.

It would be a radical departure from Revlon’s policy (heavy concentration in network) of recent years; but it would put the company in a powerful competitive position (vis-a-vis) Avon, Max Factor, Helene Curtis, Helena Rubenstein, etc.

In other words, Revlon would overwhelm the competition with flexible maneuvers instead of operating from a fixed network position.

Network tv advertisers might as well anticipate a rate increase.

CBS TV is taking another broad look at upping the ratecard, and the odds are now that the announcement of a new one, with the usual six-month protection, is not far from reality.

NBC TV also has been mulling the question of a general hike. Much of the nudging has come from affiliates. But NBC probably will hold back until CBS has acted.

ABC TV meantime is discouraging bargain hunters firmly (see item on page 19).
SPONSOR-SCOPE continued

Agency people who sat in on the radio programing discussions during last week’s NAB convention told SPONSOR-SCOPE they came away with these impressions:

- The development of new, fresh, stimulating, and individualistic program concepts is the biggest challenge that faces local radio today—a greater challenge than creating new ways to use and sell the medium.

- Programers and talent are making a mistake in thinking that they can escape responsibility for the status quo of belittling the “formula” and the “Top 40” gimmicks. Many of these same people applauded these devices when they served their purposes and produced ratings.

- What local radio needs most is (1) an awakening to its full opportunities as a community medium, (2) an urge to experiment instead of just imitating, and (3) less acceptance of the formula thinking of outside management.

There’s no denying the fact that the Hollywood producers of network tv film series are convinced that tv is back in a sellers’ market: The prices they’re asking for new network fare are running well over 10% above last season’s level.

Many of the new shows are coming in at close to $50,000 (for originals), whereas last year $40,000 to $45,000 was the range. However, the advertiser should bear this in mind: He’ll be paying less for repeats—in some cases a $50,000 net quotation will include the re-run use. These privileges, of course, apply to longterm deals.

To give you an idea on how the prices are running, here are a few asking figures:

<table>
<thead>
<tr>
<th>Show</th>
<th>Gross Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Detectives</td>
<td>$53,475</td>
</tr>
<tr>
<td>Trouble Shooters</td>
<td>57,500</td>
</tr>
<tr>
<td>Blue Man</td>
<td>50,500</td>
</tr>
<tr>
<td>Ivy League</td>
<td>$55,200</td>
</tr>
<tr>
<td>The Third Man</td>
<td>56,000</td>
</tr>
<tr>
<td>Loves of Dobie Gillis</td>
<td>54,600</td>
</tr>
</tbody>
</table>

NBC Radio’s sudden revamping of its afternoon schedule engendered a certain amount of growling on the part of current advertisers and their agencies.

The gist of the peev: The network may have had the right to switch away from operas and into variety entertainment in mid-contract, but it should have at least put up a trial balloon for its customers.

One of the clients that was upset at the manner in which the change was announced—to affiliates first at the NAB convention—was Lever, which has a schedule for Good Luck margarine.

(For item on NBC Radio’s new programing, see NEWS WRAP-UP, page 66.)

Even that little candy shelf in the supermarket is taking on lots more significance for the candy bar manufacturer: half his dollar volume now comes from that source.

It’s the multiple sale that counts in the supermarket. In candy stores, merchandise usually is bought singly; but in the supermarket the bars come in 3, 6, 12 or 24 packs.

NBC Radio is working up more than one theme for its summer selling: In addition to repeating the outdoor cooking bit the network will have a highway safety promotion.

Top show personalities and other national names will deliver safety routines from tape. Targets for commercial participation will be automotive, auto parts, tires, and gasoline accounts.

(See article on outlook for radio this summer, page 32.)

With the outdoor listening audience in mind, Pan American Coffee Bureau (BBDO) will sponsor an eight-week campaign of announcements on NBC Radio. It starts the beginning of June, and will be on a seven-day swing to tie in with the network’s pick-nicking promotion.
An off-beat note about Easter Sunday that will be interesting to watch, from the rating angle:

For the first time in the history of network tv, NBC will have six one-hour shows scheduled in a row on that day. They start with the matinee version of the Mary Martin Show and end with the Chevy Show.

Variety and general drama still deliver the highest level of sponsor identification among the various program categories.

An analysis of the first December 1958 Nielsen and Trendex's sponsor identification for the same month shows these variations (average AA ratings and viewing homes vs. average correct sponsor identification ratings and homes):

<table>
<thead>
<tr>
<th>SHOW TYPE</th>
<th>AVG. RATING</th>
<th>AVG. AA HOMES</th>
<th>ID RATING</th>
<th>ID HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variety</td>
<td>21.3</td>
<td>9,221,000</td>
<td>66.4%</td>
<td>6,173,000</td>
</tr>
<tr>
<td>General Drama</td>
<td>22.5</td>
<td>8,106,000</td>
<td>57.1</td>
<td>4,629,000</td>
</tr>
<tr>
<td>Quiz-Aud. Partic.</td>
<td>20.9</td>
<td>8,715,000</td>
<td>47.7</td>
<td>4,051,000</td>
</tr>
<tr>
<td>Situation Comedy</td>
<td>23.7</td>
<td>9,928,000</td>
<td>35.8</td>
<td>3,564,000</td>
</tr>
<tr>
<td>Suspense Drama</td>
<td>22.5</td>
<td>9,473,000</td>
<td>30.9</td>
<td>2,927,000</td>
</tr>
<tr>
<td>Westerns</td>
<td>27.9</td>
<td>11,551,000</td>
<td>26.5</td>
<td>3,061,000</td>
</tr>
<tr>
<td>Adventure Drama</td>
<td>19.1</td>
<td>7,812,000</td>
<td>22.2</td>
<td>1,734,000</td>
</tr>
<tr>
<td>Avg. All Eve. Shows</td>
<td>22.6</td>
<td>9,424,000</td>
<td>45.1%</td>
<td>4,250,000</td>
</tr>
</tbody>
</table>

Number of shows in each type: General drama, 12; suspense drama, 6; situation comedy, 17; variety, 16; westerns, 21; adventure, 9; quiz, 13.

A couple of agencies with a lot of power in network tv are finding out that ABC TV's Leonard Goldenson meant what he said about his network having no bargain counter for the 1959-60 season.

One of the pair this week—after getting a turndown on a broad-scale buying proposition—suggested to his client that he wait a little while to see whether a buyers' market might develop later.

Signs appearing from P&G and elsewhere that indicate the bonanza in daytime network tv may simmer down some next season.

The old question of relative cost values is being raised—day vs. night and tv spot. And the prediction you hear from knowledgeable media directors is that much of the money that once might have been earmarked for daytime will shift to nighttime and spot for the coming season.

Some media directors believe the efficiency of daytime has been definitely affected not only because of the three-network splitup of the audience but also because of the failure of the networks to inject some new programing excitement to justify rates.

Meantime the networks are doing a landoffice business in handing out or taking options for fall nighttime. The options, incidentally, are subject to all sorts of conditions. Most won't be acted on for several weeks: each network is waiting to see the competitors' program schedule first.

Despite longer-range worries (as described above), daytime network tv right now continues to garner a goodly share of the money that household accounts put into spring campaigns.

For instance, Congoleum, Gold Seal glass wax, and Tintex each has just made daytime NBC a major cog in its springtime promotion.

Incidentally, NBC's total of sponsored daytime quarter-hours for the first quarter of 1959 is well ahead of last year's. The tally: 233 quarter-hours as against 219 for the initial three months of 1958.
As happened a year ago at Benton & Bowles, Compton is coordinating all requests of reps for information about competitive brands through a single person.

Under the old arrangement each buyer for a brand would do his own contacting of reps when such information was needed in a hurry. Assigned as the single clearing point for this checking function in media: William Hughes.

BBD&O, which three years ago hitched its tv wagon to the specials type of program, expects to have twice the number running next season than during the 1958-59 cycle.

The users of specials on this agency’s list this season include DuPont, Rexall, Sheaffer Pen, Westelox, and Philco.

(See page 29 for a report on why specials are in demand.)

The snail-like headway being made with color in tv may, in the view of some media directors, turn out to be enormously beneficial to newspapers.

A point emphasized by quite a number of newspapers is that their readers can get from them something that the overwhelming number of viewers can’t get from their sets—a splash of color.

Though not all newspaper using ROP color are expert with the technique, advertiser participation, media people say, is getting broader all the time.

To show you how the banks in New York have become customer-oriented—a tactic previously used mainly by savings and loans associations—there are four banking giants and one of the smaller institutions now on local tv.

These banks and their estimated rate of tv expenditures: Chemical Corn Exchange, $1 million; National City, $800,000; Chase National, $550,000; Manufacturers Trust, $500,000; Amalgamated, $100,000.

New York banks using radio regularly add up to 13.

The bigger ones are scrambling hard for volume and all types of services, meanwhile expanding their list of branches. However, they were cautious in conceding that the air media create the best climate for their business. Incidentally, to help foster this climate, most of them like to latch on to personalities.

If you want a current case showing how affiliated stations can cash in big with local tie-ins to a network campaign, note what’s been happening to Alcoa’s NBC Radio spring splurge:

STEP 1: Alcoa bought 80 five-minute segments of Monitor over eight weeks, with the commercial emphasis on the use of Alcoa products in residential building and refurbishing.

STEP 2: Before the debut of the campaign, the Alcoa agency (F&S&R) arranged for NBC to put on a closed-circuit show urging the affiliates to go after tie-in announcements from local Alcoa distributors and dealers.

The reaction:

In the first week about 50 stations reported that they have sold an average of 125 such announcements to builders and architects. On the basis of these figures, F&S&R estimates that the stations will collectively sell 10-11,000 announcements during the campaign.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 62; Washington Week, page 57; Sponsor Hears, page 60; Tv and Radio Newsmakers, page 74; and Film-Scope, page 58.
KLZ-TV is still number 1

...so what's new

Again the highest share from sign on to sign off, seven days a week in both the one and four week ARB surveys.

Four week survey gives KLZ-TV 53 of the top 100 programs, 25 of which are KLZ-TV non-network shows.

KLZ-TV has seven of the top 10 syndicated shows and 21 of the top 25 non-network shows.

KLZ-TV continues to have the highest rated news both day and night; also the highest rated weather and sports programs.

FLASH! KLZ-TV's dominance reconfirmed by Denver's first Nielsen, just received.

KLZ TELEVISION
CBS in DENVER

REPRESENTED BY KATZ AGENCY
The HOT SHOWS

MACKENZIE’S RAIDERS
starring RICHARD CARLSON

BUFFALO
WBEN-TV
53.7 %
SHARE
23.5 RATING
BEATS Groucho Marx, Wells Fargo, "M" Squad, Thin Man, Peter Gunn, Steve Allen and many others.
Jan. '59

BOLD VENTURE
starring DANE CLARK
introducing JOAN MARSHALL

PENSACOLA
WEAR-TV
51.2 %
SHARE
35.8 RATING
BEATS Wyatt Earp, Wanted—Dead or Alive, Ann Sothern, Garry Moore, Steve Allen, Maverick and many others.
Jan. '59

SEA HUNT
starring LLOYD BRIDGES

ST. LOUIS
KTVI
50.0 %
SHARE
32.7 RATING
BEATS Perry Como, Ann Sothern, 77 Sunset Strip, Wells Fargo, Lawman, Playhouse 90 and many others.
Jan. '59

HIGHWAY PATROL
starring BRODERICK CRAWFORD

DALLAS-FT. WORTH
WFAA-TV
39.8 %
SHARE
23.5 RATING
BEATS Alfred Hitchcock, Wells Fargo, Texan, Groucho Marx, Playhouse 90, Red Skelton and many others.
Jan. '59

RATINGS SHOWN ARE PULSE OR ARB.
# ZIV Show Ratings

**AUSTIN, MINN.**  
**KMMT**  
**34.4% SHARE**  
**21.6 RATING**  
BEATS Phil Silvers, Perry Mason, Yancy Derringer, Restless Gun, Bob Hope, Dinah Shore Chevy Show and many others.  
**Jan. ’59**

**DENVER**  
**KLZ-TV**  
**42.5% SHARE**  
**23.2 RATING**  
BEATS Ann Sothern, Wyatt Earp, Naked City, Lineup, Wanted — Dead or Alive, Texan and many others.  
**Jan. ’59**

**Albany Schenectady-Troy**  
**WRGB**  
**62.2% SHARE**  
**29.1 RATING**  
BEATS Bob Cummings, People Are Funny, Jack Benny, Hava Gun—Will Travel, Law- man, Ed Sullivan and many others.  
**Jan. ’59**

**CLEVELAND**  
**KYW-TV**  
**40.6% SHARE**  
**17.4 RATING**  
BEATS Rawhide, Jack Benny, Dragnet, I Love Lucy, Texan, Ed Sullivan and many others.  
**Feb. ’59**

**CINCINNATI**  
**WLW-T**  
**38.0% SHARE**  
**20.3 RATING**  
BEATS Gale Storm, D. A.’s Man, Yancy Derringer, Bob Cummings, Cimarron City, Ed Sullivan and many others.  
**Feb. ’59**

**MIAMI**  
**WTVJ**  
**50.1% SHARE**  
**19.4 RATING**  
BEATS Colt .45, Dinah Shore Chevy Show, Walt Disney Presents, Naked City, Ozzie & Harriet, Buckskin and many others.  
**Feb. ’59**

**SAN DIEGO**  
**KFMB-TV**  
**44.4% SHARE**  
**27.4 RATING**  
BEATS Red Skelton, Perry Como, Ernie Ford, I Love Lucy, Phil Silvers, Wyatt Earp and many others.  
**Jan. ’59**

**Greenville-Spartanburg**  
**WFBC-TV**  
**63.1% SHARE**  
**31.4 RATING**  
BEATS Perry Mason, Perry Como, Loretta Young, Rifle- man, Restless Gun, Yancy Derringer and many others.  
**Jan. ’59**

**SYRACUSE**  
**WSYR-TV**  
**58.6% SHARE**  
**36.3 RATING**  
BEATS Phil Silvers, Groucho Marx, Alfred Hitchcock, Wyl- att Earp, “M” Squad, Maver- ick and many others.  
**Jan. ’59**

**MILWAUKEE**  
**WTMJ-TV**  
**48.1% SHARE**  
**29.4 RATING**  
BEATS Desilu Playhouse, Groucho Marx, “M” Squad, Danny Thomas, Steve Allen, Gunsmoke and many others.  
**Jan. ’59**

**PORTLAND, ORE.**  
**KGW-TV**  
**41.5% SHARE**  
**38.9 RATING**  
BEATS Jack Benny, Ed Sulli- van, Wanted — Dead or Alive, Garry Moore, Wells Fargo, Loretta Young and many others.  
**Jan. ’59**

**INDIANAPOLIS**  
**WISH-TV**  
**67.8% SHARE**  
**33.2 RATING**  
BEATS Wyatt Earp, 77 Sun- set Strip, Perry Como, Zane Grey, Dinah Shore Chevy Show, Desilu Playhouse and many others.  
**Jan. ’59**

---

The Ziv man in your market can show YOU how to profit from using one of America’s GREAT selling forces — a ZIV show!
AMERICA'S NO. 1 TEST MARKET*
DOMINATED BY KTVH
Because KTVH Programs for Local Interest


*1958 Sales Management Survey of Buying Power.

More on spot radio
A thousand kudos to SPONSOR for its strong, effective campaign on behalf of Spot Radio.

The goal SPONSOR has set is indeed a challenge to broadcast operators and their representatives. It will not happen automatically, but only through careful, thoughtful attention to these areas:

1. Programming. Are we programming our stations for our public, or according to our own personal tastes—projecting our own likes and prejudices into our program schedules. Successful modern radio is geared sensitively to changing public tastes and fancies.

2. Selling. Are we selling radio as well as our own stations? Do we spend so much time damning competitive stations that we neglect the important task of showing the prospective client why and how radio is for him?

3. Servicing. Is the order the end? Or do we try to keep the client sold on radio and on our station?

4. Business Methods. Is it easy to do business with us? Are our rate cards so complicated that it takes a CPA to interpret them?

5. Station Image. Do station operators keep their representatives fully informed? Representative salesmen must know the sound and image of the stations they sell in order to convey that impression to their clients.

Competitive media are waging all out campaigns. SPONSOR has taken a giant step in "total selling" for radio. Now is the time for stations and their representatives to examine their methods to make sure that radio, too, is aggressively involved in total selling.

John F. Hurlbut
WFMB
Indianapolis

SPONSOR • 28 MARCH 1959
Your series of articles on spot radio were tremendously good. I was particularly impressed with the one in the 14 February issue: "Spot Radio Needs New Prestige with Sponsors.

I am enclosing a memo to department heads of KVOS and KPQ which may be of interest. Keep up the good work.

"I think both KVOS and KPQ have been good community media, but I think they have got to be better. Read the 14 February issue of sponsor on this subject..."

"I am particularly impressed with the fact that we, at KVCS, are doing a better job than we are telling people about. I am not talking about the method of telling—I am talking about what we tell... What are we doing to tell local, national and regional advertisers these facts?

"I don't think we realize our own shortcomings in this respect."

Rogan Jones
KVOS
Bellingham, Wash.

...Congratulations to sponsor for the comprehensive series on the national spot radio situation. While I don't agree with all of your conclusions, I compliment you on recognizing an acute problem and putting the spotlight on it.

Tony Moe
KSO
Des Moines

I have been following with great interest your series entitled, "SPONSOR's Five Hundred Million Dollar Plan For Spot Radio."

First, let me say that I would like a dozen copies of the complete series when it is finished. Secondly, I'd like to say that this is the most comprehensive, intelligent approach to a situation that everyone in the industry recognizes, but about which no complete plans have been made, to my knowledge.

You are to be congratulated on a job well done.

Ben Hoberman, gen. mgr.
WABC
New York

\* Reprints are available for the complete series in a 16-page folder. Cost is $3.50 ea. for 1-19 copies. Special prices available for quantities of 50 or more. Send inquiries to 5500 Million Ave. SPONSOR.

For more than three continuous years...covering sixteen consecutive ARB Rating Periods...

KCRA-TV has enjoyed audience leadership in the prosperous, growing SACRAMENTO, CALIFORNIA TELEVISION MARKET.

This KCRA-TV audience leadership means more viewers...more sales impressions...greater results for your advertising dollar.

\* Denotes total audience share of stations "C & D". Station "D" went off the air after May 8 thru 14, 1957 rating period.

For availability, call your Petry man.
Go right
You're going where the growing is when you go ABC-TV. ABC's nighttime audience has grown by 1,100,000 homes over this time last year (another network gained only 55,000 homes - and the third lost 590,000!). Some of the more important reasons are right on these pages.*

These pages are the picture of efficiency, too. ABC programming pulls in audiences more efficiently than either of the other two networks. Average cost per minute for 1,000 homes on ABC is $2.78. (The other two - $3.13 and $3.43, respectively.)**

Which, we think you'll agree, makes ABC No. 1 for the money.
FARMER'S DAUGHTER DOES EVENING CHORES! ... 
... while Ivy League farm boy waits outside in convertible. That's today's picture of our bountiful Land of Milk and Honey. Yes, here's a unique market of small cities and big farms ... 42% rural and 58% urban ... more than 400,000 homes enjoying Channel 2-CBS television.
ANY CHORES YOU WANT DONE?
Why net tv specials are in heavy demand

- Rush by clients to sponsor high-budget ‘one-shots’ is biggest program development of current tv season
- 1958-’59 total of 41 ‘specials’ may triple next year with show costs topping $30 million from blue-chips

Television’s biggest growth potential is in its “specials”—the out-of-the-ordinary, irregularly scheduled features which cost sponsors more than $10 million this season. On the basis of the network predictions for next fall, national advertisers may spend as much as $30 to $40 million for these special shows.

This is a whopping big percentage of network television’s total time costs and total ad revenues. Why the boom? How special are specials? And, for that matter, what is a special?

These are questions which clients and agencies are asking each other, the networks and the packagers who are putting together these elaborate special programs which cost anywhere from $100,000 to $500,000 for a one-shot effort.

What is a special? Definitions vary, but most of the industry seems to agree it’s a one-shot show of unusual interest scheduled at a time preempting a regular program or it’s one in a series with all shows in the series different in format and scheduled irregularly. Thus, by most definitions, DuPont’s Show of the Month on CBS TV is a special even though it’s a series. Why? Because it’s slotted into different hours on different nights, preempting regular programs in those periods.

Thus, too, NBC TV seems to be alone in its categorizing Kaleidoscope and Omnibus as specials. These programs are series telecast at the same hour on the same night even though the content of each most certainly can be described as “special.” Inherent in the definition of a special is the as-
assumption that its length must be 60 minutes or more.

Why the boom in specials? Basically, because of the law of supply and demand applies here, too. Marketers are demanding specials to serve their various marketing needs.

Two years ago, when NBC TV was alone in its development and exploitation of the big "spectaculars," most advertisers tended to plump big money into specials for conceptual selling, into building a corporate image and toward gaining such intangibles as prestige, over-all acceptance and confidence.

This season specials have come into their own with renewed vigor at NBC TV and CBS TV, and with introduction of this format by ABC TV. In this season sponsors have learned there are a lot of different sales jobs the specials can perform. After two seasons of trial-and-error experience and observation, the biggest blue-chip advertisers have originated and mastered techniques of making specials pay off well down the line. That's why automobiles—the first to pick up the novel idea of huge, sham bang one-shots—have been joined by insurance companies, watch manufacturers, cosmetics, food and drug concerns.

The special can sell hard and well for fast-turnover, low-priced items as well as for slow-moving costly ones. The approach, of course, must be different and tailor-made to the client need. That's why specials have been adapted to all types of accounts and their marketing and merchandising problems.

This current '58-'59 season has seen 35 national advertisers buying 41 specials (ABC TV, 5; CBS TV, 14; NBC TV, 22)—largely on a single-sponsor basis.

Who are these heavy-money bettors on tv specials? Automotive, 3 companies; food and beverages, services, 5 each; industrial, 4; cosmetics, jewelry and watches, 3 each; drugs, stationery supplies, 2 each; transportation, appliances, 1 each.

Here are some of the rules of the game which investors in specials have learned.

If you're selling institutionally and building an image, you don't need to worry about counter sales right now.

But if you need fast sales, you can get them by exploiting promotion angles—by working tie-ins with retailers, building intra-company sales contests, exploiting the show two to three months in advance and capitalizing on word-of-mouth and trade talk for a couple of months after the event.

There are other pluses for the straight-and-hard-sell advertiser. He instills excitement in the sales force and satisfies their eagerness to have something new to talk about. He knows the name-dropping value and confidence-building factor with retailers which come from sponsorship of a big-name, big-property program.

Obvious sales gains hinge on the vast audiences which can be delivered by a one-shot show.

The top-rated specials this year (see adjacent chart) brought in these kinds of results: the Miss America pageant, tops in all 'special' measurement from September through February (A. C. Nielsen), bagged 21.4 million homes. Wonderful Town, which cost $500,000, reached into

### TOP 10 TV SPECIALS AS RATED OVER THE PAST TWO SEASONS

#### '58-'59 SEASON

<table>
<thead>
<tr>
<th>Show</th>
<th>Net</th>
<th>Total Audience</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Miss America Pageant</td>
<td>CBS</td>
<td>50.3</td>
<td>$220,000**</td>
</tr>
<tr>
<td>2. Wonderful Town</td>
<td>CBS</td>
<td>38.3</td>
<td>350,000</td>
</tr>
<tr>
<td>3. Shirley Temple Storybook (Ali Baba)</td>
<td>NBC</td>
<td>38.2</td>
<td>170,000</td>
</tr>
<tr>
<td>4. Shirley Temple Storybook (Rapunzel)</td>
<td>NBC</td>
<td>36.1</td>
<td>170,000</td>
</tr>
<tr>
<td>5. Jerry Lewis (12/10)</td>
<td>NBC</td>
<td>36.9</td>
<td>240,000</td>
</tr>
<tr>
<td>6. High Adventure (12/6)</td>
<td>CBS</td>
<td>35.6</td>
<td>225,000</td>
</tr>
<tr>
<td>7. Victor Borge</td>
<td>CBS</td>
<td>34.3</td>
<td>290,000</td>
</tr>
<tr>
<td>8. Bob Hope Show (1/16)</td>
<td>NBC</td>
<td>34.5</td>
<td>320,000</td>
</tr>
<tr>
<td>9. High Adventure (1/9)</td>
<td>CBS</td>
<td>32.4</td>
<td>225,000</td>
</tr>
<tr>
<td>10. DuPont Show (Harvey)</td>
<td>CBS</td>
<td>32.2</td>
<td>275,000</td>
</tr>
</tbody>
</table>

#### '57-'58 SEASON

<table>
<thead>
<tr>
<th>Show</th>
<th>Net</th>
<th>Total Audience</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Lucille Ball-Desi Arnaz</td>
<td>CBS</td>
<td>57.5</td>
<td>$285,000</td>
</tr>
<tr>
<td>2. Academy Awards</td>
<td>NBC</td>
<td>54.7</td>
<td>225,000</td>
</tr>
<tr>
<td>3. Annie Get Your Gun</td>
<td>NBC</td>
<td>54.0</td>
<td>400,000</td>
</tr>
<tr>
<td>4. General Motors 50'th Anniversary Show</td>
<td>NBC</td>
<td>49.4</td>
<td>350,000</td>
</tr>
<tr>
<td>5. Lucille Ball-Desi Arnaz</td>
<td>CBS</td>
<td>48.6</td>
<td>285,000</td>
</tr>
<tr>
<td>6. 75'th Anniversary Show</td>
<td>NBC</td>
<td>48.3</td>
<td>750,000</td>
</tr>
<tr>
<td>7. Edsel Show</td>
<td>CBS</td>
<td>48.2</td>
<td>550,000</td>
</tr>
<tr>
<td>8. Lucille Ball-Desi Arnaz</td>
<td>CBS</td>
<td>46.7</td>
<td>200,000</td>
</tr>
<tr>
<td>9. Lucille Ball-Desi Arnaz</td>
<td>CBS</td>
<td>46.7</td>
<td>200,000</td>
</tr>
<tr>
<td>10. Mike Todd Party</td>
<td>CBS</td>
<td>45.2</td>
<td>95,000</td>
</tr>
</tbody>
</table>

*Costs refer to talent and production; time costs are not included.
**Refers to time-taxed only
*Based on A. C. Nielsen data.
16.4 million homes in two hours (and CBS TV claims a total audience of 45.3 million). Even the off-beat Hamlet—which won rave notices almost everywhere but New York—was seen by 20 million persons, CBS TV says.

But, some clients ask, how really special is a special? Network program executives say there very possibly will be a time (and not too far off) when there's a special on the tv screen every day. The problem, they agree, is not one of multiplicity of shows dulling audience receptivity to such one-shots. If quality holds up and entertainment value is enhanced, the audience will tune to all specials—even one a day—if specials continue to be special.

Quantity, too, in and of itself has no adverse effect on the end product, in network program chiefs' opinion. CBS TV, for example, is trying to sell 10 such shows to a single advertiser—and expects quality to be as high with 10 as with one. And NBC TV is showing advertisers presentations in behalf of a weekly special to be telecast 52 weeks a year—and three prospects are seriously interested.

A real special—rather than a hally-hooped, blown-up non-special—has unusually entertaining elements which makes it an extraordinary attraction. The biggest element appears to be the star—one who with what the trade calls marquee value—followed in audience-getting importance by the property or program content itself and then by such elements as production quality, sets, time period allotted.

The variety in the star and the program format (or property) is limitless. NBC TV and CBS TV have more diversification in their offerings, because their quantity is greater than ABC's. ABC TV this fall—with fewer specials than the other networks—will tend to stick with its formula of success during this first year: musicals.

The range of talent and ideas in specials—already vast—will be even more so next fall.

Program and sales executives of all networks are running from client to agency to packager office—presenting ideas and times and trying to nail down commitments. Most specials, though pre-planned in somewhat tentative manner by network chiefs, are not actually put together and developed as a program until there is very specific sales interest on the part of agency or client.

Here's what the networks plan. These shows are nowhere near the complete lineup, of course, as April and May are months when the client fish are biting hardest for the specials.

ABC TV, with five specials in this, its first season, has 12 firmly in the works for '59-60 and another 12 in prospect for a total of 24—almost five times the opening-season schedule.

Thomas Moore, vice president in charge of programs and talent for ABC TV plans a series of four shows with Art Carney in what he calls "bad puppet fantasies" after his debut in The Sorcerer's Apprentice (and Peter and the Wolf) this season, with a repeat of Peter and the Wolf. There'll be three Bing Crosby shows and five with Frank Sinatra, both stars under contract to the network. The Oster Co. has signed for a network-originated package with Kate Smith on Thanksgiving Eve, Golden Harvest.

Mr. Moore is also planning three or four five (but taped) tv shows which will originate in Europe with such possible gate-getters as Maurice Chevalier, Rex Harrison and Lawrence Olivier. And Pat Boone may appear in two one-hour shows. The number of specials will average two to three each month for the nine-month peak viewing season.

NBC TV has a flock of specials simmering, reports Robert F. Lewine v.p., Its Kaleidoscope series currently is serving as a showcase for sponsors, presenting test-runs along three format lines: (1) stories of the Bible's Ten Commandments, (2) a projected series on different kinds of American families (with the test in May a remote on location), and (3) "the story (Please turn to page 70)
Summer radio lures more "out-of-

* In the past six years, auto and other non-home listening have risen 40%, according to Pulse data.

* Radio’s summer dip is no more. During some periods its hot weather public beats that of winter.

Of all the advertising media, none is transformed by the advent of warm weather like radio.

Americans swarm on the roads, trudge on picnics, worship the sun on beaches. The less desperate ones relax on their patios, soak in their pools. There’s a good chance that while all this is happening the radio is on.

Measuring accurately the extent of this listening is one of the toughest problems radio faces. With the miniaturization of radio circuits proceeding at a rapid pace, the problem will become even tougher.

Nevertheless, the advertiser has some idea of the dimensions of the out-of-home radio audience. He knows—and logic will tell him—that out-of-home listening is greater in the summer than during the winter. He can assume that the lion’s share of this listening is in automobiles. He may suspect—and he is right—that over the long haul out-of-home listening is growing.

If the advertiser is particularly sharp he may estimate that one out of every two to one out of every four radio listeners is listening out-of-home during the summer. No one needs to be told that is a sizable audience. It means that at any moment in time anywhere from one to two million homes (or two to three million people) are listening out of home.

To be specific, Pulse estimates that the out-of-home audience last summer was equal to 28% of the in-home audience during the average quarter hour. In terms of actual audience size this comes out to a median figure of 4.6% of all radio homes. (The Pulse data is based on figures from 23 major markets.) Of course, on an accumulated audience basis the number of people an advertiser can reach out of home is considerably higher than this figure suggests because of the saturation methods used in buying radio.

Pulse has been measuring the out-of-home increment in most of these 23 markets since 1952, thus providing an excellent bird’s eye view of what’s been happening to out-of-home listening. A six-year trend shows that the size of out-of-home audience has increased 40%.

Confirmation of this general out-of-home picture is presented by Nielsen auto measurements. Last summer, for example, auto audiences represented 26% of the morning in-home audience, 23% of the afternoon in-home audience (both figures cover just weekdays) and 41% of the nighttime in-home audience. The higher
the auto audience was 30% higher than this past January. Morning and afternoon showed higher audiences in July also but the increases ran between 7 and 9%.

The potential auto audience is a tremendous one. By this summer about 40 million passenger cars will be equipped with radios. The amount of traveling done by autos is staggering—about half a trillion miles per year. That’s 500,000,000,000, no less. Probably about a third of this—165,000,000,000—is done during the summer. Just for fishing alone, autos log nearly 8 billion miles a year.

One fact that makes the radio broadcaster particularly happy about summer (and makes radio more valuable to the air advertiser) is the dip in video audiences. Take a Nielsen comparison of homes per average minute in July 1958 and January 1959. The nighttime winter average comes to 24.3 million homes while the after-dark summer figures average 15.5 million. In the afternoon it’s 11.8 million in the winter and 8.1 million in the summer. In the morning its 14.3 million during the winter and 3.2 million when it’s hot.

While it’s true that there were more tv homes in January than the previous July, the difference was relatively small (about 750,000 homes) and could not account for the higher winter levels.

Though out-of-home audiences are considerable, broadcasters contend that a hefty share of such audience has never been properly measured. However, cold water was thrown on this assumption at the NAB conven-

homes”

percentage of auto to in-home listening shown by Nielsen compared to Pulse, which estimates that 55-60% of out-of-home listening is done in autos, is possibly due to the fact that Nielsen in-home levels generally run lower.

Latest Nielsen figures disclose a particularly sizable hike in summer-over-winter auto audiences at night. During the average minute last July,
HERE'S HOW THE HOT WEATHER AFFECTS LISTENING, VIEWING

Radio Listening, Winter & Summer

<table>
<thead>
<tr>
<th>Time</th>
<th>Morning Mon.-Fri.</th>
<th>Afternoon Mon.-Fri.</th>
<th>Night 7 days</th>
</tr>
</thead>
<tbody>
<tr>
<td>July '58</td>
<td>1.3</td>
<td>1.5</td>
<td>1.3</td>
</tr>
<tr>
<td>Jan. '59</td>
<td>5.0</td>
<td>5.2</td>
<td>3.1</td>
</tr>
<tr>
<td>July '58</td>
<td>5.7</td>
<td>5.5</td>
<td>3.0</td>
</tr>
<tr>
<td>Jan. '59</td>
<td>1.4</td>
<td>1.0</td>
<td></td>
</tr>
</tbody>
</table>

■ = In-Home
□ = Auto-Plus

Tv Viewing, Winter & Summer

Nielsen data above and below are in terms of millions of homes per average minute during each day part. Note that radio audiences in January and July remain relatively steady while there is a considerable difference in tv winter and summer audiences both day and night.

<table>
<thead>
<tr>
<th>Time</th>
<th>Morning Mon.-Fri.</th>
<th>Afternoon Mon.-Fri.</th>
<th>Night 7 days</th>
</tr>
</thead>
<tbody>
<tr>
<td>July '58</td>
<td>3.2</td>
<td>8.1</td>
<td>24.3</td>
</tr>
<tr>
<td>Jan. '59</td>
<td>4.8</td>
<td>11.8</td>
<td></td>
</tr>
</tbody>
</table>

know who do all these things as often as they could?

Interestingly, the Nielsen break down of non-home listening follows pretty much the figures dug up by Pulse in studies made during the summer of 1953 and the winters of 1954 and 1955. As previously pointed out, the share of out-of-home accounted for by auto listening ran between 55 and 60%.

Second largest share came from listening at work, which ranged between 25 and 30%. Listening in other people's homes amounted to about 15%. Listening to portables amounted to 5% during the summer (it is undoubtedly higher now) and less than 1% during the winter. The restaurant share ranged between 3.5 and 3.9; store listening accounted for 6.3 to 10% while miscellaneous places came to less than 2% of the out-of-home total. (The out-of-home total came to more than 100% because of multiple responses.)

Whatever the dimensions of summer out-of-home radio, advertisers are pretty well aware these days that radio no longer suffers an audience slump during the summer. Even in-home listening is steady throughout the year. Recent Nielsen figures on average daily listening per home disclose an annual peak of 1.98 hours in September and a valley of 1.74 hours in August.

Spending in radio tends to follow the pattern of retail sales. For example, monthly spot radio spending estimates in 1957 (the latest available) by the Station Representatives Association point to a steady shelling out of dollars throughout the year with the exception of a rise during the Christmas season, a profile familiar to the storekeeper.

Broken down by quarters, the SRA figures came out as follows: $42 million for radio time through March, $39 million through March, $41 million through June, $84 million through September and $48 million through December. Thus, in 1957 at least, there was more money spent during the summer than during the spring.

Advertisers with seasonal products or seasonal sales peaks are, of course, one of the main reasons that summer radio keeps its billings on a healthy

(Please turn to page 44)
In recent weeks, most of the comment on the single vs. multiple rate controversy has come from radio/TV station representatives, agency media men and station operators. Sponsor knows that many advertisers have equally strong views on this subject though, for intramural reasons, they are often hesitant to express themselves. We therefore believe that this unusually forthright statement by Robert Jornayvaz, Jr., advertising manager of the M. K. Goetz Brewing Co. of St. Joseph, Mo., will be of great interest. The Goetz account is handled by John W. Shaw Advertising Inc. of Chicago.

Ad manager attacks double rates

Goetz Brewing executive urges the beer industry to take stronger stand against local "bargain" buying

by Robert Jornayvaz, Jr.

As the tide of controversy rises and falls on the single-rate card, has any advertiser really taken stock of his agency relationship with regard to switching national media into local purchasing?

I sincerely doubt it. "Why—who cares about the agency?" is the usual retort when someone has to tell them that X number of markets are being dropped off the media list with no explanation except "The sales force says so" or "The distributor really put on the heat... and you understand."

Certainly they understand, and the timebuyers and media directors just slow down the thinking process on a client’s product and those choice spot announcement slots go to another shop or client. Everybody understands. But never the advertiser.

Why, in this industry where salesmanship is such a precious commodity, can’t we unsell ourselves on a hot bargain when a fast pitch from the field arrives with the rate cut in half?

It is difficult enough to obtain prime time with competition what it is. And from all reports, things are going to get tougher. Well then, doesn’t every advertiser need every ounce of talent accessible to outsmart his competition?

Why then, do we turn from reliable and sound buying procedures and bargain-hunt? Aren’t we just kidding ourselves?

Why not a single rate card? Is this heresy? Does station management really know of the damage caused by multi-rate structures?

In many instances advertisers swear they will never buy certain stations again simply because of local practices. On a profit-and-loss sheet this can be rather alarming when chain reaction sets in. I am sure station owners or managers would think twice after chatting seriously with media groups or advertisers when their stations’ reputations were explained.

Inasmuch as cooperative advertising agreements or programs have been accelerated in usage in the past few years, the local distributor-jobber becomes an expert in media. He buys by the seat of his trousers, spending precious budget dollars at will, and when questioned on his choice he becomes highly indignant.

The all-too-familiar hue and cry is "My market is different, so I’ll handle the advertising locally." But is the time purchased justified in its use? Was it truly studied by competent buyers before the contract was signed? No.

Why? Simply because no one wants the rate structure discussed. Is this good for the over-all media plan? Does the purchase benefit any satellite distribution? How about directional or daytime operations? Last of all, whatever happened to the local merchant for whom the rate was originally designed? Will this man ever see the inside of a good bus?

Why then, must industry condone the poor salesmanship that exists and will continue to exist unless we take the authority from those who have no regard for the best welfare of the client and product?
Richard P. Doherty has crossed economies with broadcasting to become an authority on both. A former NAR-TB v.p. and one-time head of economics at Boston U., he now heads his own tv and radio management firm

TV IN PORTUGAL
RICHARD P. DOHERTY

Radiotelevision Portuguesa (RTP) has been in regular tv operation for nearly two years. Technical tv coverage is by microwave to three studio-transmission installations outside Lisbon plus a straight satellite in southern Portugal. Headquarters and principal operations are at Lisbon. Fully 35% of the country's population is capable of receiving a Grade B or better signal.

The 25,000 tv receivers, currently licensed at $12 per year, are a very inadequate measure of tv effectiveness and audience size in Portugal. Set tune-in runs 90%, or higher, during practically every program from 9 p.m. to 11:30 p.m., seven nights a week plus a two-hour Sunday afternoon segment. The novelty of tv to the Portuguese public produces avid viewing and strong response to advertising. All spots are a full 60 seconds and cost $18-$20. Program time charges run at the rate of $150 per 15-minute segment including limited talent and ordinary production costs. Talent costs are low, by American standards, as indicated by the fact that a 30-minute dramatic live show can be completely purchased, time and talent, for as low as $650-$750.

The RTP television schedule, 9 p.m. to 11:30 p.m. nightly includes two newscasts which have a tune-in of almost 100%. Tv news is very well produced, includes two to three newscasters, daily "local" news movies plus international news filmclips. Variety, musical and dramatic programs constitute the rest of the schedule. Approximately 70% of programing is live. The remainder consists of 30 minute film programs and one feature movie segment. This program has the lowest set tune-in (75%).

Three American sponsors are currently advertising over RTP. Max Factor sponsors a filmed variety program. Firestone televisuals a musical program on film. TWA buys spots in a Friday quiz program.

Within the past few weeks, Carlos Barradas da Silva, former RCA distributor for Portugal, has taken over the presidency and operating leadership of RTP. RTP has a full time staff of 100 persons. Personnel salaries and wages constitute 50% of over-all operating costs.

TV ITALIANA
DOROTHY M. DOHERTY

At this time there are 1,200,000 tv sets throughout Italy. There is no guesswork to the set circulation. By law, everyone must pay an annual set-use license fee. The cost is $20 yearly for a family having both radio and tv and $16 yearly for those
having only TV. This fee is paid to RAI who has the exclusive national television franchise.

Principal TV operations are in Rome. They are housed in a magnificent TV production center, built at a cost of the equivalent of $5,000,000. Secondary production is at Milan. A network of transmission facilities also covers Turin, the regions of Venice and Sicily and provides signal service to 90-95% of the Italian people. Television is largely live, with heavy emphasis on dramatic, musical and variety shows.

Set tune-in would be a sponsor’s dream if commercial time were readily available. RAI statistics show an 80% or better tune-in during prime viewing periods. Some of the most popular shows receive 90% tune-in.

Cafes, taverns and bars, highly popular spots with Europeans, all have TV sets. This is also true of the cafes of the working classes. From personal observation, I would assume that these sets are constantly tuned in whenever RAI broadcasts. Italians are avid, enthusiastic TV devotees.

Television, Italian style, is essentially “sustaining,” except for a few “contributors” who help defray costs of some shows.

There are only 10 minutes of straight commercial time per day. These 10 minutes are compressed into a segment called Carozzella and comes on at 5 p.m. seven days a week. Carozzella is strictly a series of commercial spots. Some of these spots are sponsored by American companies via their Italian agents or distributors. They are: Colgate-Palmolive; Procter & Gamble; Coca-Cola; Lever Bros.; Esso and Formica.

Spot costs on Carozzella are $500-$1,000 for time (about $850) with ad additional $650 to $850 for live “on camera” talent.

Two factors currently restrict commercial sponsorship. (1) The RAI license permits only limited commercialism. (2) Certain groups, headed by newspaper interests, openly oppose RAI’s exclusive franchise from the government. It is currently seeking government consent to increase the time available to commercial advertising.

By contrast, Italian radio has grown progressively more commercial.

**NEGROES CHOOSE RADIO**

Do Negroes look at air media differently than whites?

They do. For example, if you asked groups of whites and Negroes how they would spend a hypothetical ad budget—one way of measuring media impact—you would likely find:

- Negroes would put the lion’s share of the budget into radio. TV would rank second in importance.
- With whites it would be just the opposite. TV would be first and radio would get the second largest amount.
- As for print, both white and colored would put them in the also-ran category.

Actually, this is just how a sample of whites and Negroes rated media when asked recently in Houston how they would spend a $25,000 ad budget.

The question was part of a major in-depth study of Negro attitudes undertaken by Dr. H. A. Bullock of Texas Southern University.

The study, entitled “Consumer Motivation in Black and White,” included an intensive psychological and sociological examination of the Negro, his preferences, prejudices, family organization and buying motives.

Dr. Bullock and his staff spent 15 months examining a panel of 150 Negro and 50 white families—the latter being used as a control group against which to make comparisons.

Financial contributions to the study were made by the OK Group and Motion Picture Advertising Service.

The OK Group, also known as the Paglin-Ray stations, consists of Negro-programed radio outlets in six southern cities: WXOK, Baton Rouge; KYOK, Houston; KAOK, Lake Charles, La.; WLOK, Memphis, WGOE, Mobile, and WBOK, New Orleans.

The study was so revealing, according to Jules J. Paglin, one of the owners of the group, that it was decided to prepare an agency presentation and bring Dr. Bullock to New York to explain it. Early in March, a series of sessions on the study was attended by about 300 admen from 22 top New York agencies. Among them: BRDO, Esty, C&W, Bates, DCSS, SSCB, J. Walter Thompson, D-F-S, Maxon, L & N, Y&R, McCann-Erickson, K& E, Gumbiner, OBM, Grey.

Here are some of the highlights of the presentation:

- The Negro family is matriarchal. One out of four Negro families is headed by a woman.
- Though the Negro is poorer than the white, he actually has more discretionary income. He is often willing to cut down on necessities to buy something he wants badly.
- The Negro has a magnified concern about his health.
his week Esquire put the finishing touches on a new $2.5 million campaign designed to give a high shine to the $70 million shoe polish business.

The move, revealed to SPONSOR last week by Esquire president Irving Bottner in an exclusive interview, is in two significant directions:

- **An entry into spot tv**, to pinpoint 36 key Esquire markets, and
- **A new quality symbol** (acceptable to both men and women) for steeply upgrading the product and giving prestige to the do-it-yourself shine.

The thinking behind the move from network to spot tv (buys are being completed this week) and the upgraded image ("the man in command") highlights some interesting facts about how people react to do-it-yourself grooming.

According to Bottner, former Revlon v.p., who became Esquire president after Revlon purchased the company in January, 1958, the shoe polish industry stands about where cosmetics stood 27 years ago. "At that time," he says, "the job was to convince women cosmetics would enhance their beauty, not harden their looks. If that hadn't been done, we'd never have emerged from the clear nail polish stage."

The job today, as Bottner sees it, is to convince men that a do-it-yourself shine enhances prestige without diminishing dignity. "Shoe polish advertising hasn't taken this fact into account," he says. "Better shine, faster shine, easier shine copy pre-
SWITCHES TO SPOT TV PITCH

supposes the desire for a shine in the first place. It begs the whole question.”

Complicating the picture are these factors:

- Most shoe polish purchases are made by women. In fact, three of Esquire’s advertised products (Lanol-White, Lano-Wax, Skuff-Kote) are largely female-purchased.
- This leaves the Boot Polish (or paste wax) with a roughly 50-50 split.
- But even with the women buying the wax, the man must still be persuaded to use it up.
- On top of this, shoe polish is an impulse item, rarely put on a shopping list.

For upgrading with total impact, this meant copy sliced down the middle in two ways:

(1) A 50-50 male-female identification factor, and

(2) A 50-50 institutional and hard sell balance.

These were the product and consumer problems, Bottner says, that had to be tackled by the Emil Mogul agency (now Mogul, Lewin, Williams & Saylor since the January merger). Mogul has handled the account since it started advertising 14 years ago.

To develop the new Esquire image, key agency people rolled up their sleeves and started to work on the problem. Richard Lockman, senior v.p. and general manager, also supervisor of the Revlon account, took on the job of supervising Esquire. He directed the team consisting of v.p.’s Al Berger, copy chief, Myron Mahler, air media creative director, and Les Dunier, radio/tv head, plus other agency executives. Included in the planning, of course, was Emil Mogul, who has been heavily involved in the account since its inception.

They looked at the image problem from several angles, Lockman says. Many ideas—such as comparing the need for a daily shine to the daily shaving habit—were considered and rejected.

Finally, the image boiled down to a figure symbol—“the man in command,” connoting prestige, authority and precision in both job and appearance. They found their man in a Pan American Airlines clipper pilot.

Next task: to turn out a 60-second commercial. This was developed with Mogul’s executive tv producers, Don Hillman and Jeanne Harrison, who were already at work on commercials of that length for the other three products.

These commercials, all men-directed, employed hard sell, however upgraded in general atmosphere. The products:

(1) Lanol-White, an all-white liquid polish
(2) Lano-Wax, a liquid containing wax and polish
(3) Skuff-Kote, a heavy duty-liquid for kids’ shoes (and by far the runaway leader in the field)

Only the Boot Polish commercial contains the “man-in-command” symbol, designed to carry over.

Placement and rotation of the four spots reflect the woman’s key influence in shoe polish purchase. Lockman explains that a strong reason for Esquire’s entry into spot (in addition to pinpointing markets) was to be able to get a maximum amount of exposure for the four different products.

Thus the four 60-second commercials are rotated equally, so that the “man-in-command” paste wax spot comes up every fourth time. Mogul radio tv head Les Dunier points out that the buys are concentrated mainly in late movies, locally in Jack Paar, participating prime time programs and a few afternoon women’s shows.

“Our schedules are designed to reach 100% of the tv audience in each market,” he says.

Forty stations are used in 36 markets. Frequency: 12 to 15 spots per week. Duration of initial campaign: 15 weeks.

As the campaign gains momentum, a magazine schedule will break in late April: full-page “man-in-command” color ads in Life and Look for the paste wax. The other three products will be featured in Good Housekeeping, Redbook, Parents, and True Story.

There are other extensions of the spot campaign paving the way for Esquire’s future plans for itself and the shoe polish market in general. Basically, there are three methods of expansion open to Esquire:

- To obtain a larger share of the existing market, or
- To increase per capita consumption of shoe polish, thereby giving Esquire a proportionate share of the plus volume.
- To introduce new products.

Esquire president Bottner explained that the new campaign is geared to accomplish the first two objectives. “As part of the third,” says Bottner, “we’re not only taking the

(Please turn to page 71)
Tv turns up unexpected market

* Sales potential for dessert toppings is at least 50% higher than originally expected, Parti-Day finds

* Local tv test campaign pushes Green Bay figures far above other markets with no advertising at all

With the end of the Parti-Day tv test breathing hot on their necks, client and agency for the dessert topping are impatiently awaiting final answers.

One thing is clear already. The sales potential for dessert toppings is considerably greater than was indicated by pre-test sales figures. For one thing, Parti-Day did not take sales away from competitive brands. Indeed, the Parti-Day campaign actually increased its competitors' sales 25%. On top of this, Parti-Day itself enjoys a sales level high above what it was able to show before the test began.

On the basis of this, it would be safe to state that the dessert topping potential is at least 50% higher than originally indicated.

One month remains before the end of the 26-week test, which involves the use of live daytime commercials to introduce a dessert topping with a four-flavor range in an aerosol container. The test and its marketing by-products have been reported in SPONSOR since it began in October.

Shipments in the Green Bay test area are hummus at an average rate of over 1,000 cases every half month, about four times the rate before the campaign started over WBAY-TV. Latest figures for the first half of March show, however, the first dip below the 1,000-case shipment level since last year. A warehouse strike, Lent and bad weather were said to have been responsible.

A major step remains before the final answers are totaled. The second consumer survey to be taken during the test will be set in motion shortly. It is expected by the agency's D'Arcy's Chicago office, that some pertinent conclusions will be wrung out of it. particularly since the first study is available for benchmarks.

One burning question the agency is seeking answers to is the extent to which children influence purchase of the product. The first study was inconclusive on this score. It indicated that children were not a particularly potent factor in the purchase of Parti-Day. Robert J. Curry, account executive for the product, feels a more carefully honed questionnaire will indicate otherwise.

The study will also dig out facts about percent of people using the product, how it's used, what flavors are popular, etc.

The first survey, made in Green Bay City less than two months after the tv test started, showed (1) brand awareness at the 60% level and (2) that brand awareness was due primarily to tv. It also showed that among all toppings (or syrups as some people call them) Parti-Day was second only to Hershey, which has been around for years, in terms of (1) percent of people who had ever purchased a topping (2) percent with a topping now in the home and (3) brand popularity.

Like the first, the second test will be reported in SPONSOR. Details will be published in a final wrapup story after the completion of the test. The story will also contain the agency's conclusions about the test and a critique by outside sources.

While final answers are still more than a month off, client and agency thinking has jelled in some areas. At least one definite conclusion has been reached: the product requires demonstration; therefore, a full 60 seconds is needed to tell the sales story. This is because, if not prop-
erly dispensed (the container must be up-ended) gas escapes from the aerosol container before the topping is all used up. Currently, Parti-Day is not battling any aerosol topping directly. A competitive aerosol topping, Sifers, threw in the towel not too long ago.

The agency is satisfied that tv can force distribution speedily. One month after the test started, Parti-Day had increased its distribution in chain and independent supermarkets (which account for 80% of the grocery business in the area) from less than 10% to practically 100%. This was not a unique coup. Parti-Day did just about as well in Boston with a combination of tv and newspapers. But the Green Bay filling-the-pipeline performance is still considered impressive by the agency. Curry gives a lot of credit to the missionary-merchandising work of Parti-Day's food broker, the Otto L. Kuehn Co.

Parti-Day still does not have distribution in "ma and pa" stores in the Green Bay area. Powerful as it is, it is not powerful enough to overcome the fact that the only contact the small store has with the distribution process in this section of the country is via the wholesaler's catalogue. If the owner of a ma and pa store in the Green Bay area saw a wholesale grocery salesman, he would probably faint with surprise. Eventually, it is expected that as the Parti-Day name seeps down, some small retailers will add it to their stock. However, the ma and pa stores are not an important battleground for Parti-Day.

The agency and client are pleased with the work WBAY-TV personality Russ Widoe has done for them in the live commercials. Curry says that Widoe has an attractive approach—somewhat similar to CBS' Captain Kangaroo. However, the agency does not subscribe to the notion that a live personality is, willy-nilly, the best answer in all situations. It depends, says Curry, on who the personality is. And whether he's available.

Though daytime tv has proven itself for Parti-Day, D'Arcy is not wedded to before-dark in principle for the product. The fact is that, if the budget could stand it, prime availabilities would get more of a nod.

In-store demonstrations by dairy firms, which tied in Parti-Day with ice cream, have been a major promotional fillip. The onset of Lent has probably been a factor in the decline in sales since the last half of January.

Marvin Bower, merchandising manager for the Kuehn Co., also reported "terrible storms" in the area during the latest semi-monthly sales period and noted that two major customers were suffering from a warehouse strike.

Unfortunately, it will be difficult to measure with any accuracy the effect of Lent on Parti-Day sales since the test will cover only one post-Lenten, semi-monthly period.

Two minor sources of distribution for Parti-Day have proved disappointing. One was drug stores and restaurants. The other dairy routes.

Both are difficult markets to crack for a number of reasons. In the case of drug stores and restaurants, one problem is to get consumers to ask for a topping by name. This is obviously no easy chore.

One dairy firm took 50 cases of Parti-Day to be distributed by route salesmen but never reordered. The barrier here was the relatively slow consumption of toppings, a problem faced by any brand. In addition, it must be kept in mind that the Green Bay area is no densely populated urban center. No matter what percent of the population in the area use toppings, the amount sold on any one day to customers on one route is bound to be small.

On the plus side, two other facts can be reported. One is that, despite the importance attached to proper dispensing of the product from the container, there have been no problems with returns. The other is that Parti-Day faces no particular problem in finding shelf space. It can be usually found over the ice cream cabinet. Parti-Day does not have to be refrigerated, a fortunate fact from the point of view of selling both the consumer and supermarket.

There remains, of course, the question of what will happen to Parti-Day in Green Bay when advertising is either withdrawn or cut down to a paying basis. As the chart below indicates, advertising—particularly tv advertising—can work wonders.

### HOW GREEN BAY COMPARES TO MARKETS WITH NO ADVERTISING

**Cases of Parti-Day shipped semi-monthly to wholesalers**

<table>
<thead>
<tr>
<th>Period</th>
<th>Green Bay</th>
<th>Milwaukee</th>
<th>Louisville</th>
<th>Phoenix</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-31 Oct.</td>
<td>530</td>
<td>380</td>
<td>290</td>
<td>133</td>
</tr>
<tr>
<td>1-15 Nov.</td>
<td>1,510</td>
<td>734</td>
<td>220</td>
<td>110</td>
</tr>
<tr>
<td>16-30 Nov.</td>
<td>370</td>
<td>395</td>
<td>187</td>
<td>143</td>
</tr>
<tr>
<td>1-15 Dec.</td>
<td>1,090</td>
<td>553</td>
<td>163</td>
<td>123</td>
</tr>
<tr>
<td>16-31 Dec.</td>
<td>350</td>
<td>410</td>
<td>192</td>
<td>147</td>
</tr>
<tr>
<td>1-15 Jan.</td>
<td>1,595</td>
<td>311</td>
<td>217</td>
<td>159</td>
</tr>
<tr>
<td>16-31 Jan.</td>
<td>1,865</td>
<td>505</td>
<td>196</td>
<td>120</td>
</tr>
<tr>
<td>1-15 Feb.</td>
<td>1,330</td>
<td>554</td>
<td>210</td>
<td>96</td>
</tr>
<tr>
<td>16-28 Feb.</td>
<td>1,245</td>
<td>441</td>
<td>136</td>
<td>105</td>
</tr>
<tr>
<td>1-15 Mar.</td>
<td>530</td>
<td>379</td>
<td>90</td>
<td>55</td>
</tr>
</tbody>
</table>

**Total**       10,505 5,154 1,831 1,241

**Average, semi-monthly** 1,050 515 183 124

**SPONSOR • 28 MARCH 1959**
NEW RATINGS FOR COPY

Admen, haunted by query: “What do they get out of our commercial?” get “answering service”

In four weeks, field work will begin on the first report of a brand new tv copy research service by Qualitative Research, Inc., a Trendex affiliate. The telephone survey will be conducted in 10 three-network markets, will cover every commercial on nighttime net programs for a solid week, plus the commercials appearing the following week on the shows that have alternate sponsors.

Two major agencies, Y&R and Mc-E, have contracted for 100% delivery of the service (they will know not only how their own commercials rate in audience viewing and recall—but also how every other commercial stacks up against theirs).

Interviews, according to Q.R.I. President Jack Boyle, will gather recall data, the commercial audience, brand name recall, a measure of the audience’s like or dislike of the commercial, and verbatim report from each respondent of the specific points and contents brought out by the commercial copy.

The interest of these two major agencies in complete reports demonstrates, to some degree, the growing trend to “look backward” at aired commercials. In the case of Y&R and Mc-E, both plan an extensive continuing analysis of the data as a part of their tv commercial research.

Reports for 1959 will cover April, May, October and November; next year, there’ll be eight. These reports will be available by commercials rather than by programs, will include description of the video and transcription of audio. Prices start at $55, scale down to $30 depending on quantity ordered. The markets covered: New York, Chicago, Philadelphia, Boston, Detroit, Cleveland, Baltimore, St. Louis, Washington and Cincinnati. Sample will be about 100 men and 100 women who saw the commercial if the product has dual sex interest; in the case of single sex interest, the sample will be about 150 of that sex.

What the adman will find out about his own or competing commercials is such information as: number and percent who recall seeing the commercial, number and percent who identified brand name, verbatim reports on viewer reactions to ad.
spots per year for off-beat items

plier contracting with the wholesaler.

Tryon has increased its radio activity from last year's 1,100 spots to roughly 4,000 in the two-year period ahead. While spots are floated between 6 a.m. and 11 p.m., products are geared to times best suited to the audience in mind.

The wholesaler is generally pushing three to four products a week with its 40-spot schedule, so it must keep several balls in the air at once. Here are some of the tough-to-sell items Tryon moves via radio and the strategy involved:

**Power mowers.** Lawn-Boy power mowers is the item that started Tryon on its radio course in 1955 and its new campaign contracts for 600 spots. The renewed campaign calls for week-long promotions, in some cases using all of Tryon's 10 weekly spots. The theory here: that a power motor is a costly item the whole family has an interest in. Pre-selling the man who will have to push it is as important as encouraging his wife to nag him a bit to buy one. (In contrast, Rigid Ironing Boards had but one audience, requiring limited placements when ironing boards were up.)

Lawn-Boy has not only enjoyed sales increases in Philadelphia over the three-year period, but—importantly—have been able to hold the price line in this area, a problem that has become particularly acute elsewhere for the manufacturer.

Tryon discovered from the Lawn-Boy promotion that one product pushed on radio will increase sale of others in the same line. It has proved this relationship to dealers with

(Please turn to page 72)
SUMMER RADIO
(Continued from page 34)

plane. Beer and soft drinks, air conditioners and fans, sun tan lotions and gasoline are usually well represented among summer clients and will likely appear on the air waves this coming summer, too.

Though radio has become a medium of short-term flights, there are a number of 52-week clients which contributed to the summer spot billings total. Tobacco accounts are among the reliable ones. American Tobacco and R. J. Reynolds know no season in cigarette advertising. They take advantage of radio’s economy and reminder values but don’t overlook the straight sell. Ford cars are plugged the year round in major markets. Network has its regulars, too. Mutual, for example, carries messages from Sterling Drug and Hudson vitamins 12 months a year.

Station merchandising and promotion approaches during the summer will not, of themselves, lure clients into summer radio, but they offer convenient springboards for a more powerful and effective sell. Methods used run the gamut in variety and ingenuity. Some, obviously, are more effective than others and some experience is required in knowing which approaches will pay off. A substantial part of summer promotions are used as audience promotion devices by the station.

Some promotions are tailored to fit particular advertising problems. For example, last year WSB, Atlanta, fixed up a station wagon, which it called the Picnic Patrol, to visit people at picnics, parks and even in their back yards. The wagon gave out samples of products advertised on the station, a particularly useful gimmick to the many new products being continually introduced.

The Westinghouse stations are consistently active in special summer promotions and programing to keep audience interest alive. WOWO, Fort Wayne, like many stations, revamps its weekend programing to appeal particularly to auto listeners and especially those visiting the area on vacation. Last year WOWO put on regularly a program called Wing Ding from Friday afternoon until Sunday night. KYW, Cleveland, is planning “KYW Days” at amusement parks, racetracks and beaches. A common sales device, used by KEX, Portland, Ore., last year, was a special package of weather and news, sponsored by a national finance company and a soft drink advertiser.

The networks are also active in summer promotions. ABC will announce in about a week the summer version of its “4-most” marketing plan (one for each season of the year). The on-the-air promotion will build on four varieties of products and will have a theme for each variety. The four are (1) ready-to-eat, easy-to-prepare foods, such as canned meats, canned fish, fruit juices, (2) products used on short vacation trips, such as gasoline, oil, tires, soft drinks, beer, cameras, film, (3) appliances such as air conditioners and freezers and (4) personal care items such as sun tan lotion, first-aid materials. Hal Cranton, director of sales development and research for the network, estimates that during 13 weeks the campaign...
will run, the supporting announcements make over 160 million listener impressions. Network personalities will be used as well as staff announcers to deliver the announcements.

With Mutual, like ABC, selling news primarily, there isn't much room for program changes. However, Mutual has a key programing lever in its Game of the Day, major league baseball aired seven days a week. The Saturday game is offered for national sale, the others are co-op. This year, for the third straight season, Quaker Oats will sponsor the Saturday game. Quaker Oats' broadcasts are not heard in major league cities, specifically within an area covering a 75-mile radius from the ball park. However, to get national coverage, the client sponsors, in addition, six weekend five-minute shows with Frankie Frisch.

Local sponsorship of Game of the Day, which is carried by 360 of the web's 453 stations, embraces a broad spectrum of retailers. The show is on from 4 April to 27 September.

NBC Radio will go into the summer with some major revamping. Some will be for summer only, but most will be permanent.

The summer changeover involves the substitution of Monitor for Nightline during weekday nights, apparently an attempt to boost NBC's auto audience—a prime target of the weekend Monitor. The change will be effective with Daylight Saving Time.

The other program remodeling was more basic. It involved the dropping of the network's entire block of drama in the afternoon. Since the block includes a number of long-running serials, the changeover represents the end of an era. Shows dropped include Don Ameche's Real Life Stories, Five Star Matinee, One Man's Family, The Affairs of Dr. Gentry, Woman in My House and Pepper Young's Family. All but the first two are serials. Henceforth, CBS will remain the only radio network with daytime serials, once the staple of daytime network radio.

Replacing the six programs, which run in the 2-4 p.m. period will be a musical variety show titled, appropriately, It's Network Time.

Also being replaced is Bandstand. Instead, the network will program a self-containing drama similar in style to the preceding My True Story. Matthew J. Culligan, the web's chief, told affiliates that research shows younger housewives find the hours between 10 a.m. and Noon (when the two dramas are being programed) ideal for listening to that kind of fare. (For more details on the NBC Radio changeover, see Wrap-Up in this issue.)

CBS Radio is mapping some special shows for the summer, including a number of sports events. Except for sports, network radio has never made any major changes in programing just for the summer, a tradition that network TV carries on.

Radio will be listened to this summer on possibly 150,000,000 sets, a SPONSOR estimate based on a projection of RAB figures from last summer. More precise figures will be forthcoming in a month or two from a Census Bureau survey taken in November 1958 and sponsored by RAB.

REPEAT ORDERS in the nation's 14th market, as anywhere else, are the best evidence of television's selling ability. WGR-TV, NBC in Buffalo, is proud that 25 national and 21 local advertisers, who have used the station continuously since it started in 1954, have renewed for 52 weeks of 1959.

These, and newer advertisers, will get even better sales results in 1959, as WGR-TV continues to provide better service for more viewers in the mighty and prosperous market known as the Niagara Frontier.

Two recent developments that emphasize WGR-TV's continuing leadership in Buffalo are the installation of the first videotape equipment in the area and the purchase of a new tower—300 feet taller—to further extend its coverage in Western New York.

For best results from America's most powerful selling medium, be sure to call Peters, Griffin, Woodward about availabilities in Buffalo.
How are advertisers appraising summer air

As campaign planning for the third quarter goes into high gear, station men report national spot advertisers’ summer strategy

George Henderson, exec. vice pres., WSOC Broadcasting Co., Inc., Charlotte, N. C.

Most of the research organizations seem to agree that television summers are getting better every year. Here at WSOC-TV we have certainly found this to be true, and, we are looking forward to even bigger and better things during the summer of ’59.

Our own sales records show that local advertisers have been much more active in summer television than national sponsors, but I’m convinced that this year and each subsequent year will see more and more national accounts “get into the swim.”

And, why not? A recent Curtis Publishing Co. survey reveals that the American TV audience does not just pack up and disappear into remote vacationland in the summer. In fact, this old belief has now been thoroughly debunked. Only four out of 10 families take their vacation in the summer, and, during a typical week, the percentage of people who are “away” is negligible. Not only are there these same people available during the summer, but they are also buying and using more of many products than during any other season. So much so, in fact, that a majority of consumer products reach their peak or next-to-peak months in summer.

The Department of Commerce comes up with some additional information to emphasize the above. They report that retail sales in the summer quarter are substantially higher than the average for the other three quarters in such categories as household appliances, automotive, hardware, grocery and drug store products.

During the summer of 1958, more home-hours were spent watching television than ever before, also, more advertisers spent more millions of dollars on TV than in any previous year. Most important of all, more millions of dollars of merchandise were moved by television.

Knowing this to be true, it is perfectly obvious that those sponsors who take a “vacation” from advertising during the summer months are very likely to return in the fall to find that many of their customers have been wooed away by smart competitors who have maintained their TV advertising without interruption through the summer months. Four of the top 10 TV advertisers not only stayed with summer TV in 1958, but actually spent more than in either the first or second quarters.

Finally, the added discounts earned by 52-week advertisers result in a much more efficient and economical TV advertising program throughout the year.

Robert O. Paxson, station manager, KETV, Omaha, Nebraska

Summer, 1959 promises excellent sales for television stations and television advertisers if they continue to sell. Unfortunately advertisers in the past felt a hiatus was necessary to spread budgets. This action produced a side effect for television sales personnel—network, national spot and local—in that these personnel presumably took a “hiatus” in their selling effort. Now both advertisers and salesmen realize this has been a penny-wise move since the consumer will take a vacation from buying only if he is not sold.

Present activity for summer reveals the sound judgment of advertisers’ plans to keep sales momentum through the year. With competition at all levels and in all industries becoming more severe, the advertiser has realized it is not worth the risk of losing a substantial share of a market for 13 weeks. It could and frequently does cost him much more to recapture that share (if he ever does) after the damage is done.

This is evident nationally, both in network and spot, and the local trend is keeping pace. Certainly, many local advertisers have been like the bumblebee who wasn’t supposed to fly—they didn’t know they weren’t supposed to make sales in the summer so they just went ahead and sold.

There are statistics galore to show that retail sales are higher in August than any month except December, that more durable goods are sold in July than December, that August is the year’s best month for food sales—yes, and they will go even higher if TV spot billings keep the same ratio to sales in the third quarter as they do in other quarters.

Perry B. Bascom, national radio sales manager, Westinghouse Broadcasting Co., Inc., New York

On the six radio stations of the Westinghouse Broadcasting Co., Inc., May, June, July and August were the biggest sales months of 1958, with
media?

the exception of October and November, and were well ahead of the same months in 1957.

Most advertisers are recognizing the reach and potency of summer radio. While summer doesn't officially begin until June, the beginning of Daylight Saving Time in late April is the real start of summer listening patterns. With warmer weather and longer days, the family living moves outdoors. There are more picnics and backyard barbecues, and a parallel growth in portable radio listening. More mileage is put on the family automobile, and more time is devoted to the car radio.

Historically, local advertisers have made greater use of the reach and potential of radio during the outdoor season, in all time periods—daytime, nighttime and weekend. Last year, we found that each of the Westinghouse radio stations showed a greater number of national spot advertisers and a greater volume during these months than in the summer before.

Typical summer advertisers are automotive accounts, beverages, drive-in restaurants, and theaters, ice creams, suntan lotions, and other products whose greatest sales opportunities come during the summer.

The mobile summer audience is attentive, thanks to radio's where-to-go-and-what-to-do tips, weather information, traffic reports and other community informational services.

Yes, advertisers swung strongly to summer radio in 1958, and we expect an even stronger swing in 1959. There is no summer slump in radio, either in sales or in listening. In fact, the opposite is true.

We expect stronger swing than ever to radio

backyard barbecues, and a parallel growth in portable radio listening. More mileage is put on the family automobile, and more time is devoted to the car radio.

SO YOU GET MORE POINTS

For five straight years every survey taken in our service area (including the latest ARB) has shown that the programming of Channel 6 attracts more viewers. And these viewers are buyers with $1/4 billion dollars to spend. Together they account for 2/3 of Maine's retail sales and 1/4 of New Hampshire's.

Get your share — see your Weed TV man about the station that serves them best — WCSH-TV.

A MAINE BROADCASTING SYSTEM STATION

WCSH-TV-(6), Portland
WLBZ-TV-(2), Bangor
WCSH-Radio, Portland
WLBZ-Radio, Bangor
WRDO-Radio, Augusta

A matching schedule on Ch. 2 in Bangor saves an extra 5%.
Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index

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<th>1959</th>
<th>1958</th>
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<td>Radio homes</td>
<td>49.5</td>
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<tr>
<td>U.S. homes</td>
<td>51.4</td>
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Radio station index

End of February 1959

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<th>Type</th>
<th>Stations on air</th>
<th>CPS not on air</th>
<th>New station requests</th>
<th>New station bids in hearing</th>
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</thead>
<tbody>
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<td>Am</td>
<td>3,339</td>
<td>119</td>
<td>490</td>
<td>122</td>
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<tr>
<td>Fm</td>
<td>591</td>
<td>134</td>
<td>44</td>
<td>26</td>
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End of February 1958

<table>
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<tr>
<th>Type</th>
<th>Stations on air</th>
<th>CPS not on air</th>
<th>New station requests</th>
<th>New station bids in hearing</th>
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</thead>
<tbody>
<tr>
<td>Am</td>
<td>3,222</td>
<td>85</td>
<td>406</td>
<td>115</td>
</tr>
<tr>
<td>Fm</td>
<td>540</td>
<td>64</td>
<td>42</td>
<td>11</td>
</tr>
</tbody>
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Source: FCC monthly reports, commercial stations. *January each year.

Radio set index

<table>
<thead>
<tr>
<th>Set location</th>
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<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>95,400,000</td>
<td>90,000,000</td>
</tr>
<tr>
<td>Auto</td>
<td>37,200,000</td>
<td>35,000,000</td>
</tr>
<tr>
<td>Public places</td>
<td>10,000,000*</td>
<td>10,000,000*</td>
</tr>
<tr>
<td>Total</td>
<td>142,600,000</td>
<td>135,000,000</td>
</tr>
</tbody>
</table>

Source: RAB, 1 July 1958, 1 July 1957, sets in working order. *No new information.

Radio set sales index

End of February 1959

<table>
<thead>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>700,490</td>
<td>534,640</td>
<td>8,631,344</td>
<td>9,721,285</td>
</tr>
<tr>
<td>Auto</td>
<td>420,052</td>
<td>349,679</td>
<td>486,424</td>
<td>5,495,774</td>
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<tr>
<td>Total</td>
<td>1,120,542</td>
<td>884,319</td>
<td>12,346,706</td>
<td>15,217,059</td>
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Source: Electronic Industries Assn. (formerly RETMA). Home figures are retail sales, auto figures are factory production.

2. SET SALES TRENDS

RADIO SET SALES BY TYPE, 1947-58

<table>
<thead>
<tr>
<th>YEAR</th>
<th>HOME</th>
<th>CLOCK</th>
<th>PORTABLE</th>
<th>AUTO</th>
<th>TOTAL</th>
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</thead>
<tbody>
<tr>
<td>1947</td>
<td>11,972,000</td>
<td>——</td>
<td>2,383,000</td>
<td>3,159,000</td>
<td>20,819,000</td>
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<tr>
<td>1948</td>
<td>10,325,000</td>
<td>——</td>
<td>2,585,000</td>
<td>4,240,000</td>
<td>17,510,000</td>
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<tr>
<td>1949</td>
<td>5,127,000</td>
<td>——</td>
<td>1,799,000</td>
<td>3,590,000</td>
<td>10,522,000</td>
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<tr>
<td>1950</td>
<td>7,818,000</td>
<td>——</td>
<td>1,593,000</td>
<td>4,740,000</td>
<td>14,151,000</td>
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<tr>
<td>1951</td>
<td>5,336,000</td>
<td>727,000</td>
<td>1,200,000</td>
<td>4,543,000</td>
<td>11,828,000</td>
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<td>1952</td>
<td>1,394,000</td>
<td>1,666,000</td>
<td>1,528,000</td>
<td>3,243,000</td>
<td>10,831,000</td>
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<td>1953</td>
<td>3,309,000</td>
<td>1,714,000</td>
<td>1,503,000</td>
<td>5,183,000</td>
<td>11,709,000</td>
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<tr>
<td>1954</td>
<td>2,701,000</td>
<td>1,897,000</td>
<td>1,449,000</td>
<td>4,121,000</td>
<td>10,170,000</td>
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<tr>
<td>1955</td>
<td>2,639,000</td>
<td>2,035,000</td>
<td>1,879,000</td>
<td>6,864,000</td>
<td>13,437,000</td>
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<tr>
<td>1956</td>
<td>3,007,000</td>
<td>2,223,000</td>
<td>2,638,000</td>
<td>5,057,000</td>
<td>12,970,000</td>
</tr>
<tr>
<td>1957</td>
<td>3,193,000</td>
<td>2,439,000</td>
<td>3,205,000</td>
<td>5,196,000</td>
<td>14,333,000</td>
</tr>
<tr>
<td>1958</td>
<td>2,669,000</td>
<td>2,205,000</td>
<td>3,115,000</td>
<td>3,715,000</td>
<td>11,704,000</td>
</tr>
</tbody>
</table>

Source: EIA. Auto figures are factory production, all others are retail sales. Total does not include radio-phonograph combinations. Totals in "Radio set sales index" above includes combinations.
to the master silversmith each new assignment presents an exciting challenge.... to better his best! It is basic where "quality" is paramount. This very same exciting challenge is also what sets apart great radio and television stations... maintaining, always improving that "quality touch"!

WFAA
radio & television
dallas

BROADCAST SERVICES OF THE DALLAS MORNING NEWS | EDWARD PETRY & COMPANY, NATIONAL REPRESENTATIVES

SPONSOR • 28 MARCH 1959
There's **WJXT** in Jacksonville, where breaking sales records is par for the course. NCS #3 revealed the handicap of the competing station in covering only 28 vs. WJXT's 66 counties in the booming Northeast Florida-South Georgia regional business center. And every ARB dramatizes the one-sided picture by showing that even where the stations are on a par, inside Jacksonville itself, WJXT scores rating leads generally between 70% and 90%! With an edge of 110,000 TV sets and a 1½ times greater weekly audience, there are more reasons than ever why there's so much more to **WJXT**.
TV BUYS

Gulf Oil Corp., Pittsburgh, is planning its spring campaign in top markets for its Gulf gasolines and oil. The schedules start in early April for five to six weeks, with a possible extension of 13 weeks. Chainbreaks, minute and 20-second announcements are being used; frequencies depend upon the market. The buyer is Frank Grady; the agency is Young & Rubicam, Inc., New York.

The Procter & Gamble Co., Cincinnati, is purchasing schedules in scattered markets for its Cheer detergent. The schedules start in April on a 52-week basis. Minutes during nighttime periods are being placed; frequencies vary from market to market. The buyer is Marcia Roberts; the agency is Young & Rubicam, Inc., New York.

The Procter & Gamble Co., Cincinnati, is also entering various markets with schedules for its Comet cleanser. The schedules start this month, run for the P&G contract year. Minute and 20-second announcements are being slotted; frequencies vary from market to market. The buyer is Bill Birkbeck; the agency is Compton Advertising, Inc., New York.

Greyhound Corp., Chicago, is buying new schedules in various markets throughout the country to promote tourist travel on its lines. The schedules start in April, most of them for 13 weeks. Twenty-second announcements during prime night-time segments are being lined up; frequencies depend upon the market. The buyer is Joan Rutman; the agency is Grey Advertising Agency, New York.

RADIO BUYS

P. Lorillard Co., New York, is going into major markets for its Newport cigarettes. The campaign starts in April for a 13-week run. Minutes during daytime segments are being placed; frequencies depend upon the market. The buyer is Bob Kelly; the agency is Lennen & Newell, Inc., New York.

General Foods Corp., Jell-O Division, is kicking off a short saturation schedule in top markets throughout the country for its Jell-O Pudding. Twenty-second live announcements during daytime slots are being used, with frequencies varying from market to market. The buyer is Polly Langbort; the agency is Young & Rubicam, Inc., New York.

 Eskimo Pie Corp., Subsidiary of Reynolds Metals Co., Richmond, Va., is preparing a spring campaign in about 40 markets for its Eskimo Pie Six-Pack ice cream. The four-week schedules start 9 April. Announcements of all lengths during daytime periods are being lined up; frequencies depend upon the market. The buyer is Frank Martin; the agency is Cunningham & Walsh, Inc., New York.
TV RESULTS

SAVINGS BANK
SPONSOR: National Bank of Commerce  AGENCY: Direct

Capsule case history: The National Bank of Commerce of Memphis, Tennessee, held a special drive to get across the savings idea to children. Accordingly, they set up a plan whereupon children appearing at the bank in company with their fathers could purchase a “Satellite Savings Bank” at a special price. To publicize their plan, the bank purchased a schedule on WHBQ-TV. In a letter to the station, bank vice president Willard W. Scott stated: “The way you have sold Satellite Savings Banks for National Bank of Commerce is little short of phenomenal!” He went on to say that so many “daddies” came flocking in to buy their children one that the bank was forced to increase its original order by 50%. “We can never thank you adequately for making our campaign such a great success,” he concluded. Other banks, formerly only print advertisers, have begun to use tv and report that their campaigns, too, are meeting with success.

WHBQ-TV, Memphis  Announcements

AUTOMOBILES
SPONSOR: Mell A. Gooch, Inc.  AGENCY: Direct

Capsule case history: Mell A. Gooch, Inc., a Pontiac Dealer of Utica, New York, is a substantially heavy advertiser on both television and newspapers. Gooch currently sponsors Sport Lite, a five-minute sports round-up across-the-board on WKTV, the only tv station serving the Utica-Rome market. On a recent Friday night broadcast, Jackie Adams, the program’s commercial announcer, held up to the camera a proof of a half-page advertisement scheduled to run in Saturday’s Utica Observer-Dispatch. The ad featured two Pontiac four-door hardtops, fully equipped, for a special price, which the agency had just received. Before the newspaper hit the stands early Saturday afternoon, both automobiles had been sold! “We’ve always been firm believers in the power of advertising—especially television advertising—but this incident really caused our eyes to open to the medium’s impact,” a spokesman for the Pontiac agency stated.

WKTV, Utica-Rome  Program

NEW HOMES
SPONSOR: Creative Homes Corp.  AGENCY: Direct

Capsule case history: The Creative Homes Corp., a large builder in Raleigh, N. C., believes that prospective buyers for new homes cannot be “sold” in the ordinary sense of the term as would the buyer of a food product. The corporation believes that their prospects must first be educated to accept a new way of life: living in a home as differentiated from living in a rented apartment. Creative also believed that, if they were to change people’s basic attitudes and outlook, they must use the most powerful medium available, and purchased a schedule on WRAL-TV, Raleigh. “To promote the advantages of home-living we have used every medium available, and from our very successful results we have come to the conclusion that, out of a direct mail campaign, newspaper advertising, radio, and television—the greatest effects were felt from our television advertising,” stated Frank P. Beacham, Jr., manager of the Creative Homes organization.

WRAL-TV, Raleigh  Announcements

WALLPAPER
SPONSOR: Carolina Wallpaper & Paint Co.  AGENCY: Direct

Capsule case history: The Carolina Wallpaper & Paint Co., a distributors’ and manufacturers’ agent of Charlotte, N. C., purchased a schedule of 60-second announcements at 6:10 p.m. Wednesday nights. “The announcements have resulted in a 30% increase in business over the past few months, with an even higher percentage of increase during the month of December,” wrote Daniel A. Vogel, owner of the wallpaper company. “It isn’t often that you can put your finger on the reason for advertising results, but in our case it’s clearly television.” The only other advertising the company did was a few Sunday radio spots. Vogel went on to say that another proof of the power of tv can be seen in the store traffic increase that occurs after carpets and draperies are shown on the WSOCTV spots. “I feel that the advertising on WSOCTV was responsible for my company’s outstanding growth within a short period,” he concluded.

WSOCTV, Charlotte  Announcements

SPONSOR • 28 MARCH 1959
summer radio goes where
the family goes

Vacation may mean getting away from home...but Radio goes along.

You're traveling "right" with SPO\(^*\) RADIO in your summer media plans.

Reach people—wherever they are at home or on vacation—with SPO\(^*\) RADIO.

SPONSORED BY MEMBER FIRMS OF

Avery-Knodel Inc. — John Blair & Company — Broadcast Time Sale
Thomas F. Clark Co. Inc. — Harry F. Cummings — Robert E. Eastman & Co. Inc
H-R Representatives Inc. — The Katz Agency Inc. — McGavren-Quinn Compan;
The Meeker Company Inc. — Art Moore Associates Inc. — Richard O'Connell Inc
Peters, Griffin, Woodward, Inc. — William J. Reilly, Inc
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young Inc
Announcing...

AMERICAN RESEARCH BUREAU'S

1959 TELEVISION COVERAGE STUDY

Unequalled research standards... outdates any existing coverage studies... presents latest data on station coverage and circulation for more than one hundred key television markets...

ARB's new 1959 "A-to-Z" television coverage study — just being released — surveys selected markets where current information is needed due to recent developments affecting:

- power or tower
- network affiliation
- number of stations
- community antenna installations
  and the like.

This Fifth Annual "Abilene-to-Zanesville" study shows TV and UHF saturation for each market. And, for each station: • percent of homes able to receive • weekly circulation • average daytime and nighttime circulation.

Only ARB offers new data secured from full sample of respondent families by telephone interview. These techniques are in keeping with ARB's high research standards, unequalled throughout the industry.

For descriptive folder and list of areas surveyed, contact your nearest ARB representative.

WASHINGTON • 4220 Ammendale Road, Beltsville, Md. WEBster 5-2600
NEW YORK • 400 Park Avenue, New York 22, N. Y. Plaia 1-5577
CHICAGO • 2105 Tribune Tower, Chicago 11, Ill. SUperior 7-3388
LOS ANGELES • 6223 Selma Avenue, Hollywood, Calif. HOllywood 9-1683
The threatened stormy sessions on pay tv completely evaporated this week as the FCC negotiated peace with Rep. Oren Harris by ordering the first trial-run of pay-tv in the immediate future.

It was a compromise in which Harris, arch Congressional opponent of pay-as-you-see, won almost every point. It was also a somewhat startling demonstration of how a single Congressman can wield power.

The pay-tv test will be limited, as Harris ordered, to one market per system and only one system per market. No more than a single station in any market can televise pay-tv at the same time. In addition, the FCC gave a pretty clear indication that it would not approve any pay-tv test in which the public would be required to buy a coin-box or other gadget.

The demonstration of power came in the fact that as soon as Harris gave his approval to the test, which followed fairly well the lines of a bill he introduced, the FCC said it would consider applications immediately.

Given as the reason for ditching the former date for consideration of applications—30 days after the end of this session of Congress—was that it appear to be "consonant with current Congressional consideration of the subject."

On other Congressional fronts, there has been no move in the House to replace the killed Blatnik government operations subcommittee.

So broadcasting and advertisers have this threat of probes of commercials apparently removed.

The Senate Commerce Committee has made no move to get back into its own varied probes, with the allocations matter now the hottest subject before that committee. The TASO report now in, negotiations with the military for additional VHF channels now begun, the air is clearing on this subject and positions will be easier to take.

The House Small Business Committee will get into the option time act.

A subcommittee under the chairmanship of Rep. Charles H. Brown (D., Mo.) will probe what time periods are reserved for large national advertisers on tv, and what are open to regional and small local advertisers.

Also: whether there is an unfair advantage created by this situation in favor of big business. And, whether laws and government regulations are assuring small advertisers a fair chance to advertise on tv.

Judge Victor R. Hansen, head of the Justice Department’s antitrust division, and originator of innumerable antitrust actions in the tv field, plans retirement.

Nobody in tv breathes a sigh of relief. Hansen raised his assistant, Robert A. Bicks, as a possible successor. Bicks has actually been responsible for most of the tv work of the antitrust division, with Hansen merely taking credit and blame as division head.
FILM-SCOPE

Syndication got another healthy portion of national money last week with Nestle’s order (via McCann-Erickson) for 53 extra markets on its line-up with CBS Films’ Roy Rogers series.

Nestle’s started its syndication last fall with 35 markets. Good results have boosted the list to 88 cities, equal in coverage to some network line-ups.

Significant is that the buy involves only re-runs, which appears to make little difference in children’s programs since there’s virtually an entirely new generation of young viewers every season or two.

Kellogg’s is expected to take the lead as the largest spender in national spot syndication by the fall of 1959.

Their present line-up of 190 markets with Screen Gems’ Huckleberry Hound on a national spot basis will provide the basic formula for doubled spending in the area next season.

Kellogg’s has renewed Huckleberry Hound for a second year with 26 new episodes to be produced, and has also ordered through Leo Burnett a second cartoon show from Screen Gems to be created and produced by the fall.

So far Huckleberry Hound is the only cartoon series to have been fully created and produced expressly for tv.

You can expect 20 or more film series now on the networks to go into syndication when they end their runs at the close of the season.

A check of the three networks makes it likely that NBC will make nine shows available, with ABC and CBS contributing six each.

Note this: Nine—almost half—of these candidates for re-run are comedies, with westerns accounting for seven more.

But this bonanza in off-network programing won’t likely do much to lower film prices.

An actor can make as much as $250,000 every year he stars in a syndicated series—if he owns a piece of the show.

Earnings to date for Richard Carlson, for example, have reached $800,000 for his three years in Ziv’s I Led Three Lives as his share of original plus re-runs sales.

On the same subject of actor earnings, note that residual payments have now hit a rate of $3.5 million a year, according to SAG, pointing up the growing role of reruns.

It looks like the horror movie fad is finally waning in some markets after a few seasons of ratings success.

In New York City, for example, WABC-TV’s Shock Theater will be cut back from six nights a week to just Fridays and Saturdays—and even on those nights there’ll be a live host doing parodies on the horror stuff.
The film standard is expected to continue indefinitely as the basis of foreign tv operations even after video tape makes considerable inroads on U. S. programming.

Security for tv film abroad is assured, according to Screen Gems international sales chief William Fineshriber, by these factors:

- Foreign tape coverage is at present very limited and a great number of foreign markets are not expected to be willing to invest in video recorders in the immediate future.
- Even where tape equipment exists, tape programs must be converted to foreign standards—or copied via kinescope.
- The action-adventure show, regarded as the most salable of U. S. program exports, is likely to be the last program type that tape will try to tackle.

The international film program business, now worth $25 million annually, is largely divided up by seven distributors: in addition to Screen Gems, there are Ziv, CBS, ITC, MCA, NBC and NTA.

There’s more than meets the eye in the move by NTA, Screen Gems, UAA and other distributors into selling 8 mm cartoons for home use.

Aside from the retail revenue potential, home exposure of the cartoons also involves promoting the cartoon properties to the public.

Further, if retail sales are successful, this could be an important sales tool for the distributors in future negotiations with stations.

Goodson-Todman is pulling a switch from live to film production for the fall of this year, with seven shows on the drawing boards.

Detective shows, comedies and Americana figure large in the Goodson-Todman future with Detective at Large; Philip Marlow; Heave Ho, Harrigan; Jade O’Hara, The Rebel and Barbary Coast representing these categories.

**COMMERCIALS**

Look for regular commercials trade shows each year to come out of a new movement being put forward by the U. S. film producers.

European festivals along these lines have proven successful, but screenings in the U. S. would likely stress sales impact with an exchange of information and techniques rather than the strictly artistic interest abroad.

March 1960 may be the date of the first of these commercials shows, according to a proposal made by Wallace A. Ross of the FPA in New York.

Tryouts of mobile tape equipment for location-produced commercials are already under way.

Among the first national advertisers to get commercials using the new tape-equipped trucks are Coca-Cola, Edsel and Traveler’s Insurance.

You can expect a new stress on original scores in commercials, especially in spectacles.

The Mary Martin-General Foods special Easter Sunday, for example, involved 8 minutes of original scoring just for the commercials, all original musical backgrounds and no jingles.
SPONSOR HEARS

28 MARCH 1959
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SPONSOR PUBLICATIONS INC.

If Ed Sullivan winds up with Colgate, it will be because he had the right guy in his corner: board chairman and president E. H. Little.

The Colgate agencies and some people who count at Colgate express reserve about the alliance, but the big boss says he likes Sullivan.

The NAB convention this year ended on the weirdest of notes:
Lar Daly, who stirred up all that dust about equal political time, charged that somebody tried to assassinate him with a hunk of cheese thrown out of the 10th floor of the Hilton—site of the convention.

Here’s a major reason why the reps are making such efforts to expand their radio station lists:
What with spot radio being somewhat soft, the rep must get more clients to amass enough gross billings to make a go of it.

Why a lot of the meetings at the past week’s NAB convention got only mediocre attendance can be traced in large measure to:
1) The group-owned stations riding along in high gear, holding their own sessions starting with breakfast and reaching into the night.
2) Many stations were shopping around for new reps or listening to solicitations.

The experts who watch how the pennies are spent at an agency whose billings are up in the stratosphere often wince at what their job involves.
One of them last week lectured a publicity department head for including several account people on an outside mailing list instead of using the intra-office delivery service. Postage at stake: 16¢.

The accounting department in one of the biggest spot agencies is still struggling for a solution to the lag in making payments to stations.
It’s not uncommon for the agency to run $400-500,000 behind in spot disbursements. Two big reasons:
1) The bills from stations don’t match up with the estimates, and
2) The timebuyers don’t have enough time to run down the discrepancies or the stations are slow in explaining them.

Y&R claims it is totally mystified by the reports that it is about to lose its share of the Goodyear Tire business.
The recipient, as the trade has it: Norman Malone Associates, of Akron, which already handles newspapers for Goodyear.
One shadow of suspicion that something was in the works:
Y&R’s sudden dropping of negotiations for half of the NBC Radio news in behalf of Goodyear.
Nothing else like it
in Greater New York

IN PROGRAMMING: The voice of WVNJ is unique. It’s the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) WVNJ dominates in audience — in quality of audience — and in prestige.

IN VALUE: It delivers the greater New York audience for less than 31c per thousand homes — by far the lowest cost of any radio station in the market.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ
Newark, N. J. — covering New York and New Jersey
A DREAMY PROMOTION: To highlight the station's morning program changes, KFAB, Omaha, had these nightgown-clad lovelies tell the story at heavy traffic spots around the city.

IN PITTSBURGH, NEARLY EVERYBODY READS 'THUD': That's the magazine of "Brick Throw" written by KDKA's Rege Cordic (left front). Latest project of Cordic & Co., KDKA's wake-up show, is on sale in the Pittsburgh area. Rege, however, keeps his eyes on SPONSOR.

AGENCIES

Bryan Houston, chairman of the board of Bryan Houston, Inc., in a talk before the Cincinnati Rotary Club pointed out as some of the unpleasant truths of marketing:
1) A new package will not change a faulty product;
2) More advertising will not forever make up for faulty pricing; and
3) The loss of volume due to a drastically cut advertising budget will cost many times more to recover than was saved by the original cut.

He added: "Our research department finds that it is as true today as it was a generation ago that if you keep your product at the top of its competitive classification in quality, keep your pricing right, and keep your advertising steady, you will always come out on top of the heap."

Agency appointments: The New York Stock Exchange, billing $1 million, to Compton... Another account awarded to Compton last week.

READY TO BE CROWNED: Mary Zitte is escorted by WHK, Cleveland d.j.'s Ernie Anderson (l) and Pete Myers to the Al Sirat Grotto Circus where she'll be "Miss WHK."
The Morton House Division of Otoe Food Products Co., for its line of canned food products, to the agency's Chicago office... Maryland Cup Co., maker of "Sweetheart Cups," to The Joseph Katz Co., Baltimore... The Louisiana Sweet Potato Advertising Commission, to Fitzgerald Advertising Agency, New Orleans... The Lake Shore National Bank, to Kuttner & Kuttner, Chicago... Berkshire Pools, to Armstrong... Fenton & Vinson, San Diego... Bantam Cigar Corp. of New York City, to Adrian Bauer & Alan Tripp, Philadelphia... Schafer Custom Engineering Co., Burbank, Cal., to Cole Fischer Rogow, Beverly Hills.

This 'n' data: Powell Ensign, executive v.p. of Everett-McKinney reps and travel agent Thomas Duffy are sponsoring a trip to Europe for radio and tv execs to leave from N.Y., via Swissair, 29 May and return 22 June... New Agency: Tully J. Petty, Advertising, Inc., at 600 Bailey in Ft. Worth... Anniversary: Tucker Wayne & Co., Atlanta, celebrating its 20th birthday this week.

People on the move: Robert Castle, elected a v.p. of Ted Bates & Co... Alan Pottasch and Lawrence Puchta, elected v.p.s of K&F... George Gale, to v.p. and creative director of Rutledge & Lilienfeld... Marshall Hawks, to v.p. and Grace Taverner, to treasurer of Emery Advertising, Baltimore... Alvin Achenbaum, appointed director of research for Grey Advertising... Courtenay Moon and Robert Footman, to v.p.'s at Johnson & Lewis, San Francisco... Norman Heller, to associate research director of Compton... Al Bullington, to creative director of Beckman Koblitz, Los Angeles... Lester Harmon, named director of radio and tv at Wemen & Schorr, Philadelphia... Dr. Clark Wilson, to BBDO, Los Angeles, as marketing and research consultant... Lee Baer, account executive at K&F... Herman Levart, to director of advertising agency service at Industrial Communications, Inc., New York... Dick Hoffman, to the staff at Stromberg-Carlson, LaVene, McKenzie, Los Angeles.

### ADVERTISERS

The Bon Ami Co. has launched most intensive radio and tv campaign in its history to introduce new Formula Bon Ami cleanser in 12 Northeastern states.

The schedule calls for 404 radio spots and 154 tv spots in the Metropolitan New York area, with a comparable line-up set for other metropolitan cities in the Northeastern region.

Agency: Cole, Fischer & Rogow.

Coffee vs. tea: William Black, president of Check Full O' Nuts Corp., lodged a protest with the FTC last week "against the use by the Tea Council of false and misleading advertising derogatory to the coffee industry."

In his letter, Black referred specifically to the Council's tv commercials, depicting haggard persons about to drink coffee, and noted:

### PUT KANSAS IN ORBIT OVER MADISON AVE.

was theme of KTVH, Wichita, agency contest. Here winner Dick Stites (I) of McCormick-Armstrong, Wichita, and his wife take off on trip he won via one-year poster campaign. Shown here with one in series are (I to r) Howard Nash, Levering Advtsg.; Evert Person, Findley Broadcasting (operators of KSRO) and George Hemmerle, of Geo. P. Hollingbery.

### SALUTE TO THE SPACE AGE: KRSI, Minneapolis-St. Paul, participated in the St. Paul Winter Carnival Parade via this rocket-shaped float which depicts the station's "rocketing position" since airing last May

### BIG "K" IMAGE, of KSRO, Santa Rosa, Cal., is off to strong start via one-year poster campaign. Shown here with one in series are (I to r) Howard Nash, Levering Advtsg.; Evert Person, Findley Broadcasting (operators of KSRO) and George Hemmerle, of Geo. P. Hollingbery.

### GOING OVER THE PLANS for Pet Milk's Grand Ole Opry talent contest via Keystone Broadcasting 200 stations are (I to r) Ralph Zipfel, Pet Milk; Ferlin Husky, Opry star; Chuck Forbes, Gardner Advtsg.; T. Tommy Cutrer, Opry m.c.; Dee Kilpatrick (seated), Opry director.
Problem Solved by an Ad Manager

Tom figured he’d never make any real dough.

Everybody complained so much about ad costs he dared not ask for a raise.

Blair TV Associates said he could get real mileage in unduplicated markets such as WCTV.

He tried it. Sales up, costs down, everybody happy.

He got the raise, and winters in Miami like everybody else!

WCTV Tallahassee Thomasville for North Fla. and South Ga.

John H. Phipps Broadcasting Stations

“This is a case where the teakettle calls the coffee pot black.”

Campaigns:
- Pepsi-Cola is launching another “spectacular” radio campaign—the second in less than a year—featuring Pepsi’s “Be Sociable” theme. The schedule, to run for 10 consecutive weeks, will be heard via 1,157 stations of the four leading networks, plus some 137 local radio stations where network time is not available.
- For the first time in its history, New Butter Mints and “The Big Four” mints will go into radio spots on a nationwide basis. During May and June, the Thos. D. Richardson Co., manufacturer of the mints, has scheduled radio spots in the top 42 markets to be supplemented by point-of-sale materials. Agency: Chew, Harvey & Thomas, Philadelphia.
- Drug Research Corp., for Regimen reducing tablets, is also in the throes of its heaviest advertising schedule, via a buy in three network shows: ABC TV’s American Bandstand and NBC TV’s Huntley-Brinkley news and Today. The Regimen budget also includes an additional $2 million for radio and tv spots. Agency: Kastor, H.C.C & A.
- The Dixie Cup Division of American Can Co. will use four NBC TV stars to spearhead its 1959 advertising campaign: Dave Garroway, Bill Cullen, Bert Parks and Jack Paar, all delivering commercials on their shows through June. Agency: Hicks & Greist.

The “Stakes” are high: Both Lever and Colgate start a consumer-entry mailing promotion next week: the former, an “Easy-Money Sweepstakes,” promoted via saturation tv on 14 network shows, and the latter, a “Swiss Stakes” supported by Colgate’s tv shows.

Name change: The Texas Co.’s board of directors voted, last week, to change the Company’s name to Texaco, Inc.


Resignation: John Weiler, from the Manhattan Shirt Co., where he was v.p. in charge of advertising.

ASSOCIATIONS

TvB this week, released a 12-page compilation of department stores throughout the country using tv during 1957 and most of 1958.

The list shows what type of programming is used in each instance:

New York advertising agencies will open their doors next week to some of the country’s top college advertising seniors, as part of the ninth annual “Inside Advertising Week.”

Co-sponsored by the Association of Advertising Men and Women and the Advertising Club of New York, the “Week” (5-10 April) will be highlighted by all-day panel sessions conducted by leading media trade associations, and talks with leading agency executives.

Meeting dates:
- Western States Advertising Agencies Association: Annual conference at the Oasis Hotel, Palm Springs, 23-25 April.
- Broadcasters’ Promotion Association: Fourth annual convention at the Warwick Hotel, Philadelphia, 2-4 November.
- Advertising Federation of America: 55th convention, in Minneapolis, 7-10 June. A new award will be presented then to advertising leaders who contributed to a better public image of advertising.

marking his 25th year as a living trademark, received his membership in the Radio Pioneers Club of America at the Broadcast Pioneers Banquet during the NAB convention... Northwestern University is holding an experimental course, 1 April-10 June on “The Role of Women in American Broadcasting,” in cooperation with the Chicago chapter of AWRT... Jules Herbeaux is organizing a Chicago chapter of Broadcast Pioneers. First member to sign up: Tom Wright, of Leo Burnett.

They were elected:

To the TV board of NAB: Clair McCollough, WGAL-TV, Lancaster, Pa.; W. D. Rogers, KDB-TV, Lubbock; C. Wrede Petersmeyer, Corinthian Broadcasting; and Willard Walbridge, KTRK-TV, Houston.

To the radio board of NAB: Daniel Kops, WAZY, New Haven; John Booth, WCHA, Chambersburg, Pa.; Frank Gaither, WSB, Atlanta: Hugh Potter, WOMI, Owensboro, Ky.; Mig Fige, WAKX, Waukesha, Wis.; Odin Ramsland, KADL, Duluth; Boyd Kelley, KTRN, Wichita Falls; Joe Carroll, KMYC, Marysville, Calif.; Thomas Bostic, KIMA, Yayima; Harold Hough, WBAP, Ft. Worth; Rex Howell, KREX, Grand Junction; F. Ernest Lackey, WHOP, Hopkinsville, Ky.; and Richard Mason, WPTF-FM, Raleigh, N. C.

To the Association of Broadcasting Executives of Texas: president, Mike Shapiro, WFAA-TV, Dallas; v.p., Dan Hayslett, KXL, Dallas; secretary, Barbara Seever, Evans Associates; and treasurer, Wilda Wilson, Ratcliffe Advertising Agency.

FILM

Optimism about film sales potential for the fall of this year was the key mood last week as more distributors revealed their production plans.

Official Films, for one, which has had little new production ready for several seasons, readied itself for the coming season via a blueprint calling for five new programs.

The new shows, which might go either network or into syndication, are Criminal at Large, International Detective, Mustang, Snow Fire and a series titled What Are The Odds?

Apparently the odds look favorable to TV film men.

Tape syndication: Selling of tape shows to local advertisers got off to a start last week with NTA’s sale of Bishop Sheen’s The Life of Christ to General Tire for WGR-TV, Buffalo; this is likely tape syndication’s first sponsor sale, and also notable is the special appeal of this series to Buffalo where two-thirds of the population is Catholic.

Expansion: Screen Gems actively began its plan to acquire station properties with the appointment of Norman Louvan as station operations manager.

Tape production: European production on location with tape will be possible with Intercontinental Television getting delivery of a mobile tape unit.

NAB news: The NAB has proposed that a standard film contract be used by all film distributors in sales to stations.

HEAD AND SHOULDERS ABOVE THE REST

in the Johnstown-Altoona Area

WJAC-TV stands out above the others, with a rating of 71.9, station share of audience, sign-on to sign-off, as compared to 28.1 for WFBG-TV and 0.4 for WARD-TV.

This average, from ARB, November 19-25, 1958, proves, once again, that WJAC-TV is the BIG BUY in its area.

Over one million television homes make up the Johnstown-Altoona Coverage Area, encompassing 36 Western Pennsylvania counties, 3 Maryland counties, and 2 counties in West Virginia.

With a lead of nearly 3 to 1 over its nearest competitor, it’s plain that WJAC-TV is the station viewers prefer. Buy the station that delivers the audience... WJAC-TV.

Get the facts from Harrington, Rightor & Parsons

SPONSOR • 28 MARCH 1959
CARTB convention: American distributors to be present at the Canadian Association of Radio-Television Broadcasters convention will include Phil Williams of ABC Films, Jake Keever and John Bechtel of CNP, plus Canadian representatives of these and other U. S. film companies.

Sales: Ziv reports a 76% increase in business for February-March over last year and in the international field anticipates a 200% rise by 1962. ITC has renewed Lassie to Campbell Soups. Regis Films reports Crusader Rabbit sales of the new series are over $1.4 million to date. New buyers of MSA’s Paramount features package are KBTX, Denver and KDKA-TV, Pittsburgh.

Promotion: Winners of NTA’s NAB drawing are Meri L. Galusha, WRGB-TV; George H. Mathiesen, KWW-TV; Selig J. Seligman, KABC-TV; R. W. Welphott, and Lloyd E. Yoder, both WRCV-TV.

Production: KTTV, Los Angeles, to syndicate Paul Coates on tape. Jo Lnten to undertake production in Spanish and French for markets in North and South America plus Europe.

Commercials: Music Makers has opened a west coast branch with Mort Stein as manager. Pintoff Productions opened a Hollywood production branch; Pintoff’s latest completions include Phillips 66 tv sound tracks starring Louis Nye and Alan Swift.

Trade note: Ampex is striving to preserve the word Videotape as a trade mark and has requested that it not be used unless Ampex equipment is specified; in this connection, a caption for a photograph on page 31 of sponsor for 21 March incorrectly referred to Video Tape Productions—that should have been Videotape Productions.

NBC Radio will be coming out with a new look in its daytime programming format toward the end of April.

The big change: the soapers block (2-4 p.m.) is out, so is Bert Parks’ Bandstand (11-noon). The new daytime line up: 10:05-11—My True Story will continue; 11:05-noon — Self-contained drama; 12:05-2—no network service; 2:00-4 —It’s Network Time, a live, musical variety show, featuring Frank Blair and Don Russell as co-m.c.’s, Skitch Henderson and the NBC Band, June Valli, Arnold Stang and Pat Caroll and Tommy Leonetti.

NBC nighttime radio will include this change in its summer format: Monitor will come on seven nights per week during the daylight saving time months.

“Sound-in-Depth” recording: NBC Radio is distributing a record of its Image Russia series, which includes excerpts of the show aired last week, plus additional material which could not be broadcast.

Network tv programing notes: Dave King, tv comedian and recording star from England, has been signed by Perry Como’s Roncom Productions to replace Milton Berle on the Kraft Music Hall (NBC TV, Wednesday, 9:9:30) starting 20 May. ... ABC TV, beginning 6 April, will run Top Pro Golf for the first time in a nighttime slot; Mondays, 9:30-10:30. All Star Golf, the Saturday late noon series on ABC TV, goes off the air for the summer, but will return next winter for Miller Brew and Reynolds Metals Co. ... Bachelor Father, alternating with Jack Benny on CBS TV, moves to NBC TV mid-June, on Thursdays, 9:9:30 p.m., for American Tobacco (Gumbinner) and Whitehall Labs (Bates). Behind Closed Doors, now in that Thursday p.m. slot, will be replaced by a panel show, Laugh Line, for Whitehall, to run 16 April until Bachelor Father starts. Another fall line up; Mat-ty’s Funday Funnies, a new cartoon characters series, will air Sunday, 5-5:30 p.m., 11 October on ABC TV, for Mattel, Inc. (Carson-Roberts).

Network tv sales: Whitehall Labs
Sponsor • 28 March 1959

Variety Show—Dinah Shore, NBC TV
Interviews—Small World, CBS TV
(Also Best New Program)
Quiz—What’s My Line, CBS TV

Network personnel notes: Julius Barnathan, ABC TV director of research, elected a v.p. of ABC . . . Robert Panley, to the newly-created position of Eastern sales manager of ABC Radio . . . Milt Fishman, named director of radio and TV news for ABC’s Western division.

RAB’s Kevin Sweeney unveiled at the last of the Reuters luncheon series this week, the preliminaries of a study on consumer listening-purchasing patterns related to supermarkets.

Sweeney cited in a slide presentation, the sales impact of four different products in four markets as the result of certain radio schedules.

It is RAB’s plan to sell food manufacturers on the idea of pre-testing radio against other media in a market for a specific product.

D-Day in L.A.: The Dodge Dealers Association of Southern Cal. (Grant) starts tomorrow (29) its 52-week buy on KLAC, Los Angeles, calling for 10 consecutive, exclusive hours of sponsorship each Sunday. The contract is budgeted "in excess of $200,000," with a minimum of an additional $200,000 scheduled for over-all advertising and promotional activities throughout the year.

New service: Effective this month, N. E. Paton, Jr. Associates, Kansas City, is offering a new consulting service for broadcasters, making available to stations a public relations counsel similar to those offered to other types of business.

Nostalgic note: Al Pearce, for more than 40 years a star in all types of network radio, has started his first stint as d.j. on KITO, San Bernardino, for Sage’s Complete Shopping, Wise Owl Stamps and the performers own Al Pearce Products.

Ideas at work:
• By invitation only: WILD, Boston, sponsored a “Teen Age Rock ’n Roll Concert” last week on a strictly
invitational basis. The gimmick: Invitations were obtained by sending in three chef's heads from an outer wrapper of a pizza brand advertised on the station. The response: The first 1,500 postmarks got to see the show—about 2,000 other requests had to be turned down because of space.

- Spreading the schedule out: Donbar Estates (Miller Advertising), real estate developers and private home builders for the Negro market, is appealing to that group via a heavy buy on WLIB, New York. The campaign calls for 40 spots during the week and three live programs on the weekend—each aimed at a different segment of the audience.

- The contest’s over: A month of answering her telephone “WGR (Buffalo) Tops Tham All!” won Mrs. Rose Bevilacqua $1,525. The bit: One call a day was made in the eight county area serviced by WGR, each worth $25, in search of the station’s winning answer.

- Write the words, win the stamps: This was the gist of a contest recently held on WQUA, Moline, Ill. Dubbed the “King Korn Karnival,” here’s how they worked it: One word was announced following each commercial, with entrants receiving a number of trading stamps for each correct word. The first week’s awards: some two and one-half million stamps went to the 16,000 correct entrants.

Add daffodils: To benefit the Stockton Ports Baseball Club, a KJJO d.j., will sit perched on a flagpole until 700 box seat season tickets and 2,000 general admission season passes are sold . . . Another d.j. daffodil: Norman Beebe, of WGRO, Lake City, Fla., declared champ in a d.j. “Eat-A-Thon” staged at a sponsor’s restaurant. The stunt brought the largest crowd ever assembled there to watch five d.j.’s eat for championship honors. Beebe consumed 10 lbs. of food, including four steaks and half a cake to win the evening.

Add Friday the 13th gimmicks: KDKA, Pittsburgh, called it a “good luck” day, inviting listeners with 13-letter surnames to phone the station and receive a prize . . . WISN, Milwaukee sent a character named “Blackie Katz” to roam the city, complete with derby, cigar and turned-up collar. Object of the promotion: to pay $13 to the people spotting him.

St. Patrick’s Day pays off: WJOY, Burlington, Vt. called the Lord Mayor of Dublin and recorded the conversation. The greeting was aired 20 times on St. Patrick’s Day, with all adjacency spots sold to a gasoline and tire dealer . . . On that same day, WKIR, Manchester, Vt. held a “Find the Blarney Stone” contest. Station hid ordinary stones, with a shamrock and call letters painted on them, and aired clues about their location. Each Blarney Stone located was worth $50.

Thisa ‘n’ data: WMGM, New York reports that during the past 12 months, more than 4,200 charitable, civic, social and religious organizations have received public service time over the station’s Neighborhood News feature . . . KITE, San Antonio, was recently changed from a 1000 watt daytimer to 5000 watts—fulltime . . . First with the news: KING, Seattle newsmen Dean Buchanan was monitoring the fire de-
partment short wave radio calls, when he heard a Lancaster, Pa. fire department unit report on a plane crash. He was the first to inform the Pa. city’s police department (3,000 miles away) about it . . . Anniversary note: WFIL, Philadelphia, marked the beginning of its 38th year last week.

Station purchase: KTIP, Porterville, Cal., to Gateway Broadcasters, Inc., brokered by Hamilton, Stubblefield, Twining & Associates.

Kudos: Grover Golightly, awarded a Savings Bond for 16 years of continuous service to WSPA. Spartanburg, S. C. without a day due to illness . . . WADC, Washington, won top award for radio editorials in the National Headliner Club’s 25th annual journalistic achievement competition.


RESEARCH

Nielsen’s annual summaries of radio and tv are out with the following highlights:

In tv:
- Commercial stations in operation—491 (in January).
- Number of tv homes which can
receive four or more stations—81½% (fall of 1958).

- Average daily viewing hours in January—6:00, compared to 5:57 during 1954-58.

- Heaviest viewing quintile (in January) listened an average of 10:42 hours daily; lightest, 1:28 hours.

- During 3-10 p.m. period in January, number of homes viewing per average minute was 28.9 million.

In radio:

- In-home listening this winter came to 1:52 hours in average home daily compared to 1:49 hours last winter.

- Weekday in-home viewing went up between 10 a.m. and Noon, declined between 3-10 a.m.

**TV STATIONS**

For the first time in the state's history, the Maine State Senate granted tv cameramen permission to film proceedings during regular sessions and at committee hearings.

WCSI-TV, Portland is taking the bows for its editorial efforts in this decision, and will now cover the hearings on the floor of both houses, as well as hearings on bills of interest to viewers.

**Business at the convention:**

Ampex reports it sold 23 VHS tape recorders and a total volume of orders for equipment approximating 1.3 million . . . RCA reports at least six orders for their tape machines.

**Ideas at work:**

- The winner and new champion; Arthur Pardoll, of FC&B placed first in WCAU-TV's (Philadelphia) "What's Your Movie IQ" contest, run by the station to promote its Paramount feature film package. His prize: A 17-inch portable TV set.

- A WHAS-TV, Louisville documentary on tornados can be credited with stirring up enough public interest to minimize future disasters. The film showed the need for an effective tornado warning system, and one week later it was set-up.

- They found the way to a time-buyer's heart: KABC-TV, Los Angeles, mailed heart-shaped boxes of candy to agency personnel with a "Love you . . . hope you love us" note attached. A tie-in was made with See's Candy Co. for 1,000 one-pound boxes of candy in exchange for equal air time amounting to $2,250.

Tv station notes: KTES-TV, Nacogdoches, Tex., went on the air last week as a satellite of KTRK-TV, Houston, carrying its regular programming from 4:00 p.m. on . . . Leon Gorman, former president and general manager of the Community Telecasting Service, filed an application with the FCC for Channel 7, Bangor, Me., with WLPG-TV as its proposed call letters . . . The Springfield TV Broadcasting Corp., Springfield, Mass., announced that sales in 1958 reached an all time high, with billings well over $1 million, and that the new satellite station, WRLP, Greenfield, was "paying its own way—an unusual situation for a satellite."

This warm data: WSAZ-TV, Huntington-Charleston, bought NCAA rights and circuits from Louisville to televise W. Va. Univ. games in the NCAA Basketball Tournament.

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**a Good—**

**Good Morning**

In WILKES-BARRE and HAZLETON is listening to WILK—and most everyone does just that

Pulse* proves that more people in Wilkes-Barre—Hazleton Area start the day right by listening to WILK. Wilk has just the right combination of up-to-the-minute news—eye opening music—and good entertainment.

WILK's outstanding programming throughout the day continues to attract the wide-awake listenership which controls the purchasing dollar.

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**WILKES-BARRE, Pennsylvania • Call Avery-Knodel for details**

**WILK**

*Pulse Wilkes-Barre—Hazleton Metropolitan Area—November 1958*
TV SPECIALS
(Cont'd from page 31)

behind’’ an event, such as the April preview which will take the viewer behind the story of the play, Sunrise at Campobello.

Others in prospect at NBC TV: special news summaries shot abroad with newsmen David Brinkley and Chet Huntley; return of the Hallmark Playhouse, Jerry Lewis, Dean Martin, and EmmY and the Oscar Awards shows; an hour-long musical with dancer Gene Kelly; three or four operas with both modern and traditional music including Amahl and the Night Visitors; a presentation of the world as seen through the eyes of Mark Twain; from six to 13 programs on the history of musical comedy; a possible repeat of Peter Pan for a new generation of TV youngsters; a major musical presentation of the ever-popular children’s favorite, Winnie the Pooh.

CBS TV also has ideas for dozens of specials in the back of its corporate planning head—but nothing which as of pretime had been firm ed with sponsors or with producers. This week initial fall plans are being finalized, with the possibility of one sponsor picking up the tab on 40 specials.

Conversation with network program chiefs leads to the conclusion that less than half—probably 40%—of all specials are network-originated. The others are packages of stars’ companies (such as Hope Enterprises, Bing Crosby Enterprises).

Creation of special shows by persons within the network structure puts a high premium on staff creativity and on imaginative leadership from the top levels. That’s why the top network men have heavy theatrical and show business experience and a rapport or empathy with performers and creative producers and directors.

Empathy as Richard Lewine, director of special programs for CBS TV, puts it, is a necessary ingredient in the programming mix of specials. He explains that top stars with marquee value, the ones most in demand for these shows, have a tendency to work best with people of whom they’ve heard, whose work they know and for whom they have respect.

As intra-network bidding height ened, one point of difference which may sway a star toward a particular network is the production team which it offers. It’s network management’s job to know how best to use writers, producers and directors and to slot them into shows which demand they exercise their specialties.

The most urgent and severe problem in the production of specials is availability of properties. Performers are abundant, though expensive, and are being drawn mainly from motion pictures and theatrical realms. Because a one-shot is just that—a single chance to reach a mass audience—the unknown or the sleeper has little chance to be booked as a special. And, even though the star has the greatest single appeal for the viewer, the property must also have many elements of attraction.

The first concept in the progression of specials planning is quality, with the commercial angle a second, though vital, consideration. So says ABC’s Bob Lewine, Client, agency executive and network agree in this approach, he says, and there’s never conflict on taste—only on entertainment value.

Entertainment value brings in the big audiences—and costs of most specials are such that a large audience is mandatory.

A two-hour special can easily cost a sponsor $450,000 to $500,000 for talent and production alone. The least expensive—again exclusive of time—is probably a jazz show at $150,000 for an hour, in the opinion of CBS TV’s Dick Lewine. With a big star in a variety show an hour long, the tab soars to $200,000 whereas a “name” in a dramatic show usually results in a lower figure—$100,000.

Some advertisers are happy with a smaller audience. A telecast of the New York Philharmonic would have unusual advantages for Ford Motor Co. which Timex (U. S. Time) and its inexpensive line might not gain. So the latter buys jazz shows.

But even the “average” special gets a gigantic audience. A. C. Nielsen, in comparing ratings for last season’s shows, reports each special averaged a 25.4% or “well over 10 million homes.” And the average audience share was 40%.

NO, THIS IS “KNOE-LAND”

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

JUST LOOK AT THIS MARKET DATA

Population 1,520,100
Households 435,000
Consumer Spendable Income $1,761,169,000
Food Sales $300,486,000

KNOE-TV AVERAGES 79.4% SHARE OF AUDIENCE

According to December 1958 ARB we average 79.4% of audience from Sign On to Sign Off 7 days a week. During 363 weekly quarter hours it run 80% to 98%.

KNOE-TV
Channel 8
Monroe, Louisiana

C B S • A B C
A James A. Noe Station
Represented by
H-R Television, Inc.

SPONSOR • 28 MARCH 1959
And this season, rating 12 specials in three ways, it came up with these additional comparisons: high, 28.6%; middle, 26.5%; low, 23.0%—with high, middle and low referring to educational levels of the audience. Here's what Nielsen reports as average audience. Compare these special ratings with non-specials ratings for non-specials by program types:

As ratings go up and as client demand for specials increases, costs of course tend to go up too. Time costs are closely correlated with gains in set circulation within network market lineups. These, because of TV's saturation, increase more slowly.

The costing rule-of-thumb, however, is that the live talent in toto accounts for about 35% of the total talent-production cost (exclusive of time). Thus a typical special tagged at $350,000 (time extra) would be budgeted this way: $100,000, talent; $75,000 to $100,000, production: $50,000 to $75,000, property rights, staff, writers, etc.

Therefore, at an average of $300,000 including time, the total investment sponsors may make in specials next season might well reach an astronomical $36 million.

ESQUIRE

(Cont'd from page 39)

...onus away from shoe shining, we're going to make it physically easier to get a shine with a new product."

It's a completely new shoe shine kit which Esquire will soon introduce. Called a "Shoe Care Bar," it's designed to do away with the gymnastics involved in getting a shine, fastens to any door or wall, and aligns the shoe at waist height.

The device appears in the sell portion (second half) of the paste wax commercial, when a shoe is placed on it. Advertising for the item will be heavily dealer co-oped.

Another new product (an upgrading item directed at women) basically involves a packaging change—a line of aerosol polishes in decorator containers for sale in quality stores, preferably as a group item. Local advertising will be co-oped.

This is how Esquire is combining its three expansion possibilities, feeling that the high shine it is giving its own product image will enlarge the shoe polish market as a whole. New product introductions, aimed at easing and upgrading shoe polishing, will pave the way for future new Esquire products.

The company (whose corporate name is Knomark, Inc.) has reached this pace-setting position in the 11 years since 1945 when it started advertising—working with the Mogul agency on a total appropriation of approximately $25,000.

First objective with this limited budget was to gain extensive distribution in the New York market. This was accomplished with a three-month saturation campaign on TV, direct mail and promotions on the retail level.

Strategy called for a market by market expansion program, with new sales targets as the basis for additional budgets. As business expanded, Knomark poured larger sums into market research, product improvement, packaging and advertising.

In 1950, Knomark became the first shoe polish maker to enter network television, via Blind Date on 11 ABC TV stations (the total hookup at that time). The campaign was pre-merchandised to dealers to show them what Esquire was doing to build consumer franchise.

(Article cont'd next page)
For the 1950-51 season, Esquire sponsored Hold That Camera, low budget variety show on ABC TV, dropped after 13 weeks.

In 1951, Knomark began to broaden distribution. In addition to shoe stores, shoe repair shops and department stores, Esquire gained distribution in variety, drug and hardware outlets.

To create added consumer demand, Knomark bought participations in Kate Smith's noontime NBC TV show. (An hour strip was purchased during the '51-52, '52-53 seasons.)

In order to reach the non-television homes with greater frequency, NBC Tandem Radio was added—a three-time-a-week participation, once each on three programs. At this time, Skuff-Kote was successfully introduced.

The next major distribution expansion was into food stores, starting early in 1953. To back this, Knomark placed the Esquire line on Arthur Godfrey's CBS tv/radio shows, a single investment of over $1 million. This budget was supported by an additional expenditure for magazine ads, car cards, merchandising aids.

The program vehicle during the '53-54, '54-55 seasons was Masquerade Party on NBC TV. By now, Esquire had topped 25% of the market (Sponsor, 24 January '55).

Esquire co-sponsored Caesar's Hour on NBC TV in '55-56, '56-57. In the spring of '57, this buy was supplemented with Masquerade Party over 87 NBC TV stations. In the fall of 1957, Knomark bought into the Perry Como Show with a lineup of 180 NBC TV stations. By now, both Lano-Wax and Lanol-White had been added to the Esquire line.

Then, in January, 1958, Revlon purchased Knomark. Following a second season on the Como show, Esquire was also advertised on the Garry Moore Show in the Fall of '58.

The current spot campaign represents Esquire's entry into spot television after nearly 10 years as a network advertiser. From the initial expenditure of $25,000, sponsor estimates that $21½ million dollars were spent in 1958, and that the 1959 budget will approximate this figure.

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**THINGS ARE POPPING**

WBZ's got the town jumping. With exciting new ideas. Like the Sunday Afternoon Popularity Parade. Bright and bouncy, it spotlights each one of the station's popular deejays. Like the new Saturday Night Club. A unique approach to live record parties, with tight production and timely news specials. Light, lively, listenable...that's the new sound that's catching the crowds on Boston's Most Popular Station.

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**OFF-BEAT ITEMS**

Lawn-Boy, and it has become an important part of their pre-stocking pitch before a campaign.

The line in which this chain reaction had the least-expected effect:

Plastic Steel. Here is a product—directed at men—that called for lots of explanation when it was woven into the radio schedule. Copy scripted by EWR&R not only went into ease of application, how to use, but where to apply and why use. In two weeks after a saturation campaign was launched, dealers had sold more plastic steel than at any previous time, and—the unexpected element—were noting a rise in plastic aluminum sales as well, a distinct carry-over, not mentioned in the radio copy or advertised elsewhere (except in Tryon dealer catalogues). Tryon v.p. and general manager, W. Blakey Chandlce, credits the radio promotion with selling "easily 500 times more kits of this item since we put it on the air. It also gave us an additional 120 outlets for the item."

"Interestingly," he notes, "a Reader's Digest article on this product failed to hypo sales in other areas even remotely as much as radio did in the Philadelphia area."

For its increased promotion with Tryon under the new contract, Devcon Plastic Steel Co. is making window streamers and merchantile kits, plugging WIP personalities available to stores. In this case, manufacturer and wholesaler will be joining in the advance dealer build-up pitch. Chandlce advises a month for this pre-campaign planning to insure selling the in-store promotion idea and to insure sufficient stocking.

All Tryon salesmen carry promotional aids, radio schedules and coverage maps with them on their rounds.

Another important reason for dealer promotions is that many products rely heavily on a recognition factor. This is particularly true of novelty and children's products:

Ballistic Missile. In the waver and similarity of kids' toys it's hard to make one or two stand out. Chandlce and the agency have given a lot of thought to this problem. Tryon is one of the largest toy wholesalers in the country. "Tv, with its identification value, presented a cost prob-

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**Represented by PGW**

Westinghouse Broadcasting Company, Inc.

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SPONSOR • 28 March 1959
lem that couldn't be surmounted with the range of products Tryon strategy encompasses, says Chandlee. So radio copy was carefully geared to time slots (dad-son emphasis in driving times, mother-child emphasis during late morning and afternoon), extolling the virtues of an Alpha Ballistic Missile. So that it would be readily recognized in stores, a heavy build-up with dealers to insure displays preceded the campaign. All of this brought what Chandlee, an old hand at moving toys, describes as "phenomenal" results.

The problems in moving power mowers, toys, even plastic steel, are minimal compared to promoting successfully, such specialized products as:

- Septic aid and cleaner (a septic tank cleanser). Copy was aimed at suburban and rural dwellers.
- Internatic Time-All (an electric timer). Its many uses had to be fully detailed.
- Automatic lamp timers (a burglar routing device)
- Sta-Put (rug spray to prevent slipping)
- Root-O (a drain cleaner)

It becomes obvious from this list why the agency recommends 60-second copy for products that most people don't know exists.

Importance of pinpointing audience becomes apparent, too. Copy is tailored to the audiences of the WIP personalities who read it—Jack Pyle, who discovered a large audience of salesmen during the day who objected to being called "the ironing board set" and are now members of a "Pyle Drivers" salesmen's club numbering over 2,000; Bob Menefee, the late traffic hour man; Joe McCauley, the early morning man; and Dan Curtis and Gene Milner, who hold down the evening slots.

As Tryon executives see it, this experiment is proving the value of creating demand for a product in advance and, as Chandlee puts it, "radio's ability to do this." It has been an eye-opener, he says, to manufacturers who have relied almost solely on displays and distributor calls.

Chandlee sees no difficulty in selling his commitment of 2,000 spots this year. "A manufacturer contracting for prime air time," he says "would spend about $22.50 a minute. We get that time for roughly $18.50. On top of that we share the cost 50-50—a break all around."

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ospoon • 28 MARCH 1959
**David C. Moore**, president of Transcontinental TV Corp. concluded an agreement last week that puts Jack Wrather's Marietta Broadcasting stations under TTC's ownership and operation. The value of these combined properties is placed, by Moore, at about $30 million. Subject to FCC approval, the transaction provides for an exchange of TTC stock for Marietta's, which is owned by Wrather and Edward Petry & Co. Marietta stations are: KFBM-AM & TV, San Diego; and KERO-TV, Bakersfield, Cal. Moore was elected president of TTC upon its formation in 1955.

**William D. Tyler** has been elected an executive v.p. of Benton & Bowles, which is in line with the agency's expansion of its creative departments. He joined B&B in the summer of 1958 as v.p. in charge of creative services. Prior to that, Tyler was chairman of the plans board of Leo Burnett Co., Chicago. During his 10 years with Burnett, he organized its copy department and served as its first copy chief. Tyler's career has also included posts with Y&R, Dancer-Fitzgerald-Sample and ad manager of Borden.

**Wickliffe W. Crider** has been named a v.p. in the radio/tv department at Young & Rubicam. He joined Y&R in 1956 as director of program operations in the agency's Hollywood office, and was transferred to the New York office in 1958, as a supervisor on General Foods' tv shows. Before coming to Y&R, Crider held executive positions in the tv program departments of several agencies. In his new position, Crider will be a general supervisor on all tv accounts, reporting to Pete Levathes.

**Franklin C. Snyder**, general manager of WTAE, Pittsburgh, since April, 1958, has been elected v.p. of Tv City, Inc., licensee of the station. He will continue to serve the Channel 4 operation as general manager. Snyder's background in the tv and advertising field began in 1949, when he directed the building and opening of WXEL-TV, Cleveland. He served as v.p. and general manager of the station until it was sold in 1955. Snyder then joined the Cleveland office of McCann-Erickson, Inc., as a v.p. and director.
Big business is brewing in the MARKET-ON-THE-MOVE... Tampa-St. Petersburg! Giant industries, like 110 Year Old Jos. Schlitz Brewing Co., are dotting the area with the world’s most modern plants! Over 800,000 barrels of beer a year will flow from the Schlitz $20,000,000 Tampa plant—marking the first time a premium beer will have been brewed in Florida! As progressive industry pours in, it compounds the amazing business growth that has put Tampa-St. Petersburg, one large trading area, in the TOP 30 MARKETS—now 30th in retail sales, 27th in automotive sales, 29th in drug sales!

Capture this rich market with the STATION-ON-THE-MOVE—WTVT—first in total share of audience* with 34 of the top 50 programs! WTVT, with highest-rated CBS and local shows, blankets and penetrates the MARKET-ON-THE-MOVE... TAMPA-ST. PETERSBURG.

*Latest ARB
Postscript on the convention

Even though the NAB Board urged that station delegates to the recent NAB Convention in Chicago be limited to general managers and chief engineers, registered attendance exceeded last year’s meeting by several hundred.

This was a thinking man’s convention with numerous side sessions (mainly group operators who took this occasion to bring together their stations). Some said that the atmosphere was too sober and business-like—that in an industry like tv and radio an element of showmanship was lacking.

We think it was a good convention reflecting the growing maturity of a tremendously important industry. But we suggest one or two improvements for conventions to come:

1) Additional emphasis on the problems of the man who foots the broadcast bill, such as media cost analysis and improved programing.
2) Representation of syndicated film on the agenda.
3) Concentration of service suites, possibly on a single floor, to minimize the problem of getting around.

TV tape competition

With this NAB Convention, competition among tv tape recorders became a reality. Now RCA with both black-and-white and color (tv tape recorders) is in a position to produce this equipment in quantity.

RCA decided to make its recorders completely compatible in order to take advantage of the big lead that Ampex has built up with more than 300 recorders already in use. Not only is the equipment compatible; so are the prices. RCA stresses flexibility and ease of picture adjustment as two of its key features. Ampex stresses not only its seasoned equipment but extra special services.

We’re glad that competition has finally arrived in the tv tape field. With tv tape certain to influence tv’s future, such competition will accelerate the progress of the entire industry.

10-SECOND SPOTS

Contrib: To SPONSOR from WRVA-TV, Richmond—“Goulda, the witch on our Saturday night Shock elapsed. Her successor is billed as ‘The Son of Goulda,’ the only son of a witch on the air.’ Wanna bet?”

Self-help: Art Ward, manager of The Honeydreamers, reports a new find in a New York City bookstall: 1,001 Names and How to Drop Them.

Philosophy: SPONSOR’s own “Miss Chicago” reports the following sign on the bulletin board of Leo Burnett’s media conference room: “Don’t tackle vast problems with half vast ideas.”

Idle hands: From “Letters Column” of N.Y. Herald Tribune—“I have a six-year-old daughter who is not doing much outside the five hours per day she goes to school. . . .” Why not let her try her hand at writing commercials?

Specialist: Personnel head at a N.Y. rep firm was looking for a typist, had a girl recommended by an employment agency with this conditional warning: “She’s very good but she refuses to work on anything but an electric typewriter.”

Kudo: Overheard in a Madison Ave. agency—“He may be a no-good account exec, but he’s the best damn delivery boy we ever had.”

Air vs. print: D.j.’s Klavan and Finch of WNEW, New York, pulled this one at an RTES meeting: “Well, we’ve got to hurry; we’re due at a burning of the Reader’s Digest.”

Quiz: From WGST, Atlanta—
1. An “opus” is a musical composition. What is the plural?
2. What word is incorrect in this sentence? “He lay prone on the beach, looking at the stars.”
3. “Zenith” describes a summit. What word is its direct opposite?
4. A copywriter once wrote: “He has reached the epipine of success.” Did he use “epitome” correctly?
5. At least one word can be used as its own antonym; do you know such a word?

ANSWERS: (1) Operas. (2) Prone means lying face down. (3) “Nadir.” (4) No. “Epitome” is “a part typical of a whole.” (5) “Cleave.” It means “to separate by cutting” and “to adhere to closely.”
in PITTSBURGH

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