Helps ESSO Dealers Turn Prospects into Customers...", says McCann-Erickson's Sy Goldis

In the picture above, Sy Goldis, Broadcast Supervisor of McCann-Erickson, discusses the breadth, scope and buying power of the astounding $2 1/2 Billion WSMpire with Ed Whitley of John Blair and Company.

According to Sy, "WSM helps ESSO dealers turn prospects into customers in the Central South." His contention that it is "impossible to cover the South without WSM" explains why McCann-Erickson beams three daily editions of your ESSO Reporter, six days weekly, to the WSMpire.

Want to turn the millions of prospects in America's 13th largest radio market into your customers? It's simple. See Bob Cooper or any Blair Man.
When KSTP-TV says "go out and buy it" . . .

people go out and buy it!

KSTP television
Basic NBC Affiliate
MINNEAPOLIS • ST. PAUL
"The Northwest's Leading Station"

Represented by Edward Petry & Co., Inc.
SILENT SERVICE I climbed out of its CNP cradle two years ago, and hasn't stopped climbing since. Taking all of its Top-25-Market ratings, SILENT SERVICE’s latest ARB average is up 24\% over the series' initial average.  ■ DANGER IS MY BUSINESS premiered last July; its ARB average among the Top 25 Markets: up 16\% over its first rating average!  ■ FLIGHT, CNP's newest, only dates back to this past October. Latest ARB average among the Top 25 Markets: up 11\% over its first rating average!  ■ The longer CNP shows are on the air, the more people like them.
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31 The most complicated, time-consuming medium to buy, spot all but defeats its own sales point of flexibility. How do buyers view the situation?

What an account man should know about air media
34 V.p. and account supervisor, Leo Rosenberg of Foote, Cone & Belding gives rundown on what large, small agency a.e.'s need to know about tv/radio

New life for radio's "dead" hours
36 Post-midnight radio (already a proven sales medium) has gotten new impetus from direct mail cost increases. Here's how to sell after midnight

New light on video's summer dip
38 Some popular notions are bound to be exploded by latest Nielsen study. Shows weekly eumme audience in summer is only 1% under winter level

ANPA study shot full of holes
41 Bureau of Advertising claims spot radio reaches small part of potential. H.R. research director counters with similar charge about newspaper ads

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42 SPONSOR spoofs the current tv program furor with an exchange between agency president and his public relations firm of Winken, Blinken & Nod

Easy reference "avail" sheet
44 NBC Spot Sales refashions its availabilities form to include complete program information, coverage maps, even information about packages

How to get mileage out of a tv mistake
44 Flashy, expensive remotes seemed a good way to move merchandise to this appliance dealer until he found a steadier, more efficient way to do it

SPONSOR ASKS: What was your reaction to the NAB convention?
50 With more member stations than ever before brought together at the NAB convention, station people report what they feel was accomplished

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57 Washington Week
Running Rings Around All Competition!

NO. 1 SYNDICATED COMEDY!

Top 10 Comedy Shows As Reported In Television Age*

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Distributor</th>
<th>National Weighted Average</th>
<th>Viewers Per 100 Homes Tuned In</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Men</td>
</tr>
<tr>
<td>1</td>
<td>Burns and Allen</td>
<td>Screen Gems</td>
<td>11.5</td>
<td>67</td>
</tr>
<tr>
<td>2</td>
<td>People's Choice</td>
<td>NTA</td>
<td>8.7</td>
<td>69</td>
</tr>
<tr>
<td>3</td>
<td>The Honeymooners</td>
<td>CBS</td>
<td>8.5</td>
<td>74</td>
</tr>
<tr>
<td>4</td>
<td>How to Marry a Millionaire</td>
<td>CNP</td>
<td>7.3</td>
<td>76</td>
</tr>
<tr>
<td>5</td>
<td>Amos 'n Andy</td>
<td>NTA</td>
<td>7.2</td>
<td>78</td>
</tr>
<tr>
<td>6</td>
<td>Life of Riley</td>
<td>CBS</td>
<td>6.0</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>This Is Alice</td>
<td>Schubert</td>
<td>5.5</td>
<td>30</td>
</tr>
<tr>
<td>8</td>
<td>Our Miss Brooks</td>
<td>ITC</td>
<td>5.1</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>Topper</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Susie</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

ALREADY SOLD IN 96 MARKETS...
FOR FULL DETAILS ON THESE 239 ROLLICKING HALF-HOURS...CALL

SCREEN GEMS
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES
NEW YORK • DETROIT • CHICAGO • HOUSTON • HOLLYWOOD • ATLANTA • TORONTO

SOLD BY:
- S & W FINE FOODS
- RIVAL DOG FOODS
- NUCA MARGARINE
- HOUSEHOLD FINANCE CORP.
- ST. JOSEPH'S ASPIRIN
- LESTOIL
- 4-WAY COLD TABLETS...
and many other blue chip advertisers.

SPONSOR • 4 APRIL 1959
summer radio goes where
the family goes

People do take vacations, and
Radio goes along.

That's why SPOT RADIO is so neces-
ssary 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'Connell Inc
Peters, Griffin, Woodward, Inc. — William J. Reilly, Inc
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young Inc
Dorothy B. Staff, Leuen & Newell, Los Angeles, feels that buying is a process of weighing many factors, rather than placing importance, say, on ratings or programing as such. “Once it has been decided whom the advertiser wants to reach,” Dorothy says, “the buyer must study cost, time, ratings, programing, personalities and station loyalty. It is the over-all picture that counts, and this means weighing each consideration against the others.” Dorothy recently had to decide between a top-rated independent station and a much lower-rated one in a market. By itself, the top-rated station seemed like an excellent buy, but when rates were compared, she felt that its greater total audience did not justify the buy. In addition, the smaller independent balanced itself out with the type of programing which she thought created a stronger listener-loyalty. “All factors,” Dorothy says, “should be considered in relation to the others. To make any single one a prime consideration is to distort your total perspective.”

Jeff Fine, Doherty, Clifford, Steers & Shenfield, New York, points out that when competition, additional money or other factors necessitate planning a fast campaign, streamlining basic buying procedure can facilitate quick and effective execution. “First,” Jeff says, “before even phoning the reps, the media department should prepare a complete list of markets it plans to use as well as stations most likely to be purchased. Second, cut out as much market data and rating references as you can, and get your availabilities over the phone. Third, tell the reps how much money you’re going to spend in each market and probable allocations. Fourth, state your advertising objectives to the rep. If you’re going in fast against stiff competition, for example, it’s better to tell the reps frankly what you’re after than to flounder around in a moment of emergency. Fifth, the more latitude you give the reps the better. There’s no time to quibble old matter-of-factly about time segments, so make them as flexible as possible without missing the client’s target. These procedures should get you moving fast.”
Some radio stations call them announcers. At WITH, we call them personalities. The difference? First, experience—110 years of it, and most of it on WITH. Second, approach—these men manage to put personal selling into even a transcribed commercial. Third, popularity—each has his own big band of fans that multiply during our 24-hour broadcast day. The result? PRO-fitable PRO-motion of your PRO-duct!

Tom Tinsley, Pres.

Radio Baltimore

R. C. Embry, Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington
Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, New Orleans
McGawen-Quinn in Chicago, Detroit and West Coast
Ohio Stations Representatives in the state of Ohio
For 31 years, the Don Lee Network has operated on the West coast as a distinguished program source fostering such talent as Pat Weaver, Horace Heidt, Kay Thompson. This past week it was bought by ABC, which plans to retain Don Lee programs to serve current affiliates and beckon to new ones.

The newsmaker: Edward J. DeGray, v.p. in charge of ABC's Radio network, signed his long-time hope into reality in negotiations (for an undisclosed, reportedly token sum) with John Poore, v.p. of RKO-Teleradio Pictures, Inc. ABC bought: six 15-minute newscasts daily; take-over contracts on the sold-out news shows: time clearance on 34 Don Lee stations. ABC's reason for buying: expand program service to its Western stations, attract new affiliates. Don Lee's reason for selling: adhere to a Booz, Allen, Hamilton edict to dispose of the declining-profit property. (It still owns former key network stations KFI, Los Angeles, and KFRC, San Francisco.)

The transfer, effective 26 April, marks the end of radio's oldest (1923) and largest regional network. A new problem: shows may be disputed in eight major markets, says DeGray, where Don Lee stations won't want to relinquish to ABC outlets. But, "our first obligation is to our affiliates."

This means the shows at con-
v.p. of RKO-Teleradio Pictures, Inc. ABC bought: six 15-minute contracts' end undoubtedly will go to ABC stations, with the network thus strengthening its sales and coverage position.

ABC bought the package to serve stations as well as clients, says DeGray. "We want to cover as much of the U. S. as possible, and we want to have split lineups which clients seek in the West." He and his staff will develop special sectional sales packages within the next 30 to 60 days. The mechanics of programing and operations will be absorbed by ABC's Pacific Coast Radio network.

ABC salesmen will also sell Intermountain Network time periods as 41 stations in the chain affiliated with ABC earlier this month. Speedy expansion in coverage and affiliation is expected to be hyped even more when ABC reportedly will align with the Arizona Network.

With these moves, DeGray is bringing into full circle the experience he's acquired in broadcasting. He started in the accounting department at CBS in 1940, has since moved to station management, spot, co-op and special program sales. He joined ABC Radio station relations in 1955 and was elected a vice president in 1957.
ANOTHER SURE THING FROM ITC
NOW COMING YOUR WAY......
BRAVE
The famous **FURY** Already signed up for a FIFTH year on NBC-TV by General Foods Corporation and The Borden Company, through Benton & Bowles, Inc., now available as Brave Stallion for *your* profitable sponsorship.

The adventure series about a black stallion that . . .

**lasses** a whopping 64.1% average share of audience (Nielsen, July-Dec., 1958) at a $1.70 Cost Per Thousand (Jan.-Dec., 1958)

rope **off** an impressive 17.8 rating (Nielsen 4-Season Average, Oct., '55 through Jan., '59) on NBC-TV, Saturdays, 11-11:30 A. M.

**BRAVE STALLION** will corral a loyal all-family audience in your market . . . available right now! For a *sure thing*, wire or phone PLaza 5-2100 collect.
NEW SIXTH STREET EXPRESSWAY symbolizes Kansas City's dramatic half-billion-dollar downtown redevelopment program which has attracted national attention.

KCMO-TV: Basic CBS TV. Channel 5. Photo: Sol Studna

Everything's up to date in Kansas City

From the downtown renaissance to the suburban building boom, Kansas City races into the future. And—KCMO-TV keeps the city in touch with the pulse of the present and spirit of tomorrow. Outstanding CBS programming, award-winning news, community service. This is why more people here watch KCMO-TV (say ARB and Nielsen) than any other station. Why sales are up to date in K.C. when you advertise on KCMO-TV. We broadcast at maximum power from the world's tallest self-supported tower—Kansas City's electronic landmark.

KCMO-TY

KANSAS CITY
SYRACUSE
OMAHA
TULSA

KCMO
WHEN
WHEN-TV
WOW
KRMG

The Katz Agency
The Katz Agency
The Katz Agency
John Blair & Co.—Blair-TV
John Blair & Co.

Represented nationally by Katz agency.

BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines.
If there’s a wide round of spot rate increases by TV stations this fall, the event won’t floor agency media directors: They’re more or less prepared for it.

Buyers can expect agitation for hikes particularly from ABC TV affiliates in a number of the major markets.

A rep, who has a batch of ABC TV stations on his list, told SPONSOR-SCOPE this week: “The lineup ABC has set for the fall is expected by the affiliates to tilt the share of audience more in their favor; they feel this should be reflected in higher rates.”

Says another rep: “Increased rates are logical and inevitable. Stations in the top markets are approaching a sold-out situation in the fall, while the present ratecards—due in large measure to last year’s recession—are loaded with packages that make the cost of a spot almost equal to radio.”

(For a sumup of the network rate situation, see 28 March SPONSOR-SCOPE.)

Here’s a tip-off on the increasing tightness of the TV spot situation: An agency that only recently put itself on the record as militantly opposed to triple-spotting was in the process of making buys this week in triple-spotted situations.

The agency’s media director, when asked how he reconciled such schizophrenia, said: “Our only other choice would be to turn the money back to the client.”

Nestlé is pulling out of nighttime network TV completely and confining its air media activities to TV network daytime plus spot TV and radio.

The company’s ad budget runs around $20 million.

The difference between winter and summer viewing is almost negligible, a study on the subject just released by Nielsen shows.

In terms of cumulative weekly audience the margin is but 4%.

(For details of this study, see page 36.)

Necco, which uses no other medium but spot TV, will double its budget and expand its distribution through to the West Coast this week (via La Roche).

The new market lineup will include Detroit, Chicago, L.A., and San Francisco. Buying weight: 200 rating points a week.

Just a couple of years ago Necco confined its distribution to the Northeast section of the nation.

The big turning point for ABC TV unquestionably has occurred: It will have the bulk of P&G’s network business this fall, with NBC TV and CBS TV the losers.

P&G will have at least eight shows going on the networks next season, and there’s a good chance of a ninth. ABC will have at least five of them.

Already set on ABC are all of the Real McCoys and Robert Taylor’s Captain of Detectives (10 p.m. Friday), and half each of Wyatt Earp and the Rifleman. A prospective added starter: Half of the Alaskans.
They really come back to the same agency: it’s happened in the case of Chase & Sanborn and J. Walter Thompson.

The return of the account to JWT takes effect 1 July. The billings amount to $8 million. The losing agency is Compton.

The upgrading to which Lever is giving its tv network lineup next fall has a bigger objective than just cost-per-thousand: It wants to wind up with four or five shows in the top 10.

Another clue to that Jack Benny-George Gobel alternating buy: The strong urge among Lever’s advertising top level is for integrated commercials—using the star to do at least the lead-in.

Take a look at the new wonders coming in the food field:

• What could turn out to be as gigantic a break-through for foods as the nicotine filter was for cigarettes is a variety of eating fats and oils that contain a minimum of cholesterol.

Marketing men expect this revolutionary development to hit the market—to the tune of large advertising budgets—within the next two or three years.

• Another break-through anticipated in the food field is a germ stabilizer that will keep milk perpetually fresh.

• Incidentally, look for the refrigerator field to introduce a contraption with both heating and cooling units to keep food warm as well as cold.

As the new tv buying season unrolls, you hear talk among agencies about escaping youth-control of the dial by not buying network before 8:30 p.m. on weekdays.

As an important sidelight on this attitude it’s interesting to note that (1) the young still account for 36% of the audience at 8:30-9 p.m. and 30% at 9:9:30 p.m.; (2) while the adult audience increases as the evening wears on, the increase is neither spectacular nor big enough to compensate for the loss of the younger set.

Here’s an average audience composition based on the November-December 1958 NTI by half-hours in the evening Monday through Friday:

<table>
<thead>
<tr>
<th>National Period</th>
<th>Sets in Use</th>
<th>Viewers Per Home</th>
<th>Million Viewers</th>
<th>Pct. of Men</th>
<th>Pct. of Women</th>
<th>Pct. of Teens</th>
<th>Pct. of Children</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30-8</td>
<td>55.0</td>
<td>2.6</td>
<td>62,205</td>
<td>27%</td>
<td>33%</td>
<td>12%</td>
<td>28%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(16,795)*</td>
<td>(20,523)</td>
<td>(7,465)</td>
<td>(17,417)</td>
</tr>
<tr>
<td>8:30-9</td>
<td>59.6</td>
<td>2.6</td>
<td>67,408</td>
<td>28%</td>
<td>34%</td>
<td>12%</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(18,871)</td>
<td>(22,919)</td>
<td>(8,089)</td>
<td>(17,526)</td>
</tr>
<tr>
<td>8:30-9</td>
<td>63.0</td>
<td>2.5</td>
<td>68,513</td>
<td>29%</td>
<td>35%</td>
<td>12%</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(19,869)</td>
<td>(23,979)</td>
<td>(8,222)</td>
<td>(16,443)</td>
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<td>9:30-10</td>
<td>63.9</td>
<td>2.4</td>
<td>67,478</td>
<td>32%</td>
<td>38%</td>
<td>12%</td>
<td>18</td>
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<td></td>
<td></td>
<td></td>
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<td>(21,503)</td>
<td>(26,612)</td>
<td>(8,097)</td>
<td>(12,146)</td>
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<td>9:30-10</td>
<td>63.0</td>
<td>2.4</td>
<td>65,772</td>
<td>33%</td>
<td>40%</td>
<td>12%</td>
<td>15</td>
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<td></td>
<td>(21,705)</td>
<td>(26,309)</td>
<td>(7,392)</td>
<td>(9,966)</td>
</tr>
<tr>
<td>10:00-10</td>
<td>59.0</td>
<td>2.2</td>
<td>56,463</td>
<td>36%</td>
<td>43%</td>
<td>10%</td>
<td>11</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(20,327)</td>
<td>(24,279)</td>
<td>(5,646)</td>
<td>(6,211)</td>
</tr>
<tr>
<td>10:30-11</td>
<td>52.3</td>
<td>2.2</td>
<td>50,052</td>
<td>37%</td>
<td>44%</td>
<td>9%</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(18,519)</td>
<td>(22,033)</td>
<td>(4,505)</td>
<td>(5,905)</td>
</tr>
</tbody>
</table>

*Figures in parentheses are numbers of viewers in millions.
This may turn out to be a key week for NBC TV: It has a number of substantial deals cooking both in Detroit and New York. Some of the developments:

- JWT is looking at hour periods on NBC in which to spot Ford’s weekly expensive extravaganzas (previously it had been talking to CBS TV).
- Arthur Murray (Lorillard) and Johnny Staccato (R. J. Reynolds) will be scheduled this fall back-to-back Tuesday nights. Note that both sponsors are cigarettes, indicating that the traditional protection is showing signs of crumbling still more. Of course, it will be a major-minor arrangement for the two advertisers; but nevertheless the pair will be side by side.
- NBC is offering the new 7:30-8:30 p.m. action shows on the basis of 20-minute units, which means that area will probably be loaded with minute participations.

Esso’s Flit, a spot perennial, is turning to network TV this season.
Via McCann-Erickson it will sponsor, starting 1 June, alternate weeks of the David Niven show and Cimmaron City on NBC over 12 weeks.
It’s the first year the insecticide has had national distribution.

CBS TV has yet to round out its plans for letting affiliates have two one-minute spots in the first 20 minutes of the programs that will be slotted in the 7:30-8:30 span Tuesday and Wednesday this fall. (The stations could sell these on their own.)
The move would be a partial reward for giving up time (the 7:30-8 period) which is not part of the network option structure. It will be the first time that CBS TV has done any co-oping at night.
Compensation to CBS for the 20 minutes: a third of the program’s cost.

McCann-Erickson this week was still trying to dispose of half of next season’s Westinghouse-Desilu series. Buick and Colgate, which are with the same agency, are among those being approached.
Incidentally. Westinghouse has elected not to compete with Steve Allen in his new Monday 10-11 p.m. niche; it will house the Desilu show in the Friday 9-10 p.m. segment starting this fall.
Norelco already has aligned itself with Allen for the fall for at least 12 weeks.
Note re Colgate: It’s looking with favor on sponsoring all of Perry Mason.

In light of the prospect of twice as many specials next season as during this one, you may be wondering what the networks consider to be the saturation point for that type of programming fare.
The answer you’ll likely get if you ask the networks is this:
- When the regularly scheduled advertisers feel that the pre-emptions for specials runs counter to the efficient continuity of their air presence.
Of course, there’s no flat rule as to how the individual advertiser will react. There are quite a few who welcome the opportunity to take an occasional vacation from their niche—especially if the pre-empted period matches a slow portion of the selling season for their product.
In other words, the networks have to play their specials tune by ear.

Schwerin has just discovered that specials are greatly in favor with viewers.
The findings: Specials did “about 50% better than the average of all half-hour weekly non-dramatic shows in gaining increased viewer approval of the sponsor.” Even, as Schwerin put it, “if they are turkeys.”
Most-liked specials, in order: (1) Dramatic, (2) musical, (3) documentary.
The daytime tv tide in January was strong enough to give billings for the three networks a collective 5% edge over last year. Daytime was up 21.4%, whereas gross sales for nighttime were down 2%.

The billings for this January, as compiled by LNA-BAR and released by Tvb:

- ABC TV, $10,047,078, up 16.1%; CBS TV, $22,129,248, up 0.2%; NBC TV, $19,299,853, up 5.2%. Total: $52,076,179.

Sponsor retention of network tv shows gets weaker each season.

Between March 1957 and March 1959, only 28 shows have held on to the same sponsor.

Incidentally, eight of the 28 shows are either due to go off the air at the end of this season or switch to entirely new sponsorship for next season.

That two-week Chiquita banana schedule which United Fruit started last Monday on CBS and NBC Radio was actually placed by BBDO on the previous Friday.

The agency figured that there's a record somewhere since it took but two hours to firm up the deal (including spot radio in eight markets).

Billings entailed in the crash program: $60,000. Estimated listeners a week between the two networks: 50 million.

The battle to keep the Pentagon and others from nudging tv out of its present spectrum positions was heightened this week with the filing by the Assn. of Maximum Service Telecasters of a 41-page statement with the FCC.

Highlight of the statement was a five-point platform outlining AMST's attitude on tv allocations.

(For details see WASHINGTON WEEK, page 57; watch for article in 11 April issue.)

Whatever might be said about P&G as an advertiser, there's this quite significant thing about the giant: It operates from a definite set of standards.

The chief motivation may be circulation, cost-per, or cut-off points for network shows, but it's still a set of standards.

Unlike other massive tv users, who can't make up their minds whether they want circulation, identification, or integrated commercials, or whatever set of values. P&G leaves little room for doubt or confusion among those attached to its tv spending empire.

Toiletries manufacturers are watching with much interest the response that supermarket operators make to a new-fangled idea being preached to them by some merchandising experts from Madison Avenue.

The doctrine: Integrate the toiletries with related items instead of bunching them all together on the drug rack. Thus, for instance, cleansing creams would be grouped with hand soaps.

Tied in with this recommendation is the exhortation that supermarkets stop feeling that their toiletries business is something they'd stolen away from drug stores and start treating them with the same merchandising know-how as any other products on their shelves.

An admitted stumbling block to the preachment: In many supermarkets the drug-toiletries setup is controlled by rack jobbers.

For other news coverage in this issue, see Newsmaker of the Week, page 8: Spot Buys, page 28; News and Idea Wrap-Up, page 62; Washington Week, page 57; sponsor pages, page 60; Tv and Radio Newsmakers, page 70; and Film-Scope, page 58.
KPRC-TV
HOUSTON

...its always a pleasure

KPRC-TV since 1950
The Gold Medal Station

EDWARD PETRY & CO.
National Representatives

Sponsor • 4 April 1959
PACKS THE BIG SELLING PUNCH! BEATS ALL COMPETITION IN THE HOTLY COMPETITIVE N.Y.C. SEVEN-STATION MARKET

Look at William Tell after only three weeks on the air in New York: Mar. 4 Arbitron shows the program catapulted into number 1 position in its time period with a resounding 8.6 rating, 25.9 audience share. This beats all other competition in this tough 5:00 to 5:30 time period. And William Tell does it all alone! As WPIX's first commercial program of the day, stepping off from a 1.8 public service show lead-in, William Tell increases the WPIX audience almost 500%.

That's how "William Tell's" all-family costume drama appeal works for TROPICANA ORANGE JUICE in New York. It works all around the country, too...punching up sales for such advertisers as MEADOW GOLD DAIRY, FISHER FOODS, LUCKY 7 STORES, GARDEN FRESH FOOD CHAIN in Pittsburgh, Cleveland, Houston, and Clarksburg, W.Va. More important, "The Adventures of William Tell" packs the same big punch for you! For complete details, phone, wire, write to:

M. TELL

NTA PROGRAM SALES, A DIVISION OF NATIONAL TELEFILM ASSOCIATES, INC., 12 COLUMBUS CIRCLE, NEW YORK 19, N.Y. JU 2-7300
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:

<table>
<thead>
<tr>
<th>Station</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGH</td>
<td>10.4%</td>
</tr>
<tr>
<td>11.4%</td>
<td>10.4%</td>
</tr>
<tr>
<td>11.4%</td>
<td>10.4%</td>
</tr>
</tbody>
</table>

Question 2:
Which radio station, if any, do you prefer for music?

Answer:

<table>
<thead>
<tr>
<th>Station</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGH</td>
<td>10.0%</td>
</tr>
<tr>
<td>10.0%</td>
<td>10.0%</td>
</tr>
<tr>
<td>10.0%</td>
<td>10.0%</td>
</tr>
</tbody>
</table>

Question 3:
Which radio station, if any, do you prefer for news?

Answer:

<table>
<thead>
<tr>
<th>Station</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGH</td>
<td>7.4%</td>
</tr>
<tr>
<td>7.4%</td>
<td>7.4%</td>
</tr>
<tr>
<td>7.4%</td>
<td>7.4%</td>
</tr>
</tbody>
</table>

Question 4:
If you heard conflicting accounts of the same story on different radio stations, which station would you believe?

Answer:

<table>
<thead>
<tr>
<th>Station</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGH</td>
<td>11.4%</td>
</tr>
<tr>
<td>11.4%</td>
<td>11.4%</td>
</tr>
<tr>
<td>11.4%</td>
<td>11.4%</td>
</tr>
</tbody>
</table>

Point and counterpoint

Making National Association of Broadcasters conventions these days have a distinctly different flavor for me than making the same conclaves did years ago. Maybe it's just a matter of mellowing with time. Maybe it's the simple fact that I am not charged, in covering the meetings, with any specific news duties. Maybe it's a combination of both. But whatever the reasons, I seem to have considerably more inclination to observe and ponder upon the human side, possibly the more dramatic values of the convention than in the 20 or so years gone by.

For example, as Bobby Sarnoff, NBC's chairman of the board, got his keynote award, my eye drifted to his dad, the General, seated on the platform to his right. General David is a poker player from way back, and it is rare that his facial expression betrays any deep emotion he is feeling. As he watched young Bobby accept his award, as he listened later to Bobby make his plea for TV to answer its critics there were only occasional indications that he was mightily pleased with his boy. But he was, I'm sure.

The General and his son

I thought back to the NBC convention at Miami, the year they opened the Americana Hotel, when the General announced to the gathered affiliates and newsmen that Bobby was going to take over. I remembered waiting at the table before I left for a chance to say congratulations to the young executive after he'd made his maiden speech as NBC's new president, and watching the General and Bobby's mother walk by, she moist-eyed and proud, and the General, tight-lipped and poker-faced.

He had told the multitude in no uncertain terms that he thought Bobby was ready, that he would make the network a fine president. He told the story of a friend of his (the General's) who also was the head of a large American corporation, and whose son worked in that corporation. He told of the son's excellent record and his father's reluctance to put him at the head of the company.

"I'm afraid for him," that father told the General.

"And I wonder," said the General to that NBC Convention, "whether that father wasn't afraid for himself, rather than for his son. I wonder if he wasn't holding his son back, not because he was afraid his son wasn't ready, but because he was afraid he, the father, might be criticized for advancing his son."

The General wasn't afraid, as he made very plain that evening in the Americana. And Bobby hasn't let him down. Bobby has been not only a good NBC executive officer, but he has proved himself a good industry leader.

At the recent convention in Chicago he spoke for all the thinking...
Again, WJBK delivers the big baseball-minded Detroit market

Michigan's most result-producing independent radio station carries the complete 1959 schedule of Detroit Tiger baseball games—night and day, at home and away. This is the 12th consecutive year WJBK has been selected for complete coverage of Tiger games.

10,000 Watts Days — 1,000 Watts Nights — 1500 KC

Represented by the KATZ AGENCY, INC.

Storer Broadcasting Company

WJBK WSPD WJW WIBG WWVA WAGA WGBS
members of the industry who have long since grown weary of being pushed around by critics and hecklers, on papers, on magazines, in government and elsewhere. I don't really know if Bobby had previously discussed this stance with other industry leaders, like Frank Stanton. It's more than likely, and it's immaterial, whether he did or not. The point is that just prior to the opening of the convention itself, Doc Stanton had told the CBS affiliates in a private meeting that CBS was sick of sitting back and taking the blasts, big and little, justified and not, without moving to make an answer.

And Dick Salant, one of CBS's brighter young men told the convention a couple of days later that CBS was going to undertake a $100,000 survey to find out exactly what the American public did think of television. The results of the survey, he said, would be made available to the NAB, if the association desired.

And, of course, following Bobby Sarnoff's speech, the Association did appoint a committee of nine of the best broadcasters and public relations men in the business to cook up plans for a public relations campaign to rebut television's critics in every area, on every level, and to present video's story solidly. This committee, of course, is headed by C. Wrede Petersmeyer, president of the Corinthian Broadcasting Corp., and consists, otherwise, of Bob Sweeney of WDSU-TV, New Orleans; Ward Quaal, WGN-TV Chicago; Roger Clipp, WFIL-TV, Philadelphia; Don McGannon of Westinghouse; Jack Harris of KPRC-TV, Houston and publicists Ken Billy of NBC TV, and Mike Foster of ABC TV, as well as Dick Salant.

This committee, some time before 30 April will report back to the NAB Television Board with an outline for its plans for the industry public relations campaign. I'm sure the plan will be a good one, and I'm equally sure it will have a slow but certain effect on countering at least some of the more ridiculous and blatantly prejudiced and thoughtless tirades of the business's critics in all areas.

**Tempus fugit's right along**

I realized, as this effort shaped up at the meetings, that this was an important development for television, and that it would rebound to the benefit of viewers and advertisers alike. But more than anything else I was thinking of the human drama unfolding as I watched the General watching Bobby make the keynote pitch.

And I must confess that I got more of a kick seeing all my V.I.P. buddies at our annual reunion dinner on the eve of the Convention, than I did out of the business meetings, and even the new technical achievements unveiled at the confab.

I hate to admit it, but I also got more of a bang out of the mountainous Swiss cheese and coffee in the *SPONSOR* suite, than out of the whiskey in many another.

Tempus fugit's right along, doesn't it?

---

**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.*
IN MEMPHIS...

**WDIA**

It Takes **AMERICA'S ONLY 50,000 WATT NEGRO RADIO STATION** to Complete the Picture!

40% of the Memphis Market is NEGRO—and you need only one medium to sell it—WDIA!

Now represented by

THE BOLLING COMPANY, INC.

WDIA

MEMPHIS' ONLY 50,000 WATT STATION • 1070 KC
TOP RATED BY ALL AUDIENCE SURVEYS FOR TEN YEARS!
WREX-TV
new, wide range

with
HIGH POWER
229 KW VIDEO
115 KW AUDIO
spans a
BILLION DOLLAR
Rockford primary market

COVERS ALL OF 14 COUNTIES AND MARKET PORTIONS OF 14 OTHERS

The new, wide-range of WREX-TV, now increased to 229,000 watts video effective power (five times the former ratings), extends the primary limits of the Rockford TV market to encompass $1.1-billion potential . . . widens the "secondary" range of influence to include a total $2.5-billion.

WREX-TV COVERAGE
WREX-TV spans audience interest . . . comparative rankings of top programs, ARB area survey, shows 33 of top 37 programs are all on WREX-TV. WREX-TV leadership is strong throughout the telecasting day:

Rockford Metropolitan Area — station share of sets-in-use summary — for 4 weeks

| Time       | Mon. — Fri. | Noon to 6:00 PM | 6:00 PM to Mid. | All Week
|------------|-------------|-----------------|----------------|-----------
| Sign-on    | 56.3*       | 70.3            | 51.1           | 59.2      |
| to Noon    | 48.4        | 28.7            | 43.8           | 40.7      |

* Shares — Station on less than the station telecasting the most quarter hours during particular period.

WREX-TV
CHANNEL 13 ROCKFORD
Represented By H-R TELEVISION, INC.

No subsidy here!
In your 14 March issue of sponsor Magazine I was most interested in the Sponsor-Scope item concerning Radio TV Farm Directors. We have heard from many sources that farm departments are being cut down or eliminated because of the feeling that do not have a place in "formula" radio; however, we believe very few stations would be willing to eliminate or cut down their farm departments if they were a paying proposition. We agree that the personality of the farm director has a great deal to do with advertiser acceptance, provided of course, the coverage of the station is adequate.

We have seen too many farm departments operate strictly on "hand-out" material . . . This has a place in the everyday operation of a farm department but we do not believe it will substitute for real journalistic ability.

We feel so strongly about our own farm department that we have recently added our fifth member. The department is now composed of our outstanding Farm Director, Cotton John Smith, three farm editors and a photographer. The most recent addition is a past president of the Texas FFA and past vice president of the southern region of the National FFA — a most outstanding young man. We feel that we could as easily do without our transmitter as our farm department.

Bill Lane
Mgr., KGNC Radio
Amarillo

Right man, wrong award
We appreciate your mention of our general manager, J. C. Kellam in your "Wrap it" section of your February 27 issue of sponsor—and I am sure that Mr. Kellam is highly flattered by your story—that he was selected "Young Man of the Year."

We think our boss is a pretty young man—and well deserving of

(Please turn to page 26)
WHAS TELETHONS
HAVE RAISED
$1,000,110
FOR HANDICAPPED
CHILDREN

$1,000,110 has been contributed to six
WHAS Telethons. Professional produc-
tion, ability to demonstrate the need,
good talent, much of it from WHAS-
TV’s own staff, and viewers’ confidence
that their money would be spent wisely
prompted the overwhelming response.

Their money has built classrooms and
playgrounds, trained instructors, per-
formed operations, purchased artificial
limbs and a muscular dystrophy bus . . .
tested the hearing of 95,000 children,
established Kentucky’s first cancer clinic
for children and first cleft palate and
harelip clinic, and much, much more.

When BIG, IMPORTANT things are
accomplished in Louisville television,
they’re accomplished on WHAS-TV.

Your Advertising Deserves WHAS-TV Attention . . .
with the ADDED IMPACT OF PROGRAMMING OF CHARACTER!
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! January-February Pulse gives KOBY the highest average share—6 a.m. to midnight—15.0. 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

wherever YOU are

music makers

designs jingles and background music for you

herm edel exec vp — 45 w 45 new york / eble 5-3737
mart stein hollywood — hollywood 4-7800
jack russell chicago — state 2-2818
ed schaughency pittsburgh — express 1-0660

* mitch leigh creative director at work in hollywood

49th & MADISON (Cont'd from page 24)

that title—but—the truth is, (as we set forth in our news release to you), that Mr. Kellam was chairman of the committee to select the "Young Man of the Year." Mr. Kellam, himself, was named—"The Boss of the Year"—by the Austin Jaycees.

Paul Bolton
News Ed., KTBC
Austin, Texas

Not a first
In your issue of 7 February, 1959, there appears an advertisement by KPRC in which Dr. Ernest Dichter is quoted as saying, in part, "This study done by KPRC is the first in which motivational techniques have been applied intensively and in depth to audience attitudes toward Radio in one large market."

I think Dr. Dichter ought to be informed that this is not the first study of its kind. The Westinghouse Broadcasting Co. has conducted several such studies, as early as November 1956, using various motivational research techniques including semantic differential in even a larger market.

As a matter of fact, sponsor in its issue of 23 November, 1957, printed an excellent article covering the Pitts-

burgh study for KDKA. Since then, similar studies have been conducted for other Westinghouse stations.

Dr. Dichter is further quoted as follows: "It goes almost without saying that respondents were never given an indication who sponsored the survey" made for KPRC. This is standard research practice and is equally true in the case of the studies made in the Westinghouse markets, where in each instance the study was conducted by an outside research organization and there was no reference or indication as to the sponsor of the survey.

Melvin A. Goldberg
Director of Research
Westinghouse Broadcasting Co., Inc.
New York

Sales aid
Please forward five copies of the 21 February issue of sponsor Magazine. As usual WHBQ Radio is finding sponsor an invaluable aid in closing sales.

Jim Reddwell
Sales mgr., WHBQ
Memphis
The best things in life...

Maintaining a permanent exhibit valued at many millions of dollars and offering a varied presentation of fine and applied arts through a continuing series of loan exhibits, Houston's renowned Museum of Fine Arts answers an important cultural need.
American Oil Co., New York, is lining up 30-minute segments in about 40 markets for sponsorship of the new adventure film series *Border Patrol*, to advertise its Amoco gasolines and oils. Distribution is mostly in the Atlantic seaboard states. The schedules start mid-April for 26 to 52 weeks, depending upon the market. The buyer is Bob Rowell; the agency is The Joseph Katz Co., New York.

Armour & Co., Chicago, is preparing schedules in major markets to push its frankfurter sales; most of the markets are in the South. The short-termer starts 20 April. Minute and 20-second announcements are being purchased; frequencies vary from market to market. The buyer is Don Heller; the agency is N. W. Ayer, Phila.

The Borden Co., Inc., New York, is planning a campaign in top markets for its Instant Whip. The six-week campaign starts 13 April. Minute and 20-second announcements are being placed; frequencies depend upon the market. The buyer is Chips Barrabee; the agency is Lennen & Newell, Inc., New York.

Glamorene, Inc., Clifton, N. J., is entering major markets to promote its Glamorene carpet cleaner. The schedules start this month, run for four weeks. Minutes and 20’s are being used; average frequency: 20-25 announcements per week in each market. The buyer is Danny Wilson; the agency, Jules Power Production, Inc., N. Y.

**RADIO BUYS**

Carter Products, Inc., New York, is going into various markets for its Arrid Cream Deodorant. The 13-week campaign starts this month. Minutes during daytime slots are being used; frequencies depend upon the market. The buyer is Ed Fante; the agency is Sullivan, Stauffer, Cowell & Baysler, Inc., New York.

Dunbar Laboratories, Div. of Chemway Corp., Mountain View, N. J., is kicking off a campaign for its Senor medicated acne sticks. The schedules begin this month for six weeks. Minutes during traffic times and weekends are being placed; frequencies vary from market to market. The buyer is Jeff Fine; the agency is Doherty, Clifford, Steers & Sheenfield, Inc., New York.

Family Products Division, Warner-Lambert Pharmaceutical Co., Inc., Morris Plains, N. J., is initiating schedules in southern and southwestern markets for its Bromo-Seltzer; this is the first time in several years that spot radio has been used for this product on a multi-market basis. The schedules are intended as a test as well as to give support to its other advertising, and will run from 32 to 39 weeks, depending upon the market. Minutes during daytime periods are being slotted, with frequencies varying. The buyer is Joe Hudack; the agency is Warwick & Legler, Inc., New York.
Captive or Captivated Audience?

There's all the difference in the world between a "captive audience" and a "captivated audience."
This goes for the commercials as well as the show.

Young & Rubicam, Inc.

SPONSOR • 4 APRIL 1959
your first and biggest step

TO TELEVISION COVERAGE IN THE ENTIRE SOUTHEAST IS CHARLOTTE-WBTV

Make your own comparison!

NCS #3 gives CHARLOTTE-WBTV 632,070 TV homes.

Take the biggest step first—enjoy Charlotte's invigorating sales climate. Contact WBTV or CBS Television Spot Sales for the complete market story.
What's the answer to spot's PAPERWORK jungle?

PART ONE OF A TWO-PART SERIES

- Agencies say spot is five times as hard to buy and service as newspapers.
- Here are trouble spots, pointed out by admen, and what can be done to help.

No greater testimonial to the value of spot exists than the inconvenience which agencies endure in buying it. Every step of the way from planning the campaign to paying stations and billing clients is through a tangle of paperwork at least five times more time-consuming than a newspaper buy, up to 30 times more than a network or magazine buy.

It is entirely conceivable, one adman told SPONSOR, that an agency with several accounts billing exclusively, or even in large measure, in spot radio and spot tv could go broke on its 15% commission due to the paperwork.

If this sounds like an exaggeration, consider just the two ends of a flight involving comparable buys in spot and newspapers.

In initially setting up the lineup, the print buyer may find that in a single market there are two newspapers to consider. Since newspapers do not have ratings, he has only to consult ABC circulation figures—a job that might consume five minutes. In the same market, however, the timebuyer may have from four to 10 radio stations to...
TROUBLE SPOTS IN AIR MEDIA

ESTIMATING: A spot campaign is the most cumbersome to estimate. In a single market, there may be only two newspapers to consider by circulation, eight radio stations by ratings.

AVAILABILITIES: A newspaper page can be divided up or pages added. In broadcast, the time slot that was there yesterday may be gone today. So time is spent checking and rechecking.

CONFIRMATIONS: Weeks and months may go by between the issuance of an order and the sending out of contracts by the rep or station. This practice confuses, wastes ad agency hours.

BOOKKEEPING: There are roughly 3,000 radio stations and 500 tv outlets all billing on different size invoices by as many methods. Agencies get to feel like they are station accountants.

BILLINGS: Before an agency can pay a station bill, it must check for client. A biller on newspapers can turn out $6 million in same time it takes biller to do $1 million in air.

Some of the complexities of spot will always remain: they are built-in components of broadcast media. It is useless to say that fewer stations in a market would make selection easier, just as it is futile to ask for a tear sheet on an aired announcement. No agencyman—whether in media or accounting—will ever expect spot radio or spot tv to become as easy to buy or bill as network and national magazines; take away the stripes and you've lost the tiger. But there are many areas of spot that are inexcessably complicated; mend them and the medium will be in a much better position to compete against newspapers for the advertiser’s dollar.

“Marketing,” says William Hatch, vice president and comptroller of Ted...
AND WHAT TO DO ABOUT THEM

SOLUTION: There is no use envisioning the reduction of tv or radio stations in a market to the number of newspapers. But a denominator between circulation and ratings would help

PROGRESS HERE: In this area, some progress has been made. A number of station reps have turned up ways to speed process of avails ranging from automation to daily TWX's

MORE PROGRESS: A standard contract-confirmation form has been worked out between SRA and 4A's. Only as several agencymen said, "Why isn't it being used 100% by all reps?"

THE ANSWER: Why not a central billing system such as has been working fine for 30 years for Music Publishers Protective Association. BMI, ASCAP? Standard billing is answer

SIMPLIFY: Frequency discounts and rate cards that defy all understanding are the nut of this problem. They force agency accounting to do station bookkeeping. Simplified cards needed

rates, national and local rates, package plans, invoice errors, open-end rates, weekly billings on per-month time orders, client queries, rating analyses, estimate sheets that bear no relation to station statements, the task may take months and compare with the Herculean assignment of cleaning the Augean stables.

"If spot hopes to sell itself on flexibility," says another adman, "it had better become consistently flexible in all its phases."

SOLUTION: There is no use envisioning the reduction of tv or radio stations in a market to the number of newspapers. But a denominator between circulation and ratings would help.

PROGRESS HERE: In this area, some progress has been made. A number of station reps have turned up ways to speed process of avails ranging from automation to daily TWX's.

MORE PROGRESS: A standard contract-confirmation form has been worked out between SRA and 4A's. Only as several agencymen said, "Why isn't it being used 100% by all reps?"

THE ANSWER: Why not a central billing system such as has been working fine for 30 years for Music Publishers Protective Association. BMI, ASCAP? Standard billing is answer.

SIMPLIFY: Frequency discounts and rate cards that defy all understanding are the nut of this problem. They force agency accounting to do station bookkeeping. Simplified cards needed.
What an account man should know about air media

- Foote, Cone & Belding v.p. Leo Rosenberg, 39-year media veteran, pinpoints account man's responsibility
- Patterns differ from large agency to small as the number of account specialists and back-stoppers dwindle

Mr. Rosenberg, a 39-year broadcast veteran who has been an agency executive for 33 years, currently serves as account supervisor for several major national accounts. As long-time agency manager and supervisor, he's worked closely with client needs and account executive functions. He contends ad knowledge and broadcast know-how, specifically, should be general rather than detailed for the average or typical account executive at a large agency.

Smaller agencies require more specific knowledge from their account people because they don't have the complex structuring of departments with back-stoppers in every phase of advertising to service the account man. Certain areas of broadcast information, however, are vital to both large and small agencies and for account men on large as well as small accounts. But other areas only require specific know-how as the agency staff decreases and the account man is, indeed, called upon to be all things to his client.

After all, says Mr. Rosenberg, an account man is the client's counsel and his representative at the agency. A highly departmentalized agency with multi-million account billings and a variety of products justifying several account people obviously has a raft of back-of-the-scenes specialists who service both account man and client: copywriters, researchers, media buyers, programers, broadcast planners, artists, production people.

Thus a much more typical agency account billing several hundred thousands would not warrant an elaborate staff of specialists behind the account man. In this case he necessarily is called on to become more of a specialist in specific areas.

The adjacent chart indicates what broadcast know-how Mr. Rosenberg thinks is vital—and not so vital—in the large agency contrasted with those same functions in smaller, less departmentalized organizations.

The most crucial time when an account man supplies information to the client is in face-to-face contact during meetings. It's then he needs spur-of-the-moment answers. If information is requested by mail or

Radio pioneer with Westinghouse in 1920, Leo Rosenberg has also held announcing, program and management jobs at KDKA, KYW, WBZ

(Please turn to page 46)

SPONSOR • 4 April 1959
# Broadcast Patterns Vary With Agency Size

(V—vital, I—important, B—bonus knowledge, N—non-essential)

<table>
<thead>
<tr>
<th>AUDIENCE</th>
<th>LARGE AGENCY</th>
<th>SMALL AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Know general audience patterns</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Be familiar with specific station circulation</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Know who controls the tv set</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Know patterns of segmented audiences</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BUYING</th>
<th>LARGE AGENCY</th>
<th>SMALL AGENCY</th>
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<tbody>
<tr>
<td>See media people, presentations</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Participate in media selections</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Check incoming promotion material</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COMMERCEALS</th>
<th>LARGE AGENCY</th>
<th>SMALL AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Know techniques of production</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Help formulate copy platform</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Interpret results to client goals</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Determine visual treatment</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Participate in product treatment</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COSTS</th>
<th>LARGE AGENCY</th>
<th>SMALL AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Know relative costs of time lengths</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Have general idea of program costs</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Know cost-per-1,000 patterns</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Know specific rate cards and variations</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GENERAL INDUSTRY</th>
<th>LARGE AGENCY</th>
<th>SMALL AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read trade books and daily papers</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Listen to radio</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Watch television</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Follow controversy and broadcast philosophy</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Participate in broadcast meets, conventions</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MARKETS</th>
<th>LARGE AGENCY</th>
<th>SMALL AGENCY</th>
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<tbody>
<tr>
<td>Know specific markets' broadcast character</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Know major stations in major markets</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Know station facilities (power, frequency, etc.)</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MERCHANDISING</th>
<th>LARGE AGENCY</th>
<th>SMALL AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Know general patterns of station merchandising</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Be aware of network merchandising possibilities</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Know what you can get from stations locally</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NETWORK-SPOT</th>
<th>LARGE AGENCY</th>
<th>SMALL AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understand their advantages, disadvantages</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Know network and station operating patterns</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PROGRAMING</th>
<th>LARGE AGENCY</th>
<th>SMALL AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Know concepts of compatible programing</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Understand adjacencies, time problems</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Help select talent and themes</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Know program types for audiences</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Keep updated on new shows (tv)</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>
### SIZE OF THE POST-MIDNIGHT RADIO AUDIENCE

**Homes using radio after midnight by time zone, January-February 1959**

<table>
<thead>
<tr>
<th>SUN.-SAT.</th>
<th>EST (000)</th>
<th>CST (000)</th>
<th>PST (000)</th>
<th>TOTAL (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00-12:30 a.m.</td>
<td>825</td>
<td>239</td>
<td>214</td>
<td>1,328</td>
</tr>
<tr>
<td>12:30-1:00 a.m.</td>
<td>679</td>
<td>255</td>
<td>164</td>
<td>1,098</td>
</tr>
<tr>
<td>1:00-1:30 a.m.</td>
<td>558</td>
<td>221</td>
<td>151</td>
<td>930</td>
</tr>
<tr>
<td>1:30-2:00 a.m.</td>
<td>509</td>
<td>170</td>
<td>132</td>
<td>811</td>
</tr>
<tr>
<td>2:00-2:30 a.m.</td>
<td>437</td>
<td>153</td>
<td>114</td>
<td>704</td>
</tr>
<tr>
<td>2:30-3:00 a.m.</td>
<td>386</td>
<td>136</td>
<td>107</td>
<td>631</td>
</tr>
</tbody>
</table>

**YARDSTICK:** Nielsen average minute data show post-midnight in-home listening is about one third (30%) of the evening (6 p.m.-midnight) level. Post-midnight audiences also register roughly 16% of both morning and afternoon levels. Actual pre-midnight winter audiences (in millions) are: morning, 5.7; afternoon, 5.5; evening, 3.0

### Why post-midnight radio pays off

- Low-budget advertisers, faced by rising direct mail costs, discover unexpected after-midnight audiences
- Though audiences are smaller, ‘lonely hearts’ copy formula in these hours builds surprising sales volume

Joe Rosenfield, Jr., is a 59-year-old, 160 lb. southerner with a firm belief that he can sell anything. This confidence years ago took him out of the newspaper sales and promotion business in New Orleans and put him on the air in the after-midnight hours.

Today “Big Joe” (see cut) is holding forth on a new six-hour stretch via WAHC, New York, seven nights a week from midnight to 6 a.m. in a sales-entertainment carnival paralleled by many another station across the country. That “Big Joe” had the good fortune to land in the Big Time in New York basically is the aftermath of some big-time publicity he once figured in—the sponsored a “ship of friendship” to France loaded with food and got himself on a lot of front pages.

What makes “Big Joe”—and his brethren across the nation—all the more noteworthy right now is this:
- Certain products—often new ones—lend themselves best to an “intimate” introduction to a more or less special class of listeners.
- The recent hike in postal rates can make radio selling cheaper than mail selling.

An announcement in “Big Joe’s” all-night session sells for $25 (as against $60 for an announcement in prime time). For this you will find yourself in a mixed company of products—many of which “Big Joe” himself owns. Years ago he discovered the pull of late radio, and—reasoning that what worked well for others ought to work just as well for him—became his own sponsor along with his chores as an entertainer.

The emotions “Big Joe” taps in his deep-night audience tend to be twofold: the listener is alone or semi-lonely and thus welcomes a friend; moreover, he probably isn’t engaged in any distracting activity and hence represents a sort of captive audience.

Thus the selling techniques consist in involving the listener in some kind of endeavor along these lines:
- A club is generally the cornerstone of such a program.
- The telephone is an indispensable adjunct.
- Another essential: a running cast of characters, whose personalities develop night after night, week after week, much as characters in a play or soap opera.

“Big Joe” uses all these techniques—plus his old instincts for selling intangibles as well as tangibles. His *Happiness Exchange* whips up a storm of concern over the financially distressed of the Greater New York area. He brings in about $150,000 for them every year, and is licensed as a private welfare agency.

These applicants make up the cast of characters. (They appear on the show, if their case is deemed worthy enough.) The telephone and the club of listeners start to work for them. Here’s how “Big Joe” has used these elements to sell over 5,000 of his own Japanese-made transistor radios in four months:
- *Demonstration.* The club did the demonstrating for him. By kidding that “you can’t expect to pick me up on the transistor beyond a radius of 100 miles—or even as
close to me as a subway,” he got the telephone to ring from Florida, Minnesota, Texas—customers refuting his claim (“I’m listening to you now”). He also got a call from a subway stop. A conductor was picking him up just fine.

- **Promotion, merchandising.** Guests on the six-hour stint (a show business or public figure) get radios as gifts—a fine chance for them to talk about the compact size, the beauty, the tone as they look at it and test it right there and then.

- **Copy changes.** The telephone provided an excellent, on-the-spot way to test copy approaches, Rosenfield says. At the beginning of the campaign in mid-November of last year, the approach changed almost daily.

- **Purchasing flexibility.** The cost of the radio ($29.75) is high for a direct mail item. How many prospects are being lost by the lump sum requirements of a direct mail response? Rosenfield wondered. He put it to the test by suggesting a mail-in down payment, which works just fine, he says.

With his radios going at the rate of 1,500 a month, Rosenfield has ordered 16,000 more, apparently seeing no sudden end to the response.

As for other products that can be sold after midnight, Rosenfield’s sponsored list provides a good sampling:

1. **Cosmetics.** These include perfume, toilet water, hand and face lotion, and bath oil (they make up the Choo-Choo Cosmetics line, named after his wife, who also is well-known

*(Please turn to page 52)*
New light on video's summer dip

- Special Nielsen tabulations explode some common advertising assumptions about viewing in hot weather
- Nighttime study shows almost as many homes watch TV weekly during the summer as during the winter

Some long assumptions about summer viewing are due to be knocked for a loop by some new Nielsen research on the subject.

The research makes clear that admen can no longer impress a client by lightly tossing off such phrases as "Summertime viewing is down a third. You know." Though this statement is true in a limited sense, the newly-released Nielsen data underlines some startling qualifications not in the summer dip.

Item: In a typical summer week, almost as many different homes watch nighttime TV as during a typical winter week.

Item: Heavy summer viewers watch almost as much as heavy winter viewers at night.

Item: The all-important large families, repository of so much buying power, tend to view heavily in the summer as well as the winter.

These facts come out of tabulations performed by Nielsen for the first time. They answer a number of questions about summer TV that time-buyers and researchers have been asking themselves for some time. Since the material has not been widely circulated among Nielsen clients, sponsor presents the summer study in its entirety below.

The Nielsen study is based on a comparison of nighttime viewing during the 2-8 March and 3-9 August weeks last year. Detailed tabulations during the first week of March are an annual affair with the research firm and are the source of much basic data on the dimensions of video (as well as radio). Last fall Nielsen's D. C. McGlathery tossed a batch of punch cards into the firm's huge IBM main to get comparable data showing how the U.S. audience reacted to TV during the summer.

The first basic figures worth noting are that TV's weekly audience during the summer tends right against the winter ceiling. Specifically, while TV reached 40 million homes during the March week, it also reached 39 million homes during the August week. In terms of the total U.S. TV universe, this reads as follows: during the winter 94.2% of all U.S. TV homes watch TV at one time or another during a week's time while during the summer the figure is 90.9%. This is a decline of only 3.3%. (See chart on lower left-hand corner.)

True, average hours per home were down about 30%. The weekly figure during the winter came to nearly 25 hours, while the summer total was a little over 17 hours. The question has often been asked whether certain homes stop watching entirely during the summer while others maintain winter viewing levels or whether viewing goes down across the board. The answer apparently is that TV homes generally tend to watch less.

But the story doesn't stop there. Averages hide a great deal of information. Obviously, all homes don't watch TV the same amount of time. Some watch less, some watch more. Does the intensity of viewing vary in a pattern similar to winter?

To get this answer, McGlathery paired the winter and summer audiences by quintiles. A quintile is 20% of the total, nothing more. The winter audience was broken down into five equal parts and the parts were ranged in order of intensity of viewing. The same was done for the summer audience. Thus McGlathery could compare the lightest viewing 20% during the winter with the lightest viewing 20% during the summer—and so on down the line. It should be noted that the light-viewing quintile during the winter does not necessarily contain the same group of homes as the light-viewing quintile during the summer, etc. (See chart on bottom of opposite page.)

Comparing the two audiences is

### WEEKLY SUMMER AUDIENCE DIP 4%

#### AVERAGE MINUTE AUDIENCE

<table>
<thead>
<tr>
<th>Winter</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV Homes Reached</td>
<td>23,588</td>
</tr>
<tr>
<td>INDEX</td>
<td>100</td>
</tr>
<tr>
<td>AVG. HRS. PER WEEK INDEX</td>
<td>24.75</td>
</tr>
</tbody>
</table>

Percent of TV homes reached during a typical summer week is 4% less than the figure during a typical winter week. Special Nielsen research reveals

### WEEKLY CUMULATIVE AUDIENCE

<table>
<thead>
<tr>
<th>Winter</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV Homes Reached</td>
<td>40,035</td>
</tr>
<tr>
<td>INDEX</td>
<td>100</td>
</tr>
</tbody>
</table>

Sponsor • 4 April 1959
enlightening. The comparison showed that the lightest summer viewers spent about 60% less time with TV than the lightest winter viewers. But the heaviest summer viewers spent only 17% less time with TV than the heaviest winter viewers. The quintiles in between showed corresponding declines in viewing.

One result of this pattern is that the heavy quintile during the summer accounts for a greater share of total summer viewing than the heavy viewing quintile in winter accounts for in the winter viewing total. Putting it another way, heavy summer viewers are relatively heavier than heavy winter viewers. In terms of viewing time share, here are the actual figures: Heavy summer viewers account for 36% of all summer viewing; heavy winter viewers, on the other hand, account for 30% of all winter viewing.

But McGlathery was still not finished. He took each quintile, winter and summer, and broke it down by size of family. (See chart above.) A clear pattern emerged. Large families tend to be heavy viewers—both winter and summer. The pattern is less marked in the summer but it is there, nonetheless.

Out of curiosity, McGlathery did some more manipulation with the quintile figures. He wanted to find out whether the small families (one to two people) differed in their viewing from large families (five or more) within each quintile, winter and summer. The answer was that the differences were slight. That is, viewing by small families and large families in the heavy viewing quintiles do not differ from each other, winter or summer, etc.

McGlathery did one more major tabulation. He wanted to compare audience composition throughout the evening. To simplify the comparison, he used only the first 15 minutes following each hour from 6 through 10 p.m. New York time. (Since New York time comparisons are of value

\[\text{HOW SUMMER TV AUDIENCES VARY}\]

<table>
<thead>
<tr>
<th>TV HOMES REACHED</th>
<th>WINTER</th>
<th>SUMMER</th>
<th>SEASONAL DECLINE</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIGHTEST VIEWING 20%</td>
<td>11.58 HRS.</td>
<td>4.79 HRS.</td>
<td>59%</td>
</tr>
<tr>
<td>NEXT 20%</td>
<td>20.63</td>
<td>11.16</td>
<td>46%</td>
</tr>
<tr>
<td>NEXT 20%</td>
<td>25.06</td>
<td>16.61</td>
<td>34%</td>
</tr>
<tr>
<td>NEXT 20%</td>
<td>29.55</td>
<td>22.00</td>
<td>26%</td>
</tr>
<tr>
<td>HEAVIEST VIEWING 20%</td>
<td>37.04</td>
<td>30.62</td>
<td>17%</td>
</tr>
<tr>
<td>AVG. HRS. PER WEEK</td>
<td>24.75</td>
<td>17.02</td>
<td>31%</td>
</tr>
</tbody>
</table>

Nielsen viewing quintiles (arranged as in chart at top) reveal heavy summer viewers watch almost as many hours weekly as do heavy winter viewers.

SPONSOR • 4 APRIL 1959
primarily for network advertisers, the audience composition chart below covers only the hours of 3 through 10 p.m. The two earlier hours are in station option time.)

Over-all, the figures showed viewing building up over the evening to a peak during the 9-9:15 period, both winter and summer. There was a noticeable drop in total audience at 10 p.m. during the winter while the summer 10 p.m. total was at about the same level as the summer 9 p.m. viewing total.

In comparing total audiences winter and summer, the figures showed the greatest summer dip in the 7-7:15 period. The summer level was only 50% of the winter figure. However, the winter-summer gap narrows as the evening grows later, an expected pattern because of the long summer day. During 8-8:15 the summer level is 53% of the winter; at 9-9:15 it is 64%; at 10-10:15 it is 80%.

So far as audience composition goes, here's what the winter-summer comparison showed. The percent of children in the tv audience declined as the evening got later, the percent of adults increased and the percent of teen-age viewers remained about the same. The pattern was followed in both the winter and summer. Here again there was nothing unexpected.

What general conclusions can be reached from all this? First of all, any advertiser can assume he will reach almost as many homes during the summer as during the winter. This is true even for a client who has one commercial on a week. While such an advertiser will reach, on the average, a third fewer homes at night with no one commercial, the turnover in audience over a few months is likely to result in his hitting a homes total greater than the average minute dip would indicate.

For the particularly active summer tv advertiser, the probability is that his share of the winter audience gets close to the 96% level attained by tv in one hot weather week. Over the summer he may conceivably reach as many different homes as he does during the winter.

The summer client will not make as many total impressions, of course. In other words, his frequency-per-household will be down from the winter. But if he wants homes coverage, he can do just as good a job during the summer, especially if he concentrates on late evening times. For the 52-week network client, the relatively high sets-in-use during the latter part of the summer evening is something to be kept in mind when perusing the schedule for a time slot.

Finally, there's the matter of the wide variations in the amount of home viewing. To those clients inclined to write off homes reached with low frequency, summer tv should have a potent appeal. For the light viewer is of less importance in the summer picture and the heavy viewer is of correspondingly greater importance. And there's still the big family available.

---

**TV'S AUDIENCE COMPOSITION, WINTER AND SUMMER**

<table>
<thead>
<tr>
<th>Television audience, men, women, children, teen-agers, during period March-April vs. July-August, 1958</th>
<th>8-8:15 p.m.</th>
<th>9-9:15 p.m.</th>
<th>10-10:15 p.m.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Winter Mon.-Fri.</td>
<td>Summer Mon.-Fri.</td>
<td>Winter Mon.-Fri.</td>
</tr>
<tr>
<td>TOTAL</td>
<td>No. of viewers</td>
<td>68,401</td>
<td>36,550</td>
</tr>
<tr>
<td>CHILDREN (4-11)</td>
<td>No. of viewers</td>
<td>13,468</td>
<td>9,138</td>
</tr>
<tr>
<td></td>
<td>% of audience</td>
<td>27</td>
<td>25</td>
</tr>
<tr>
<td>TEENS (12-17)</td>
<td>No. of viewers</td>
<td>8,208</td>
<td>5,117</td>
</tr>
<tr>
<td></td>
<td>% of audience</td>
<td>12</td>
<td>14</td>
</tr>
<tr>
<td>WOMEN (18 &amp; over)</td>
<td>No. of viewers</td>
<td>23,257</td>
<td>12,792</td>
</tr>
<tr>
<td></td>
<td>% of audience</td>
<td>34</td>
<td>35</td>
</tr>
<tr>
<td>MEN (18 &amp; over)</td>
<td>No. of viewers</td>
<td>18,163</td>
<td>9,503</td>
</tr>
<tr>
<td></td>
<td>% of audience</td>
<td>27</td>
<td>26</td>
</tr>
</tbody>
</table>

(Nielsen audience composition figures point out fact that winter and summer patterns are identical. Percent of children decline, percent of adults increase, while percent of teen-agers remain same as evening hour gets later. To compare audience share vs. total U.S. household composition, here's the latter: children, 19%; teen-agers, 12%; women, 36%; men, 33%.)
Newspaper promotion stubs its toe

- ANPA's Bureau of Advertising gets fooled up on radio-print comparison
- H-R research director finds flaws, turns tables in research counterattack

An attack on radio by The Bureau of Advertising, promotion arm of the American Newspaper Publishers Assn., was found as full of holes as Swiss cheese by the research director of H-R, station representative.

The B. of A., in a release early last month (see release reproduced above) concluded that a typical radio commercial reaches less than 1% of its "potential" audience.

The startling fact was developed through the following logic:
1. The "average daytime network radio program reaches 2% of the homes with radio sets." Source given is Nielsen for the two weeks ending 31 October 1958.
2. A "typical spot commercial on radio reaches about one-third" of the program audience. Source given is Kenyon & Eckhardt research estimating an average "noting" figure for spot radio commercials.
3. Ergo, "a typical daytime spot radio commercial reaches only .67% of its potential audience."

In an effort, apparently, to add insult to injury, the B. of A. added that even small-lineage ads (around 60 lines), have a Starch noting score of about 5%.

Snapped Miss Avery Gibson, research director of the rep firm: "Misleading, based on questionable methodology and practically worthless in terms of media evaluation."

In punching the first hole in the B. of A. figures, Miss Gibson pointed out the basic comparison was way out in left field. The newspaper boys were using full radio ownership (97% of the U.S.) as a base in one case and newspaper circulation as a base in the other, she said. Newspaper circulation, stated Miss Gibson, is "extremely low in most markets. For example, in Boston the leading newspaper's circulation (per ABC figures) is only 19.8% of the families in the retail trading zone (an ABC designation) and the median paper reaches about 7%." In Los Angeles, she said, the median figure is about 13%.

Therefore, Miss Gibson implied, B. of A. should have multiplied the Starch noting scores by such figures as these market medians. (Sponsor's mathematicians did so, discovered that share of families reached in Boston by small newspaper ads would come to .35% and in Los Angeles to fully .65%).

Miss Gibson noted that surveys have been made to gather newspaper ad noting scores using the same universe as radio ratings. A Pulse study of 70-line ads in Los Angeles showed the following ratings for four L.A. papers: 1.1, .2, 2 and 1.

This would appear to contradict the statement of the B. of A. in its release that, "In daily newspapers, it is almost impossible to buy an ad that will reach as small a share of its potential audience as does the typical spot commercial on daytime radio."

Finally, Miss Gibson noted that the B. of A. didn't tell the whole story about K&E's research on noting. What the agency did was relate noting to circulation for radio, newspapers and other media as well. The figures for both a 1,500-line black-and-white newspaper ad and an early morning minute on radio came to one-third in both cases.

(To those interested, the average noting score for spot tv was the same level as spot radio.)

Furthermore, the K&E study also compared cost-per-1,000 impressions

Please turn to page 55

Sponsor • 4 April 1959
Mr. Douglas Emmott, Pres.
Emmott Advertising Inc.
40 E. 49th St.
New York 17
Dear Douglas:

When you engaged us as your Public Relations Counsel we told you we would work with "might and main" to build up the "Emmott image."

Well, we have researched the field and come up with a real blockbuster of an idea.

Right now all the big men in advertising are making speeches on "What wrong with tv programing?"

Can you give us a 100-word statement on this subject? Please make it sort of strong and statesmanlike as we want to plant it in a real class publication like Fortune.

Sincerely,

Don

Mr. Don Nod
Winken, Blinken & Nod
602 E. 55th St.
New York 22
Dear Nod:

Are you nuts?

If I go sounding off about tv programs, I'll be up to my hips in red-eyed clients who want to cancel the programs I've bought for them.

I'm all for building an "Emmott image." But maybe you don't realize that agency men have got to eat.

Sincerely,

D. E.

Mr. Douglas Emmott
Emmott Advertising Inc.
40 E. 49th St.
New York 17
Dear D. E.:

Apparently you haven't been reading the papers recently.

In the past few months men like Robert Lusk of B&B, Bart Cummings of Compton, John Cunningham of C&W and Bryan Houston of Bryan...
THINKER (P.R. VARIETY)

Houston have made news with their ideas about tv programing.

These men are all heads of large, respectable advertising agencies. If they can talk about tv, so can you.

We want to build you up as the leader of a great movement, sort of the Ed Murrow of advertising. Please let us have your thoughts.

Sincerely,


Mr. Don Nod
Winken, Blinken & Nod
602 E. 55th St.
New York 22

Dear v.p. Nod:

My thoughts on tv programs are short, simple, and I hope sweet.

My favorite programs are Wagon Train, Gunsmoke and Maverick.

My favorite tv characters are Major Adams, Flint McCullough, Chester Goode, Doc, and Bret Maverick.

I think these programs are, consistently, the most mature, most professional, best produced shows on the air, and as well as the most interesting.

I think most serious tv dramatic shows are tripe.

I particularly despise those written by Hollywood-type pseudo-intellectuals who want to clown me over the head with their dark, brooding brand of corner drugstore psychiatry.

Sure I'd like to see more good tv programs. But let's have fewer of those incestuous dramas about the awful neuroses of a $100,000 a year tv writer.

Yrs.,

D. E.

Mr. D. E. Emmott
Emmott Advertising Inc.
40 E. 49th St.
New York 17

Dear Mr. Emmott:

Thank you for your amusing and remarkably frank ideas about tv programs. Unfortunately, however, they do not present you in the kind of “statesmanlike” light which we feel necessary for the “Emmott image.”

In order to save time we have drawn up a sample statement for your signature which, we feel certain, will interest the editors of Fortune.

TV PROGRAMS NEED MORAL LEADERSHIP, SAYS EMMOTT

“We in advertising have a grievous responsibility to preserve the cultural posture of our currently affluent society,” says D. E. Emmott, well-known advertising man.

“As custodians of the tv fare presented in 12 million U.S. homes, we must exercise our prerogatives for overt, rather than hidden persuasiveness, and choose boldly between the Scylla of laiszez faire and the Charybdis of noblese oblige.

“What is needed in the present tv situation is a new type of liberal moral leadership to fight the threat of interstellar totalitarianism, regardless of creed, race, or previous.”

* * *

When we receive your written O.K. on this, we will release it immediately to Fortune.

Sincerely,


D. NOD
WINKEN, BLINKEN AND NOD
602 EAST 55TH ST.
NEW YORK 22

DO YOU SERIOUSLY EXPECT ME TO SIGN SUCH GARbage OR IS THIS JUST A BAD JOKE?

EMMOTT

Mr. D. E. Emmott
Emmott Advertising Inc.
40 E. 49th St.
New York 17

Dear Mr. Emmott:

It is quite true that the tv statement we prepared for your signature goes beyond those made by Messrs. Cunningham, Cummings, Lusk, and Houston. But we feel that such boldness is a virtue, and will place you in a position of “industry leadership” favorable to the Emmott Image.

In drawing up this statement, we were assisted by Dr. A. Archibald Nitzwitz, the eminent neurosociologist whose book, “The Sturm and Drang of Automated Industrial Communication” is considered the most reliable textbook in the field.

Dr. Nitzwitz assures us that this type of motivated-orientation will build a prestige image for Emmott.

Sincerely,

D. Nod

Mr. D. Nod
Winken, Blinken & Nod
602 E. 55th St.

New York 22

Dear Nod:

Please take Dr. Nitzwitz and stuff him up a rainspout.

Please also cancel our working arrangement with you effective immediately.

I'm just a little guy with a little agency, trying to get along. I don't understand things like "images" and "motivated orientation," and I'll be damned if I'll be a party to 'em.

It seems to me that tv today needs fewer talkers and more doers—fewer guys shooting off their mouths about how horrible programs are, and more guys trying to make better shows.

It's not an easy problem and I have no idea how to find such guys. But that's the guts of the matter—no matter what Dr. Nitzwitz says.

Maybe that's not a statesmanlike statement, and I guess it won't interest the editors of Fortune. But it's what I feel, anyhow.

Sincerely

D. E. Emmott

P.S. Don't quote me on this. I realize these are unpopular sentiments.
ACCOUNT MAN
(Cont'd from page 31)

over the phone, either large- or small-agency account people can rustle around and find the information. "The major asset for him to have is an ability to know what information is needed and where to get it," says Mr. Rosenberg. "And another thing: he should never bluff. There's nothing wrong with saying 'I don't know but I'll find out fast.'

"In a bigger agency, he calls the copy person on his product or account if the client asks a copy question. The same is true for any other call for specific knowledge. An agency hires specialists to perform those specialized, segmented jobs—and it should rely on their recommendation. The account man is the only one with the broad, over-all point of view. So his knowledge need not—and should not—he specialized."

What should he know about broadcast media, in light of the specialists who back him up?

He certainly should know relationships, patterns and trends, says the FC&B account supervisor. "He must know general operating and profit trends in broadcasting, how networks and stations operate in relationship to each other and independently: how time costs vary from season to season, hour to hour, from announcements to shows.

"He need not know specific markets, unless he's test-marketing products. But he does, of course, have to know where his client's business comes from, what his client is trying to do and what direction the broadcast schedule should take.

"But he should have absolutely nothing to do with media selection. This is the job of the media department and that's what they're hired to do. The same holds true for program selection, the TV/radio unit's function; for copy and for art. But the account man must set the copy platform in line with the client objectives and he needs to double-check final-stage commercials treatment to be sure it's entirely in line with his sales goals."

Account people need no first-hand association with station and network people at conventions and meetings, however. This is important, he says, only if the a.e. is working on an account or with a product which for some reason has special local-level needs.

A local-level situation on which the a.e. definitely should be well-informed, however, involves merchandising. "He should know whether he is able to get in the way of merchandising assistance from station-particularly TV stations; and the difference between the possibilities an potential of network and station promotional support. This is something most clients ask about sooner or later," says Mr. Rosenberg.

He has this to say about time and program salesmen. "Yes, our account people see radio-TV sales representatives—but we always tell the what they don't believe: that we have nothing to do with making the media or program recommendation.

There's a strong contrast between space and time reps: print salesmen almost always try to cover every run on the ladder—client, account man, media people; but broadcast peo...
generally limit their pitches to media and program specialists. In the good old days, of course—but even as recently as 15 years ago—the account even ordered cost and coverage man took on all this responsibility, information for certain markets and then made his own station selection. This is still done where a media department is weak or the agency is very small but the trend is definitely toward specific responsibility in specific departments.

Should an account man encourage stations to send him promotion material? Or should he read it? "Not necessarily," says the FC&B vp. "It won't hurt him to scan through promotion material if it comes in, but this is a highly peripheral task. Again, he must know general patterns and trends and should not be expected to be exposed to or remember such details as frequencies, power, coverage patterns, program detail and the like."

Continuing on the readership theme, he explained that it's very important for account people to keep updated on broadcast developments by reading the trade press and the daily papers. A big part of the account man's job is interpreting trends to clients in terms of what the client needs from TV and radio for his or her advertising objectives and for his or her product or service.

With the importance of television and networking, Mr. Rosenberg considers it vital that an a.e. know the problems of clearing time on affiliated stations and that they have an awareness of station lineups and network-affiliate relations.

They should also know the types of audience certain shows will get and predominant audience patterns: when men tune in and to what; who watches TV during certain hours; when an all-family audience can be reached. Another important factor: understanding the compatibility—or lack of it—of a program with a product of a commercial breaking into context.

"Everything an account man knows about advertising, of course, comes in handy sooner or later. And every tidbit of information is a bonus to his worth to the agency and to the client. If he has an aptitude and a desire to pick up specifics and details, that's fine.

"But he shouldn't be expected to know all these things. He's basically a marketing man and a salesman—a mover of merchandise who is also a good administrator. And a good administrator knows how to call on his associates and assistants to provide him with the facts and figures once he has isolated the basic problem and assigned possible solutions."

Whether the agency is large or small, TV and radio specialization will be a big part of the account man's education if he's on an account involved heavily in broadcast media. On bigger accounts, the set-up may provide for several account men, one of whom is a broadcast specialist.

Professionalism, however, continues as the common denominator with large agencies and with small. The point of difference is that big agencies tend to hire broadcast pros who are specialists. At the small agency, the a.e. may well be the professional specialist as well as the client counsel.

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.

NBC • CHANNEL 2 • BUFFALO
NBC'S NEW AVAIL FORM

NBC Spot Sales has come up with a new radio availabilities form to make life easier for timebuyers. (See "What's the answer to spot's paperwork jungle?", page 31.)

The new form consolidates on one four-page sheet (1) space to list availabilities, (2) complete program information, (3) data on rates and package costs and (4) a coverage map.

George S. Dietrich, director of NBC Radio Spot Sales, explained, "We have found, for example, that when an availability sheet is submitted to a buyer, he no longer has on hand the station program schedule which had been sent to him earlier in the month.

"The salesman is then called upon to supply an additional copy. Other forms, such as station rate cards and coverage maps also have been misfiled or thrown away and are not available to the buyer when he needs them."

The new folder is printed with the first page blank. When submitting availabilities for a prospective account, the rep firm types the schedule on this page under a sticker identifying the station and indicating the various columns of information. The opening page, therefore, can also be used for promotional material.

Previously, information contained on the new form appeared on as many as four different sheets.

HOW TO

Appliance dealer finds that consistency pays off much better than his original costly splurges in "remotes"

The files are full of success stories showing what TV can do for retailers. But now you can add one in which a merchant began by using a lot of good ingredients to poor effect: then admitting his mistake freely; and finally — after some thorough soul-searching and program reshuffling — coming up with a winner.

When Samuel Boyd opened a combination warehouse- appliance store in downtown Springfield (Mass.) in 1953, he wanted to add to his advertising some of the glamorous trappings that TV certainly could offer. So he invested 10% of his advertising budget in what amounted to a weekly "special" or "spectacular" for his store (called Bailey-Wagner).

He bought into one of the most sure-fire things he could think of — the Kitty Broman Show on WWLP. His portion consisted of a half-hour segment, which originated in his store and cost $400 a week in remotes alone. There was no doubt that Kitty Broman had been moving lots of merchandise on her woman's program, but one special incident soon caused Boyd to wonder whether his particular use of Kitty Broman's ability wasn't a waste of talent.

It happened when an "Aunt Jemima" promotion (staged by Quaker Oats) was passing through town, stopped off at his store, and was incorporated into the remotes. It had all the showmanship elements:

• A recognizable, interesting personality
• A built-in way to show off a range (Florence Range, now Kenmore since the Sears, Roebuck purchase of the line)
• A demonstration and use feature
• High memorability
PROFIT BY A SPOT TV MISTAKE

• A ready-made draw for crowds
  A door check clicked off 150 spectators. "The reason for the remotes was certainly justified that day," Boyd says. "The theory being that once people are in the store they'll all crowd around the doors to buy things."

  "The only trouble," he says, "is that they didn't."

If two crackerjack saleswomen ("Aunt Jemima" and Kitty Broman) couldn't turn the trick, Boyd reasoned, an error in strategy was obviously involved.

"A consistent schedule was needed," he says, "to combine long-range impression with the impulse to buy."

So the $400 production cost of the remotes was converted into more sales. With this increase in the budget, a consistent schedule was begun; a Saturday night movie, repeated on Sunday afternoon. This gave Boyd two-minute exposure per commercial (three commercials per day) at the same cost as the time and production tab on the half-hour remote.

Moreover, it enabled him to retive goods quickly which had proved ineffective in plugging the for show. A consistency pattern was brought into shape.

In 1957, Boyd opened his second Bailey-Wagner store in Springfield. Last September came a move to the third store was opened (West Springfield) and here the advertising pattern really paid off.

To the Saturday and Sunday movie schedule, Boyd has added (also on WLPE) the following:

• Minutes. Five 60-second spots a week at 5:30 p.m. plug different items each day, on this week-in, week-out pattern: Monday, Tuesday, Wednesday — appliances; Thursday, Tuesday, furniture; Thursday, bedding. The copy pitch: "Three and a half more hours to go to Bailey-Wagner for these outstanding values."

• 20s. Five 20's (one per evening) are placed in prime time on run of schedule. Discuss with purchasing power. Mass display, low overhead, entry of free parking. A rapid-fire

(Please turn to page 52)
RESTAURANT
SPONSOR: Bimbo’s Drive-In Restaurant    AGENCY: Direct
Capsule case history: Bimbo’s Drive-In Restaurant decided to advertise on WDGY, Minneapolis, for its grand opening. Bimbo’s is located in Anoka, a small community about 20 miles north of Minneapolis-St. Paul. The restaurant bought 30 one-minute announcements from Thursday through Sunday. Included in the content of the commercial was the fact that d.j. Dan Daniel, “The Tall Thin Texan,” would be at the place 7-9 p.m. Friday. Result: Bimbo’s operated at capacity business not only during the hours of the personal appearance, but throughout the entire evening. Business amounted to $400—a large sum for a place this size in one evening. But even more important to the restaurant the first evening was Bimbo’s immediate recognition by the people of Anoka and surrounding communities due to its schedule on WDGY. The momentum of the opening, the manager reported, helped to make Bimbo’s Drive-In a very successful operation within a short period of time.
 WDGY, Minneapolis

SEWING MACHINES
SPONSOR: Atlas Sewing Center    AGENCY: Direct
Capsule case history: The Atlas Sewing Machine Center, Mobile, decided to try radio in its market. Up until the time only newspapers had been used. Atlas placed a test schedule on WMOZ, Mobile, for one week; the schedule consisted mostly of 60-second announcements during afternoon slots. Copy pitched both the Atlas sewing machine and vacuum cleaners. No special inducement was offered. Reaction to the schedule was immediate: Atlas received some 500 phone calls and over 500 letters in a week. These prospects were followed up by the Atlas salesman and 40% of the leads purchased either sewing machine or vacuum cleaners. Atlas is now using schedules on regular basis on the station and Frank J. Pellegrino, Atlas Sewing Machine manager, reported: “WMOZ has been a completely successful medium for us and has consistently supplied our sales force with good prospects. Such campaigns have become an integral part of our business.”

RESTAURANT
SPONSOR: Buck’s Restaurant    AGENCY: Direct
Capsule case history: More than five years ago the Buck Restaurant of Asheville, N. C., purchased a five minute segment in WWNC’s Top Of The Hour, featuring Real Wilson as host. At that time Buck’s was just another drive-in restaurant employing 20 people. The restaurant now has three large dining rooms as well as enlarged drive-in facilities including tele-tray service. Up to 3,000 meals a day are served in addition to a catering service specializing in picnics and banquets. Seventy-five regular employees comprise the staff plus 15 part-time people during the summer tourist season. In the five years Buck’s has been advertised on WWNC, the restaurant has quadrupled its business. Up to 75% of the drive-in’s advertising budget is devoted to radio. Only a small portion goes to newspapers, the remaining money going to billboards and tv. “WWNC has been a major factor in bringing the customers to Buck’s,” said the owner.
 WWNC, Asheville

APPLIANCES
SPONSOR: Turner’s TV & Appliance Store    AGENCY: Direct
Capsule case history: In a special campaign to promote the sale of appliances, Turners of Merced, California, broadcast a remote from 9 a.m. to 6 p.m., from their store, via KWIP Radio, also of Merced, California. Disk jockeys Johnny Borba and Jerry O’Neill greeted over 6,000 residents of the San Joaquin Valley who came into the store during the broadcast. The radio station had their KWIP clowns entertaining during the day and also had the radio station’s searchlight lighting up the area in the evening. Turner’s, in conjunction with this remote broadcast, had a special sale on Hoffman radio and tv sets. KWIP salesmen interviewed customers as they walked around the store and also demonstrated the various appliances. Said one of the store representatives, “This is the greatest public response Turner’s has ever had. I’m going to ask Maxwell Hurst, (president of KWIP), to let me borrow O’Neill and Borba as salesmen.”
 KWIP, Merced, Cal.

CAPSULE CASE HISTORIES OF SUCCESSFUL LOCAL AND REGIONAL RADIO CAMPAIGNS

SPECIAL ANNOUNCEMENTS
What radio station do you listen to most of the time at night?

WWDC was the clear-cut winner in a PULSE poll of Washington, D.C., area residents. Of particular interest is the pronounced majority we scored with the menfolk.

This special qualitative PULSE survey shows many other areas of WWDC listening leadership—all of them of importance to advertisers. For the full report, write WWDC or ask your Blair man for a copy of “Personality Profile of a Radio Station.” It’s revealing!

WWDC

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

In Jacksonville, Fla., exciting WWDC-owned Station WMBR is rapidly changing the listening habits of a great growth market.
What was your reaction to the NAB

With more member stations brought together than ever before at the NAB convention, stations report what was accomplished


I felt that this year’s NAB Convention was one of the most effective I’ve ever been to from an industry standpoint. Many of the business sessions were just what the doctor ordered and many questions I had concerning labor relations, allocations, programming, equipment etc. were answered for me by one of the many forum meetings or sessions.

Much of the government agency information discussed at various sessions was also pretty pertinent to problems I encounter from time to time at my station and many questions I had on these subjects were cleared up by the extremely lively discussions.

I heard a great deal of criticism concerning the fact that the film and package people weren’t given the opportunity to ballyhoo their products as they had in other years. I, for one, feel that the film people should be given a chance to show their properties but I don’t feel that the convention should be turned into a circus to accommodate these supplementary activities.

We’re still in the broadcasting business and I’m just as much interested in what I used to broadcast as I am in what I do broadcast. The equipment exhibits and the tremendous competitive spirit prevalent in these equipment showings quite a bit. The advances our industry has taken in the past few years makes it imperative that a station operator stay right on top of all developments, particularly, along technical lines.

The way television is moving today the NAB Convention gives an operator one of his few opportunities to see everything at one time and three days is hardly enough time to hear what you want to hear, see what you want to see, make decisions that have to be made on programs and equipment if you want to stay ahead of the competition and still get a chance to see your old friends.

Frankly, I would like to see a “television only” convention. Not that I have anything against radio, but television has widened its scope so much in the past few years that there is little enough time to cover the necessities.

Maybe one day we’ll get two separate conventions so that the tv people can concentrate on their end and the radio people can concentrate on radio. I think on the whole this convention was a lively and educational one and the NAB should be given a pat on the back for its efforts.

George Townsend, vice president, WWLP, Springfield, Mass.

The NAB Convention each year is purported to be a convention “for the industry.” However, as usual, one portion of the industry was neglected and the convention turned out to be the same one-side-of-the-coin story it has been in the past.

I’m referring of course to the uhf portion of the industry. To the best of my recollection, there are still some 30 commercial uhf stations on the air, doing, I presume, a pretty good job of providing a television service to the public.

However, on all sides at the convention the term uhf seems to carry the same connotation as measles or some such hands-off illness. It seems strange to me that 80 members in good standing of their various communities should be pariahs at a convention where the avowed interest of the guiding organization is to create a better understanding of the industry’s problems and to promote an interchange of ideas covering all areas of the television industry.

Nowhere in the convention lineup however, was there one session devoted to one of the most important problems facing the industry as a whole. The problem of what is going to happen to the uhf portion of the industry or, for that matter what is going to happen to the vhf portion of the industry if certain emergency situations might arise.

The convention policy seemed to be “if we don’t look at it maybe it will go away.” Unfortunately, man of us have had our money and our future invested in this particular recognition from the powers-that-be that there is such a thing as uhf.

As far as the remainder of the convention is concerned, the film peop and the equipment manufacture have a different view of uhf activity than our colleagues in that other spectrum band as they seem to be devoted quite a bit of attention our needs.

Now if some of that objective could filter down to the people who arrange the summit discussions; the convention roster, who know perhaps one of these convention times the agenda might carry a session it would be of interest to those station operators.
meeting?

Steve Fayer, promotion director, W TOI, Toledo

The informal exchange of ideas which the NAB convention engenders is to me, its one most valuable set. Amid the bustle and braying that seems to dominate all ballrooms at the various hospitality sites, there filters through an amazing number of good, solid, constructive ideas. Every single person you meet at the NAB, station man or otherwise, as at least one original idea to contribute.

As promotion director for a television station which has been on the skid for only four months, I'm on the lookout for new ways and means of promoting and exploiting our audience superiority. Therefore, I was more than happy to join other broadcasters in the many informal discussions which came into being during the convention. Like Topsy, these grew "just growled" out of personal visits, the renewal of old friendships, etc.

It was a healthy exchange of ideas

One of the most gratifying aspects of these discussions was the willingness of everyone concerned to share motion experience—and often, experience gained at the expense of high advertising budgets wear and tear on stomach linings, to give a quick, over-all picture of the convention, it seems that more broadcasters are participating more fully in NAB than ever before. This year's convention was the big one and, most important, the best to

ADAM YOUNG HAS BEEN ASKED:

O. K., Adam. You've told us what's wrong. What do you propose?

We've been outspoken in this space on radio audience measurements. Of particular concern: Failure to report audience in the trading area. This failure has prevented comparison of stations on the basis of one area common to all—and most vital to today's advertisers.

Result: Old-line thinking at the expense of "modern" radio stations, and their proven ability to serve well in their trading areas.

Now our friends are asking what we propose. "What are you doing that's positive?" We weren't waiting to be asked.

For many months we have been working out a new approach to the question. This week, in letters to virtually all U.S. advertising agencies and major advertisers, we made the project public.

Our proposal: Let the agency and advertiser determine survey areas, starting in two markets.

The stations represent in these markets had been planning "area studies." But we said, "Why develop research only in terms of your specific signal patterns? What a perfect opportunity to give agencies and advertisers the area they want!"

To their everlasting credit, the stations agreed. Here's the procedure:

1. In our letters, we enclosed a questionnaire and a map for each market.
2. We outlined several possible survey areas, based on trading area maps prepared by American Map Company from "Population and Its Distribution," compiled and copyrighted by J. Walter Thompson,
3. Agency and advertiser have the option of checking one of the areas we outlined, or designing another which better meets their needs.
4. Maps and questionnaires will be returned to The Pulse, Inc., who will develop reasonable compromise areas for each market.
5. Pulse will forward compromise areas for final approval and comment to every agency and advertiser who participates.
6. Barring any basic disagreement, Pulse will conduct an audience survey of the newly-developed "Advertiser Area" for these two markets.
7. Results will be issued to all Pulse subscribers, as well as all advertisers and agencies who participate. Eventually, we hope to extend this practice to every market Pulse surveys on a regular basis.

If you received our letter, please return the maps and questionnaires on or before the deadline. The greater the participation, the greater the benefit to all.

If your firm should have received a letter but by some chance didn't, it's an oversight. Get in touch and we'll send the materials to you.

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.
to his listeners. In the same category is a skin salve, which he launched in 1953. A unique "point of sale" stimulus occurred to him. He simply suggested that Koch Skin Salve could be purchased "at your favorite drugstore." In this way, he forced distribution in enough New York drugstores to put it on the market. This stimulated the direct mail end of the business. Ko-Jo, Inc. now is thriving.

(2) Vitamins. Rosenfield also has a sizable interest in Allied Vitamins, which makes a product called "One for All." He introduced this in 1954.

(3) Sleep remedy. Slur-A-Sleep Corp., another Rosenfield product, is having a brisk sale.

(4) Sleep-King Electric Blanket.

(5) Federal Life & Casualty Co.

(6) Movies. He's now working on "The Diary of Anne Frank."

(7) Stores. Hub Sewing Machine stores and Blumstein's (125th Street) Department Store.

(8) Washing Machines. The Washer Expert has had a six months' campaign.

(9) Religious Books. A staple of after-midnight radio in the Midwest and South, this product also has found acceptance in New York.

(10) Miscellaneous merchandise. As with the transistor radios, Rosenfield has other Japanese imports going at quite a rate: cameras at 50 per week, cigarette lighters at 1,000 per month.

What kind of copy approach do you use after midnight? Here are two samples for divergent products:

- Electric Blanket. "Someone once asked a famous financier how he made his money and he replied, 'I buy my straw hats in the wintertime.' Now you can be as wise by getting your electric blanket now. Not just a plain electric blanket, but the world-famous Sleep-King electric blanket for only $19.75, which includes postage, sales tax, everything delivered right to your door..."

- Insurance. "If you are 85 years of age, you have probably had trouble finding a hospitalization and doctor bill plan. Well, I have good news for you..."

According to Big Joe, this hard, personal sell is absolutely essential to selling after midnight.

APPLIANCE DEALER

(Cont'd from page 45)

copy approach creates excitement.

- L.D.'s. Five eight-minute announcements a week (one a night) between 7:30 and 11 p.m. are a reminder of the minute and the 20's. "Shop Bailey-Wagner for best bargains in all household furnishings."

The nuts and bolts approach to his use of tv—stripping away of all non-essentials—has been concurrent with a business increase of 1,000%.

Currently, 65% of Bailey-Wagner's ad budget goes into tv—the 15 spots per week outlined above and the three two-minute commercials in both the Saturday night and Sunday afternoon movie, all on WWLP. This is in sharp contrast to the 10% figure allocated at the start.

Boyd further advises the advertiser to settle on a station that "combines creativity with the treatment of an old family friend." He points out that in his case the station helped him all along with scripts, commercials, ideas, etc. "as though it was their own product."
WHEREVER THEY GO!

April—USO Month

- 267 USO clubs and lounges around the world
- USO mobile services to remote Nike and radar sites
- USO show troupes regularly touring overseas military bases
The question usually raised when a clearing house for spot is suggested is: "How are you ever going to get a majority of some 3,000 radio and 500 tv station managements to get together, when they're so competitive?" The answer is that somebody did it and made it work with the music publishers — and they can scarcely be called non-competitive.

"If broadcasting could only begin all over again," said one adman, "so many things could be done differently — and more simply. In the case of spot, both radio and tv have outgrown their bookkeeping systems. The value of both media keeps increasing, but the machinery of its bookkeeping remains a primitive art."

Kevin Sweeney, president of Radio Advertising Bureau, sees three major problems in spot buying: (1) rate cards, (2) paperwork, (3) "family resemblance." On the subject of paperwork, Sweeney says, "Much of the paper which is exchanged in buying spot has no real function because the paperwork is done after a campaign is under way. If we trust one another well enough to put a campaign on the air on verbal orders," asks Sweeney, "do we really need to follow up with as much papers as we now use?"

Sweeney explains the "family resemblance" problem as follows: "When a station representative goes in to sell, it's helpful if rate cards of stations on his list bear some resemblance to one another. Then he can at least present a simpler buy for the part of the medium he represents."

As for rate card structures, he says, "Unlike newspapers, radio rate cards vary to the point of confusion. A decision to make a buy cannot be based on a clean-cut decision to pick this or that plan; and there's no pattern within a market or by station types. A major job of persuading stations to simplify their rate cards has to be done which is something we've undertaken within RAB."

On the side of definition, the Storz stations pioneered a meticulous defining of what constitutes a national and what constitutes a local advertiser. By their definition, the advertiser who can qualify for local rates is one whose copy is mostly local, whose billings emanate from a local agency, and whose bills are paid through a local bank.

In the move toward a single rate for all, the first station group to come up with such a plan is the Balaban Stations. "We felt," said John F. Box, executive vice president of the chain, "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 a 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." To put it into effect, Balaban stations are gambling on $100,000 in lost billings this year."

The local rate problem, while not directly responsible for the spot paperwork jungle, is certainly a contributing factor. The question of an agency paying full price is invariably, "Who's getting it wholesale?" and a lot of checking frequently goes into finding out.

"If I were giving a break to anybody," said one station rep to sponsor, "it would be to the national advertiser. Giving the cheaper rate to the local advertiser is the reverse of what it should be: he gains the most and should pay the higher rate—if there must be any difference at all."

Beyond the double rate lies a widening area of grief to agencies involved in the paperwork of a spot buy. This is the complication within the rate structures of a single station.

All of these complications could be summed up in the words—"Frequency discount."

Newspapers smoothed out their operations after many years by eliminating these complex discounts. Today, probably less than 100 newspapers are compounding rate cards with such "rewards for frequent use." However, it has been noted of late, that a trend is developing among print media for a return to frequency discounts. "It would be ironic," said one adman, "if newspapers would now start to match spot in confusion."
ANPA FOUL-UP
(Cont'd from page 41)
for the various media and came up with the fact that the spot radio figure averaged $8.45 against newspapers $12.17. This, declared Miss Gibson, comes out as a cost efficiency 3½ times greater than that of radio.

The K&E media comparison gave spot radio the lowest cost-per-1,000 of all the media analyzed. The comparison included 1,500-line newspaper ads in both black-and-white and color, a minute in network tv at night, a minute (or 20-second) commercial in spot tv in prime time, a minute on spot radio in the early morning, one-page four-color ads in three national magazines and one-page, four-color ads in five Sunday supplements.

Highest percent of notes were earned by network tv, which was given credit for two-thirds of the program audience. Cost-per-1,000 impressions on network tv came to $5.63 compared with $6.94 on spot tv. Magazines had the highest cost-per-1,000. The three magazines measured (Life, Look, and Reader's Digest) ranged between $12.35 and $14.34.

The Pulse newspaper study previously mentioned was done three years ago for the Southern California Broadcasting Assn. It covered ads in the Los Angeles Times, Examiner, Herald-Express and Mirror-News among a sample of 500 families.

Like Pulse's radio studies, all respondents were included in the base for ad noting, whether or not they had bought or seen the paper. Ad was credited with having been read, seen or noted by the home if any one or more persons in the household identified the ad. The simplest scanning of the ad was credited. Respondents who reported that they only remembered seeing the ad without reading any of the content or detail were credited with having read the newspaper ad.

In comparing Starch newspaper noting scores with radio commercial audiences, the B. of A. used newspaper studies covering the years 1952-56. Four categories of ads were cited: foods, housing equipment and supplies, radio and tv programs, soaps and cleansers. The median size of ads measured ran between 57 and 60 lines and noting scores for both men and women were listed.

How did it get so late so early?

Advance reservations are running heavy for the Storz Stations' Second Annual INTERNATIONAL RADIO PROGRAMMING SEMINAR and POP MUSIC DISC JOCKEY CONVENTION

May 29-30-31, Americana Hotel, Miami Beach

Reason? Tremendous success of last year's Kansas City confab. Almost before that one adjourned, reservations started coming in for 1959, site unseen. Now that news of city, site, hotel and program is out, the mail turned heavy. Suddenly it's late—almost too late. Space in the seven hotels of Bal Harbour is going fast. Soon we'll have to berth you elsewhere on the Beach.

So don't be shut out—rush the registration form below to Bill Stewart . . . convention coordinator for the Storz Stations.

MEET AND HEAR: Harold Fellows, President, XAB; John Blair, President, John Blair & Co.; John Box, Exec. V.P., Balaban Station; Matthew J. Calligan, Exec. V.P., NBC; Bob Eastman, President, Robert Eastman Co.; Harvey Glassock, General Manager, WHK, Cleveland; Marty Hogan, General Manager, WCFI, Chicago; Harold Kiebstein, Pres., The Plough Stations; Gordon McLendon, President, the McLendon Stations; Duncan Monsey, Exec. V.P., WPTF, Albany; Bob Purell, V.P., G.M., KFWB, Los Angeles; Frank Stisser, President, C. E. Hooper, Inc.; Adam Young, President, Adam Young Inc.; Martin Block, WABC, New York; Ira Cook, KMPC, Los Angeles; Howard Miller, WIND, Chicago.

DISCUSS these and a score more vital subjects:
"Humanizing the Format Machine"
"Public Service in the Format Station"
"Counter Programming to Top 40"
"Programming of Music on Network Affiliates"
"Trends in Music"

RUSH TO BILL STEWART
Convention Coordinator, The Storz Stations, 820 Kilpatrick Building, Omaha 2, Nebraska
Name
Address
Station or Company Affiliation
Type of room
Rate desired (approx.)
Rates in Hotels of Bal Harbour start at $10 daily for two.

SPONSOR • 4 APRIL 1959
How to end miscues and other costly errors

...use the RCA TP-6 Professional Film Projector

Now, in addition to the regular quality points that have made the TP famous, three new features are offered. They include Automatic Cue, Rapid Start, Magnetic Stripe Playback!

**AUTOMATIC CUE**
Now you can stop projectors at any predetermined film frame so that your next film sequence is cued and ready for show immediately.

**RAPID START**
Rapid start feature provides sound stabilization in less than one second. You can activate projector start and video switch buttons almost simultaneously, thus eliminating roll cues and reducing the chance for errors.

**MAGNETIC STRIPE PLAYBACK**
Superior reproduction of sound from 16mm. films is made possible by adding a magnetic sound system. Speed preparation of news films, reducing process time required between coverage and actual air. Make your own film programs and commercials, and apply comments, music and sound effects this easy way!

You can do all this and gain the business protection and efficient operation that comes from the TP-6's well-known built-in features... including automatic projector lamp change, gentle film handling, quick change exciter lamp, superior picture and sound quality.

*SPECIAL for TP-6 owners*
Accessory attachments to provide new features are now available.

*Your RCA Broadcast Representative has the whole story. Or write for literature.*
Congress, long dormant on the broadcasting front, may start one project cooking shortly after the Easter recess.

The Senate Commerce Committee will likely be the first to get into action. It will be back with the old problem of tv allocations. The FCC worked through the Easter recess, preparing for a possible call to testify once more, as it has on this subject before the same Committee through the years.

In view of the TASO report, tossing in the sponge on uhf, it is expected that FCC chairman John C. Doerfer will be able to persuade other commissioners to his viewpoint in favor of abandonment of uhf. That is, as any solution for getting more tv stations on the air.

The new tack appears set to involve trading all uhf and vhf channels 2 through 6 for additional vhf space now occupied by the armed services. The FCC is asking for 33 new channels immediately above present channel 13, but will settle for 25 or even fewer.

The Senate Commerce Committee has been a stronghold for uhf. It issued a report praising a dormant FCC proposal to switch all or a major portion of tv to uhf. However, last year the committee showed considerable enthusiasm for horse-trading to acquire more vhf channels.

Meantime the Association of Maximum Service Telecasters has submitted to the FCC a “five-point” platform outlining its position on tv allocations.

The five points, as contained in the AMST statement to the FCC:
1) The existing 12 vhf channels are absolutely essential for tv broadcast service and hence must be retained.
2) In view of the findings of the TASO report regarding the comparative performance of vhf and uhf frequencies for tv broadcasting, it would appear to be most desirable in the public interest for additional vhf frequencies to be allocated—either between channels 6 and 7, or above channel 13, or both.
3) If an appropriate amount of additional vhf spectrum space is allocated to tv broadcasting, part of the uhf spectrum now allocated to tv broadcasting could be exchanged, if necessary, for the additional vhf frequencies.
4) No part of the uhf spectrum now allocated to tv broadcasting should be reallocated to other services unless additional vhf is forthcoming.
5) Present wide-area service must be maintained on the existing 12 vhf channels to insure maximum service to the American public, including rural and small-town areas.

The Supreme Court will shortly have the final word on whether a broadcasting station may be forced to permit a politician to make a speech over its facilities, with no right to censor, and then may be sued for libel because of what the candidate says.

The highest court heard arguments in the WDAY-TV, Fargo, N. D., case, and if it issues a clear-cut ruling, the libel position of broadcasters under Sec. 315, the political equal time communications act provision, will finally be clarified.

North Dakota courts had exonerated the station of libel charged in the case, and the suing candidate took the issue to the Supreme Court.
The tightening up on promotion concessions made in recent syndication deals may be a bellwether of a hardening of film prices for the fall.

Last year some syndicators made concessions for promotion running as high as 200% of the one week price; one $1,500 a week New York deal involved a $3,000 promotional bonus.

It's taken as normal for the syndicator to concede around one-third of the one week price for monies the station and sponsor can spend in tune-in ads, merchandising items, etc., which amounts to less than 1% of the 52-week commitment.

Inter-network competition for the fall is having drastic consequences on syndication with some of its choicest time periods suffering recapture.

Take 10:30 p.m. Saturday, for example, where GBS to counter NBC's entry into the slot with network programing took back the half-hour—one of the highest rated half-hours in all syndication—for the Schlitz show with Ray Milland.

The solution for these dispossessed sponsors appears to be this: move the show over to ABC stations at the same hour to keep the audience.

A new syndication sales strategy on national spot programing will have to be developed as a result of time clearance bottlenecks.

While syndication has sometimes been sold as a pinpoint device for network markets needing bolstering, the national spenders have found that availabilities and not their initial plan shaped the campaign map.

Don't be surprised if the syndicators switch from selling syndication as a medium to be used in addition to network to the concept of syndication as a medium to be used instead of network.

You can expect Kellogg's to help itself to another bowl of national spot programing in the fall via Leo Burnett.

Quick Draw McGraw, another animated children's series, will undoubtedly follow the formula worked out for Screen Gems' Huckleberry Hound, which went into 190 markets last fall, mostly between 5:00 and 7:00 p.m., where half-hours are relatively easy to find, and led its time periods in 54 of 92 cities reported by ARB in the fourth quarter.

The show was able to get time in all the 10 largest markets except San Francisco and Pittsburgh to score ARB ratings like these:

<table>
<thead>
<tr>
<th>Market</th>
<th>Rating</th>
<th>Station</th>
<th>Day and Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>13.0</td>
<td>WPIX</td>
<td>Thurs., 6:30 p.m.</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>9.4</td>
<td>KNXT</td>
<td>Tues., 6:30 p.m.</td>
</tr>
<tr>
<td>Chicago</td>
<td>13.3</td>
<td>WGN-TV</td>
<td>Wed., 7:30 p.m.</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>7.7</td>
<td>WRCV-TV</td>
<td>Thurs., 5:30 p.m.</td>
</tr>
<tr>
<td>Detroit</td>
<td>13.6</td>
<td>CKLW</td>
<td>Thurs., 7:00 p.m.</td>
</tr>
<tr>
<td>Boston</td>
<td>11.9</td>
<td>WNAC-TV</td>
<td>Thurs., 6:30 p.m.</td>
</tr>
<tr>
<td>St. Louis</td>
<td>11.5</td>
<td>KSD-TV</td>
<td>Thurs., 5:30 p.m.</td>
</tr>
<tr>
<td>Washington, D. C.</td>
<td>9.2</td>
<td>WRG-TV</td>
<td>Thurs., 6:00 p.m.</td>
</tr>
</tbody>
</table>
The only real objection that has sprung up in Canada to U. S. television film is against the series that glorifies U. S. service forces.

As a corrective, some series like Flight have tried to involve the Canadians in episodes based on records of Canadian forces.

The importance of Canada to film economics is pointed out by Paul Talbot of distributor’s representative Fremantle. For instance, the maximum for a U. S. series is $3,000-5,000 per week, plus an additional $2,000-2,500 for the French language network.

Keep your eye on this danger sign: the ratings potential of syndication in March this year appeared to have fallen off a few points compared to last year.

If you compare Telepulse charts in Sponsor last month with those of March 1958 you’ll find that the top 10 shows slumped from a range of 24.4 to 18.7 in their averages down to from 20.2 to 15.6.

Shows that stayed in production retained their ratings status in general, but the worst slumps were suffered by the series that had no more new episodes to offer and where the re-runs probably got into a poorer time period.

A major reshuffling of audience loyalties in hotly contested markets like New York has taken place since last season with syndication a major weapon of the independents to hold on to ratings.

WPIX, for example, reports stable ratings in the midst of a combined networks and independents fight that has hurt other outlets.

The money behind WPIX’s current “Blocknight” plan, is largely national spot in participations. New buyers lured by WPIX this season include Tareyton, L & M, Philip Morris, Miles Labs, Zest, Joy, Colgate, Lipton, Borden, Ovaltine, American Chicle, Minute Maid and others.

### COMMERCIALS

Look for the networks to get into the fight for tape commercials business — a switch on past policies of quietly accommodating existing program clients with tape services.

Up until recently various tape producers have benevolently lent their technicians to one another in an effort to get the bugs ironed out of tape procedures.

But the new attitude is expected to be one of competitive self-interest with cooperation fairly rare — a sure sign that tape commercials has already outgrown one stage of its infancy.

A new Schwerin study has come to the defense of the before-and-after technique so frequently used in drug and remedy commercials.

The before-and-after scored 105 compared to 93 for other types.

On the same effectiveness scale of 100 as average, the straight before-and-after was tops with 121, and the reversed after-and-before switch was still good with 112, but two other techniques fared poorly.

The two approaches that compared unfavorably were the before-and-after commercial that showed the product in use, with a 96 score, and least effective at all was the commercial that simultaneously showed before-and-after in a split screen, scoring only 91.
SPONSOR HEARS

Even the aircraft manufacturing business may wind up in the tv specials fold. F&S&R is talking to Grumman about doing one for them next season.

It would be something **along the lines** of Wide, Wide World, running 90 minutes.

Apparently Madison Avenue’s **knack** for appropriating the latest pet Washington phrase isn’t working this time.

**Nobody** on the ad or marketing side has as yet flung the word “**posture**” in a trade speech or announcement.

Agency managements have discovered that **stock options** aren’t enough to keep executives from succumbing to offers from other agencies.

They now have to sweeten the pot with **annuities, payment of country club dues, and similar fancy fringes.**

An eager-beaver salesman for one of the radio networks has this way of netting the agencies he covers:

Mailing carbon copies of his bid for a piece of business to the **account’s chairman** of the board, president, general manager, and ad manager.

**Watch** for the print clan to urge Washington to increase the number of tv channels. Reason: This could logically lead to **more tv networks.**

Expected result: **Fractionalizing the tv audience** by market and network to the point where the cost-per-1,000 is about on a level with or above print.

Maybe it’s because of some nudging from his board of directors or personal introspection, but **the head of a company heavy in tv has abandoned his tendency to act like a George Washington Hill** among his associates and agency people.

As a person to do business with, he’s lately become far more tolerant, tractable, and reasonable.

Because of the sensitivity of tv in measuring consumer response, the day of the prolonged test for new products is, marketingmen feel, on the way out.

Once the new product is amply and properly stocked, the manufacturer can now get a schedule going quickly, gather his reaction data quickly, and **put the item on a national basis much faster** than just a few years ago.

Wholesale changes may result from a personnel screening now taking place in one of the bigger agencies.

The big boss not so long ago laid down a set of concepts and procedures that he expected his executives to follow minutely. Now those found unable to mesh with this program will in due time he weeded out.
This is the $2^{3/4}$ 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.
WRAP-UP
NEWS & IDEAS PICTURES

A BLANK, MY LORD is one of the ways Shakespeare describes ratings in this Nielsen plaque presented to NAB president Hal Fellows (l) by Henry Rahmel, v.p. and general manager of Nielsen. "Mr. Shakespeare on Ratings" first appeared in SPONSOR's "10-Second Spots" column.

REHEARSING Multiple Sclerosis song are (l to r) Al Lamm, WOW, Omaha; Walter Johnson, local MS chairman; Sybil Hatch, MS victim; Dick McCord, local MS head; Joe Martin, WOW. D.j.'s Lamm and Martin wrote the song.

WHOOPING IT UP: NBC newsmen Bob McCombick, made honorary chief of Blackfoot Indian tribe for his efforts on behalf of American Indians, beats the drums while Indian brave Birdshead does a tribal dance.

TEN YEARS FROM NOW bigger and better say (l to r) Walter Guild, David Bascom and Dan Bonfigli, as they celebrate 10th anniversary of Guild, Bascom & Bonfigli.

ADVERTISERS

R. J. Reynolds will again sponsor six shows on the tv networks this fall.

The indications are that it will continue Wagon Train, Lawman and I've Got a Secret. There'll be a newcomer, Johnny Staccato on NBC.

The replacements: the Bob Cummings and Phil Silvers shows. Reynolds would have been content to continue with Silvers, but CBS is inclined to call it a network run.

Incidentally, Reynolds has quite an investment in commercials built around the series' troupe.

Campaigns:

- Eastman Kodak Co. will be focusing their cameras on the tv screens this June, via a five-consecutive-day promotion on the three tv networks. Designed for summertime picture taking. Kodak's "5-Day Telerama" (13-17 June) will include the U.S.G.A. Open Golf show, Ed Sullivan, a 90-minute Disney special, I Love Lucy and Ozzie & Harriet.
Agency for Kodak: JWT.
- Gardner Advertising has come up with some radio spots for Southwestern Bell Telephone Co. that let you hear color via music. Developed to promote color extension telephones, the campaign breaks this week in the 30 cities served by the Bell Co., to run for one month.

Sylvania and Ford have accomplished the unusual in this respect: a 15c item linked with a $3,000 item in a contest.

The contest: "Picture Yourself in a '59 Ford," designed to sell flashbulbs and at the same time bring people into Ford dealerships to have their pictures taken by photoflash.

The contest ends April 15. Walter Thompson, which has both accounts, developed and staged the promotion.

Treasure's report: Pepsi-Cola's 1958 year broke all records in sales and earnings. The figures: earnings after taxes totaled $11.5 million, compared to $9.6 million in 1957. The Maytag Co. estimates that sales during the first quarter will total approximately $30 million, up about 20% from the first quarter of 1958, with earnings for the former quarter close to $3 million, compared to $1.6 million for the same period last year.

Pet Milk Co. has established a research and development division, concentrated in the company's Greenville, Ill., center.

Harry Heineman, formerly head of the St. Louis research division, will be director of product development and Dr. Earl Londer will be director of research.


AGENCIES

As had been expected on Madison Avenue, Y&R this week won the sweepstakes for the $6 million American Airlines account.

About 10 agencies were after the business. One of them, F&S&R. had included in its presentation a recommendation of an annual tv special plus continuing spot in the regions serviced by American.

MacManns. John & Adams is lining up another series of eight tv specials for Pontiac during the 1959-60 season.

Pontiac's other air media plans for the coming season are still in the planning stage.

Burke Dowling Adams and St. Georges & Keyes have merged to form Adams & Keyes in N.Y., Chicago and L.A., with combined annual billings of $16 million.


Winner: Jack Fennell, of William Esty awarded a vacation trip to Las Vegas and Hollywood for his winning slogan in the KRAK, Sacramento-to-Stockton contest.


**FILM**

Months of negotiations between the Buckeye Corporation and Transfilm ended last week in successful arrangements for an acquisition by means of a stock transfer.

It is reported that $700,000 in Buckeye stock went to Transfilm as its outlay for the acquisition.

Buckeye's holdings in tv already include Flamingo Films, Pyramid Productions and some film property rights.

Moves bolstering Buckeye holdings last week with broadcast veterans included the hiring of Alexander (Sandy) Stronach as sales v.p. of Flamingo.

**International sales:** Fremantle of Canada reports a 130% billings increase for 1958 over the previous
Families in the WKY-TV coverage area buy 70% of all the food products sold in Oklahoma.

(More people are sold on WKY-TV.)

We perform more mergers of people and products than any other television station in Oklahoma.

WKY television

Oklahoma City NBC Channel 4

The WKY Television System, Inc.
WKY Radio, Oklahoma City
WTVM, Tampa-St. Petersburg, Fla
WSFA-TV, Montgomery, Ala.
WSM-AM, Nashville, Tenn.
year: Fremantle now distributes 55 half-hour series in 31 countries among which new territories include Poland and Brazil ... Zac's Bold Venture sold to markets in Mexico, Australia and England ... ABC Films signed Meet McGraw to Australian stations and People's Choice to Japan ... Sheldon Reynolds claims a one-slot price of $7,500 for Berlin sale of Berlin-produced pilot of Appointment With Fear.

Domestic sales: Official Films' The Big Story sold to WNEW-TV, New York and WTTG-TV, Washington ... Regis Films reports buys on current Crusader Rabbit series total $1,450,000 with most recent pacts to WRCA-TV, New York; KRCA-TV, Los Angeles; WAGL-TV, Lancaster, and WTVD, Durham ... ABC Films lists 16 new markets buying Anniversary Package British feature films, plus the following sales on 26 Men: California Spray for KRON-TV, San Francisco; Rust-Oleum for WCKT, Miami and WDSU-TV, New Orleans; Purina Dealers, KTVO, Ottumwa; Thunderbird Carpets, KIVA-TV, Yuma; Schomburg Jewelers, WRBL-TV, Columbus, Ga., and to station KXH-TV, Ardmore ... UAA reports feature film and cartoon sales to 18 stations.

Programs: Bernard L. Schubert casting for Boy Pioneer ... Mrs. Glenn Mann has formed a new radio-television packaging house ... Ted Lloyd has acquired broadcast and screen rights to Archie.

Promotion: Commendation for CNP's Flight series have been received from U. S. Senator Barry Goldwater of Arizona ... ABC Films star Cleo of The People's Choice will appear on National Tuberculosis Association posters this summer.

Commerecials: Sheldon Nemeyer joins Depicto Films as an executive producer ... FPA proposals made to United Scenic Artists Local 329 were rejected by the union last week ... Mitch Leigh, head of Music Makers, earned a performance fee for his special effects whistle in a Praise commercial sound track through K&E.

Strictly personnel: Frederick Jacobi will head the radio press section of the National Education Association New York office ... NTA named Kurt Unger as European sales manager and Melvin J. Edelson as Latin American manager ... Lawrence L. Wynn is national account executive for ITC ... Art Breeceher named midwestern sales manager for Official Films ... Leon Peck to post of NTA assistant comptroller ... Mrs. Shirley van Sickel is ABC Films' new film traffic manager ... Howard Kany appointed director of international business relations for CBS stations division.

What might indicate that sports telecasts tend to draw more people to a set than the average program is a study just completed in connection with the All Star Golf Show on ABC TV.

About 1,000 known viewers of the show were polled by postcard on the number of people who, as a rule, watch it with them.

The return was 75% and the answers came out to an average of 4.0 viewers per set—which contrasted with a 2.3 average for all types of programs.

Another study revealed that the show gets an audience of around 75 viewers per-country-club-per-Saturday. There are approximately 5,000 such clubs in the U. S.

All Star Golf has been renewed for next season by Reynolds and Miller High Life.

Other sports notes:

Arrow Shirts (Lennen & Newell) will sponsor the nine coast-to-coast live NCAA football games via NBC TV this Fall, calling for the largest ad budget in Arrow's history ... Phillies Cigars (Werner & Schorr) has one-half of the weekend national telecasts of Major League Baseball via NBC TV, while Anheuser-Busch (Gardner) has one-half of the games in the Midwest region; National Brewing (W. B. Doner) for one-half in the Southeast; and Genesee Brewing (Marshall & Pratt) one-quarter in New York State.

ABC TV's accumulation of No. places per half-hour between 7:30-10:30 p.m. seven nights-week continues on the upswing.

Here's how these 42 half-hour
number of firsts rack up according to the first March Nielsen:

WHEELED 1959 - MARCH 1958

ABC TV 18 8
CBS TV 12 18
NBC TV 12 16

Network tv business: Harold F. Ritchie (K&E), for participations, beginning this week, on ABC TV's Coli .43 ... The Nestle Co. (Bryan Houst on), Standard Brands (Bates) and The Dixie Co. (Hicks & Greist), for daytime shows via NBC TV, totaling $2 million in gross billings.


Network affiliations: WREX-TV, Rockford, III., to ABC TV as a primary affiliate ... WKST, New Castle, Pa.-Youngstown, O., to ABC Radio.

This 'n' data: The Peter Lind Hayes weekday 11:30-12:30 show leaves ABC TV 10 April, to be replaced by the Buddy Deane Show (noon-12:00 p.m.). Another newcomer on ABC TV's daytime lineup: The Sale Storm Show, to debut 13 April 2:30-3:30 p.m. ... Kudo: Dick Clark, of ABC TV's American Bandstand, will receive the 12th annual award of the Philadelphia Guild of Advertising Men for "distinguished achievement in the tv field," 10 April at the Drake Hotel.

Strictly personnel: Harold Day, named director of daytime sales for ABC TV ... Charles Steinberg, to eps, in charge of information services for CBS TV ... Edward Bleir rejoins ABC TV as an account executive ... Newell Schwin, to the new position of director, production sales for CBS TV's operations department ... Robert Grche, trade news editor for ABC since 1955, moves to WB 27 April as director of public relations.

RADIO STATIONS

The Saturday Evening Post ran in three installments this month an article series based on the Westinghouse stations' Autobiography: My Road to Crime.

The SEP writer culled his material from the tape of the five-hour shows which ran on the stations between 23-27 March.

No plugs for the competition:

KDAY, Santa Monica, Cal., removed from their record schedules the "77 Sunset Strip," "Maverick" and "Theme From Peter Gunn" records, because, according to general manager Ivy Phillips:

"The station is taking the leadership in foiling clever tv promotion men who are seeking to use radio to build their own shows up..."

He asked: "Why should radio donate tens of thousands of dollars every month to build up a competitive media?"

Here's how a Houston station is set to prove that not all teenagers are delinquent:

KXXZ will devote a news cast a day to a teen organization: Teen News Association. Teen reporters will air News By Teens For Teens, a rundown of the headlines from the high school campuses, to be followed by general news.

Ideas at work:

- A bit of Ireland: The five winners of WBZ, Boston's "Trip to Ireland" contest returned from the land of the shamrocks last week after spending six days touring Dublin, viewing the St. Patrick's Day parade, the Railway Cup Matches and Southern Ireland. The "why I would like to spend St. Patrick's Day in Ireland" contest drew some 14,000 entries.

- WCPO, Cincinnati, has a new idea for its newscasts: Having the people actually involved in the news give brief taped reports or reactions. These are aired along with the regular newscasts.

- Radio alerts a hospital: WKY, Oklahoma City, offering $25 weekly for news tips, was the first to receive a call about a plant accident. Before...
airing the details, station called the city hospital to alert them about it.

D.j. teasers: In a move to promote its new d.j., Ed Reilly, WTRY, Albany-Schenectady-Troy ran a saturation teaser campaign on its own station, and its competitor, WPTF, saying "Reilly is coming" . . . KIOA, Des Moines, is going western; That's the teaser campaign used by the station via spots and sandwich man walking the streets to highlight the coming of its new d.j., Lee Western.

Business notes: A. H. Morse Co., Boston food brokers, for 10-minutes daily of Priscilla Fortesque Showcase, via WEFL, Boston . . . Zesta Saltine Crackers, the first client to present stereo announcements on Carnival in Stereo, via WSB, Atlanta.


Kudo: WPTR, Albany-Schenectady-Troy, awarded by the National Headliner Club for public service by a local radio station.

Station staffers: Lionel Baxter, v.p. and managing director of WIBG, Philadelphia, named director of radio operations of Storer Broadcasting Co. . . . Don Keyes, in addition to v.p. in charge of national programming, elected assistant to the president of the McLendon Corp. . . . Phil Nolan, promoted to program director for KALL, Salt Lake City . . . Richard Fellows, to operations manager in charge of programming at WPDO, Jacksonville . . . Larry Cooper, to program director and Paul Doughty, sales development manager at KMON, St. Louis . . . William Schwartz, to program manager of KDKA, Pittsburgh . . . Roy Schwartz, to the additional post of program manager at WIBG, Philadelphia.

Representatives

CBS TV Spot Sales has a new aid for buyers seeking some quick way to figure cumulative audiences.

Based on average ratings for three CBS stations, the rep firm has published nighttime and daytime cume charts.

The former shows one-and-four week cumes for one to eight Class "AAA-AA" spots. The latter shows similar cumes for three to 36 spots in Class "C" time.

Set up to advise and administer: H-R TV, Inc., and H-R Reps, Inc., have organized a management committee to devote time to planning, extra services to stations and advertisers, administration and review.


Appointment: WMH, Detroit-DeArborn, to Edward Petry Co., effective this week.


mier, to account executive in the Chicago office of Venard, Rintoul & McConnell, Inc. . . . E. Allan Jarrett, to the New York tv staff of PGW.

### TV STATIONS

The FCC wants, and will probably get, an Appeal Courts green light to begin hearings on whether improper pressures were applied on then-FCC Commissioner Richard A. Mack in the Orlando, Channel 9 case.

Meanwhile the FCC has delayed for a month oral arguments on special hearing examiner Horace Stern's initial decision in the Miami Channel 10 case, and the record has been closed in the re-hearing of the Boston Channel 5 contest.

The Miami Channel 10 delay was requested by the court which is to try Mack and Thurman Whiteside on bribery and conspiracy charges, so that the trial cannot be affected by the FCC proceedings.

(See Washington Week, page 57, or other Capital developments.)

**Times Square comes to Ft. Wayne:** WANE-AM & TV dedicated last week, its news “telesign” a ceremony featuring CBS newsman Douglas Edwards. The sign is second in the country to be operated by a station—the other being a CBS one in Times Square.

**Leaves at work:**

- **WSM-TV.** Nashville, launched heavy barrage of promotional spots in its sister radio station and on 21 studio stations in the surrounding area to hypotize interest in its new tvser. The campaign, to sell the station's more powerful signal and clearer picture, was kicked off with combination of spots over WSM ads in local papers, followed up by saturation spots on other stations to total 1,680 over two weeks.
- The $20,000 idea is now bearing fruit: Last year, WKRC-TV, Cincinnati, held opera auditions and sent winners to Italy for lessons, under a grant from Radio Cincinnati. One of them, Roald Reitan, has just been signed by the Metropolitan Opera Co. So this year, the 1959 edition for a similar enterprise is setting off to an enthusiastic start.

- With their compliments: KETV: Omaha, is offering viewers again this year an appreciation gift—a packet of giant dahlia-flowered mixed-color zinnia seeds free, with this note attached: “For your loyal viewing, here is a summer flower from us.”

**This ‘n’ data:** WLW-D, Dayton, marking its 10th anniversary this month . . . A. H. Christensen, advertising and sales promotion manager for KPIX, San Francisco, the winner in ABC TV’s “Operation Daybreak” promotion contest . . . Business note: Serta Mattress Co. (Reach, McConnell & Pershall), for weekly 10 p.m. newscast on WBNQ-TV, Chicago.

**Add random notes:**

- **KOCO-TV.** Oklahoma City played host to some 300 tv technicians, distributors and their families when they opened the doors of its tv City for the Technicians tv Fair last week . . . Another open house: At WCSH-AM & TV, for 200 guests, to celebrate completion of renovations . . . Anniversary note: KFBB-TV, Great Falls, Mont., marking its fifth year this week with a special live telecast featuring salutes by Congressional members, network personalities and public officials.

**Kudos:** WSOC-TV, awarded the Allstate Safety Crusade certificate of commendation . . . KMox-TV, St. Louis, presented with the March of Dimes award for its 16-hour telethon . . . WBRC-TV, Birmingham, cited with the Department of Army Award for its work in “fostering better understanding of the U. S. Army role in our national security.”

**Strictly personnel:** Lawrence Carino, appointed acting manager of WWL-TV, New Orleans, during general manager Howard Summerville’s leave of absence . . . Ted Richeson, named national sales manager for KREM-AM & TV, Spokane . . . Jim Osborn, sales manager of WXIX, Milwaukee (which goes dark this week), rejoins WCBS-TV, New York as salesman . . . Sterling Wright, to production manager and assistant program director of WSOC-TV, Charlotte, N. C. . . . Jack Daniels, to account executive for WABC-TV, New York.
Richard C. Butler joins Lever Bros. this week as broadcast media manager. He is presently an account executive with A. C. Nielsen Co., handling networks, advertisers and agencies. Butler has been with Nielsen since 1947, starting as an analyst in the research firm's broadcast division. He obtained that position shortly after graduation from Dartmouth College. Also appointed: Joseph W. Daly, to assistant broadcast media manager. Daly has been with the Lever Bros. Co. since 1952, as a media buyer.

Thomas McDermott, v.p. in charge of radio and tv programming, and a member of the board of Benton & Bowles, has been elected a senior v.p. He joined the agency in 1942, working in the radio department until the advent of tv. In 1948 he became production supervisor, and a year later, assistant to the director of tv and radio. McDermott was elected v.p. in charge of radio and tv programming in 1953, and became a member of the board in 1958. He has his B.A. and Masters degree from Manhattan College.

James H. Ferguson, Jr., has been elected v.p. of sales for the Springfield tv broadcasting Corp. He previously was general sales manager for the Massachusetts company. Ferguson joined the group in 1953, with the inception of WWLP. Prior to this, he was associated with several New England radio stations. In his present position, Ferguson's over-all sales responsibility includes WWLP-TV, Springfield; WELP-TV, Brattleboro, Vt.; Greenfield, Mass.; Keene, N. H. and WWOR-TV, Worcester, Mass.

William G. Hunefeld, Jr., has been named manager of the Los Angeles office of tv advertising reps. Inc. He is currently a sales account executive for WBC's KPIX, San Francisco. Hunefeld is a native of L.A. and an honor graduate of the college of the Pacific. He entered broadcasting in 1947 as a salesman for KNX, Oakland. He joined KSFO, San Francisco, as a salesman in 1952, and moved to KPIX in 1953. Hunefeld begins his tv account duties immediately with the establishment of company's L.A. office.
IN INLAND CALIFORNIA (AND WESTERN NEVADA)

Beeline radio covers 3 of the top farm income counties in the nation, including Fresno County, the national leader. If you’re interested in cotton-picking, turkey-plucking counties, Fresno is number two in both. For an added fillip, there’s Stanislaus County, number one in peaches, number two in dairy.

Agriculture is a big business — and a very profitable one. Dip into this rich market with a message on Beeline radio.

Purchased together, Beeline stations give you more radio homes than any combination of competitors . . . at by far the lowest cost per thousand.

(SR&D & Nielsen)
Two different selling needs

Out of all the meetings, speeches, panel discussions and corridor conversations at the NAB Convention one fact emerged very clearly: the two branches of the air media are faced today with two entirely different types of sales problems.

Keynoter Robert W. Sarnoff outlined TV’s major need as that of selling the public on the functions and services performed by TV. His proposals along these lines have been referred for further action to a special nine-man committee, headed by Corinthian pres. C. Wrede Petersmeyer.

On the other hand it was clear to most Chicago observers that radio’s real sales problem lies not with the general public but with those advertisers and agencies whose enthusiasm for the medium has dimmed in recent months.

The sharp contrast between TV’s need for building public confidence and appreciation and radio’s need for boosting its reputation among those who pay the bills deserves serious consideration by all station and network operators.

The two media cannot be approached in the same way or promoted with similar techniques.

Needed: a stronger radio effort

We wholeheartedly endorse the Sarnoff proposals for increasing TV’s prestige, but we are unhappy to realize that no comparable radio plan was advanced at Chicago.

Radio, too, needs a program of industry-wide promotion, aimed specifically and directly at its point of greatest weakness—its time sales to advertisers.

Despite the energetic efforts of RAB, SRA, the networks and leading representative firms, a look at radio’s 1958 billings in all classifications—network, spot, and local—shows clearly that present industry programs are inadequate.

This is a fact which radio men must face honestly and boldly. More must be done for radio than is being done today.

10-SECOND SPOTS

Life-must-go-on-dept. From an AP dispatch: “Long Beach, Cal.—Mrs. Virginia Smith delivered her own baby without help while watching television from a couch in her living-room. ‘It was a good movie and I didn’t want to turn it off,’ Mrs. Smith, 33, explained today. . . .’

Guess that answers the TV critics!

Castle in the air: Imagine a rodeo on video with stereo radio for the audio!—Charles V. Mathis.

Semantics: Start of a promotional letter from Terrytoons—“To me, rock is something that breaks the lawn mower blades. To my offspring, it’s the only way to dance.”

To us, it’s to pour scotch on.

Banned: WKAP, Allentown, Pa., which had been playing a disk titled, “Leadfoot” (a parody song on speed and reckless driving) was asked by a local hot rod club to “cut it out.”

No hot foot for the hot rodders.

Blue and grey: From an RAB release—“To dramatize the Civil War theme of the presentation, Mr. Swee- ney appeared on the platform at one point wearing the uniform of a Union Army general while RAB Vice President John F. Hardesty donned the uniform of a Confederate general.”

Careful! Don’t burn Atlanta.

Cumulative: When a third child was born to the Chris Christensen’s (he’s with WIZ, WBC outlet in Baltimore) the birth announcement took the form of a ratings report listing one boy affiliate, KIP, and two girl affiliates, KANDY and KRIS.

Misunderstanding: A teen-age girl in the studio audience to Rate The Record on WNTA-TV, New York, wanted to know—after TV theme Fan- cey Derringer was sung—who the girl in the song really was. Nancy who?

Add mottoes: A couple more quotes for those bare office walls—“If the solution is obvious, we’ll find another way.”

“I never remember names, but I always forget faces.”

Heading: From N. Y. Times—

G.I.’s to Be Spared TV Ads,
Stop pampering the Army!
“Last time I ever try my hand in Kentucky without WAVE-TV”

The helpingest hand in advertising in Kentucky and Southern Indiana... that's us. The more you compare balanced programming, audience ratings, coverage, cost-per-thousand, or trustworthy operation, the more you'll prefer WAVE-TV.

* Jack Paar gave us his blessing.

And that goes for WAVE Radio, and for WFIE-TV, Evansville, too!

WAVE-TV

CHANNEL 3 • Maximum Power

LOUISVILLE

NBC SPOT SALES, Exclusive National Representatives
INTO THE KANSAS CITY "GOLDMINE" for '59!

KMBC-TV
CHANNEL 9

LETS YOU DIG THIS...

- America's 17th Market!
- 1,055,000 people in Metropolitan Area!
- 2 Billion, 49 Million DOLLARS effective buying income
- 1 Billion, 400 Million DOLLARS annual retail sales!
- "Third among all cities in America enjoying prosperous business conditions... the largest city showing outstanding gains over a year ago."
  (Forbes Business and Finance Magazine, December 1958)

Strike with KMBC-TV

- Most Popular and Most Powerful station—316,000 watts from "tall tower".
- Reaches 31,112 more homes in metropolitan Kansas City with Class A coverage than nearest competitor!
- Leads in program popularity...
  from 3 p.m. to 10 p.m., KMBC-TV leads by 9.7% over nearest competitor, 17.2% over the third station!
  (ARB metro-area study Jan., 1959—Mon. thru Fri.)
  from 3 p.m. to 9 p.m., KMBC-TV leads by 9.6% over nearest competitor, 10.6% over the third station!
  (Nielsen report, Feb., 1959—Mon. thru Fri.)
- on Sunday, KMBC-TV lead in share of audience in 20 of the 24 quarter-hours between 3 p.m. and 9 p.m.!
  (Nielsen report, Feb., 1959)
- Five of the top ten TV shows in Kansas City are on KMBC-TV—Nielsen, Feb., 1959)

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
Successful trip . . . you can tell

where there's a Storz Station there's audience

'RADIO INDUSTRY DESERVES A SPANKING'

So says a leading marketing v.p. in an off-the-record interview on the state of radio today

Page 31

AMST: what the allocations fight means to sponsors

Page 36

How airtight planning can cut cost of tv tape

Page 42

TV basics: more one-hour shows on nighttime tv lists

Page 45
Fact #1: Pulse shows more people listen to WTOP in the 20 counties which make up the Greater Washington area than any other radio station. Fact #2: Independent survey reveals more than 76% of WTOP listeners are in income groups over $6,000 per year. Conclusion: in Washington, the important station is ...
St. George made things happen in Macedonia...and

WPEN

RADIO

MAKES

THINGS

HAPPEN

IN

PHILADELPHIA

WPEN is the only radio station in Philadelphia broadcasting up-to-the-minute traffic reports directly from our own helicopter. These authoritative, on-the-spot reports of traffic conditions are broadcast by Philadelphia Police Department traffic experts. In Public Interest—and in Sales—WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by

GILL-PERNA

New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Minneapolis, Atlanta, Boston.
DIGEST OF ARTICLES

Radio deserves a spanking
31 An unexpurgated, off-the-record interview with a prominent marketing v.p. who feels that the radio industry has been throwing away its birthright.

Necco sweetens sales with spot tv mix
34 Sales rise for New England Confectionery Co.'s bars and boxed candy as it puts 90% of $1 million ad budget into spot tv in 28 major markets.

What the allocations fight means to sponsors
36 A primer on video's growth is contained in the FCC testimony given by Maximum Service Telecasters, key defenders of tv spectrum against raids.

Andrea uses radio to sell quality market
38 Radio's broad range—from the highbrow to average man—enables electronics manufacturer to reach market that will buy high-priced gear.

What's the answer to spot's paperwork jungle?
40 Part two of a two-part series that explores feelings of paper-marbled admen and their suggestions to industry for fewer spot complications.

How to cut video tape commercials costs
42 BBDO gets 40% saving over live production by taping 16 minutes of commercials in two days. Here's the step-by-step account of how it's done.

Season highlight: more hour shows
45 Nielsen study of nighttime network tv show lengths tallies 95 one-hour shows during a month in 1959; 86 in 1958. Latest net tv Comparagraph.

SPONSOR ASKS: What constitutes a good man's show?
62 With the male audience increasing in importance for many of today's advertisers, experts examine the basic appeals for men in programing.

FEATURES
10 Commercial Commentary
78 Film-Scope
24 9th and Madison
74 News & Idea Wrap-Up
6 Newsmaker of the Week
74 Picture Wrap-Up
80 Sponsor Hear
17 Sponsor-Scope
96 Sponsor Speaks
52 Spot Buys
64 Telepulse
96 Ten-Second Spots
22 Timebuyers at Work
94 Tv and Radio Newsmakers
77 Washington Week
Now Your ANNOUNCEMENTS Can Get HIGHER VIEWING!

Thanks to the fact that WHO-TV has invested over $250,000 in top film packages—and programs them in excellent time periods—you can buy one-minute participations, with FABULOUS ratings, at exceptionally low cost!

WHO-TV particularly recommends these three terrific shows—all with vastly higher ratings than their competition, according to ARB for January 12–February 8, 1959:

**FAMILY THEATRE** (12:00 NOON to 2 PM, MON. thru FRI.)

<table>
<thead>
<tr>
<th>WHO-TV</th>
<th>1 Week</th>
<th>4 Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Average ARB rating, Mon.-Fri.</td>
<td>16.2</td>
<td>15.3</td>
</tr>
<tr>
<td>ARB Cumulative Rating</td>
<td>42.0%</td>
<td></td>
</tr>
</tbody>
</table>

**EARLY SHOW** (4:30 PM to 6:05 PM, MON. thru FRI.)

<table>
<thead>
<tr>
<th>WHO-TV</th>
<th>1 Week</th>
<th>4 Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Average ARB rating, Mon.-Fri.</td>
<td>23.1</td>
<td>20.4</td>
</tr>
<tr>
<td>ARB Cumulative Rating</td>
<td>47.9%</td>
<td></td>
</tr>
</tbody>
</table>

**LATE SHOW** (10:30 PM to sign-off, MON. thru FRI.)

<table>
<thead>
<tr>
<th>WHO-TV</th>
<th>1 Week</th>
<th>4 Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Average ARB rating, Mon.-Fri.</td>
<td>10.6</td>
<td>10.6</td>
</tr>
<tr>
<td>ARB Cumulative Rating</td>
<td>31.7%</td>
<td></td>
</tr>
</tbody>
</table>

PGW has all the dope, including the list of top advertisers who are now using these spectacular offerings. Make a note to ask your Colonel!

MGM—Warner Bros.—NTA "champagne"—ABC "Galaxy"—NTA "Rocket 86"—NTA "Big 50"—Flamingo 92—Popeye—Bugs Bunny—Betty Boop—etc.

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

FONSOR • 11 APRIL 1959
...and he had a microphone.” Ray Newby (right) in 1959 recalls how he, at the age of 16 and Charles D. Herrold founded a radio station in San Jose, California fifty years ago. Credit to Herrold as the originator of broadcasting is many years overdue. While other experimenters were using their wireless equipment for point-to-point communication, Herrold thought of radio as an entertainment medium for a mass audience. Mr. Newby recounts, “Folks with crystal sets in San Jose and for miles around at first were amazed to hear voices instead of code. We’d go on Wednesday evenings and broadcast voice and music for a half hour. And sometimes we could run longer if the microphone and everything didn’t get too hot.”

That 15-watt station which Herrold started back in 1909 has continued, through KQW, to the present 50,000 watt KCBS in San Francisco. And, Herrold’s dream to “broadcast” to a mass
I bought a one inch coil...

Audience has become a striking reality. Today, KCBS is heard by eight out of ten Northern California families each week.

1909 The first radio broadcasting station in the world.
1959 The Bay Area’s first station in the world of entertainment.

IN SOUTH GEORGIA
AND
NORTHWEST FLORIDA . . .

A NEW MARKET
since Mar. 19th!

WALB-TV’s new
1,000 FOOT
TOWER

has almost doubled
the effective WALB-TV
market in this area!
* (Tallest in South Georgia
and North Florida)

• GRADE B POPULATION
NOW IS:

700,000

• GRADE B TV HOMES
NOW ARE:

126,200

Write for
new coverage map!

ALBANY, GA. CHANNEL 10

WALB-TV

Raymond E. Carew, General Manager
Represented nationally by
Venard, Rintoul & McConnell, Inc.
In the South by James S. Ayers Co.
One Rate Card

NEWSMAKER
of the week

If J. Walter Thompson Agency had a fatted calf, then last
Friday was the day for real chops. After 10 years, the
prodigal returned. Standard Brands’ Chase & Sanborn
coffee, a pioneer sponsor of big variety shows in both tv
and radio, came back to JWT after a decade with Compton.

The newsmaker: In his 30 years with JWT, Norman H.
Strouse proved his talents in many areas—research, planning, art,
copy and finance. Last week he demonstrated a new one—retrieving
a strayed account.

The Chase & Sanborn coffee account strayed away in 1949, six
years before Strouse became JWT’s president. Now it returns, a
fatter, sleeker account billing between $6.5 and $8 million, and in-
cludes not only the original Chase & Sanborn regular coffee but a
full-grown offspring—instant coffee. When the account first left
JWT for Compton, the instant coffee was an infant business, practi-
cally in the development stage with almost all sales to the Armed
Forces for ration kits. By today, instant brews have all but revolu-
tionized the coffee business, and television was the force behind
that revolution.

Indeed admen look upon the
shift back to JWT as still more
evidence of tv’s impact. Under
Sanborn, the $300 million agency of JWT has had remarkable suc-
cess in scoring with network tv shows. Admen expect that the presen-
tations which brought the account back to the fold certainly in-
clude a bold thrust into nighttime network tv.

That Chase & Sanborn coffee has been out of nighttime network
for years seems incredible. For here was an account that pioneered
both radio and tv network in its first alliance with JWT. It intro-
duced to net radio the big variety show concept, was the first big
network variety show sponsor on tv back in 1916. In net radio’s
hey-day, Rudy Vallee, Eddie Cantor, Bob Burns, Rubinoff and his
violin, Edgar Bergen and Charlie McCarthy were synonymous with
Chase & Sanborn or Standard Brands; the company was the first to
tie product identity to big star names (not to characters such as
Pepsodent’s Amos and Andy). In the same era, one of the first big
marketing moves by foods was introduced by JWT with the Chase
& Sanborn “dated” coffee.

It was a happy first union between JWT and the coffee account;
air media watches for big things from the Strouse reconciliation.
"We Have the National Accounts Too!"

LOCAL ADVERTISERS KNOW THE SCORE

In St. Louis WIL Has More Local Advertising Than Any TWO Stations Combined!

NEWSMAKER STATION OF THE WEEK

WIL
LIKE RATES FOR LIKE SERVICES

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

REVOLUTIONS IN THE SERVICE BUSINESS

Sponsored by:

Goodyear Service Stores
Gordon Potato Chips
Great A & P Ten
Greater St. Louis Automotive Ass'n.
Griffin Shoe Polish
Grove Laboratories
Robert Hall, Inc.
Hamilton Dryers
Hardy Salt Company
Henri's Food Products
Herbert Tareyton Cigarettes
Hess & Coffin

Midtown Motors
MGM Pictures
Milnot
Minnep Shampoo (Block Drug)
Missouri Committee for Better Banking
Missouri State Fair
Missouri Resources & Develop Commission
Mogen David Wine
John Morrell Meats
Morton Mfg. (Chapstick)
Motion Picture Theatre Owners of America
Mounds — Condy Bars
The Mulligan Company
Yum Deodorant
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thur Murray's"roms (Curly
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T-Fine Puddings

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Anti-Freeze)
food Stores
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Shopping Center
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Elysf
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McMahon Pontiac Company
Manor House Coffee
Mars Oil Company
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EYEO
Caught in the Act!
Thomas Mitchell — And He's Great As GLENCANNON

Almost one billion reader impressions via GLENCANNON stories in The Saturday Evening Post punctuate the powerful plus of pre-acceptance you get with this high-spirited, high seas half-hour comedy series. You’re in great company, too, because advertisers such as OLYMPIA BEER in 47 West Coast markets, as well as BLUE PLATE FOODS, HOLSUM BAKERIES and FISHER FOODS SUPERMARKETS are already cashing in on the fact that situation comedy such as GLENCANNON sets up a uniquely ideal commercial climate.

It’s a conclusive fact which Schwerin Research stated in no uncertain terms in a recent issue of Television Magazine. And here’s another fact: Academy Award winner, “Tony” Award winner, “Emmy” Award winner, THOMAS MITCHELL is on deck to sell for you personally. That’s right — THOMAS MITCHELL is all set to charm sales resistance out of existence for you. Want to catch him in the act? Just say the good word: GLENCANNON.

For full details, phone, wire, write

NTA Program Sales
A Division of National Telefilm Associates, Inc., Coliseum Tower, 10 Columbus Circle, New York 19, N.Y. 2-7300
How those print boys do talk

Whenever I get gloomy and discouraged about the state of tv and radio commercials, all I need to cheer me up is to look at the promotional efforts of the print media boys.

For instance, this issue of sponsor carries (facing page 52) an extraordinary eight-page, four-color ad for the Saturday Evening Post.

I think it's fine that the Post feels that the best way to promote magazines is to take space in a publication addressed to radio and tv sponsors. And I know that many editors believe the first rule of publishing is "never speak ill of the dead—or your own advertisers."

But at the risk of seeming ill-mannered and inhospitable to Ben Franklin's august weekly, I'd like to point out a few sillinesses in the Saturday Evening Post's "apples and oranges" ad.

Says the Post, "Now you can compare magazine ad pages with tv commercials. The new... study of Ad Page Exposure—conducted by Alfred Politz—actually measures the number of exposures to your ad page, gives you the first valid cost comparison of magazine and tv advertising exposure."

A staggering achievement, if true. Comparable in fact to climbing Everest, splitting the atom, or inventing the wheel. But let's see how the Post, in its boyish pride, violates even the first principles of high school logic, in order to make such a claim.

Wink-type research and the numbers racket

The Politz Study apparently showed that "29 million times each issue someone turns to your ad page in the Post." Each of these page-turnings the Post calls an "advertising exposure." Well maybe.

To me there's something essentially goofy about research that sets out to measure page-turnings. That's not merely estimating the number of angels on the head of a pin but the shoe sizes of each multiplied by the average heartbeat per angel. But let's leave that lie.

What is really absurd is the use the Post makes of this esoteric statistic. The Post maintains that each of these page-turnings can be compared on a cost basis with a one-minute net tv commercial.

This is just giddily, confused and somewhat adolescent thinking.

Tv's "costs per-1,000 per commercial minute" are figured on the basis of people (audience), "Page-openings" are figured on the reactions of people. If you want a fair comparison, you might try to find out the number of times the average viewer looks away and back to his set during a commercial.

When you have this figure, multiply it by the total number of viewers and you might (maybe) have a total of tv "ad exposures."

Or look at it another way. Tv's CPMPMs are figured on the basis of time (one minute's duration.) To compare page-openings with
ABOVE ALL...

WGY PUSHES

YOUR PRODUCT BETTER

WGY will push your product better in the rich market area it serves: Albany—Schenectady—Troy, plus Northeastern New York and Western New England. We can back this up with a file of sales success stories—for details, contact your local Henry I. Christopher man or call WGY, Schenectady, N. Y.

50,000 Watts • NBC Affiliate • 810 Kilocycles

A GENERAL ELECTRIC STATION
Commercial commentary continued

one-minute commercials you must divide that 29-million total by "average page-openings per minute." Otherwise, you'll find yourself saying that a wink length exposure (maybe 1/5 of a second) is comparable to a 60-second spot.

These are only a couple of the ways in which the Post is befuddling the issue with dubious conclusions from research. And, of course, in doing so, it exhibits the typical "numbers hunger" most print media feel today. Faced with the overwhelming tv/radio set ownership and audience figures the Post is only human when it tries to multiply its own statistics.

Preaching is more fun than thinking

I have no such warm folksy feeling, however, about the more direct print attacks on the air media such as Compton's "Doing beats Viewing" campaign for a group of national magazines.

Recently a friend of mine sent me a Newsweek double-page spread from this campaign and I was fascinated to trace the anti-tv argument.

It goes like this: 1) tv viewing is fun; 2) but doing is more fun than viewing, 3) For people with "adult interests" reading is the most rewarding form of doing, 4) Newsweek readers as "well informed exercisers of their own judgments" second this statement, 5) Newsweek has some dandy "puzzle-clarifying, crisis-analyzing" articles, 6) That's why advertising messages in Newsweek gain greater power and attention value. 7) And therefore, "every week trade a few hours of viewing for extra hours of reading. You'll like yourself better."

Now I submit that this is pretty torturous reasoning. It starts out in left field, detours via the goal posts, skates in over the blue line and arches a high mashie pitch to the basket at home plate.

By the time you're through, you're not sure what you're trying to prove: you don't even know what game you're playing. Beyond that, though, the "doing is more fun than viewing" bit strikes me as a peculiarly pious form of hypocrisy.

It reminds me of those dreadfully dishonest, self-serving arguments which parents use on teen-age kids—"I know you love baseball but you'll feel better inside if you mow the lawn" or "Mary is a nice girl but you'll have more fun if you take your sister to the party."

Says who? As long as the print boys find it more fun to preach sticky sermons to the public, than to try to improve their product, I don't think that tv has much to worry about.

In my opinion it would be a great thing for advertising if the "War between the Media" exploded in a nasty, hair-pulling, eye-gouging Donnybrook.

I'm not one of those mild-eyed, melancholy peacemakers, dedicated to the cause of business togetherness, who thinks that newspapers and magazines and tv and radio should love each other and live together, in one great happy, antiseptic family. But if we're going to have a fight, let's make it a good one. The print boys aren't even half trying. And besides, they're losing their sense of humor.

I'm really worried about that Compton copywriter who wrote the "Doing vs. viewing" ad. He's so solemn and circumspect. Can you imagine sitting down and writing, in all seriousness, this deathless line: "For people with 'adult interests' reading is the most rewarding form of doing"?

Not if you're under 50, son. Not if you're under 50.
Czech This If You Dig Kolaches

(A True Story About Iowa Radio With a Sokol Finish)

Once upon a recent smiling noon hour Smiling Dean Landfear, M.C. of our Voice of Iowa smiling audience participation show, gave 5,000-watt voice to a lady. She told the folks to hurry on down to an upcoming Bake Sale and grab kolaches.

(This could have been messy but the distaff bakers had the foresight to protect said kolaches with smiling wax paper.)

When the prune and apricot and cherry pits had cleared away 3,240 kolaches were missing.

(This was good because people paid good money for them, which is more than we can say for the commercial.)

Proceeds went to the local Sokol (a Czech gymnastic association whose purpose is body and character building. We don’t know about character, but those kolaches sure build body).

Do we have to spell it out? You practically can’t beat smiling WMT when it comes to selling kolaches (okay: they’re the Czech national sweet roll made famous by Bohemian Gypsies.

who—especially on weekends when traffic is heavy—wouldn’t set a table without a clutch of smiling kolaches. The middle is filled with goodies like prunes, poppy seed, and apricots.

WMT

CBS Radio for Eastern Iowa

Mail Address: Cedar Rapids • Represented by the Katz Agency • Affiliated with WMT-TV; KWMT, Fort Dodge

SPONSOR • 11 APRIL 1959
NO TWO RATINGS ARE EXACTLY ALIKE

ABC Television, for example, doesn’t always have five shows in Nielsen’s top ten. Sometimes it’s four – or three.

And it’s not always the same shows. *Maverick and Rifleman* are consistently there. *Wyatt Earp, The Real McCoys, Cheyenne, Sugarfoot* are familiar names in the top ten listings... but they don’t *all* make it *all* the time.*

(When they don’t, though, they’re not far behind.)

We don’t always dominate the same number of time periods, either. One report will show us leading the field (No. 1 in 18 half hours). Another will show us in second place (tops in 13 half hours).†

Not *every* Nielsen will prove ABC to be No. 1 network four out of seven nights a week. Every once in a while, we’re tops in only three.***

But Nielsen after Nielsen, one thing is consistent.

ABC is consistently going right to the top.

Go right to the TOP...go ABC-TV

ABC TELEVISION

The tremendous selling-power of Television is widely recognized—the unmatched power of sight plus sound plus motion.

And the most efficient form of this tremendous power is Spot Television, because it permits you to concentrate your advertising precisely when and where you choose.

Major question for management today is: how can our products take full advantage of this power?

Helping advertisers and agencies find the right answers to that question is the business of Blair-TV. For in America's top markets, Blair-TV represents the stations that consistently lead in selling-power per dollar.

Sound advertising decisions require up-to-the-minute data on each of these stations—data you can get at a phone-ring's notice through any of Blair-TV's ten offices.

As television's first exclusive national representative, Blair-TV was founded on the basic principle that alert informed representation is a service vital not alone to stations but also to all Advertising, and to the businesses dependent on it for profit-producing volume.

In meeting this year's quotas, keep the power and flexibility of Spot Television in mind. And keep Blair-TV in mind for stations that do the top selling job in many of your best markets.
Detroit should hand the air media a banner 1959-60 season.

Indications are that both network and spot tv/radio will find the introduction of the small cars by the big three a trigger for record outlays. In turn, that means foreign competitors will have to increase their budgets.

Spot stands an especially strong chance of snagging a respectable share of Detroit outlays because of this strategy which seems to be pervading the big three: Tie the network load to a string of specials and use substantial spot schedules in between.

Meanwhile summer radio campaigns can be expected from Dodge car and truck, Chevrolet, GM Service, and Chrysler.

Information gathered by SPONSOR-SCOPE from various knowledgeable sources, shows that network expenditures by the big three for 1959-60 are shaping up like this:

<table>
<thead>
<tr>
<th>DIVISION</th>
<th>TIME-TALENT (EST.)</th>
<th>EMPHASIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ford</td>
<td>$18,000,000</td>
<td>Expensive weekly hour, Wagon Train</td>
</tr>
<tr>
<td>Edsel, Mercury</td>
<td>7,000,000</td>
<td>Participation in above, specials</td>
</tr>
<tr>
<td>Ford Family of Fine Cars</td>
<td>1,500,000</td>
<td>Specials</td>
</tr>
<tr>
<td>Chevrolet</td>
<td>16,000,000</td>
<td>Weekly series</td>
</tr>
<tr>
<td>Pontiac</td>
<td>6,500,000</td>
<td>Specials</td>
</tr>
<tr>
<td>UMS-Delco</td>
<td>3,500,000</td>
<td>Specials</td>
</tr>
<tr>
<td>Buick</td>
<td>5,000,000</td>
<td>Specials</td>
</tr>
<tr>
<td>Oldsmobile</td>
<td>6,000,000</td>
<td>Specials</td>
</tr>
<tr>
<td>Plymouth</td>
<td>7,000,000</td>
<td>Weekly series, specials</td>
</tr>
<tr>
<td>Dodge</td>
<td>6,000,000</td>
<td>Weekly series</td>
</tr>
<tr>
<td>GM Institutional</td>
<td>1,500,000</td>
<td>Super-duper special</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$78,000,000</td>
<td></td>
</tr>
</tbody>
</table>

The kid's section of the Kellogg tv plum is up for grabs again.

Burnett already has been getting pitches from all sides—reps and networks. Says the agency: "We haven't put the 1959-60 plans in the mill as yet."

The proverbial paperhanger had a cinch compared to what the timebuying crew at Lambert & Feasley has just had to go through in connection with Fizzies.

This 19-week campaign in about 160 tv markets had to get started by 21 April, and the decisions had to be made from among 500 different sets of availabilities.

Don't be surprised if the package-goods giant, General Mills, winds up among the major spenders on tv network specials the coming season.

The nub of BBDO's recommendation: The Betty Crocker image as the outstanding service figure in the food field has become fuzzy after being used constantly to sell the company's cake mixes; so the way to return the image to its pristine glamour is to spotlight it in specials.

As you'll recall, in the old days Betty Crocker's pitch was confined to recipes and the ways of skilled baking (with an occasional good word re Gold Medal).

P.S.: The other General Mills agency, D-F-S, didn't chime in with BBDO.
National spot TV not only is headed for a record spring but shows signs of getting somewhat longer commitments.

The buyers' accent still continues to be on one-minutes, but the reps say that their boards show a gradually decreasing number of open nighttime 20's and I.D.'s.

In both New York and Chicago, however, the trend of summer buying appears to be for late night minutes—on the theory that TV picks up its summer audience late in the evening.

Here's a cross-section of how the spot TV buying has been going, by cities:

**MINNEAPOLIS**: 20-week schedule for Wheaties (Knox Reeves).

**CHICAGO**: Toni into 40 markets for 21 weeks; Rust-Oleum Corp. (O'Grady-A.G) into 70 markets, either news-weather or syndicated adventure shows. Alberto-Culver (Wade) in 25 markets for 10 to 20 one-minutes weekly for 52 weeks. Revere Camera (KM&J) is testing night-minutes in several markets. Kellogg (Burnett) is introducing Coco Flavored Crispies in 25 markets this week.

**KANSAS CITY**: D-X Sunray Oil (Potts-Woodbury) buying N. Y. Confidential in over 100 markets for 52 weeks.

**NASHVILLE**: National Life & Accident (Noble-Drury) minutes in top markets.

**CLEVELAND**: Diamond Crystal Salt (Duffy, M&W) into 12 markets. Glidden Co. (Marcus) testing Southern markets for Instant Grip Glue. Patterson-Sargeant (D'Arcy) four-week schedule for spring painting pitch.

Chicago reps continue to make a bid to get 7-Up back on the spot TV wagon, now that the account has departed from ABC TV's Zorro.

Reports JWT: 7-Up will again have a network show and also use spot radio.

Looks like Cannon Mills (Ayer) will be back this spring on a white-sales kick. The last two-week spot TV campaign Cannon underwrote was in May, with a schedule of 30 announcements in about 40 markets.

A note out of Chicago this week indicates that there's a mounting preference for weekend time among national spot radio accounts—probably due to Monitor's success.

Among the current week's national spot radio buys:

**VASELINE HAIR TONIC**: 20-week schedules in well over 100 markets via McCann Erickson.

**ELGIN WATCH**: Taking a four-week flight, starting 27 April, to supplement its network TV buys through J. Walter Thompson, Chicago.

**SCHLITZ**: 95 markets (including New York for the first time) for 30-40 weeks, out of JWT, Chicago.

Spot is due to get some benefits from the coffee price war that's broken out in the Detroit area.

Bon Jour, out of Cleveland, instigated it with its huge saturation blitz due to go to June, at least.

Practically all the national and regional brands have countered with price cuts.

Something that may not have occurred to station people: There are times when an agency actually welcomes the pressure from a station on a local distributor.

Usually that happens when the timebuying department has to make selection from hundreds of availabilities in a raft of markets in a hurry.

Insistence by a distributor that a certain station in the market be given the schedule then become a ray of sunshine for the buyer. He's relieved of the decision, and if the choice turns out bad he has an alibi.
Ted Bates was the No. 1 buyer of TV network time in 1958.

NBC TV research, sifting through the network gross time billings compiled by PIB, found these to be the 10 top network agencies for last year:

<table>
<thead>
<tr>
<th>RANK</th>
<th>AGENCY</th>
<th>1958 GROSS TIME BILLINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ted Bates</td>
<td>$52,331,000</td>
</tr>
<tr>
<td>2.</td>
<td>J. Walter Thompson</td>
<td>49,364,000</td>
</tr>
<tr>
<td>3.</td>
<td>Young &amp; Rubicam</td>
<td>49,439,000</td>
</tr>
<tr>
<td>4.</td>
<td>Benton &amp; Bowles</td>
<td>36,880,000</td>
</tr>
<tr>
<td>5.</td>
<td>BBDO</td>
<td>35,055,000</td>
</tr>
<tr>
<td>6.</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>32,256,000</td>
</tr>
<tr>
<td>7.</td>
<td>McCann-Erickson</td>
<td>27,605,000</td>
</tr>
<tr>
<td>8.</td>
<td>Leo Burnett</td>
<td>24,873,000</td>
</tr>
<tr>
<td>9.</td>
<td>William Esty</td>
<td>17,097,000</td>
</tr>
<tr>
<td>10.</td>
<td>Compton</td>
<td>15,117,000</td>
</tr>
</tbody>
</table>

Note: These figures, of course, can reflect a distorted picture of an agency's relative standing, since the ratio of program expenditures is much higher for some agencies than others.

Sure sign that the goldrush is on for network TV's 1959-60 season: The number of peeves and recriminations voiced by agencies and advertisers already is mounting.

Latest batch:
- Burnett is burned up at ABC TV for ousting Troubleshooters (Marlboro) on Monday night to accommodate Lorillard. ABC's version: It couldn't accept Burnett's conditions.
- P&G is not happy about CBS TV's failure to come up with some new periods. instead of letting P&G sit pat with what it already had on the network.
- Firestone is fidgety over ABC TV's suggestion that it surrender the Monday 9-9:30 p.m. period and alternate with Lawrence Welk 10 to 11 Thursday nights.
- Some agencies think CBS TV stalling too much, trying to firm up not only the nighttime schedule but the pairing of alternate sponsors.

The urge to duck stiff opposition in the fall already is reflected in actions involving Loretta Young and Donna Reed.

P&G didn't like the idea of contending with Jack Benny at 10 p.m. Sunday (CBS TV) and let Miss Young go. (NBC TV now is offering her in the same slot at $50,000 net for originals and $17,000 net for repeats.)

Campbell Soup is swinging Donna Reed over to 8 p.m. Thursday on ABC TV, to escape the Perry Como show on NBC TV.

Note: There's a school of opinion that this rush to avoid competition is futile because of the even three-way split of the audience now prevailing. Instead of going into a panic over numbers, this school argues, the agency ought to determine the objective of the client and act on the basis of his best interests in selling the product.

Among the week's firm-ups of new ABC TV network shows is a Warner Bros. Caribbean detective series in the Wednesday 9 to 10 span sponsored by the combination of Whitehall, American Chicle, and Carter Products via Bates. An alternate minute is still open.

Involved is a special arrangement for the three accounts (because of the part they played last season in getting 77 Sunset Strip under way).

A likely renewal within the week is Kodak and Quaker Oats for Ozzie & Harriet.

Another ABC firm-up for affiliates to note: Bourbon Street Beat for Liggett & Myers, Monday 8:30-9:30 p.m. Ralston-Purina meantime is considering Slezak & Son and a true adventure series m.c'd by John Gunther.

Incidentally, as of early this week ABC TV's nighttime was 60% sold out for 1959-60.
SPONSOR-SCOPE continued

General Foods probably will make its treasury of evening Maxwell House tv spots available again this summer to some other advertiser. The schedule runs in about 80 markets. (Last year’s Maxwell House spot tenant was Bristol-Myers for Ban via BBDO.)

Greyhound (Grey) will ride NBC Radio for 13 weeks, starting 20 June, with a campaign that entails not only lots of local tie-in announcements but special editorial support. The strategy also includes using two of the personalities in the programing package, Fibber McGee & Molly and Bob and Ray, for offbeat types of commercials. Editorial material will deal with the benefits of travel, places to go, etc. The network this week also got a reorder from Mogen David Wine (Weiss).

Here’s an approximation of what it will cost for a hookup in prime time this fall (gross time billings per single broadcast):

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>MINIMUM LINEUP</th>
<th>MAXIMUM LINEUP</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PER HR.</td>
<td>PER HR.</td>
</tr>
<tr>
<td>ABC TV</td>
<td>$78,000</td>
<td>$90,000</td>
</tr>
<tr>
<td>CBS TV</td>
<td>97,000</td>
<td>126,000</td>
</tr>
<tr>
<td>NBC TV</td>
<td>95,000</td>
<td>128,000</td>
</tr>
<tr>
<td></td>
<td>PER ½ HR.</td>
<td>PER ½ HR.</td>
</tr>
<tr>
<td>ABC TV</td>
<td>47,000</td>
<td>54,000</td>
</tr>
<tr>
<td>CBS TV</td>
<td>58,000</td>
<td>75,000</td>
</tr>
<tr>
<td>NBC TV</td>
<td>57,000</td>
<td>77,000</td>
</tr>
</tbody>
</table>

Looks like NBC TV will wind up with the 1959-60 Ford bonanza—Tv’s Finest Hour—in the Tuesday 9:30-10:30 p.m. niche (time and talent will be $330,000 per week). CBS TV’s firmups this week include the June Allyson show for duPont (Monday, 10:30) and a half hour of Garry Moore for Noxzema.

To show how fast you can move with radio: NBC Radio has on hand orders from two auto manufacturers—each conditional on victory in the Mobil Run. The schedule is to start as soon as news of the winner is flashed.

Supermarkets slowly are getting around to the realization that more and more of their private labels are fighting a losing battle with advertisers’ brands. The lower-priced private brand constantly is kept off balance by the fact that two or three competitive brands are offered via off-label deals—10¢ less, or an additional package for a cent extra, or some other gimmick. In other words, the private label’s posted price advantage is of little moment when it has to contend with the rising tide of bargains around it.

Trendex gave the Motion Picture Academy Awards telecast on NBC TV this week the highest rating (58.8) and audience share (80.1) ever recorded by that service.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 74; Washington Week, page 77; SPONSOR Hears, page 80; Tv and Radio Newsmakers, page 94; and Film-Scope, page 78.
March 23, 1959

Mr. Phil Hoffman
General Manager
Station WTCN-TV
Minneapolis, Minnesota

Dear Mr. Hoffman:

Please accept our heartiest congratulations for a job extremely well done on last week's state high school basketball tournament. We are particularly happy with the way your staff handled every phase of sales service and production.

I believe it was the most flawless programming of its type I have seen in the Twin Cities.

The tournament coverage technically and production-wise was excellent. Our commercials for Northwestern Bank were handled in a most professional manner.

Will you please express our sincere appreciation to all concerned who made this a top-flight sports presentation.

Sincerely,

Richard Stevens
Manager
Radio-TV Production Department

Richard L. Stevens
dh

**Viewers agree, too. ARB Coincidental: 31.9 Rating — 43.7% Share of Audience**

WTCN-TV 11 ABC-TV
Minneapolis St. Paul

Represented Nationally by KATZ Agency
Bernard Rasmussen, Fuller & Smith & Ross, Inc., New York, feels that TeB should carefully study the rate structure of TV stations to establish some standard measures by which to determine price. "The basis on which stations decide their rates and rate increases varies so tremendously from market to market that it is impossible for advertisers to estimate their budgets with any kind of accuracy beforehand," Bernie says. "Some comparable markets differ as much as 50% in rates in certain time classifications. Yet in today's competitive market it is important that advertisers know on what a station bases its rates and rate increases. Even a campaign costing 15% more than calculated can create a difficult situation for most advertisers. This additional money is bound to cut severely into the profits when it is not allowed for." Bernie thinks that unless definite steps are taken to correct the present rate situation, advertisers may well reduce their expenditures in many markets throughout the country in the next few years. "Every healthy industry," he says, "is rooted in a sound rate structure."

Blanche Graham, Reach, McClintock & Co., Inc., Los Angeles, thinks that because of Southern California's unique geographical pattern, the buyer is often confronted with a coverage problem. "When I need coverage the key stations in Los Angeles are the most economical buys," Blanche says. "These stations are powerfully beamed and reach many outlying areas far beyond Los Angeles county. I am not minimizing the value of the smaller stations. They too, have their place in this complex market. Concentration on specific area is often as important as coverage, and many of the smaller stations do an excellent job for our advertisers in their local communities. I have found the stations indispensable in reaching the Spanish-speaking and Negro markets." Blanche usually buys individual spots at specific time rather than packages. Package deals, she feels, are not always timed right for the product. "Purchasing individual announcements is not only a convenience for the client—he knows when to listen—but it enables me to select the best potential audience for him.
It's a habit...

like watching *KMJ-TV*

in *Fresno* (California)

**FIRST TV STATION IN FRESNO**

For example:

**FIRST CHOICE OF WOMEN VIEWERS IN THE DAYTIME.**

More women watch KMJ-TV from 7 a.m. to 5 p.m. than both other Fresno stations combined.* And you reach them with KMJ-TV at the lowest cost per thousand.

*ARB, Oct. 15 - Nov. 11, 1958

**THE KATZ AGENCY, NATIONAL REPRESENTATIVE**
K-NUZ RANKS 1ST

where it counts*

No. 1

6:00 AM
TO
6:00 PM
MONDAY
THRU
FRIDAY

"NIELSEN — Dec., 1958

PLUS... K-NUZ HAS THE HIGHEST RATING FOR ADULT AUDIENCE WITH SPENDABLE INCOME!

74% of K-NUZ Audience is Middle & Upper Income

"Special Pulse Survey (Apr.-May, 1958)

84% of this Audience is ADULT Men and Women

"Nielsen (June, 1958)

Still the Lowest Cost Per Thousand Buy!

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

Our beer gets a glass

EDITOR

SPONSOR PUBLICATIONS, INC.
40 EAST 49TH ST. NEW YORK
REQUEST PERMISSION TO REPRINT "BEER—BIG BUSINESS IN FERMENT." FROM YOUR JANUARY 31 ISSUE IN GLASS HORIZON, OFFICIAL PUBLICATION OF THE GLASS BOTTLE BLOWERS ASSOCIATION

J M RAGSDALE
RANSDELL INC.
WASHINGTON, D. C.

SPONSOR is always glad to cooperate with other trade publications with regard to matters affecting the use of tv or radio advertising.

Good cup of coffee

Thank you very much for the very fine way you treated our Fine Cup Coffee story! And I can certainly tell you this: You are read! Lots of inquiries already as to when we're going to break open in other areas. Needless to tell you our friends at Hafner were very much impressed!

Phil Katz
Goldman and Shoop, Inc.
Pittsburgh

Baseball listening

We were gratified that you reported a few of the findings that resulted from the baseball listener study PAIR did for KMPC. But, we feel that we should set the record straight.

It was reported in "Sponsor Speaks" 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." At the outset of our study we, too, suppose that a desire for participation would be one of the chief factors involved in baseball radio listening. However, the results proved conclusively that such was not the case. Seventy-five percent of the baseball listeners were found lacking in their ability to "identify" with either a team or player. This finding caused us to search further for the underlying...
FARM GALS EYE NEW PASTURES!
But they've been warned, by their Mothers, to stay off Madison Avenue!
Seriously, this picture is merely to show that our farm families of today, here in the Land of Milk and Money, look and act just like their City Cousins . . . except the farmer, of course, has more money.
Eye our market: 42% rural and 58% urban . . . more than 1,350,000 folks spending $1,750,000,000 in retail sales yearly . . . over 400,000 families enjoying Channel 2-CBS Television.
Makes a pretty picture, doesn't it?
The very air in the PRESTO plant is washed with water pumped at 250 gallons a minute from our own private well. The technicians who inspect each PRESTO disc have been on the job for a minimum of 15 years, and have the keen eyes that insure perfection on a scale no mechanical equipment can match. Ask for PRESTO when you order. You'll always know that your discs are PRESTO-perfect.

ROGEN-PRESTO CO., Paramus, New Jersey. A Division of The Siegler Corporation.

Since 1934 the world's most carefully made recording discs and equipment.

CHICAGO? HOUSTON? DAYTON?

NO, THIS IS "KNOE-LAND"
(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

<table>
<thead>
<tr>
<th>Population</th>
<th>1,520,100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Households</td>
<td>423,000</td>
</tr>
<tr>
<td>Consumer Spendable Income</td>
<td>$1,761,169,000</td>
</tr>
<tr>
<td>Food Sales</td>
<td>$300,486,000</td>
</tr>
</tbody>
</table>

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 runs 80% to 98%.

KNOE-TV
Channel 8
Monroe, Louisiana

Photo: The Johns-Manville Products Corporation Plant located at Natchez, Mississippi, manufacturing insulating board and hardboard products from wood fibre.

49th & MADISON
(Cont'd from page 21)
dynamics of the baseball listener. Additional probing showed the baseball listener to be a security-oriented individual who derives satisfaction from the uniqueness of the game.

Frank J. Bates
PAIR, Inc.
Beverly Hills, Cal.

Public kudos
On 21 February 1959, our good friend Jack Sandler of WQAM, Miami, toted up his station's public service programing to some staggering figures . . . more than 11,000 free announcements and 259 hours of free programs, valued over-all at about a half million.

We just want to add our kudos on behalf of Jack. Our Philadelphia client, The Bible Study Hour, broadcasts on 125 radio stations in the United States, Canada, the Philippines, Bermuda, Africa and Central America. Although it doesn't exactly fall in the category of “public service programing,” Jack has spent a lot of free time money in our behalf, and we'd like to thank him in a way that's more public than a personal letter.

Liz Vosberg
mgr., Paul Locke Advtsg., Inc.
Philadelphia

Whoops!
I want to take particular exception to a sentence in your 28 March 1959 issue (FilmScope section).

Page 56, second paragraph, states “so far Huckleberry Hound is the only cartoon series to have been fully created and produced expressly for television.” While I fully realize that you cannot be expected to verify every printed word, this particular statement is too broad to be overlooked.

Our Crusader Rabbit was the pioneer in the field and has been on for more than eight years. In the same issue of SPONSOR—page 66—you reported (correctly) that sales of the new Rabbit series are over $1.4 million to date.

One very important key to our sales campaign is Crusader's longevity and I'm sure you can understand our very sincere exception to your statement on Huckleberry Hound, talented newcomer to tv animation.

R. L. Nunn
v.p. of mdsg. TAP Inc.
Los Angeles

SPONSOR • 11 APRIL 195
BALTIMORE IS A WJZ TOWN!

Baltimore, city of "group" homes...a city where, most folks know, WJZ-TV has been a leader in television for more than a year and a half. Why? Because WJZ-TV has not lost touch with the community it serves. Prime time public service programming, editorial comment on important local issues, documentary news treatment of civic problems, more local live programming than the other stations combined...these are the reasons why WJZ-TV is ABC's top affiliate in 3-station major markets and why most people in Baltimore spend more time with WJZ-TV than with any other station.* Baltimore is a WJZ Town!

*Feb. & March ARB Reports continue to reflect WJZ's long-time overwhelming dominance in Baltimore: WJZ leads Station B by 29%, Station C by 33%.

Westinghouse Broadcasting Company, Inc.
NEWS  
Huntley-Brinkley Report

EDUCATION  
Continental Classroom

ENTERTAINMENT WITH HUMOR  
The Steve Allen Show

SPECIAL AWARD FOR ENTERTAINMENT  
An Evening with Fred Astaire

PROMOTION OF INTERNATIONAL UNDERSTANDING  
MD International

WRITING  
James Costigan's "Little Moon of Alban"

SPECIAL AWARD  
Orson Welles' "Fountain of Youth"

1958 PEABODY AWARDS FOR TELEVISION
An important measure of the performance of a television network is the recognition accorded its programming by responsible independent groups with varied interests. NBC has just received seven Peabody Awards for distinguished achievement and meritorious public service—more than the other two networks combined.

So far this year, NBC has also won:

- 13 out of 20 Sylvania Awards
- 15 out of 22 Radio-Television Daily Awards
- 7 out of 14 Look Magazine Awards
- 15 out of 30 first places in Television Today's poll for Fame Magazine
- 10 out of 15 Freedoms Foundation Awards
- 4 out of 9 Christopher Awards
- the only Alfred I. DuPont Network Award (for a news commentator).

Thus 1959 is following the pattern set in 1958 when NBC, its programs and personalities, received more awards than any other network.

These awards span the full spectrum of NBC's programming: drama, news, public service, entertainment, education, music, variety, sports, religion and comedy. In their breadth and diversity they illustrate the basic philosophy of America's first television network: totality of program service, rewarding television for every program taste.

NBC TELEVISION NETWORK
No Matter How You Survey The Memphis Market...

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.</th>
<th>Pulse</th>
<th>Nielsen</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jan. 12-Feb. 8 '59</td>
<td>Feb. '59</td>
<td>Dec. 7-Jan. 19 '59</td>
</tr>
<tr>
<td>(Metro Area)</td>
<td>(Metro Area)</td>
<td>(Station Area)</td>
<td></td>
</tr>
<tr>
<td>WREC-TV</td>
<td>223</td>
<td>251</td>
<td>259</td>
</tr>
<tr>
<td>Sta. B</td>
<td>110</td>
<td>109</td>
<td>71</td>
</tr>
<tr>
<td>Sta. C</td>
<td>57</td>
<td>19</td>
<td>81</td>
</tr>
</tbody>
</table>

WREC-TV
Channel 3 Memphis

Represented Nationally by the Katz Agency
"I THINK THE RADIO INDUSTRY OUGHT TO BE SPANKED"

Frequently the most pungent, pointed, and valuable remarks which SPONSOR hears about air media problems are "not for publication." Here are some outspoken comments about the current state of radio by a marketing executive who insists that his name and identity be kept confidential. His company, a multi-million dollar advertiser, is a long-time user of radio (and other media). He, himself, came up through advertising and brand work.

Our first question: "What do you think of radio today?"

A. I think that radio, as a national advertising medium, is in lousy shape. And I think the industry ought to be spanked for letting itself get into this position.

Q. Why spanked?
A. Because there is absolutely no reason for the abnormally low volume of national advertising dollars spent today in radio—except the lack of imagination, integration, and leadership within the industry.

Q. What do you mean by abnormally low volume?

A. Look at the 1958 figures. When you squeeze out the water and publicity puffs, you'll find that last year national advertisers spent less than $200 million for radio—in network and national spot combined. That's a disgraceful total. Less, I suspect than they spent in trade papers.

Q. Don't you think the chief reason for low radio volume is the rise of TV?
A. I certainly don't. I think the chief reason is that radio men have been throwing away their birthright.
Q. But surely tv has hurt.
A. Tv was bound to take business away from all media. But there was no reason for it to hurt radio more than the others—and that's what's happened. It is inexcusable.

Q. How do you figure that?
A. To get a clear picture of the stupidity of the present situation, go back to the days before tv. Over a 15-year period—between, say, 1931 and 1946—radio proved conclusively that it was a better selling medium for many big national advertisers than either newspapers or magazines. Yet along came tv, and radio began running like a scared chicken. It has slipped far worse than print.

Q. What sort of advertisers proved radio better?
A. The big ones—P&G, Colgate, Lever, General Foods, Standard Brands, American Home, the tobacco companies, the oil companies. Companies like mine that are close-listed with an advertising back.

Q. But radio doesn't have sight, or color or pictures.
A. Radio proved, in the '30s, that it has something better than pictures, type, color. It proved that the human voice has more personal sales wallop for most products than any form of print advertising. That's what the boys seem to be forgetting.

Q. But how about complicated things like demonstrations, contests, promotions. Don't you need visualization?
A. I'm not saying it doesn't help. But I am saying that 15 years ago P&G got more mileage out of a contest or a promotion or a deal promoted on radio than they ever did out of print. Before tv, radio was the most effective advertising medium ever devised. Today, however, it's running a miserable fourth—with half newspapers and magazines way ahead of it. There's no sense in this situation.

Q. Yes, but radio audiences are not what they were.
A. If you're talking about audiences to individual shows, you're right. And you can't buy radio as you once did. But you can reach even bigger radio audiences. Today any smart agency timebuyer can figure a spot schedule that will deliver as many homes in the course of a week as Fibber McGee or Bob Hope ever did in their heyday. No you can't blame radio's decline on smaller audiences.

Q. Where then does the fault lie?
A. With the people in the radio industry. They have no one to blame but themselves.

Q. All right, what people?
A. I'd say the networks, the stations, the reps, the trade associations, everyone. You can make the list as long as you like.

Q. Where do you think they're wrong?
A. I don't think any of them seem to have an idea of how big the radio industry can and should be. I think all of them are too concerned with some small segment of the business. And I don't see any constructive overall industry planning or promotion coming from anyone.

Q. How about the agencies and advertisers? Don't they have some responsibilities too?
A. I've heard that question before and I think it's a silly one. Agencies and advertisers, of course have an interest in the medium. But the responsibility for radio's welfare and growth lies with the people who are in it. The sooner they accept this responsibility—and stop blaming others for their predicaments—the better off they'll be.

Q. You don't think they're accepting this responsibility?
A. No I don't. In the past three years I have not seen a convincing presentation, from any source, on the over-all values of radio as an advertising medium. I've seen a lot of little half-hearted, two-bit pitches on why networks are less foolish than spot, or why, others are smarter than old line stations. I've seen a lot of charlatanism with research statistics, and jargon. But I haven't seen any real radio selling.

DO YOU AGREE WITH THESE FOUR

1. LACK OF INDUSTRY LEADERSHIP. Among agencies and advertisers (in addition to the interview quoted here) sponsor has heard, in recent weeks, an increasing amount of comment to the effect that radio is a "leaderless" industry; that one of the chief reasons for its present position is that it has no individuals or organizations to speak for the entire business. Instead, say critics, it is bedeviled by many conflicting interests, and by a lack of industry focus.

2. LACK OF BUSINESS PLANNING. According to many high-level marketing men, radio is an industry without any sort of constructive, long-range business plan for self improvement. Though a number of observers, including sponsor in its $500 Million Plan for Spot Radio, have clearly pointed out long overdue improvements in radio's operating methods, the industry has taken no constructive steps to get these improvements made.

SPONSOR • 11 APRIL 195
Q. Have you seen SPONSOR’s $500 Million Plan for Spot Radio? What do you think of it?
A. I think you people did a good job of analyzing what’s wrong. But frankly, I’m skeptical as hell whether he industry is smart enough or cares enough to do anything about it.

Q. What do you think the industry needs most right now?
A. First of all a recognition that it must have an entirely new type of industry machinery. None of the present organizations are satisfactory. The NAB has neither the charm, the franchise, or the personnel to promote radio actively. RAB represents only the sales end of the business, and operates, to my mind, on a minor league level. It is bound up by member-non-member jealousies, and by a limited, close-to-the-vest idea of what the job is. SRA is too small a part of the total picture to function as an industry. And the networks are so harassed by their own problems they can’t speak for radio as a whole. What radio must have is a new, strong organization.

Q. Must this organization be divorced from tv?
A. Definitely yes. In my opinion the best thing that could happen to radio would be for Congress to pass a law making it illegal for radio and tv properties to be held by the same ownership. The too close association with tv has hurt radio terribly.

Q. How about the problem of reconciling the interests of network and spot radio? Can this ever be solved?
A. It can be solved once the networks recognize what everybody else seems to know: that radio today has become a local medium. That’s its strength, that’s its appeal to an advertiser. Network and national spot are merely two different ways for the national advertiser to buy the tremendous local power, the community power of radio itself. Each has its place, but its the local appeal of the medium that provides the reason for both types of sales. And both network and spot should promote this local image.

Q. Suppose radio had a strong central industry organization. What sort of work should it undertake?
A. Obviously there are two kinds of problems. First to clean up all the inside-the-industry things that are wrong with radio—too much paperwork, over complicated rate cards, unfair rate differentials, all the mechanics. Second, to create a continuing, strong, and successful promotional effort that will increase its share of national business. One job is corrective, the second creative.

Q. What do you think it would take to create a radio organization that could accomplish this?
A. A lot more raw, red, old-fashioned desire than most radio people seem to feel today.

Q. How would such an organization differ from those now in existence?
A. To make any sense at all it would have to be a planning, and operating body, headed by men who were capable of mapping out and executing broad scale industry strategies. It would have to speak for the whole industry—at least in the national advertising field. And it would probably need a budget at least double anything ever set up for a radio trade organization.

Q. What would such an organization of the radio industry mean to a national advertiser—to a company like yours?
A. We’d expect such an organization to show us new ways to use radio for greater sales and profits. We’d expect it to help us sell radio to our own management and people, and keep it sold. We’d expect it to build prestige values into our radio purchases by upgrading the whole industry. And we’d look to it to operate, with us, on a high policy level in all our radio advertising.

Q. Beyond all this, what do you personally think of radio?
A. I personally believe it is one of the greatest advertising mediums ever devised. It is not a healthy medium today. But I love radio for what I know it can and should be.
Necco sweetens sales with spot

Progressive candy maker pushes branded bar and box candy with 90% of $1 million budget in spot tv

For 112 years, the New England Confectionery Co. has been selling Americans—notorious knoshers and nibblers—on knoshing and nibbling on its 360 varieties of candy items. But the fastest sell in all this time has come in the six years since 1953, when the company used television advertising for the first time.

Candy items, particularly the 5¢ and 10¢ bars which rack up most of the sales, offer a small margin of profit to both producer and retailer. For either to see those sought-after 5¢ signs in front of his eyes, he needs to have high volume moving fast. That's what TV has done for New England Confectionery Co. in Cambridge, Mass., says Advertising Manager Richard M. Drown.

Necco is currently putting some 80% to 90% of its total annual advertising budget of $1 million into spot television—with the remainder going into point-of-sale pieces and printed promotional material. This $900,000 appropriation for a sectional, non-national advertiser is a significant sum in any kind of business.

But in candy manufacturing, where so much of the product is sold in branded and then packaged by food chains and supers themselves, this investment is rivaled only by such giants as M & M Sweets Co. (Too Sie Roll) and Chunky Chocolate.

Proctor A. Coffin, general merchandising manager, has the responsibility of moving those 360 individual candy items. Fortunately, there's nowhere near this number to cope with in consumer advertising and the spot schedules. The two major candy lines—the Necco line and the Candy Comb line—are radically different in content and price and therefore require very different merchandising.
Chocolate items in the Necco line, of course, sell best in cooler weather; mints in the warm months. This is why there is a seasonal variation in the Necco advertising period from September through May, with chocolate types stressed in the first half, mints in the latter.

Sky Bar sales, after a tv momentum of six years, continue to move upward at a good pace. But Rolo, introduced for the first time last fall, caught like wildfire with the public and has seen phenomenal increases. Specific sales gains were reported for Baltimore—where WMAR-TV carried a schedule typical of the 23 markets in which Necco buys spot announcements—by Chris. S. Briel, Necco sales representative there.

Last December, after the launching campaign which started in September, he told WMAR-TV management: "I have spent considerable time working out an analysis of sales on Rolo and Sky Bar to our 57 direct buying accounts who distribute in Baltimore. Analysis was based on September through December '57 (when no tv was used) and September through December of '58 (when the WMAR-TV schedule was on the air)."

In this period, sales on Rolo "showed a phenomenal increase of 400.68% and Sky Bar went up 37.01%," Mr. Briel reported. Sky Bar was already established in the market and therefore "not expected to show a markedly heavy sales increase" as was the case with the comparatively new Rolo.

Necco's pattern is to buy minutes from 5 to 7 p.m. in 28 major market areas centering in its distribution area—the New England and Northeast sections, Middle and South Atlantic, Midwest through Ohio and Indiana, the West Coast. They have direct sales representation in these areas, use brokers at points in between.

The average frequency of commercials per market is nine one-minute spots per week, aimed at an all-family audience but concentrating more heavily on youngsters and teens. Mom and pop are nibblers throughout the day, too, even though youngsters seem to average a bit more total consumption of goodies.

Spot's flexibility is what attracted the client and the agency, C. J. La-Roche in New York, to tv in the first place—and they use it to maximum advantage. They rotate products depending on such factors as the community, rising or falling sales, the season. But every minute commercial has a major product and a minor product allotted, respectively, some 10 seconds and 13\% seconds of commercial time.

The flexibility of spot television enables Necco to maintain the ad balance each market requires—balance in terms of major-minor commercial mention, weight of frequency and audience. Because each market buy is based largely on month-to-month sales, a revised tv schedule is made up monthly and sent to each station in the lineup a month in advance of airing.

The preferred production technique which has paid off in getting viewer attention and enhancing appetite appeal is a combination of animation and live-action with different opens and closes. Thus the basic stock of two different commercials for each of the four main bar items at any given time is expanded with three variations of opens and closes to a total of five different presentations.

Necco wants to reach an all-family audience for another reason: both men and women, frequently accompanied by youngsters, have the supermarket shopping habit. And candy, often an impulse item, is picked up from a shelf by brand because of a carryover of the visual tv picture.

Each Necco product carries an identifying Necco label, and many of the items are specially packaged for the supermarket trade (now accounting for some 20% to 30% of

(Please turn to page 29)

Sponsor • 11 April 1959

TV MIX

Sales and advertising techniques.
The four leaders in the Necco line are bar items—Sky Bar, a 22-year-old chocolate product which was the first to be advertised with tv in 1953 and which sells for a nickel; Necco wafers, a candy staple since 1885 which debuted on tv last fall and sells for 5c; Rolo, a hot-selling item franchised originally from a British firm with a chocolate base and a 10c price tag; Canada Mints, another 10c item first featured tv advertising last fall.

The Necco line of inexpensive bars is sold to jobbers and to food chains, but the Candy Cupboard line of expensive ($1.40 per pound and up) boxed chocolates is sold only to retailers directly.

FOOD STORE DISPLAY racks get about one-fourth of Necco's manufactured volume and indicate variety of 360 different items
What the allocations fight means

- FCC testimony by Maximum Service Telecasters stresses losses in coverage if vhf band is dumped
- MST’s material will likely provide useful ammo to counterattacks directed at television’s spectrum space
- Public’s vested interest in vhf channels via huge investment in receivers is pointed up by broadcasters

In the brief span of its existence tv has struck deep roots into the American scene. Yet no ad medium has been under attack on so many fronts.

Last week two developments reminded the ad fraternity that the technological base of the present television structure is also subject to assault. The FCC resumed discussions on the tv allocations headache and the deadline passed for filing of petitions on the broader but related problem of whether (or how) to reapportion the “non-government” portion of the vhf-uhf spectrum.

The spectrum study harbors a strong potential threat to video. Important groups, including the military, railroad and trucking interests, electronic firms, etc., are hungrily eyeing the wide frequency band currently allocated to tv. TV’s vulnerability stems from the fact that more than half of the spectrum being studied (25-390 megacycles) is now set aside for telecasting.

In the forefront of those defending the video band from being undercut is the Association of Maximum Service Telecasters. The group consists of 120 vhf stations (it had two uhf members at one time) operating at the maximum effective power permitted by the FCC. AMST filed comments at deadline urging (1) retention of the present vhf channels, (2) the addition of more vhf channels, (3) a swapping of uhf spectrum space for the additional vhf channels and warning that any “degrading” of the current high technical standards would deprive rural America of adequate tv service.

Also filing at deadline was the NAB, whose chief, Harold E. Fellowes, warned that an adequate tv service must be assured in the future to aid advertisers in creating demands for goods to satisfy America’s rapidly increasing population. Fellowes fore saw the need for many smaller tv stations, comparable to standard broadastings’ 250-watters.

On the technical front, Fellowes called for the status quo until (1) the recently-released studies conducted by the Television Allocations Study Organization (TASO) are digested and (2) some allocations solution is worked out vis-a-vis the government and non-government services.

Included with the AMST comments by the group’s executive director Lester W. Lindow, was a comprehensive exhibit of facts and figures involving a year’s work to gather these will likely provide valuable ammunition to broadcasters in the coming battle for spectrum space. Specifically, they spell out some of the basic economic facts of life about tv and the firm place occupied by tv in the American home. They also delineate the consequences foreseen by AMST in the event of a shift to an all-uhf tv service. Only a small part of these facts and figures touch on advertising per se, but the impli

NEARLY 1,000 TV STATIONS ARE AUTHORIZED

Number of tv stations as of 21 February, 1959

<table>
<thead>
<tr>
<th>Stations On the Air:</th>
<th>Channels 2-13</th>
<th>Channels 14-83</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commercial</td>
<td>411</td>
<td>68</td>
<td>482</td>
</tr>
<tr>
<td>Educational</td>
<td>29</td>
<td>8</td>
<td>37</td>
</tr>
<tr>
<td>Commercial Satellite</td>
<td>20</td>
<td>7</td>
<td>27</td>
</tr>
<tr>
<td>Translator</td>
<td>0</td>
<td>162</td>
<td>162</td>
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<tr>
<td><strong>Total On the Air</strong></td>
<td><strong>463</strong></td>
<td><strong>215</strong></td>
<td><strong>708</strong></td>
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<table>
<thead>
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<th>Authorized, Not on Air:</th>
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<tr>
<td>Commercial</td>
<td>32</td>
<td>111</td>
<td>143</td>
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<tr>
<td>Educational</td>
<td>8</td>
<td>16</td>
<td>24</td>
</tr>
<tr>
<td>Commercial Satellite</td>
<td>6</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Translator</td>
<td>0</td>
<td>41</td>
<td>41</td>
</tr>
<tr>
<td><strong>Total Authorized</strong></td>
<td><strong>46</strong></td>
<td><strong>170</strong></td>
<td><strong>216</strong></td>
</tr>
</tbody>
</table>

**Total** 509 415 924

Tv station growth has been fast, figures gathered by Association of Maximum Service Telecasters show. After 14 years there are 11 authorized tv stations per channel. It took standard broadcasting 26 years to reach that level of frequency loading. Charts on pages 37, 38, 70 and 72 are from AMST group
The American public has invested more than $25 billion in TV, according to a recent estimate. The estimated public expenditure for TV is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Retail value of receivers (000)</th>
<th>Antennas, components, servicing, etc (000)</th>
<th>Total public expenditure (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-54</td>
<td>10,684,500</td>
<td>1,453,300</td>
<td>15,139,400</td>
</tr>
<tr>
<td>1955</td>
<td>1,786,300</td>
<td>1,059,000</td>
<td>2,845,300</td>
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<tr>
<td>1956</td>
<td>1,457,100</td>
<td>1,200,000</td>
<td>2,657,100</td>
</tr>
<tr>
<td>1957</td>
<td>1,304,100</td>
<td>1,300,000</td>
<td>2,604,100</td>
</tr>
<tr>
<td>1958</td>
<td>1,150,300</td>
<td>1,350,000</td>
<td>2,500,300</td>
</tr>
<tr>
<td>Total</td>
<td>$16,384,800</td>
<td>$9,353,500</td>
<td>$25,738,300</td>
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</table>

Consumer-spending data for TV receivers, parts and repairs includes sets of all kinds, including color. Sources of data include "Electrical Merchandising, TV Digest" and "Sylvania Electric's F. W. Mansfield"

FCC annual summaries up through 1957 are the source of figures at right. The 1958 figure is an AMST estimate. Excluded are costs of translators. Replacement value of broadcast property is much higher than at present.

Ty has become a billion dollar business in 10 years. Figures are from FCC, cover like chart at right, networks and stations.

Note leveling off in rate of increase of both revenues and expenses in recent years.

**PUBLIC HAS INVESTED $25 BILLION IN TV**

<table>
<thead>
<tr>
<th>Year</th>
<th>Estimated public expenditure for TV (000)</th>
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<tbody>
<tr>
<td>1946-54</td>
<td>$15,139,400</td>
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<tr>
<td>1955</td>
<td>$2,845,300</td>
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<td>1956</td>
<td>$2,657,100</td>
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<tr>
<td>1957</td>
<td>$2,604,100</td>
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<tr>
<td>1958</td>
<td>$2,500,300</td>
</tr>
<tr>
<td>Total</td>
<td>$25,738,300</td>
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**TV'S BROADCASTING INVESTMENT IS LARGE**

Original cost of tangible TV broadcast property:

<table>
<thead>
<tr>
<th>Year</th>
<th>Original cost</th>
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<tr>
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<td>$600,000,000</td>
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<tr>
<td>1957</td>
<td>$546,406,000</td>
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<tr>
<td>1956</td>
<td>$129,680,000</td>
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<tr>
<td>1955</td>
<td>$361,718,000</td>
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<tr>
<td>1954</td>
<td>$315,009,000</td>
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<tr>
<td>1953</td>
<td>$233,134,000</td>
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<tr>
<td>1952</td>
<td>$121,129,000</td>
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<tr>
<td>1951</td>
<td>$92,982,000</td>
</tr>
<tr>
<td>1950</td>
<td>$70,260,000</td>
</tr>
<tr>
<td>1949</td>
<td>$53,875,000</td>
</tr>
</tbody>
</table>

**BROADCAST REVENUES ARE AROUND $1 BILLION**

<table>
<thead>
<tr>
<th>Year</th>
<th>Total broadcast revenues (000)</th>
<th>Percent increase</th>
<th>Total broadcast expenses (000)</th>
<th>Percent increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957</td>
<td>$9,132,000</td>
<td>5.2%</td>
<td>$7,832,000</td>
<td>10.7%</td>
</tr>
<tr>
<td>1956</td>
<td>8,900,000</td>
<td>20.1%</td>
<td>7,075,000</td>
<td>19.0%</td>
</tr>
<tr>
<td>1955</td>
<td>7,147,000</td>
<td>25.6%</td>
<td>5,949,000</td>
<td>18.3%</td>
</tr>
<tr>
<td>1954</td>
<td>5,929,377</td>
<td>37.3%</td>
<td>5,026,677</td>
<td>39.4%</td>
</tr>
<tr>
<td>1953</td>
<td>4,317,777</td>
<td>33.4%</td>
<td>3,605,171</td>
<td>34.6%</td>
</tr>
<tr>
<td>1952</td>
<td>3,256,911</td>
<td>37.4%</td>
<td>2,678,922</td>
<td>38.0%</td>
</tr>
<tr>
<td>1951</td>
<td>2,356,811</td>
<td>122.5%</td>
<td>1,941,086</td>
<td>68.6%</td>
</tr>
<tr>
<td>1950</td>
<td>1,039,114</td>
<td>208.3%</td>
<td>1,153,128</td>
<td>93.2%</td>
</tr>
<tr>
<td>1949</td>
<td>31,239</td>
<td>294.6%</td>
<td>39,591</td>
<td>152.5%</td>
</tr>
<tr>
<td>1948</td>
<td>6,700</td>
<td>358.8%</td>
<td>23,000</td>
<td></td>
</tr>
</tbody>
</table>

**SPONSOR • 11 APRIL 1959**
**Getting**

- Enthusiasts for expensive audio-video gear cover wide economic range. Andrea finds. Radio blankets 'em all.

Ask Frank A. D. Andrea, veteran tv and stereo manufacturer, what a "quality market" is and in the light of his latest marketing experiences he'll give you this broad concept:

- It's basically a conglomeration of people who choose to spend their money on quality merchandise.
- They needn't necessarily be millionaires nor have Phi Beta Kappa keys; the big point is that they should act that way—either because of their own compulsions or because they "want to keep up with the Joneses." In short, it's the manner in which people choose to spend their money that counts.

From this observation Andrea logically has proceeded to the next:
- To sell quality merchandise, a fairly broad media base is desirable. It has to go beyond just the "highbrow."

- Radio is a medium that definitely gives this kind of all-purpose coverage economically.

A pioneer in the electronics industry Andrea only recently got completely back into consumer merchandise after a run of government work. His distribution areas are highly-competitive metropolitan New York, New Jersey, and New England; his products are tv sets and a quality line of stereo and hi-fi equipment.

An 85% sales increase in the first quarter of this year over the same quarter of last year now is in the bag. But first Andrea had to choose his strategy from two alternatives open to him last summer:

1) He could either introduce his new models in a flashy explosion (the usual industry practice), or 2) he could introduce the new items gradually during the year as the market was ready for them.

The second course was by far the more prudent, but it required a close

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**TV ADVERTISING HAS DOUBLED IN FIVE YEARS**

Tv's share of all advertising, 1949-53

<table>
<thead>
<tr>
<th>Year</th>
<th>Total advertising</th>
<th>Total tv advertising</th>
<th>Percent tv is of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1953</td>
<td>$10,196,000,000</td>
<td>$136,000,000</td>
<td>13.3%</td>
</tr>
<tr>
<td>1957</td>
<td>10,310,000,000</td>
<td>1,273,000,000</td>
<td>12.1%</td>
</tr>
<tr>
<td>1956</td>
<td>9,904,700,000</td>
<td>1,206,700,000</td>
<td>12.2%</td>
</tr>
<tr>
<td>1955</td>
<td>9,194,300,000</td>
<td>1,025,300,000</td>
<td>11.2%</td>
</tr>
<tr>
<td>1954</td>
<td>8,161,100,000</td>
<td>809,200,000</td>
<td>9.9%</td>
</tr>
<tr>
<td>1953</td>
<td>7,755,300,000</td>
<td>606,100,000</td>
<td>7.8%</td>
</tr>
<tr>
<td>1952</td>
<td>7,156,200,000</td>
<td>453,900,000</td>
<td>6.3%</td>
</tr>
<tr>
<td>1951</td>
<td>6,426,100,000</td>
<td>332,900,000</td>
<td>5.2%</td>
</tr>
<tr>
<td>1950</td>
<td>5,710,000,000</td>
<td>170,800,000</td>
<td>3.0%</td>
</tr>
<tr>
<td>1949</td>
<td>5,202,200,000</td>
<td>57,800,000</td>
<td>1.1%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total Farm Households</th>
<th>Farm Households with tv</th>
<th>Farm Households with tv</th>
<th>Tv population on Farms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 56</td>
<td>5,300,000</td>
<td>3,641,000</td>
<td>68.1%</td>
</tr>
<tr>
<td>Apr. 57</td>
<td>5,320,000</td>
<td>3,323,000</td>
<td>62.5%</td>
</tr>
<tr>
<td>Aug. 56</td>
<td>5,420,000</td>
<td>3,207,000</td>
<td>56.3%</td>
</tr>
<tr>
<td>Feb. 56</td>
<td>5,099,000</td>
<td>2,966,000</td>
<td>52.5%</td>
</tr>
<tr>
<td>June 55</td>
<td>5,091,000</td>
<td>2,107,000</td>
<td>42.3%</td>
</tr>
</tbody>
</table>

---

**SWITCH TO UHF WOULD AFFECT FARM HOMES**

Television set ownership of farm households

<table>
<thead>
<tr>
<th>Total Farm Households</th>
<th>Farm Households with tv</th>
<th>Farm Households with tv</th>
<th>Tv population on Farms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 56</td>
<td>5,300,000</td>
<td>3,641,000</td>
<td>68.1%</td>
</tr>
<tr>
<td>Apr. 57</td>
<td>5,320,000</td>
<td>3,323,000</td>
<td>62.5%</td>
</tr>
<tr>
<td>Aug. 56</td>
<td>5,420,000</td>
<td>3,207,000</td>
<td>56.3%</td>
</tr>
<tr>
<td>Feb. 56</td>
<td>5,099,000</td>
<td>2,966,000</td>
<td>52.5%</td>
</tr>
<tr>
<td>June 55</td>
<td>5,091,000</td>
<td>2,107,000</td>
<td>42.3%</td>
</tr>
</tbody>
</table>

Farm figures here include households actually located on farms and do not cover small town families which would also be affected by reduced service, according to AMST estimates.

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**Surfacing anything would come out of it. Reportedly because of public pressure, the Defense Department has agreed to sit down with the FCC to discuss swapping of frequencies.**

AMST made no specific proposals as to how many additional vhf channels should be assigned to telecasting or in what part of the spectrum the new channels should be placed. One proposal would be to add 38 additional vhf channels so as to make a continuous band of 30. There is currently room for 14 vhf channels in between the present channels 6 and 7—assuming other services (including fm) are displaced. If the other 24 are allocated spectrum space following channel 13, it would carry the additional “vhf” channels into the lower reaches of the uhf band—which arbitrarily begins at 300 mc. If all 38 were inserted in the band above channel 13 (216 mc. and up) the highest frequency channel would brush against the beginning of the current uhf television band—which begins at 470 mc. Obviously, getting 38 new “vhf” channels in the strict sense of the term is no cinch.

The big problem in adding tv channels is the heavy demands video makes on the spectrum. Each tv channel requires a 6 mc. (million cycles) band and, as AMST pointed out, each channel needs every bit of the space. But, as AMST also pointed out, the actual number of tv channels allocated is relatively small.

An analysis prepared by AMST showed that there were a total of 2,346 channels assigned in the non-government portion of the 25-890 mc. band. Only 82 are set aside for tv. In the vhf part of the spectrum, the

(Please turn to page 70)

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**Sponsor • 11 April 1959**
radio to select 'Quality Buyers'

check on consumer reactions. Added to this was a distribution problem: In order to maintain price stability (the only way a quality line usually can survive), a limited dealer franchise policy had to be observed. There are about 300 active dealers. Thus the product isn't likely to be found in the first store a buyer stumbles into. This poses a problem.

When Doner & Peck took over the account last summer, this factor loomed large in its media recommendations to Andrea.

"The buyer had to be conditioned to the fact that it would take some looking around to find an Andrea," says account supervisor and agency v.p. Sanford L. Hirschberg. "What's more, a desire to keep looking had to be instilled. This meant more impressions after that first lunch-hour browsing for an Andrea had proved to be fruitless.

"At the same time," Hirschberg says, "the initial impact has to be (Please turn to page 61)
What is the answer to SPOT'S PAPERWORK JUNGLE?

How to hack away at the paper tanglewood that makes spot five to 30 times harder to buy than other media

In this installment, two methods are explored—a simplified rate card and billing for the station by reps

"S"omething for nothing is always paid for," goes an old saying that gets proved daily in the paper labyrinth of spot. For those frequency discounts given away to advertisers, agencies pay in bookkeeping and estimating manhours.

Most admen agree that it is the complex pricing of both spot tv and spot radio which is the taproot of the medium's troubles. From this root, stem estimating headaches, budget confusion, invoice errors, extensive checking and re-checking time, billing disagreements and delayed payments.

"There's no hope for the whole business," an agency financial executive told sponsor, "unless stations start using something other than prices to sell."

Newspapers, at least five times easier to buy than spot, can attribute much of this simplicity to having pretty well eliminated the old "sliding scale" rates. About 100 papers are reported to still use them, although in the case of some large metro papers the frequency needed to earn a substantial discount is so great that for most advertisers it is out of the question anyway. However, sponsor learned in checking with admen that of late there is the beginning of a mysterious trend among newspapers back to sliding scales. "Since they're out to compete with spot on all other fronts," mused one adman, "it may be they want to compete in complications, too."

The chart on page 41 compares the steps needed to put a spot campaign on the air with the steps needed to put a comparable newspaper buy on the presses. Some of the reasons for spot's greater number of steps are organic and not curable, unless the medium ever finds a way to sell by circulation rather than ratings—which is highly unlikely. Another organic complication is that spot sells time instead of space; you can add pages to a newspaper, but you can't add minutes to a broadcast day. So there will always be checking on availabilities (Actually, a lot of progress in speeding up this operation has been effected by streamlining at rep offices and stations, by introduction

One answer: The Katz Agency handles billing for its stations. Here is the billing and estimating section at Katz. Standing are (1 to r) H. J. Grenthot, assistant treasurer and director; Emily Horton, billing department head; S. T. Jones, assistant to Grenthot. Details in text
of standard confirmation-contract
forms by SRA and 4A's.
But a lot of the buying time in
spot is spent wrestling with rate
structures, and this could be cured.
the answer: simplified rate cards.
If the answer ever is supplied, it will
be a long way to solving the other
major area of spot advertising. Be-
cause the major paper thunderbolts
that now plague it are:
- Complicated rate structures.
- Billing and checking tangles, re-
ducing in great part from rate struc-
tures.

Since these are the principal
nuisances, what is being done about
them and what remains to be done?

Rates: Last week's installment
of some of the movements to-
ward ridding spot of the nation-
al, rates problem. Even if this
move is linked through general adop-
tion of a single rate, there still re-
mains the problem of individual sta-
tion rate structures based on complex
frequency discounts and package
funds.

SRA and RAB have been working
on one solution. The 4A's, RDS— even ANA—have been study-
ing the subject. The latest move in
the direction of rate card simplifica-
tion, however, has come from a sta-
tion representative—Richard O'Con-
rell. Here is O'Connell's formula for
streamlined rate card:
1. Elimination of all frequency
discourts, thereby eliminating all
hort rating and rebating.
2. Flat rating of all time seg-
ments, starting with the half hour
tween to one minute.
3. Institute weekly announcement
packages, covering all spot needs
(5, 10, 15, 20, 30 and 50 weeks);
each package to be less expen-
sive than the preceding, but all in
round dollar figures.
4. Establish 20- and 30-second
announcements at 75% of com-
parable minute rates: 10-second spots
50%.
5. Allow multi-product clients to
combine announcements for better
weekly rates.

As a concession to advertisers who
have become so accustomed to "re-
wards" for frequency that they
don't do without them (regardless
of the cost of paperwork to check up
on them), O'Connell suggests that
stations give free extra spots. An
example: for every 20 weeks of con-
tinuous advertising, one week sched-
ule gratis. O'Connell threw in this
concession because about 15% of the
buyers he had contacted made known
their desires for long-term discounts;
his personal feeling, however, is that
a client is on the air for a longer time
not for a "reward" from the station,
but because his campaign needs a
longer airing for best results.

"Station operators," O'Connell
maintains, "are guilty of not keeping
pace with their customers' problems."
(Among agency problems: how to
stretch the 15% commission to cover
such new services as marketing and
merchandising and still meet the
high cost of spot paperwork). "Fre-
quency discount has been the culprit,"
says O'Connell, "along with short
rate and rebate. All three are a
hangover from the very early days
when most stations inherited their
rates from newspaper ownership."

Billing: If and when rates are
simplified, it will go a long way
toward straightening out the Chinese
puzzle that is now an accepted part
of agency checking and accounting
departments. Here is how agen-
cy men view present station pro-
cedures and invoicing systems:

"The big problem," says T. Paul
Muller, assistant treasurer at Y&R,
"is that there is no uniformity in the
method of billing among the stations.
Some bill gross; then the agency
must deduct. Others bill net. Cash
discounts are allowed by some sta-
(Please turn to page 66)
HOW TO CUT TV TAPE COSTS

- BBDO saves 40% over live production expenses in taping of Westclox commercials for new campaigns
- Trick lies in consolidating schedules, avoiding multiple labor charges, eliminating costs of special repeats

When CBS TV announced this week that TV tape commercials made on its facilities would no longer bear a $15 per-splice editing charge, it marked one more step in the long path to get tape costs down.

Actually, progress to date has been little short of spectacular. Last week BBDO told sponsor that the new tape commercials it is making for Westclox will cost 40% less than if the whole batch had been done live.

And—what is almost unbelievable—BBDO was able to wrap up a total of 15 minutes of Westclox plugs for only a few dollars more than six minutes' worth cost the same client just a half a year ago.

The answer, according to BBDO live production head Al Cantwell, lies in getting the know-how of sharp housekeeping. When the agency taped six minutes of Westclox commercials for the Wonderful Town special last fall, the client immediately saw that—properly used—tape needn’t be a cost orgy. So it didn’t take much persuading to get him to give the nod to a bold cost-saving experiment for the spring push.

The plan this time: Don’t confine the taping to the six minutes of commercials that would be needed for the 26 April Meet Me in St. Louis special the watch company is underwriting. At the same time, the agency suggested, pick off the nine commercials that would be needed for a six-week alternate sponsorship stunt on Name That Tune beginning 13 April on CBS TV. In short, do two jobs at once.

This meant a total of 12 commercials. “Right off the bat,” says Cantwell, “we could see it was impossible to do this in the two days of actual taping that the job would have to be held to for cost efficiency.”

The solution: Repeat two of the nine Name That Tune commercials making a total of seven 60-second commercials and three two-minute St. Louis commercials. “We could see our way clear to bringing that package home in a two-day time limit,” Cantwell says.

Mutually agreeable shooting date were the next consideration. Betsy Palmer, slated to do the St. Louis commercials, wasn’t available until Sunday, 12 April. George DeWitt of Name That Tune emcee, slated for three commercials for that show could not tape them till 13 April, the day the first commercial was to break on the air. This meant firming up a Sunday-Monday taping schedule with Saturday for setting up and lighting “Fortunately,” says Cantwell, “the studio we wanted at CBS was available for those three days.”

Willis Knighton of the P. J. Rotondo design firm was put on the job of fitting 20 set areas within a designated space. There were nine major set areas, 17 minor sets (many of them display areas) to squeeze in. Knighton’s specifications called for the sets to be placed around the walls—as in a live dramatic show—with a major set area in the middle. One major set, comprising three areas, covered one entire wall (see photo).

Incidentally, Cantwell emphasizes the extreme importance of getting all basic lighting out of the way the day before. “This is why it takes at least a 12-hour day,” he says, “if you’re lucky.”

The trick, obviously, is to make every minute of the total three days count to the maximum. Note, in the actual schedules shown on the opposite page, how not a moment is idle.

Moreover, this squeeze-play technique extends to other areas. For example, Cantwell cites the example of how he gladly spent $90 in editing costs to save a far inferior talent fee. Here’s what he did: Rather than have an actor appear on two days to do
separate commercials, Cantwell taped all the actor’s chores at once; later he split the tape up and spliced the pieces where they belonged.

This shortcut—old hat in film—is now fully possible with tape. Previously technical difficulties prevented widespread use of it. Whenever you spliced tape heretofore, you either got 1) a roll-over of the picture, or 2) seven seconds of blackout. (In a BBDO special for DuPont a year ago—The Red Mill—the agency chose to use roll-over as the lesser of two evils.)

But now, Cantwell explains, roll-over has been eliminated. All you get today is “glitch” wherever splicing occurs.

“Glitch” is slang for the “momentary jiggle” that occurs at the editing point if the sync pulses don’t match exactly in the splice. (“Glitch” probably comes from a German or Yiddish word meaning a slide, a glider, or a slip.) “Even if it occurs,” says Cantwell, “it isn’t bothersome to the viewer unless he knows it’s there.”

BBDO had a pretty fair chance to work out the law of averages on the occurrence of “glitch” with production of Hamlet for DuPont, which was taped in sections and put together on the editing machine. Out of 73 splices, Cantwell reports, 10 contained some “glitch.” This 1-in-7 possibility is a negligible factor, he feels, for something you can’t see unless you’re specifically watching for it. There are four points, then, in one of the St. Louis commercials where this “momentary jiggle” may occur, but the agency isn’t worried.

Consolidation of client’s time, while not a below-the-line technical cost, is important. Too. The Westclox people flew in over the weekend, sat in on the tapings, and client approval no longer became a thing to ponder.

Major cost-saving areas for tape commercials, summarized in the box on the next page, set forth details in how BBDO saved 10% of what twelve Westclox commercials would have cost live.

A smaller, but equally significant saving, was made in rental of prompting devices. These are rented on a daily basis at roughly $125 a piece per day. Here, the agency saved a good 75% of what it would have cost. 

(Article concludes next page)
if the prompts (one for each of three cameras) had been re-rented for each commercial.

Trucking, a major saving, was a big factor in effecting economies for another client—Campbell Soups—in a series of daytime commercials. Normally, Cantwell points out, BBDO does not tape commercials for daytime fare because here the savings are usually greater in sticking with less elaborate live techniques right in the studio. But a series of 11 commercials for Campbell in the Peter Lind Hayes Show on ABC TV required an elaborate kitchen setup.

The cost of these commercials would have been $900 a piece. But by moving the equipment only once and taping the whole series of commercials at once, it was possible to do them for $500 each.

By and large, however, BBDO does not recommend taping daytime program except under unusual circumstances. For this reason, a breakdown of BBDO commercials follows roughly this pattern: Tape—40%, live—10%, film—50%.

Nighttime commercials, being more elaborate than their daytime counterparts, suffer more from having to be lighted and rehearsed in the schedule of a live program, Cantwell believes. Greater refinements of lighting, scenic effects and product display are possible, he says, when several commercials are done at once, the crew has warmed to the job and technicians become familiar with product setups.

Added to this, he says, are the advantages of group planning in advance—and during taping sessions—at a saving of time to all concerned.

Editing refinements give copywriters greater leeway, he says. Copywriters at BBDO are advised to keep line techniques in mind, but they can inject shots calling for cuts if they first bring the problem to Cantwell and his staff. This procedure was followed with a remote commercial for Pittsburgh Plate Glass taped last Wednesdays (8 April) for the Garry Moore Show. Cantwell says the editing breakthrough as a big stimulus to doing tape remotes hitherto impossible. He cites automobile commercials as one example where complicated running action can be pieced together with sections of tape.

With editing and other technical problems no longer the hazards they were but a year ago, the present and future of cutting tape costs hinges on your ability to tuck as many loose ends as possible into one neat package. In short, the faster and neater your housekeeping job is, the more money you save.

6 WAYS BBDO SAVED ON TAPE COMMERCIALS

1 REPEATS: Live commercials usually can be repeated successfully only by doing much of the basic job all over again—live.

Savings: 20% when tape is used. Two of BBDO's nine Name That Tune commercials were planned for repeats right from the start, required no fussing and re-doing later on.

2 STAGEHANDS: Frequent assembling and re-assembling of crew burns up a lot of extra money in live commercial production.

Savings: 50% on this item when BBDO telescoped 12 commercials (counting two repeats) into two continuous sessions, plus a day for setting up and lighting all areas.

3 LIGHTING: Individual setups for live commercials multiply technical fees and costs of studio and camera facilities.

Savings: 60% when BBDO concentrated 10 commercials in 26 set areas and put up all the necessary basic lights 24 hours in advance. This eliminated rubarb when actual taping began.

4 TRUCKING: It costs $200 to move a single truckload of equipment to the studio and back to the warehouse, a big budget item.

Savings: 70% when nine Name That Tune and three Meet Me in St. Louis commercials were trucked for $600: for live production, the job would have cost around $2,200.

5 CAMERAS: Camera facilities ("fax") for live commercials is based on hourly rate. Three cameras were needed.

Savings: 35% for tape versions, due to 1) better teamwork on a continuous job, 2) fewer test patterns, 3) various other consolidations.

6 SETTINGS: Design cost for two commercials runs $250-300. Making commercials in small batches involves more specifications.

Savings: 25% when specifications and design time are wrapped into one bundle. Cost for 10 commercials: $1,200—a saving of $800. (Set construction costs stay about the same.)
Season highlight: more hour shows

- Nielsen study of p.m. network tv show lengths tallies 25 one-hour shows during a month in 1959; 86 in 1958
- Comparagraph changes include Laugh Line replacing Behind Closed Doors; Californians for George Burns

With the network TV programing entering its third 13-week cycle this season, the general picture of prevailing show lengths looks like this:

The 60-minute programs came through strongly, as compared with last season, while the number of half-hour shows were reduced.

This was highlighted in a Nielsen study for SPONSOR on a three-season comparison of sponsored nighttime network show lengths, based on the second February and first March reports each year.

Although the number of hour shows are up over last year and about the same as two seasons ago, their format has changed considerably; the five dramas are just about dead, with western and mystery-adventure hours replacing them.

This increase cut the number of half-hour shows back to 155.

The Nielsen study, covering total hours per month:

<table>
<thead>
<tr>
<th>SHOW TYPE</th>
<th>1959</th>
<th>1958</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-min.</td>
<td>80/2</td>
<td>7</td>
<td>16/4</td>
</tr>
<tr>
<td>30-min.</td>
<td>135</td>
<td>172</td>
<td>150/2</td>
</tr>
<tr>
<td>60-min.</td>
<td>95</td>
<td>86</td>
<td>96</td>
</tr>
<tr>
<td>90-min.</td>
<td>9</td>
<td>9</td>
<td>21</td>
</tr>
<tr>
<td>Total hours</td>
<td>267</td>
<td>274</td>
<td>284/4</td>
</tr>
</tbody>
</table>

The network comparagraph, on the following pages, shows these changes:

NBC TV: Pete Kelly’s Blue’s, for L&M follows the half-hour-earlier Steve Allen; The Californians replaces George Burns (for Colgate). Laugh Line, for American Home, replaces Behind Closed Doors.

On CBS TV, Ranchide moves back replacing Your Hit Parade and followed by Pharmaceutical’s Amateur Hour.

I. THIS MONTH IN NETWORK TV

Network Sales Status Week Ending 11 April

Daytime

<table>
<thead>
<tr>
<th>SPONSORED HOURS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC‡</td>
</tr>
<tr>
<td>CBS‡</td>
</tr>
<tr>
<td>NBC</td>
</tr>
</tbody>
</table>

Nighttime

<table>
<thead>
<tr>
<th>SPONSORED HOURS</th>
</tr>
</thead>
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Including participation shows

Average cost of network sponsored programing

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<td>Half-hour comedy-var.</td>
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<td>Half-hour drama</td>
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<td>Half-hour mystery</td>
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<td>Half-hour adventure</td>
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<td>Situation comedy</td>
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<td>Quiz-Panel</td>
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<td>Hour music - variety</td>
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<td>Half-hour western</td>
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Averages are as of April. All programs are once weekly and all are nighttime shows.
## 2. NIGHTTIME

### SUNDAY

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<td>Meet The Press</td>
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<td>Texas Rangers</td>
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*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 11 Apr - May. Program types are indicated as follows: (A) Adventure (Au) Audience Participation, (C) Comedy, (D) Documentary, (D) Drama, (F) Family, (M) Musical, (T) Talk, (V) Variety, (W) Western, (X) Historical, (Y) Historical, (Z) Special.*
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*Perry Como* (8-11) Kimberly Clark (FCAB) RCA & Whitewold (KAK)
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<td>$21,600</td>
</tr>
<tr>
<td>Wagon Train R. J. Reynolds (E) (various 1/2 hrs)</td>
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<td>Price Is Right</td>
<td>Lover (JWT)</td>
<td>Shepley (NOR)</td>
<td>Q-L</td>
<td>$21,600</td>
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<td>Wagon Train R. J. Reynolds (E) (various 1/2 hrs)</td>
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<tr>
<td>Price Is Right</td>
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<td>Shepley (NOR)</td>
<td>Q-L</td>
<td>$21,600</td>
</tr>
<tr>
<td>Wagon Train R. J. Reynolds (E) (various 1/2 hrs)</td>
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</tbody>
</table>
spot 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.
<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 suit</td>
<td>Morning Playhouse suit</td>
<td>Morning Playhouse suit</td>
</tr>
<tr>
<td></td>
<td></td>
<td>On The Go suit (1/25-8)</td>
<td>On The Go suit (1/25-8)</td>
</tr>
<tr>
<td>10:15</td>
<td></td>
<td>Dough Re Mi suit</td>
<td>Dough Re Mi suit</td>
</tr>
<tr>
<td>10:30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td>Arthur Godfrey</td>
<td>Arthur Godfrey</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Standard Brands</td>
<td>Treasure Hunt</td>
</tr>
<tr>
<td>11:00</td>
<td>Eye On New York suit</td>
<td>I Love Lucy suit</td>
<td>I Love Lucy suit</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gen Foods suit (L 3/25)</td>
<td>Gen Foods suit</td>
</tr>
<tr>
<td>11:15</td>
<td></td>
<td>Price Is Right suit</td>
<td>Price Is Right suit</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lever alt Foods</td>
<td>Lever alt Foods</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td>Sterling alt Whitehall</td>
<td>Sterling alt Whitehall</td>
</tr>
<tr>
<td>11:45</td>
<td>Camera Three suit</td>
<td>Concentration</td>
<td>Concentration</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Culver alt Lever</td>
<td>Culver alt Lever</td>
</tr>
<tr>
<td>12N</td>
<td>Bishop Pikes suit</td>
<td>Top Dollar Colgate</td>
<td>Top Dollar Colgate</td>
</tr>
<tr>
<td>12:15</td>
<td>The Last Word suit</td>
<td>George Hamilton IV partic</td>
<td>George Hamilton IV partic</td>
</tr>
<tr>
<td>12:30</td>
<td>Johns Hopkins Fish 7 suit</td>
<td>Love of Life suit</td>
<td>Love of Life suit</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Amer Home Prod alt Black</td>
<td>Amer Home Prod alt Black</td>
</tr>
<tr>
<td>12:45</td>
<td>Face the Nation suit</td>
<td>Search for Tomorrow P&amp;G</td>
<td>Search For Tomorrow P&amp;G</td>
</tr>
<tr>
<td>1:00</td>
<td></td>
<td>It Could Be You</td>
<td>It Could Be You</td>
</tr>
<tr>
<td>1:15</td>
<td>College News Conference suit</td>
<td>Music Bingo suit</td>
<td>Music Bingo suit</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No net service</td>
<td>No net service</td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td>World News P&amp;G</td>
<td>World News P&amp;G</td>
</tr>
<tr>
<td>1:45</td>
<td>Leo Durocher's Warmup suit</td>
<td>No net service</td>
<td>No net service</td>
</tr>
<tr>
<td>2:00</td>
<td>Baseball Game of the Week</td>
<td>Major League Baseball</td>
<td>Major League Baseball</td>
</tr>
<tr>
<td>2:15</td>
<td></td>
<td>Phillies/ Giants san, (6-7-2)</td>
<td>Phillies/ Giants san, (6-7-2)</td>
</tr>
<tr>
<td>2:30</td>
<td></td>
<td>Major League Baseball</td>
<td>Major League Baseball</td>
</tr>
<tr>
<td>2:45</td>
<td></td>
<td>Gale Storm Show</td>
<td>Gale Storm Show</td>
</tr>
<tr>
<td>3:00</td>
<td></td>
<td>Art Linkletter</td>
<td>Art Linkletter</td>
</tr>
<tr>
<td>3:15</td>
<td>Open Hearing suit</td>
<td>Big Payoff suit</td>
<td>Big Payoff suit</td>
</tr>
<tr>
<td>3:30</td>
<td></td>
<td>Day In Court partic</td>
<td>Day In Court partic</td>
</tr>
<tr>
<td>3:45</td>
<td></td>
<td>Jimmy Dean suit</td>
<td>Jimmy Dean suit</td>
</tr>
<tr>
<td>4:00</td>
<td></td>
<td>No net service</td>
<td>No net service</td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td>From Those Roots P&amp;G</td>
<td>From Those Roots P&amp;G</td>
</tr>
<tr>
<td>4:45</td>
<td></td>
<td>Brighter Day P&amp;G</td>
<td>Brighter Day P&amp;G</td>
</tr>
<tr>
<td>5:00</td>
<td></td>
<td>Who Do You Trust? suit</td>
<td>Who Do You Trust? suit</td>
</tr>
<tr>
<td>5:15</td>
<td></td>
<td>Who Do You Trust? suit</td>
<td>Who Do You Trust? suit</td>
</tr>
<tr>
<td>5:30</td>
<td></td>
<td>From Those Roots P&amp;G</td>
<td>From Those Roots P&amp;G</td>
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<tr>
<td>5:45</td>
<td></td>
<td>Brighter Day P&amp;G</td>
<td>Brighter Day P&amp;G</td>
</tr>
</tbody>
</table>

Note: At pretime, ABC TV had not rescheduled Operation Daybreak clients following a number of program revisions.

**HOW TO USE SPONSORS**

**NETWORK TELEVISION COMPARA:**

The network schedule on this and preceding pages (16, 47) includes regularly scheduled programming 11 Apr. to 3 May, inclusive (with possible exception of changes made by the networks after pretime). Irregularly sched-
<table>
<thead>
<tr>
<th>INSEAD</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>NBC</td>
<td>ABC</td>
<td>CBS</td>
<td>NBC</td>
</tr>
<tr>
<td></td>
<td>Dough Re Mi suit</td>
<td>Morning Playhouse suit</td>
<td>Dough Re Mi suit</td>
</tr>
<tr>
<td></td>
<td>Concentration suit Helen all Minne Naboloo alt Armour</td>
<td>Concentration suit Helen all Minne Naboloo alt Armour</td>
<td>Concentration suit Helen all Minne Naboloo alt Armour</td>
</tr>
<tr>
<td></td>
<td>Tie Tac Dough suit Helen all Sunbeam Biscuit P&amp;G</td>
<td>Tie Tac Dough suit</td>
<td>Tie Tac Dough suit</td>
</tr>
<tr>
<td></td>
<td>Could Be You suit Whitehall alt Nestle Corn Prod alt Britto</td>
<td>Could Be You suit Whitehall alt Nestle Corn Prod alt Britto</td>
<td>Could Be You suit Whitehall alt Nestle Corn Prod alt Britto</td>
</tr>
<tr>
<td></td>
<td>No net service</td>
<td>No net service</td>
<td>No net service</td>
</tr>
<tr>
<td></td>
<td>Music Bingo partie</td>
<td>Music Bingo partie</td>
<td>Music Bingo partie</td>
</tr>
<tr>
<td></td>
<td>No net service</td>
<td>No net service</td>
<td>No net service</td>
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<td></td>
<td>No net service</td>
<td>No net service</td>
<td>No net service</td>
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<tr>
<td></td>
<td>Quee for a Day suit</td>
<td>Quee for a Day suit</td>
<td>Quee for a Day suit</td>
</tr>
<tr>
<td></td>
<td>Day In Court partie</td>
<td>Day In Court partie</td>
<td>Day In Court partie</td>
</tr>
<tr>
<td></td>
<td>Haggis Baggis suit</td>
<td>Haggis Baggis suit</td>
<td>Haggis Baggis suit</td>
</tr>
<tr>
<td></td>
<td>Young Dr. Malone P&amp;G suit</td>
<td>Young Dr. Malone P&amp;G suit</td>
<td>Young Dr. Malone P&amp;G suit</td>
</tr>
<tr>
<td></td>
<td>From These Roots P&amp;G all suit suit</td>
<td>From These Roots P&amp;G all suit suit</td>
<td>From These Roots P&amp;G all suit suit</td>
</tr>
<tr>
<td></td>
<td>American Bandstand 5th Are Candy Welen</td>
<td>American Bandstand 5th Are Candy Welen</td>
<td>American Bandstand 5th Are Candy Welen</td>
</tr>
<tr>
<td></td>
<td>County Fair P&amp;G all Gen Mills Heinz alt Sterling</td>
<td>County Fair P&amp;G all Gen Mills Heinz alt Sterling</td>
<td>County Fair P&amp;G all Gen Mills Heinz alt Sterling</td>
</tr>
<tr>
<td></td>
<td>Walt Disney's Adventure Time suit Internat. Shoe</td>
<td>Walt Disney's Adventure Time suit Internat. Shoe</td>
<td>Walt Disney's Adventure Time suit Internat. Shoe</td>
</tr>
</tbody>
</table>

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, 11:11:15 p.m. (Carter and Whitehall); Today, NBC, 7:00-9:00 a.m., Monday-Friday, participating: News CBS, 7:45-8:30 a.m. and 8:45-9:00 a.m., Monday-Friday. All times are Eastern Standard.
Topeka has 1 TV Station
WIBW-TV is it

WIBW-TV
That’s Why NOBODY FROM NOWHERE Can Saturate TOPEKA like WIBW-TV SATURATES TOPEKA

ALL DAY—ANY DAY
survey-proved WIBW-TV tops all competition!
• WIBW-TV is the ONLY station in Topeka—the 2nd largest market in Kansas;
• Serves 38 rich rural and urban counties (NCS/3) with 3,493,000 set counts

Share of Audience
In Area (NCS/3)
7:45 a.m. 12 N 12 N 6 p.m.
-12 N 6:00 p.m. 11:00 p.m. 6 p.m.
57.0% 50.3% 51.1%

In Topeka (Nov. ’58 ARB)
33.9% 42.5% 38.0%

• From sign-on to sign-off WIBW-TV has practically TWICE the audience of either the second or third station that can be seen in metropolitan Topeka. (Nov. ’58 ARB)
• In the top 15 Once-A-Week Shows, WIBW-TV had an average rating of 37.6%

WIBW-TV
CBS – NBC – ABC
Channel 13 Topeka, Kansas
Represented by Avery-Knodel, Inc.

National and regional buys
in work now or recently completed

TV BUYS

The Procter & Gamble Co., Cincinnati, is preparing schedules in top markets for its Lilt home permanent. The schedules start late this month for an indefinite run. 1/2’s during nighttime segments are being purchased; frequencies depend upon the market. The buyer is Dorothy Houghay; the agency is Grey Advertising Agency, Inc., N.Y.

General Foods Corp., Jell-O Division, White Plains, N. Y., is entering major markets for its Calumet Baking Powder. The schedules begin this month for six to eight weeks, depending upon the market. Minutes during daytime periods are being placed; frequencies vary from market to market. The buyer is Bill Croke; the agency is Foote, Cone & Belding, New York.

Carter Products, Inc., New York, is lining up schedules in major markets for its Arrid Whirl-In deodorant. The campaign starts this month, runs for 26 weeks. Minutes during daytime segments are being placed; frequencies depend upon the market. The buyer is Greg Sullivan; the agency is Ted Bates & Co., New York.

The Pharma-Craft Corp., Sub. of Jos. Seagram & Son, Cranbury, N. J., is planning a campaign in about 40 markets for its Fresh cream deodorant. The 15-week schedule begins 20 April. Minute and 20-second announcements during both daytime and nighttime slots are being purchased. The buyers are Mario Kircher and Carrie Senatore; the agency is J. Walter Thompson Co., New York.

RADIO BUYS

Esso Standard Oil Co., New York, is going into top markets with a pre-summer push for its Esso gasoline and oils. The schedules are short-term, begin 16 April. Minutes during traffic periods and weekends are being used; frequencies vary from market to market. The buyer is Sy Goldis; the agency is McCann-Erickson, Inc., New York.

Gerber Products Co., Fremont, Mich., is kicking off a campaign in major markets for its Gerber’s baby foods. The 10-week campaign starts this month. Minutes during daytime segments are being placed; frequencies depend upon the market. The buyer is Frances Velthuys; the agency is D’Arry Advertising Co., New York.

General Foods Corp., Birds Eye Div., White Plains, N. Y., is initiating new schedules in major markets for its Birds Eye fruits and vegetables. The schedules start this month, run for eight weeks. Minutes and 1/2’s during daytime segments are being slotted; frequencies vary from market to market. The buyer is Lorraine Rugiero; the agency is Young & Rubicam, Inc., New York.
This is an apple
This is an orange...
They are different and cannot be compared. (Some people say the same thing about TV commercials and magazine ad pages.)
Applesauce!
Now you can compare magazine ad pages with TV commercials! The new Saturday Evening Post study of Ad Page Exposure - conducted by Alfred Politz - actually measures the number of exposures to your ad page, gives you the first valid cost comparison of magazine and TV advertising exposures!
One juicy comparison (for instance)

Cost per thousand exposures to a black and white ad page in the POST: 90c*

Cost per thousand exposures (viewers) per minute commercial on the average nighttime network TV program: $1.96**

Sticky corrolaries:

What happens to your cost per thousand if your "top banana" slips? What if the viewer you buy goes out of the room for a kumquat during your commercial?

*Based on the onetime cost of a full page, black and white, and exposures to readers 15 years of age and older.

**Based on average net cost and homes reached for all nighttime network programs of $3.54 per thousand homes and an estimate of 1.8 viewers per set 16 years of age and older.
sure as the good Lord made little green apples this much is a fact:

...yes, 29 million times each issue someone turns to your ad page in the

*It's a fact—and documented by age, by sex, by income, by education, by city-size, by geographic location, by all the health-giving information that allows you to plan for the most succulent return on your ad dollar.
Ad Page Exposure goes smack to the core of your advertising effectiveness! See it! Study it! It will do things for your advertising campaigns!

Ad Page Exposure ...pioneered by

The Saturday Evening POST
Sell the POST-INFLUENTIALS —they tell the others!

29 million times each issue. Someone turns to your page in the Post. That's Ad Page Exposure!
strong enough to keep him on the track while he's looking.

"Trumpeting a quality story alone won't work. And conditioning is a subtle thing, too. Up to this point, Andrea's advertising had been entirely in print, but tv set claims sound too much the same in print. The conviction and personal enthusiasm of the spoken voice have a better conditioning effect. They also create a mail and phone response which helps gauge the market and its receptiveness quickly."

In working out a broadcast schedule (after radio was picked to do the major job) another consideration had to be weighed, says Hirschberg. "We had a feeling that the so-called quality market exists elsewhere than in higher-income or meticulously educated groups. There's a strong imitative factor in the market for quality products, and a diverse schedule is called for."

Account executive David A. Neuman outlines the buys and the balance of appeals:

- For the "good music lover":
  * WQXR, New York. Fifteen 60-second spots per week immediately preceding and following the News on The Hour.
  * WCRB, Boston (AM & FM). Two half-hour musical programs per week: Thursday, 3-4:30 p.m.; Saturday, 10:15-11 p.m. Six 60's, scheduled one per afternoon, Mon. through Sat.
  * For that segment of the quality market in the "upgrading" throes:
  * WMCA, New York. Barry Gray Show, one five-minute newscast, five nights a week, at 11:30 p.m. An opening and closing tag plus 60 seconds of commercial in the middle of the news.

Meanwhile in the print media, "Esquire" was allotted one column per month: the New York Times Magazine, 3 1/2 page black-and-white once a month.

The quality, custom-made, performance and pleasure copy points were common to all copy. Telephone and postcard requests to the factory for dealer lists were suggested. A 50-60 card response was noted at the outset, continuing for some time.

On radio, dealers were able to take advantage of dealer tags at the end of the spots. About 25 dealers in New York and a like number in Boston are doing this. Money is coopered with the sales manager in each distribution area.

At first copy balance was almost 50-50 for stereo and tv. Neuman reports, but when the response showed an overwhelming stereo preference, the stereo emphasis was cut back to 10% until production could catch up.

This immediate reaction showed Andrea he could not only step-up stereo production but could safely introduce a second stereo model as well. Since the beginning of the campaign last September, he has introduced two new stereo models and one new tv model.

In all, Andrea feels he has been able to:

- Maintain price stability.
- Maintain parallel sales and volume increases.
- Condition consumers to his franchise setup.
- Give dealers a tool for measuring response.
- Frank A. D. Andrea chose to spec.

"Jaxie" says... LESTOIL cleans up with Spots

Lestoil has joined the Honor Roll of Advertisers who chose WFGB-TV to carry its sales messages to more than a quarter-million Florida-Georgia TV homes.

Heavy spot saturation is being used to introduce Lestoil in this new market and these spots—combined with WFGB-TV's top programming — will provide strong selling power for Lestoil's fine all-purpose liquid detergent.

"Jaxie" is proud to have Lestoil and the Jackson Associates, Inc., advertising agency on its growing list of prestige advertisers.

NBC and ABC Programming
Represented nationally by Peters, Griffin, Woodword, Inc.
With more stress on male preferences, SPONSOR ASKS:

What constitutes a good man's

With male audiences increasing in importance for many of today’s advertisers, experts examine basic appeals for men’s programs.

Tom Villante, sports director, Batten, Barton, Durstine & Osborn, Inc., New York

The best way to reach and sell men through the medium of television is by buying sports shows and action shows. This has been true since the innovation of television.

An advertiser can buy full or half sponsorship of a top sporting event and get excellent male exposure, a fair cost efficiency, and prestige. He also establishes an important association for his product which creates a loyalty influence among his male viewers. And don’t sell this loyalty factor short! This is the intangible which always has made sports shows a good television buy. It was treason for a Dodger fan to smoke any other cigarette but Lucky Strike or drink anything but Schaefer beer!

The most popular method of reaching today’s male market is with the combination form, namely, buying into sports shows plus good action shows—usually of the western or private eye types. Another approach is the television spot campaign in and around sports and action shows.

To sum up, all action shows are good but sports are a particularly good way of motivating the male audience. Sports shows generally pull large audiences, so you get good exposure.

The cost efficiency is not as good as it was, but possibly film buys would tend to mitigate this difficulty.

And finally, and this is extremely important, sports shows have a strong prestige factor. The sponsor’s product is intimately associated with the nation’s greatest contemporary heroes. What better implied endorsement or testimonial can a sponsor ask for?

Harry Wismer, sports broadcaster, Sport Thrills of the Century show, New York

Naturally, it is well known that men, by and large, prefer action shows. However, in my experience, one type of action show booms head and broad shoulders above any other kind. Men prefer the type of action that they themselves can identify with. In other words, real action, not the fictionalized variety.

Western action is fiction, and so are detective dramas. This is not to say that they do not offer many solid entertaining values. But all fiction that the man cannot deeply identify with is quickly forgotten. Westerns don’t produce the impact and empathy that is the result of real action.

What is real action?

Sports action, of course. Sports action is out of real life. It is contemporary. It concerns real people whom the man has known or known about for years, whose lives he’s followed in the newspapers, magazines and on radio and tv sports shows.

The average man cannot identify with motion picture or tv stars. Their lives are too different: they live in different worlds. But sports are close to the lives of almost every man. He has participated in a variety of sports as a boy, and many still engage in some sports when they are older.

Sports and sport heroes are within the realm of any man’s projection of himself.

These athletes are the true heroes of the average man: the men he has most identified with both as child and man; the kind of heroes most men daydream of being.

My current sports series, Harry Wismer’s Sports Thrills of the Century is an interesting case in point. Each week I introduce films of the greatest and most unusual events in sport history, covering every phase in the recent history of athletic contests. Actually, this series is a distillation of the greatest moments in sports, and the producers and myself, have used thousands of feet of sports films and newsreels.

These films invoke another ingredient of a good man’s show: Nostalgia. Some of the films like the Walter Johnson story, the Red Grange story, the 1920 Olympics, bring back pleasant memories and associations to the male audience. They turn the man’s thoughts to the happy days of his youth, when he was free of care and worries. A man’s first ideals—the sports heroes of his youth—are among the most pleasant subjects for an action show imaginable.

While men enjoy all good action shows, it is sports action that produces the most enduring values for sponsors.


The steady urbanization of the American male, and the gradual womanization of American culture, are necessarily reflected in entertainment. Entertainment of all types has changed in keeping with this pattern, and today the gulf between what a
show?

man might want to see on television and the actual choices available is a
wide one.

Under these conditions, it would seem that the advertiser seeking a
male audience should not go halfway. He should present entertain-
ment that is frankly male and not make the mistake of neutralizing it.
If he wants a strictly male audience. In this way he will gain the honest
loyalty of the viewers to both the program and product.

Sports programs are the only kind of entertainment that are much better
liked by men than women, and repre-
sent a good cost-circulation “buy.”
Straight dramatic and mystery shows
(epecially those of the private-eye type) tend to sit well with male view-
ers, but often are not as boldly male
as they should be. Westerns have a
dual appeal, attracting, on the aver-
age, both men and women about
equally.

Sponsors who wish a mixed audi-
cence often lose male viewers with an
entertainment slant that is too femi-
nine. Situation comedies, with their emphasis on women, do not do as
well as a class as the more strenuous
type of show. There are naturally
exceptions to the rule. Also, quiz
shows tested by Scherwin Research
Corp. were consistently better liked
by women. The least appealing to
men’s tastes is the musical variety
show, though, again, there are ex-
ceptions.

In general, I’d say the best type of
male programing is that which is
strong and dominantly masculine.
### Top 10 shows in 10 markets

**Period:** 1-8 February, 1959  
**Title, Syndicator, Show Type:**

<table>
<thead>
<tr>
<th>Show Name</th>
<th>National Rank</th>
<th>National Average</th>
<th>7-Station Markets</th>
<th>5-Station Markets</th>
<th>4-Station Markets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sea Hunt</td>
<td>19.7</td>
<td>22.8</td>
<td>29.9</td>
<td>23.5</td>
<td>21.5</td>
</tr>
<tr>
<td>Highway Patrol</td>
<td>19.6</td>
<td>13.4</td>
<td>23.5</td>
<td>17.5</td>
<td>19.2</td>
</tr>
<tr>
<td>Death Valley Days</td>
<td>19.3</td>
<td>11.8</td>
<td>19.2</td>
<td>13.5</td>
<td>11.5</td>
</tr>
<tr>
<td>Silent Service</td>
<td>18.8</td>
<td>5.4</td>
<td>17.5</td>
<td>18.2</td>
<td>18.2</td>
</tr>
<tr>
<td>Whirlybirds</td>
<td>17.6</td>
<td>2.5</td>
<td>17.9</td>
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<td>Twenty-Six Men</td>
<td>17.5</td>
<td>4.7</td>
<td>17.9</td>
<td>17.9</td>
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<tr>
<td>MacKenzie's Raiders</td>
<td>17.0</td>
<td>13.9</td>
<td>18.2</td>
<td>21.2</td>
<td>12.9</td>
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<tr>
<td>State Trooper</td>
<td>16.3</td>
<td>10.2</td>
<td>17.2</td>
<td>21.2</td>
<td>17.2</td>
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<tr>
<td>Popeye</td>
<td>16.2</td>
<td>10.6</td>
<td>15.2</td>
<td>21.0</td>
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<tr>
<td>Mike Hammer</td>
<td>16.0</td>
<td>20.3</td>
<td>12.9</td>
<td>19.5</td>
<td>12.9</td>
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### Top 10 shows in 4 to 9 markets

<table>
<thead>
<tr>
<th>Show Name</th>
<th>National Rank</th>
<th>National Average</th>
<th>7-Station Markets</th>
<th>5-Station Markets</th>
<th>4-Station Markets</th>
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<tr>
<td>Special Agent 7</td>
<td>17.3</td>
<td>3.9</td>
<td>6.2</td>
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<td>Gray Ghost</td>
<td>16.2</td>
<td>13.9</td>
<td>16.8</td>
<td>24.7</td>
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<td>Boots and Saddles</td>
<td>15.5</td>
<td>6.9</td>
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<tr>
<td>Frontier</td>
<td>14.9</td>
<td>9.9</td>
<td>11.5</td>
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<td>Divorce Court</td>
<td>13.9</td>
<td>9.9</td>
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<td>Honeymooners</td>
<td>13.5</td>
<td>5.0</td>
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<td>Glencannon</td>
<td>13.0</td>
<td>4.9</td>
<td>11.9</td>
<td>14.2</td>
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<td>Casey Jones</td>
<td>12.8</td>
<td>4.4</td>
<td>6.2</td>
<td>6.2</td>
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<tr>
<td>Jim Bowie</td>
<td>12.6</td>
<td>5.8</td>
<td>6.2</td>
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<td>Big Story</td>
<td>12.3</td>
<td>1.5</td>
<td>12.2</td>
<td>12.2</td>
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</table>

### Notes
- Films listed are syndicated, 1/2 hr., 1/2 hr. and 1/2 hour in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Space indicates film not broadcast in this market. 2.0 ran. 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. Classification as to number of shows and shows listed in the introductory sentence should be borne in mind when analyzing rating trends from one month to another in this chart.
### 3-Station Markers

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<thead>
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<th>Time</th>
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<th>Station 2</th>
<th>Station 3</th>
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<tr>
<td>5:00pm</td>
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<td>WOEE-C</td>
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<tr>
<td>6:00pm</td>
<td>WOEE-C</td>
<td>WOEE-C</td>
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<tr>
<td>7:00pm</td>
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<tr>
<td>8:00pm</td>
<td>WOEE-C</td>
<td>WOEE-C</td>
<td>WOEE-C</td>
</tr>
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</table>

### 2-Station Markers

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<thead>
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<th>Station 2</th>
</tr>
</thead>
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<td>WOEE-C</td>
<td>WOEE-C</td>
</tr>
<tr>
<td>6:00pm</td>
<td>WOEE-C</td>
<td>WOEE-C</td>
</tr>
<tr>
<td>7:00pm</td>
<td>WOEE-C</td>
<td>WOEE-C</td>
</tr>
<tr>
<td>8:00pm</td>
<td>WOEE-C</td>
<td>WOEE-C</td>
</tr>
</tbody>
</table>

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**Picture Q**

*What's your WOODquotient?*

WOOD-AM devotes more time to news than any other station in Grand Rapids. How many minutes per day? **248** 263 197

5-county Pulse surveys show WOOD-AM with the greatest share of audience for how many consecutive years? **10 6 3**

WOOD-AM personalities have double impact because they are listened to by martini drinkers—stereophonic—appearing both on radio and WOOD-TV.

**How to rate your WOODquotient:**

0 right — Where were you last night?
1/2 right — Let the Katz man tell you in.
3 right — T.B.E. — (Time Buyer Extraordinaire)
4 right — Just renewed your schedule, eh!

WOOD-AM is first—morning, noon, night, Monday through Sunday April '58 Pulse Grand Rapids—5 county area.

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**WOODTV**

WOODland Center, Grand Rapids, Michigan

WOOD-TV — NBC for Western and Central Michigan

Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing.

WOOD — Kade — NBC.
Thus the 1939 "new model" was one project of his. In fact, Andrea’s manufacturing career is part and parcel of the history of listening and viewing.

Andrea had a hand in designing tools and parts for the first prototype model radio from plans brought to the U. S. during World War I by an escaped German army engineer. When Lee DeForest contracted to build the receivers, Andrea was assigned to supervise the job.

After the war, he embarked on the manufacture of crystal sets. Then DeForest invented the audion tube, and the crystal set was doomed.

Quickly, Andrea switched to the manufacture of parts that would be needed in building radios using audion tubes. His quick action put him on the crest of the demand.

The best radio receivers in 1923 were boasting of super-heterodyne circuits, but they were extremely noisy. When a Professor L. A. Hazelton of Stevens Institute contacted Andrea with a quiet “neutrodyne,” he was soon turning out neutrodyne sets by the thousands. So successful was Andrea’s business that he reputedly turned down a $3 million offer made by Wall Street for a 1/3 interest in his business.

In 1927, RCA won a court case over the neutrodyne circuit, and Andrea, after agreeing to pay RCA one-half million dollars for licensing rights, continued to manufacture radios of his own design and market them under the FADA label (from the initials of his name). He sold his business in 1932, in the depths of the depression.

Television brought him out of retirement. In 1938, he marketed a tv kit, but soon saw that tv would have no crystal set era, no do-it-yourself possibilities. So in 1939, he produced a tv console model. It sold for “$700 unminated, prewar dollars.”

He’s been in the “quality market” ever since, and now with a banner sales year under his belt, plans expansion beyond the New York-New Jersey-New England area with corresponding production increases.

**WCTV Solves Another Problem**

**SPOT PAPER JUNGL**

(Cont’d from page 61)

**ANDREA**

(Cont’d from page 41)

(Continued from page 61)

(Continued from page 41)

(Continued from page 61)

(Continued from page 41)
the most watched station in Sioux City . . .

KVTV CHANNEL 9

Why? News coverage for one thing. KVTV keeps four newsmen busy giving Sioux City viewers a first hand look at life and news around the world. KVTV's Washington Bureau, AP, UPI and Wirephoto services, plus area correspondents help these newsmen show the important happenings first on KVTV. See your Katz man.
SPOT PAPER JUNGLE
(Cont'd from page 66)

president and comptroller William Hatch, ”we always try to keep estimates and bills in accord at all times. It is the only way a timelayer can know exactly how much money remains in a budget.” If an agency’s billing department is still struggling to decipher station bills two months after a campaign, the buyer in media has little chance to know what he can invest in the next campaign.

Last week’s installment told how a central billing operation could work. Until such a thing comes along, however, most agencies involved in the after-the-campaign aspects of a spot buy feel that the answer could lie in a station representative billing for his stations — provided he bills competently and accurately. Such a procedure is now being handled by at least three reps — The Katz Agency, Branham and CBS Spot Sales. Since the Katz system was singled out by a number of admen as a model, here is the way it works:

• By the eighth of each month. The Katz Agency sends out an average of 10,000 bills to agencies covering up to 150,000 individual spot announcements and programs.

• By the 15th of that month, all client stations are paid in full for preceding month, whether agencies have paid Katz or not.

• Due to the complexity of rate cards, Katz maintains 15 experts on rates in its billing department alone. At the end of a month, only from 30 to 50 adjustments are made in Katz computations — less than one percent of margin of error on the total 10,000 bills. (If this article previously hinted that stations were the sole offenders in bookkeeping errors and that agencies were infallible, it is only fair to say here that Katz sends from 100 to 200 letters a month to agencies correcting their errors.)

• The rep firm maintains a New York contract department of 12 people. They make up orders and check rates and conditions for the agencies.

• The Katz bookkeeping department comprising eight people, analyses every agency payment and generally covers the range of accounts payable work.

• The combined accounting department handles as much volume as many of the top advertising agencies.

• When Katz pays a station, it deducts its commission at that time.

The advantages of such a system to the agencies are fairly obvious. When an agency, for example, finds a discrepancy in a bill from a Katz station, a single phone call to Katz will straighten it out. Otherwise there would be lengthy correspondence with, long distance calls to an individual station.

On the other hand, stations represented by Katz get their money quickly and without dickering with individual advertising agencies. They simply send their affidavits to their representative and collect from him.

To trace a sample time order through the Katz agency:

(1) Salesman gets order. (Rates have already been checked through by a call to the rep firm accounting department).

(2) Back at office, salesman clears time with stations.

(3) Salesman’s penciled instructions go to accounting department.

(4) Within 24 to 48 hours, copies of completed orders have gone out to all concerned (stations, agencies, etc.) with information as to rates, contract year, rebates.

(5) Rep billing section checks service from station logs received daily; omissions and errors are picked up as soon as they occur.

(6) At month’s end, stations send affidavits to Katz; Katz bills agencies after clearing corrections, if any.

(7) Payments to stations go out on 15th of month.

(8) Katz receives payment from agencies, after which it checks agency’s schedule for discrepancies.

There may be no single answer to every problem of paperwork involved in a spot buy. But some answers such as the Katz billing system, the 4A’s SRA standard confirmation-contract form, the simplified rate cards, elimination of double rates, automation such as is in use by PGW — are numerous other innovations by various reps, stations and agencies which steps in the right direction. But there are all somewhat individual steps and many admen feel that until everyone is in step, the problem will not be licked: uniformity and simplicity are the only final answers to making spot easy to buy.
THAT'S ALL IT COSTS TO STAY IN EUROPE!

These two new KLM tour plans give you more seeing and more saving. For $10 a day (standard hotels) or $15 a day (first class hotels), all Europe is your playground. With 59 cities to visit, your choice of tours is almost unlimited! You'll see the sights you've heard about, and plenty you haven't. It's everything you could want in a trip abroad, for the price of an at-home vacation. Your non-stop KLM flight from New York to Europe is budget-priced, too. Example: visit 6 European cities for just $502.20 round trip. For complete details of these and the many other KLM tours available, mail the coupon.
AMST
(Cont'd from page 38)

12 vhf channels account for less than 1% of the total number assigned.

While AMST covered the technical angles of re-allocation on a number of fronts it bore down heavily on the dangers of obsoleteness from tampering with the vhf status quo.

The public, particularly, Lindow stressed, has a huge investment in the present tv setup. Since 1946, it has spent more than $16 billion for new tv receivers and another $9 billion on antennas, servicing, repairs, etc. In recent years the public has been plunking down at least $2.5 billion annually.

As for the broadcaster, FCC figures show that as of 1957, the year the latest figures are available, the original cost of tangible broadcast property (excluding translator stations) came to $546 million. It is easily $600 million now and in terms of replacement value considerably more than that.

Broadcasters are involved in a billion dollar business. In 1957, total broadcast revenues came to $943 million with total broadcast expenses coming to $783 million. (Incidentally, 1957 was the first year the rate of increase of broadcast revenues over the previous year was considerably less than the rate of increase for expenses.) The 1957 revenue figure compares with $338,000 in 1945, $6.7 million in 1948, $106 million in 1950, $744 million in 1955.

From the point of view of the advertiser, television is getting more than 13% of the advertising pie and took in $1,360,000,000 from advertisers in 1958. TV's share was 11% in 1955, 6% in 1952, 1.1% in 1949.

Television's frequencies are well used and widely spoken for, the AMST presentation made clear. As of 21 February 1959, there were 706 stations on the air, including educational outlets, satellites and translators. There were another 216 authorized stations not on the air. And, finally, there were 91 stations where applications for construction permits are pending. This is a total of 1,015, of which 924 are authorized. Of the 1,015, commercial stations totaled 667.

These figures, Lindow told the FCC, produce extremely significant facts about the average number of stations per tv channel. For example, the authorized stations average out to more than 11 per channel.

It was 26 years after the birth of standard broadcasting before the average am frequency loading came to 11, an accomplishment tv achieved in 14 years. By am's 14th year, the average was six authorized stations per frequency. As for fm, after 19 years the average for the 100 channels comes to eight authorized stations.

Furthermore, taking only the vhf tv stations into account, the average loading comes to 42 per channel. Even am radio, now approaching a total of 3,500 authorized stations, can boast no more than 32 per channel, or frequency. It is interesting to note that these 3,500 are squeezed into a spectrum band 1 mc. wide, which is one-six the span of only one tv channel.

"The growth in the number of tv stations," Lindow declared, "is even more phenomenal in view of the much greater cost of constructing and operating a television station compared with a standard broadcasting station. As of the end of 1957, the 3,076 operating non-network owned standard broadcast stations had an average investment in tangible broadcast property of $100,575 and average broadcast expenses of $125,900. All the same time, the 165 operating non-network owned tv stations had an average investment in tangible broadcast property of $871,200 and had average broadcast expenses of $895,900."

As a result of the rocket-like growth of tv, the AMST executive told the Commission, it now serves virtually the entire U. S. population. By 1956 more than 99% of U. S. families lived within the service area of at least one tv station and 77% were within range of four or more. Today about 85 to 90% of tv homes are served by at least three stations. With 50 million tv sets in 44 million homes, there are now more video

(Please turn to page 72)
The Case of the Brand New Half-Billion Dollars!

When WSM-TV started telecasting from the Central South's Tallest Tower (1408 feet above average terrain), over $1/2 Billion in Effective Buying Income, and better than 1/2 million people, were automatically added to the Nashville Television Market.

Here are the facts and figures:

<table>
<thead>
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</thead>
<tbody>
<tr>
<td>Population</td>
<td>1,728,800</td>
<td>546,700</td>
</tr>
<tr>
<td>Effective Buying Income</td>
<td>$2,074,487,000.00</td>
<td>$568,875,000.00</td>
</tr>
<tr>
<td>Retail Sales</td>
<td>$1,519,052,000.00</td>
<td>$413,981,000.00</td>
</tr>
</tbody>
</table>

All this and a 40.5 share too (Feb. '59 ARB)

If you want to garner your share of that $1/2 Billion, use WSM-TV, the station that has expanded the Nashville Market by better than one-fourth.

WSM-TV
Nashville, Tennessee
Represented by Petry

Owned and operated by the National Life and Accident Insurance Company

Sponsor • 11 April 1959
**AMST**

(Cont'd from page 70)

receivers in homes than telephones, toasters, electric washing machines, electric clocks or bathtubs.

The gross volume of programming service provided by tv is tremendous. AMST figures show. Assuming an average of 11 ½ hours of daily programming for each station on the air (excluding translators), the American people get 7,900 hours of service per day and nearly 3 million hours annually.

Each vhf channel serves a tremendous population. Even conservative AMST estimates put the average per channel at 50 million persons. Channel 4 alone covers nearly 75 million persons and no channel serves less than 22 million.

While the uhf channels don't compare in coverage to the vhf stations, they still add up to a substantial total. One AMST exhibit showed that 71 of the 85 uhf stations now on the air bring tv programming to an average of more than 324,000 persons per channel. Stations now operating on nine of the channels have a circulation of more than a million persons per channel, while stations on channel 4 alone cover more than 2 million.

Nielsen Coverage Service No. 3 was cited by AMST as a measure of the audience which regularly tunes uhf. This showed that as of last spring about 12 million persons were regularly receiving uhf service.

AMST did not cite figures on uhf as an argument that uhf should be retained. Its position that the current allocation table should be reworked so that more vhf channels be available but AMST is not in favor of letting uhf channels go unless an "appropriate" number of v's is gotten in exchange.

AMST is particularly opposed to the proposal to shift to an all-uhf tv system. The result of such a shift, AMST showed using data from the Taso studies, would be to reduce good quality tv service from 23% of the total area of the U.S. And this is conservative, for it assumes the coverage factors of low-band uhf only. Actually, an all-uhf service would include high-band uhf stations also—and the latter provide less coverage than low-band service.

The comparison, which described specifically the coverage lost if an uhf station on channels 14 to 40 were substituted for every operating "v," pointed up the fact that some states would suffer more than others. For example, 42% of Iowa would lose tv service, 39% of Mississippi and 34% of Arkansas.

AMST conceded that under theoretically good conditions uhf signal channel...
for every 10 “food dollars” spent in Indianapolis Trading area . . . there are $14 spent in its Satellite Markets.

More mouths to feed mean more money being spent for groceries . . . and there simply are more people in the Satellite Markets than in the 18-county Indianapolis Trading Area. That’s why this big Mid-Indiana television market is different . . . you can cover all of them with WFBM-TV.

Where else will you find satellite markets that are 33% richer and 50% bigger than the Metropolitan Trading Zone itself? Where else do you find such a widespread area covered from one central point . . . and by just one station with no overlapping basic affiliates of the same network?

WFBM-TV dominates Mid-Indiana, because it is the only basic NBC outlet penetrating this market. Nielsen Coverage Study #3 confirms these facts . . . and we’re proud of our ARB. Let us show you how to test regional marketing ideas with amazing results.

Represented Nationally by the KATZ Agency
**WRAP-UP**

**NEWS & IDEAS**

**PICTURES**

**SPRING GREENERY** highlighted recent KWK (St. Louis) promotion. Here station's Mort Crowley, who dyed hair green for the occasion, issues last-minute instructions to the lovely models who sold brand new dollar bills at half-price to eager buyers in downtown St. Louis.

**ADVERTISERS**

Mercury Records has gone all out as a sponsor of stereophonic programs on FM stations.

It's bought, via the John W. Shaw agency, the entire Concert Network and add to the list probably every FM market in the country not included in the CN.

Mercury will also furnish the records.

Pennington Press, a new book publisher bowing with headquarters in Chicago this week, is beginning an aggressive merchandising campaign quite out of the ordinary for the usually ultra-conservative publishing houses.

Pennington is sinking about 40% of its ad budget into regional radio and tv in an attempt to gain heavy distribution in non-book outlets such as supermarkets, drug stores, etc.

They also have a plan in the mill to syndicate one of their juveniles.

**$10,000 BASKETBALL** is displayed by WDGY's (Minn.-St. Paul) proud manager Jack Thayer. Ball denotes amount raised for state and city charities by station's team (clockwise): Bill Diehl, Don Kelly, Dan Daniels, Stanley Mack and Jim Ramsburg.

**LET'S CELEBRATE!** is mood of (l to r) Dave Stickel, film director, WMAR-TV, Baltimore, Jerome Hyams, v.p. Screen Gems, E.J. Jett, station director and Ben Coleman, Screen Gems sales manager, as they close deal on station's recent purchase of 143 film...
animated characters for tv — Maggie Muggins, who has been live in Canada for Pennington for some time.

Test campaigns for their books are now going on in five radio and tv markets. They will also use newspapers and billboards, and have plans to push with point of purchase material in bookstores as well as their other non-book outlets.

Pennington Press is a subsidiary of Merrick Lithography of Cleveland.

Campaigns:

• Italian Swiss Colony Wines as swung into a full-scale spring campaign to promote all of its wines in 35 top markets. The plan: heavy concentration of evening tv, in full sponsorship, 60- and 20-second spots, I.D.'s and daytime radio. A total of more than 12,000 radio spots and 2,000 tv spots will be used during the campaign. Agency: Long-Cooper, Harrington & Miner.

• Melnor Industries will feature a newly-designed garden sprinkler via spot tv in 27 markets, with a campaign to run through the spring. Agency: Smith-Greenland.


Winners: Ray-O-Vac recently held a “Radio Announcer's Top Ten” contest for all announcers on the 129 stations carrying its schedule. The top two: Charley Greer, from WAKR, Akron, and Robert Luck, KGU, Honolulu.


AGENCIES

Robert E. Allen, F&S&R president, envisioning what would happen if all advertising stopped, noted these economic factors at a meeting of the San Francisco Ad Club:

1) Crippling cutbacks in production of autos and other consumer goods;
2) National magazine prices skyrocketing to $1.75—Sunday newspapers to $1.50;
3) Mounting unemployment in industry, business, publishing and

(Please turn to page 82)

FIRST IN U. S. is German-made antenna being erected by KPLR-TV, St. Louis. Here Siemens technician Max Becker congratulates Kenneth Hildenbrand, station eng. dir. Shown with them at site, technician E. Kloppa

DAFFY HATS contest at WCAR, Pittsburgh netted these zanies modeled by djs (1 to r) Pete Shore, Jim O'Neil and Jay Michael. Winner walked off with prize of $25 chapeau and personally conducted shopping tour.

PUCKER UP says Patsy Puetz [center] as she prepares to demonstrate technique that won her title of "Most Kissable Lips" in recent contest staged by KING, Seattle. Station disk jockeys Pat Lewis [left] and Ray Brie [right] and runners-up study the winning approach. Shown on the table nearby are some of the thousands of lip imprint entries sent in by listeners.

INNING BONNET is modeled by WTOP, Wash.] Easter contest judge Carol Lemm, Washington Daily News women's ed., she holds second-place winner in lap

ONSOR • 11 APRIL 1959
Use these WROV personalities and ROANOKE will love you!

KEN TANNER • BARBARA FELTON
JERRY JOYNES • LES DAVIS
JIVIN' JACKSON
The Federal Trade Commission is depending on the public to put the finger on allegedly misleading commercials and not on its own radio-tv monitoring unit.

This was apparent in the testimony by FTC chairman John Gwynne before the House Appropriations Independent Office subcommittee made public this week.

Gwynne disclosed that as a result of the public’s activity the applications for complaints have been zooming. In fact, there’s a backlog of 1,400 cases to be investigated—or about 1 1/2 years of work at the present pace.

What the FTC would like is $6,975,000 for the coming fiscal year—an increase of $460,000—some of which would be used to build up the monitoring staff. This staff, whose function is to check the complaints via kines and audio tapes, now stands at one man and two assistants.

About $40,000 would be put to testing products, especially those involved in cosmetic and drugs advertising complaints.

The FCC, on its own motion, has reopened the Miami channel 7 case to consider whether the license held by Biscayne TV should be cancelled for improper approaches to one or more FCC commissioners.

The FCC has already held renewed hearings on Miami channel 10 and Boston channel 5, and awaits for a green light from the Appeals Court for the same sort of new look at Orlando channel 9. The Miami case is the first it will rehear without direction from the courts.

The FCC has set out the same sort of issues as in the earlier cases, based on information dug up by the House Commerce Legislative Oversight subcommittee. If this turns into a precedent, there could be rehearings of a large number of TV cases.

On request of NBC, the FCC put off until May 8 of filings in the proposal to extend operating hours of daytime radio stations to 6 a.m.-6 p.m. when sunrise is later and sunset is earlier.

NBC had asked for five months from the time of the notice of the proceeding, which would have meant a delay to June 12, since 5 months had been given on the proposal to permit daytimers to operate from 5 a.m.-7 p.m. FCC turned that one down.

The National Labor Relations Board has ruled that it is permisssable for a union to picket a radio station, with the aim of turning advertisers away from the station and turning the public away from products which advertise on it, even though the union doesn’t represent the station’s employees and doesn’t seek to represent them.

IBEW represented employees of WKRG, Mobile, in resisting efforts of the management to put in combination announcer-engineers, but lost a collective bargaining election thereupon called for by WKRG.

The union said other Mobile stations want to put in combo operation, and that it is picketing to divert business to them, so as to protect the working conditions of its members at the other stations.

That was the argument on which NLRB put its seal of approval.
FILM-SCOPE

The influx of tobacco money into syndication will put a new look on the three big categories among national spenders in 1959.

You can tell a great deal about the changing complexion of film spending by scanning the station lists of the biggest national spenders in these three leading categories in syndication:

1) FOOD: Kellogg's in 190 markets; Nestlé's in 68; Nabisco in 80; Continental Baking in 75; Carnation in 50; Pillsbury's in 30 and Armour in 20.
2) BEER: Budweiser in 90 markets; Pabst in 50 and Schlitz in 30.
3) TOBACCO: Camel on close to 100 stations; Lucky Strike on 44; Raleigh on over 20 and Tareyton on 16.

But note an entirely different distribution of syndication spending by regional advertisers as shown by this rundown of key spenders:

1) Beer: Falstaff in 60 cities; Ballantine in 36; Olympia in 45.
2) Food: Chain stores include Colonial in 21 markets, Kroger in 20, and A & P and Safeway in under a dozen cities each; food products include Blue Plate in 23 cities.
3) GASOLINE: Amoco in 59 cities, Conoco in 65, Standard-Chevron in 63 and D-X Sunray in 50.

There are still a number of syndication and national spot spenders who bowed out of the medium in the last year or so that are still missing.

Four big ones are Hamm's beer, Nationwide insurance, Wilson & Co. and Heinz.

CBS Films appears to be trying to break away, in part, from the formula of the action-adventure show backed by the endorsement of a law-enforcement agency.

Four series on the current shooting schedules are on such diverse subjects as art, diplomacy, Broadway entertainment and the American revolution. Their respective titles are The Man From Antibes, The Diplomat, Theatre For a Story (on tape) and The Silent Saber.

It looks like there will be only four half-hour time periods a week available for syndication this fall between 7:30-11:00 p.m. in three-station markets.

Here's what's shaping up for local control, all between 10:30-11:00 p.m.: Monday and Wednesday on NBC TV stations, Tuesday and Saturday on ABC TV affiliates, and nothing on CBS outlets.

But you can expect a repeat of what happened this season: stations putting syndication into those same nighttime slots as network shows folded in midseason.

These two major syndication transactions came out of Missouri agencies last week:

1) Budweiser renewed NTA's U. S. Marshal for a second year in 90 markets through Gardner of St. Louis.
2) D-X Sunray expanded its buy of ITC's N. Y. Confidential to 100 cities via Potts Woodbury, Kansas City.
**COMMERCIALS**

Medium-sized commercials producers are trying to get into programing as well, as a means of coping with an eventual tape economy.

Van Praag, for example, is readying a live comedy on ad libbing and a filmed adventure on tramp flying.

But note this problem: since tape may or may not be ready to handle much programing at the moment, the producer must get into live or film production now if he wants a share in tape in coming years.

Don’t be surprised if American commercials formats get a British look on some shows in the fall.

Comparative testing is underway for some shows to put all their commercials in one intermission in British fashion, and for American formats with separate commercials to be tried out in England.

One indication of US-UK swapping of know-how on commercials will be Horace Schwenin’s London talks with ATV this June.

There are still a number of wrinkles to be ironed out in humor commercials, according to recent effectiveness studies.

In cases such as the Piel’s, Tip-Top and Alka-Seltzer spot commercials, effectiveness was high at first but reportedly fell off with the sales message drawing less and less attention after a few months.

The era of mobile tape operations has started.

The first show conceived with the tape cruisers in mind. On the Go, starts the end of this month with Art Linkletter as a morning strip on CBS.

Keep your eye also on mobile tape’s possibilities for industrial closed circuit use; Ampex last week led the way by promoting itself with demonstrations in Detroit to General Motors, Ford and Chrysler.

For details on 40 tape recorders delivered in March, see Film WRAP-UP, page 83.

Westinghouse Broadcasting’s tape syndication of information shows is luring some sponsor coin that other program types have not been able to reach.

Merchant’s National Bank of Boston, for example, came into syndication by sponsoring American Forum on WBZ-TV.

Besides a different type of program, the new format brings the local advertiser into prime time and suits a limited tv budget, since the time is pre-empted only once a month.
S. C. Johnson apparently isn’t letting nostalgic sentiment run away with it: The wax and cleanser company turned down NBC TV’s version of Fibber McGee & Molly. Johnson sponsored Fibber for many years in radio. In fact, the show’s Tuesday night spot was ranked as impregnable to opposition.

Never let it be said that CBS TV’s program department outscores NBC TV’s—at least not in the number of vice-presidents.

With two programing v.p.s added last week, NBC now has seven compared to CBS TV’s five.

Pay no attention to the report that Yellow Pages is switching from spot tv to network.

As explained by Cunningham & Walsh, any such move would be both impractical and harmful. Yellow Pages must have flexibility, since the spot schedules are closely related to the individual selling periods of the 14 phone companies using the C&W copy.

Collectively, the spot budget now runs close to $1 million a year.

The airlines running between New York and Detroit must be getting enough traffic from the networks alone to give them a good profit.

Rarely a weekday has gone by in recent weeks when sales delegations from the three TV networks weren’t found scurrying around the auto companies and their Detroit agencies.

Fuller & Smith & Ross in making pitches to its clients refers to three kinds of radio as available to the buyer today.

The categories: (1) Housewife radio; (2) selective tuning radio, such as for news, weather, and public service; and (3) promotional radio, where the advertiser, bent on supporting his dealers with a special effort, gets both circulation and advertising.

Agency people who have to wrestle with a product that has an ephemeral market have it easy in comparison with a yeast brand back in the ’30s.

Each psychological appeal was exhausted every 11 days, and the agency was constantly faced with the task of picking up a new set of customers with a separate copy platform and media strategy.

The return of Chase & Sanborn to JWT can’t help but recall to Thompson veterans a reverse situation: how that agency in 1944 got the news that Old Gold was being moved back to Leumen & Mitchell (now Leumen & Newell).

Out of the blue one morning came a letter addressed to no one in particular at JWT, merely giving the date of cancellation. The notice was signed by Lorillard’s then president, Arthur Herbert Kent.

Consequence: Even before the account heads or the management knew about it, the news of this exit of $5 million was all over the agency.
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

WVNJ
Newark, N.J. — covering New York and New Jersey
WRAP-UP
(Cont’d from page 75)
other advertising-related industries,
4) Mass departure of tv personalities
from the daily tv fare to toll tv.
The meeting ended on an April Fool note when newsboys distributed
a specially-prepared front-page of a San Francisco paper headlined—“Ad
Prohibition Repealed.”

Agency appointments: Volkswagen,
with estimated billings at $1 million,
to Doyle Dane Bernbach,
for about 80% of the advertising budget,
and Fuller & Smith & Ross,
for the rest, with the West German
automobile co.’s truck division ... Chase
& Sanborn Coffee, billing approximately $8 million, from Compton to
JWT ... Guest Aerovias Mexico, to
Adams & Keyes (formed by the
merger of Burke Dowling Adams
with St. Georges & Keyes) ... Mead,
Johnson & Co., for its institutional
advertising, to Kastor, H.C.C & A
... The Chicago, Milwaukee, St.
Paul and Pacific Railroad Co., to
JWT ... The Rock City Tobacco
Co., of Canada, Ltd., for its Craven
“A” and Sportsman brands, to Mac-
Manus, John & Adams ... The
White Shield Co., distributors of
drugs and vitamins, to Ritter, Sand-
ford, Price & Chalke, New York
... American Dairy Association of
Iowa, to Truppe, LaGrave
and Reynolds, Des Moines ... The
Lerner Sleep Shops, billing about $300,
000, to the Zakin Co., New York.

People on the move: Robert
Burton, v.p. in charge of the
Chicago office and G. T. C. Fry, v.p. of
the Detroit office, to senior v.p.’s at
K& ... Robert Bode and Donald
Gibbs, to senior v.p.’s at Kuder
... Paul Freyd becomes director of
marketing at BBDO ... James
Egan, Robert Hayes and Harry
Ireland, to senior v.p.’s at D.C&S&S
... Hilliard Graham and Joseph
Furth, to v.p.‘s in the Chicago office
... Anthony Gee, to media
director in New York, of EWR&R ... Arthur
Sawyer, to media director
of Johnson & Lewis, San Francisco
... Ed Krein, to v.p. and account
supervisor of Western Advertising,
Chicago ... Alvin Kabaker, v.p.
director of West Coast radio and
tv, to general manager of the
Los Angeles office of Compton ... Leonard
Andrews, to v.p. and creative
director and Madeline Brown to
media director of Clarke, Dunagan &
Hullines, Dallas ... James
Summers, to executive v.p. of Harold
Cabot & Co., Boston.

Add personnel moves: Frank M.
Leonard, appointed public relations
director of Dancer-Fitzgerald-Sample
... Douglas Gallow, to executive
assistant in the research department of
SSC&B ... Mel Tenenbaum, to
radio tv director of Jack T. Sharp
Advertising, Cleveland ... Sidney
Koss, to merchandising and promo-
tion director of Robin, Lee & Arnold
Bever Hills ... John Forney, to
effective v.p. and Arden Moser, to
media director of Robert Luckie &
Co., Birmingham ... Howard Fish
er, named v.p. and account executive
and Sheldon Kaplan to radio tv
director at Roger & Smith Advertising,
Dallas ... Hal Diekens, to the
merchandising department and Myra
McCanley and James Mantle
to copywriters at Tatham-Laird, Chi-
cago ... Barry Blau, Edwin
Greenblatt and Byron Gibbs, to
the creative staff of SSC&B ... Bar-
bara Downtain, to publicity direc-
tor of Powell, Schoenbrod & Hal
Chicago.

and WOC-TV
FOR BEST COVERAGE IN THE
NATION’S 47th TV MARKET
(Davenport, Iowa — Rock Island — Moline, Illinois)
A comparison of coverage of TV stations in or overlapping
the Davenport — Rock Island market area as
reported in the Nielsen Coverage Service No. 3 —
Spring, 1958.

<table>
<thead>
<tr>
<th>Station</th>
<th>TV Homes</th>
<th>Monthly Coverage</th>
<th>Weekly Circulation</th>
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<td></td>
<td></td>
<td>Daytime</td>
<td>Nighttime</td>
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<tr>
<td>WOC-TV</td>
<td>438,480</td>
<td>308,150</td>
<td>263,430</td>
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<tr>
<td>Station A</td>
<td>398,600</td>
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<tr>
<td>Station C</td>
<td>274,990</td>
<td>208,300</td>
<td>153,540</td>
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<tr>
<td>Station D</td>
<td>229,260</td>
<td>156,340</td>
<td>127,240</td>
</tr>
</tbody>
</table>

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
availability, call your PW
Colonel ... NOW!

WOC-TV Davenport, Iowa is part of Central
Broadcasting Co., which also owns and operates
WHO-TV and WHO Radio, Des Moines, Iowa.
Account men alignments: Bo Munday, to Ted Bates & Co. ... Monney Ferguson, to W. S. Walker Advertising, Pittsburgh ... Roger Streeker, Kent Westrate and Art Watson, to Tatham-Laird, Chicago.

FILM

The National Theatres acquisition of NTA got the finishing touches last week with the appointment of two NTA officers to the National Theatres board.

The two are NTA chairman Ely A. Landau and president Oliver A. Unger.

Note that the station holdings of the new combine now comprises WNTA-TV, Newark; KMSPTV, Minneapolis, plus WDAF-TV, Kansas City, plus related radio affiliates.

Stock transfer: Official Films has purchased all the stock originally given to Dick Powell, David Niven and Charles Boyer in connection with Four Star Productions.

Tape equipment: Ampex reported delivery of 43 VTR-1000 units during March to 19 stations and production centers, as follows: NBC, 12 color units; TV de Mexico, 7 recorders; Sakata Shokai (Japan), 4; Rank Cintel (London), 2; Peter De Met (Chicago), 2; WDAF-TV, Kansas City, 2; John Guelden productions; 2; and one each to: WFLA-TV, Tampa; Siemens (Germany); Conviair: KMBF-TV, San Diego; KBGT-TV, Harlingen; KTTRK-TV, Houston; Sports Network: WLTV, Cincinnati; Mobile Video Tape Services (Los Angeles); KFGZ-TV, Ft. Worth, KTNT-TV, Tacoma, WPRO-TV, Providence, and KTEN, Ada. This brings total tape coverage to 52 of the top 100 markets to date.

Sales: MCA's Paramount features package to WROC-TV, Rochester, N. Y. ... Ziv's Bold Venture to real or Panorama Development on WHEC-TV, Rochester, N. Y. ... LAA feature and cartoon sales to KTVM, Great Falls; KGBL-TV, Billings; WWRW-TV, Thermopolis, Wyo.; KLJU-TV, Las Vegas; KFJZ-TV, Ft. Worth; WTAE-TV, Pittsburgh; WKJB-TV, Buffalo; KENS-TV, San Antonio; KGNV-TV, Laredo; KPTV, Portland; KPHO-TV, Phoenix; WTVK-TV, Harrisonburg; WINK-TV, Ft. Myers; KACE-TV, Carlsbad; WMAZ-TV, Macon; CKGM-TV, North Bay; KSHO-TV, Las Vegas; WGR-TV, Buffalo and WFTN-TV, Columbus, O. ... Ziv's Sea Hunt to double exposure in New York on WPIN as well as WABCTV for Sun Oil and Bristol-Mayer.

Production: CBS Films' Whirlbirds will bolster third year production with guest stars Ethel Waters, J. Carroll Naish and several others. Also on CBS Films' production clip-board is the pilot film of The Man From Antilles, starring Robert Alda, to be shot in Nice by Sam Gallu.

Commercials: Robert Lawrence reports an all-time high of 112 commercials in current production, including work in New York, Hollywood and Toronto studios plus several done on locations. Roy Ross has formed his own musical commercials production organization in New York. ... E. B. Edwards has been appointed business manager of Music Makers. ... Pintoff Productions reports 50% time savings in new live-animation combination technique used for Tiptop through Gret Advertising and Dixie Cup via Hicks & Greist.

Strictly personnel: ITC appointments last week included the following: Kevin O'Sullivan as regional manager, New York division, George Gray as northeast district manager, Albert G. Hartigan as New York City account executive, Frank Schehan as western district manager of Aron Productions division, and Elwood (Bud) Kay as executive story editor. ... Larry Lowenstein becomes executive director of Rogers and Cowan in New York. ... Ed Palmer is assistant to president Herman Rush of Flamingo Films. ... R. Crenshaw Bonner and Edward Adler to the sales staff of Jayark Films, in the southeast and midwest, respectively. ... Burt Schultz joins NTA's public relations department. ... Arthur Sprit named v.p. of NTA program sales.

Trade notes: Directing TV commercials will be the subject of the April 15 RTES meeting in the April NTA's public relations department. Arthur Sprit named v.p. of NTA program sales.

Sponsor - 11 April 1959

THE ONLY ONE THAT GIVES YOU ALL THREE

TENN. N. C. ASHEVILLE

CAESARS HEAD • SPARTANBURG • GREENVILLE

GA. • S. C.

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

RADIO AFFILIATE "THE PIEDMONT GROUP"
WFBC-GREENVILLE WORD-SPARTANBURG
the Cannes festival of advertising films.

Awards: Among the nine TV commercials decorated by the Art Directors Club of New York last week were these: Ford via J. Walter Thompson, Cheestrust nylon through Doyle Dane Bernbach and Tek Hughes of Johnson & Johnson via Young & Rubicam, all produced by Transfilm.

The George Foster Peabody Awards for distinguished achievements by TV and radio during 1958 were presented this week at the RTES Luncheon in New York.

The Peabody winners:


TV Dramatics Entertainment: Playhouse 90, CBS.

TV Musical Entertainment: Lincoln Presents Leonard Bernstein and the New York Philharmonic, CBS.

TV Entertainment with Humor: The Steve Allen Show, NBC.

TV Education: Continental Classroom, NBC.

TV Programs for Youth: College News Conference, ABC.

TV Programs for Children: The Blue Fairy, WGN-TV, Chicago.

TV Contributions to International Understanding: M. D. International, NBC.

TV Public Service: CBS.

TV Writing: James Costigan and "Little Moon of Alibon," Hallmark Hall of Fame, NBC.

Tv Special Awards: An Evening with Fred Astaire, NBC and Oscar Wells and "Fountain of Youth," Colgate Theater, NBC.


Radio Public Service: The Hidden Revolution, CBS.

Radio Education: Standard School Broadcast. Standard Oil Co. of California.

Radio Contribution to International Understanding: Easy as ABC, ABC-UNESCO.

Network TV business: Lever Bros. (JWT), for The Jack Benny Show, which switches to Sunday, 10 p.m., this fall, alternating with George Gobel (also for Lever) on CBS TV. Gobel moves to CBS after five years with NBC TV . . . Drug Research Corp. (K.H.C.C.A.), for segments of ABC TV's American Bandstand . . . Mars (Knox Reeves), for Broken Arrow, on ABC TV next season.

Network TV programing notes: The Last Frontier, hour-long series on Alaska, purchased by CBS TV. Another Martin Manulis series—Adventure In Paradise, went to ABC TV, with Liggett & Myers in for part sponsorship . . . The George Hamilton V Show debuts on ABC TV this Monday (13) noon, in place of the previously planned Buddy Deane Show. (For more programing notes, see Comparagraph, page 45, this issue.)

Campaign: ABC Radio is set for its summer product promotion for advertisers, dubbed "Play It Cool," designed to provide summer products with direct on-the-air promotion and editorials together with merchandising aids for advertisers' marketing forces. The campaign will run for 13 weeks.

Treasurer's report: AB-PT's annual 1958 report shows an all-time high in gross income—$244,821 million, against $215,877 million in 1957, and improved earnings after taxes of $6,116 million, compared with $4,394 million in 1957.


Strictly personnel: Philip Luttinger, to research projects supervisor for CBS TV . . . Eugene Alwicky and Philip D'Antoni, to the national sales staff at Mutual . . . John Wilkoff, to sales presentation copywriter in the sales promotion and advertising department of CBS TV . . . Ira DeLamare, named sales service manager, production sales, in the operations department, CBS TV.

What if you’re out to reach the cotton pickin’ set?

Is your market regional? Coverage is easier when your show is on film. Every station in the land is equipped to handle it . . . and you know your message comes through the way you want it to!

Actually, film does three things for you . . . 3 big important things:

1. Gives you the high-polish commercials you’ve come to expect . . . fluff-free . . . sure
2. Gives you coverage with full pre-test opportunities
3. Retains residual values

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, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or

W. J. German, Inc.
Agents for the sale and distribution of
Eastman Professional Motion Picture Film
Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.
Always shoot it on EASTMAN FILM . . . You'll be glad you did!
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
WRAP-UP
(Cont'd from page 84)

RADIO STATIONS

"Radio will without question deliver the biggest summer audiences in its history—and could well beat TV in number of people reached and total time spent with the medium."

This prediction made by Albert Sindlinger, president of the research firm bearing his name, highlights RAB's summer selling drive now underway.

Other plans by RAB include:
- A 14-page, in-depth summer media presentation to 1,400 advertisers and agencies, spelling out which media loses audiences in summer—and proves that radio doesn't.
- A multicity series of presentations to key summer radio prospects.
- A special factbook on the size of automobile radio and its audience.

Plough now has five stations: Its latest acquisition—Storer's WAGA, Atlanta. The agreement to sell the station, according to Storer, is to gain FCC approval for the purchase of KPOP, Los Angeles, since the group already owns the maximum of seven stations.

Other station purchases: KLX, San Francisco, to KFWB, Los Angeles, president, Robert Purcell, director of operations of Crowell-Collier Publishing Co., for $750,000.

KROW, San Francisco, to Texas broadcasters Gordon McLendon and R. B. McLendon, for $800,000. The McLendons own five other radio stations.

Ideas at work:
- A zany April Fool's Day promotion: WINS, New York, played a different record backwards each hour, with five silver dollars awarded to listeners identifying the number, via telegrams. Between 10 a.m. and 5 p.m., station received 4,500 calls.
- How they promoted Easter: WQAM, Miami, hid a bunny, airing clues to its location... WCKY, Cincinnati, held a "flying Easter egg hunt," with a plane dropping colored ping pong balls in the area, redeemable for trading stamps... WSAI, Cincinnati, conducted a "Easter bonnet contest" for original hat creations submitted by listeners.

Stock firm buys fm: Burnham & Co., members of the New York Stock Exchange, to promote its Mutual Funds, ordered a 13-week, 30-spotper-week schedule via WJCN, New York. Another business note: The Philco International Division, for a series of four Latin American programs to be beamed over Inter American network via WRUL, New York.

Station staffers: Richard Gesner, appointed station manager of WAKAL, Rome-Utica... Robert Mullen, to general manager of the Cincinnati office of WLW Promotions, Inc... H. S. Basanye, promoted to program director of WCCO, Minneapolis-St. Paul... Bob Ryan, to head the newly-created exploitation department of KOMO-AM-TV, Seattle... Harry White, to merchandising manager of KFRE, Fresno... Robert Van Roon, to promotion manager of WTCN-AM-TV, Minneapolis-St. Paul... Thomas O'Connor, to acting program manager, WBAL, Baltimore.

Add station staffers: Jack Brush sel, named general sales manager for WJR, Detroit... Frosty Mitchell, to program director of KIOA, Des Moines... Gary Seger, program director, KHZ, Phoenix... James Yer Bing, to director of advertising and promotion for WOR, New York... Jay Clark, to program director, WAVZ, New Haven... H. Robert Reinhard, to sales manager, WGBB, Freeport, L. I... Elliot Sanger, Jr., to promotion manager of WQXR, New York... Donald Wilks, to radio account executive in the New York office of Good Music Broadcasters.

REPRESENTATIVES

McGavran-Quinn underwent a general revamping with the resignation of Donald J. Quinn, executive v.p. in the rep company's New York office.

The change will send McGavren, president, to New York, and the firm will be called Daren F. McGavren Co.

Cy Ostrup, from the Los Angeles office, will take over as manager in San Francisco and Charles King will fill the newly created post of West Coast business manager.

The Katz Agency has developed a Radio Programing Check List, to provide stations with a way of obtaining a profile of their programing activities.

The 13-page questionnaire covers all areas of station programing, including music, news, promotion, production, public services, and such.

How the broadcast media and the insurance business are right for each other was discussed last week by Robert H. Teter, v.p. and director of radio for PGW.

Teter spoke before the Life Advertisers Eastern Round Table in New York, emphasizing this point: "Apathy toward the initial contact of the individual insurance salesman can be considerably relieved, as many insurance, banks and finance companies have determined, through pre-education via intelligent use of radio and tv."

Spot broadcasting needs all the support it can get: That's the theme behind the new ad campaign developed by H-R Reps and H-R TV.

The promotion will cover the values and advantages of spot, plus the H-R "Working Partnership" concept of station representation.

Rep appointments: WDLA, Memphis, to the Bolling Co., New St. Louis station—KPLR-TV, expecting to begin broadcasting this month—to PGW... WGN, Grand Haven, Mich, to the John E. Pearson Co.

Personnel notes: Jerry Cronin, to the San Francisco radio sales staff of the Katz Agency... William Kelley, to Am Radio Sales as an account executive... Edward Shein- tan, to the sales staff of H-R TV, Inc.

TV STATIONS

ARR will continue its Arbitron methodology in New York even though it's folded the instantaneous set-up in Chicago and decided not to go through with its plans for L.A.

Cause for the Chicago pull-out:
Mark this market on your list!

CENTRAL and SOUTH ALABAMA ... one of Alabama’s “Big Three”

WSFA-TV's 35 Alabama counties*

<p>| | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Population</td>
<td>1,109,600</td>
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<tr>
<td>Retail Sales</td>
<td>$770,551,000</td>
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<tr>
<td>Food Store Sales</td>
<td>$200,215,000</td>
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<td>Drug Store Sales</td>
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<td>Automotive Sales</td>
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<td>Gasoline Service Station Sales</td>
<td>$68,402,000</td>
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<tr>
<td>Effective Buying Income</td>
<td>$1,146,641,000</td>
</tr>
</tbody>
</table>

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
Three of the four local tv stations withdrew their support on the ground that nighttime Arbitron showed an unsatisfactory sets-in-use. Only station inclined to go along was ABC TV's WKB.

ARB's investment loss, according to estimates, could run over $100,000. On the basis of what's happened in Chicago and L.A. to ARB, the industry expectation is that Nielsen will keep its own instantaneous audience measurement systems on the shelf for the time being—if not forever.

During its very brief operation Arbitron revealed this interesting sidelight on Chicago audiences: prestige dramatic shows—for instance, For Whom the Bell Tolls—don't fare anything as well as they do in New York and other key markets.

The Corinthian Broadcasting Corp. took a major step towards expanding its news services last week, via the addition of a Washington News Bureau: News Associates.

The group, headed by Herb Gordon, will create a special news service tailored to meet the local and regional requirements of the Corinthian stations, and will operate under the direction of each station's news director.

Ideas at work:
• How they celebrated their 10th anniversary: WTVJ, Miami, ran a contest to find all children in the area born on the same day the station went on the air, holding a huge birthday party for the winners. In addition, the Miami station has published a magazine dubbed "Ten Year Report," highlighting each year of the station's growth.
• KSST-TV, Minneapolis-St. Paul, ran a guess-the-number-of-jelly beans contest for three weeks, via its Treasure Chest show, and netted a total of 46,157 entries—an average of 2,383 per day. The prize: A $500 Easter wardrobe.

Business notes: In one of the largest single purchases of tv time in West Coast annals, Barnhart-Morrow (for its food products) signed for $1 million worth of commercial time on KHJ-TV, Los Angeles . . . Orange Crush Soft Drink and Home Steam Laundry, for segments of The Top Ten Dance Party—syndicated tv dance series on WDEF-TV, Chattanooga, Tenn.

Thisa 'n' data: WXIX, Milwaukee, the CBS uhfer which went dark last month, sold to WXIX, Inc., with Gene Posner, president. He's also president of Cream City Broadcasting Co., licensee of WMIL, Milwaukee . . . WJAR-TV, Providence, is sending a production crew to Europe to produce sound films for its The World Around Us series . . . WTVT, Tampa, is sending Germany's Chancellor newspaper rulers to ad and agency execs. New headquarters: WKYT, Lexington, Ky., will be moving its offices in a couple months. A new transmitter will give the station a power increase of 121/2 times its former strength.

Add kudos: Lawrence Rogers, president and general manager of WSAZ, Inc., presented with a special award at the Advertising Awards meeting of the Huntington Ad Club for its telecasts of the NCAA Basketball Tournaments . . . U. S. Army awards for The Big Picture, to WCRS-TV, New York and KBET-TV, Sacramento . . . National Headliner Club awards to KMOX-TV, St. Louis, and WTAI, Pittsburgh . . . Inez Simons, of KTTV, Los Angeles, cited with the first place award for writing a tv newscast script, by the California Association of Press Women.

On the personnel front: James Szabo, appointed general sales manager; Robert Adams, assistant sales manager; Bill Scharton, national sales manager and Murry Salberg, to director of advertising and sales promotion for WABC-TV, New York . . . Charles Hinds, Jr., to director of programing for WBBM-TV, Chicago . . . Donald Quinn, named general sales manager for WNTA-TV, New York . . . Richard Dawson, to assistant sales manager of KTRK-TV, Houston . . . Gene Stewart, to art director for KOCO-TV, Oklahoma City . . . Richard Roll, to director of news and special events at KENS-TV, San Antonio . . . Bill Key, to director of engineering, KOKO-TV, Oklahoma City . . . Mervin Durea, to promotion manager of WLWC, Columbus, O . . . John Economikos, appointed sales representative at KDKA-TV, Pittsburgh.
Superlative Equipment means more viewer attention

Radiating effectively from the Raleigh-Durham area

Good programming attracts viewers — good "delivery" holds them! And WRAL-TV provides its skilled staff with the finest facilities.

The station is furnished throughout with new General Electric equipment.

There are two mammoth studios, one 60 x 60 feet and another 60 x 40 feet, each with a 20-foot ceiling.

The studios are equipped with seven cameras, a rear-screen projector, and three 70-circuit lighting boards.

A $100,000 remote unit is equipped with four cameras.

North Carolina's first Ampex Videotape recorder provides money-saving advantages with "live" quality for commercials and programs.

Topnotch equipment, staff and studios help account for the unequalled rating record of WRAL-TV — tops in the Raleigh-Durham area. Here's the brightest screen for sales messages in central and eastern North Carolina. Are you on?

THE REGIONAL STATION WITH THE REGIONAL PERSONALITY

WRAL-TV

FULL POWER CHANNEL 5 NBC AND LOCAL COLOR

Serving the area from Greensboro to the coast, from Virginia to the South Carolina line—a total of more than two million population

WRAL-TV

CAROLINA'S Colorful CAPITAL STATION • REPRESENTED BY H-R, INC.
NECCO
(Cont'd from page 35)

Necco's total distribution. The dime bars in grocery stores are packaged three for a quarter—the nickel bars, six for a quarter.

The specialty line of Candy Cupboard chocolates, upper-range priced at $1.40 per pound and more, gets seasonal gift pushes on tv before important candy-giving holidays—Christmas, Valentine's Day and Easter. Commercials for these boxed items are incorporated into the company's major-minor pattern of two product mentions per tv spot.

First component in the success of the tv campaign, in the opinion of Ad Manager Drown, is the excellence and uniqueness of the Necco candy line. In an industry where many candies—particularly bar varieties—bear unusual resemblance to each other, Necco's line has distinction. It also has 112 years of proven performance!

These are strong sales points in building consumer and broker-retailer acceptance. Canada Mints, developed in 1847, was the first candy product to be machine-produced in this country. And Necco for 74 years has been part of the childhood of almost anyone you talk with. The 22-year-old Sky Bar features four molded chocolate sections with a different filling in each. Its tv success forced the company to buy more special manufacturing equipment in 1957 and it needed still another year for production to catch up with demand. The Rolo bar, a chocolate cup with creamy coffee filling, was the company's first imported item. Necco acquired the franchise from a British firm in 1956 and started production the following year.

Rolo's tv debut, says the ad manager—following good down-the-line distribution—"gave us a sales volume which approached figures of some of our products which had been established for 50 years."

More specific evaluations of the tv advertising program are being planned by the agency and its top Necco account people at LaRoche—Phil Cleland, v.p. and account supervisor, and Don Shaw, account executive. They know they've had sales success with spot television but they want to determine some of the specifics, such as the copy approach which best reaches the viewer, the contrasts between time periods, correlation between ad effort and sales.

Necco continues to gear for expansion as it prepares blueprints for the future. A current move absorbing company strategists is conversion from two sales forces to one. One sales team will now service both the Necco and Candy Cupboard lines, a recent switch in field selling.

Mr. Coffin, as general merchandise manager, works with the management team—Mr. Drown, Gordon Heutz, director of marketing, Charles McQueeney, market research director, and W. Arthur Warren, general sales manager—to broaden and deepen the inroads which have been made.

Most of the direct servicing and sales by Necco field men at this point is done with grocery store and supermarket retailers. This amounts to about 30% of all Necco sales. The other 70% of merchandising is sold to some 6,500 brokers who, in turn, sell and ship the candy products to "mom and pop" stores, variety and department stores, drug outlets.

With the increasing competition for display space and inventory in these many stores, candy producers have been forced to take aggressive action.

The most progressive companies—such as those mentioned (Necco, SweeTarts, Chunky, M & M)—are in the vanguard of a changing industry which is evolving from backward approaches to forward looks.

As one candy industry executive said, "The days are going—and happily!—when small, individually-owned or family-owned companies are thinking in a narrow-minded way, taking the profits and spending them rather than plowing them back into the company toward expansion."

Necco's tv ad expansion is based very simply on sales gains. Account Supervisor Cleland says "We know tv has moved merchandise. It's helped us establish a brand name, it's given us an all-family audience at a low cost-per 1,000 and it's flexible which we, as a sectional advertiser, require."

One of his points: "In evaluating the worth of advertising we need to check performance over and beyond the selling of goods. We can't disassociate advertising from the overall profit picture."

Ad Manager Drown expects to keep on investing more money in tv on the basis of past performance.
Here is where "quality" enters the product picture. It is here the trained eye can detect and formulate that which makes one product stand head and shoulders above the rest.

There is no laboratory for measuring the "quality touch" of today's better radio and television station operations. And yet, it does exist . . . to be sensed, sought after, and valued by those who know its importance to any successful campaign.
Alan D. Courtney has been elected v.p., nighttime programs, for NBC TV. He has been director of nighttime programs since September, 1957. Courtney joined NBC in L.A. in 1947, and transferred to the station relations department in N. Y. in 1952. He was named sales and programing administrator for the web's Today, Home and Tonight shows in 1955 and exec producer of the Steve Allen Show in 1956. Also appointed: Carl Lindemann, Jr., to v.p., daytime programs for NBC TV. With the network since 1943, Lindemann was formerly director of daytime programs.

Rolland V. Tooke, Cleveland area v.p. of the Westinghouse Broadcasting Co., in charge of KYW-AM-TV since 1956, has been appointed executive v.p. of WBC. Tooke entered the tv industry in 1941 when Philadelphia’s WPTZ was operated by the Philco Corp. He was named assistant general manager of that station in 1945, and general manager in 1953—the time the station was purchased by Westinghouse. Tooke is a member of the TV Pioneers of America. He was graduated from the Wharton School, U. of Pa., and served with the Navy during World War II.

Hugh B. Terry, president and general manager of KLZ-TV, Denver (a subsidiary of Time, Inc.), accepted for his station last week, the Alfred I. duPont tv award. The significance: KLZ is the only station to win this award for the second time—the first being in 1943 for radio. A long-time industry leader, Hugh Terry, has been the recipient of many awards for his station, among them being the Peabody and Sigma Delta Chi awards presented last year. Another duPont winner is W5NY, Schenectady.

Lionel F. Baxter has been named director of coast-to-coast radio operations of Storer Broadcasting Co. effective 1 June. Baxter was formerly v.p. and managing director of WBIG, Philadelphia and will continue in this position until a successor is appointed. Baxter has established an outstanding record as a sales-getter and manager and has brought WBIG into a leading position of importance in the Philadelphia market. In his new position, Baxter will report to William E. Rine, Storer v.p. in charge of radio.
Love that
WWJ coverage!
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.

Long-time leadership makes WWJ your Basic Radio Buy in the Detroit-Southeastern Michigan Market. To its 81 per cent adult audience, WWJ represents modern radio entertainment and service at its very best.

Liven your Detroit Campaign with salesmaking personalities like Hugh Roberts, Faye Elizabeth, Dick French, Bob Maxwell, and Jim DeLand—with product displays at WWJ's exclusive "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.
SPONSOR SPEAKS

Attacks on radio news

As radio assumes more and more leadership in the presentation of news on a local and community level, it is inevitable that its position will be strenuously attacked.

Such attacks reached a new high in bitterness last week in Cleveland when the Cleveland News took front-page editorial space to denounce its radio competition.

The Cleveland paper ridiculed both the amount and quality of radio station news coverage and suggested that newscasts are inadequate because they come from private sponsors "with natural reservations about controversial matters."

Such an allegation is, of course, completely unfair and not based on facts. Radio station men know full well that sponsor interference with news material is so rare as to be almost non-existent. But the charge is a good example of the lengths to which some newspapers apparently will go in their efforts to smear the air media.

We suggest that radio, far from being disheartened by such attacks, should strengthen its determination to provide the nation with its most thorough, comprehensive, convenient news coverage.

Obviously, the newspapers are feeling the effect of radio competition, or they would not be squawking so loudly.

Spot's paperwork jungle

In this issue (page 40) sponsor concludes a two-part article on the "paperwork jungle" which agencies face in buying spot radio and spot TV campaigns.

It is a tribute to spot's vitality and value as an advertising medium that it has managed to build up its present volume in spite of the exasperating, time-consuming, back-breaking details which are involved in spot purchasing.

But it is undoubtedly true that spot would enjoy even greater prosperity if it could be made easier to buy. We call on every station operator and representative to redouble his efforts to simplify and streamline his spot operation.

T HIS WE FIGHT FOR: Realistic rate structures for both branches of air media, with reasonable rates based on advertising values, and rate policies which are fair, just and equitable.

10-SECOND SPOTS

Unpop tunes: An adman suggests a record album called, Music To Resign Accounts By, Some possible titles—

I've Had It
That's All I Want From You
The High and The Mighty
Long Before I Knew You
The Great Pretender
I Don't Hurt Anymore
There'll Be No Teardrops Tonight
Hearts of Stone

More un pops: To give equal time to ad clients, here's another album called, Music To Drop Agencies By, which might include these titles—

Gotta Travel On
The Happy Wanderer
There'll Be Some Changes Made
The Party's Over
Let Me Go, Lover
Wrong, Wrong, Wrong
Don't Blame Me
Because of You
Cry Me a River
It Only Hurts for a Little While

Why not? Letter requesting permission to remove an object from premises received by the super of a Madison Avenue building from a TV production firm—

"Dear Sir:

Please pass one casket for a small, thin midget."

Code of the West: Mark Foster, program director of WGST, Atlanta, tells of the 10-year-old TV Western fan who turned in to his teacher a drawing of a cowboy walking into a saloon. The teacher objected to the subject matter, felt it not good taste in one so young to have included the saloon. "But he's not going in for a drink," the boy said; "he's just going in to shoot somebody."

Quote: "I should be a Piel Brothers fan (my name being Peale—spelled the right way) but I don't approve of beer ads."—Dr. Norman Vincent Peale in TV Guide.

Switcheroo: Thad, KDKA, Pittsburgh, "magazine of brick throw" carries a parody ad of a deep-sea diver with the caption, "A Sinking Man's Smoke." Reminding us of the restaurant sign: "A Thinking Man's Gefilte Fish."
NAMES KETV NUMBER ONE IN NIGHTTIME OMAHA

The Latest N.S.I. Feb., '59, Omaha Metro Area, Sun. Thru Sat., 6:00 P.M. to 9:00 P.M.
KETV...42
Station B ...... 26
Station C ...... 31

The Latest N.S.I. Feb., '59, Omaha Metro Area, Sun. Thru Sat., 9:00 P.M. to Midnight
KETV...40
Station B ...... 23
Station C ...... 36

BUY OMAHA'S PRIME-TIME LEADER!

Call KB Now!

KETV channel 7

Ben H. Cowdery, President  Eugene S. Thomas, Vice President and General Manager  Omaha World-Herald Station
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 2-700
"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.
WLEE makes Richmond!

January-February '59

WJLSE shows us...

in total share
of audience

6 A.M. to midnight
Monday thru Friday

and in ¼ hours

THOMAS TINSLEY
President

IRVIN G. ABELLOFF
Vice-President

HARVEY HUDSON
General Manager

FSR AGENCY'S 'DYNAMIC' USE OF AIR MEDIA

How a 52-year old ad firm developed an entirely new approach to radio/tv selling

Page 31

Big shakeup in fall programs on tv networks

Page 33

How radio helped to build a $51 million bank

Page 39

The truth about radio's edge over newspapers

Page 42

DIGEST ON PAGE 2
"KBIG IS FOR SQUARES"

The refreshingly unusual sound of KBIG isn't intended to send you running for your squares. It's intended to send your product. KBIG attracts the people who can buy your product. Melodies popular today and yesterday plus award-winning news, captures a 91% adult audience in 23 Southern California market areas. A campaign on KBIG averages $1,200 less cost than on stations with comparable reach. It's the most profitable radio coverage you can buy!

In KBIG, you double your money! The Redesigned Sound of Radio 740 kc. 10,000 watts

JOHN POOLE BROADCASTING CO., INC.
6400 Sunset Boulevard, Los Angeles 28, California. • Hollywood 3-2990
29 COUNTY MARKET
(NCS NO. 3, Spring, 1958)
WEEKLY COVERAGE
Total homes reached
DAY or NIGHT: 64,110
County figures indicate percent of television homes which view
KCMC once or more WEEKLY.

MARKET DATA
Population (SRDS) - 606,500
Retail Sales (SRDS) - $481,071,000
Total Homes (NCS NO. 3) - 173,000
Television Homes (NCS NO. 3) - 110,000

SHARE OF AUDIENCE
64.8% in Metro Texarkana
(ARB, November, 1958)

FLASH!
MGM Movie Package
started March 1
A few choice availabilities still remain!

KCMC-TV
TEXARKANA, Texas-Arkansas
The 4-State POWERHOUSE of the Great Southwest
Maximum power Channel 6 • Represented by Venard, Rintoul & McConnell, Inc.
DIGEST OF ARTICLES

The Fuller & Smith & Ross air strategy
31 Now in its 32nd year, this ad agency met air media head-on, developed a whole new evaluation that could set a pattern for similar agencies.

Tv nets launch big show shakeup
33 Networks, scrambling for audience dominance next season, have already filled most of the nighttime slots. A third of the shows are new ones.

Screen Gems’ formula for tv film success
36 The 10th anniversary this week of Columbia Pictures’ tv arm spotlights a pattern, realized under Ralph Cohn, for horizontal diversification.

Radio helps banks get volume quickly
39 Here’s why more and more banks turn to air media as the way to improve their deposit and loan situation, at the same time to cut rising costs.

TvB challenges that Post ad
40 TvB’s Dr. Leon Arons points out the fallacies of recent Saterpost ad, cautions admen to follow Post cue and READ study before using it.

Radio vs. newspaper audiences
42 Though its peak broadcast ratings aren’t big, radio’s cumulative audience tops newspaper on their home grounds—and radio gets out farther too.

Tv remotes give department store a showcase
44 Nashville store sells mink stoles among other items via six daily 60- and 30-second remotes on consistent basis, uses ID’s for special splurges.

SPONSOR ASKS: How do you feel about the “equal time” problem?
52 With the recent rigid FCC ruling on the “equal time” requirement for political candidates, three station men tell sponsor their reactions.

FEATURES

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Baltimore, Md.
Play it cool!

Drum up more sales with ABC Radio's giant summertime promotion!

"Play It Cool!" is strictly a summer promotion, conceived for the specific purpose of selling warm-weather products - like easy-to-prepare foods, air conditioners and freezers, suntan lotion, deodorants, soft drinks, beer, automotive and travel products.

**Feature No. 1:** The commercial for your product will be adjacent to editorial matter pertaining directly to your product. And ABC will schedule additional on-the-air promotional spots in other time periods to stimulate consumer demand.

**Feature No. 2:** ABC will conduct a large-scale merchandising campaign (both advertising and direct mail) beamed at your best customers. The campaign will tell them your product is being advertised through the "Play It Cool" promotion, and offer point-of-sale and tie-in material.

Join the growing list of sponsors who have already signed up. For full information, contact your ABC Radio representative or write:

ABC RADIO NETWORK

7 West 66th St., New York 23, N. Y.
NOW AVAILABLE: NTA'S NEW PACKAGE OF THE IMPORTANT POST 1948 FEATURE FILMS!
Here are hand-picked Feature Films from the top studios of the world—hand-picked for action appeal, top quality appeal, big name appeal. Alec Guinness, Audrey Hepburn, Jayne Mansfield, Maria Schell, Montgomery Clift, Jennifer Jones, James Stewart, typify the compelling top-star, top-draw look of every one of these features. And the David O. Selznick name behind a number of the pictures gives you an idea of the production credits each of these top quality films carry.

ALL THIS, AND SHIRLEY, TOO
You've asked for them! Now you have them: six of Shirley Temple's biggest box office smashes. It's the first time that these classic attractions have been made available on a market by market basis. Only available in the big new International Package from NTA.

NTA INTERNATIONAL, INC.
Subsidiary of National Telefilm Associates, Inc.
Ten Columbus Circle, New York 19, JU 2-7300

*Captain January, Poor Little Rich Girl, Wee Willie Winkie, Heidi, Rebecca of Sunnybrook Farm, Little Miss Broadway
"Did Someone Call Us?"

They sure did. It all started when Baltimore's Mondawmin Shopping Center chose Bob Keeshan (Captain Kangaroo) to be the host to thousands of children and grownups alike at their three-hour a day promotion festivity, Saturday, March 21st . . . Stu Kerr, talented WMAA-TV personality happened to mention that both Keeshan and he had been buddies together as a network's page boys . . . The CBS Television Network and Bob's agent were immediately contacted, arranging for a very special on-air reunion for Stu with his old pal, Captain Kangaroo, that same Saturday morning, with WMAA-TV actually creating a program at 8:45 AM for the two gentlemen to get together, 3/4's of an hour ahead of the regular scheduling for that day. Monitors, cameras, and the station's mobile unit were sent to Mondawmin, along with a station news photograhic unit to record a newscast of this occasion, later having been shown throughout the week on various Channel 2 programs and the children, after learning of this through an on-air and newspaper publicity releases and advertising, flocked to the Sunpapers Television studios to see their favorite Channel 2, CBS personality and their Uncle Stu enjoy an informal on-air chat . . . This was another example of WMAA-TV's versatility and willingness to bring interesting local television into the Channel Two viewers' homes during this exclusive Captain Kangaroo-Stu Kerr reunion, through the cooperation of the CBS Promotion Department and Bob Keeshan, . . . Captain Kangaroo himself.

Contact Your KATZ Rep. Now!

WMAR-TV

CHANNEL 2

SUNPAPERS TELEVISION, BALTIMORE, MD.

NEWSMAKER of the week

The expanding creative horizons of the agency media director, particularly in the radio tv programming area, was spotlighted this week by the appointment of Gerald T. Arthur as vice president in charge of media at Donahue & Coe. Arthur has made a reputation by his imaginative use of air and print.

The newsmaker: Gerald T. Arthur is a symbol of that breed of media director, who, spurred by the post-war revolution in marketing, has taken media buying out of the dusty corner it once occupied. Where the media director once administered an essentially isolated operation, he now looks at media as part of the complex nexus of product, message, market and distribution—not to mention keeping an eye on what the competition is doing.

The fact Arthur is only 33 only makes the point more pertinent, for Arthur has distinguished himself by looking at air media in the broadest possible terms at Fuller & Smith & Ross. He was plucked from there by an agency suddenly determined to bring itself to the attention of the advertising world.

His appointment is the climax to a series of personnel additions and promotions at Donahue & Coe. These have been coming so fast that, as D&C's own press release on Arthur said, the "p.r. department fell behind in announcing the arrivals as they came in."

Arthur was chosen following a search made by D&C to determine who are the crack executives and potential executives in all areas of the business. He was described by the agency as one of two media people who stood out above all the others.

This frenetic activity at D&C is interpreted by the trade as a prelude to the retirement of Edward J. Churchill, now president, and the moving up of Walter Weir, now executive v.p. Weir makes no secret of the fact that D&C is out to bolster the agency's package goods billing, an intriguing ambition in the light of the fact that Jerry Arthur is leaving an agency heavy in the industrial goods field.

Arthur will be given a free hand in revamping the media department. He will be the first D&C media director with authority over both print and air buyers. In addition to his stripes, Arthur will be a member of the plans board and will also work with D&C's new business committee. With D&C increasing its share of air billing Arthur will also be active in the tv programming area.
NEWSMAKER STATION of the WEEK

IN OKLAHOMA CITY

KTK

SELLS THE PEOPLE WHO BUY

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

Ask your East/man for documented proof of outstanding sales results thru Adult Type Programming on KTK.

ORSOR • 18 APRIL 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 Hetherington

... and in nearby
LAKE CHARLES, LA.

Special 15% discount on this potent combination...KVLC, Little Rock + KIKS, Lake Charles

Timebuyers at work

Betty Share, Batten, Barton, Durstine & Osborn, Inc., San Francisco, feels there is a tremendous need to simplify radio buying. "The large number of stations, the diversity of rate structures and the constantly changing complexion of stations makes radio the most difficult and time-consuming medium to buy today," Betty says. "There has been a good sound effort by many stations to simplify rate cards, but there are still wide differences in essential structures and too many unpublished packages. I hope to see the day when there is uniformity in rate cards. Also, buying would improve if literature on programming and station personality improved." On the other hand, Betty says, agencies can help simplify the buying process by stating clearly to stations and reps the objectives of a campaign, and providing the essential details, so that the stations will submit the right proposal from the beginning. "I believe that in the next few years stations will streamline their selling mechanics to cope with the growing competition."

Eugene J. Greash, Bryan Houston, Inc., New York, all-media buyer, notes that with the warm months approaching and the usual schedules of re-runs or "test" summer replacement shows beginning to appear, the various shifts and changes in television viewing habit must be taken into consideration. "During the summer months," Gene says, "the pattern of TV viewing changes, and must be allowed for by the seasonal as well as the year-round advertiser in this medium." There is a general shift Gene says, in block viewing habit from early morning to late evening, depending upon the geographic location of the market and the working hours of its people. "Accordingly, the advertiser must adjust his schedules to the summer season. Often individual announcements during late afternoon schedules that were ignored during the winter months become very good buys during the summer. By the same token, the efficient early spot buy of the winter months may lose its audience to outdoor life and the barbecue pit. Effective summer buying requires a careful appraisal of each individual market.
During March, both Howard Miller and John Doremus joined the line-up of star personalities on WMAQ Radio. Miller's selections of popular music and informal comment have made him the Number One radio personality in Chicago, without interruption, since January 1956. Doremus, in Chicago for less than two years, quickly became the city's Number Two radio-audience attraction, by featuring the best sort of popular music. So the Q for QUALITY RADIO IN CHICAGO is now bigger than ever! The two biggest radio personalities in the city are now at 670 on Chicago's radio dial. HOWARD MILLER, 9:05 to 11:00 a.m., Monday through Friday. JOHN DOREMUS, 4:05 to 5:30 p.m., Monday through Friday and 9:05 to 10:30 p.m., week nights.

NBC RADIO IN CHICAGO
SOLD BY NBC SPOT SALES

WMAQ • 670
Admen, harness that beat!

Just about every seat in the Brooklyn Fox Theatre was occupied for the opening performance of the Alan Freed 5th Anniversary Big Beat Easter Show that Friday (27 March). On second thought, it's not quite precise to say the seats were occupied. They were, but only for a small part of the time. Most of the time, their occupants, 90% of whom were young girls in their teens, weren't in the seats at all. They were on their feet screaming, and waving their right hands, like a huge classroom of little lasses suddenly and simultaneously seized with a desperate need to visit the rest room, and requesting teachers' permission.

It occurred to me that this demonstrated, among other points, a measure of influence wielded by radio ad and or television performers often overlooked, and even more often underestimated by advertisers and agencies who seek personalities to sell their wares in the broadcast media. The show was, to begin with, a reiteration of the fact that one radio personality, Alan Freed, had been and continued to be vastly responsible, for better or worse, for introducing, popularizing and establishing a new form of music for America's young. Music with the Big Beat, or rock and roll, if you insist.

You may not like it, but it sells

Whether you or I like rock and roll, or big beat music (and I do like the best of it), is beside my point of the moment. My point is that here was a radio personality, Mr. Freed, who had enough influence to play a major part in establishing a new American musical form. Certainly that influence should be recognized and properly harnessed by thinking advertisers and their agencies. And, of course, to a large extent it is. But if Mr. Freed's influence was apparent from the fact that the large Brooklyn theater was jam-packed, that was a rather obvious influence. Not quite as obvious was another influence, far more potent than Mr. Freed's. Not only not quite as obvious, but I would venture to say, largely unknown to most advertisers and agencies, I speak of the influence of a young ABC TV network personality named Dick Clark.

It is infrequently enough that we typewriter-pounders have the opportunity to take legitimate bows, so I hasten to sneak one in for myself right here. When ABC TV originally put young Mr. Clark on the network, I believe I was the first radio/TV writing man to note that he was a bust-out smash, that he would prove to be one of the most dynamic and powerful salesmen TV had ever seen. He has proved that, and he will continue on to prove to the doubters that his shows attract grown-ups as well as teen audiances, and that his sales effectiveness is as great with the elders as with their offspring.

(Rising from the sweeping and immodest curtsy I have just made, I continue on the point of the vast influence of Mr. Clark.) It is easy
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
enough to pull out your Nielsen pocket piece and see that *American Bandstand*, Dick’s Monday through Friday, 4 to 5:30 p.m. extravaganza on ABC TV has a multi-weekly rating for January and February of 11.3 for each month, and thus is the number two multi-weekly show in all of television. I don’t have my figures handy, but it’s easy enough to check and learn that his Saturday night show represents one of the healthiest cost-per-1,000 buys in the business.

These statistics are strong evidence of his popularity, but do not give anywhere near as crystal-clear a picture of his vast influence as did the show at the Brooklyn Fox. There were 19 big beat acts on the Freed bill for that show. All of them had had at least one hit or near hit, record. There were top favorites in the field, like Fats Domino and Bobby Darin. And the little girls screamed in ecstasy, trembled for virtually every one of the 19.

But the one they screamed for at their uninhibited orgiastic peak, the one they all but fainted over was a 16-year old boy from Philadelphia named Fabian. Not Sam Fabian, not Fabian Jones, just plain Fabian. Fabian is a modest young high school junior, who has been a singer and performer for a relatively short time, maybe six months or a year. Under the expert guidance of his managers, a couple of fellows named Bob Marcurri and Pete DeAngelis, he has become this hot a showbusiness property:

Alan Freed ran an ad in the tradepapers, following the close of the Brooklyn Fox engagement, in which he said:

“Thanks, Fabian (of Chancellor Records) . . . The Alan Freed 5th Anniversary Big Beat Easter Show at the Brooklyn Fox Theatre broke every existing house record (of any Brooklyn Theatre) for a single day’s gross of $27,000—(signed) Alan Freed . . . P.S. and thanks again, Fabian for canceling previous commitments to return by popular demand for the closing Saturday and Sunday shows.”

. . . and last Saturday (4 April), if you watched the *Perry Como* show, you would have seen the handsome young Fabian, do his new hit record, “Turn Me Loose” on that show.

This hot showbusiness property is almost exclusively a Dick Clark creation. Dick has had him on his *Bandstand* many, many times and Dick has made him a young star in vast demand. To be able to accomplish this, I believe, speaks far more eloquently for a personality’s talent for influencing viewers than all the ratings in the world. And this phase of the influence of radio TV performers’ personalities is often overlooked by agencies and advertisers.

**Good influence outweighs bad**

It is heartening, in the face of the blasting the big beat so often takes from the public, to be able to say that most of those involved in the picture wield their influence for considerable good. Clark, himself, works tirelessly and in many ways to exert his influence in the direction of helping the young people with their problems. And just one other example of a most influential new talent to emerge from the youthful popular music field, one who has probably exerted more influence for the good of young boys and girls than a thousand stiff-necked viewers-with-alarm all put together, is Pat Boone. Pat’s influence has been harnessed by one smart advertiser, Chevrolet. Pat not only sells cars, but via his best-selling book, “Twixt the Teens and Twenty,” and his general behavior he helps make better citizens out of untold thousands of our young people.
WSPD Radio's across-the-board leadership in the billion-dollar Toledo market continues to give advertisers more sales ammunition for their dollar. All-time high ratings are the result of WSPD's forward march in its 38-year domination of Toledo, attained by consistently aggressive programming and promotion.

To bulls-eye Toledo's billion dollars, depend on the one station to score—and keep scoring! Ask your KATZ man for details.

Storer Radio
SUMMER RADIO GOES
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.
ASCAP SALUTES THE OSCAR WINNERS

ASCAP congratulates the 1958 Winners

“GIGI”
FREDERICK LOEWE - ALAN JAY LERNER
PUBLISHED BY CHAPPELL & CO., INC.

ASCAP Academy winners since 1934:

1934 — "The Continental" — Con Conrad, Herbert Magidson
1935 — "Lullaby of Broadway" — Harry Warren, Al Dubin
1936 — "The Way You Look Tonight" — Jerome Kern, Oorothy Fields
1937 — "Sweet Leilani" — Harry Owens
1938 — "Thanks for the Memory" — Ralph Ranger, Leo Robin
1939 — "Over the Rainbow" — E. Y. Harburg, Harold Arlen
1940 — "When You Wish Upon A Star" — Red Washington, Leigh Harline
1941 — "The Last Time I Saw Paris" — Jerome Kern, Oscar Hammerstein 2nd
1942 — "White Christmas" — Irving Berlin
1943 — "You'll Never Know" — Harry Warren, Mack Gordon
1944 — "Swinging On A Star" — James Van Heusen, Johnny Burke
1945 — "It Might As Well Be Spring" — Rodgers and Hammerstein
1946 — "On the Atchison, Topeka and Santa Fe" — H. Warren, J. Mercer
1947 — "Zip-A-Dee-Doo-Dah" — Allie Wrubel, Ray Gilbert
1948 — "Buttons and Bows" — Jay Livingston, Ray Evans
1949 — "Baby, It's Cold Outside" — Frank Loesser
1950 — "Mona Lisa" — Ray Evans, Jay Livingston
1951 — "In the Cool Cool Cool of the Evening" — H. Carmichael, J. Mercer
1952 — "Don't Forsake Me, Oh My Darlin'" — Dimitri Tiomkin, Red Washington
1953 — "Secret Love" — Sammy Fain, Paul Webster
1954 — "Three Coins in the Fountain" — Sammy Cahn, Jule Styne
1955 — "Love Is a Many Splendored Thing" — Paul Francis Webster, Sammy Fain
1956 — "Whatever Will Be, Will Be" ("Que Sera, Sera") — Ray Evans, Jay Livingston
1957 — "All The Way" — Jimmy Van Heusen, Sammy Cahn
J. Walter Thompson’s media group on Shell Oil denied last week that it was arbitrarily setting its own rates in placing summer spot radio schedules.

It all started when some stations received wired orders for extended packages with the quoted rate per minute being, as one station put it, “strictly something that must have been pulled out of a hat.”

From the agency came an entirely different version. It said it was not setting its own rates, nor was it attempting to bargain.

It had merely adopted a procedure of negotiating for packages in Shell’s behalf. For instance, if the timebuying department found that the price quoted for a package was out of line with the actual cost-per-1,000, the buyer would point that out and leave it to the station to adjust the difference.

Commented one rep: “Slice it any way you want to, it’s an offbeat way to do business. What if other oil companies on the same station invented their own arithmetic?”

Campbell-Ewald this week started lining up availabilities for GMAC’s annual radio spot campaign, which again will use over 100 stations.

The schedule, taking off 15 May, will provide for about 20 spots a week for 18 weeks. Locations are limited to the interval between Friday afternoon and Sunday evening.

Even though minute and 20-second availabilities in key markets are not quite so tight as a few weeks ago, indications are that national spot tv will enjoy a far firmer summer than last year.

Timebuyers this week said that while they’re able to pick up daytime minutes here and there among the top markets, it’s still tough to buy minutes in fringe nighttime. Meantime night I.D.s seem fairly plentiful.

At least one sector of radio seems to be having a lucrative time of it: This consists of the stations in the New York and L. A. metropolitan areas catering to minority audiences like Spanish linguals and Negroes.

One plausible explanation: Their audiences are mostly employed in services; they have been less affected by employment cutbacks than skilled workers; so they continue to be the special targets of such accounts as beer, foods, and drugs.

Perhaps the largest commercials budget for any one account in tv will be the $800,000 that Alcoa will be spending on its plugs alone during the 1959-60 season.

Over the course of the year it will expose 180 different commercials—never using the same one a second time.

The reason: Each commercial supports a specific group of Alcoa customers and deals with specific uses of the fabricated product, or some new production angle of the basic metal.

A large portion of the commercials wind up in spot. The agency, F&S&R, edits them down to 20 seconds and ships the negatives on to fabricators for distribution among their distributors and dealers.
Joe Lowe's Popsicle (Gardner) is being put into tv spot this season, with the coverage limited to 50 top markets.

Initial schedule will be for four weeks. Last season the account bought participations in Bandstand (ABC TV).

Ask a sharp media director to give you a clinical analysis of national radio spot's status and he'll likely tell you right off that it's suffering from too much attachment to past glories. (See also 11 April sponsor, page 31.)

Further probing, as SPONSOR-SCOPE learned in taking the problem this week to some thoughtful mediamen, evokes such observations as these:

- Radio spot would find it to its advantage to stop concentrating on the advertising leaders, because they're going to go on limiting their air dominance to tv.
- Let the medium turn its selling force on the 1,500 or more advertisers who still use magazines exclusively, study their market patterns, and show them how they can be dominant in radio, if only in 25 to 50 markets.
- Of course, the business from scores of these small accounts won't equal the billings from, say, a Lever Bros. But what is more important is this: Consider the hole that's left when a Lever pulls out, and the contrasting fact that in these small advertisers lies the safety of numbers.
- Radio must determine to forget what it was and go out and sell itself as advertising's new medium: It offers uses and economies not duplicated elsewhere.

The U.S. Census Bureau will conduct a count of tv homes the middle of May, and the Advertising Research Foundation will issue it in the fall.

The last count—made in January—showed a total of 41,924,000 tv households, with 3,417,000 (or 8.2%) of them having two or more sets. Saturation: 83.2%.

Two beers—Piels and Hamm—consistently have run away with first, second, and third places in the best-liked commercial tabulations from ARB the past 20 months.

Piels leads with 10 first places, nine second places, and six third places. Hamm's score is eight first places, nine second places, and six third places. Maypo comes next with three first places, four second places, and two third places.

SPONSOR-SCOPE polled a batch of admen on the reasons beers come out so high in the voting, and the consensus was: (1) beers have a lot of money to spend on commercials; (2) the product's image lends itself to freedom of imagination in creating a mood of relaxation and fun. Hence the beer blurb can entertain as well as sell.

Here's an opportunity for tv stations to rustle up some business for themselves.

The Asphalt Institute is making available to paving contractors—those specializing in home and business jobs—some cartoon commercials for use on local stations.

The commercials, turned out through Marschalk & Pratt, come free to those contractors interested in sponsoring them locally. Provision is made in the length of the films for the local-end announcement via slides.

(This operation is separate from the one that the Institute does on radio in behalf of state highway paving contractors.)

Postscript to last week's SPONSOR-SCOPE item about two automotives that gave NBC Radio schedule orders, conditional upon their winning the Mobilgas Economy Run.

One order fell by the wayside. The other, from Rambler, wound up with the use of 94 spots over the past weekend. Average: a commercial every 15 minutes of Monitor.
Watch for the tv networks to put out a lot more dollars during the next year in measuring the sales effectiveness of the medium.

You'll be seeing many a study relating to individual products in such areas as audience composition, sponsor identification, and use and ownership of the sponsor's product.

There's a good reason for building up cases of impact on homes reached: As an answer when agencies or advertiser ask for justification of costs.

The signs point to record billings for tv next season even from the durables.

And that's exclusive of the automotives, which seem easily headed for the $100-million-mark (see 11 April SPONSOR-SCOPE). Also the home appliances.

Among the aluminum, both Alcon ($5.3 million) and Kaiser ($6 million) are set, and Reynolds is still shopping around for a nighttime home other than Disney Presents.

U.S. Steel has committed itself for another year. LOF will spend at least $1 million, and Johns-Manville (JWT) is due back in tv after a prolonged absence.

General Motors' United Motor Service and Delco Remy divisions have broken with Lowell Thomas on the radio front (CBS) as well as tv.

One probable reason: Thomas didn't extend the promotional cooperation that had been expected from him in connection with the travelog specials this season.

With A.C. Sparkplugs as a third sponsor, USM and Delco will go NBC TV next season in eight Art Carney specials costing about $3.5 million in time and talent. Camp- bell-Ewald and D. P. Brother will be the agencies.

Lever will be spending over $500,000 in time and talent a week for nighttime network tv this fall.

In terms of alternate half-hours it will be nine per week as compared with eight for the 1958-59 season. There's also a good possibility of still another alternate half-hour being added.

Network-wise, the nine alternate half-hours (constituting seven different programs) are allocated six to CBS TV and three to NBC TV.

The cost-per-1,000-homes-per-commercial-minute on nighttime network tv still keeps coming down, a comparison of January-February NRI's for 1959 and 1958 shows.

These average CPMPMCs cover programing between 6 p.m. and 11 p.m. over seven days:

<table>
<thead>
<tr>
<th>Network</th>
<th>JAN.-FEB. 1959</th>
<th>JAN.-FEB. 1958</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>$2.66</td>
<td>$2.86</td>
</tr>
<tr>
<td>CBS TV</td>
<td>2.93</td>
<td>2.97</td>
</tr>
<tr>
<td>NBC TV</td>
<td>3.43</td>
<td>3.27</td>
</tr>
<tr>
<td>3-Network Average</td>
<td>$3.01</td>
<td>$3.05</td>
</tr>
</tbody>
</table>

It may be far too soon to speculate on how the new tv network shows stack up from the viewpoint of impact, but there's one commentary by agency showmen worth noting:

At the moment it looks as though a major cause for excitement will be found in the production quality of the oncoming adventure—or action—shows.

The particular source of this excitement, say the admen, will be the background music—now scored almost exclusively live, instead of borrowed from canned libraries. Some of this scoring, they add, can be compared to the quality of the soundtracks in today's top-rank boxoffice pictures.
SPONSOR-SCOPE continued

Not that one had anything to do with the other, but ABC TV within the week (1) found its Rifleman posted as the top Nielsen show and (2) substantially raised the minimum requirement for nighttime.

Effective 60 days from 1 May an advertiser will have to spend a minimum volume of $30,000 gross for an hour—it’s now $60,000—and $48,000 for a nighttime half-hour, as compared to the present base of $36,000.

Like the Pan-American Coffee Bureau, the Tea Council of the U.S.A. will be pinpointing its iced beverage campaign this summer at the outdoor audience.

The Tea Council’s schedule will be placed in 29 markets for 13 weeks via spot radio, whereas the Pan-American Bureau will have an eight-week run on NBC Radio.

The council says it has appropriated $500,000 for summer radio. Pan American’s initial budget is $120,000.

The tv networks—excepting ABC TV—moved somewhat slowly in the past week in lining up sponsors for the fall.

NBC TV’s big one of the week was P&G’s renewal of Loretta Young but in a new period—Wednesday, 10:30-11 p.m.

ABC TV’s contract pinups this week were Philip Marlow, Tuesday, 9:30-10 p.m., for Whitehall and Brown & Williamson via Bates; half of the Wednesday night Lawrence Welk Show for American Dairy (Campbell-Mithun); John Gunther’s High Road for Ralston (Gardner); and half of the alternate week Bronco (Tuesday, 7:30-8) for Liggett & Myers (McCann-Erickson).

Including a couple of options (among them P&G and the Alaskans), ABC TV looks at least 75% sold out for the fall.

Marschalk & Pratt, a subsidiary of McCann-Erickson, in pursuing new business will emphasize a plus-feature in agency services.

The goal will be accounts in the $500,000-$1,000,000 brackets, and the big selling angle will be this: Product groups at M&P will have available gratis at the planning stage specialists in kindred fields from McCann’s other subsidiaries — Market Planning Corp., Sales Communications, Inc., and Communications Counselors, Inc.

In other words, these experts in marketing, merchandising, promotion, research, sales meetings, and public relations will be handy for group heads when a client’s over-all campaign is being laid out. (Extra services of MPC, SCI, and CCI will, of course, be another matter.)

An agency conjuring this week with the two-pronged question of 1) buying an established variety show, or 2) a minute each in three network action shows for about the same money, came up with this interesting statistical paradox:

The variety show would deliver but a third of the cumulative audience of the three action shows, but the sponsor identification of the variety show would be proportionately twice as much as the action trio.

The comparison in terms of weekly return worked as follows:

<table>
<thead>
<tr>
<th>Sponsorship</th>
<th>Cumulative Homes Reached</th>
<th>Sponsor Lost Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variety show (½ hr.)</td>
<td>3,624,000</td>
<td>5,750,000</td>
</tr>
<tr>
<td>3 participation minutes</td>
<td>25,500,000</td>
<td>6,750,000</td>
</tr>
</tbody>
</table>

P.S.: The agency recommended the variety show to the sponsor in question.

For other news coverage in this issue, see Newsman of the Week, page 6; Spot Buys, page 50; 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.
If all stations were as fresh as this little rascal you could buy 'em blindfolded. But, they aren't! That's why smart buyers always ask for KPRC-TV. You see the station add its own personality, so you know it has to be fresh—100% fresh. Makes sense, doesn't it? You're always sure with KPRC-TV, the low charge Houston TV station with everything—quality, dependability, long life... extra sales at no extra cost.

SPOT AND PROGRAM AVAILABILITIES FOR ALL PRODUCTS... PRICES GOOD ALL OVER THE UNITED STATES
Television's most acclaimed sales personality
now to sell for you

LOCALLY

MISS FRANCES

and

DING DONG SCHOOL

FIRST RUN BRAND-NEW

Wire or phone today...

ARROW PRODUCTIONS

A DIVISION OF
INDEPENDENT TELEVISION CORPORATION
488 MADISON AVENUE • NEW YORK 22 • PLAZA 5-2100
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.
"The one hope of every parent of a deaf child is for the public to know and understand their handicap. WSB-TV gave us an answer to that hope Sunday."
So wrote the mother of a little student at Atlanta's Junior League School for Speech Correction after seeing WSB-TV's presentation of "A Sound Life". In an entertaining way this dramatic documentary showed how deaf children are being taught that they have voices—and how to use them. The film was written and produced by the WSB-TV staff, and shot at the school. Responsible, imaginative programming in the public interest has earned heart-warming rewards for WSB-TV. And for this station's advertisers also.

WSB-TV viewers watch as a deaf child learns to speak

Atlanta's WSB/TV

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry.
“A magnificent new WLW-AM transmission system, developed by Crosley Broadcasting engineers, has made WLW Radio unquestionably the World's Highest Fidelity Radio Station! The revolutionary new broadcasting development now puts WLW-AM transmission on a par with FM in high fidelity . . . providing a perfect illusion of live performance with a sound range from the softest pianissimo to the loudest crescendo.”

This distinction was confirmed in a test made by Frank H. McIntosh Laboratory, Binghamton, N. Y. — the world’s leading independent radio and high-fidelity transmission expert. This highest fidelity transmission will increase the WLW Radio audience even more — audience which for years has ranked among the top 10 of over 3,200 Radio Stations in America.

The result of 3 years of work and $4 of a million dollars, it’s another in Crosley’s long line of distinguished contributions to the broadcasting field.
world's highest fidelity radio station with audience among top 10 in America!

...industry, and provides finest commercial clarity for advertisers' commercials!

...it's another crescendo for "subscribers."

All your WLW representative...you'll feel you did!

WLW world's highest fidelity station
RESULTS ARE
2 TO 1
IN KPO'S
CAPTIVE MARKET

KPO'S 12 COUNTY
CAPTIVE MARKET
IS SURROUNDED
BY MOUNTAINS . . .
A separate and distinct
market from Seattle
or Spokane,
KPO GETS RESULTS . . .

2 TO 1
KPO is prepared to back
that claim with
MONEY ON THE LINE!
(In Five Years, No Takers)

5000 W
560 KC
KPO
WENATCHEE, WASHINGTON

PORTLAND & SEATTLE REPS.
ART MOORE & ASSOCIATES
NATIONAL REPS.
WEED & CO.

49th & MADISON
(Cont'd from page 24)
at the suggestion of our Marketing
Director, we are having it reproduced
in its entirety for distribution to our
sales and marketing force, numbering
in excess of 2,000.

You are indeed correct in why we
selected Perry Como for our forth-
coming seasons. This acquisition was
not easy to come by—but when all
the smoke has cleared here, we think
we will have attained the high quality
entertainment which has been char-
acteristic of Kraft's broadcasting
since 1933.

Again, thanks for saying what I
believe we could not have said better.
Robert A. Davis
gen. advtg. mgr.
Kraft Foods,
Chicago

Keep giving 'em hell
“Build Thee More Stately Mansions”
(Commercial Commentary, 17 Janu-
ary, 1959, p. 10) is one of the most
inspiring pieces I've ever read in de-
ference of good taste in advertising—
good taste being no more and no less
than simply good judgment.

By spotlighting the pits that the
petroleum and drug industries have
dug for themselves—and the resulting
criticism that all advertising reaps—
you are performing a service of great
consequence for this business we're in.
I hope you'll keep "giving 'em hell!"

Al Fiegel
v.p., Ackerman Assoc., Inc.
Okahoma City, Okla.

That hound again!
Film-Scope of 23 March refers to
Huckleberry Hound as "the only car-
toon series to have been fully created
and produced expressly for tv."

Mighty Manfred, the Wonder Dog,
grows that his pal "Tom Terrific" was
on tv daily on the Captain Kangaroo show when Huck was just a pup.

Gene Deitch, creator, designer, di-
rector and producer of 162 episodes
of "Tom Terrific" at Terrytoons, is
now producing commercial and en-
tertainment cartoons under his own
banner at Gene Deitch Assoc.

George Dryfoos
Gene Deitch Assoc.
New York

Two great cars for '59, BUICK
and CHEVROLET, mean great
things right now for this World's
largest General Motors plant city.
They're made in Flint . . . and
backed-up by AC Spark Plug,
Fisher Body, and Ternstedt . . .
all going full speed. Sell this big,
rich market . . . and all of
Northeast Michigan, too . . . on
WFDF.

N B C affiliate . . . 910 on the dial
Represented nationally by

the KATZ AGENCY

WFDF
DIAL 910
5 KW
For Flint And
Northeast Michigan
February 17, 1959

Mr. Burt Levine
WROV Radio
15th & Cleveland Avenue
Roanoke, Virginia

Dear Burt:

We all like to share good news...and today's good news for us here at Gordon Foods, which you know is a division of Sunshine Biscuits, Inc., is the knowledge that our Roanoke Branch has just been awarded the first President's Cup in the Company's history. We are especially proud of this achievement since Gordon's is one of the country's largest manufacturers of potato chips and snack foods and we had to compete for this honor with the other branches in Atlanta, Louisville, Nashville, Birmingham, Cincinnati, Memphis, and Norfolk.

We sincerely believe that our radio advertising on WROV and the personal interest your salesman and your air personalities...(I should say "our" personalities)...have given us, are major contributions towards our winning this award.

It isn't often that we can find a personality so strong in sales ability and showmanship as your "Jackson" has been for us. Your staff has been particularly helpful in merchandising Gordon's into your many popular remote broadcasts and in helping us gain valuable shelf space in key stores. All this adds up to increased sales, and we are happy to give your station credit for it!

It's better than 18 months since you sold us on your Sock Hop with Jackson, and we are pleased, indeed, to renew our participation in this weekly live program for another 52 weeks. We hope we can continue to count on your aid and personal interest to help us win the President's Cup the next two years, after which it becomes ours for good. We'll all celebrate, then!

Cordially,

GORDON FOODS

ACR:1h

Ashton C. Godd
Branch Manager

Use these WROV personalities and ROANOKE will love you!

KEN TANNER • BARBARA FELTON
JERRY JOYNES • JIVIN' JACKSON

WROV
ROANOKE, VIRGINIA
Burt Levine, President
Represented by Jack Masla & Co., Inc.
Now Everyone Knows!

For nearly 10 years the folks in WCCO Television's 68-county coverage area have known first-hand the outstanding newscasts presented 57 times each week by the Northwest's most popular television station.

Now, everybody knows of WCCO Television's top news coverage. For WCCO Television has been named "Newsfilm Station of the Year" in the world's largest competition for photo-journalism—sponsored jointly by the National Press Photographers' Association, Encyclopedia Britannica, and the University of Missouri.

This beautiful plaque will be placed proudly next to the award WCCO Television received in 1955 as the "Outstanding Television News Operation of the United States and Canada" from the National Association of Radio and Television News Directors.

There's another award we treasure, too. It's the one WCCO Television wins from the 734,800 Minnesota-Wisconsin viewing families every month. ARB, for example, has reported WCCO Television with the lion's share of sets-in-use, sign-on to sign-off every day, for 41 of the past 45 months.

It is for honors such as these that WCCO Television is known throughout the Northwest as the champion station for viewing, and the champion station for selling. And now, everybody knows.

Newsfilm Station of the Year

WCCO Television

CHANNEL

MINNEAPOLIS • ST. PAUL

Represented by Peters, Griffin, Woodward, Inc.
HOW FSR BUILDS “TOTAL DYNAMICS” INTO ITS AIR MEDIA BUYS

A “blue chip” agency with many non-impulse products could find tv a problem
Instead, Fuller & Smith & Ross invented a formula, bills $10 million in air

When advertising agencies sit down to play what BC TV’s Ollie Treyz calls “the tv game,” it would be hard to find a player with a more sure-fire system than Fuller & Smith & Ross, Inc. FSR may go to the table with smaller stakes than some (about 2% of its $44 million annual billings goes to tv and radio), but it comes away a consistent winner. The key to the FSR “system” lies in a dynamic approach coupled with a belief that both tv and radio have a lot more to offer than circulation.

Here are the elements of an FSR tv campaign, in order of their importance:
1. The commercial. It must motivate.
2. Program’s influence on the viewing of the commercial.
3. Merchandisability of the total plan—com-
mercial and program combined. Does it excite the local dealer?

4. Keeping program and talent costs under control.

5. Program popularity. Given proper facilities support, is the show getting the required audiences?

6. Cost-per-1,000.

7. Research—on everything.

That cost-per-1,000 falls into sixth position while merchantability is high on the list is indicative of the imagination that has marked FSR’s air media strategy. Founded in 1907 by Harry Dwight Smith, known for 27 years as Fuller & Smith (there hasn’t been a Smith, Fuller or Ross around for two decades), the agency could, by the advent of tv, have found some excuse to lapse into static senility. Its long-established image was “heavy,” both by the nature of its accounts (no soaps, foods, tobaccos) and its media use; for 16 years, it has ranked first, second or third in business publication advertising. Adding to the ponderous atmosphere was the tremendous solidity of the firm; FSR is one of only 17 agencies in the U.S. rated AAA1 by Dun & Bradstreet. Its total assets are in excess of $1 million. FSR has been, as are many of its accounts (Alcoa, Hercules Powder, Libbey-Owens-Ford, Westinghouse, C.I.T., Sherwin-Williams, etc.) a “blue chip”—an enviable position to be sure, but one that suggests something closer to institutional banking than to show business. It is doubtful that many in the advertising industry along about 1950 would have bet that FSR or its non-impulse product clients would one day become a force in tv and radio.

“Tvs were forced upon us,” says Arthur E. Duram, senior vice president in charge of radio and tv. “We had to give our clients the benefit of this new medium, but we also knew we had to tailor our use of the medium to meet our clients’ rather special needs.” Since many of the clients never come into direct contact with their ultimate consumers, but rather supplies their products to manufacturers of finished goods, the needs were indeed special.

FSR set out to lick the problem. They licked it by a blending of showmanship with merchantising. They licked it by the acquisition of young, creative personnel (average age of executive staff is 33) reflected in the coming of Robert Allen as president in 1955. They licked it with a dynamic approach that makes every ai media campaign a complete marketing package.

In the last six years, FSR has originated major tv campaigns for the following nationals: Alcoa, Libbey-Owens-Ford, Sherwin-Williams, Pair, Westinghouse, Owens Corning Fiberglas, Commercial Solvents Corp., Edison Electric Institute, America Greeting Cards, Bolex Cameras, Wea Ever utensils, Sterling SilverSmith Guild, Waring Blendors. For the following accounts, it has handled a radio or regional spot radio/tv campaigns: Universal C.I.T., Pan-American Coffee Bureau, Sterling SilverSmiths, Gulistan Carpets, Ruberoid, Hercules Powder, Detroit Steel Products (Fenestra).

“It’s all very well to create consumer desire,” says Duram, “but you must also get the local dealer on your team.” How FSR accomplishes this is demonstrated by the chart showing what was done on an Alcoa campaign for motor boats.

It has paid off handsomely for the agency. In 1950, its billings were $25.4 million; last year they were (Please turn to page 46)

**TYPICAL FSR PACKAGE OF "DYNAMICS" FOR ALCOA**

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 15th</td>
<td>Direct mail to dealers and customers (by Alcoa and NBC)</td>
</tr>
<tr>
<td>November 19th</td>
<td>Closed circuit sales meeting (by Alcoa and NBC)</td>
</tr>
<tr>
<td>October</td>
<td>Trade advertisements appear. More direct mail.</td>
</tr>
<tr>
<td>November</td>
<td>Calls on dealers by NBC personnel</td>
</tr>
<tr>
<td>December</td>
<td>Promotional spots on NBC Radio network—3 or 4 a day</td>
</tr>
<tr>
<td>January 12-16</td>
<td>50-minute spectacular from New York Boat Show</td>
</tr>
<tr>
<td>January 16</td>
<td>11 five-minute vignettes (commercials and dealer tie-ins)</td>
</tr>
<tr>
<td>January 17</td>
<td>10 five-minute vignettes (commercials and dealer tie-ins)</td>
</tr>
<tr>
<td>January 18</td>
<td>Promotional spots (Chicago Boat Show) on NBC Radio network</td>
</tr>
<tr>
<td>February 2-6</td>
<td>14 five-minute vignettes (commercials and dealer tie-ins)</td>
</tr>
<tr>
<td>February 7</td>
<td>14 five-minute vignettes (commercials and dealer tie-ins)</td>
</tr>
<tr>
<td>February 8</td>
<td>Tv commercial on Alcoa Theatre</td>
</tr>
<tr>
<td>In Spring</td>
<td></td>
</tr>
</tbody>
</table>
It's taking place in spring in preparation for a full summer which will see the three nets allying it out in a single arena: the network itself.

Now that ABC has lined up stations and audience for a more even, sustainable rhythm with its opponents, CBS and NBC, all three networks are rustling up new shows in an effort to nail down prime time slots and nighttime blocks.

They're developing new formats and innovations on old ones; eliminating non-productive shows and extending 30-minute successes to an hour; cross-cutting and switching network's favorite shows to other times and nights to bolster anticipated audiences.

All in all, network programmers are whipping up enthusiasm and stockpiling ammunition for what observers expect to be a knock-down-drag-out fight for nighttime dominance.

More than a third of all the shows on the air this fall will be new ones. Many will be new in concept. Some will take an old concept and freshen it up with new angles and approaches. But the newest element—now that the battle involves three more evenly matched opponents—is an intense concentration on quality—quality in plot, writing, casting and production. The new shows are adding what network people call subtlety or sophistication or depth.

An expert with knowledge of the networks this past fortnight to determine the exact day-by-day rundown on shows for next fall. Surprisingly, most of the nights and hours are solidly locked up though there will of course be many revisions before the fall starting dates. Here are some of the highlight findings (full details appear in charts on next two pages).

- Of 115 programs now on the books (some tentative, some firm), 93 will be aired for the first time. The total show breakdown: ABC: 37; CBS: 42; NBC: 34.

There's a marked trend back to the hour-long program, with some current half-hour versions being ex-
HERE'S WHAT THE NETWORKS WILL OFFER NEXT FALL.

<table>
<thead>
<tr>
<th>TIME</th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00</td>
<td>You Asked For It</td>
<td>Lassie</td>
<td>Trace Hunter</td>
</tr>
<tr>
<td></td>
<td>Wonderfull World of Little Julius</td>
<td>&quot;</td>
<td>Cheyenne</td>
</tr>
<tr>
<td>7:30</td>
<td>Maverick</td>
<td>&quot;</td>
<td>Name That Tune</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>↓</td>
<td>Bat Masterson or Mystery Adventure</td>
</tr>
<tr>
<td>8:00</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Open</td>
</tr>
<tr>
<td></td>
<td>Ed Sullivan</td>
<td>&quot;</td>
<td>Destination Space</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>↓</td>
<td>River Boat</td>
</tr>
<tr>
<td>8:30</td>
<td>Law Man</td>
<td>&quot;</td>
<td>Conf of Will</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>↓</td>
<td>&quot;</td>
</tr>
<tr>
<td>9:00</td>
<td>Colt .45</td>
<td>G. E. Theatre</td>
<td>Dinah Shore</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>9:30</td>
<td>The Alaskans</td>
<td>&quot;</td>
<td>Danny Thomas</td>
</tr>
<tr>
<td></td>
<td>Alfred Hitchcock Presents</td>
<td>&quot;</td>
<td>Peter Gunn</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>↓</td>
<td>The Rifleman</td>
</tr>
<tr>
<td>10:00</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Peck's Bad Girl</td>
</tr>
<tr>
<td></td>
<td>Jack Benny &amp; George Gobel (alt. weeks)</td>
<td>&quot;</td>
<td>Arthur Murray Party</td>
</tr>
<tr>
<td>10:30</td>
<td>Meet McGraw</td>
<td>What's My Line?</td>
<td>&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>&quot;</td>
<td>N</td>
</tr>
</tbody>
</table>

N—No network programming.

Source: SPONSOR survey of networks.

The networks expanded to 60 minutes and others scrapped entirely for a new and longer replacement. There'll be 30 shows next season one hour or longer and of these 15 are new—seven on ABC, two on CBS and six on NBC (there are seven at CBS now on the air, four each at the other nets).

- Biggest gains by program type indicate continuing popularity for situation comedies, with nine new programs of this format; Westerns, six, mystery-detective, eight, and adventure, nine. All told, there'll be 23 Westerns on the schedules, 20 situation comedies and 11 adventure series.

- Westerns are being balanced with "easterns," or with what might be termed more sophisticated story lines concerned with the psyche in contrast with the saddle.

- There seems to be a better program spread among the networks both horizontally and vertically. One notable pattern: to program entire different program types opposite each other in an effort to reach broad audiences with different tastes (Sunday, 3:30 p.m.—ABC, Law Man CBS, Ed Sullivan; NBC, Edge of the Jungle).

- Chink-filling early in the season leaves few open time periods. Press time, ABC has two half-hour unfilled; CBS, one one-hour period.
### The 43 New Shows Are Shown in White Blocks.

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wagon Train</td>
<td>Situation Comedy</td>
<td>To Tell The Truth</td>
<td>Laramie</td>
<td>Rawhide</td>
<td>Panel Show or Space Show</td>
</tr>
<tr>
<td>Donna Reed</td>
<td>December Bride</td>
<td>Love and Marriage</td>
<td>Tombstone Territory</td>
<td>Dennis the Menace</td>
<td>High Road</td>
</tr>
<tr>
<td>The Price Is Right</td>
<td>The Real McCoys</td>
<td>Derringer</td>
<td>Bachelor Father</td>
<td>Desilu Playhouse</td>
<td>Leave It To Beaver</td>
</tr>
<tr>
<td>Perry Como</td>
<td>Pat Boone</td>
<td>Zane Grey Theatre</td>
<td>77 Sunset Strip</td>
<td>Open</td>
<td>Wanted: Dead or Alive</td>
</tr>
<tr>
<td>World of Talent</td>
<td>Playhouse 90 &amp; Biography (alt. weeks)</td>
<td>Ernie Ford</td>
<td>Black Cat</td>
<td>Have Gun; Will Travel</td>
<td>Jeopardy</td>
</tr>
<tr>
<td>This Is Your Life</td>
<td>The Fat Man</td>
<td>You Bet Your Life</td>
<td>Robert Taylor's Detectives</td>
<td>Twilight Zone</td>
<td>Major Sports Events</td>
</tr>
<tr>
<td>Open</td>
<td>Person to Person</td>
<td></td>
<td>Markham</td>
<td></td>
<td>Lawless Years</td>
</tr>
</tbody>
</table>

### NBC, a Lone Hour Slot and Three Half-Hour Segments.

ABC TV's vice president for programming and talent, Thomas Moore, comments happily on his network's state of "being locked up."

"We're in fine shape. Now we know exactly where we're going."

He figures he's "going" toward bigger and better audiences and the kind of ratings which will put the network in solid No. 2 spot. He's particularly enthusiastic about the new popularity of the hour-long format because "this gives us more time to develop character and plots and makes for a better increment of entertainment."

His NBC TV counterpart agrees. Allan D. Courtney, vice president in charge of nighttime programs, sees the longer time span as an opportunity for TV programers to compete with the best motion pictures as well as with other nets' TV offerings.

"We're working for a totality of programing," says Mr. Courtney, "and we're developing longer shows as well as better ones to reach all areas of public interest. With more time, we can have a better quality production and more sophisticated or complicated plots which get down to what people are really thinking and feeling about."

From this thinking emerges plot (Please turn to page 54)
10-year rise of tv film company can be traced to Ralph Cohn's unique organization

Ten years ago this week a 50-page report on a new industry was presented by a son to his father. The philosophy behind the report, the new industry, and the family tie subsequently have produced a giant operation in virtually every facet of that industry.

The family was one of old-line names in the entertainment business: brothers Jack and Harry Cohn, co-founders of Columbia Pictures, and report-writer Ralph M. Cohn (Jack's son), then in his early thirties. The new industry was tv, which at that time had not even accomplished its first coast-to-coast network, and which was nothing more than an annoying question mark to many in the motion picture business. The philosophy that Ralph Cohn advocated was to put Columbia Pictures into television on the ground floor. Thus Screen Gems was created in April 1949 with the young enthusiast as general manager.

But Cohn didn't play it wildly. While he wanted to get into production and distribution for tv as soon as possible, he didn't see the sense of risking any major move until the market was ready to support it. Consequently, Screen Gems entered the commercials production field, and from 1949 to 1951 made 200 commercials—but nothing else. The new television company was gaining experience in video's special requirements which would be useful when the right time arrived. The blueprint was already etched to give Columbia Pictures a tv wedge into as many areas as possible in film making and selling.

The lack of just such a plan was to force other motion picture companies to get into tv later out of sheer necessity rather than choice. The Columbia
ORGANIZATION patterns, say most industry observers

SIMULTANEOUS sales operations in two areas have Robert Seidelman (above, left) working out syndication tactics with Jerome Hyams and Norman Gluck while John Mitchell (below, center) maps fall network strategy with account men Carroll Bagley and George Hankoff

SALES PROMOTION session of syndicated Stalowit (above) brings together Pierre Marquis, Irv Klein and eastern salesman Ben Colman. Below, a new film episode gets final cuts

NEW PROGRAMS for fall include The Secret Life of James Thurber, previewed (below) by humorist Thurber, center, and his wife, right

Pictures-Screen Gem's continuity was to be virtually the only exception to one of the most drastic business blunders of the century: the mass failure of Hollywood to grasp the right time the implications of TV in film entertainment.

Slowly and steadily the Screen Gems blueprint became reality. By 1952, network production began with dramatic film programs such as Ford Theater. Screen Gems has remained a leading supplier, producing and selling its own network film fare ever since. In 1954, Screen Gems jumped into international TV film
sales, capitalizing on the additional revenue potential of its film product abroad. Today, it is one of the top factors in overseas film sales. Two years later, 1956, Screen Gems acquired Hygo-Unity, a distributor of feature films, and made the backlog of Columbia, Universal, and other studios available to stations. The Screen Gems catalog of feature films currently consists of more than 900 pictures, probably the largest of any of the distributors.

Last year, Screen Gems went into a fourth major area of tv film activity by producing programs for syndication. A separate staff to create and produce shows for this purpose was set up; it is expected to be fully operational by the 1950–51 season. This February, phase No. 5 of the blueprint unfolded with the acquisition of Elliot, Unger & Elliott, the high-fashion East Coast commercials producer.

Right now Screen Gems is readying itself for the growth of video tape as Project No. 6. One of the motives behind the merger with Elliot, Unger & Elliott was to invest in a going company with an established reputation for “live” style photography and with existing tape facilities. In short, it’s another case of getting in on the ground floor. Concurrently a seventh phase of Screen Gems operations has begun—acquisition of stations themselves.

In all, at the end of its first decade (the 10th birthday celebration is going on this week), Screen Gems has assembled an organization totally unlike anything else in television. It has a horizontal line that covers every possible aspect of recorded entertainment. (The station ownership plans appears to be a diversification and profit-making move rather than an attempt to build an all-vertical empire.) In 10 years, Screen Gems has accomplished this: an active organization in five important areas of tv film—plus leadership in at least four of those five areas.

In terms of its successes, what is the lesson of Screen Gems for any business operation in tv? 

Ralph Cohn’s viewpoint is simply this: In order to assume continuing profits, you have to apply knowledge of past successes to an increasingly changing and unpredictable future. “Screen Gems is like a centipede,” he says. “We know that sooner or later some of its legs might be shot off. Therefore, we must be sure there always will be some healthy legs to stand on.”

Meantime to some competitors the guiding principle of Columbia Pictures-Screen Gems organization ofte is hastily passed off as nothing more than the power of the Cohn dynasty. But that’s hardly the whole story. While the Cohn family did transmit its know-how in production and sale from motion pictures to tv film, one a philosophy of diversification and preparedness can really account for the spectacular growth. How did Screen Gems turn this trick when the others couldn’t?

Getting competent outside executives is one major answer. Thus in 1956, Jerome Hyams and Robert Seidelman of Hygo-Unity came in the Screen Gems organization where that company was absorbed. In 1957, William Fineshriber left an NB v.p. post to direct Screen Gems’ international operations. Last year Harry Ackerman, formerly CBS v.p. of West Coast production, became Screen Gems v.p. in charge of production. In 1959, Stephen Elliot president of Elliot, Unger & Elliot, left that company as a quasi-autonomous unit into the Screen Gems fold. At the same time such Universal Picture executives as Norman Gluck and Alfred Mendelsohn were brought in. The secret of Columbia Picture-Screen Gems strength over the years is this: a backbone of the Cohn family at the top, with independent strong and experienced executives and key posts.

The Screen Gems formula for film success has avoided all the pitfalls that one or another competitor has had to face. Among them: insufficient financing; premature investment; and the dangers of calcification at the top or the lack of a guiding principle in everyday operations. Instead, Screen Gems knows it can make what it has sold. Second, when necessary a network sale can be made for little more than costs—or even before costs, in certain cases—because they are the additional revenue potential of international sales and syndication re-runs. Third, Screen Gems is not committed itself to making an selling programs through a single network. Fourth, Screen Gems aims providing a “one-stop service” for a vertisers, which—by eliminating中介len—promises more quality for a fixed price, or cost-efficiency.

(please turn to page 47)
WHAT RADIO DID FOR A BANK

Long Island chain finds steady use of radio can merchandise loans and deposits, get traffic for new outlets

Banks in droves have been flocking to the air media recently, producing a type of local and spot revenue undreamed of a few years ago. One such satisfied user appears in the picture above—complete with shirt sleeves, radio microphone and script.

What makes William A. Kielmann, the 60-year-old president of the Central Bank & Trust Co. of Long Island, N. Y., a fine example of today's trends is the evolution of his institution and his own thinking vis-a-vis radio. Specifically:

- Central Bank & Trust has been adding branches rapidly (today's business costs and opportunities make volume as important to a bank as to a department store).
- Volume quite naturally hinges on getting more deposits and making more loans.
- To get both, a bank has to go out and sell itself like any business.
- Radio has proved an effective medium—in terms of cost, actual results, and creating a favorable impression of the institution.

Last year Central Bank & Trust spent $9,555 (or about a quarter of its budget) with WHLI, Hempstead, L. I., its fourth successive budget boost for that radio station. In fact, Kielmann's association with WHLI dates back a dozen years—long before Central Bank & Trust was ever in existence.

In 1917 Kielmann was head of People's National in Lynbrook, L. I., looking for a way to take advantage of the commercial and population growth of Nassau and Suffolk counties. A musical program at 12:45 p.m. was picked to plug the institution.

"Clearly, people and their emotional reactions toward banking would be part of the growth of commercial banking in the area," Kielmann says. "A bank can't afford to merely be there as a convenience."

Kielmann knew it would be an uphill battle to convince industrial, business, even village and school officials, that his bank deserved their confidence and trust. "We had to dramatize our services," he says. "We had to create an atmosphere for ourselves."

So he inaugurated The People's Hour of Music on WHLI and tested the copy appeals (convenience, interest rates, package loans) that would appeal to people moving into the growing area.
In 1954, Kielmann and a group of associates obtained a national bank charter and opened the National Bank of Great Neck (now Central Bank & Trust Co.) The People’s Hour of Music—title intact—went with him. Without missing a single broadcast, the commercials switched from their former “established institution” feel to the “up and coming” appeal befitting a bank just starting out.

Here are the copy appeals he has tested, the departures from the straight program schedule he has used and the methods he has devised to gauge effectiveness of broadcast:

- **Loans.** 20% of the copy balance goes to this point (outweighed only by a 3½ emphasis on new depositors). Kielmann emphasizes package loans primarily. The human approach is illustrated in the copy: “It’s Spring Fever all right. A rash of tax bills, the urge to get to work on repairs to the lawn, the house, the office. The best remedy for this kind of spring fever is a single loan from Central Bank & Trust . . .”

- **Deposits.** A 30% copy emphasis on deposits covers all types—savings, regular and special checking. Again, a bit of psychology in the copy: “Give yourself the convenience and prestige of a special checking account . . .” Interest rates on savings accounts, an important aspect of banking today, is dramatized, too. (Kielmann offers 3½ compounded quarterly, a major copy point for deposits.)

- **Facilities.** 20% emphasis here, covering an “auto teller” at the main bank with a turn table device which turns the car around and sends it out in the same direction it came in; a 3 to 5 p.m. window for deposits only; other convenience factors.

- **Services.** 10% emphasis here, covering safe deposit boxes, Christmas clubs (pitched heavily at first of year).

- **Institutional.** 20% of the copy is in this category, generally building up the banking business. Included here is a schedule of three special half-hour broadcasts each year—at New Year’s, Fourth of July, and Thanksgiving. It consists of a summation of the year’s events with historical anecdotes. There is no commercial in the usual sense, but Kielmann delivers a 90-second institutional pitch.

- **New branches.** Four new branches have been opened in the past three years, two of them last year. A month-long spot announcement schedule precedes the Saturday opening, capped by a remote from the bank at 12 o’clock of the big day. The pre-opening spot schedule consists of two to three 60-second announcements per day, pointing up greater convenience and telling an expansion story.

*(Please turn to page 54)*

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**HOW CENTRAL’S VOLUME AND RADIO APPROPRIATION GREW**

<table>
<thead>
<tr>
<th>YEAR</th>
<th>DEPOSITS &amp; RESOURCES</th>
<th>ADVERTISING BUDGET</th>
<th>RADIO BUDGET</th>
<th>BRANCHES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan.</td>
<td>$1,000,000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1954 Dec.</td>
<td>$11,131,000</td>
<td>$21,235</td>
<td>85.218</td>
<td>Great Neck (main)</td>
</tr>
<tr>
<td>1955 Dec.</td>
<td>$13,045,000</td>
<td>$24,750</td>
<td>85.313</td>
<td></td>
</tr>
<tr>
<td>1956 Dec.</td>
<td>$16,154,000</td>
<td>$26,335</td>
<td>85.555</td>
<td>New Hyde Park</td>
</tr>
<tr>
<td>1957 Dec.</td>
<td>$23,321,000</td>
<td>$36,086</td>
<td>87.925</td>
<td>East Hills (Roslyn)</td>
</tr>
<tr>
<td>1958 Dec.</td>
<td>$51,657,000</td>
<td>$41,368</td>
<td>89.555</td>
<td>Lynbrook &amp; Port Washington</td>
</tr>
</tbody>
</table>

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**SENIOR V.P. POINTS OUT WEAKNESSES AND FALLACIES IN SATURDAY EVENING POST AD IN LAST WEEK’S SPONSOR**

by Leon Arons, Ph.D.

SEP has come up with a “new” concept of audience measurement which it applies blithely (in a recent insert in SPONSOR) to intermediary comparisons—to the accompaniment of drawings of apples and oranges, and the sage comment, “apple-sauce.” The new concept of measurement is called ad page exposure. Ad page exposure, says the insert, “goes smack to the core of your advertising effectiveness!”

Moreover, as a measure, it is equivalent to cost-per-1,000 per minute-commercial on the average nighttime television program, they say.

Let’s first take a look at the cost-per-1,000 what. Ad page exposure is a further step in the direction apparently set up earlier for Reader’s Digest, in which the measure “issue reading days” was developed to indicate the frequency with which people are exposed to an issue (days). The technique was an ingenious one and did provide an indication of the “shelf life” of different publications. For example, it became evident from these results that the Sunday supplement was different from the regular magazines in that the average for a supplement was about one reading day, but was somewhat higher for weeklies, and still higher for monthly magazines. Obviously, if it is frequency of referring to the same issue of a publication, one can multiply by the number of readers.

The next step was SEP’s ad “ex-
TvB HITS POST AD IN SPONSOR

posure" days. The stated premise for this concept was an interesting one. A new kind of "exposure" comes into being, a special kind of exposure which is tidily defined. It isn't actual exposure—the setting up of communications contact with the reader, it is how many people could be exposed, measured by page turning. The justification advanced is that perception of advertising is the advertiser's responsibility (not the medium's) "because it depends on qualities of the ad which the medium does not control." This, of course, is something less than accurate. All pages obviously do not share equally in reader traffic. Moreover, a medium is considerably more than its physical definition. A recent TVB study on the dynamics of mass media shows that individual media have characteristic patterns in the values which people take from them and in the way in which people experience the media. Moreover, people tend to take the same personal values from advertising as from the medium which carries the advertising. The media are anything but neutral carriers. Each medium comes to the consumer with a character of its own which helps to determine the manner in which the consumer relates himself to the advertising, etc. It does not seem sensible that SEP would use the premise for its measure that the medium contributes nothing but physical space (or time).

But let's get back to ad exposure days and page turning. This new kind of exposure, the report on the research states, is independent of the characteristics of the ad or the ads on the page. It pursues the logic of its position by showing tabulations which demonstrate there are no differences in SEP's "exposure" between a color page, a black-and-white page, a spread, a single page or a part-page. One might observe parenthetically that this could be a problem to the space salesman. As a matter of interest, SEP's insert might just as well have used a five-line ad for cost of advertising for computing the cost-per-1,000 ad exposures, since the number of ad page exposures is the same, with the outcome of 1¢ per 1,000 instead of the 90¢ listed.

There are other interesting observations in the study report. For example, after the respondent has identified each page he remembers having opened ("... regardless of whether or not you remember seeing anything on the page. I want you to try as best as you can to identify every page that was fully opened, even if only for a split second. The only pages I don't want are those you only opened partway just to look at the page number in the corner.") he is questioned about each page he has not designated as being seen: "As often happens some of the pages which you skipped might have been opened if only for a split second while you were leafing by them or looking for the next page you wanted. I know it's hard to be sure about which pages were opened, particularly when you turn pages rapidly, but how about these pages—do you think they even might have been opened for only a split second?" One can picture the interviewer's "might have" being answered with a "maybe." And by the rules of the game, if one page was designated as being opened, by inference the adjoining page also got cred-


8-PAGE INSERT FOR THE SEP MADE BIG 'EXPOSURE' CLAIMS

To tell its story on "advertising exposure" to important national advertisers, the Saturday Evening Post took an 8-page, four-color insert in the 11 April issue of sponsor. Protest against the magazine's claim that "page turnings" could be compared to one-minute net TV commercials on a cost basis, came immediately from many TV men. Despite the Post's insistence, nearly all sound research men agree you can't compare such "apples and oranges."

Sponsor • 18 April 1959
Why radio reach tops the dailies

- Radio performs well in building circulation, doesn’t suffer newspaper drop-off beyond the central area
- Major stations reach at least 75% of total audience in one week. This is about double the daily figure

You can hang a medium if you measure it in one dimension and enshrine the medium if you measure it in another.

Take radio. Its average ratings aren’t big and if that’s all there was to radio’s audience, you could kiss the medium good-bye.

Nobody, of course, buys one commercial on radio and calls it a full-fledged advertisement. An “ad” on radio is a cluster of commercials. A campaign is a cluster of clusters. The end result is not only impact but an accumulation of audience that will bear comparison with any medium carrying the printed word.

Though this is as simple as A-B-C, there’s always somebody who will pluck a per-broadcast rating out of context and go to considerable trouble to prove that a radio commercial doesn’t reach much of an audience. (For an example, see “Newspaper promotion stubs its toe,” in the 4 April issue of SPONSOR.)

Fortunately, radio can not only show it reaches a substantial share of the potential audience in a reasonable amount of time but looks particularly good when compared with newspapers.

The Radio Advertising Bureau has done studies in a number of markets specifically comparing radio and newspaper circulation via an area yardstick created by the newspapers themselves. In comparing the reach of radio and newspapers in retail trading zones—a newspaper-defined area which includes the burgeoning suburbs—RAB found a clear-cut superiority for the electronic medium.

But RAB also found out something more. The drop-off in circulation from the inner city zone to the retail trading zone—a particular weakness of newspapers—did not invariably turn up with radio stations in the markets studied.

RAB found that “up to four radio stations in every market exceeded their city zone penetration in the retail trading zone.”

On the other hand, 18 of the 19 newspapers in the five markets surveyed (Los Angeles, Boston, Chicago, Buffalo and Detroit) failed to equal their city zone coverage in the trading zone. The drop-off was as high as 70% in some instances.

That this situation is not confined to the five markets is made clear by a previous RAB study of newspaper drop-off in the nation’s top 50 markets. This analysis dug up the following: all newspapers combined reached only 42.2% of homes in the retail trading zone. Here’s an example of drop-off in one West Coast market. The five newspapers showed a decline in percent of city zone to trading zone coverage of from 35 to 39%. Three of the five dropped off more than 60% from the city zone coverage.

Radio’s cumulative audience can reach impressive levels—even during
one day. As the chart opposite shows, when stations and newspapers in two markets are ranked in order of coverage, each station does better than its opposite number among the newspapers. As a matter of fact, if you take away the leading newspaper, even the lowest-ranking radio station beats, with one exception, all its other newspaper competitors.

Newspaper comparisons aside, it is evident that radio stations build up audiences with relative ease. All but two of the dozen stations listed in the RAB analysis reach one out of four households on an average weekday. This corraling of audience is built on a foundation of ratings that seldom gets above 5. Indeed, 1's, 2's and 3's are liberally sprinkled through any ratings report.

But there's more to it than that. The figures discussed above cover one day. Unlike newspapers, where a high percentage of home delivery means a low rate of cumulative circulation buildup, radio keeps on accumulating different homes. For example, the average station in Dallas reached 30% of households in the metropolitan area during the average day, a January cumulative audience study by Pulse showed. Over a week, however, the figure was 50%.

And the buildup doesn't stop there. Let's take a look at some NCS #2 figures, which are basically a measurement of cumulative audience. NCS shows total daytime, nighttime, weekly and monthly figures and thus provides a broad measure of the rate in which radio piles up listeners.

It is dangerous to generalize about an area in which there is so much variation, but, roughly speaking, a major radio station (at least in 1956, when NCS #2 was made) reaches (1) twice as many homes during the day as at night (2) about twice as many homes during a week as during an average day and (3) about 10 to 20% more homes over a month than over a week. Nielsen also has 12-week cumulative figures. Further increases in reach are registered during the longer term, but the jump is relatively small.

What goes this mean? First, that the buildup of audience goes on at a rapid pace during a week's period. This is certainly a contrast with the newspaper pattern. While there are

(Please turn to page 73)
Tv "display ads" sell 13 mink stoles for Nashville store

- Harvey’s revolutionizes department store approach to item listing with unique spot pattern of live remotes
- Rapid-fire item selling proves worth in warehouse sale and clicks on consistent 40-spot-per-week schedule

An experiment that may well give cynics of department store tv advertising something to think about is underway in Nashville.

The pace-setting idea is a synthesis of everything Harvey’s Department Store, one of the largest in the South, has learned about tv since its initial venture in 1950. Specifically, it’s how to use video for hard-sell, display purposes.

Store president Fred Harvey has been a veteran believer in the medium. Cartoon jingles were an early experiment, designed by Harvey’s advertising agency (Noble-Dury) to attract youngsters. Placed around children’s programs and on weekends, they filled an element missing in the usual pattern of department store advertising. Occasional remote telecasts from store windows and various departments also got a tryout, but the effort was not sustained.

Then last July WSM-TV developed a new tack that would enable Harvey’s to merchandise numerous items in a week-long warehouse sale in a rapid-fire, item-listing way. The plan called for a daily 10-second I.D. saturation schedule utilizing a remote camera with close-ups of individual merchandise. The audio portion came from the booth at the studio with short, on-the-button copy. This sold merchandise—both large and small—so successfully that Harvey decided to schedule two more warehouse sales and advertise them in the same way.

Besides sales effectiveness, another important conclusion emerged: Tv techniques needn’t be expensive to get results.

Thereupon WSM-TV and Noble-Dury pitched today’s totally new idea—to move, not just remote camera equipment, but an entire studio into the store. The plan specified live, on-the-spot demonstrations of merchandise throughout the day in a series of spots called Tv Shopper’s Guide. “The idea seemed fantastic at first,” says Harvey. To the station’s boast, “You name it—we’ll sell it,” Harvey fired back, “Bring in the gear—we’re game for a try.”

The test was scheduled for the peak sales months of October and November. WSM-TV moved a microwave unit, camera, a battery of lights and other necessary equipment into the fifth floor of the department store.

As a test, 40 spots a week were scheduled—36 live remotes (60 and 30 seconds) between 9 a.m. and 5:30 p.m. weekdays and four filmed spots (the animated jingle) on weekends.

Harvey’s fashion coordinator Juanda McCallum became “tv shopper” in the spots, displaying the merchandise. Models paraded dresses, play clothes, sportswear and other women’s apparel. Household items were featured, even electric trains. Out-of-town viewers were invited to mail or phone in orders. Items used on camera were not promoted in any other medium, says Harvey’s sales promotion manager Frank Vermilye. “Response to the items displayed,” he says, “proved beyond a doubt that we had hit on the proper formula for using television to greatest advantage. Examples:

- In a two-week period, women’s cashmere coat sales totaled more than $15,000.
- One sewing machine demonstration produced four telephone orders within the hour.
- Thirteen mink stoles were sold, all of the customers asking for “the mink stole that was modeled on Channel 4.”

After analyzing these results, Harvey signed a 52-week contract for the daily remotes. The same schedule was maintained—about 40 remote

**VETERAN VIDEO EXPERIMENTER**

FRED HARVEY, president of Harvey’s Department Store in Nashville, has used tv since 1950. Now he feels he has found the formula for successfully displaying—and selling—merchandise on sight. The formula: a series of daily remote spot telecasts direct from the store; weekend spots add kid and family appeal. It needn’t be expensive, either, he feels.
spots during the week plus four filmed spots on the weekend. The seven or eight spots are usually distributed evenly throughout the day, half in the morning, the other half in the afternoon with a regular participation in the noontime Jud Collins variety show, locally produced. The weekend animated spots occur in a morning kid block on Saturday and late afternoon Sunday to catch the whole family. These institutional spots balance the hard-sell remote schedule during the week.

The schedule can be varied on a day's notice if a heavy concentration of spots is desired in the morning or afternoon to give an extra push to a fast-moving item. Often there is a heavy concentration around the noon hour. Generally, several items are plugged during the day. But occasionally all of the day's spots will be given over to a single piece of merchandise. Both the "listing" technique of plugging various items and the push for single items have paid off.

In general, Harvey's uses the remote spot schedule to plug the current best seller in the store, new and fashion items. With careful rehearsing, one spot can accommodate several items in a product category. For appliances and other hard goods, the spots are extended to two and three minutes sometimes to five.

A permanent TV studio now has been established in the store (see photo) which requires a full-time engineer and cameraman. Vermilye feels the strongest advantage of the store studio is flexibility: "Props, merchandise, anything needed for the commercials can be substituted or changed at a moment's notice." He says that even a late delivery of dresses to the store at 9:45 a.m. one morning did not prevent getting them on camera properly modeled and displayed at 10 o'clock.

Fred Harvey, who has tripled his ad budget to accommodate this new approach to moving merchandise, sees no end to his use and development of this technique. Harvey was a merchandising official at Marshall Field before coming to Nashville in 1946 and opening his store at 5th & Church in the heart of the downtown area. Originally housed behind a 35-foot front, the store now covers a whole block. It has been using TV since the WSM-TV sign-on date in September 1950. "We were the first department store in the Southeast to take advantage of television," Harvey claims. "It's the tool with which we'll continue our growth."

Significantly, Harvey's slogan is "The store that never stops growing." One wiseacre recognized this when he phoned the store while remote schedule was on to ask, "When did Harvey's buy WSM-TV?"
FSR
(Cont'd from page 33)

$41.1 million with breakdown as follows: 22% in air media, 51% in consumer print, 19% in business publications and 8% for sales promotion and merchandising. Its accounts have evidently benefited from their association with FSR; the agency's client-retention record is impressive: Alcoa has been with them for 25 years, C.I.T. for 13, Fenestra for 36, Westinghouse Electric for 43, Libbey-Owens-Ford for 18.

FSR is a careful shepherd of its clients' budgets. While it may not actually produce the shows, it keeps tight rein on production, scripts and costs. Alcoa, for example, is currently on net tv at the rate of 7 1 times a year. Average cost per show for everything (time and talent) is $71,000. Thus the cost per commercial works out to only $23,600.

In the FSR concept, the commercial is all-important. Commercials are constantly tested—not simply for recall but to establish those points which the agency feels are the key to a successful sales message: (1) Is the commercial important, significant in the viewer's life? (2) Is it believable? (3) Is it applicable to the viewer? Unless it is all of these, it doesn't much matter whether it is recalled or not.

In its drive for dynamic advertising, FSR has made some contributions to tv:
- Establishing the pattern (through its Alcoa See It Now) for non-consumer advertisers in television.
- First use of daytime housewife tv by an industrial product. This was the Fiberglas sponsorship of Arthur Godfrey on CBS TV which, incidentally, FSR says was the first thoroughly merchandised use of tv.
- Vertical saturation technique, developed for Alcoa on NBC TV through the use of three and four shows in a single day; this is now a basic pattern for daytime tv.
- Use of tv to create dealer traffic. This dates back to 1955 and the Westinghouse Freedom Rings on CBS TV which actually sent an average of 15,000 women per week into Westinghouse dealer stores for a six-month period.
- First recognition of the magazine concept for tv. FSR purchased both Garroway's Today and Arlene Francis' Home long before they went on the air.

- The "total" concept of tv spectaculars. In 1956, the agency created and produced for Alcoa the Christmas special, Stingiest Man in Town, promoted it to the hilt. Original music and lyrics for the show were recorded by Columbia Records, the client name and program name appeared on the jacket cover.

No avenue of promotion and merchandising goes unexplored. One radio buy on NBC's Monitor resulted in some 8,000 dealer tie-ins on local radio: a tv buy drew the support of some 12,000 dealers and distributors at the local station level.

FSR has offices in New York, Pittsburgh, Cleveland, Chicago and San Francisco. They are not branches: each is a complete agency. It also has a tv production center in Beverly Hills and an overseas agency in London. It has nearly 500 employees, about 185 of whom own all the stock in the agency. It ranks 21st in size among U.S. agencies. This summer, its New York headquarters, will move to 666 Fifth Ave.
SCREEN GEMS  
(Cont'd from page 38)

Sheer bigness plus varied operations has other advantages for Screen Gems. In the 1958-59 season, Screen Gems had more than a dozen program series in active production. Besides the economies of large-scale operations, a program venture of this size has the added advantage of having more than one way to move with a new program. Thus a new pilot can be made so that episodes could be budgeted for $30,000 and up if a network sale were in prospect, or at under $80,000 if the syndication route were taken. This enabled a producer-distributor to offer a maximum of new pilots each season.

John H. Mitchell, v.p. in charge of sales puts it this way: "Screen Gems will use any method or combination of methods to sell network programs as long as they work. That may mean selling through ABC for some programs and directly to the advertiser for others. We're selling film programs now, and we'll also sell tape when tape programs have a market."

In feature films, Screen Gems has sorted its availabilities into packages which are sold on a specific term basis to stations. A continuing supply of features is released, and when one station completes its run, the other stations in the same market become prospective clients. In international sales, William Finshriber notes that while there is no switch away from the film standard to be expected in the immediate future, there is an important change in sales focus. "The new sales potential is in countries just now building up their tv coverage—such as Japan, Australia, Germany, and Latin America," he says. He also points to the need for long-range planning in dubbing into new languages (such as Portugese) which will develop markets in time.

Jerome Hyams, v.p. in charge of syndication, expects an entirely new look for Screen Gems operations in that field by next season. "It is no longer possible to show a film program to an agency buyer as a network series one week and then go back the following week and try to convince the same man representing a regional client that you have a new show."

Screen Gems is planning to have at least three shows a year separately created and produced for syndication.

While Elliot, Unser & Elliot will continue to produce commercials on film, president Stephen Elliot talks about two vital areas for tape. "We started delivering tape commercials in the first months of 1959," he feels, "and have also discovered that a tape-kinescope combination has more speed and cheapness than film in industrial use. We sent a tv unit to the Ford Motor Co. on a Friday night and returned with a tape. By Monday morning 50 prints were delivered on 16 mm kinescope. It was below the cost of film, and film just couldn't have completed the job in that time."

Still another direction for Screen Gems as it passes its 10th birthday is the acquisition of stations as an independent investment. Station veteran Norman Lowman left KRON-TV, San Francisco, to become Screen Gems' station operations manager. While none of these projected station holdings was finalized as of this week, Screen Gems intends to make one more horizontal addition, to add "another leg to the centipede."

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SERVICING AND SELLING are two key words that dominate the objectives of Transcontinental 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 Transcontinental 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
PACKAGE
THAT NEVER
STOPS
SELLING
THE ADVENTURES OF WILLIAM TELL

That's right! WILLIAM TELL never stops selling for you! That's how NTA built it. That's how Tropicana bought it. And here's how WILLIAM TELL does it. It starts on-the-air where WILLIAM TELL action-packed, costume drama adventure and all-family appeal powers the big audience pull. But you haven't seen anything until NTA Merchandising gets into the act...gets selling in windows, in stores, up and down your chain of distribution. That's how WILLIAM TELL does it for Tropicana and can do it for you, too—with a full package of NTA prepared premiums and big prize contests that tie into your on-the-air "sell" and convert audience into customers for you at the point of sale, all free. It's all free—WILLIAM TELL streamers, counter cards, posters. And NTA gives you the manpower to make it happen...in the package that never stops selling on the air, off the air, everywhere. It's all part of the buy...when the buy is NTA's WILLIAM TELL. Contact:

A Division of National Telefilm Associates, Inc.
10 Columbus Circle, N.Y. 19, N.Y. Judson 2-7300

NTA PROGRAM SALES
FEBRUARY-MARCH

HOOPER

SHARE OF AUDIENCE:

428%

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)

KONO

JACK ROTH, Manager
P. O. Box 2338
San Antonio 6, Texas

SPOT BUYS

TV BUYS

The Armstrong Rubber Co., West Haven, Conn., is preparing the summer campaign for its Armstrong Tires. The schedules start 4 May in scattered markets for 18 weeks. Minute announcements during nighttime slots are being purchased; frequencies depend upon the market. The buyer is Marion Jones; the agency is Lennen & Newell, Inc., New York.

American Motors Corp., Detroit, is going into over 80 markets with a major campaign for its Rambler. The schedules start 24 April for an eight-week run. I.D.'s and minute announcements during nighttime segments are being used; frequencies depend upon the market. The buyer is Betty Powell; the agency is Geyer, Morey, Madden & Ballard, Inc., New York.

The California Oil Co., Sub. of Standard Oil of Calif., Perth Amboy, N. J., is planning a short-term campaign; its distribution is roughly in the Northeastern states. The three-week schedules kick off 1 May. Chainbreaks and I.D.'s during nighttime periods are being placed; frequencies vary from market to market. The buyer is Trow Elliman; the agency is Batten, Barton, Durstine & Osborn, N. Y.

The Procter & Gamble Co., Cincinnati, is going into top markets with schedules for its Spic & Span. The schedules start 4 May, run for 13 weeks. Minutes during nighttime segments are being bought; frequencies depend upon the market. The buyer is Don Procter; the agency is Young & Rubicam, Inc., New York.

RADIO BUYS

McCormick & Co., Inc., Baltimore, is initiating new schedules in various markets for its teas. The 13-week campaign starts this month. Minute announcements during daytime periods are being used; frequencies vary from market to market. The buyer is Chips Barrabee; the agency is Lennen & Newell, Inc., New York.

Chesebrough-Pond's, Inc., New York, is entering major markets throughout the country with schedules for its Vaseline hair tonic. The campaign starts 25 April for 20 weeks. Minutes and I.D.'s in weekend slots are being placed; frequencies depend upon the market. The buyer is Jane Podester; the agency is McCann-Erickson, N. Y.

The Pharma-Craft Corp., Inc., Sub. of Jos. Seagram & Son, Cranbury, N. J., is kicking off a campaign in top markets for its Ting Antiseptic Medicated Cream for acne. The schedules start 27 April for eight weeks. Minutes during both daytime and nighttime segments are being slotted; frequencies vary from market to market. The buyer is Walter Reed; the agency is Cohen & Aleshire, N. Y.

National and regional buys in work now or recently completed
In the Vancouver-Victoria area, KVOS TV dominates with top programming.

Its affiliation with the giant CBS network gives KVOS TV unique entertainment power... gives this station the ability to deliver the most popular daytime and night-time shows to B.C. viewers. Add to this the top syndicated half hour shows, award-winning special features and sports events and the largest selection of fine movies on TV in North America! This kind of entertainment power makes KVOS TV the No. 1 audience station, gives you selling power to "talk to" Canada's 3rd market.

Plus 82,000 TV homes in Northwest Washington.

one TV station had to be unique

VANCOUVER OFFICES—1687 W. Broadway, REgent B-5141
STOVIN-BYLES LIMITED—Montreal, Toronto, Winnipeg
FORJOE TV INC. —New York, Chicago, Los Angeles, San Francisco
ART MOORE and ASSOCIATES—Seattle, Portland
How do you feel about the "equal time"

With the recent rigid FCC ruling on the "equal time" requirement for political candidates, station men tell SPONSOR their reactions

Robert Frudoger, president, WURL, Peoria, Illinois

No broadcaster in his right mind would toy with his license. To think that every broadcaster is now placed in the ridiculous position of actually being forced into such action is incredible. In 1959 it's a foregone conclusion that responsible broadcasters are seeking qualified editorial writers, establishing editorial committees, and asserting editorial rights over the air.

They have been encouraged to do this by those in positions which have regulatory power over the licenses of the stations. In contradiction they are told "go ahead and editorialize, assert yourself for your community," and at the same time "you must seek out responsible persons to present opposite points of view."

These are two statements that cannot live under the same roof of an editorial department. In the first place, what is "responsible"? The editorial is the subjective viewpoint of the writer. The "responsible" person must be subjectively selected, so in addition to being an editorial writer, the broadcaster must now become a judge.

Taken literally, anyone who doesn't like the editorial can demand equal time and it then becomes the problem of the broadcaster to subjectively determine whether or not that individual is responsible.

This could be a 24-hour job and broadcasters have other things to do. Since we are asserting ourselves after the fashion of newspapers, is it conceivable that the newspaper editorial writer should make himself receptive to every dissenter's opinion, examine each dissenter's background, check on every organization to which he belongs to determine its stature, and once the writer is assured subjectively that he is "responsible," permit the dissenter to write an editorial which will be published. And, failing to have dissenters present themselves, should the newspaper writer then apply himself to finding someone who has the opposite viewpoint, check him out for being "responsible" and then ask him to write the opposing editorial?

The whole thing when viewed in this light becomes ridiculous and even more so when we realize that this is the present position of the broadcaster.

Those broadcasters who are today editorializing deserve great credit, for they are assuming risks which might very well culminate in a loss of position in their industry, if not a loss of their license. Certainly it would require little change on the part of the powers that be to relieve the broadcaster of this impractical and virtually impossible obligation.

Paul H. Goldman, exec. vice pres. & general manager, KNOE-TV, Nac

The "Equal Time" requirements as laid down by the FCC with regard to editorial sections and programs of a controversial nature are just and necessary to help the broadcast licensee operate in the public interest. These provisions further assure the public the widest possible supply of useful and necessary information to help broadcasters make decisions that will promote the greatest good for each community served.

The "fly" in the ointment of the broadcaster is the "muckrak" language of section 315 pertaining to "Equal Time" for political candidates for public office. In its present language the FCC can only interpret this section as it has done in the Daily case.

We should decide who deserves equal time

But this interpretation, paradoxically, puts a "halter," indeed a blindfold on the broadcasting team that delivers the essential commodity of news to the public, the electronic news department of radio and television.

Therefore, it is essential, not only to the broadcast licensee, but in fact to the public good, that section 315 be either rewritten or amended so that it will really serve the public "interest, convenience and necessity," instead of being an instrument of hindrance as it is now.

The sight and sound of political candidates for public office where heard and pictured in news events must be exempted from the "Equal Time" rule in order to allow the broadcaster to perform his duty in a free society in the area of that most important of all the broadcasters service to the people—the unfettered dissemination of news.

Section 315 should also be amended or re-written to provide the broadcaster with an opportunity to make a reasonable decision as to whether there may be some candidates for a public office who don't really deserve to get equal time because they may not represent any truly "responsible" group of citizens or even a "free" American ideal, and whose use of broadcasting facilities might very well be a "mockery" or sheer waste of time.
Robert S. Smith, program director, WOR radio & tv, New York

In as few words as possible—I am unalterably opposed to the “equal time” ruling of the FCC. The law was designed to ensure equal rights and time for all “responsible” parties; yet the recent ruling was too literal in its interpretation and allows no discretion by broadcasters in determining who is “responsible.” It creates a monstrous situation for stations, and makes them sitting ducks for crackpots and opportunists. The Ear Daly ruling’s over-all result will be directly opposed to the purpose of the law—to protect the public. It will make it impossible for a station in this climate to fully live up to its public responsibilities as it has in the past. An “equal time” situation imposed upon election campaigns—a time when the dissemination of the news and information should be at its height—would mathematically strangle the voice it seeks to safeguard. The station would lack powers to fairly and intelligently edit their news. Broadcasters would find themselves in a predicament where they could not equate and schedule and control the appearance of each candidate for election as he affects the news in his local area. In an attempt to comply with the “equal time” law, the broadcaster will probably become a censor rather than a chronicler. It is only step he could take to both comply with the regulation and protect himself from the problems created by the loss of free news reportage.

Hinders the free flow of news

two more top markets... for

YOUNG PRESENTATION

effective April 1

BOSTON

the new WMEX

Boston’s lowest cost-per-thousand Perfect coverage of the trading area... the area that counts
Biggest audience share in the afternoon (21.2%)*

WASHINGTON

the new WPGC

10,000 watts and upward bound. Watch Washington turn to WPGC

* Haper, Feb.-Mar., 1959

ADAM YOUNG INC.

Representing all that’s modern and effective in radio today

NEW YORK, 3 E. 54th St. CHICAGO
ST. LOUIS LOS ANGELES SAN FRANCISCO
DETROIT ATLANTA
TV NETS
(Cont'd from page 35)
and story lines which—in prospect—have more depth and more potential for greater audience identification than many shows of this season.

What are some typical new shows? CBS, for example, is trading on the current peak of interest in space by introducing Destination Space. But it's balancing new interests with old ones, too—an expansion of the popular Lineup to an hour from 30 minutes, buying five new situation comedies.

ABC TV has picked up John Gunther's High Road, which will be a documentary type of production filmed in all parts of the world. And another famed writer, James Michener, will provide the jump-off material for Adventure in Paradise which relates exotic Pacific stories.

Adventure—whether in or out of Westerns—is the key to public taste this season, in NBC's Allan Courtney's opinion. "Whether modern or Western, people like action, mystery and tension formats." That's why his upcoming new shows include an off-beat private eye series, Johnny Stacato, with a "beat generation" theme: and Edge of the Jungle discusses tensions and motivations of "jungle" people in such a lush setting as New York's upper East side.

But there are new wrinkles on old themes as well as on new ones. A new captain of detectives is Robert Taylor (ABC) and a new locale is New Orleans in Bourbon Street Beat on the same network.

On NBC, Jack Webb's Black Cat will give the "story behind the story" written by an anonymous socialite—(fictitious) columnist—in San Francisco and CBS has some small fry things in store: Patty MacCormack in Peck's Bad Girl and Dennis the Menace.

Day-by-day analysis of the schedules (see chart) indicates what the networks consider their weakest spots: ABC's entire Monday schedule will be new plus half of Wednesday and Thursday nights, with the remaining evenings fairly pat. CBS is making its biggest innovations on Tuesday night and in a couple of Friday slots. NBC's new entries are concentrated on Tuesday and Saturday, with sizable shifts on Sunday, Thursday and Friday.

BANKS
(Cont'd from page 40)
The remote—featuring recording and tv stars, civic leaders, and charter depositors—are limited to half an hour in length. Part of the buildup are on-the-air promotional announcements by the station.
- Checking results. Kielmann has devised many ways of checking the impact of his radio schedules over the past 12 years. But a recent one—tried last month at renewal time—had a double-header effect. Two of the three commercials in the quarter-hour program made a pitch for help—in effect they were bona fide help wanted ads.

Kielmann's checkup worked fast. "From the moment the new copy went on the air," he says, "the bank's main switchboard was jammed with calls from applicants. The personnel department was forced to get help from other departments to man the telephones, book interview appointments, and handle the load."

"When we analyzed the phone calls," says Central's personnel director Jerry Worthington, "the thing that amazed us most was the calibre of the applicants. Practically all of them were college graduates and included former school teachers, business executives and community leaders."

"A good music format is giving us the right atmosphere for serious de- positors," Kielmann feels, "as well as ideal employees." Kielmann may have been just a little fearful that his own tastes and those of his wife, former concert and opera singer, Helen Gleason, may have dictated his choice of a format. This renewal-time test dispelled such fears.

As for other media, Kielmann ties in newspaper, outdoor, and school and fraternal house organs with his radio schedule. He uses billboards at approaches to communities and posters at railroad stations with "Welcome" themes on them. Business men, of course, are the targets of page ads in Kiwanis, Lions Club and other such yearbooks.

How did Kielmann choose his 12:45 p.m. time slot 12 years ago? Very simply: It's the hour he's home for lunch. He reasons other business men may be able to get home at that hour, too, so that makes it family time. "I like to listen to good music during lunch," he says.
To sell Indiana, you need both the 2nd and 3rd ranking markets.

**NOW ONE BUY**
delivers both—

**AT A 10% SAVINGS!**

---

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!

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Additionally, the advertisement mentions the station numbers and locations:

- **WSJv 28** South Bend, Elkhart
- **WKJg 33** Fort Wayne
this is
progress

THE TAFT STATIONS . . . yesteryear, one radio station broadcasting in a single market; today nine influential radio and television stations reaching over 8,000,000 people in key Mid-West and Southern markets. This is progress—progress in building and expanding modern new broadcasting stations and facilities; progress in a growing volume of business; and progress in gainful results achieved 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

radio and television stations

The guessing in bureaucratic circles this week was that the resignation of John Gwynne as head of the Federal Trade Commission may eventually be ruled by big business and the field of advertising.

While firm against monopoly practices and strict about fair trade and advertising, Gwynne had one advantage his successor may not have: the influence to keep Congressmen from digging into the record and general policies of the FTC.

A case in point: two separate legislative committees undertook probes of the FTC during Gwynne’s tenure, but both were blunted as a result of Gwynne’s high standing with his former conferees in the House of Representatives.

Consensus as to where his successor will come from: the ranks of unemployed ex-U. S. senators.

As reported weeks ago on this page, the FCC is getting ready to give up entirely on uhf as an important part of tv.

It will tell the Senate Commerce Committee that it feels an attempt should be made to trade uhf space with the military for vhf space just above present Channel 13.

Meanwhile, the FCC leans toward squeezing in more stations, along the lines advocated by ABC, by reducing mileage separation standards until the new channels are available.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, and the most successful of all pay-tv opponents, now takes dead aim at pay tv by wire and cable.

Harris succeeded in having the FCC cut down its proposed tests of broadcast subscription television to the very restricted limits he favors. The Commission answered his request for something similar on the wired variety with the opinion that this sort of intrastate operation is not under its jurisdiction.

So Harris introduced a bill which put the cable type under FCC jurisdiction, and which would also require the Commission to refuse to permit any more extended operations than are to be permitted for the broadcast type.

The FCC will permit the Class IV, local, radio stations now limited to 250 watts power, to come in with applications for powers up to 1 kw.

It will consider such applications on a “case-by-case” basis, as opposed to the request of the Community Broadcasters Association for automatic approval of requests for 1 kw power on the part of these local stations. There are approximately 1,000 of these stations.

The Commission has decided to shorten the time in which applications can be filed which compete with already-filed applications for new AM radio facilities.

The FCC will publish lists of 50 such applications at the top of the list, and will give final filing dates.

The FCC is faced with its largest backlog of applications for new radio stations and changes in existing ones—over a thousand wait hearing.
The action-adventure show still ranks as the most salable syndication item on the regional and local front.

This was made quite patent in the results from FILM-SCOPE's field-spotter survey just conducted among representative stations in all sections of the country.

Most cogent of the other observations emerging from the inquiry were these:  
1) National spot spending for syndication is up in the matter of minute participations but less, as compared to recent years, for exclusive or alternate sponsorship. With regional-local money it's just the opposite: sponsorship of the show as an entity is rising.

2. The alternate-week pattern is here to stay. There's little likelihood of a trend back to full sponsorship of a syndicated show. Frequency is the shibboleth, and, as KTTV's Dick Woollen put it, the "Big reach" concept is more popular than ever.

3) Program time devoted to syndication has apparently frozen: hardly a single station reported a substantial change from last year.

Program-type stripping seems to be taking hold even on affiliated stations: KLZ-TV's Jack Tipton reported success with a daytime comedy strip, a prime-time action-adventure strip and a late evening drama strip.

Two other interesting findings came out of the Field Spotter survey. They were:

1) Voted among the hottest station sellers of the seasons were (in alphabetical order) : Decoy, Dial 999, Rescue 8, Three Stooges and Whirlybirds.

2) Most frequent headaches for stationmen in connection with syndication: (1) starting a syndication show in spring or summer with repeats consequently falling into winter; (2) looking for an alternate-week sponsor when actually the syndicator had already thoroughly canvassed the field; (3) forced buying decisions on film series in one day when there are at most two or three episodes already in the can.

One way to build up a women's and children's audience for daytime viewing, stations have found, is the comedy strip. It's also singularly effective in early evening periods.

There's also apparently some promotional value in having the same re-run show on every day of the week.

CNP's Life of Riley, for example, was able to go into a number of time periods as a strip to top mixed programing the same stations offered previously.

Here are ARB ratings showing what happened after Riley was stripped in certain markets, as compared to rating for the show there before:

<table>
<thead>
<tr>
<th>MARKET, STATION</th>
<th>LATEST RATING FOR RILEY STRIP</th>
<th>FIRST RATING FOR RILEY STRIP</th>
<th>SHOW PRIOR TO RILEY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston, WHDH, 6:30 p.m.</td>
<td>11.4</td>
<td>8.3</td>
<td>4.4</td>
</tr>
<tr>
<td>Chicago, WNBQ, 12:30 p.m.</td>
<td>3.3</td>
<td>2.6</td>
<td>1.5</td>
</tr>
<tr>
<td>Detroit, WWJ, 8:30 p.m.</td>
<td>11.3</td>
<td>9.5</td>
<td>5.2</td>
</tr>
<tr>
<td>Houston, KGUL, 6:00 p.m.</td>
<td>21.0</td>
<td>16.4</td>
<td>11.6</td>
</tr>
<tr>
<td>New Orleans, WWL, 12 noon</td>
<td>7.1</td>
<td>6.9</td>
<td>2.8</td>
</tr>
<tr>
<td>New York, WCBS, 5:00 p.m.</td>
<td>6.2</td>
<td>6.2</td>
<td>3.5</td>
</tr>
<tr>
<td>Philadelphia, WCAU, 5:00 p.m.</td>
<td>10.7</td>
<td>2.4</td>
<td>2.4</td>
</tr>
<tr>
<td>Nashville, WSN, 4:30 p.m.</td>
<td>16.8</td>
<td>8.9</td>
<td>2.9</td>
</tr>
</tbody>
</table>
Keep your eye on the high-traffic tv spenders such as drug and soap products as potential bankrollers of syndication next season.

If the current tobacco splurge in syndication proves a success, heavily promoted brands in these other industries may be tempted into following the same patterns based on cost-per-thousand-homes-per-commercial-minute thinking.

The idea of producing a show outside of the U.S. in order to save on production costs may well be a self-defeating process.

Reports last week on one such syndication "import" were that it was cutting prices considerably below usual levels for a new series.

The result: lowered prices take away the initial advantage of bringing in the show below the $28,000-per-episode level.

NTA's promotion bonus plan has succeeded in finalizing a number of local film deals that might not otherwise have been made.

William Tell, for example, got off to a slow syndication sales start last fall but has picked up partly because of the added incentive to stations and advertisers.

The NTA plan involves a 10% "give-back" on any and all program deals, with the bonus awarded for promotion purposes.

Tape program producers with syndication in mind are still playing it very carefully as far as production costs are concerned.

Los Angeles stations got off to an early start with one-set shows based on courtrooms, police stations, etc., and New York stations replied with shows based on personalities that can talk or ad lib.

Now the Chicago School enters the tape scene with Ding Dong School, brought back with Dr. Frances Horwich for fall stripping by ITC.

**COMMERCIALS**

A revolution in the industrial films field may be brewing, with videotape coming in as a vital link to cut costs and speed time.

Elliot, Unger & Elliot, for example, got a call from Ford one Friday to do an industrial film with 50 prints due on Monday morning.

The problem was solved this way: (1) A tv camera was sent and a tape recording was made; (2) a 35 mm kinescope was copied from the tape; (3) 16 mm prints were struck off.

A number of film producers are trying to streamline film production time so that it will be more competitive with tape.

Marc Asch of Van Praag Productions, for example, has worked out a 36-hour delivery schedule for special film work.

Such a procedure stands midway between tape's instantaneous "processing" and film's conventional 10-day delay.

Videotape could go a long way toward stirring up more business from local retailers.

In any event, it would help them prepare their commercials more easily and quickly.

A suggestion from TvB: Let the station wheel a tv camera into the store with a microwave relay attached and videotape the commercial at the station's studios.
SPONSOR HEARS

The report persists in Wall Street that CBS, Inc., is on the verge of acquiring a major company outside the electronics field.
A top officer in the CBS empire, though, says there's absolutely no basis for it.

If you look back over the history of air media, you might note this correlation: As the performer starts to falter or ages, the identification of the brand image with the performer tends also to weaken.
The trick, say knowledgeable admen, is to pick the right moment for the divorce.

What's making it tougher for the major tv film producers to get Hollywood stars to top rank: The smaller producing firms are offering the negatives (for all but network use) to the star.
Case in point: The June Allyson show which has just been sold to DuPont.

The tv network lineup will deprive the columnists of at least one plaint this fall: that the Westerns have shoved women stars out of regular dramatic series.
In addition to Loretta Young, two other Hollywood luminaries are set with their own anthologies: June Allyson and Barbara Stanwyck.

Here's one for Emily Post: A top-rank agency served as consultant to another king-sized agency in helping it garner a multi-million-dollar account.
The consulting agency has an account in the same field, but the two advertisers are not directly competitive.

Several reps this week expressed themselves as irritated by one of their clan's offering some 10 southern tv stations on a group basis.
According to the disturbed reps, their stations advised them that they had not authorized the instigating station of the group plan to include them or designate any one to represent the setup.

Agency men specializing in getting new business say the trend toward the idolatry of numbers is in full flower.
Instead of using statistics as a base for their presentations and then talking with imagination and understanding of theirs and the prospect's business, the pitchmen depend entirely on figures to make the sale.

The owners of grand and literary rights—many of them the estates of the authors—are enjoying a bonanza from the boom in tv specials.
Prices being paid for the extended rights to plays and books now range between $75,000-$100,000, while the royalties for musicals extend from $125,000 to $200,000.
Samples: Kiss Me Kate, $140,000; Meet Me in St. Louis, $185,000; Wonderful Town, $145,000; Brigadoon, $125,000.
TV RADIO MIRROR
Names the
GRAND OLE OPRY
America's
MOST POPULAR
MUSIC PROGRAM

WSM is pleased that TV RADIO MIRROR, in the only nationwide poll of radio listeners, has selected the GRAND OLE OPRY as the "Favorite Popular Music Program" in America. WSM is proud to find the OPRY among such distinguished award winners as NBC's Monitor, ABC's Breakfast Club, CBS' Gunsmoke.

However, WSM is not surprised. As America's oldest commercial radio program, the GRAND OLE OPRY has not only given thousands of hours of pleasure to untold millions around the world, it has literally brought a new and deeper dimension to the music of an entire nation.

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 • 18 APRIL 1959
COME AWAY WITH ME LUCILLE, hums Mayor DeLesseps Morrison (I) of New Orleans as he tries his hand at the tiller of KNOE’s (Monroe, La.) “Merrie Olds” on the way to the Mardi Gras parade. Along for ride, James A. Noe, of Noe Enterprises, owners and operators of KNOE.

BARBER’S HERE AND COLGATE’S GOT ‘IM: Sportscaster Red Barber (c) is set for his show via WPIX, N. Y., to air 15 minutes before and 10 minutes after Yankee home games, co-sponsored by Colgate. With Barber, Dan Topping (l), owner, Rudolph Montgelas, pres., Bates.

Bristol-Myers will assign its newly-purchased Clairol, Inc. account to one of its agencies within the month.

Presently at Foote, Cone & Belding (a Lever house for Imperial Margarine), Clairol has alternate weeks of I Love Lucy on CBS TV.

B-M plans to continue Clairol’s operation under its present name, as a separate subsidiary, with its present management and personnel intact.

For its graduate-wedding season promotion, Bulova has bought into four nighttime NBC TV shows.

The schedule: M Squad, on five alternate-weeks; one-third of Cimarron City; four alternate Mondays of Huntley-Brinkley Report; and three alternate weeks on The Bob Cummings Show.

Agency for Bulova: McCann-Erickson.

“AMBASSADOR SERVICE” is what Mike Schaffer, WAVY-TV, Norfolk-Portsmouth msg. dir. gets, as Esquire boy gets set to tour retail stores for station-sponsor promotion.
Campaigns:
- Cheramy launched a TV campaign this week in 15 markets, for its April Showers toiletries. The promotion, to continue for 13 weeks, centers around a search for "Miss April Showers of 1959" conducted on "dance party" programs. The contest: Viewers send in photographs and six are selected, each week, to appear on the TV show, with the audience selecting the winners. Agency: Ellington & Co.
- Anheuser-Busch will repeat its "Pick a Pair" promotion for Budweiser this year, to begin sometime during the last week in May and run for two months. The theme will be told to the radio and TV audience via a series of spots. The TV commercials will feature the same lady who posed for the print and outdoor layouts. Agency: D'Arge.
- Reddi-Wip is ready to break its spring promotion this week, to run for 13 weeks via a spot radio campaign waged by Arthur Godfrey on his weekday a.m. CBS Radio show. Theme of the campaign will be to urge housewives to use Reddi-Wip as a "short-cut to strawberry shortcake." Agency: D'Arge.
- Clay Doodle, a new item for kids added to the line of Fun Bilt Toys, is being introduced this month to the New York and Los Angeles markets. The schedule for the former (to run for eight weeks): live participations on Tery-Toon Circus, WOR-TV and Little Rascals, WABC-TV. In Southern California, the kits will be pushed via Little Rascals, and Cartoon Express on KHJZ-TV and Chucko's Cartoons, KABC-TV. Agency: Frank Moreland Advertising, Los Angeles.
- Glamorene, Inc., rug and upholstery cleaner manufacturers, has moved into the oven cleaner field via its new Squeeze-On Oven Cleaner in a soft plastic tube. Advertising plans will break nationally this month via radio and TV spots, and print.
- Piel's Beer, for the first time in five months, has been knocked out of top position in ARB's March survey of best liked TV commercials.

The winner: Maypo Cereals. Hammi's Beer placed second in the competition, with Piel's sliding back into the number three spot.

Financial report: B. T. Babbitt, Inc., shows a profit in its 1958 report—a sharp reversal over the losses of the previous two years. Net income in 58—$560,031, compared with the 1957 loss of $1,117 million.

Strictly personnel: Howard Eaton, media director of Lever Bros., succeeds George Abrams as chairman of ANA's Broadcast Advertising Committee. . . . Raymond All, named to the newly-created post of director of marketing for the textile division of U. S. Rubber. . . . Lawrence Smith, to sales promotion manager for Sylvania Lighting Products. . . . Armand Rivchun, to head the advertising and sales promotion department at DeJur-Amseco Corp. . . . G. F. Irissen, to the newly-crea-

EASTER EGG HUNT, the first conducted by KTVH, Wichita-Hutchinson, attracted station's Easter Bunny and some 5,000 youngsters, in search for the 31,000 scattered eggs.

THE 5,000th PRESENTATION of the radio story to advertisers and agencies by RAB took place last week at the Taylor-Norsworthy agency, in Dallas. Robert Alter (r), RAB's regional sales manager, unveils research and sales material for T-N executives (1 to r) Helen Batham, media dir.; J. B. Taylor, pres.; Melville Mercer, v.p.; Gloria Richardson, creative dir.

A DOUBLE TAKE: Carol Blake, "Miss Movie of the Week" for WCKT-TV, Miami, depicts the title of the latest movie on Channel 7—"The Postman Always Rings Twice"
CRASH THE DENVER MARKET WITH KOSI

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.

Contact PETRY about KOSI, Denver 10% discount when buying KOSI and KOBV, San Francisco.

For Greenville, Mississippi, it's WGVM.

KOSI 5,000 watts in Denver
Mid-America Broadcasting Co.
Lement, at Ted Bates & Co. . . .
Ruth Cerrone and Brendan Baldwin, at K&L . . . E. Sykes Sche-
man, at Compton . . . Joan Cham-
berlain, at Ogilvy, Benson & Mather . . . Arthur Menadier, at Y&R . . .
kee . . . Louis Herman, at Ralph Bing Advertising, Cleveland as executive v.p.


**CANADA**

Canada’s tv audience has reached a new high, according to a re-
tabulation of the BBM November 1958 survey.

The audience trends in tv:
- Today, the average evening audience exceeds the medium’s peak audience of two years ago.
- There are now 43 one-half hour periods, with a total tv audience at 2.143 million tv homes.

Canada will observe its third an-
nual Radio Week 3-9 May, with these objectives in mind:
1) To increase radio set sales
2) To increase listening audience
3) To develop a greater awareness of the value of radio.

The week’s theme: Be in the know — Buy a Canadian radio. To promote it, the Canadian Association of Broadcasters has prepared a Dealer Promotion Kit, to be sent to radio set dealers this week.

**Welcome To Sunwapta:** That’s the title of a 20-page booklet CFRN-AM & TV, Edmonton, Alberta, is dis-
tributing to employees, to acquaint them with the history of the Sunwapta Broadcasting Co. Ltd.

**Personnel across the border:**
Tommie Deans, appointed media manager of the Toronto office of BBDO . . . Andre Ouimet, to director of planning for CBC . . . Charles McGuire, named manager of the Montreal office of Radio & Tx Sales, Inc. . . . Loyal Brown, to assume addi-
tional duties as director of informa-
tion services for CBC.

**FILM**

Prospects of an eventual pinch in the future profits of film producers in commercials may re-
sult in new collaboration be-
tween the formerly competitive New York and Hollywood produc-
tion centers.

Last week, New York FPA presi-
dent Nathan Zucker was in Holly-

in the Beaumont-Port Arthur-Orange market. It’s 88th* in the Nation, 4th* in Texas in service station sales. And KFDM-TV covers this entire market of prosperous Texas drivers.

For gasoline sales, buy KFDM-TV

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*S. M. Survey of Buying Power, 1958*
wood to talk over possibilities of closer ties between the eastern independents and the west coast majors. It's not secret that the problem of video tape may be the sharpest spur to make new friends out of old competitors.

**Sales:** ABC Films reports that first quarter billings in 1959 topped last year by 52% with feature films and re-runs the most active sales areas. Individual pacts reported by ABC Films include *Jim Bowie* to WAVY-TV, Norfolk; WBNS-TV, Columbus; WSPD-TV, Paducah; WLOS-TV, Asheville; KLIX-TV, Twin Falls; WESH-TV, Daytona Beach; and WKJG-TV, Ft. Wayne, plus an Australian sales of *One Step Beyond* to Sterling Pharmaceuticals on TCN, Sydney.

**Programs:** Screen Gems’ newest western is *The Peacemaker*. Towers of London signed Fredric March to star in a Charles Dickens tv film series.

**Honors:** NTA reports that its own advertising department received three awards of the Art Directors Club of New York.


**Strictly personnel:** Roy Rogers Syndicate appointed Joseph F. Greene as eastern sales manager. John M. Cooper is manager of CBS Newsfilm. Leo Lax becomes general manager of NTA International from a Paris office. Eric H. Haight resigned from the post of NTA treasurer.

**Production:** ITC made a three way move last week to widen its activities in film, tape and live production, with three new managerial appointments as follows: William Beaudine, Jr., as film production manager, Claude Traverse as tape production manager and Phillips Wyl...
YOU MAY NEVER FIND A $100,000 STAMP*

BUT... WKZO-TV Will
Increase Your Mail
From Kalamazoo-Grand Rapids!

WKZO-TV reaches more people, gets more action in Kalamazoo-Grand Rapids! For instance, NCS No. 3 gives WKZO-TV more homes—monthly, weekly, daily—than any other Michigan station outside of Detroit! WKZO-TV’s tremendous coverage extends to 606,780 television homes in 34 counties in Western Michigan and Northern Indiana.

Remember also—if you want all the rest of outstate Michigan worth having, add WWTV, Cadillac to your WKZO-TV schedule.

*World’s most valuable stamp is the British Guiana 1c black on magenta dated 1856, which is insured for $100,000.
ly as production assistant to Ted Rogers.

Trade note: Howard Abraham of
TvB last week pointed to the necessi-
ty of sales promotion to department
stores "to survive," and suggested
uses of slides and mobile tape for
fast, inexpensive tv commercials.

Tape programs: KITV reports
that three of its shows are now in
syndication: Divorce Court (through
Guild), Jake Box Jury (via NTA)
and Paul Coates (direct).

Commercial festivals: Wally Ross,
who intends to hold a commercial-
festival in New York next spring, left
for Europe last week to inspect the
London, Cannes, Venice and Edin-
burgh festivals this season.

CBS TV Stations Division will
mark its first use of video tape
for a public affairs program ex-
change setup in New York, Los
Angeles and Chicago.

The participating stations, WCBS-
TV, KNXT and WBBM-TV, respec-
tively, will produce on tape and ex-
change 13 half-hour public affairs
shows—permitting one and one-half
hours of programming per week on
each station.

Westinghouse has a similar plan
in operation.

Mutual is increasing its newscast-
ing operation 115% via a raised
basic standard for its "Newsbeat"
inserts.

That standard: At least one news-
beat per five-minute MBS newscast—
or a minimum of 31 newscasts per
day.

Mutual initiated its newscast pat-
tern in October, 1957, as exclusive
special service feeds requested by
affiliates.

Network tv renewals for the
1959-60 season: Chevrolet
(Camp-Ewald), on The Dinah Shore
Chevy Show, NBC TV . . . U.S. Steel
(BBDO), for the Steel Hour, on CBS
TV alternate weeks . . . Campbell
Soup (BBDO) will be joined by
Johnson & Johnson (Y&R) on
ABC TV’s Donna Reed Show, which
moves to 3:00 p.m. Thursdays this
fall . . . P&G (RBB), for This Is
Your Life, NBC TV.

Network tv programing notes:
June Allyson will be starred in a
new half-hour dramatic series on
CBS TV this fall for Du Pont
(BBDO), in the Monday 10:30 p.m.
slot . . . Love and Marriage, a half-
hour situation comedy series joins
NBC TV’s lineup this fall . . . Mar-
ian Anderson will star in Coca-
Cola’s second special this season, 18
May, on CBS TV . . . The Court of
Human Relations, a tv version of the
radio program, will become a week-
day series on NBC TV beginning 22
June, 2:30-3 p.m.

(For details on Fall network pro-
gramming plans, see page 33, this
issue.)

Thisa ‘n’ data: The Jack Wrather
Organization has set up an award in
the tv writing field: The Lassie
$15,000 Writer Awards for Merit.
It’s open to professional writers
whose scripts are purchased between
now and 1 September for the new
**Radio Stations**

The trend among the high-powered stations to step up their news coverage so as to meet the competition from independent stations is getting hotter.

Latest move in that direction from the 50-kilowatters concerns WCBS Radio, N. Y. It announced this week that it was putting on more newsroom personnel to bring its listening audience broader news coverage at the "local and regional level."

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**Some of RAB's doings this week:**

- Kevin Sweeney, to the Ft. Worth Ad Club explained that radio is striving for a "Chevrolet Image" with advertisers: "What Chevrolet represents to the car buyer, radio can be and is to many advertisers."
- To dramatize the importance of summer selling via radio, RAB salesmen are making the rounds to leading advertisers donned in straw hats.
- Robert Coppinger, RAB account executive, before the Minnesota and South Dakota Bottlers' Association, claimed radio and soft drinks have many things in common: "they both reach their peak strength in summer."
- A 1959 Area Sales Clinic, planned to start 20 April via 16 separate sessions in some 30 cities, to discuss radio sales case histories.
- RAB's trade promotion for National Radio Month:
  1) "Sell Radio" kits for stations including 101 sales ideas—a collection of attention-getting promotions ranging from the bizarre to the public-spirited to create awareness of radio.
  2) Commercials on more than 900 stations during May to sing the praises of radio.

**The NAB's contribution to the same:** Jingles, created by Failla Productions, will be aired on more than 1,900 member stations, with the theme: Radio . . . Always In Tune With You.

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**A break for radio stations operating in the shadows of powerful Chicago station towers:**

The Evanston Chamber of Commerce has arranged with all Evanston auto and radio dealers to set the push buttons on new car radios so that two of them would receive Evanston's two radio stations—WEAW and WNMP.

**Highlights of Westinghouse Broadcasting's annual radio management meeting in Atlantic City, N. J. this week:**

- Program and activities plans for the coming months, discussed via sessions on sales, research, promotion, music, news and community service programming.
- The need for a public image for broadcasters was stressed via a speech by Michael Santangelo, WBC's director of public relations, "Broadcasting executives appear in the public eye," he noted, "as a cross between a Brooks Brothers mannequin and a circus Barker."

**What happens when listeners go traveling:** Two Rochesterians, visiting Washington, D. C., sent a note to WWDC, accusing the station of stealing Rochester's WBBF station I.D.'s and weather announcements. WWDC's reply: "We bought the jingles from the same song writers."

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**Ideas at work:**

- WHK, Cleveland, held a contest for bird talkers: the winning parakeet said "I like the new WHK color radio" so clearly, station taped it for station breaks.
- For the Birds: this one is a new a.m. show initiated on WGBA, Columbus, Ga., aimed at the 65,000 servicemen and their families living at Ft. Benning. Station has a direct line with Benning's short wave radio station, hospital and Public Information officer.
- WIP, Philadelphia's, audience greeted the personal appearance of nutritionist Carlton Fredericks with a SRO sign. To celebrate the first anniversary of his syndicated show on the station. WIP geared his appearance to 400 person capacity. Some 1,000 requests for tickets to his live broadcast came in, causing the station to schedule a second show. Anniversary show was promoted solely via on-the-air spots.
- WADS, Ansonia, Conn., is waging a "Battle of the D.J.'s". Sponsored by the Radio Center Appliance Dealers, station d.j.'s are competing to see which man can lure the most business into the store. D.J.'s get five one-minute spots per day to say anything which they feel will draw customers. Each purchase counts as a vote, with the winning d.j. awarded an air conditioner.

**Sports notes:** Spanish-speaking baseball fans in New York will hear the Yankee games in their native tongue via WHOM, for Ballantine,
Winston and Salem and Progresso Brand Foods . . . KGST, Fresno, Cal., will carry Mutual's Game of the Day throughout the major league baseball season . . . And on the football front, contracts are being inked for the 1959 U. of Michigan games via WWJ, Detroit, for Burton Abstract and Tile Co.


Thisa 'n' data: The Jefferson Standard Broadcasting Co. (WBTV, Charlotte) played host last week for Dr. Hans Anton Bausch, director-general of radio/TV in South Germany . . . Tony Marvin, on his daily WBAB, New York show, is devoting a segment of it to housewives who "want to be a d.j. for a day" . . . Anniversary note: The 50th birthday of KCBS, San Francisco, was celebrated via a special 30-minute show originating from its sister station, WBBM, Chicago, with Art Linkletter serving as narrator and CBS' Arthur Hall Hayes, the keynote speaker.

Add random notes: A group of FM radio stations in Los Angeles made a united media presentation to execs at Foote, Cone & Belding, giving figures on the boom in FM listening . . . Weekend Weather Reports, for Consolidated Edison Co. of New York, celebrating its second year on WQXR, New York . . . Kudos: WCCH, Detroit, awarded for outstanding leadership in promoting good will, by the National Conference of Christians and Jews.

Station staffers: Dale Cowle, named executive v.p. and general manager, KBIZ, Ottumwa, la. . . . Joe Thompson, to general manager, KINT, El Paso. Also to the Texas station: Jerry Jackson, Fred Carr and Pat O'Day . . . Luther Basset, to national sales manager, WSAI, Cincinnati . . . Thomas Papich, to Los Angeles sales manager for KFOX, Long Beach . . .


---

**TV STATIONS**

WBV's Norman Cash pointed out the difference between TV and print thuswise: "Most of TV's financial support comes from the consumer, while most of newspaper and magazine revenue funnels from the advertiser." To document this, Cash pointed to these figures:

In 1953 consumers spent over $1.1 billion for new TV sets; $2 billion for repairs and maintenance and $300 million for electricity to run its sets.

Meantime, advertisers spent $1.36 billion in the medium.

"In other words," Cash noted, "for every $100 advertisers put into TV, the public spent $210."

Ideas at work:
- WRCA-TV, New York launched last week, its annual "Bat Boy Contest" for boys between the ages of eight and 14 who "want to be a bat boy for a day for the New York Yankees." Last year the contest drew some 45,000 entries. And for the adults, WRCA is mailing baseball bats to agency and ad execs to remind them to "play ball."
- WTRF-TV, Wheeling, W. Va., promoted the Thin Man series thuswise: A "Nora Charles" fashion show was held at the Stone & Thomas department store there, attracting a record crowd, and cashing in a record number of sales.
- KTTV, Los Angeles last week kicked off its long-term major promotion to attract viewers and make them aware of the station's channel number (11). The bit: 11 times each day, programming is interrupted to televise a series of 11 dollar bills, advising viewers how much each is worth if sent to the station.
WOW’s Farm Sales Team Sells Farmers Every Day!

Farmers know them personally...they trust and believe them!

FRANK ARNEY
Assistant Farm Director
A family-farm operator with 6 years on-the-air selling...trusted...believed!

ARNOLD PETERSON
WOW Farm Director
Seven years of every-day service to WOW-LAND farmers!

Farmers don’t buy a $4,000 tractor or a $1,000 load of feed on impulse. They’re thinking men. They insist on facts and figures—carefully weigh and compare them before they buy.

The job of selling farmers is half-done if the prospect knows, trusts and believes the Salesman. WOW-land farmers do know, trust and do believe Arnold and Frank, and the entire WOW Farm Sales-Team.

If you want to sell threshing machines or toothpaste to the 129,000 Iowa-Nebraska WOW area farm families, Arnold and Frank will do it—not once a week, or once a month but by talking to them man-to-man every day.

REGIONAL RADIO WOW Omaha CBS AFFILIATE IN OMAHA AND 103 COUNTIES

FRANK P. FOGARTY, Vice President and General Manager
BILL WISEMAN, Sales Manager
JOHN BLAIR & COMPANY, Representatives

A MEREDITH STATION — affiliated with Better Homes and Gardens and Successful Farming Magazines

SPONSOR • 18 APRIL 1959
• With spring fashions in women’s minds, WBBM-TV, Chicago, is holding a “Name the Hat” contest where viewers are to send in names for the 10 hats that will be shown. Prize: An all-expense trip to Hollywood for two.

• To introduce the Ampex Videotape Recorder: WKY-TV, Oklahoma City, held an open house for ad executives, with a live camera capturing each guest’s arrival on tape. When the last visitor was seated, the tape was played back, showing every one how he looked when arriving, only minutes before.

Programming notes: KHJ-TV, Los Angeles unveiled its “The New Sound in Sight” to New York timebuyers, media supervisors and account men in two special telecasts last week via WOR-TV, New York. The new innovation: All KHJ-TV programs and features will be showcased by original orchestral and animated highlights, so that its entire programming day is integrated with musical and design themes... WABC-TV, New York, is talking with Will Rodgers, Jr. about the possibility of his doing a show in the 11-11:30 p.m. slot.

Thisa ‘n’ data: The University of Florida is holding its first annual Broadcasting Day on 27 April... WFIL-TV, Philadelphia, will carry 61 Phillies baseball games this season for the Atlantic Refining Co., Phillies Cigars and Ballantine... Anniversary note: WLW-C, Columbus, celebrates its 10th year this month... WNCT, Greenville, N. C, is holding an industrial progress contest, citing towns for bringing new industry into the area.

Kudos: Bob Anderson, program director of KVAL-TV, Eugene, Ore. cited with an appreciation award from the Oregon Education Association... KOA-TV, Denver, cited by the U. S. Army for outstanding public service... KCMT-TV, Alexandria, Minn., presented with a certificate of achievement from the U. S. Army Recruiting Service.

On the personnel front: Al Constant, appointed station manager of KRON-TV, San Francisco... Gordon Hellmann, to director of advertising and sales promotion for Transoceanic TV Corp... Edward Tabor, to general manager of KBAK-TV, Bakersfield... Jim Hobbs, to assistant manager of WSPA-TV, Spartanburg, in charge of programs and operation... Roger Grimsby, to telenews specialist at KMOV-TV, St. Louis... James Yergin, to director of advertising and promotion at WOR-AM-TV, New York... Dave Dyke, to director of news operations for KETV, Omaha... Don Menard, to national sales manager and Robert Doty, local sales manager of WTIV, Tampa-St. Petersburg... E. Robert Lissit, to news supervisor for KYW-TV, Cleveland... Jim Knight, to promotion director, WTRF-TV, Wheeling, W. Va... Dorothy Lombardo, sales service manager, WPIX, New York... Herb Jacobs, elected president, TV Stations, Inc... Carl Tinnin, operations manager, KTVI, St. Louis... William Budde, to comptroller and business manager of KPLR-TV, St. Louis...
no cumulative audience figures for newspapers similar to the type provided by air rating services, agency people agree that the daily newspaper total doesn't build much. Indeed, the lack of newspaper research on the subject suggests there is not much to research.

It must be pointed out that some newspapers come with a "built-in" curve. That is, since their total circulation is high, there is not as much room to accumulate new homes. This is particularly true in smaller markets.

Getting back to the Nielsen curves, the audience buildup figures show at least one more important pattern. By the end of a week, a radio station has reached a substantial share of its total audience—probably 75% or more in the case of major stations. However, this is only significant to an advertiser when he buys a fistful of spots during a week and, furthermore, spreads them over the day.

In many cases the advertiser will focus on one block of time. Here he will tend to build frequency rather than reach. Therefore, to build up a substantial homes total, the client must go in for longer periods than a week. How much longer depends on the product, the ad theme, the marketing problem and the share of the ad budget being carried by radio. Campaigns of three, four, 12, 18 and 26 weeks are fairly common.

Comparing cost-per-1,000 of different media is a tricky job. Despite the pitfalls of such comparisons, radio generally shows up well.

The radio-vs-newspaper chart on page 43 shows one such comparison. Note that it is based on circulation only. There is no effort to reduce the newspaper total by measuring just the readership of ads. The chart assumes: (1) that every household receiving a newspaper will read a one-page ad and (2) that 36 one-minute commercials will reach the stations' total daily circulation.

This comparison, put together by H-R representatives, ignores the frequency with which each radio home is reached and the bigger curve audiences built over a week or a month. It also gives newspapers credit for all circulation, whether or not it falls within the market area.

For additional comment on the Saturday Evening Post's "Apples and Oranges" advertisement see the Commercial Commentary column titled "How those print boys do talk!" in the 11 April issue of SPONSOR.
IN ILLINOIS RICH LAND OF LINCOLN

- WICS DELIVERS as much nighttime m-f quarter hour domination as all area competition combined, Dec '58 ARB
- WICS DELIVERS most salesmessage mileage — Highest area tower (1000 ft.) Most area power (1/2 mill. watts)
- WICS DELIVERS most unduplicated coverage — more homes at lower cost per 1000 rate

WICS NBC TELEVISION SPRINGFIELD-DECATUR CENTRAL ILLINOIS

C.O.D. 200,000 TV HOMES

4:00 3 STOOGES LOW WICS “C” RATES

AVAILABILITIES: YOUNG TELEVISION

WOPA is the most effective sales force in the CHICAGO NEGRO MARKET with Chicago’s Greatest Air Salesman

1490 kc. 102.7 mc.
represented by Stars National, Inc.

Same ownership as WDIA — Memphis

Robert M. Watson, chairman of the board of EWR&R, joined Kudner Agency this week as senior v.p., member of the executive committee and of the board of directors. He was chairman of the board of R&R before that agency’s merger with Erwin Wasey. Watson’s career with R&R began in 1940, in the San Francisco office. He moved to New York in 1943, and was made v.p. in 1946. His advancement continued as executive vice president in 1952, then president in 1955, and in 1956, chairman of the board.

Paul Freyd has been appointed director of marketing at BBDO, replacing Ralph Head, who recently resigned. Freyd will report to Thomas Dillon, v.p. in charge of marketing, research and media. For the past three years he has served as special consultant to BBDO. He has been in marketing for some 30 years, including seven years as general merchandise mgr., for a specialty chain; seven years in the merchandise office of Sears, Roebuck; four years with an advertising agency; and 11 years as managing consultant.

William D. Swanson, general manager of KTUL-TV, Tulsa since 1958, has been named v.p. of Tulsa Broadcasting Co. He will continue to serve the tv station as general manager. Swanson has been connected with Griffin Grocery Co.’s broadcast properties for more than a decade. He left the sales department of KTUL when Channel 8 went on the air in 1954, to become sales manager of the tv outlet. He was named commercial manager in January, 1957, advancing to station manager in November, 1957.

Sam Brownstein has been named national sales manager of Broadcast Time Sales, according to an announcement by Carl L. Schuele, general manager. In his new position, Brownstein, who has been with the firm since October, 1957, will report directly to Schuele. Prior to joining BTS, Brownstein was associated with KFRT and KOMU-TV, Columbia, Mo. (1953-55) and with WWCA, Gary, Ind. (1956-57). He holds a B.S.J. in advertising and a M.A. in radio/television journalism from the U. of Missouri.

Tv and radio NEWSMAKERS
Why do advertisers get more results on WKY RADIO:

Because buying is believing and more Oklahomans believe and listen to WKY Radio than to all other Oklahoma City radio stations combined.

**ATEST AUDIENCE RATINGS**

<table>
<thead>
<tr>
<th>Station</th>
<th>Morn.</th>
<th>Aft.</th>
</tr>
</thead>
<tbody>
<tr>
<td>WKY</td>
<td>50.7</td>
<td>49.1</td>
</tr>
<tr>
<td>WTV</td>
<td>20.2</td>
<td>25.5</td>
</tr>
<tr>
<td>WSFA</td>
<td>9.8</td>
<td>5.9</td>
</tr>
<tr>
<td>WWNO</td>
<td>5.1</td>
<td>5.6</td>
</tr>
<tr>
<td>WYMP</td>
<td>4.5</td>
<td>5.5</td>
</tr>
</tbody>
</table>

*Jan.-March '59

The WKY Television System, Inc.
WKY-TV, Oklahoma City
WTVT, Tampa—St. Petersburg, Fla.
WSFA-TV, Montgomery, Ala.
Represented by The Katz Agency
What management looks for

This past week the Association of National Advertisers announced the completion of its four-year, $200,000 Advertising Management Study.

The seventh and final report in this study is a comprehensive 418-page guidebook titled "Evaluating Advertising Effectiveness." It is, in many ways, the most important volume in the entire ANA series.

As Henry Schaefer of Lever Bros., chairman of the ANA's board of directors points out, modern management wants to know more about the effectiveness of its advertising expenditures, and the ANA outlines a constructive program.

Included in the guidebook are practical suggestions for 1) evaluating markets; 2) evaluating the motives of those who buy; 3) evaluating the messages which are used in advertising; 4) evaluating the relative effectiveness of advertising media; 5) evaluating the impact of delivered messages on the media audience.

The stress which this ANA study places on factual advertising research is a good indication of what high-level corporate managements are thinking about today. We believe that this research emphasis will continue to increase in the years ahead, and must be reckoned a major factor in all air media selling, buying and planning.

Facts about radio's reach

We strongly recommend to radio men a serious study of the research article on page 42 titled "Why radio reach tops the dailies."

You will find there a comprehensive explanation of the audience advantages which radio has over newspapers in many markets, and sound reasons to buttress your local and spot radio selling.

Once these facts are thoroughly understood, it should be possible to promote radio with greater enthusiasm and vigor.

10-SECOND SPOTS

Who goofed? A recent full-page ad of the Chicago Sun-Times proclaimed it as the Chicago newspaper that "young families read more than any other paper," showed a picture of a presumably-typical "young family." A small boy sat on the living room floor reading the Sun-Times. The rest of the family—mother, father and bigger sister were eating tv dinners, their eyes fixed on a television set.

Southern ingenuity: A timebuyer lining up a spot radio campaign in the South, became intrigued by the titles of some of the d.j., shows, passed these along: The Cookie Shack (Lake Charles, La.), Sisters of The Suds (Durant, Okla.), Groovy Daddy (Alexandria, La.) and Music for Barefoot Housewives (Gadsen, Ala.).

Cottontail: At Easter, WVAM, Miami, held a contest where citizens had to identify, through clues, the person portraying the Easter bunny. One Miami girl approached a man in front of a department store, asked, "Are you the Easter bunny?" "No, Honey," said the man, "I'm a psychiatrist. Need any help?"

Sage-brusher: Weekend painter Walter Yust (weekdays he's editor of Encyclopedia Britannica) recently had a one-man show in Chicago. One series of paintings was called, "A Myopic View in Color of Ty Westers." included such titles as "You Take Care of Them: I'll Get the Other Hombre" and "Almost High Noon."

Tourists: Powell Ensign, exec v.p. of Everett-McKinney Reps, will lead a tour of admen to Europe next month via Swissair. A sort of spot flight.

Observation: "We're only young once: after that, we have to think up other excuses."—Pat Buttram, CBS.

Quote: "A fellow doesn't have to be a failure to lose his job on tv. Just drop two points in the ratings and you'll find yourself walking around with your head in a sack."—Announcer Hugh Downs in tv Guide.

Just think! Refunds on Federal individual income taxes for 1957 were $3.5 billion, $3.6 billion was total tax receipts of Federal government in 1935.
Indiana's second richest television market...

Fort Wayne

Fort Wayne has more retail sales, more food sales, more drug sales and more effective buying income than any other Indiana television market except Indianapolis. And Wane-TV is first in Fort Wayne, center of this vast and growing market. Represented by Petry.

©WANE-TV FORT WAYNE

A CORINTHIAN STATION Responsibility in Broadcasting

KOTV Tulsa  •  KGUL-TV Houston  •  WANE & WANE-TV Fort Wayne  •  WISH & WISH-TV Indianapolis
WHO SAYS YOU CAN'T...?

Not only can you put all your eggs in one basket in the KERO-TV market — it's the wise thing to do! KERO-TV is the only single advertising medium that reaches all of the more than a million prosperous people who live well and buy lavishly in the great Southern San Joaquin Valley — California's SUPER-market. And, KERO-TV does more than just reach these people. It delivers your sales message with full impact. Entertainment and advertising production is in keeping with the size, sophistication and spending power of the audience. KERO-TV facilities are big-time and are manned with a big-time staff. Presentation of both the programs and the commercials can stand the scrutiny of the most critical agency and client. You get the full treatment, too, with merchandising and marketing aids.

So when the Petry man calls, heap the KERO-TV basket high!

KERO-TV
CALIFORNIA'S SUPER-market
BAKERSFIELD
CHANNEL 10 NBC

REPRESENTED BY EDWARD PETRY & CO., INC.
did you know that

...95% of the nation's young homemakers listen to Radio each week. 12,000,000 of these young homemakers listen more than 16 hours every week. Just one more reason why

Spot Radio is such a powerful sales-maker.

KOB  Albuquerque  WINZ  Miami  KCRA  Sacramento
WSB  Atlanta  WISN  Milwaukee  WOA1  San Antonio
WGN  Chicago  KSTP  Minneapolis-St. Paul  KMFB  San Diego
WFAT  Dallas-Ft. Worth  WTAR  Norfolk  KOBY  San Francisco
KOSI  Denver  KFAB  Omaha  KMA  Shenandoah
WANE  Fort Wayne  WIP  Philadelphia  WNOJ  South Bend
KPRC  Houston  KPOJ  Portland  WJAR  Spokane
WISH  Indianapolis  WJAR  Providence  WGT0  Tampa-Orlando
KARK  Little Rock  WRNL  Richmond  KV00  Tulsa

Radio Division
Edward Petry & Co., Inc.
The Original Station Representative
The cost-per-1,000-homes-per-commercial-minute on nighttime network tv still keeps coming down, a comparison of January-February NRI's for 1959 and 1958 shows. These average CPMPCMs cover programing between 6 p.m. and 11 p.m. over seven days:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>JAN.-FEB. 1959</th>
<th>JAN.-FEB. 1958</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>$2.66</td>
<td>$2.86</td>
</tr>
<tr>
<td>CBS TV</td>
<td>2.93</td>
<td>2.97</td>
</tr>
<tr>
<td>NBC TV</td>
<td>3.43</td>
<td>3.27</td>
</tr>
<tr>
<td>3-Network Average</td>
<td>$3.01</td>
<td>$3.05</td>
</tr>
</tbody>
</table>

It may be interesting to speculate on how the new tv network shows stack up.

...clipped from Sponsor-Scope (April 18, 1959)

ABC TELEVISION
76.2% of Des Moines Listened to Radio and more Listened to KRNT Radio than all other stations combined!

During and following a traffic-crippling snowstorm in Iowa last month (March 5th), public demand for information about impassable roads... concern for whereabouts and welfare of relatives was critical!

Fortunately, most people in this area have learned from past experience that KRNT always provides service to fill these personal needs. They knew that KRNT would help, and a thousand business executives, school principals and individuals used KRNT’S aired-telephone interview service with the familiarity of daily routine.

The fact that KRNT is the preferred source of help and information in times of emergency stands as proof of KRNT’s image of dependability in the minds of people in Central Iowa. Obviously, KRNT has earned this recognition with long-standing excellence in public service... reliability that is vital in all selling! KRNT advertisers know this. They used twice as much KRNT Radio in February of 1959 as in the same period a year ago. It’s no wonder that most people listen to, believe in, and depend upon the COMPLETE radio station in Des Moines, KRNT TOTAL RADIO!

According to another recent survey (when there was no emergency)... a depth study by Central Surveys, Inc.,

KRNT RATED AS THE TOP DES MOINES STATION:
• MOST PEOPLE LISTEN TO MOST
• MOST RELIABLE NEWS
• MOST BELIEVABLE PERSONALITIES

KRNT TOTAL RADIO in Des Moines
Represented Nationally by THE KATZ AGENCY

SPONSOR • 25 APRIL 1959
DIGEST OF ARTICLES

How media men build prestige
31 Most progressive agency media departments improve their communications by internal promotion with staffers, external promotion with clients.

Bowling pays off for local advertisers
34 Live and filmed bowling shows, with their merchandising possibilities are showing no decline even with bowling season officially on wane.

Are radio’s daytime serials really tired?
36 CBS v.p. Louis Hausman warns criticism of soapers can win easy applause, but performance of seven CBS serials tops affiliates’ programs.

Hints on producing a TV spot sound track
38 Hints on how to best utilize time and money in creating a sound track are found by tracing steps of musical production for Campbell-Ewald.

Selling small items with big shows
40 Fitting TV programming to seasonal, low-priced product business is problem that has been licked by Hallmark, top U. S. greeting card producer.

A $130,000 sales agency for spot radio
43 Station representative Jack Haska proposes the organization of NSR, a new sales group for national spot radio only; with a $130,000 budget.

Radio takes yogurt out of ‘fad’ class
44 Dannon Milk Products finds a consistent radio schedule provides the best means to widen its appeal, get new market distribution in hurry.

Radio’s first sponsors
45 Crystal set days of radio and radio advertising are recalled as station KCBS in San Francisco celebrates golden anniversary of Broadcasting.

SPONSOR ASKS: Is “carnival” promotion good for radio?
52 With some stations employing hollywood publicity to type listenership, agency and station people discuss the propriety of this approach.

FEATURES

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62 Picture Wrap-Up
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17 Sponsor-Scope
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80 Ten-Second Spots
28 Timebuyers at Work
54 TV Results
78 TV and Radio Newsmakers
57 Washington Week
In one food store it quintupled the daily sales of a gardening product. In another it quadrupled business for a KNX beer advertiser. A store traffic study made by a major food chain revealed that it was the *only* display that people could associate with the product it promoted. Such are the facts about KNX Radio's own fabulous Product Peddler...the most colorful, effective, mobile point-of-sale display anywhere. For information about this *proved* bonus merchandising service see your KNX or CBS Radio Spot Sales representative.
IF YOU'RE STILL AMAZED by the American people's insatiable appetite for television, you might find the answer in the record of how it serves most of its public most of the time.

The 19,000 broadcasts presented by the television networks in a single year are 19,000 responses to the demands and needs of television's many different "publics."

ONE MEASURE of how well television serves their needs is supplied by the audience itself. Every night, for example, during the average minute, 61 million people are watching their television screens, and this number grows larger every year. Week after week they transform television into the nation's biggest theatre, concert hall, lecture platform, house of worship and source of news.

Another index of its performance can be found in the annual George Foster Peabody Awards—"the Pulitzer prizes of broadcasting." Earlier this month all of the networks were honored for their contributions to the medium in this gratifying competition in which the public reaps the richest rewards.

FOR THE THIRD CONSECUTIVE YEAR, the Peabody Committee presented what it termed its "most important" award—the one for "Public Service"—to the CBS Television Network. The award was made for a series of special CBS News programs, most of which were scheduled at night to reach the largest possible audiences.

The committee also honored the Network for Television Musical Entertainment (Lincoln Presents Leonard Bernstein and the New York Philharmonic . . . "has inspired a resurgence of interest in symphonic music . . .") and for Television Dramatic Entertainment (Playhouse 90 . . . "stands alone among dramatic programs in television in aiming at the best . . .")

IT WOULD SEEM ONLY TOO CLEAR that people give more of their attention to television than to any other medium of communication simply because television gives them so much more of what they want. And because they find so much of what they want, in such even balance, at a single point on the dial, they turn their attention most often to the CBS Television Network.
NEWSMAKER
of the week

Normally, the appointment of a general manager for a General Motors division wouldn’t create much of a stir in the ad business. But the naming of Edward D. Rollert as Buick general manager revived memories of McCann-Erickson’s switch from Chrysler to Buick and caused Madison Ave. to mull over the possible consequences to the agency.

The newsmaker: The choice of Edward D. Rollert as general manager of the Buick division was a surprise to agency row. Even people at D. P. Brother, Inc., agency for the Harrison Radiator Div., which Rollert now manages, had no inkling of what was in the works. Though the Harrison executive knew Rollert was bound for a new post, its exact nature was a mystery.

Like Edward T. Ragsdale, the man he is succeeding at Buick, Rollert is an engineer and designer rather than a sales or advertising executive. Unlike Ragsdale, who spent 36 years with Buick, Rollert has served with a number of GM divisions, a common practice among GM executives bound for the top. He is 47 and has spent his entire working career with GM, starting with the AC Spark Plug division.

Inevitably, Rollert’s appointment stirred theorizing among admen as to the fate of Buick billings, now probably about $15 million, a third of it set aside for network TV. With Buick’s sales rank dropping from third to seventh place, and with some of this slide taking place during the tenure of Ragsdale and McCann-Erickson, it was natural for speculations to center on this subject. While Ragsdale knew Buick and its problems intimately, Rollert will have to start from scratch and it is unlikely there will be any such heady developments as Ragsdale’s storied search for an agency to replace Kudner.

One of Rollert’s first problems will be to make a decision on McCann-Erickson’s recommendation for $5 million worth of network TV specials in the 1959-60 season. During the current season, the Buick web video budget, also about $5 million, is split—roughly half and half—between seven Bob Hope specials and an alternate week of Wells Fargo. In the print area, this is what Buick spent last year: Less than $5 million in newspapers, or about half of the 1957 total; about $2 million in magazines, down a third from the previous year.

Buick has dipped into spot TV but the billings are miniscule.

Though Rollert has not been close to the slam-bang consumer advertising battle among auto manufacturers, he is described as the type that will roll up his sleeve and pitch into solving any kind of problem. Admen describe him as a “solid” type, but having a streak of brilliance with all. He is married and has two sons, one of whom goes to Purdue (his father’s Alma Mater). When he has time he hunts and fishes, relaxes with bridge and chess.
WSBA

DOMINATES YORK—LANCASTER—HARRISBURG, PA.

NUMBER ONE RADIO STATION
IN THE
PENNSYLVANIA DUTCH MARKET

WSBA

HOOPER, MARCH '59

robert e. eastman & co., inc.

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 2-9750

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 • 25 APRIL 1959
THE PGW COLONEL SAYS:

"We like salesmen who know how to pick up a check"

When a PGW sales team wins a sales contest, the members of that team are given a party where every winner picks up a check...a big one.

Yes, we like a man who knows how to pick up a check...a sales contest check, a sales incentive check or a profit share check...and we offer all of them at PGW because we like salesmen who like to compete...and win. Don't you?

PETERS, GRIFFIN, WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK  CHICAGO  DETROIT  HOLLYWOOD
ATLANTA  DALLAS  FT. WORTH  SAN FRANCISCO
So it's creative—so who cares?

Last fall, when George Gribbin, a "creative" man, was named head of Y&R and the ANA at its annual meeting was calling for more "creativity" in advertising, I talked with a Colonel Blimp-type character who deeply and bitterly resented what he called, "All this twaddle about creativity."

"It's for the birds," he said harumphing loudly. "Modern advertising is a business. It is mass marketing, backed by careful, scientific research and shrewd, cost-conscious media buying. Creativity—bushwah!"

I grinned when he said this and put him down as one of those embittered account, research, or marketing men (there are dozens in the agency business) who loathe the ground that copywriters walk on.

Recently, however, I've been wondering whether I was right.

There's been such an overwhelming gush of talk about creativity in the last year (this week the 4As is devoting an important section of its White Sulphur Convention to a creativity panel headed by George Reeves of JWT, Chicago) that I'm getting a little suspicious.

How much of this infatuation is just plain lip service?

Home, mother, the flag, and creativeness

A few weeks ago, for instance, I read an impressive statement by Marion Harper of McCann to the effect that the production of creative ideas is the main business of advertising, and that today's creative man has better tools—from research and marketing—than he has ever had before.

I have no reason to doubt that Marion was being wholly sincere. But somehow I couldn't help snickering over his remarks.

They sounded so dreadfully statesmanlike.

In 20th Century advertising circles it has become as important to take a strong public stand in favor of creativity as it is to be steadfastly on the side of home, mother, the flag and the Audit Bureau of Circulations.

But when men like Marion Harper, who have almost dedicated their business lives to the proposition that advertising is or can be practical, factual, cost-oriented and ruthlessly scientific, begin talking about "creativity" I wonder what they mean. And, for that matter what do the rest of us mean when we prate so glibly about the importance of advertising's "creative functions?"

I submit that "creative" is the most bastardized word in the advertising lexicon. And I think it's high time we re-defined it.

The individual and personal ingredient

Let's begin by admitting that the only possible reason for being concerned with advertising creativeness is a very practical one.
Pints by the million of luscious, red-ripe, sun-sweet strawberries are on the move... out of Florida's rich acres... into the North's important market centers! From Thanksgiving until mid-April, harvesting of king-sized Florida strawberries is big business around the MARKET ON THE MOVE... TAMPA-ST. PETERSBURG! Until early March, over 90% of the fresh strawberries consumed east of the Rockies are shipped from this area!

The yearly total amount of agricultural products produced in the TAMPA-ST. PETERSBURG area is roughly a quarter of a billion dollars!

You can capture this rich, ripe 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, penetrates and blankets the MARKET-ON-THE-MOVE... TAMPA-ST. PETERSBURG!

*Latest ARB
It springs from the fact—known to all experienced admen—that one piece of copy, one radio or tv commercial, or one print ad can be many times more effective than another.

These copy differences (and they can run higher than 1,000%) represent the greatest challenge and most dangerous risk that any advertiser faces. They mean that he can get 10¢ or $10 of value for each dollar of his advertising expenditure.

And what causes these copy variations?

Well, they’re due to the differences in the individual abilities of the planners, writers, visualizers and producers of finished commercials and advertisements.

This is a fact which many businessmen find brutally hard to accept. They’d like to believe that advertising creativeness (for that’s what we’re talking about) is a group or “team” matter—that it can be produced automatically by a smoothly organized business machine.

But it ain’t so, Joe. It just ain’t so. Creativeness is essentially a personal, individual and lonely proposition. And Heaven help you if you look for it except in individuals.

A talent not a technique

An even more unpleasant fact about creativeness is that it is only in part an ability that can be acquired through training, research and experience.

It is true of course that people can develop their creative powers. Perhaps BBDO’s brainstorming is one good way. I, personally, have found, though, that kindness, understanding, encouragement and respect do more to stimulate creative people than anything else.

It is also true that facts, research, experience all contribute to the creative process. They can be, as Harper says, helpful tools.

But when you’ve said this you’ve said only half the truth. For real creativeness, I’m convinced, is a gift, a talent, a spark which our grandfathers would not have been ashamed to call God-given.

If a writer or an artist doesn’t have it, then no amount of textbook training or merchandising savvy will give it to him.

The quality of living communication

Finally, let’s recognize that when we use the word “creative” in advertising, we mean it in a highly specialized artistic sense.

Creativeness, as we use it, does not mean merely the ability to produce something new and different. It is not merely laboring mightily and bringing forth a stone, a sarcophagus or a set of statistics.

Creativeness on our terms means the ability to produce something that is alive—copy that sings, pictures that glow with vitality, music that grips the heart.

This living quality is the thing which distinguishes what we call creativeness from mere inventiveness, ingenuity or productivity.

And why is it important? Because our business is communicating with people, and this is the electric spark, the divine fire that makes our communication easier.

I think it is a fine thing that advertising, after its long drunken love affair with dizzying research facts and pompos marketing statistics, is returning to an appreciation of creativeness. But let’s remember that all we’re really doing is reaffirming the overwhelming importance of the gifted, talented, truly inspired individual.
FARM BOY TAKES BUGGY-RIDE!

Today's definition of that word "Buggy" is a sporty Convertible. Our farmers, here in the Land of Milk and Money, are identified chiefly by their fat billfolds.

Here's a rich market of small cities and thousands of big dairy farms . . . 42% rural and 58% urban . . . where 1,350,000 folks spend $1,750,000,000 in retail sales . . . more than 400,000 families enjoying Channel 2-CBS Television.
Speaking of
When the Wheeling Advertising Club recently presented WWVA Radio with seven awards for outstanding programming, advertising, and promotion (a record number) ... we were frankly pretty proud.

Because this cherished honor reflects tremendous recognition in the community, it indicates one reason why WWVA is first in every time period from 6 A.M. to midnight, 7 days a week, in 46 surrounding counties, and dominates the vital half of the $6,000,000,000 Pittsburgh-Tri-State Market that other media don't effectively cover. It shows, too, that Storer stations consider it important to be local stations, as well as being known throughout the nation.

"Famous on the local scene"
a g-r-r-r-rand fact —WGAL-TV is first choice of viewers in Lancaster, Harrisburg, York and in many other markets
SPONSOR-SCOPE

Tv stations can look to a massive spurt of spot tv activity in June.
A SPONSOR-SCOPE check this week among major spot agencies indicates: (1) earlier-than-usual wrapping up of network needs will make it possible for agencies to embark on their fall tv spot buying in a few weeks, and (2) the magnitude of the business will be considerably over that of the previous fall.

Don't be surprised if ABC follows the CBS TV pattern and sets its official network option time block at night from 8 to 11—which means moving it forward half an hour.
However, also like CBS, ABC would go on programing the network from 7:30 p.m.
Under the broadcast law, a station can't allocate more than three hours by contract to a network in the morning, afternoon, or night, but there's nothing to prevent an affiliate from accepting additional programing.

The tendency among buyers to determine by their own formulas what a radio station's rate should be is showing up more and more.
A Chicago rep last week rejected a radio buy in 10 major markets because the client tried to set the rate.
The formula on which the rate was based: $1 per-thousand-homes for six gross rating points per week.
The same account has evolved a pricing formula for tv, but as yet it hasn't tried to impose it when buying. The tv formula: $1.20 CPMH for as many rating points as the traffic will bear.
(See prior item on radio buying tactics for skill in 18 April SPONSOR-SCOPE.)

NBC-TV will put into effect this fall something it dreamed up a year ago: Setting aside an hour on one evening of the week for specials exclusively.
The period: Friday 8:30-9:30. The sponsors include Hallmark, Rexall, Timex, AT&T, Pontiac, Oldsmobile, and United Motor-A/C Sparkplug.

The fall buying and shopping pace among the tv networks the past week was not quite so hectic as it had been in recent weeks. But there were these developments:
* General Foods renewed Danny Thomas, Ann Southern, and December Bride on CBS.
* Loretta Young shied away from the NBC Wednesday 10:30-11 p.m. niche, which P&G had deemed preferable to Sunday night.

The three tv networks in February jointly grossed a tidy $48.9 million in time sales, 9.5% better than the like month of 1958.
The LNAR-BAR compiled February billings by network as released via Tvb this week:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>1959</th>
<th>1958</th>
<th>% INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>$10,024,460</td>
<td>$8,441,988</td>
<td>18.7%</td>
</tr>
<tr>
<td>CBS TV</td>
<td>20,806,220</td>
<td>19,410,741</td>
<td>7.2</td>
</tr>
<tr>
<td>NBC TV</td>
<td>18,036,964</td>
<td>16,765,315</td>
<td>7.5</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$48,867,644</td>
<td>$44,638,044</td>
<td>9.5%</td>
</tr>
</tbody>
</table>
SPONSOR-SCOPE continued

If it weren't for the Middle West, this would have been a pretty mediocre new-business week for national spot TV. Here's why:

As usual each year, the New York agencies these days are trying to figure out what's left—if anything—in the budgets ending 30 June. Often this account-balancing unloosens funds for quick-spending, with spot a favorite beneficiary.

Spot TV activity out of Chicago the past week included:

GENERAL MILLS: Upped its Surechamp Dog Food budget considerably in 35 markets via Tatham Laird.

CURTISS CANDY: Debuting in spot TV through Clinton E. Frank, using five Southern markets to test a new product, Miracle Ade, a soft drink.

LEVER'S all: Daytime spots for 10 weeks in 20 or more markets via NL&B.

FLORISTS' TELEGRAPH DELIVERY: A two-week push (KM&J) re Mother's Day in the top 40 markets of semi-saturation proportions, spread between daytime and nighttime minutes.

Wrigley: Back into TV via Meyerhoff for 26 weeks.

Among the placements posted out of Minneapolis:

Gold Seal's Sizz (Campbell-Mithun), a charcoal starter, in 50 markets, night minutes and chainbreaks adjacent to male-appeal show; and Hamm's Beer (same agency) in three heavy radio as well as TV flights on the West Coast, with the emphasis on the major summer holidays.

What is perhaps the ultimate in fractional unit sales for a TV network was reached this week by ABC TV: It offered a 1/12th participation in Diamond Head.

Boiled down to a simple media equation, this would be a minute on alternate weeks in a 60-minute show which carries six commercial minutes.

Heretofore the lowest unit available was 1/6th, or a minute every week in a 60-minute program.

An agricultural-products agency that has taken serious note of the tendency among farm-area stations to drop their farm directors is New York's Albert Sidney Noble.

This agency, which is now using 106 radio stations and 26 TV stations, disclosed this week that whereas a high percentage of radio stations had a farm director there was but a smattering of such posts among the TV stations.

Remarked a Noble executive: "If we decide that radio and TV are getting away from bona fide farm programming, we'll look around for some other effective use of the dollars."

Incidentally, there'll be a $1,000 pot contributed by reps for the pitch that farm directors will be making to New York agencies when they meet for their annual convention in that city in June. The presentation will serve two purposes: (1) tell an updated statistical story of the farm market, and (2) convey the new image of the farm director.

Judging from the critical newsprint attention it's already gained, the exit of the Voice of Firestone from ABC TV could develop into a hot controversial issue.

Firestone resented being asked to shift to a later Monday half-hour, but the network says this is not the complete story. ABC TV's version is this:

1) It advised Firestone that its current Monday 9 o'clock spot would not be guaranteed for the fall if the sponsor took a summer hiatus. The Monday 10-10:30 period was offered as an alternative. Firestone spurned the offer.

2) After an interval, Firestone reconsidered and said that 10 o'clock would be acceptable. However, by this time the spot had been sold to Liggett & Myers via McCann.

3) ABC's next gesture was to offer 10:30-11, but Firestone said that was too late. However, the expectation is that, because of competitive factors, Firestone will be back in TV before very long. Probably via Campbell-Ewald.

(See 2 May sponsor for article on whether sponsored cultural and information shows should get special consideration from the TV networks.)
The bows were tied this week on NBC TV's bonanza from Texaco (Cunningham & Walsh)—exclusive sponsorship of the early evening news quarter-hour.

Cost of the package in time and talent comes to $7.5 million per annum.

Here's another example of how lavishly Detroit will take to network TV this fall: Plymouth is going to spend $225,000 per week for the Steve Allen show (time and talent) as compared to $90,000 for the Lawrence Welk series this season.

Because of the fact that it will have five expensive live hour shows five nights of the week, NBC TV figures it will have a better balanced schedule this fall.

The live hours by night: Sunday, Dinah Shore; Monday, Steve Allen; Tuesday, Ford's Tv Finest; Wednesday, Perry Como; Friday, multi-sponsored specials.

If it meets with the approval of the tv networks, Trendex will soon be adding five markets to its present list of 20 rating cities.

The newcomers, which the service thinks will improve the geographic and city-size spread: Pittsburgh, Peoria, Little Rock, Richmond, Va., and Tulsa.

A special price for the summer has popped up at ABC TV.

Between now and September, daytime quarters can be had at $7,000 for time and talent—a 40% discount. It's available to both current advertisers and newcomers.

Comparative note: A quarter-hour on CBS TV and NBC TV averages $24,000 time and talent gross.

Put General Foods down as an advertiser now pretty well dedicated to the "happy" show.

The networks lately have been told when pitching programs: "Don't talk to us about westerns"—the implication being that GF would much rather regale the folks with food for laughter than with violence.

Puzzling side of this philosophy: Can GF, as a mass provider, reach the various facets of popular taste in entertainment by sticking predominantly to a single show type—situation comedy?

Point to remember: There can be a noteworthy difference between audience composition and the persons in the family who selected the show.

As a case in point, take the selector factors for the following three situation comedies based on the March Trendex for every 100 homes:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>MEN SELECTORS</th>
<th>WOMEN SELECTORS</th>
<th>UNDER 18 SELECTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Father Knows Best</td>
<td>24.0</td>
<td>62.4</td>
<td>36.6</td>
</tr>
<tr>
<td>Real McCoys</td>
<td>44.8</td>
<td>63.2</td>
<td>43.2</td>
</tr>
<tr>
<td>Danny Thomas</td>
<td>35.2</td>
<td>55.2</td>
<td>40.8</td>
</tr>
</tbody>
</table>

Note the marked men selectivity of Real McCoys—evidently due to the fact that the humor and characters in this show are far more robust than the other two.

(Note also that figures total more than 100 because shows sometimes are selected by more than one person.)
Twenty advertisers accounted for 57% of all gross tv network time billings in 1958. The shares per network from this top 20 came out to CBS, 44%, NBC, 42% and ABC, 14%.

Note how the bulk of the business for the following 20 leaders was about evenly distributed between CBS TV and NBC TV:

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>TOTAL (000)</th>
<th>ABC TV (000)</th>
<th>CBS TV (000)</th>
<th>NBC TV (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>P&amp;G</td>
<td>$50,639</td>
<td>$1,999</td>
<td>$21,579</td>
<td>$27,061</td>
</tr>
<tr>
<td>Colgate</td>
<td>22,875</td>
<td>427</td>
<td>17,518</td>
<td>4,912</td>
</tr>
<tr>
<td>Lever</td>
<td>21,958</td>
<td>640</td>
<td>8,829</td>
<td>12,489</td>
</tr>
<tr>
<td>General Foods</td>
<td>20,733</td>
<td>3,736</td>
<td>11,543</td>
<td>5,454</td>
</tr>
<tr>
<td>General Motors</td>
<td>20,593</td>
<td>6,920</td>
<td>2,502</td>
<td>11,171</td>
</tr>
<tr>
<td>American Home</td>
<td>20,508</td>
<td>1,464</td>
<td>15,183</td>
<td>3,861</td>
</tr>
<tr>
<td>Gillette</td>
<td>16,132</td>
<td>225</td>
<td>3,799</td>
<td>12,103</td>
</tr>
<tr>
<td>Bristol-Myers</td>
<td>16,073</td>
<td>3,569</td>
<td>8,248</td>
<td>4,256</td>
</tr>
<tr>
<td>R. J. Reynolds</td>
<td>16,002</td>
<td>2,969</td>
<td>8,939</td>
<td>4,094</td>
</tr>
<tr>
<td>Chrysler</td>
<td>14,341</td>
<td>9,857</td>
<td>3,023</td>
<td>1,461</td>
</tr>
<tr>
<td>Ford</td>
<td>12,561</td>
<td>67</td>
<td>5,104</td>
<td>7,390</td>
</tr>
<tr>
<td>American Tobacco</td>
<td>11,252</td>
<td>407</td>
<td>6,231</td>
<td>4,614</td>
</tr>
<tr>
<td>Liggett &amp; Myers</td>
<td>10,830</td>
<td>1,238</td>
<td>1,856</td>
<td>7,756</td>
</tr>
<tr>
<td>General Mills</td>
<td>10,790</td>
<td>5,429</td>
<td>4,433</td>
<td>928</td>
</tr>
<tr>
<td>Kellogg</td>
<td>10,291</td>
<td>4,109</td>
<td>6,182</td>
<td></td>
</tr>
<tr>
<td>Pharmaceuticals</td>
<td>10,174</td>
<td></td>
<td>3,538</td>
<td>6,636</td>
</tr>
<tr>
<td>Sterling Drug</td>
<td>9,920</td>
<td></td>
<td>1,667</td>
<td>8,253</td>
</tr>
<tr>
<td>P. Lorillard</td>
<td>9,791</td>
<td>1,231</td>
<td>4,928</td>
<td>3,632</td>
</tr>
<tr>
<td>Brown &amp; Williamson</td>
<td>8,251</td>
<td>674</td>
<td>7,033</td>
<td>544</td>
</tr>
<tr>
<td>National Dairy</td>
<td>6,710</td>
<td></td>
<td></td>
<td>6,710</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$320,426</strong></td>
<td><strong>$44,961</strong></td>
<td><strong>$142,135</strong></td>
<td><strong>$133,330</strong></td>
</tr>
</tbody>
</table>

The Sunday 9-9:30 p.m. period was suddenly thrown open this week by ABC TV to advertisers with an action show.

The network had been planning to go along this fall with Colt .45, but Beech-Nut has elected not to renew the western.

**American Machine & Foundry** evidently has come around to the view that a bowling show may keep the bowling alley people happy but that it doesn't pioneer much new territory.

Hence AMF would prefer to sponsor something other than Bowling Stars (ABC TV) next season.

Thinks AMF: It might be better to get a show that interests non-bowlers. With a bowling show, you're talking to yourself.

(See story on experiences of bowling sponsors, page 36.)

**Chicago reps themselves almost ran out of gas trying to quick-service the $100,000 that Chrysler spent via Burnett for a weekend of radio spot to tell about its victory in the Mobilgas Economy Run.**

The rush to supply clearances was so hectic that reps often found, after rounding up availabilities, that another station in the market had got under the wire by a hair.

When the excitement died down, some of the reps figured—what with all the long-distance calls, not to say teletypes—they had lost money on the deal.

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 50; News and Idca Wrap-Up, page 62; Washington Week, page 57; Sponsor Hears, page 60; Tv and Radio Newsmakers, page 78; and Film-Scope, page 58.
DISTINGUISHED
AWARD TO
KLZ-TV DENVER

The Alfred L. duPont Television Award for 1958 has been presented to KLZ-TV Denver, Colorado. . . . the only station to be so honored.

The citation to KLZ-TV reads: "Cited for the clear evidence in its programming policies of a sense of obligation to participate intimately in community life, for its furtherance of cultural traditions and identity in the region it serves, for its willingness to devote some of its best hours and talent to program in the public interest, and for its record of giving substantial time to balanced and fair discussion of controversial issues. Specifically cited are the presentation of such basic problems of community concern as the problem of water, the direction of attention to the history, traditions and legends of Colorado, the extensive coverage of local and national news, and a Panorama program which mirrors the community to itself. It is also notable as the first radio or television station to win an Award of the Alfred L. duPont Awards Foundation for the second time."

KLZ Radio received the Alfred L. duPont Award in 1948. This latest honor to KLZ-TV reflects a continuing philosophy of excellence in over-all programming, a principle of leadership to which this company remains dedicated.
<table>
<thead>
<tr>
<th>City</th>
<th>Station</th>
<th>Show</th>
<th>Rating</th>
<th>Share</th>
<th>Shows Beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Denver</td>
<td>KLZ-TV</td>
<td><em>Mackenzie's Raiders</em> starring Richard Carlson</td>
<td>42.6%</td>
<td>22.6%</td>
<td>Zane Grey Theater, Perry Mason, Black Saddle, Playhouse 90, Lineup, Wyatt Earp and many others.</td>
</tr>
<tr>
<td>Miami</td>
<td>WTVJ</td>
<td><em>Bold Venture</em> starring Dane Clark</td>
<td>39.9%</td>
<td>23.0%</td>
<td>Lawman, Gale Storm, Goodyear Theater, Ozzie and Harriet, Steve Allen, Naked City and many others.</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>WRCV-TV</td>
<td><em>Sea Hunt</em> starring Lloyd Bridges</td>
<td>42.6%</td>
<td>18.9%</td>
<td>People Are Funny, Lawrence Welk, Cimarron City, Desilu Playhouse, Rawhide, Yancy Derringer and others.</td>
</tr>
<tr>
<td>Amarillo</td>
<td>KVI</td>
<td><em>Highway Patrol</em> starring Broderick Crawford</td>
<td>35.2%</td>
<td>19.6%</td>
<td>GE Theatre, Thin Man, Alfred Hitchcock, Rawhide, Phil Silvers, Ed Sullivan and others.</td>
</tr>
<tr>
<td>San Francisco</td>
<td>KRON-TV</td>
<td><em>Bold Venture</em></td>
<td>52.5%</td>
<td>24.0%</td>
<td>Dinah Shore, Restless Gun, This Is Your Life, Cimarron City, Ernie Ford, Wyatt Earp and many others.</td>
</tr>
<tr>
<td>Detroit</td>
<td>WJBK-TV</td>
<td><em>Highway Patrol</em></td>
<td>55.6%</td>
<td>29.2%</td>
<td>Alfred Hitchcock, Dinah Shore, Groucho Marx, Texan, Ed Sullivan, Yancy Derringer and many others.</td>
</tr>
<tr>
<td>Boston</td>
<td>WBZ-TV</td>
<td><em>Highway Patrol</em></td>
<td>51.2%</td>
<td>22.0%</td>
<td>Wells Fargo, Ernie Ford, Phil Silvers, People Are Funny, Desilu Playhouse, Wyatt Earp and many others.</td>
</tr>
<tr>
<td>St. Louis</td>
<td>KSD-TV</td>
<td><em>Highway Patrol</em></td>
<td>44.9%</td>
<td>27.9%</td>
<td>Alfred Hitchcock, Wells Fargo, Wyatt Earp, Ann Sothern, Peter Gunn, Ed Sullivan and many others.</td>
</tr>
</tbody>
</table>
come from ZIV!

CINCINNATI
WKRC-TV
49.6% Share
22.7 RATING
EATS People Are Funny, Fred Hitchcock, Yancyerringer, Bob Cummings, Ann Sothern, Alex Benny and others.

CHARLOTTE
WBTV
49.8% Share
29.3 RATING
BEATS Phil Silvers, Texan, Thin Man, Wyatt Earp, Ozzie and Harriet, Groucho Marx and many others.

BATON ROUGE
WBRZ-TV
76.3% Share
47.7 RATING
BEATS Have Gun - Will Travel, Perry Como, Millionaire, Lineup, Yancy Derringer, Danny Thomas and many others.

ATLANTA
WSB-TV
57.6% Share
24.3 RATING
BEATS Danny Thomas, Rawhide, Red Skelton, GE Theater, Black Saddle, Ann Sothern and many others.

BIRMINGHAM
WBRG-TV
59.0% Share
38.8 RATING
BEATS Lineup, Wells Fargo, December Bride, Perry Mason, Wagon Train, Peter Gunn and many others.

ROCKFORD
WREX-TV
41.9% Share
28.0 RATING
EATS Lawman, Black Saddle, Phil Silvers, Thin Man, Peter Gunn, Wells Fargo and many others.

CLEVELAND
KYW-TV
37.8% Share
19.0 RATING
BEATS Wanted - Dead or Alive, Gae Storm, Phil Silvers, Ann Sothern, Cimarron City, Ed Sullivan and others.

SOUTH BEND-ELKHART
WSJV
32.4% Share
20.5 RATING
BEATS Groucho Marx, Ed Sullivan, D.A.'s Man, "M" Squad, I Love Lucy, Naked City and others.

G. RAPIDS-KALAMAZOO
WKZO-TV
42.1% Share
25.0 RATING
BEATS Lawman, Peter Gunn, Phil Silvers, Zorro, Patti Page, Buckskin, and many others.

DAVENPORT-R. ISLAND
WHBF-TV
55.2% Share
18.3 RATING
BEATS Ellery Queen, Pat Boone, Arthur Murray, Lawman, Donna Reed, Patti Page and many others.

COLUMBUS
WBN-S-TV
60.4% Share
34.4 RATING
EATS Perry Mason, Sing along, Red Skelton, Andy Thomas, Peter Gunn, Wanted - Dead or live and many others.

SAN DIEGO
KFMB-TV
53.8% Share
30.5 RATING
BEATS Rifleman, 77 Sunset Strip, Cheyenne, Wyatt Earp, Real McCoy, Lawman and many others.

CHICAGO
WBQ
40.0% Share
28.8 RATING
BEATS Wagon Train, This Is Your Life, Playhouse 90, Alfred Hitchcock, Ed Sullivan, Wyatt Earp and many others.

JACKSON, MISS.
WJTV
58.9% Share
34.5 RATING
BEATS Steve Allen, Desilu Playhouse, Perry Como, Maverick, Wells Fargo, Playhouse 90 and many others.

RALEIGH - DURHAM
WTVD
57.4% Share
28.0 RATING
EATS Lawman, Danny Thomas, This Is Your Life, Texan, Trackdown, Ozzie and Harriet and many others.

HANNIBAL - QUINCY
WGEM-TV
53.6% Share
36.8 RATING
BEATS Black Saddle, Rawhide, Steve Allen, Yancy Derringer, Garry Moore, Thin Man and many others.

SEATTLE - TACOMA
KOMO-TV
45.3% Share
29.2 RATING
BEATS Peter Gunn, Perry Como, Alfred Hitchcock, Ernie Ford, Wells Fargo, Wyatt Earp and many others.

The Ziv man in your market can show you how to profit from using one of America's GREAT selling forces ...a Ziv Show!

Ziv Television

RATINGS SHOWN ARE ARB, FEB. or MAR. '59
Post-midnight radio

Naturally, we’re happy that WABC’s “Big Joe” Rosenfeld is in the forefront of the case history story on post midnight radio, which was so well reported in your April 4 issue. But what got the tremendous mail and phone reaction for us is the fact that this story wasn’t a puff for WABC, but a real analysis of what makes the wheels go round. We hope others—both stations and advertisers—will benefit from this incisive account of our experience.

Ben Hoberman
general manager
WABC
New York

* * *

Your April 4th issue of SPONSOR Magazine proves Joe Rosenfield has the right idea about post-midnight radio, and the Allegheny County Rambler dealers seem to agree wholeheartedly. Up until April 6, KQV in Pittsburgh has had a non-sponsored all-night deejay, Jim McLaughlin, who goes under the pseudonym of “The All-Nite Satellite.”

The Rambler dealers put their heads together and decided the low-budget way to make Pittsburgh more Rambler-conscious was to “orbit” with the All-Nite Satellite—and orbiting they are. Since April 6 they have been riding high and reaping the benefits of this 6-hour-a-night block-buster campaign.

We at KQV are particularly proud of having the first single sponsor for an all-nite show in many years around Pittsburgh. Yes, KQV feels Joe Rosenfeld and all the Rambler dealers have the right idea about post-midnight radio.

Herb Heiman
cont. dir., KQV
Pittsburgh
The very air in the PRESTO plant is washed with water pumped at 250 gallons a minute from our own private well. The technicians who inspect each PRESTO disc have been on the job for a minimum of 13 years, and have the keen eyes that insure perfection on a scale no mechanical equipment can match. Ask for PRESTO when you order. You'll always know that your discs are 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.

Baltimore? Tulsa? Dallas?

NO, THIS IS "KNOE-LAND"

embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi

JUST LOOK AT THIS MARKET DATA

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<table>
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<tr>
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<tbody>
<tr>
<td>$300,486,000</td>
<td>$1,286,253,000</td>
</tr>
</tbody>
</table>

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 runs 80% to 98%.

KNOE-TV

Channel 8

Monroe, Louisiana

CBS • ABC

A James A. Noe Station

Represented by

H-R Television, Inc.

Photo: "The 29,000 barrel-per-day refinery of the Union Oil Division, Monsanto Chemical Company at El Dorado, Arkansas, where more than 90 petroleum products are made."
NO END IN SIGHT
FOR "MY LITTLE MARGIE"...
NOW IN ITS 6TH RUN

When you’re ahead, you keep playing the same winner. Over 190 stations have had tremendous success with strip-programing. Fourth, fifth and sixth run, “Margie” has beaten leading network, syndicated and local shows. When you can’t beat a top show... buy it.

126 programs available.

NO. 1 RATING... AND THERE’S NO END IN SIGHT.
New Orleans . . . 4:30 p.m. . . . 22.1 . . . 3rd Run against American Bandstand, 12.4; Four Most Features, 8.1.
Houston-Galveston . . . 6:00 p.m. . . . 26.6 . . . 3rd Run against World At Large: Newsreel, 8.5; Local News: ABC News, 5.0.
Nashville . . . 1:00 p.m. . . . 15.7 . . . 6th Run against Home Folks Playhouse, 5.6, Beat the Clock, 5.5.

A Roland Reed Production

OFFICIAL FILMS, INC.
25 West 45th Street • New York 36, N. Y. • Plaza 7-0100
Dorothy Glasser, Herschel Z. Deutsch & Co., New York, tells SPONSOR, "I love those engraved invitations to lunch—and a 90-minute slide presentation by a station like GOOD. Storereeese, Kansas. At the Stork, of course... where Happy Dan the Morning Man greets you at the door so jovial-jovial-jovial... where you are just about able to grab one drink before the lights go down... where the first 14 slides show the new factories being built in town—and one of the working men's faces is familiar because it's the station manager at the scene of his new swimming pool... and in #15 All-Nite Man Tiny Tom rolls a mean bandage at the Red Cross for public service... where the sound is turned up so you won't miss any of the nuances—and the newscaster announcing winners of the GOOD Teen Award sounds like Peter Lorre. Or are they the names of Titanic survivors? It's so hard to tell through that sound box background... and where the graphs show GOOD first in 3,000 quarter hours out of 3,000, which is good for a Daytimer... Anyway, lunch is delicious."

Anita Wasserman, Lawrence C. Gumbinner Agency, New York, feels that station packages need to be simplified and made reasonably uniform so that advertisers and agencies can properly appraise their buys. "I realize that often packages are complicated because of the highly competitive character of the business," Anita says. "But this package situation has reached the point where an agency needs an army to figure accurately frequency discounts and to separate one package from the other. And where does it end?" Anita thinks that T&B and RAB are the only ones who can correct this situation, and would like to see them establish standard packages for the industry. "Without determining rates for the stations," Anita says, "packages could be devised that would give stations a range of frequency discounts to choose from. Fixed percentages would be established for fixed frequencies. In that way, the advertiser could quickly determine what he is buying in a package. Such uniformity and simplicity in packages, I feel, would be the only solution to this hopeless rate superstructure."
KEEP SUMMER SALES UP!
JOIN SMART ADVERTISERS SELLING ON KETV
OMAHA'S FAVORITE STATION!

NUMBER ONE IN NIGHTTIME AUDIENCE

More and more advertisers are realizing the importance of keeping sales momentum throughout the year. In Omaha these advertisers are doing this with full minute commercials placed where most Omahans see them!

HERE'S WHAT KETV ADVERTISERS ARE BUYING:

KETV......36.4
Station B......31.0
Station C......32.5

Four-Week Feb.-March, '59 Omaha Metro ARB, 6 P.M. to Midnight, Sunday through Saturday.

Remember, too, Central Time Zone sets in use are the highest of any zone in the United States.
(NTI average sets in use, all time zones, July-Aug., '58)

Call Now!

Ben H. Cowdery, President
Eugene S. Thomas, Vice President and General Manager
Omaha World-Herald Station

SPONSOR • 25 APRIL 1959
another **WJBK-TV FIRST**
in the nation's **5th** market!

Recent installation of its own and exclusive weather station atop its New Center area studios is another audience-building first for WJBK-TV—CBS's address for 1,900,000 television homes. Actual instrument readings are on camera at the time of broadcast giving up-to-the-second, authoritative weather information to Detroit and southeastern Michigan. Viewers can keep current with the weather by watching WJBK-TV's 6:25 PM and 11:15 weathercasts nightly.

Strong programming balanced between CBS and outstanding local features, complete Video Tape and full color facilities, have made WJBK-TV Detroit's dominant station over its ten-year history. 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 • Plaza 1-3940

**Storer Television**

WJBK-TV Detroit  WITI-TV Milwaukee  WAGA-TV Atlanta  WSPD-TV Toledo  WJW-TV Cleveland

30  SPONSOR • 25 APRIL 1959
How media men build prestige in top agencies

- Merchandise your media department, say executives at Y&R, Compton, OBM and others
- New promotion tactics aimed to increase stature among clients and agency's own staff

One of the most startling, significant but least discussed changes in agencies today is the sharp increase in "sales promotion" efforts by agency departments, particularly media.

Time was, in the average agency, when most media men were little more than slaves and statisticians for the account group.

Now, however, thanks largely to the growing complexity of air media buying, media is emerging as a full-fledged senior partner in agency operations. And, as this has happened, more and more media department heads are actively "selling" their activities to both clients and agency personnel through a variety of promotion techniques.

This week SPONSOR talked with media higher-ups at a number of Top 20 agencies. They outlined some of the ways their media colleagues are promoting themselves and their staffs... and why they're doing it.

Sam Frey, media director at Ogilvy, Benson & Mather.

MEDIA PROMOTION within the agency stresses two-way account-media plans sessions, as on Esso (N. J.) at Ogilvy, Benson & Mather. (L to r): Ann Janowicz, med. sup.; Gil Lee, v.p.-acct. supvr.; Sam Frey, med. dir. Goal: improve communications, results.
says much of the pressure for an upgraded media staff has come from clients. "The move to enhance media units has come from two sources, however — the clients and agency management. Packaged goods and broadly distributed consumer products are demanding the best of everything in all departments. They want intra-department cooperation in the agency as well as a synthesis of all departmental knowledge so they get the most from the brains available."

But in his opinion this takes agency media managers with a long view and an overall cohesive agency philosophy. "And it takes a media executive who is willing to be firm in his convictions," says Mr. Frey.

Frank Kemp, v.p. and media director of Compton Advertising, has a formalized plan for informing other agency people and Compton clients about what his staff can and does do. He supervises compilation and circulation of five major printed pieces designed to bring media closer to other operational units.  

1. The annual Media Review "highlights recent trends and developments in the media field and illustrates the relative sizes, costs and efficiencies of the various media commonly used." It cautions the account group people using the Review to refer to it as background information only and not use it "for media planning without the advice of your media buyer." Its recommended use: as a reference work for answering client questions in meetings. The 36-page review includes 12 pages on TV and radio, three each on magazines, supplements, newspapers and outdoor.

2. The review has been transposed to presentation form for showing to account groups at their own request during the year. It's especially useful for people new to account work or to the agency itself.

3. A mimeo bulletin, "Account Section — Media Department Procedures," outlines how the two divisions mesh on account planning. Media recommendations concern major plans, of a generalized nature, and specific recommendations. The outline attempts to chart a procedural path which all agency divisions — the media and account sections, copy, research, art, merchandising, etc. — can follow in solving a client's problem.

4. The Media Pocket Piece, issued to account people over the past year, gives approximate costs of various media elements. Again, it carries the caution to consult the assigned associate media director for actual costs for specific campaigns. It includes costing on network and spot TV and radio and the print media.

5. A Glossary of Media Terms is 24 pages long, covers all-media
terminology as well as some specifics inherent to each major medium. Example, Alliedavit — sworn proof of performance accompanying station’s bill to agency showing by day the time of each announcement.

But Compton, in common with other major agencies, also shores up the media function with less formal methods. It has set up a media committee, comprised of account and media executives who are rotated from time to time. Their task: to outline what they can and should do to help each other. Staffers from both sections give client presentations and the five associate media directors know all media.

Progressive agencies are eternally concerned with bettering communications within their shops. Another way they’re getting the most out of their talent is to insist on more responsibility while giving the corresponding authority. There’s a trend away from the “one-man” media department concept and a fostering of a “strong team” image.

Media people below the director’s level are being permitted to put their best foot forward and, in so doing, to put the agency’s best foot forward, too. As buyers have switched to all media from specialized ones in many agencies, they, too, have broadened their scope and their usefulness in contributing ideas and answers to total marketing and sales problems rather than exclusively to media buys.

One of the most vocal “salesmen” of a media department is Young & Rubicam’s William E. Matthews, vice president and director of media relations and planning. He has taken dozens of measures to integrate his department with all others and to get the most out of the brains around him. Y&R, with the product group system, has a structure which lends itself to integration. Every account has assigned representatives from all departments so that any plans session of any kind—general or specific—has a media expert sitting in.

Y&R balances external “promotion” of the media department with “internal.” Among the externals: Mr. Matthews recently conducted a press conference on triple spotting in television. He gives frequent speeches before media groups and client sales forces as well as presentations to clients. He and his associ-

ate directors travel to the agency’s branch offices to spread the word about media developments and systems. The agency has had two open houses for executive and sales personnel from its publishing accounts.

Internally, Y&R’s media relations department circulates a barrage of media material which backgrounds and briefs everyone in the agency on both general and special information. A monthly bulletin, Media Miscellany, goes on a specially printed letterhead throughout the agency and to clients. It includes current news items.

Among Y&R’s many internal media merchandising devices:

- An annual media review, which is circulated in loose-leaf book form so sections can be omitted or revised and thereby tailored for a specific client.

- Continuing review of research, as it relates to media, which may be conducted by other agency departments. Staffers submit material—often extracted from client recommendations—to the media unit which then edits the material, generalizes it and distributes it to interested parties. Among surveys of this kind: the New York Italian Market, Pocket Book Advertising, Network TV, the New York Newspaper Situation.

- Publication of the Evaluation and Use of Advertising Media, with the 7th edition now in preparation.

- Allocation of one specialty to each associate media director (though they are conversant with all media). Each is then responsible, says Pete Matthews, for “being alert to news in that given medium and passing it along, usually in memo form: being aware of and working with the buying staff in the development of studies and information from a specific medium, and knowing what’s being done in it and what new developments are: supervising the preparation of books, charted or slide material on the media situation for presentation to agency and client people.”

- Compilation of special reports such as the Evaluation of Spot and Minute Movies, Telephone Directory Advertising, Business Publications. These printed pieces—as in the case with all material—gain maximum circulation as soon as the report is completed.

An increasing number of agencies, including Y&R, are conducting all-

(Please turn to page 76)

SPEECHES AND OUTSIDE CONTACT project both media department and agency image, as is case with Y&R’s Pete Matthews’ presentation before members of an outside sales staff.
CASE HISTORY

Tv bowling rolls up big appliance, auto, insurance sales — cheaply

Three case histories prove family appeal of growing sport can move merchandise, sell intangibles; promotional slants add impact

Even though the “official” end of the bowling season is now at hand, you’ll barely notice it so far as tv is concerned. Right through the summer the pins will be flying for a combination of reasons—many of them commercial:

• To begin with, the advent of air-conditioned alleys now makes the sport just about a year-round proposition these days.
• Next, interest in bowling—which is mainly an amateur’s game—has been growing, both among participants and among tv viewers. The latter, importantly, show an almost equal male-female split.
• By the same token, sponsorship of tv pickups has been growing. Promotional tie-in opportunities and audience participation are big lures.
• So is the week-to-week suspense, which contributes continuity.
• And, if the prospective sponsor can’t find a handy live show, he can get syndicated bowling film in plentiful supply.
• Finally, it’s a comparatively inexpensive kind of action programming.

There are about 20 live bowling shows in the country, with the major concentration in Midwest and East Central regions, plus a sizable sprinkling in the East and Southwest. Advertisers cover a broad range of products largely because of the interest women show in the sport.

So it’s not surprising that an appliance dealer, an insurance company, and a car dealer can find in bowling show the ideal vehicle to merchandise their wares. This is the current situation in Omaha where this combination holds forth on an hour-long show called Bonus Bowling Sunday nights on KMTV. (The fourth quarter-hour is presently sold to Texise on a national spot basis.)

For Norman Gendler, manager of Best Appliance Co., it’s the end of a
FACTS ON BOWLING'S TV STRIKE

1. OVER-ALL DIMENSIONS: Bowling is approaching year-round status with the advent of air-conditioned alleys. Twenty-five million fans participate in the sport, says the American Bowling Congress. Of these, around 41.2 million are registered with ABC or WTBC (3 million men, 17.1 million women, plus a few children). They roll on 83,000 lanes in 8,400 establishments. About 25% of the lanes are in the Northeast, 24% in the East Central region, 29% in West Central, 8% in the South, and 13% in the Pacific area.

2. TV AUDIENCE: There is an almost equal male-female division in the tv bowling audience. This is evident in a November, 1958 Nielsen breakdown of the audience of ABC TV's Bowling Stars: 35% male, 31% female, 16% teens, 18% children. Interestingly, a year earlier, the composition was 32% male, 36% women. By territory, Nielsen shows the same program with an average audience of 8.1 in the East Central region, 7.1 in the Northeast, 6.1 in the West Central, 5.0 in the Pacific area, 1.6 in the South.

3. MAJOR TELECASTS AND SPONSORS: Bowling Stars, ABC TV, filmed, 26 weeks; sponsor: American Machine & Foundry. Costs for 26 shows: time, $112,000; prod., $275,000. (57 re-runs now in 8 markets). Championship Bowling, syndicated hour show, 176 markets. Average program and time cost per market: $860. Typical sponsors: Beer (Carling, Genesee, Hamm); grooming aids (Lanoun Plus, Vaseline); elec. shavers (Norelco, Sunbeam). Phillips Jackpot Bowling, NBC TV, live, Friday, (begun 9 January); sponsor: Bayuk Cigar Co.; cost per show: time, prod.: $4,000; prizes: $4,000. (Follows Gillette Fights). BPAA All-Star Finals, ABC TV, live, 18 January (annual); sponsor: AMF; total cost: $99,000. World's Invitational Match Game Bowling Champions, NBC TV, live, 12 December 1958 (annual); sponsors: Gillette, Brunswick-Balke-Collender; total cost: $110,000. Women's Major League Bowling, NBC TV, filmed, 26 weeks; sponsor: Brunswick (alt.). Prod.: $10,000 per show.


Sponsor • 25 April 1959
ARE RADIO'S DAYTIME SERIALS REALLY TIRED?

- CBS Radio v.p. Hausman challenges admen, other nets and stations to forget old prejudices, look at facts
- Criticism of serials will win you quick applause, he says, but the rating figures can make you a liar

by Louis Hausman, V. P.
CBS Radio

If you’re making a speech about programs to almost any group of radio station men these days, here are two guaranteed safe sentences with which to end your remarks:

“In closing, I am confident that all of you recognize the urgent need for program change. And I am equally confident you will take forward and constructive steps to reorganize your programming so that radio’s unique capacity to serve the public will keep step with our atomic age.”

Just take a strong stand in favor of change (it’s like being against sin and the man-eating shark) and you’ll leave your audience to the sound of applause.

Such sentiments are particularly safe if you’re talking about daytime radio serials, because they reflect almost exactly what broadcasters themselves have been saying for almost 20 years.

These programs have generated a whole folk lore in the radio industry. They’re commonly described as “tired,” “old-fashioned,” and “audience losers.” Get rid of them and radio men applaud you. Keep them on, and you’re labeled “backward,” “unimaginative” and “horse-and-buggy.”

But before jumping on this popular bandwagon in favor of change, most of us would do well to take a hard look at the performances of these daytime shows, particularly in relation to other programming.

Perhaps a change is indicated. But maybe the thing to change is radio men’s opinions, not the programs themselves.

Daytime serials have never been very popular with the rank and file of station operators. Why should they be? Broadcasters don’t listen to them. Even if they did, they wouldn’t like them. A station manager can’t point to them with pride or discuss them with his friends at the Advertising or Sales Executives Club. And he probably has trouble selling availabilities in them to local businessmen who consider serials much as he does.

Nobody has ever liked daytime serials except the housewives and the hard-boiled national advertisers.

Recently another network, conjecturally in response to affiliate pressures, got rid of its afternoon serials. And then rationalized the move in a press release saying, “The complete

HOW SEVEN CBS DAYTIME SERIALS

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<th>STATIONS</th>
<th>HELEN TRENT</th>
<th>COUPLE NEXT DOOR</th>
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<tr>
<td>10 STATIONS REPORTED</td>
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</table>

Each rectangle represents a station individually reported
SOURCE: Latest PULP Index reports (Jan-Feb or March 1959)

SPONSOR • 25 APRIL 1959
modern story on radio, well-produced, with a cast of stars, has proved to have great appeal to younger housewives." (italics supplied)

The only trouble with this statement is that it just isn't so.

The 55-minute program which that network is keeping and which it is backing up with another, similar in format, appeals to older people. Only some 6% of its total audience is in the 18 to 31-year-old age category. To match U. S. housewife distribution this figure should be 18%.

And serials? The seven daytime serials in the CBS Radio Network schedule came out with an average of 18%, exactly paralleling the distribution of U. S. housewives. And the CBS Radio daytime serials had only 5.5% of their audience in families with "no housewife", compared with a U. S. average of 18.5%.

It really is a shame to have opinion clouded by facts, isn't it?

It is no breach of confidence to report that network-affiliate relations in recent years have been something less than ideal. The growth of television, the trebling of the number of existing stations since the end of the war, all have contributed to smaller audiences for the average station.

The mere fact that, by and large, station profits have been good; that advertisers have been availings themselves of radio's extraordinary values is frequently brushed aside. And the network is the fall guy.

A network, to justify its existence, recognizes that it must supply its affiliates with programs which have two main functions. The first thing the network programs must give to the affiliate is a "sound" which differentiates it from the average independent station. And the second requirement is that the network programs must be audience builders—must hold audiences for the affiliate. Network programs have to compete successfully for audiences with other network programs and those of the independent stations.

The question of sound is terribly important. Because if the network affiliate can't sound different from its independent competition it might as well go independent. Once a station owner makes this decision he has, of course, the questionable privilege of going out and competing with long-established indies in his market.

No one can quarrel with the fact that serials give this "sound difference" to the affiliate carrying them. "But it's the wrong sound," you will hear a lot of affiliates say. Then they go on to say, "Nobody listens to the daytime serials any more. The d.j.'s on the independents are beating hell out of us when we carry the serials."

This is disturbing, if true. Again, it just doesn't happen to be so.

By and large, the daytime serials do better against the independent competition than almost any other element of the average affiliate's schedule. You can count on the fingers of a three-toed sloth the cases where an affiliate's own local programing does better, in relation to competition, than do daytime serials.

Below are the most recent Pulse reports for seven major U. S. markets. These are the markets in which CBS Radio operates a station: Boston, Chicago, Los Angeles, New York, Philadelphia, St. Louis, and San Francisco.

Obviously, we at CBS Radio have a special interest in these markets. But just as obviously these markets represent the toughest communities in this country for any programing.

All of these are major markets where, theoretically, tastes should be

(Article continued next page)
more sophisticated than in smaller communities. The CBS Radio stations in them compete with anywhere from 15 to 20 stations to as many as 36 stations in New York. And the competition to the CBS Radio stations is plenty rugged. It includes other network and good music stations. And, toughest of all, these are markets in which the oldest, best-established and smartest-run independent stations operate—stations such as WHDH, WNEW, WIND.

So it certainly isn't doing serials any favor to look at their performances in these markets. Let's see how the serials do in these seven markets.

The chart on pages 36 and 37 shows the seven 10 and 15-minute daytime serials and the markets in which a CBS Radio station carries them. It shows, also, the number of stations with enough measured listening to be reported in the Pulse report for each of these cities.

If daytime serials were first in every instance, you would have a total of 49 firsts. Well, you don't have 49 firsts. You have only 34 firsts of ties for first out of a possible 49, 10 seconds, and the rest third or fourth.

This is the box score for “in-home” listening to the daytime serials. The “in-home” listeners are the established and smartest-run independent stations operate—stations such as WHDH, WNEW, WIND.

On a nation-wide basis the radio networks have certainly gone in for their share of experimenting. The (Please turn to page 46)

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**RANKING OF NET RADIO PROGRAMS**

**NATIONAL NIELSEN-RATINGS**

Top 25 regularly-scheduled sponsored network radio programs

Rank based on highest program segment or program unit*

First report for March, 1959

Nielson total in-home audience

<table>
<thead>
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<th>Rank</th>
<th>Program</th>
<th>Nielsen total in-home audience</th>
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<tbody>
<tr>
<td>1</td>
<td>Whispering Streets</td>
<td>1.385</td>
</tr>
<tr>
<td>2</td>
<td>News (M-F 2:00-2:05 p.m.)</td>
<td>1.336</td>
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<tr>
<td>3</td>
<td>Ma Perkins</td>
<td>1.187</td>
</tr>
<tr>
<td>4</td>
<td>News (M-F 10:10 a.m.)</td>
<td>1.187</td>
</tr>
<tr>
<td>5</td>
<td>Right To Happiness</td>
<td>1.175</td>
</tr>
<tr>
<td>6</td>
<td>Young Dr. Malone</td>
<td>1.175</td>
</tr>
<tr>
<td>7</td>
<td>Allan Jackson (Sat., 10-10:05 a.m.)</td>
<td>1.137</td>
</tr>
<tr>
<td>8</td>
<td>My True Story (10:05-10:15 a.m.; 1st wk, TWThF; 2nd wk, M-F)</td>
<td>1.137</td>
</tr>
<tr>
<td>9</td>
<td>House Party (10:15-10:30 a.m.; MWTv)</td>
<td>1.088</td>
</tr>
<tr>
<td>10</td>
<td>Metropolitan Opera</td>
<td>1.088</td>
</tr>
<tr>
<td>11</td>
<td>Second Mrs. Burton</td>
<td>1.038</td>
</tr>
<tr>
<td>12</td>
<td>Monitor (10:05-10:15 a.m.; 1st wk, R)</td>
<td>1.038</td>
</tr>
<tr>
<td>13</td>
<td>News (M-F 10:00-10:05 a.m.)</td>
<td>1.038</td>
</tr>
<tr>
<td>14</td>
<td>Suspense (Sun., 5:30-5:45 p.m.; 2nd wk)</td>
<td>1.083</td>
</tr>
<tr>
<td>15</td>
<td>Arthur Godfrey (9:50-10 a.m.; 1st wk, F)</td>
<td>1.083</td>
</tr>
<tr>
<td>16</td>
<td>Ernie Kovacs (Sat., 8:45-8:50 p.m.)</td>
<td>1.083</td>
</tr>
<tr>
<td>17</td>
<td>Romance Of Helen Trent</td>
<td>1.083</td>
</tr>
<tr>
<td>18</td>
<td>Robert Trout (Sun., 10-10:05 a.m.)</td>
<td>1.083</td>
</tr>
<tr>
<td>19</td>
<td>Rusty Draper</td>
<td>1.083</td>
</tr>
<tr>
<td>20</td>
<td>News (M-F 11-11:05 a.m.)</td>
<td>1.083</td>
</tr>
<tr>
<td>21</td>
<td>Couple Next Door</td>
<td>1.083</td>
</tr>
<tr>
<td>22</td>
<td>Johnny Dollar (Sun., 5:20-5:25 p.m.; 2nd wk)</td>
<td>1.083</td>
</tr>
<tr>
<td>23</td>
<td>Robert Trout (Sun., 11-11:05 a.m.)</td>
<td>1.083</td>
</tr>
<tr>
<td>24</td>
<td>News (M-F 11:11:05 a.m.)</td>
<td>1.083</td>
</tr>
<tr>
<td>25</td>
<td>Galen Drake (10:30-10:45 a.m.; 1st wk, MWTv; 2nd wk, MTtv)</td>
<td>1.083</td>
</tr>
</tbody>
</table>

*Individual segments of segmented programs counted only once

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**If you’re**

**Here’s Campbell-Ewald’s diary of a tv spot music track**

—how long audio takes to do, what the production costs are

A big, new creative vogue now flowering in tv is the use of special music. Productions ranging from 10-second commercials to full-hour programs now boast of original compositions and recordings rivaling Hollywood’s best.

How complicated is the new trend? To give you an idea, sponsor has examined the day-by-day time and cost problems that arise in a typical music production situation—the one-minute film commercial. Here’s the lineup:

**Client:** Advertising Council for National Safety Council

**Agency:** Campbell-Ewald

**Assignment:** Sound tracks for a series of four spots

**Budget:** $3,500 for the audio

There are four phases to music production: (1) creative planning, (2) original composition, (3) orchestration, and (4) recording. The whole process takes a week to 10 days.

In this case, Campbell-Ewald writer-producer Pete Miranda and agency musical director Andy Doyle started off with a planning session with Jim Ellis, president of Plandome Productions, and his music director, Sammy Spear. It took two days to screen films already produced, and to form a strategy based on the communication image to be achieved, the audience target to be reached, the points needing musical accent, and lastly, how the budget would be distributed.

Next, Sammy Spear tackled the actual job of composing the music needed to get across the pre-determined sales strategy. This step, the actual composition, varies from a day to a week. Before the recording session, an arranger transposes the musical score on large sheets, then a copyist transcribes the individual parts each musician will use. Scoring costs depend greatly on musical tem-
producing a musical commercial

SUPERVISING sound recording are Andy Doyle, center, Campbell-Ewald music director, and Jim Ellis, left, president of Plandome Productions

do; the basic rate runs between $3.15 and $5.17 a page—with pages defined by AFM local 802 as four measures each. Depending on tempo, a score page usually covers between 3.5 and 10 seconds of air time.

The recording session is usually scheduled for two hours, with production being of two kinds. The relatively fixed expenses are for the studio itself, which costs from $35 to $90 an hour, including the studio engineer, and for recording tape, which is $20 for a 2,400-foot reel, but with special effects (such as triple-track tape or multiple channels) additional. The variable expenses in musical production are principally on the talent side—the number of performers used, the union to which they belong, and the nature of the spot schedule.

These were the particular rates in Plandome’s budget; under AFTRA rates, a voice group of three to five singers were paid $45 each per announcement, plus $7.20 for each hour of rehearsal; soloists get $72 for each transcription. Under SAG rates, announcers (between two and four) are paid $67.50 each per announcement for 13 weeks use on a triple-A spot.

Musicians presently get this scale: $27 the first hour and $4.50 per subsequent quarter-hour. Up to three minutes of music, or three announcements for one sponsor, may be completed during the first hour. Double rates apply to the conductor and the contractor; however, the conductor can act as contractor, a permissible economy.

The entire bookkeeping responsibility—keeping track of all union requirements, payroll deductions, and other details—is on the shoulders of the music producer, leaving the agency free to concentrate on creative areas.

Synchronization of picture and sound is a key factor, of course. In this case, a live-action film shot by Morton McCommachie was produced first. Therefore a crucial phase of the production process was for Jim Ellis and Sammy Spear to spend an entire day at the movieola, viewing the film print and coordinating a musical script that correctly matched footage counts, created the right mood and delivered effective accents—and all in exactly the right places. Most important is providing bridges in the commercial copy that have correct breaks for music.

The initial plans session, which usually takes from one to five hours, is helped greatly if the agency copywriter can attend along with those whose responsibility is the music.

The second planning talk is concerned with strictly musical problems. Agreement here will naturally bring the whole creative problem into focus more smoothly.

When it comes to picking the instruments, keep this in mind about strings: Individual violins don’t carry. Hence, if strings are used at all, groups are necessary and the performing group must be large.

SPONSOR • 25 APRIL 1959
Why Hallmark tv builds sales of

- Greeting card sponsor disproves ‘mass appeal’ theories with highest quality programs, soft sell copy
- 10-year sales rise of low-cost seasonal items traced to Hall of Fame and FC&B’s 700 artistic commercials

Among the flood of fan letters that follows every Hallmark Hall of Fame there invariably are some written on Hallmark cards and the sender writes, “See, I’ve cared enough to send the very best.” That this will be repeated after 28 April when Hallmark presents its last special of the season, Ah, Wilderness, on NBC TV almost goes without saying.

Not every tv advertiser enjoys the unique advantage of turning out a product that can be fired back as a congratulation, but then there is a lot that is unique about Hallmark—especially the way it uses 90 minutes of tv time about a half dozen times a year to sell a line of products ranging in price from 10¢ to about a dollar. That such low-cost items sell in sufficient quantity to gross for Hallmark an estimated $80 million annually as a return on an advertising budget of about $3 million (of which all but about $1½ million is in tv) is further evidence of Hallmark sagacity.

Behind the Hallmark operation is 67-year-old Joyce Hall who laid the Hallmark groundwork back in 1910 with a post card jobber shop in Kansas City and who now controls the whole empire. It is Hall’s okay that is needed on everything and his own fine taste that is reflected in everything from the most inexpensive greeting card design to a $350,000 tv spectacular. Quality is indeed the Hallmark hallmark.

Guardian of this quality on the advertising scene is Foote, Cone & Belding which has been the agency for Hallmark Cards, Inc. for 16 years—from the days when the company was still known as Hall Bros. In the past eight years, this Chicago agency has been responsible for copy and production of some 700 tv commercials for Hallmark—all entertaining, all soft sell, and all in impeccable taste.

While the Hallmark shows on NBC TV have been gathering accolades from the critics and public, the commercials within the shows have been
coming in for their own share of praise. Much of the fan mail received after Hall of Fame productions specifically applauds the commercials. Paul Molloy, tv critic of the Chicago Sun Times devoted almost an entire column to the Hallmark commercials, saying: "...there is a gentle artistry about these advertisements: They make an impression without intruding into the program."

These commercials are the creation of a trio of Chicago FC&B executives: John B. Rand, copy supervisor; Homer Heck, vice president in charge of tv and radio; Goodwin Alarik, account supervisor.

John Rand is a native Chicagoan, a World War II Army Captain who, before going overseas, wrote, directed and emceed the U.S. Bond show. He came to FC&B 12 years ago, has been on the Hallmark account for eight. Besides writing all the Hallmark commercials, he also has written commercials for Pulitzer Prize Playhouse, Bob Hope, Playhouse 90, Perry Como and Arthur Godfrey. In writing the Hall of Fame commercials, Rand follows the thinking of Hallmark president Joyce Hall who sums up his own view in these words: "I want the commercials to be as entertaining as the show. I'm opposed to the 'hard sell' because the people at home are our guests."

Homer Heck is the man responsible for the production of the commercials. Heck came to FC&B in 1953 as broadcast supervisor, was largely instrumental in developing the Hall of Fame series of distinguished spectaculaires. A graduate of the University of Oklahoma, Heck directed his first radio show in Oklahoma in 1931, ran the whole radio gamut through writer, director, announcer, actor, program manager and station general manager. He went to NBC in Chicago in 1942, remained for 11 years by which time he had become production manager for both radio and television.

When the written commercial is finished, Heck takes it to New York where he meets with his basic crew including the set and costume designers as well as NBC's Van Fox whom FC&B hires to direct the commercials. From this conference come layouts and designs that are sent on to FC&B in Chicago. After FC&B approves them, they are then sent on to the new $80 million Hallmark headquarters in Kansas City for client approval. Then back they go to New York for final revisions.

Two days before the Hall of Fame show goes on the air, rehearsals for the commercials begin. To produce each commercial costs a sponsor-estimated $4,000 to $5,000. Each commercial is done "live" in New York. Each one is different and is never repeated (reason: the cards are never featured twice; card lines for every occasion change from year to year ).

Hallmark manufactures some 11,000 lines of cards and specialty items such as party decorations, gift wraps, gift ribbons. These items are distributed directly to some 13,000 retail dealers who sell enough of them to make Hallmark the largest firm of its kind. (It is believed to gross more than the combined sales of its three nearest competitors—Noreross, Rust Craft and Gibson.)

So before a Hall of Fame show goes on the air, it is necessary that every one of these 13,000 retail stores be apprised of exactly what cards or specialty items will be featured in the commercials. A specific card shown on a Hallmark commercial can virtually create a run on the local dealer and it behooves him to see that he has it in stock. Hallmark takes no chances. It notifies its dealers twice. Before each tv season begins, dealers are told the scheduled shows for that season and what classification of cards or party favors will be promoted on each—Christmas, Valentine, Easter, etc. (The upcoming 28
April production of *Ah, Wilderness*, for example, will push cards for Mother's Day, Graduation and Father's Day.

The next notification to dealers comes as soon as the specific card lines have been selected for a commercial. Then Hallmark salesmen in each region call upon their dealers and show them the exact cards or items that will be pictured on tv. This is always done in plenty of time for dealers to order in the stock ahead of the telecast. Since *Hall of Fame* went on the air in 1955, an interesting thing has happened in card sales ratios; then 65% of cards sold were sentimental, 35% humorous—a trend that has been by now completely reversed.

Hallmark commercial appeal is slanted toward women, since research has proved it is they who are the shoppers for gift wraps and greeting cards. One exception was the pre-Valentine show whose commercials showed men and boys at a card counter. Hallmark has found that the store traffic on the day following a *Hall of Fame* is tremendous with many of the shoppers actually remembering the exact wording of the sentiment on the cards shown on tv.

Thus the intensive planning and creation that goes into each Hallmark commercial does pay off. But this doesn't necessarily mean that every commercial goes exactly as planned.

A notable exception occurred last Easter when Heck and Rand dreamed up a seasonal commercial requiring the services of two Easter bunnies. The two rabbits rehearsed well and everything looked rosy until just shortly before show time. Then one of the rabbits, both of which had been presumed to be males, suddenly proved "litter-ally" otherwise and had to be dropped from the cast. The commercial went on with a single bunny.

Hallmark is an old and savvy hand at air media. A recent article on the world's largest greeting card company in *Fortune* stated, "Probably the biggest single factor in Hallmark's rise was Hall's decision to promote his cards on the air. No publisher had ever done this before because of the general belief that people buy cards for their design and sentiment, not their brand name, Hall set out to prove this wrong..."

The first venture into air advertising for Hallmark cards was in 1936 on a Chicago station: the "personality" was radio philosopher Tony Wons. Wons would read the sentiment from a greeting card, then ask his listeners to imagine they were turning the card over and looking at the trademark on the back.

Said Fortune, "Soon dealers began noticing that shoppers were doing just that at the racks, 'It got worse after Hall went on tv,' one exasperated dealer recalls. 'People were beginning to believe it wasn't a greeting card unless it had that crown.'"

From the *Tony Wons Show*, Hallmark went on to use other radio shows—*Radio Reader's Digest* and radio's *Hallmark Hall of Fame*. With more than a decade of profitable air media experience behind it, Hallmark was more than willing to accept tv when it came along. (Today, the company looks forward eagerly to full saturation of color tv to display realistically their colorful line of products.)

In 1951, the company explored tv with an interview series on CBS tv starring Sarah Churchill. At Christmas of that year, it sponsored the Gian-Carlo Menotti opera, *Amah and The Night Visitors* on NBC tv—a special so successful that it has been repeated regularly.

The 1953-54 season found Hallmark with three specials on NBC tv, among them Maurice Evans' performance of *Hamlet*. Meanwhile, the company had also been experimenting with half-hour and full hour tv dramas on *Sunday afternoons*, but by 1955 came to the conclusion that the 90-minute live special was its particular cup of tea.

In the first place, such specials timed to coincide with the seasonal peaks of greeting card or party favor sales is the ideal marketing pattern. Secondly, the high quality of dramatic entertainment packed into these 90-minute formats delivers a smash impact on tv's public, critics and on the Hallmark dealers, and product identity with *Hall of Fame* runs extremely high.

Hallmark and FCB merchandise these *Hall of Fame* specials with the same good taste that permeates the entire Hallmark operation. Attractive counter displays, usually full color and three-dimensional announcing the upcoming show, go out to dealers. The elaborateness of these varies with importance of the card season.
MORE IDEAS FOR SPOT RADIO

This article, outlining a station representative’s proposal for a new spot radio sales organization, is one of a series on new ideas for building up national spot radio volume. Two months ago, SPONSOR’s six-part $500,000 Plan For Spot Radio, stimulated much discussion, and comment in the industry. The forming of a Single Rate Agency Committee, reported in SPONSOR, cast new light on a major spot radio problem. Last week, the marketing v.p. of a major advertiser made some provocative suggestions in a stinging article titled “The radio industry needs a spanking.” SPONSOR plans additional stories and articles designed to stimulate constructive thinking and action about national spot radio’s future development.

A $133,600spot radio sales team

Jack Masla, N. Y. representative, proposes new sales agency to promote spot medium exclusively

by Jack Masla
Pres., Jack Masla & Co. Inc.

What spot radio needs now is a new sales concept—the formation of a new organization to sell national spot radio exclusively.

There is today no single group whose job is to sell spot radio, only spot radio and nothing but spot radio.

RAB has been presenting radio’s case. But RAB represents the entire radio medium—network, local, national and spot. It cannot go to bat in recommending one form of radio over another.

A growing number of representatives have been making presentations on spot radio. But most of these are confined to the top 50 markets and emphasize the areas in which the representative’s stations are located.

SRA is undertaking a series of luncheon presentations and trade-papers advertising to sell spot. But SRA is not equipped to devote its full time to the cause because of its numerous other functions.

Yet every day, armies of top sales executives from newspaper associations, networks, TV and magazines are making presentations that are taking money away from radio spot. What is spot doing to get this money back?

For every full-page ad in newspapers for gasoline, radio stations lose 25 to 50 announcements. For every radio network sale 100 to 300 stations lose an average of about $100,000 in national spot revenue.

As this competition continues to toughen the only answer for spot is the formation of a new spot agency to be called, perhaps—NSR, and staffed by top sales executives, presentation writers, research specialists.

The operations of NSR would be directed by its president, a full-time salaried employee. He would report to the organization’s board of directors, a nonsalaried group consisting of both radio station and representa-

(Please turn to page 47)

HOW A NEW SPOT RADIO AGENCY MIGHT DERIVE ITS INCOME

<table>
<thead>
<tr>
<th>First 25 markets</th>
<th>60 stations @ $85 monthly</th>
<th>$61,200 year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Next 25 markets</td>
<td>40 stations @ $85 monthly</td>
<td>$26,400 year</td>
</tr>
<tr>
<td>All other markets</td>
<td>50 stations @ $35 monthly</td>
<td>$21,000 year</td>
</tr>
<tr>
<td>Representatives</td>
<td>30 @ various amounts</td>
<td>$25,000 year</td>
</tr>
<tr>
<td>Total Membership Income</td>
<td></td>
<td>$133,600 yearly</td>
</tr>
</tbody>
</table>

SPONSOR • 25 APRIL 1959
Radio gets yogurt out of fad class

Consistent spot schedule gives Dannon 30% N. Y. sales increase, wide chain distribution for Philadelphia debut

Juan Metzger, president of Dannon Milk Products (yogurt), likes to put a focus on the marketing problems of his unique product by talking to you this way:

METZGER: When did you eat a frankfurter last?
ANSWER: Maybe a week ago.
METZGER: When did you eat one before that?
ANSWER: Let’s say three or four days.
METZGER: In other words, you don’t live on frankfurters, even though they’re supposed to be a great American staple. That’s our situation, too—only more so. Nobody is going to live on yogurt, though its fad days are mostly history now. Our problem is to get people to think of yogurt as something as ordinary as a frankfurter, something that’s to be eaten fairly regularly, though not necessarily every day, and to get that message across cheaply.

Dannon’s latest effective solution is spot radio.

Yogurt, in case the cartoons and comedians’ jokes of a few years ago threw you off the track, is an everyday food in Europe. (In Balkan countries, peasants make yogurt merely by letting bacteria in the air settle on milk.) Shortly after the turn of the century, yogurt was produced on a commercial basis in Europe. But it wasn’t until 1912 that Daniel Carasso, son of the founder of the Danone Yogurt Co., in Paris (largest yoghurt-maker in the world), and Joe Metzger, a European industrialist, founded Dannon Milk Products Inc., in Long Island City. Its sales target: New York City.

In the first years, sampling and demonstrations were all the $10,000 promotional budget would allow. The following year, a combination of radio and small newspaper ads was tried. “Radio did too good a job for us,” says Irwin Zlowe, president of the Zlowe Co., New York agency. “It provided too large a coverage area for our distribution at that time.”

So Dannon cut back to newspapers alone and continued in this medium until 1951. Meanwhile, a big step toward widening the appeal of the product was made by the addition of orange flavoring. To capitalize on it, Dannon began using tv as its sole medium in 1951. Moreover, by this time yogurt was starting to get out of the purely “kick” class into something more soberly accepted.

From 1951-57 the $100,000 budget limited Dannon to daytime and fringe time in spot tv. Special short-term campaigns in newspapers or radio supplemented the tv buys primarily to get that share of the market
which daytime tv cannot reach. The budget just could not sustain an adequate schedule in prime tv time. So Dannon made an important decision:

Consistency is what pays off. And radio can deliver consistency cheaply. Radio and tv were paired for a while in 1957. Then in 1958, $250,000 was allocated to radio alone. A sales increase of 30% resulted. (Dannon did a $3 million business in 58.)

Last year also Dannon decided to expand into the Philadelphia market (bucking four yogurts already in the market). The original New York media strategy (a combination of radio and newspapers) was tried, but the results were mediocre.

"So we decided to put all our eggs in one basket," says Zlowe, "duplicating the strategy that was paying off for us in New York: 100% radio."

Two months ago the concentrated radio campaign was kicked off. But it differed from the New York version in several ways:

Time slots in New York are carefully selected in and around news shows in morning and prime time and early evening (6 to 7 p.m.). But the target in Philadelphia was so general—and the housewife so vital to its success—that an across-the-board method was applied. Fifty spots a week—all 60 seconds—were pur

(please turn to page 77)

ANSZOR of KCBS, San Francisco, here is a 1913 photo of KQW, begun in San José by Charles Herrold (center) in 1909 and claimed to be first radio broadcasting station in world.

RADIO'S FIRST SPONSORS

• Broadcasting success stories came early as food clients in San José moved into KQW program The Shopper's Guide

To a handful of broadcast veterans, the above picture may evoke memories of a day when radio listeners tickled galena crystals with "cats whiskers," strained ears to hear through headphones.

As direct descendant of KQW (the station pictured), KCBS, San Francisco, this year celebrates 50 years of broadcasting. KQW was begun in 1909 by the late Charles D. Herrold (a Stanford classmate of Herbert Hoover), was sold in 1919 to CBS which moved its transmitter from San José to San Francisco and became KCBS. In the process, KCBS inherited three "firsts"—first broadcasting station in the world, first lady disk jockey, first radio commercials for food and general products.

The latter were aired in 1925 by Herrold who programmed Shopper's Guide, personally delivered announcements for 11 departments of San José's Central Market.

Eight months later, all 11 merchants were still with KQW (although they had no contracts) and success stories were commonplace. Locicero's Fish Market in two hours sold over 300 broilers one morning following short radio announcements, a 300% increase over the same day the week before. Springer's Candy Store used a 100-word announcement daily over a period of 16 weeks featuring Imperial Candy. Apparently the KQW signal was far-reaching; Springer heard from its Seattle distributor that sales were boosted in 20 cities as a direct result of the radio ads.

Within another year, Herrold began adding new clients such as clothing stores, restaurants and cafeterias, beauty parlors, mechanical services, real estate, hotels and resorts, building trade, dental and medical services. He was a sharp merchandiser with an eye for tie-ins: studied the seasonal or holiday appeal of products and tried to build campaigns on such appeals.

Before starting Shopper's Guide, Herrold checked Commerce Dept. on legality of using radio for ads, was advised there was no law against it but they hoped he would be stopped.

As for the KCBS claim to the first woman disk jockey, this was Herrold's first wife, who by 1913 was playing records over KQW on her Little Ham Program.
BOWLING
(Cont'd from page 35)
business reflected a 26% gain during
this same period."

1) Costs. Time costs for each
complete show $365, remote costs,
pro-rated over four weeks, are $25 per
week (each local sponsor pays a
quarter). The bowling center puts up
the prize money ($125) in exchange
for a closing courtesy announcement.

2) Merchandising. The station
backs up its bowling show with a
heavy on-the-air promotion schedule
and announcements in other sports
programs. Another plus: bowlers
variably get into headlines during the
week before their appearance.

Ajon Farber, vice-president of
Service Life Insurance Co., sees the
bowling audience as "highly diversi-
fied and congenial." He finds this
type of viewer receptive to his firm's
particular commercial approach.

Over and over again, price proves
to be an attractive feature of bowling
shows. That they need not be expen-
sive is further illustrated by WLYH-
TV, Lebanon, Pa., which delivers an
entire remote bowling telecast (in-
cluding prizes) to a food advertiser
for $300. (It takes four men—two
cameramen, an engineer, a sound-
man—to do the show.)

On the other hand, spectacular
prizes naturally can hypo costs. For
example, one of the latest bowling
sponsors, Fiesta Travel Agency, co-
ops a brand-new Los Angeles bowling
show, Beat the Pro, on KHJ-TV with
nine bowling alleys, throwing in an
eight-day trip to Acapulco costing
$1,700 as weekly grand prize. Sam
Molen's KMBC-TV, Kansas City,
show gives a $250 diamond ring
every week to the lady who makes a
strike. Eleven Fords have also been
awarded to date on the show. A
Rochester furrier puts up a $1,000
mink stole for a 300 game winner on
WROC-TV's hour-long Star Bowling.

Another sponsor to risk big money
on prizes was National Food Stores
when it was underwriting Fred Wolf's
Live Bowling on WNBQ, Chicago.
They paid off twice on a $10,000
prize for a 300 game.

Lloyds of London used to insure
against $100,000 payoffs for a 300
game. However, the premium is now
$200 a week and no one has taken
out a policy lately.

DAYTIME SERIALS
(Cont'd from page 35)
two other networks—both in the day-
time and in the nighttime—have been
peculiarly responsive to the plea
"give us something new and differ-
ent." They have done everything
from live programs with recorded
music with personalities to 48 hours
of non-stop weekend programing.

As regular programing these efforts
have not made a place for themselves
in the list of radio's most popular
programs. From time to time a sports
special such as a Robinson-Basilio
fight or World Series broadcasts, a
stereophonic television-radio simul-
cast for a Perry Como or Lawrence
Welk show does draw large audiences.
But the chart on page 38 tells the real
story.

This same chart shows what radio
audiences select on a nation-wide
basis, according to the most recent
Nielsen report. In the listing of the
25 largest-audience programs in net-
work radio, all seven of the CBS day-
time serials are making a place for
themselves. And all of them are at,
or close to, the million-family level.

Someone is sure to point out that

—\nSelling the Scranton—Wilkes-Barre market

—\nA TRANSCONTINENTAL STATION
there are more radio sets in use in the daytime than in the evening. And that this is the reason for the large absolute audiences to the serials. This is certainly true. However, the daytime serials shown in this chart are competing against all other types of network programming. And, as a second point, the daytime serials consistently have about one-fifth of all the listening in their time periods. And that is a pretty good record.

None of this suggests that daytime serials can't be done better. As a matter of fact, a number of them have been "modernized" by bringing into the stories a great many of today's situations.

Which keeps them so popular is a subject which has been treated lengthily by researchers and sociologists. I certainly don't intend to add to the literature on this subject. The fact remains that they do well, and that they are more popular than almost any other single element in a network's schedule—or in the schedule of most affiliates carrying them.

If there is a moral to this piece it might be: Don't just do something, sit still!  

**MASLA**  
(Cont'd from page 43)

MASLA's executive personnel, selected from among NSR members. Initially, it would cost about $130,000 a year to operate NSR, with revenue coming from member stations and representatives.

Membership rates should be determined by market size. Stations in the first 25 markets should pay approximately $85 monthly—not very much when you consider how much an individual station can gain. Station in the next 25 markets could be billed at $55 monthly, all others $35 monthly.

For station representatives, rates should be determined by total yearly billing. I suggest that representatives doing over $5 million annually pay $85 monthly for NSR membership. Those doing $2 to $5 million $55 monthly, and those under $2 million, $35 monthly.

Assuming these rates, it would take only 150 stations and 30 representatives to get NSR rolling. (See box on page 43 for a breakdown of possible income sources.)

NSR offices originally should be located in New York, but additional regional offices could be opened as the organization expanded.

NSR would work independently as well as in conjunction with representatives and stations to take spot stories to advertisers and agencies. NSR would prepare campaign recommendations, suggest market line-ups best suited to clients, conduct presentations showing the advantages of radio spot over competitive media in terms of cost, coverage, impact and success stories.

For example, which costs more and reaches more homes, men and women—a full-page ad for a gasoline in a Baton Rouge newspaper or 35 to 50 radio spots on two or more leading stations? Such competitive pitches would be a part of NSR's daily, 52-week job.

If national spot radio is to continue to grow, then 1959 is the year of decision. 1959 is the year for spot to take off its kid gloves and slug it out with its competitors. 1959 could be the year when spot comes of age—with the formation of this new organization NSR—National Spot Radio.

**PRIME SALES TARGETS** are formed by people with dollars to spend. Covering 16 counties in Northwestern Pennsylvania, WNEP-TV blankets an area populated by 1.4 million people who control $2.1 billion of effective buying income...spend $1.3 billion in retail sales.

Further, the combined metropolitan market of Scranton and Wilkes-Barre ranks as the third most important metro area in Pennsylvania. It's third in population, third in effective buying income. Third in retail sales. And the combined Scranton-Wilkes-Barre market has a higher effective buying income per household than many other U.S. metropolitan areas of comparable or larger size.

Transmitting at 1 million watts...from the tallest tower...on the lowest channel...WNEP-TV now provides better service to its viewers than any other station in the market. With a 70% power boost scheduled for Spring of 1959 and new studios in the Fall, WNEP-TV becomes the most powerful station with the most modern facilities in Northwestern Pennsylvania.

For details on the best TV availabilities in this prime all-UHF market, call Avery-Knodel.

**ABC • CHANNEL 16 • SCRANTON–WILKES-BARRE**
Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index

<table>
<thead>
<tr>
<th>Year</th>
<th>Radio homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1959</td>
<td>49.5</td>
</tr>
<tr>
<td>1958</td>
<td>48.7</td>
</tr>
</tbody>
</table>

U.S. homes

<table>
<thead>
<tr>
<th>Year</th>
<th>Radio homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1959</td>
<td>51.4</td>
</tr>
<tr>
<td>1958</td>
<td>50.6</td>
</tr>
</tbody>
</table>

Sources: A.C. Nielsen estimates, 1 Mar. each year, homes figures in millions.

Radio station index

End of March 1959

<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>3,344</td>
<td>123</td>
<td>49</td>
<td>130</td>
</tr>
<tr>
<td>Fm</td>
<td>504</td>
<td>111</td>
<td>49</td>
<td>24</td>
</tr>
</tbody>
</table>

End of March 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>3,229</td>
<td>88</td>
<td>418</td>
<td>115</td>
</tr>
<tr>
<td>Fm</td>
<td>540</td>
<td>72</td>
<td>49</td>
<td>11</td>
</tr>
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</table>

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

Radio set index

<table>
<thead>
<tr>
<th>Set 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>
</tbody>
</table>

Total | 142,600,000 | 135,000,000 |

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>Feb. 1959</th>
<th>Feb. 1958</th>
<th>2 Months 1959</th>
<th>2 Months 1958</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>474,888</td>
<td>420,065</td>
<td>1,175,378</td>
<td>951,705</td>
</tr>
<tr>
<td>Auto</td>
<td>420,052</td>
<td>268,445</td>
<td>852,603</td>
<td>618,124</td>
</tr>
</tbody>
</table>

Total | 894,940   | 688,510   | 2,027,981     | 1,572,829     |

Source: Electronic Industries Assn. Home figures are retail sales, auto figures are factory production.

2. CURRENT LISTENING PATTERNS

Nielsen Auto-Plus during selected peak periods

<table>
<thead>
<tr>
<th>Time</th>
<th>New York</th>
<th>Chicago</th>
<th>Dallas</th>
<th>Los Angeles</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>% in-home</td>
<td>% in-auto</td>
<td>% in-home</td>
<td>% in-auto</td>
</tr>
<tr>
<td>(Mon.-Fri.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7-7:15 a.m.</td>
<td>18.5</td>
<td>3.3</td>
<td>28.5</td>
<td>4.8</td>
</tr>
<tr>
<td>8-8:15 a.m.</td>
<td>24.6</td>
<td>3.4</td>
<td>30.6</td>
<td>3.4</td>
</tr>
<tr>
<td>4-4:15 p.m.</td>
<td>8.8</td>
<td>3.7</td>
<td>13.0</td>
<td>3.9</td>
</tr>
<tr>
<td>5-5:15 p.m.</td>
<td>10.6</td>
<td>3.9</td>
<td>13.9</td>
<td>4.1</td>
</tr>
<tr>
<td>(Sat.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-1:30 p.m.</td>
<td>18.7</td>
<td>3.6</td>
<td>14.2</td>
<td>3.7</td>
</tr>
<tr>
<td>(Sun.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3-3:30 p.m.</td>
<td>13.1</td>
<td>3.4</td>
<td>14.9</td>
<td>3.0</td>
</tr>
</tbody>
</table>

If you are not piling up record sales points in San Diego, you are just not trying. Here is the real bounce and action of America today! The 19th market. KFMB Radio is here to help call your shots. Nice people with music that paces the swift, changing tempo. Variety programming for a variety of listeners. World news from CBS. Local tidings from the hometown reporters our fellow citizens turn to first — and believe. Living, buying and listening to KFMB Radio are the biggest audiences in the better part of Southern California. Don't sit on the sidelines — the whistle has blown. Take the ball with KFMB Radio. Score now!
TOP MAN
on the Totem Pole

23
OF TOP
25
SHOWS
All On

WREX-TV

TV BUYS

Esso Standard Oil Co., New York, is lining up schedules in various markets for its Atlas tires. The four-week campaign starts 20 May. Minutes and chainbreaks during nighttime periods are being placed; frequencies depend upon the market. The buyers are Sy Goldis and Joe Granda; the agency is McCann-Erickson, Inc., New York.

J. A. Folger & Co., Kansas City, is entering scattered markets for its coffees. The schedules start this month for six to eight weeks, depending upon the market. Minute announcements, both day and night slots, are being used, with frequencies varying. The buyer is Al Randall; the agency is Cunningham & Walsh, Inc., New York.

Standard Brands, Inc., New York, is going into major markets with schedules for its Instant Chase & Sanborn coffee. The schedules start 3 May, run till the end of the year. Minutes and chainbreaks during nighttime periods are being slotted; frequencies depend upon the market. The buyers are Bob Liddel and Howard Potter; the agency is Compton Advertising, Inc., New York.

Boyle-Midway, Div. of American Home Products Corp., New York, is preparing a campaign in various markets for its Black Flag insecticide. The 17-week schedules start 18 May. Daytime 20-second announcements are being bought; frequencies vary from market to market. The buyer is Mario Kircher; the agency is J. Walter Thompson Co., New York.

RADIO BUYS

Cities Service Co., New York, is going into major markets with schedules to promote its station dealers; distribution is national. The six-week campaign starts this month. 1/2, and minute announcements during daytime segments are being used; frequencies depend upon the market. The buyers are Dan Kane and Mary Dowling; the agency is Ellington & Co., New York.

Ford Motor Co., Lincoln-Edsel-Mercury Div., Dearborn, Mich., is kicking off a short-term campaign in top markets for its Edsel. The three-week schedules start 4 May. Minutes during daytime slots are being placed; frequencies vary from market to market. The buyer is Ed Kobza; the agency is Kenyon & Eckhardt, New York.

Cannon Mills, Inc., New York, is preparing schedules in major markets for its June White Sales. The campaign starts 11 May, runs for four weeks. Daytime and weekend minute announcements are being purchased; frequencies depend upon the market. The buyer is J. Coverley Smith; agency is N. W. Ayer & Son, Inc., Philadelphia.
In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

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

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

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

Is "carnival" promotion good for

With some stations using publicity ballyhoo to hypo listenership, broadcast people discuss the propriety of this approach.

Elizabeth Griffith, media buyer for Bryan Houston

The radio ad promotion which is most effective today is the kind that is integrated with the program itself.

In order to scout out the best possible business for clients we like to be continuously aware of all audience promotion techniques that have proven effective without dimming the program's entertainment value. An example of such a promotion device that has the most direct application to the particular needs of certain advertisers is the popular mobile unit, used to interview people on the spot. There are few places where the mobile unit doesn't go today. For instance, supermarkets. Interviews usually don't take place on the weekends when store traffic is heavy but tend to occur in the middle of the week. The presence of the local radio personality in the supermarket then both generates traffic and provides taped interviews to be used on the air in future programs.

Much of the audience promotion that a number of radio stations throughout the country have initiated over the past six months or a year is aimed at teenagers. Some of these "record clubs" have drawn a good response and are particularly suitable to the advertiser anxious to reach this segment of the population.

It might be useful to see some more promotion aimed at housewife participation, since this is the audience that the packaged goods advertiser is most concerned with, such as the supermarket interviews. A standard audience promotion device that does stir up some interest is the mailing out of program logs, but there may be room here for some more imaginative techniques.

Newspapers have long used such stunts as contests to build their own circulation. While it is desirable for a medium to expend effort for circulation purposes, promotion stunts occasionally get out of hand.

The agency media buyer evaluating a station for his client is still far more concerned with programing content, ratings, audience composition and the station's over-all position in the market. It is usually when the programing content and promotion are combined that the results are most effective. If the station also uses — and uses judiciously — audience promotion stunts to build its circulation, this becomes an additional factor in its favor. But it cannot take the place of the four basic considerations.

Jeremy D. Sprague, asst. media super., Cunningham & Walsh, Inc., N. Y.

Advertisers purchase a medium in order to deliver a message to an audience. Building and holding circulation is therefore a major problem of all media, and audience promotion consequently becomes of prime importance. As is the case with every field of human endeavor, there are often excesses.

Before we start to pick on radio, let's remember that audience promotion "gimmicks" have always been with us. Newspapers run rebates games and crossword puzzles. Magazines offer amazing discounts for "trial" subscriptions. The old Liberty used to seduce young boys into peddling their papers with the promise of earning a bicycle (I never even came close). The result is that the section of the ABC reports dealing with how circulation is obtained is one of the most important; circulation which is not entirely "voluntary" is naturally suspect on the basis of reader-listener interest.

Radio stations too, have done their share of promoting, and in today's world of dog-eat-Nielsen, the fight is really on. The gimmicks used by radio have grown from the simple "call-in" by which a listener could win the right to have his name broadcast to elaborate contests, treasure hunts, lucky license plates, and disk jockeys who can stay awake longer than a timebuyer at a station party.

Is this good? Well, some of the gimmicks are annoying, and some are just plain silly, and some are not backed up by good programing. And worst of all, some are conducted only during rating week! Unfortunately, as always, the few really bad examples hog most of the publicity.

For the most part, stations are using healthy imagination and ingenuity in an attempt to build and hold audiences, with the desire to become a better advertising vehicle.

Arthur M. Tolchin, vice-president and director, W M G M, New York

There is quite a difference between "carnival" promotion devices and showmanship in good taste to increase listenership. Cheap gimmicks will not attract a consistent audience. The day of the flagpole sitter is over and like most other leading stations throughout the country, we

Only when it is tied in with the programing

It can accomplish good results

52 SPONSOR • 25 APRIL 1959
try to employ publicity that is imaginative but sophisticated.

It is fundamental in WMGM's thinking that listener and public service interest be our first objective and responsibility. It is similarly axiomatic that the advertiser is entitled to enjoy results from his expenditures over our station. Constant attention and supervision, as well as every bit of creative ability we possess, is exercised at all times to provide a proper balance.

A vast amount of promotion, publicity and exploitation has been employed in newspapers, bus and car cards, billboards, three sheet posters, and on-the-air to bring WMGM to the attention of new listeners as well as keeping our regular listeners informed and appreciative of our programming and standing.

We have, however, employed in the past three years, for periods of 26 and 39 weeks, the famous series of 'Name It' and 'Claim It' on-the-air contests, a contest which depends upon the listeners employing their knowledge and intelligence, and without luck being a factor. It was not unusual to receive 50,000 to 80,000 entries weekly.

Recently, the Peter Tripp sleep deprivation experiment, held in conjunction with the Armed Services and the March of Dimes, was instrumental in providing all concerned one of the finest public relations results ever achieved.

These promotions have been showmanship with a flair—without stepping into that area of tawdry ballyhoo. And they have accomplished our objectives.

![Cheap gimmicks do not build audiences](image)

**Now NBC Chimes a Maine duet to the tune of 1 1/2 billion**

That's the combined effective buying income of Maine's two major markets — Portland and Bangor. And now NBC covers them best over WCSH-TV, Portland and WLBZ-TV, Bangor's new NBC outlet.

And remember you save an extra 5% when you purchase matching spot schedules on both stations.

Your Weed TV Man has the full story on both markets.

**A MAINE BROADCASTING SYSTEM STATION**

<table>
<thead>
<tr>
<th>WCSH-TV (6)</th>
<th>Portland</th>
</tr>
</thead>
<tbody>
<tr>
<td>WLBZ-TV (2)</td>
<td>Bangor</td>
</tr>
<tr>
<td>WCSH-Radio</td>
<td>Portland</td>
</tr>
<tr>
<td>WLBZ-Radio</td>
<td>Bangor</td>
</tr>
<tr>
<td>WRDO-Radio</td>
<td>Augusta</td>
</tr>
</tbody>
</table>
TV RESULTS

DRY CLEANING
SPONSOR: Kraus Company  AGENCY: Direct

Capsule case history: Kraus, a quality dry cleaning operation of Memphis, Tenn., has four years cultivated the "carriage trade," and emphasized delivery and pick-up service. Their delivery men wear white caps, and have been promoted as the "White Cap Men." Although Kraus has used various media to promote its service for a number of years, they turned to television only recently. "After we started our first telecast of Union Pacific on WHBQ-TV we soon noticed its impact on our sales," stated Jerry Daleke, sales manager of the dry cleaner. Prior to using TV, Kraus noticed that telephone calls had been off. People were not calling at the same rate as the year before. "Since our campaign began on WHBQ-TV, telephone calls have increased by nearly 5000," Daleke continued. "This means that the Kraus White Cap men are getting into more homes than ever before." So pleased was Kraus by the direct sales results from TV that they plan to amplify their present schedule.

WHBQ-TV, Memphis  Sponsorship

RUG & CARPET CLEANERS
SPONSOR: Murnan Rug & Linoleum Co.  AGENCY: Direct

Capsule case history: The Murnan Rug and Linoleum Co., a medium-sized retail store of Omaha, Neb., devoted its entire advertising budget to newspaper for the past five years. In March 1959 they decided to give TV a trial: KETV received 65% of its total budget while the newspaper got 35%. The one-month TV campaign consisted of 50 10-second spots, ROS, of which 12 ran between 7 and 9:30 p.m. The total percentage of business increase of the month-long campaign, both newspaper and TV, was 700%. Of this, however, Murnan attributed 90% to KETV and 10% to the newspaper. Customers were asked where they learned about Murnan. Nine out of 10 replied, "on TV". KETV was the only television used in this campaign. "It has been proven to us that our most successful advertising campaign to date has been our schedule on KETV," stated Charles Murnan, the store's owner. "We plan to stay on for several months with similar schedules on the station throughout the day."

KETV, Omaha  Announcements

NEW CAR DEALER
SPONSOR: Reynolds & Seiler Rambler  AGENCY: Stan Warner Advertising

Capsule case history: A Rambler dealer was so deluged with crowds after sponsorship of the Early Late Show on KTVU, San Francisco, that he prayed for rain to keep some of the overwhelming throngs away. The Saturday following the first TV advertising by the Reynolds & Seiler dealership was a rainy day, but partners Robert Reynolds and Harry Seiler estimated that more than 500 people came by, as a direct result of the KTVU advertising. "Thank heavens for the rain—it kept some of the crowd away," remarked Reynolds. Reynolds further reports that in the 10 days following, some 20 units were moved; and that many of the remaining prospects are still considered "hot." "We checked each sale closely, and proved to our satisfaction that KTVU sold these automobiles," stated Reynolds. The Rambler dealer sponsors the first half of the feature movie—which is presented from 10:15 p.m. to conclusion—each Friday night. The advertiser is thoroughly sold on television.

KTVU, San Francisco  Program

LUMBER & BLDG. MATERIAL
SPONSOR: Kelsey & Freeman Lumber Co.  AGENCY: Direct

Capsule case history: The Kelsey & Freeman Lumber Co., a large Toledo firm which retails lumber and a variety of building supplies and equipment, held a "Building Materials Exposition" as a large-scale business building promotion. Planned as a one-company trade fair, the "Building Materials Exposition" exhibited a wide selection of building materials and hardware—all the necessary components to build an entire house. In order to assure sufficient crowds attending the displays, Kelsey & Freeman turned to television—and placed a schedule on WTOL-TV, Toledo. "To say that our 'Building Materials Exposition' was a great success is putting it mildly," stated Walter Delbrook, an official of the lumber company. "Our company never has had such a splendid response—never before have we had such crowds, all interested in building materials, ranging from a new door lock to a complete house." K & F gives TV complete credit for the promotion's success, and they plan to use it again.

WTOL-TV, Toledo  Announcement
At the beauty bar, soaps, hair preparations and cosmetics 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 south-eastern Michigan have faith in WWJ-TV, recognize its leadership, appreciate its high standards.

Give your Detroit campaigns this big advantage. Buy WWJ-TV, Detroit's Believability Station.
“Me an’ J.K.

is just like this!” WJAR-TV not only has a corner on quality feature films in the Providence market, but also exposes them with rare showmanship. Morning and afternoon films, for example, are emceed daily by personable Jay Kroll who asks viewers to write and tell him what they would like to see, then waits for the mailman to clue him on local tastes. Between “acts”, Jay interviews visiting celebrities, and leaders of local and national civic groups. “The Jay Kroll Show” — another good reason why WJAR-TV has won the TV heart of the Providence Market.

10th Anniversary of CHANNEL 10

WJAR-TV

Cock-of-the-walk in the PROVIDENCE MARKET

NBC · ABC · Represented by Edward Petry & Co., Inc.
The FCC, which backpedaled under pressure on pay-tv, has now surrendered on vhf booster stations also: To some extent, the Commission has decided to reverse itself on community antenna tv systems (CATV).

The Commission will not only license vhf boosters, but it has asked Congress to change the law which does not now permit licensing of any facility built without a construction permit.

Rep. Oren Harris (D., Ark.) and Sen. Warren Magnuson (D., Wash.), chairmen of the respective Commerce Committees which consider such legislation, immediately introduced bills to that effect.

The Commission did make some reservations. It doesn't want any boosters on channels 4 and 5 where they might interfere with public safety and aeronautical services. It doesn't want boosters to rebroadcast on the same channels as the originating stations to avoid interference. But it does want very low power, and it asks that the booster have the consent of the originating station.

May 4 has been set as the day for network officials to come down to Washington to defend their programing practices.

The most serious charge in the FCC programing hearings about to start is that the networks refuse prime time to programs in which they don't have an interest. FCC chief hearing examiner James D. Cunningham will listen to what they have to say.

As forecast on this page from time to time, the House Commerce Legislative Oversight subcommittee has no immediate intention of getting back to probes of the FCC. Nor of additional contested tv cases.

This much was made clear as chairman Oren Harris hired new staff members to replace departed ones, and as a tentative agenda was decided upon. Other agencies will take at least the early brunt, with any return to the FCC even at a later date probably dependent more upon what a new rival Senate Judiciary subcommittee might do along lines of creating headlines.

Nor does the Harris committee propose to work for any deep changes in the FCC. First work, in fact, will probably be on the comparatively mild Harris bill which merely provides penalties for off-the-record presentations to Commissioners, as well as for commissioners who listen.

Rosel H. Hyde, who has been an FCC commissioner since 1946, an FCC employee since the FCC was founded, chairman from April 1953 to October 1954, and with the predecessor Federal Radio Commission from 1928, stays on.

Responding to urging from Congress and the broadcasting industry, the President nominated Commissioner Hyde for another seven-year term.

This is a far cry from the period of hysteria about Harris subcommittee revelations, when it was predicted that present commissioners would be forced to resign on a "new broom" theory.
FILM-SCOPE

There's a sizzling research story behind Nestlé's order for 52 extra markets on its Roy Rogers re-runs.

It’s this: according to January national Nielsen averages, Roy Rogers although syndicated in only 31 markets, edged out the number of homes watching Nestlé's other show, the 52-city network Lone Ranger.

McCann-Erickson research made a further projection that the 18.3 Nielsen earned by the Rogers re-runs in 31 cities will be worth 22.0 when the new 83 city list becomes effective.

Roy Rogers Syndication, Inc. was formed one year ago to handle these re-runs.

Syndicators may be crossing themselves up in trying to sell the same show to network buyers one week and regional sponsors the next.

Asks Jerry Hyams, of Screen Gems: “A lot of agency men buy for both network and regional clients. How can you pretend to a film buyer that you’ve got a new show when you know he screened it last week for another client?”

The Screen Gems solution: keep network and syndicated production absolutely autonomous.

You can expect ABC Films to get back into first-run production under the new leadership of Henry Plitt.

Two new shows slated to be ready for fall are The Racer, an adventure series on sports cars, and Simon Lash, a mystery on a lawyer turned detective.

Film buyers were surprised at the recent appointment of Plitt, a motion picture veteran without tv film experience, as ABC Films proxy; but others have pointed out that his knowledge of Midwestern and Southern audience likes and dislikes could save ABC Films some of the regional snags other film sellers have encountered.

A flurry of midyear guest appearances by syndication stars have been bolstering shows and also helping blue-chip advertisers to work up internal sales enthusiasm.

Two stars doing recent city-by-city promotion were:

The complexion of the tape situation seems to have changed to one of continuous inching forward on a number of fronts with an end in sight to explosive changes of last year.

Ampex, for example, last week did an end run around the multiple lines-per-screen systems used around the world by introducing a modification on its recorder to accommodate any or all standards—but note this: It’s the camera that must be switched and many cameras now in use don’t have this feature.
The key to one of the tricks of syndication sales tactics appears to be the question of whether or not the film distributor also owns the show it's selling.

A syndicator like CNP, for example, this season showed widely varying behavior in its two network deals. On Lawless Years (which it owns), the contract called for a $12,500-per-week loss on network runs, but on Philip Marlowe (which Goodson-Todman owns), the sale reflected an estimated $5,000-per-week profit.

The implications for the local-regional film buyer are this: you can often press a distributor much harder on a show he owns than on a show he is only distributing for someone else.

Re-run and feature film sales are still a revenue backbone of syndication, despite the emphasis on new production this year.

One syndication sales executive admitted last week that dependable income from repeats was essential to cover the risks involved in shooting new shows.

Several significant indications of timebuying preferences came out of the recent NBC Spot Sales report #4 which, although prepared to push live shows, had implications for film as well.

A panel of 271 timebuyers revealed opinions including these:
1) There was a dead heat on the issue of whether live or film programing is the preferred buy on the half-hour local level.
2) On the question of host personalities, they were of "great importance" in children's cartoon shows to 72% of buyers but in feature films to only 18%.
3) Salient factors in buying feature films ranked in this order: first, history of the time period; then, strength of the station's film library; finally, current ratings.

**COMMERCIALS**

Look for an all-out battle to shape up for supremacy in the new tape commercials field between the creative men and the cost efficiency experts.

On the creative side, the argument is that tape should bring to tv the same kind of prestige that fashion photography gave to magazines. While, on the business side, the thinking is that tape must bring more speed and economy per yard to tv than were possible via film methods.

With an injection of Warner Brothers money as a hypo, Filmways is now undertaking the ambitious plan of building what's claimed to be the largest production facility in the East.

Starting from a home base of tv commercials and industrial films business, the new Filmways plant, operational this summer, has its eye on getting a piece of video tape commercials and program business and even getting into tv film programs and theatrical features.

A build-up of commercials activity in Chicago is taking place now in an attempt to take away a share of business that now goes to New York and Hollywood.

Fred Niles, for example, following his absorption of Kling facilities in Chicago, is now amassing a phalanx of midwest film personnel, his latest additions being Elliott Schick, Les Urbach and H. Richard Hertel.
A popular guess across luncheon tables in the Madison Avenue sector the past week was that a major network figure is headed for replacement. The date most frequently cited: mid-May.

The toughest jobs to fill, according to agency managers, are high-grade associate media directorships. At the moment three New York agencies are scurrying around for candidates. One of the openings involves supervision over $20-$25-million worth of outlays.

An observation made by a hep agency showman: One of the big advantages that tv has over other facets of show business is that it’s got the largest number of program and idea suppliers. The competition among this expanding host increases the chances of new fare being fed into the medium with each season.

Reps get accustomed to the strangest requests; but the circumstances that led up to this one left even the veterans shook up!

Invited to attend an open house (ostensibly to explain the inner functions of a Midwest agency), the reps were told they would be doing clients they know a favor by steering them toward that agency.

A Madison Avenue agency loaded with tv specials has developed the knack of salving clients via alternate expedients:

1) If the rating turns out fine, the agency cites that number as an emblem of success.
2) Should the rating be a little limp, the agency calls attention to the good review the show got in the N. Y. Times.

The present reluctance of certain personalities to have themselves pitted next fall against Jack Benny, Perry Como, and even the Ford 60-90-minute series recalls to old-timers a similar situation that prevailed in radio’s heyday.

Regarded as “poison spots” then were such as these: Chase & Sanborn Hour, Jack Benny, Fibber McGee & Molly, Rudy Vallee (Fleishmann’s Yeast), Kraft Music Hall (Bing Crosby), and the Lux Theatre.

The ending and beginning of new eras in business organizations often bring with them a sense of human bewilderment and poignancy. One giant operation in the trade is now in the process of weeding out the older generation of upper executives and replacing it with much younger men who are both graduates of top-rank business schools and experienced in corporate management.

The poignant side: Most of the shunted are barely in their late 50s and feel that they’ve still got what it takes to carry on their functions efficiently.
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
THE PRETTIEST HOUSEWIFE in Southern California: That's the title Mary Lu Stevens won in a contest run by K-DAY, Santa Monica. Here she's lunching with husband Peter (r) and K-DAY general manager Irv Phillips, before embarking on a nation-wide tour of major cities.

AWARD TO BROADCASTERS for "contributions in promoting the Motion Picture Industry," is made by Missouri-Illinois Theater Owners Assn., represented here by Jerry Berger (c) to John Box, Jr. (l) exec. v.p., Balaban Stations and Charlotte Peters, KSD-TV, St. Louis.

NEW I.D.'s presented by KHJ-TV, L.A. over WOR-TV, N.Y. get the close scrutiny of (l to r) Helen Levendis, Hal Cummings, Mary Dwyer, John Hughes, Sheil Boden, all of Compton; and Jerry Molfese (rear) of H-R TV.

LET'S GET TO WORK is mood of William Schudt, CBS v.p. (standing) and Fred Knorr, president of Knorr Broadcasting as they scan schedule after inking affiliate agreement.

ADVERTISERS

Lanolin Plus kicks off its drive next week to recapture a sizable chunk of the $300 million vitamin market for its recently-acquired Rybutol.

The million-dollar campaign will tell the Rybutol story via 5,000 tv and radio spots per week, for three months, in 163 markets.

The major portion of the campaign will be lodged with the three networks, plus leading independent stations in each market. Agency: EWR&R.

Other campaigns:

- Renault will spend $2 million in national advertising during the next six months. A similar sum is expected to come from Renault dealers. Agency: NL&B.
- Slenderella International will increase its spot tv campaign from 12 to 26 markets, beginning 1 May, calling for an increased budget to

SPONSOR • 25 APRIL 1959
$120,000. To reach the career girls who constitute 40% of Slenderella's clientele, minutes will be used in the daytime and from 9 p.m. midnight. Agency: Product Services, Inc.

- Today (25) marks the beginning of Baby Week, with Gerber Products Co. promoting it via its new theme: What's Our Line—Babies. Along with print, the Week will get a special play on CBS TV's Captain Kangaroo, Jimmy Dean and I Love Lucy. Agency: D'Arcy.

- Another beginner today: The auto racing season, which continues through 6 Sept. To promote it, Polo Grounds Speedway, Inc., New York, will use radio and tv spots throughout the Metropolitan area. Agency: William Warren, Jackson & Delaney.

- Entertainment Premium Corp., will launch a spot tv campaign in Metropolitan New York to promote its new trading stamp premium plan. The stations to be used: WABC-TV, WOR-TV and WNEW-TV. The plan that EPC is conducting in association with Food Fair Stores: stamps can be exchanged for Broadway shows or best-selling books. Agency: Product Services, Inc.


**Thisa 'n' data:** The 1959 annual stockholders meeting of American Machine & Foundry, held in New York last week, was recorded by NBC, with portions aired in the p.m. to give listeners an opportunity to learn how a major company conducts a shareholders meeting . . . A new corporate symbol: Minnesogo, an Indian maiden designed by Knox Reeves Advertising for the Minneapolis Gas Co., to appear in all MGC advertising . . . Tom Thum Convenience Markets has opened three additional markets in St. Petersburg, Fla., with two more to follow, to be promoted via radio spots. Agency: Frank B. Sawdon.

**Strictly personnel:** Three managerial appointments for Armour & Co.'s newly-formed Grocery Products Division: A. W. Jones, assistant to the advertising and merchandising manager; M. D. Keil, brand manager, Dial soaps and shampoo; and P. D. Bucce, brand manager, Dash dog food . . . L. C. Dorn, named assistant national advertising manager of Chevrolet, at Detroit.

**AGENCIES**

"Government can properly employ the services of advertising on a scale five to 10 times its use today" according to McCann-Erickson's Marion Harper, Jr.

The agency president, speaking before the Chicago Federated Advertising Club last week, felt that the government's limited use of advertis-

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**ZIV ENTHUSIASM PLAN** goes into action as Bold Venture star Dane Clark visits Ballantine plant, greets oldest employee, Charley Jones. Plan's aim: closer identification of program to sponsor employees

**HORSE-DRAWN BUGGIES** brought 500 agency people to KDKA-TV, (Pittsburgh) showing of "The Great Victor Herbert." To promote Paramount package, station recreated Herbert's life in three-block area

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**THEY LIKE IT LIVE** so 7,000 Ft. Waynians turn out weekly for wrestling matches in WPTA studios. Here station's Tom Atkins interviews cowboy Ellis after match, which is half-sponsored by Carling. Say distributors: "We now have hottest beer in town as result of show"
spot
summer radio goes where
the family goes

Vacation may mean getting away from home...but Radio goes along.

You're traveling "right" with SPOT RADIO in your summer media plans.

Reach people—wherever they are, at home or on vacation—with SPOT RADIO.

SPONSORED BY MEMBER FIRMS OF

MAY IS NATIONAL RADIO MONTH

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.
ing can be attributed to tradition and "advertising's association, not only with business and trade, but with showmanship."

Harper foresees these government benefits from using advertising: "Better knowledge of the audience; more effective information programs; and more responsible and ethical communications."

His conclusions:
1) Each major government department should have a public information appropriation in its overall budget for the use of paid advertising.
2) The advertising industry should continue to furnish its services free to the local, national and world community, as a matter of good citizenship.

The merger talks between Fletcher Richards, Calkins & Holden and Cohen & Aleshire are off, with this aftermath:

The Norwich Pharmacal's $1 million account for its Nebs and other new products, awarded to the Richards agency last week, has been moved to Cohen & Aleshire.

The confusion probably stemmed from this: The agencies made a joint presentation to Norwich, with the package-goods account going to Richards on the assumption that the merger would take place.

Nebs' previous agency: FC&B.

Other agency appointments: The Wildroot hair preparation division of Colgate, billing $3 million, from BBDO to Ted Bates... The Petri division of United Vintners, billing $750,000, from Y&R to Honig-Cooper, Harrington & Miner, San Francisco, which has been handling the Italian Swiss Colony division since 1951... Chun King Enterprises' American-Oriental canned and frozen foods, from JWT, Chicago, to BBDO, Minneapolis... Structo Manufacturing Co., Freeport, Ill., toy makers, billing $250,000, to EWR&R, Chicago... Oscar Mayer & Co., from Wherry, Baker & Tildon, to Clinton E. Frank, Chicago... The National Apple Institute of Washington, D.C., to VanSant, Dugdale & Co., Baltimore... The Chicago Dietetic Supply House, with plans to use local tv, to Western Advertising, Chicago... Breuninger Dairies of Philadelphia, to Doremus-Eshleman Co., Philadelphia... Kahn Bros., Chicago suppliers of Kay-Bee brand fertilizers and lawn seed, to M. M. Fisher Associates, Chicago... Moonglow Plastic Jewel Corp., to Ritter, Sanford, Price & Chalek, New York.

Merger: Sanger-Funnell, of New York and McClellan Advertising of Massapequa, L.I., with total billings at $2 million. Both agencies will continue under their present names.

Name change: Los Angeles-headquartered K. O. Bates Advertising, to Bates & West Advertising with Harvey West becoming a full partner... Chicago-headquartered Harry Atkinson, Inc., to Atkinson-Coker, Inc., with the upping of William G. Coker.

This 'n' data: Gardner Advertising is completing its expansion of headquarters at 350 Lexington Avenue, New York... BBDO will move its Los Angeles office to 3820 Wilshire Blvd. about 1 May... Herbert Strauss, executive v.p. at Grey Advertising, honored by the agency for his 20th anniversary there... Arnold Varga, creative art supervisor at Ketchum, MacLeod & Grove.
Pittsburgh, named Art Director of the Year by the National Society of Art Directors... Reach, McClint- 
lon & Co. has set up a creative board to review activity and apply a 
creative viewpoint to any new cam-

They became v.p.'s: James Gar-
brant, at Dancer-Fitzgerald-Sample . . . Allen Braun, at North Adver-

More personnel appointments: 
Lee Rich, v.p. in charge of media 
at B&B, elected to the board of direc-
tors . . . Wilson Shelton, to crea-
tive director and Frank Snell, to 
business manager of the creative de-
partment and v.p. of Compton . . . 
Charles Howson, to account man-
grant at MacManus, John & Adams . . . Albert Bonchard, to Ted Bates 
as account executive . . . Arthur 
Cloud Jr., to Clinton E. Frank, Chi-
cago, as a radio TV writer and pro-
ducer . . . Ruth Lembeck, to Mogul 
Lewin Williams & Saylor as copy 
group head... Thomas Arend, to 
assistant director of film production 
at Foote, Cone & Belding, Chicago . . . John Mechan, to research ac-
count executive at Doremus & Co., 
New York.

FILM

Syndication optimism last week 
led to a number of expansion 
moves finalized with an eye to 
fall opportunities for film.

Among these developments were 
the following:

- CBS Films appointed Ralph M. 
Baruch as international sales director 
for all non-U.S. markets with the 
exception of English-speaking Canada.
- NTA put on 16 new salesmen in 
syndication (see details below).
- Screen Gems divided its traffic 
department with separate operations 
for national shows under Alan Press 
and syndicated shows under Sid 
Weiner.

Sales: Ziv reports that Sea Hunt has 
been renewed for a second year in 
167 of its 137 markets... MCA's 
Secret Agent 7 sold to WPIX, New 
York... ITC's New York Confiden-
tial sold to Drewrys on WOOD-TV, 
Grand Rapids... Cinema-Vue re-
ports European sales of the Pathé 
Musical Parade of Stars package... 
Trans-Lux TV signed feature film 
packages to the following stations: 
WHDH-TV, Boston; KLOR-TV, Salt 
Lake City; KOLD-TV, Tucson; 
WDAF-TV, Kansas City; WSJV-TV, 
Elkhart; KDAL-TV, Duluth; and 
WTMJ, Miami.

Programs: Screen Gems' latest of-
fering intended for syndication, Un-
dercover Car, will star Victor Jory 
... CBC and Screen Gems (Canada) 
will co-produce five sample episodes 
of Portia Faces Life on film... NTA 
will release an International Package 
of feature films containing 51 post-
1943 features and 13 others, includ-
ing Shirley Temple pictures.

Commercials: FPA and the United 
Scenic Artists concluded agreement 
on their labor dispute via federal 
mediation... Music Makers reports

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The face that launched a 
million sales: 
GLEN CANNON

From Beer (Olympia) to Bakery 
Products (Holsum), the pre-accepted 
"Oscar"."Tony"."Emmy" Award 
Winning face, name and talent of Mr. 
Thomas Mitchell is launching 
sales—big sales for advertisers all 
over the country. As Glencannon, 
in the hilarious half-hour series of 
high comedy on the high seas, 
this beloved character stands ready 
to steer sales your way, too.
What's more, Thomas Mitchell will 
sell for you personally, at the 
all-important point of sale.

NTA Program Sales

A Division of National Telefilm Associates, Inc., 
Coliseum Tower, 10 Columbus Circle, New York NY 10019

SPONSOR • 25 April 1959
it created original music for three of the nine TV commercials awarded prizes by the N.Y. Art Directors Club, and that in each case the music was created before the commercials were filmed.

Trade notes: SMPTE and the National Television Film Council will cooperate in Operation Videofilm, a TV film presentation at ABC in New York on April 29. An international guide to film processing facilities is available from Durley Spruill, General Laboratories, 1226 Wisconsin Ave., N.W., Washington 7, D.C., at $1 for single copies.

Correction: The April 4 issue of FILM-SCOPE incorrectly stated that Kellogg did not clear time for Huckleberry Hound in San Francisco and Pittsburgh. Time was in fact cleared on KTVU and KDKA-TV in these cities, with respective ABR ratings, which should be added to the 4 April chart, of 13.3 and 23.1.

Strictly personnel: Don Moore has been signed as story editor of Screen Genus. Oliver Unger, president of NTA, was slated to address the Broadcast Advertising Club of Chicago last week. Six new officers elected to the NTA executive staff included Alan May, v.p., and treasurer; Lester Kragman, v.p. of advertising and p.r.; Samuel P. Norton, administration v.p.; George Gould, TV facilities v.p.; and Burton I. Lippman, assistant treasurer-secretary. Sixteen new NTA syndication sales executives include R.C. "Pete" Maddux and John C. Rome, both formerly with the NTA network, and the following new account personnel: Hal Danson, Perry Frank, Jr., John Gordon, Michael J. Gould, Jerry Greenberg, Albert L. Kollitz, Marvin L. Lowe, Joseph J. Madejena, Robert L. Meecn, Leslie H. Norius, Joseph B. Pantell, Joe Porter, Dave Schoeller, and Ed Stahn.

ABC TV, 13: CBS TV, 15: NBC TV, 9.

Network TV sales: P&G (Crompton), co-sponsor ABC TV's Donna Reed Show for the spring and summer months. In fall, Johnson & Johnson takes over this half. General Foods (FC&B), for segments of Mickey Mouse Club, ABC TV. NBC TV reports new and renewal daytime business totaling $4 million, placed by five advertisers: Lever, Brown & Williamson, Armour & Co., Congoleum-Nairn and Tintex.

Fall sales on network TV: Plymouth (Ayer), as full-sponsor of the Steve Allen Show, to be aired Mondays, 10-11 p.m. (For comment, see SPONSOR-SCOPE, page 19).

R.J. Reynolds (Esty) for one-minute participations on ABC TV's 77 Sunset Strip . . . Brown & Williamson (Bates) and Whitehall Labs (Bates) for Philip Morlone, a new series bowing on ABC TV Tuesday, 9:30 p.m.

Gillette (Maxon), renewed for NBC TV's Friday night Cavalcade of Sports, for 52 weeks . . . Noxzema (SSC&B) has taken option with NBC TV for half of Love & Marriage.
Network programming notes: Hallmark Cards, Inc., has contracted with George Schaefer and his newly-formed Compass Productions, Inc., to produce the Hall of Fame series next season. "Rawhide," effective this Friday (1) moves to an earlier time period: 7:30 p.m., on CBS TV. Laramie, new one-hour drama series of the old West, is being filmed for NBC TV's fall lineup.

New network affiliations: to CBS Radio: WKMH, Detroit-Dearborn; WKMF, Flint; WKHM, Jackson; WSGW, Saginaw; WHLS, Port Huron; and WLEW, Bad Axe, all in Michigan (see "Picture Wrap-Up") to ABC Radio, KPEL, Lafayette, La., to Mutual: KGON, Portland, Ore., and KATR, Corpus Christi.

Kudos: To CBS, copping four out of five Sigma Delta Chi Awards for Distinguished Service in broadcast journalism. To NBC, the National Safety Council's Public Interest Award for 1959.

Strictly personnel: James Herzen, appointed director of NBC Tele-Sales, with William Storke succeeding him as director of participating program sales for NBC TV. Simon Siegal, financial v.p. and treasurer of AB-PT, elected to the board of directors executive committee. William Trevarthen, to director of tv network operations for NBC TV. Martin Brown, to assistant treasurer of AB-PT and v.p. and assistant treasurer of ABC. M. S. Rukeyser, Jr., to manager, business and trade publicity for NBC.

A new term in spot radio that's catching fire among buyers: "hypnotic sell."
The device—another form of saturation—was introduced by Chock-Full O'Nuts on WNBR, Syracuse. It makes use of 18 spots within the hour—each commercial winding up with the time of day.

Chock-Full O'Nuts, after sales went up 200% in Syracuse, extended the gimmick to seven other markets.

P.S.: Chicago reps last week tasted the impact of the phrase when a couple of agencies phoned invitations for them to come in and pick the "hypnotic sell."

KLIQ, Portland, Ore., took to the air this month, identifying itself as "the world's first all news radio station."
The "All News" format, taking four years of preparation, works this way: segments covering worldwide and local headlines, weather reports, articles from magazines read before its publication date, segments from European stations, a "Listeners Roundtable" discussing controversial subjects, and so forth.

Ideas at work:
- KYW, Cleveland, embarks on its ambitious community service program this week, dubbed "New Horizons." The areas to be embraced in this service: mental health, safety, science, government and history, community self-help and culture. Included in these projects: bus tours of historical sights; sponsored trips to atomic and jet installations; a "hands-across-the-sea" arrangement, tying in with a Scotland university, and a series titled "In Praise of Learning."
- Last week, when the nation's radio stations went dead for a half-hour as part of a "Conrad" test of radio's potential civil defense use, WMCA, New York, carried out its regular d.j. show this way: A contest offered as a prize, a visit to the winners home by the d.j. whose show was cancelled by the test, where, during the silence, he provided an exclusive program. The winner: Mary Phayer, a patient at the Memorial Center for Women.
- WRAP, Norfolk, Va., put together a "Homenakers Council" consisting of 900 housewives who staged the station's second annual exhibit for some 3,000 agency people. The exhibit: 30 booths of housewife's products, including fashion shows, hair styles, and the like, all available to clients. This Council, along with planning the exhibition, has a board of directors which plans community events.
- He turned the tables: D.j. Pat Landon, on WRCV, Philadelphia, pulled a switch to celebrate his birthday: instead of expecting gifts, he gave his sponsors a "Happy Birth-
Add daffodils: Ken Manley, d.j., on WCSI, Portland, Me., dressed in a red polka-dot nightgown, aired his show from a bed in the window of a furniture company, where he spent the night as the outcome of a bet ... Chuck Boyle, WKY, Oklahoma City d.j., now claims the official Phone Booth Squash Championship of the world—with 33 students from the city's university crammed into a normal size booth outside the station's studios.

Financial reports: Storer Broadcasting's net earnings after taxes for the first quarter, 1959: $1,024,183 compared with $751,204 in the corresponding 1958 period. The 1959 figures include the results of operations of WITI-TV, Milwaukee, which Storer acquired in December, 1958.

CBS, Inc., at the annual stockholders meeting, reports the best business year of its 31-year history and that the first quarter, 1959 was the company's best in terms of sales and earnings.

Station purchases: WERC, Erie, Pa., to the Cleveland Broadcasting Co. (operators of WERE) ... KTIP, Porterville, Cal., to Gateway Broadcasters, Inc.

This 'n' that: John Hardesty, v.p. and general manager of RAB, before the Pittsburgh Radio and TV Club, criticized the "tax examiner-minded thinking" of agency executives. Hardesty's reflection: the "I've-got-to-find-something-wrong-with-it" attitude strangles radio's growth ... San Francisco State College will offer an expanded, complete program by the radio-tv department starting 22 June.

Kudos: The Pabst Radio News Award, presented by the Pabst Brewing Co., to WEMP, Milwaukee ... The 1956 Public Interest Award of the National Safety Council, to KMPC, and KABC, Los Angeles.

Station staffers: John Metts, elected v.p. and secretary of Comm.-Y. Broadcasters, Inc. ... Chuck Blore, promoted to v.p. in charge of programming at KFWB, Los Angeles ... Frank Crane, to v.p. and general manager of the Imperial Broadcasting System ... Harold Parry, to WKY, Cincinnati as local sales manager ... Jules Corotis, to local sales manager of WPEN, Philadelphia ... Frank Myers, general manager of KCMI, Texarkana for the past 19 years, has resigned to devote full time to his newly purchased KSJ, Gladewater, Tex ... Robert Metcalfe, to managing director, WPAR, Parkersburg, W. Va.

Deceased: John B. Reynolds, Sr., president and general manager of Community Broadcasting, Inc., operators of WKWK, Wheeling.

**WOC-TV**

FOR BEST COVERAGE IN THE NATION’S 47th TV MARKET

(Davenport, Iowa — Rock Island — Moline, Illinois)

A comparison of coverage of TV stations in or overlapping the Davenport — Rock Island market area as reported in the Nielsen Coverage Service No. 3 — Spring, 1958.

<table>
<thead>
<tr>
<th>Station</th>
<th>TV Homes</th>
<th>Monthly Coverage</th>
<th>Weekly Circulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOC-TV</td>
<td>438,480</td>
<td>308,150</td>
<td>263,400</td>
</tr>
<tr>
<td>Station A</td>
<td>398,600</td>
<td>278,900</td>
<td>226,020</td>
</tr>
<tr>
<td>Station B</td>
<td>340,240</td>
<td>275,160</td>
<td>229,710</td>
</tr>
<tr>
<td>Station C</td>
<td>274,990</td>
<td>208,300</td>
<td>153,540</td>
</tr>
<tr>
<td>Station D</td>
<td>229,260</td>
<td>156,340</td>
<td>127,240</td>
</tr>
</tbody>
</table>

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 availability, call your FGW Colonel... NOW!

Adam Young reported this week that his effort to get agencies to map out what they deem the maximum trading area in a market is working out nicely.

The first 35 agencies that responded to Young's questionnaire on the subject appeared to agree with the trading area definition used by JWT.

Attached to the questionnaire were coverage maps, to which the agencies could add or delete counties.

Objective: Show the stations what advertisers want in composite trading areas.
Hands that are gnarled, calloused, grease-stained...yet there is a touch so highly sensitive, a mind so keenly trained that the entire key to the machine's effectiveness lies here.

He truly has the "quality touch", just as the behind-the-scenes hands and minds and hearts guide the quality touch of great radio and television stations of today!
PGW has distributed among agencies a table showing the average temperature by months in 74 markets.

Purpose of the data: So advertisers can key their TV schedules broadly to sales-favorable temperatures.

Attached to the table is a map showing weather seasons by "tiers."

*PAYING TRIBUTE TO THE SECRETARIES:

Tomorrow (26) marks the end of National Secretaries Week, and to highlight it Blair-TV and Blair TV Associates mailed orchids to "secretaries of men they bombard all year with promotion and sales pitches."

*REPRESENTATIVE REPORT:

South "pokes" together with Mr. Robert in a glance at a year with a 9% increase in TV viewership for B-N-B, the weekly magazine 'Woodward, 6:30 AM, (Nov. 1957).

FIRST with Walter Thurman

MUSIC NEWS SERVICE

PEORIA AREA'S TOP "MUSIC MAN"

Thurman Sells Weekdays 6:30 AM - 10:00 AM

WMBD

FIRST! FIRST! FIRST!

(Nov. Pulse '58)

... in the noontime listenership period

WMBD

FIRST! FIRST! FIRST!

(Nov. Pulse '58)

... in the late afternoon and early evening period

Spot TV saw a record number of restaurants advertising during 1958, according to TVB.

Estimated expenditures by restaurant chains in spot TV hit $359,600—a 9% increase over 1957 spending, and a 63% increase over 1956.

An other spot TV booster: all-purpose liquid detergents—six of them investing $14.6 million in TV in 1958, a 232% increase over 1957.

The spenders: Adell Chemical's Lestoil, $12.3 million; Lever's Handy Andy, $740,000; Texize Detergent, $645,000; P & G's Mr. Clean, $421,300; Colgate's Genie, $319,300 and Berolene, $114,100.

Defending TV: John Dille, Jr., president of Truth Publishing Co., operators of WSJV, South Bend-Elkhart, in an editorial on the station invited the print media to "pave more thoroughly into our programs before indicting us as a medium."

"When a magazine writes off the entire medium of TV as "The Light That Failed," that magazine is guilty of less than responsible analysis."

Dille contended that such publications too often will "see the mote in TV's eye without being aware of the beam in its own."

Ideas at work:

- Operation Big Shovel: That's the term dubbed by Church Avenue merchants of Roanoke, Va., who were faced with their street closed for repaving. The promotion campaign was kicked off by 50 TV and 100 radio spots via WSLS-AM-TV, with this theme: Come see the biggest show in Roanoke—watch the street being dug up. Results: Merchants did more business this past month than a year ago, even though the street was completely torn up, and WSLS sold $3,000 worth of time during this on-the-digging-spot promotion.

- A whale of a contest: Bozo The Clown, via his show on KTLA, Los Angeles, held a month-long "name the whale" contest, with daily mention of it drawing some 35,000 entries. It was climaxd, last week, when "Bubbles the Whale" picked a name from one of the five finalists—via life-preservers tossed to her.

- Merchandising stunt: KETV, Omaha recently held a "Brand-It" contest, inviting viewers to identify the correct brand name of a product after only the name had been removed from the container or package. Nearly 3,500 entries were sent in, with these identified most frequently: Mr. Clean, Campbell's Soup, Lipton Tea, Jif peanut butter and Raleigh cigarettes.
"You Mean Roanoke's Bigger than Chicago?"

We do indeed. There are more Virginians in Roanoke than there are in Chicago.

Which points up a fact of tv life: You can be bigger than almost anything if you look hard enough.

Which brings us to another point: A good hard look at the Roanoke market results in its inclusion on well-planned tv schedules. When that happens, WSLS-TV follows automatically.

At the risk of doing part of Blair's job, witness:

With full power of 316,000 watts on Channel 10 (and a healthy assist from NBC and strong local programming), WSLS-TV has welded a 58-county area into the greater Roanoke market of 420,000 tv homes.

Come see. Or listen to Blair Television Associates.

WSLS-TV
Channel 10 • NBC Television
Mail Address: Roanoke, Va.
A broadcast service (with WSLS Radio) of Shenandoah Life Insurance Company
SURE

every time buyer

leads

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.
Station acquisitions: Capital Cities TV Corp., for ownership of WPRO-AM-TV, Providence, R.I., Great Western Broadcasting Corp., owned by J.H. Whitney & Co. of New York, for KBET-TV, Sacramento, Cal., with Johnston Northrop appointed acting general manager of the station.

This 'n' data: KING-TV, Seattle, covered live, for the first time, the Washington State Legislature direct from Olympia. KTTV, Los Angeles, which recently expanded its daytime programming seven and one-half hours weekly, is adding five more hours to its schedule.

Kudos: The Blatz Award for service in tv news reporting, to WISN-TV, Milwaukee, from the Milwaukee Press Club. The public service award to WNBC-TV and WKNB, Hartford, from the Advertising Club of Hartford. The Public Interest Award to the radio and tv division of Triangle Publications, from the National Safety Council. The Sigma Delta Chi award for outstanding work in tv reporting, to WBBM-TV, Chicago.

MEDIA MEN
(Cont'd from page 33)

agency seminars for any agency employee after hours. These presentations are usually turned over to one department (media, copy, tv/radio, etc.) for an entire evening during which they present their staff and their story.

They use a similar technique with training programs for newcomers. Staffers new to an agency or at a lower professional level and still undecided as to the area of advertising in which they want to specialize are exposed to all departments and given an opportunity to understand better how the components of the agency relate to each other and to the whole.

Another long-standing and effective way in which account and media people meet to solve mutual problems is the informal meeting—the lunch or bull session with a few persons concentrating on ideas which challenge them.

These measures "are eliminating the glorified clerk concept and giving media people much more voice in planning strategy," says OBM's Sam
YOGURT
(Cont’d from page 45)
chased on WIP throughout the day, with equal emphasis on weekends as during the week. A strong sales force effort was applied simultaneously. The point emphasized in every piece of copy: “Ask for it at your favorite store.”

“Within two months,” says Dannon president Juan Metzger, “our sales have doubled in Philadelphia. On the face of it, this may not seem too impressive because they were small to begin with. But what is important to us is that the ‘ask for it’ approach has lined up the four chief food chains in Philadelphia.”

In addition to A&P, which accepted its first shipment last week, Dannon has distribution via Penn Fruit, Food Fair, and Acme. Yogurt is no longer the two-headed new kid on the block in Philadelphia, and soon, according to Irwin Zlove, the radio schedule will become more pinpointed.

Dannon has at its disposal a sure-fire method of testing time slots—a smartly-styled booklet called “Dieting to Reduce.” The booklet is offered on the station or time segment to be tested, and the answer is in usually in a matter of days.

Currently a total of 25 spots per week is running on WCBS, WNEW, WOR, WRCA, WQAR in New York. But, hoping for an increase there equal to last year’s 30%, the schedule will be increased soon, and two more stations—as yet undetermined—will be added.

Basic to Dannon’s success was a switch in copy emphasis a few years back, from “Doctors recommend it” to “A wonderful snack . . . a delicious dessert.” The addition of flavors (the latest is pineapple) is another important way Dannon has broadened the product’s acceptance. Dietary advantages remain a copy point, too.

Dannon Milk Products, recently purchased by Beatrice Foods, is an independent subsidiary under the guidance of Joe Metzger, now chairman of the board and his son Juan, the company’s president. Even with its limited distribution, Dannon says it accounts for 75% of the yogurt produced in the U.S. Its main competitors are Yami on the West Coast and Breakstone in the East.

WILLIAM TELL
WILLIAM TELL PACKS THE BIG SELLING PUNCH! And whatta punch! Socko in Cleveland with audience research comments like this: “well acted,” “wholesome,” “fast-moving,” “suspenseful.””
Socko in Pittsburgh, Houston, and all around the country for such advertisers as Meadow Gold Dairy, Fisher Foods, and Lucky 7 Stores. And soon William Tell comes out swinging in 5 new markets via the Triangle stations who’ve just bought into the big excitement. What’s more, William Tell keeps punching for advertisers with unprecedented merchandising, on-the-air, at-point-of-sale, everywhere! And it’s all part of the buy...when the buy is “THE ADVENTURES OF WILLIAM TELL.”

*For the full report, contact NTA Research Department.

NTA PROGRAM SALES
A DIVISION OF NATIONAL TELEFILM ASSOCIATES, INC., TEN COLUMBUS CIRCLE, NEW YORK 19, JUDSON 2-7300

SPONSOR • 25 APRIL 1959
Hal was burning.

The competition copied his every move, rode his coattails into every market.

Freeze 'em out in one-station bonanza markets such as that served by WCTV, suggested Blair TV Associates.

Hal moved fast, got choice time, and locked those #5/#6's out!

He's less tense; puts better now.

WCTV Tallahassee Thomasville
for North Fla. and South Ga.
John H. Philips
Broadcasting Stations

Paul E. Mills has been appointed managing director of Storer's WJW, Cleveland. A veteran of 25 years' service with Westinghouse Broadcasting Co., Mills joins Storer from his post as Midwest tv sales manager of WBC's Chicago office. Previously, he was general manager of WBZ & WBZA, Boston. Mills entered broadcasting in 1932 with WOWO, Ft. Wayne. In 1931 he helped form, and was made v.p. of, the WOWO-WGL Sales Service Corp. In 1944, he managed WOWO sales and promotion.

Irving Cheskin has been named executive director of the Film Producers Assn. of N. Y. He has had considerable experience in the past with associations and corporations as sales executive, consultant and director. Most recently, Cheskin served as economic consultant for the Ford Foundation, Fund for the Advancement of Education and International Management Consultants. He also served as sales administrative manager of Gruen Watch Co. and executive secretary of Jewelry Research Foundation.

Frank E. Pellegrin, partner, v.p. and tv sales manager of H-R Tv and H-R Reps, Inc., has been nominated for the presidency of Radio & TV Executives Society, and is expected to assume office at its annual business meeting 13 May. This is the first time that a station representative has attained the society's presidency. Pellegrin is outgoing president of Broadcast Pioneers and is completing two years as v.p. of RTES. He has been active in radio/TV management, sales and promotion for the past 25 years.

Henry V. Greene, Jr., has been appointed sales manager of Westinghouse Broadcasting Co.'s KDKA-TV, Pittsburgh. He comes to the station from WBZ-TV, Boston, where he was assistant sales manager. Greene's stint at the latter station dates back to 1946, when he was account executive. In 1951 he left this post to become manager of the Boston office of Weed & Co. In 1953 he went to N. Y. as Weed's tv account exec.; in 1955 he joined Forjoe, N. Y. as tv managing director, and in 1956, returned to WBZ-TV.
Recently launched on our 11:30 p.m. Theatre, the M-G-M Golden Treasury of Films joins the star-studded firmament of top film entertainment seen only in WBEN-TV land.

To the Western New York star-watchers this adds another good reason why "there's more on Channel 4". WBEN-TV Late Night Movies offer the most and best in film entertainment. The best product from the best studios, all intended to build the best late night audience.

And it's doing the job—as every rating service shows. Our national representatives, Harrington, Righter and Parsons, have all the facts and figures and will be happy to show you how your product and promotion can get top billing in the rich Western New York market when you put it up there with the stars on WBEN-TV 11:30 p.m. Theatre.
Why controversy is healthy

During the past few weeks, sponsor has published a number of stories and articles which can only be labeled as "highly controversial."

Among these have been the report on the Agency Single Rate Committee, the article titled "The radio industry deserves a spanking," the TVB and our own Commercial Commentary criticism of the Saturday Evening Post's eight-page insert on "apples and oranges," and, in this issue (page 43) the Masla proposal for a new spot radio sales organization.

Each one of these stories raised questions which can provoke strong arguments on both sides. Each has brought to sponsor both praise and criticism.

If we were a trade publication concerned solely with easy, innocuous reporting of industry affairs, it is highly unlikely that we would have printed any of this material.

But since its founding 12 years ago, sponsor has taken the position that it is the function of a responsible trade paper not merely to inform but to lead, not merely to report but to stimulate discussion and constructive thinking about industry problems.

We believe that this policy will, in the long run, build greater health and vitality for the air media than any other. And that, of course, is our chief concern.

The need for vigorous debate

At the same time we want to point out that the value of raising controversial issues lies principally in the reactions which these issues provoke among our readers.

If you do not agree with the points raised in any sponsor article or story, or if you feel that certain parts of a problem demand further amplification, we urge you to write us freely.

We will do our best to print both sides of every issue that bears on a valid media problem. And we welcome your letters, even when they are in hearty disagreement.

10-SECOND SPOTS

Pay-off: In Dallas, Gordon McLendon, president of McLendon Corp. and owner of KLIF, lost a friendly wager to Lee Segall, president of rival station KXIL. To pay, McLendon wrote and personally delivered over KLIF eight promotional announcements for KXIL throughout one day. Some of the spots were so good, that KXIL obtained permission from McLendon to use them later on. Moral: Only lambs should gambol.


Letdown: Correction to a WNEW-TV, New York: program listing—KILL: Big Bonanza.

INSERT: Pennies From Heaven.

Critic: Time reports the following "For Sale" ad in a West German newspaper—"Television set slightly damaged by a blow of the fist."

Hangin' tree: Heard about the arty tv Western where the villain was hung with an Ascot noose? - Phil Stone, CHUM, Toronto.

Resourceful: John Travieso, newsman at WBAL, Baltimore, left home one morning with a full tank of gas and a single dime in his pocket, headed for bank before going to the station. Enroute, he heard news of a train wreck, invested his dime in a phone call to WBAL, headed for City Hospital to cover the story. Only trouble: shortest way to hospital was through Harbor Tunnel—a toll road. Travieso thought quickly, left his class ring with toll collector as collateral. Proving an old school ring is better than an old school tie.

Confusion: On April Fool's Day, KTX, Seattle, pranked all day: Gave temperature as 85 degrees, corrected with reports of snow and freezing cold; reported a disk jockey had jumped out of a plane, landed with parachute unopened in Puget Sound; played LP's at 45 r.p.m.; identified all its album music by pop or r & titles. Everything for a laugh.
in the NEW PITTSBURGH

Take TAE and See

research proves
WTAE is the "hot" buy

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4
KONO RADIO
and
KONO-TV
take pleasure in announcing
the appointment of
THE KATZ AGENCY
as their
NATIONAL SALES REPRESENTATIVE
EFFECTIVE
MAY 1, 1959

Serving Greater San Antonio and Southwest Texas Markets
LIKE FATHER...LIKE SON?...in your life! In the past 30 years, the Wisconsin "Hayseed" has made way for the better-educated, well-heeled, well-dressed businessman whose profession is farming.

This is real-life stuff, this market of ours!.. homes of small cities and thousands of big farms—400,000 TV families.

WHY DAYTIME TELEVISION IS SOUL-SEARCHING
Sales ceiling may lie ahead, say nets, but new formats, more viewers could keep roof off
Page 31

Reply to a query—what's become of Pat Weaver?
Page 34

Service shows pace the pack in local tv
Page 36

How Hank brings in the bank prospects with tv
Page 44
THIS IS IT!
THE MOST POWERFUL COMBINATION IN THE NATION
50,000 WATTS at 540 KC

W-GTO RADIO CYPRESS GARDENS FLORIDA
REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.
From the start, MEDIC in syndication sewed up its re-period on a once-a-week basis. After 2 prize-winning network years it leads in market after market, coast-to-coast.

The question remained—could MEDIC operate successfully across-the-board? The answer is now at hand:

In station Miami, MEDIC beat all 7:00 p.m. Monday competition for ten straight months, with a 50% ARB average here. This February, WTVJ moved it to 1:00 p.m., Monday through Friday. Now MEDIC, in its third run, outstrips its competition all week long with a 56% share-of-audience—an increase of 51% over the program formerly in that slot!

In 4-station San Francisco, KRON-TV plays MEDIC across-the-board at 9:00 a.m. Again, it tops its time-period, its 41% share more than doubling that of the show it replaced!

Atlanta, Las Vegas, Texarkana—small market and large—MEDIC is making its mark across-the-board. It began the Monday-through-Friday run on WJZ-TV in Baltimore April 13. And Philadelphia's WFIL-TV has signed to start it six times a week.

The operation's a success. Now let's get down to cases with you!
DIGEST OF ARTICLES

Why daytime tv is soul-searching
31 Industry experts report on what happened during this first year of daytime tv on all 3 nets; what agencies, clients and audience can expect

Pity Poor Pat
34 Sponsor answers intra-industry queries as to what's become of the colorful Pat Weaver, tells how he functions as a $200,000 per year consultant

FCC wants to chop option time
36 Among five proposed changes is one that would whittle from three to two and one-half hours of total time within each segment of broadcast day

What admen look for in local tv programming
36 Fourth study of timebuyer opinions by NBC Spot Sales show the healthy respect for non-network video, especially used, weather, spot shows

The best radio pitch I ever heard
38 What makes a good radio station presentation? Not length, for this dramatic one took less than a half hour, resulted in over $50,000 sale

Why a food chain switched from tv to radio
40 Addition of new outlets required broader, less costly coverage in diffuse So. Cal. area, so 21-store McDaniel chain revamped its ad strategy

65 radio stations make joint pitch to buyers
41 Five-year study of timebuyer's needs leads Art Moore & Assoc, rep firm to compile market, sales data for 65 radio stations in new buying guide

PGW's Mr. Thinkbigly's 3 reasons for tv spot
42 Rep firm develops new "grass roots" presentation aimed to tell spot tv story to sales executives, district managers, brokers, wholesalers, etc.

Bank uses tv to widen its appeal
44 With one of its executives as spokesman, Wheeling bank aims spots, news, family format at depositors, small loan prospects, businessmen

SPONSOR ASKS: How do you determine a station's buying price?
54 With station worth steadily rising in both major and minor markets, station men and a broker tell their yardsticks in station appraisal

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BEELINE RADIO

delivers more for the money

Long famed as the nation's leading agricultural market, the Inland Valley of California has recently grown as an industrial center. Thousands of new families, earning new millions of dollars have added to the economic strength of this already-rich market. For example, effective buying income is more than Maine, Vermont and New Hampshire*. And, all through this area, hundreds of thousands of people are buying the products they hear about on Beeline radio. Shouldn't your message be there?

As a group, the Beeline stations give you more radio homes than any combination of competitors... at by far the lowest cost per thousand.

(Nielsen & SR&D)

*Sales Management's 1958 Survey of Buying Power

Static firing test of a rocket engine at Aerojet-General plant in Sacramento

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

SPONSOR • 2 MAY 1959
"We don't just enunciate . . . we activate!"

says

JACK HAYWARD
WP&DQ
CHIEF ANNOUNCER

"Certainly we want strong voices with the ring of authority, but the voice that sells is more important to us than the pear-shaped tone.

If it takes hard sell, we use it. If it takes the soft approach, we use that. We don't talk at all unless we can say something important or something interesting.

One other thing. We take a personal interest in our accounts. The announcing staff makes frequent visits to stores, dealers, brokers and distributors. We usually know the client's sales force and its problems. We make it a point to know our client's products — and use them whenever possible. This personal activity makes our selling team a part of the client's sales force and results in sincere presentation and greater sales results.

We like to feel this is another reason why WP&DQ has stayed on top so long, and continues to be the first choice of more and more advertisers in the fabulous Jacksonville market!"

Represented by
Venard, Rintoul and McConnell
James S. Ayers, Southeast

5000 Watts 600 KC

WP&DQ

Where alert listeners tune by choice, not by chance . . . .

NEWSMAKER
of the week

As Oregon's Centennial wagon train rolls slowly down a century-old trail from Independence, Ore., to Independence, Mo., it's apparent that there are still plenty of nimble, promotional-minded showmen in radio. Exclusive radio coverage of this symbolic trek was shared by the imaginative general manager of the Northwest Nugget Stations group.

The newsmaker: Les Smith, the native New Yorker who began his broadcast career as a page boy at NBC, picked off exclusive rights to radio coverage of the wagon train as neatly as any early Indian scout ever picked off a marauding Sioux. The covered wagons creaking eastward in a reverse of the old Overland Route dramatize the 100th anniversary of Oregon's admission into the Union while Smith's promotion of it via radio dramatizes area marketing changes.

The Pacific Northwest has grown from a region devoted almost entirely to lumbering and agriculture to a rich manufacturing center housing some of the largest industrial companies in the country. Where farms stood before, homes, roads, schools and modern shopping centers now dot the landscape. It is a completely different picture from the Northwest of a century ago.

What has happened in the Pacific Northwest is what has happened across the continent — a decentralization of industry that is changing not only the markets but also the marketing approaches. Along with the shifting patterns of markets, have come shifting trends in population as a result of an agrarian economy turned industrial. As an example, the Boeing Aircraft plant in Seattle employs some 70,000 people.

That radio has come into the act of promoting this celebration of an era of progress is an act of imagination on the part of Smith.

After his entrance in the air media field via NBC, he continued his broadcasting career until it was interrupted by World War II, in which he served as a major in the U. S. Army.

After the war, he went to San Francisco, and by the middle 1950's, had acquired controlling interests in KJR, Seattle, KNEW, Spokane, and KNL, Portland. Several years ago he sold out his interests but has remained as general manager of this broadcasting chain which is now known as the Northwest Nugget Group. Station KNL just received a 50 kw grant two weeks ago.
KBOX

EADS THE LIST
IN RADIO
PERSONALITIES IN
NEWS REPORTING
IN BALANCED
PROGRAMMING
PULSE • HOOPER
TRENDEX
ALL ACKNOWLEDGE
ITS AMAZING GROWTH!

BUY Radio when you buy media BUY Balaban
when you buy radio BUY KBOX when you
buy Dallas and you BUY the people who BUY

THE BALABAN STATIONS
In tempo with the times
WIL KBOX WRIT
St. Louis Dallas Milwaukee
JOHN F. BOX, Jr., Managing Director
EDWARD T. HUNT, General Mgr.

old Nationally By Robert E. Eastman & Co., Inc.
It's this. Measured in terms of ratings, efficiency, programming, audience composition
"I think they're trying to tell us something."

or sales successes, the top network buy is now

ABC TELEVISION

SPONSOR • 2 MAY 1959
Raleigh-Durham the Nation's Radio Market has Greater FILLING STATION SALES than the 6th Metropolitan Market

28th Radio Market - WPTF
$233,368,000

28th Metropolitan Market
$51,533,000

6th Metropolitan Market
$196,008,000

Joel Davis, Benton & Bowles, Inc., New York, thinks that buyers should not overlook the possibility of sponsoring syndicated programs when seeking local weight in one or more markets. "Naturally, individual marketing and product requirements would determine the feasibility of syndicated program sponsorship," Joel says. "But if these considerations are favorable, there are many plus factors that can make a syndicated show a good buy. No. 1, program sponsorship offers important prestige. No. 2, it is a means of obtaining one-minute announcements in prime time. No. 3, it provides both strong consumer and trade merchandisability through the program-product identification." Joel also feels sponsorship is useful as program weight in selected markets when faced with network clearance problems or when extra commercial weight is necessary. "It's easy," Joel says, "to 'follow the crowd' and recommend spot purchase in a given situation, but if possible, sponsorship can be a tremendous competitive advantage."

Bill Reese, Friend-Reiss Advertising, Inc., New York, radio/tv director, feels that more tv stations and representatives should provide facts as to costs for the placement of live-tags with the names of local retail outlets. "In many cases, especially where voice-overs are called for, there is no way for the agency buyer to know in advance if there are to be charges by the station for the use of a staff announcer, a live camera if needed, production charges, etc. Sometimes the reps say 'small charge,' without being specific." Because of these practices, Bill says, it is difficult for the agency to give the client a complete, final budget picture. Consequently, the agency must often return to the client with additional charges after the campaign has started. "All reps should have the local talent and announcer fees, if any, available in time for the agency to submit them with the total budget. Time and again, by the time a rep contacts a local station, and gets back to the agency, a week or more has gone by—creating an unnecessary budget problem."
Greatest food merchandiser in America!

Baltimore supermarkets and corner groceries . . . Baltimore chains and independents . . . W-I-T-H delivers them all to you with the most powerful assortment of food promotions ever created by a radio station. Here's the "merchandising muscle" W-I-T-H will give your grocery product over a 13-week period.

- **W-I-T-H Feature Foods Merchandising Service.** You get all this:
  1. A minimum of 60 store calls in high volume groceries, including point-of-purchase merchandising such as increasing shelf exposure, restocking shelves and installing displays for your product.
  2. A minimum of 20 special one-week displays.
  3. 20 days of Bargain Bar promotions in chains and supermarkets, plus additional merchandising by demonstration, sampling, couponing, etc.
  4. Complete merchandising reports issued to you twice each 13 weeks.

- **W-I-T-H Chain Store Food Plan,** providing for dump, end-of-aisle and shelf extender displays in leading chain stores.

- **W-I-T-H Weekly Merchandising Service** with independent GA Stores.

- **W-I-T-H Community Club Awards,** now in its 13th successful cycle.

- PLUS merchandising letters . . . PLUS trade paper advertising of your product . . . PLUS potent advertising material for your own salesmen’s kits . . . PLUS personal supervision by head of W-I-T-H Merchandising Dept. Add W-I-T-H’s low, low rates and W-I-T-H’s complete coverage of Baltimore’s 15-mile radius . . . and you’ve got the station that delivers the groceries!

Buy WITH in Baltimore

Tom Tinsley President
R. C. Embry Vice Pres.


SPONSOR • 2 MAY 1959
There's **WJXT** in Jacksonville, where the most desirable figures are displayed in business ledgers! *Only WJXT* puts you in the swim of this booming regional center . . .

66 counties in Northeast Florida and South Georgia, well over *twice* the counties covered by the other station according to NCS No. 3.

With 38 of the top 40 shows (and all ten top local shows) WJXT boasts rating leads generally between

*a one-sided 70%* evenings and mornings and *a deadly 90%* afternoons. In *every* category which advertisers use to judge leadership, simple arithmetic proves there's more, much more to WJXT
to Florida...

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.
Right on top in FRESNO

KJEO - Channel 47. No. 1 for the money. No. 1 for the Central California audience.

KJEO - Nielsen X Trendex = sponsor rating

Today as the three television networks shape up their fall programing in the most successful surge of sales seen in many a year, sponsors and their agencies continue the eternal search for the ideal video vehicle. And ratings and total audience, it becomes increasingly clear, are only part of the answer.

One of the most recent and most interesting studies in the area of attempting to determine the true value of television shows to the sponsor is that made by Norman, Craig & Kummel. NCK took Nielsen total audience figures and multiplied them by Trendex sponsor identification figures to arrive at what might be called a Sponsor Rating. They did this with 103 nighttime network shows for the last half of 1953. And the findings are fascinating:

The 10 top shows by this standard of reckoning were: (1) Lawrence Welk Dancing Party; (2) The Ed Sullivan Show; (3) I've Got a Secret; (4) The Dinah Shore Chevy Show; (5) The Jack Benny Show; (6) The Tennessee Ernie Ford Show; (7) The General Electric Theatre; (8) Lassie; (9) The Price Is Right, and (10) The Perry Como Show.

Where did the Western go?

Two glaring facts are immediately apparent. First, four out of this top 10 are variety shows featuring musical personalities (one bandleader and three singers), and a fifth (The Ed Sullivan Show) is a variety show which leans heavily on music. And secondly, not a single western, crime show or other bang-bang-you're-dead epic, no matter how high its audience rating makes the select circle on the sponsor rating basis.

If this top 10 may be used as a criterion, it also demonstrates that big budgets are not necessarily the answer to presenting a television show that will do the job for the advertiser. Seven of the shows are brought in at anywhere from about $35,000 to about $50,000 per stanza. These are: I've Got a Secret, $35,000; Price Is Right, $37,500; Lawrence Welk, $42,000; Lassie, $45,000; G.E. Theatre, $50,000; Tennessee Ernie Ford, $50,000; Jack Benny, $55,000. And the other three range from $30,000 for the Sullivan show to about $125,000 each for Dinah's and Perry's extravaganzas. (All figures are approximate, of course.)

Of the top 10, network-wise, for what it's worth, CBS has five, NBC four and ABC one. And (projecting them to their new fall season dates) five of the shows are Sunday programs, three Wednesdays, one Saturday and one Thursday.

Only one advertiser is sharp and lucky enough to have come up with two of these 10ers. That's Lever Bros., who bankroll Benny and (Please turn to page 25)
In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

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

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

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

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE
LASSIE is still outstripping all competition in its sixth record-breaking year on the network.

As JEFF'S COLLIE, it is the best friend too of the local sponsor.

Now the SECOND YEAR of JEFF'S COLLIE is available locally.

For your market, wire or phone collect today.
Capital Cities Television Corp. announces the opening of NEW YORK HEADQUARTERS
65 EAST 55TH PLAZA 2-1750

including television stations:

W-TEN CHANNEL 10
Albany — Troy — Schenectady

WTVD CHANNEL 11
Raleigh — Durham

WPRO-TV CHANNEL 12
Providence

and radio stations:

WROW 590 Kc.
Albany — Troy — Schenectady

WPRO 620 Kc.
Providence
Veteran agency tv executives feel that the process of buying network tv has never been so hectic, bewildering, and frustrating as this spring.

Negotiating for time or programs, they complain, has become anything but a process governed by a set of clearly understood ground rules.

In a scramble for desirable location, agencies have been ordering time periods subject to the client's acceptance of the program; meantime sellers have been taking orders hand over fist.

The result: Many periods of the networks are under several layers of orders, and bidding agencies have become panicky that they won't be able to deliver to clients the choice time periods and programs.

A common prediction: More than one network eventually may find itself holding a fistful of unexercised options, because in the meantime buys have been made elsewhere. In other words, some of the balloons may burst disastrously.

The biggest hunk of new national spot tv money rearing its head out of New York this week was Boyle-Midway's Black Flag Insecticide via J. Walter Thompson.

There'll be 28 markets, scattered along the Atlantic Seaboard and South, plus St. Louis. Schedules call for 17 weeks.

Other new tv spot activity includes: Pillsbury cakemixes (Burnett), looking for availabilities in about 60 markets for a four-week campaign; Continental Casualty (George Hartman, Chicago), minutes and I.D.s in about a dozen markets; North Woods coffee (Clinton E. Frank), making its debut in the medium; Miller Brewing (Mathisson, Milwaukee), a limited number of markets for a six-to-eight-week run.

P.S.: Brown & Williamson will most likely put the $2.25 million saved from the cancellation of the Texan (CBS) into tv spot.

It doesn't look as though 7-Up will return to network tv on a regular basis.

There's a good chance that it will put its air media money (via JWT, Chicago) into six to eight brief participations in open nighttime network tv shows and flights of radio spot.

(Not likely to be included in the radio campaign is the gag commercial which the FBI didn't think conformed with its own sense of dignity. The FBI objected to this line in the dialog: "Thank you, Kim Schultz (the object of a comedy interview), we'll be seeing you in your latest picture, 'I Was a Remarkably Terrific Teen-ager for the FBI'.")

Reps are beginning to wonder how much of the spot pie will be affected by the plans of the tv networks to make certain nighttime programs available for minute participations this fall.

NBC TV already is pitching a triple-impact plan — a minute in three different shows during the week. CBS TV will take minutes for at least two of its early evening shows. What happens in that regard at ABC TV will depend on what's left open after the sale of the larger units has simmered down.

Meantime media directors in some of the big tv agencies predict: If the economy remains as healthy as now, there'll be enough spot business, regardless, to give tv stations their most prosperous season.
National spot radio went on an availability search this week in behalf of DeSoto (BBDO) and Sun Oil (Esty).

DeSoto says it prefers five-minute news.

Radio stations may well be hearing via their reps one of these days from an agency that has proposed something different in spot concepts to one of its national accounts.

Schedules would be for 52 weeks; and the frequency would consist of two one-minute commercials morning, noon, and night.

But this environment would be required: (1) a minute of music before the first commercial; (2) three minutes of music following the first commercial; (3) insertion of the second commercial; and (4) a minute of music to follow.

You can visualize the growing demand for minutes in late tv fringe time better when you note what’s happened to the percentage of set tune-in, particularly in the rich Northeast and Pacific regions.

Here’s a comparison of late tv set operation (1959 vs. 1956) as culled from the Nielsen Television Index for January-February of last year:

<table>
<thead>
<tr>
<th>Local Time</th>
<th>Northeast</th>
<th>Pacific</th>
<th>West Central</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 nn-1 a.m.</td>
<td>19.3</td>
<td>15.4</td>
<td>3.1</td>
</tr>
<tr>
<td>1 a.m.-2 a.m.</td>
<td>7.3</td>
<td>4.1</td>
<td>1.9</td>
</tr>
<tr>
<td>2 a.m.-3 a.m.</td>
<td>3.1</td>
<td>1.0</td>
<td>1.3</td>
</tr>
</tbody>
</table>

Note: The comparison, obviously, deals with the span in which quality film features became the dominant ingredient of late night programing.

The demand and supply of tv spots in fringe time is beginning to have its economic repercussions: more and more stations are thinking of selling them at a flat rate.

Reasons for eliminating the frequency discount for the late movie participations: (1) simplify the bookkeeping, and (2) avoid the necessity of rate raising.

CBS TV apparently is going to go slow in converting more daytime chain-breaks into minutes this fall.

The network, which several months ago set up a couple such chain-breaks because affiliates faced a rising demand for minute spots, wants to research first how these spots are being used.

Reason behind the inquiry: P&G via Compton has complained that the minute break following one of its half hours is being sold by the affiliates in smaller than minute units, thereby depreciating the value of its network commercials.

CBS meantime points out that all it can do is remind affiliates that advertisers had agreed to the longer break because they thought it would be sold for minute commercials only.

Clients, Madison Avenue accountmen say, are showing an increasing inquisitiveness about where the money goes when they buy a network film series.

One major tv agency already has provided its account side with an answer, of sorts, in memo form.

The memo points out that as a rule first showing of a film on a network merely covers the cost of the production to the producer, and that he looks to the subsequent runs for his profit. Hence there can’t be much fat in a network sale.

Also brought to the client’s attention: Where prices have taken a hike this season, they usually include rights to a second use.
The cult of the TV special has saturated BBDO so widely that the agency is shopping for four specials to be included in U.S. Steel's TV program schedule next season. The super-dupers will be housed within Steel's alternate CBS TV Wednesday 10-11 p.m. period, which apparently means there'll be fewer Theatre Guild contributions.

TV network sales departments rate certain agencies as "opportunity" shoppers. They have a special knack for moving fast when an extra-attractive buy becomes available and get a quick decision from a client.

Agencies in this class include: Bates, Burnett, DFS, SSCB, and Grey.

Recognized as the key to such flexibility: A client setup where one or two people can make a quick decision on the agency's recommendations.

Reynolds makes the latest major user of TV to join the specials parade.

This week it closed a $3.5 million time deal with CBS TV for the fall. There'll be 20 specials altogether, 15 of them to be spotted in the Playhouse 90 period and the remainder, each an hour long, will be spread around the CBS schedule.

The shows, likely to cost another 3.5 million, will be produced by Goodman Ace, which removes him from the Perry Como package.

By this transaction Reynolds embarks upon what appears to be a new policy of TV leverage for itself: specials for the big impact, and lots of spot money to fill in the valleys.

Meantime it's got about $150,000 a week to expend in TV during the summer.

The five leading cigarette companies may wind up in network TV this fall with a collective sponsorship of between 50-55 commercial minutes per week.

What this would mean in terms of billings on the basis of $30,000 for time and talent per commercial minute over the season: between $78-86 million.

Currently, the boxscore for the number of commercial minutes that each cigarette manufacturer has under commitment by network per week looks like this:

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>ABC TV</th>
<th>CBS TV</th>
<th>NBC TV</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liggett &amp; Myers</td>
<td>7 1/2</td>
<td>3</td>
<td>1 1/2</td>
<td>12</td>
</tr>
<tr>
<td>Reynolds</td>
<td>4</td>
<td>4 1/2</td>
<td>3</td>
<td>11 1/2</td>
</tr>
<tr>
<td>American Tobacco</td>
<td>0</td>
<td>1 1/2</td>
<td>7 1/2</td>
<td>9</td>
</tr>
<tr>
<td>Lorillard</td>
<td>4 1/2</td>
<td>3</td>
<td>1 1/2</td>
<td>9</td>
</tr>
<tr>
<td>Brown &amp; Williamson</td>
<td>4 1/2</td>
<td>1 1/2</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>20 1/4</td>
<td>13 1/2</td>
<td>13 1/2</td>
<td>47 1/2</td>
</tr>
</tbody>
</table>

Note: American Tobacco is expected to use up a goodly portion of the money no longer in Jack Benny, Hit Parade, and Trackdown; Reynolds will pick up another show; and L&M and Lorillard are each holding several network options.

ABC TV will be selling six quarter-hours still open in the 5:30-6 p.m. strip, which General Mills will control this fall, at $18,000 per quarter-hour.

General Mills has obligated itself for four of the quarter-hours a week (this will be increased to five in the event the network doesn't have a sellout).

The entire period will be programmed by General Mills with episodes of Rin Tin Tin, Flicka, and an original cartoon series (Rocky and His Friends) to be turned out by Producers Associates of Television, creators of Crusader Rabbit.

The offbeat side of the deal between General Mills and PAT: If all the options for the cartoons are carried out over the next five years, the Minneapolis giant becomes the lone owner of the negatives. PAT, however, will retain all foreign and merchandising rights. The estimate five-year investment for Rocky: $7.5 million.

Why General Mills is bent on the ownership angle: It could have owned the Lone Ranger and made a separate fortune out of it, but let that one slip by.

DFS contrived the programming and time deals.
General Motors has recruited its tv coordinator from the soap field: Gale Smith, who used to supervise programing for P&G. will fill that newly created job under W. F. Hufstadter, GM v.p. in charge of distribution.

Hufstadter had offered the post to A. N. Halverstadt, P&G’s manager of advertising, and Halverstadt, in turning it down, recommended Smith.

Obviously, Hufstadter’s conception of what his company needs changed during the course of the search. His original inquiry had been among industry figures who had been closely identified with expensive prestige tv programing.

Madison Avenue appeared to absorb with equanimity last week the news that the FCC was setting itself for another onslaught this summer against network tv option time.

The general reaction was that any change in the rules would be quite slow in taking effect. And anyway the agencies had more immediate fish to fry: getting their tv needs set for the coming season.

(See also article on page 36; and Washington Week, page 57.)

Equitable Assurance (FCB) is still in the market for a series that will introduce it to tv network bigtime.

Negotiations for a monthly Biography idea washed out because the insurance company differed with CBS TV about the show’s basic formula.

Acting in behalf of P&G, Compton is again on the warpath about network stations clipping off bits of P&G shows to make room for spot announcements.

The agency will meet this week and next with the tv networks to insist that (1) a better policing job be done, and (2) affiliate poachers be penalized.

At the suggestion of advertiser-agencies clients and some magazine publishers, Nielsen is exploring the possibility of turning out a periodic print media evaluation a la the tv index.

Initial step: experiment with applicable research techniques.

Tv can outmatch with ease the cost of the 36-page one-time shot for Ford in Reader's Digest (the magazine quotes $750,000).

Here are just five single shots in tv that exceeded the RD bonanza: General Motor’s 50th Anniversary, $1,100,000; Standard Oil of New Jersey’s 75th Anniversary, $900,000; the combined Electric Industries show, $950,000; Ford’s 50 Anniversary, $850,000; and the Bing Crosby-Edsel introduction, $775,000.

The tv networks look for daytime buying to take on some tempo as soon as national advertisers have locked up their nighttime requirements.

Even though there’s been a shift in rating expectations as the result of ABC TV’s expansion of daytime, the networks figure that the growth of daytime will be actuated by the advertiser’s continued acceptance of it as a meat and potatoes operation and a sound supplement to nighttime tv. Frequency, of course, is a big attraction.

(See page 31 for an analysis of the tv daytime outlook.)

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 52; News and Idea Wran-Up, page 64; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 78; and Film-Scope, page 58.
-and thank you, KPRC-TV for making Houston television so heavenly

EDWARD PETRY & CO., INC., NATIONAL REPRESENTATIVES
The George Foster Peabody Award presented to "The Blue Fairy", WGN-TV, as the nation's outstanding program for children during 1958.

WGN-TV—only TV station to win a Peabody award in 1958!

The citation reads: "An imaginative and enchanting series, which, through live acting, puppetry and narrative, brings to magic reality the most enduring of children’s stories. It is noteworthy that, despite nominations of network programs, this award goes to a program series telecast live and in color by an independent station in Chicago—WGN-TV."

WGN-TV is proud to have won this award. Its winning adds to a vast store of proof that WGN-TV's policy of quality programming presented with integrity results not only in industry recognition but in audience growth and loyalty as well.

WGN-TV originates more live and color programming than all other Chicago stations combined, and is dedicated to providing the finest programming and quality community service to the great Chicago market.

WGN-TV channel 9
441 North Michigan Avenue • Chicago 11, Illinois
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.
half of The Price Is Right. The other shrewd sponsors, whose video buys payout big on this basis are Dodge with Welk; Eastman Kodak and Mercury with Sullivan; R. J. Reynolds with I've Got a Secret; Chevrolet with their long-time doll, Dinah; Ford with the Tennessee Ernie of the same name; General Electric with the Theatre of the same name; Speidel with The Price Is Right; and Kraft, who have just laid a fat $25,000,000 on the line to grab Como.

**Top ten buyers are shrewd**

I don’t know whether it proves that manufacturers in Detroit are the smartest in the country or not, but the only product category represented by more than one advertiser in this top 10 is automobiles. Dodge, Mercury, Chevrolet and Ford, of course, score for the Motor City.

And, since Norman, Craig & Kummel fathered this study, no one can do more than gasp slightly and applaud the showing J. Walter Thompson makes in this top 10 breakdown. JWT bought four of these top 10 shows for four different clients of theirs: Sullivan for Eastman-Kodak; Benny for Lever; Tennessee Ernie for Ford; and The Price Is Right for Lever. No other agency has more than one purchase in this elite package, and the ones who do are: Grant for Dodge with the Welk Show; Kenyon & Eckhardt for Mercury with The Ed Sullivan Show; Win, Esty for R. J. Reynolds with I’ve Got a Secret; Campbell-Ewald for Chevy with Dinah; Batten, Barton, Durstine and Osborn for G.E. with the Theatre; and Norman, Craig & Kummel with The Price Is Right for Speidel.

The top 10 portion of this survey sheds some interesting light on still another phase of the business that has been a subject of controversy ever since television became big business: That is the practice whereby top stars insist that their shows be produced by their own production firms. The study would tend to indicate that there was much justice in this approach on the part of the stars. Four out of the top 10 shows listed are produced by the production companies of the stars involved, Teleklews, which produces the Lawrence Welk Dancing Party is the Venton maestro’s own firm: J&M Productions, which brings in the Jack Benny show is owned substantially by Benny; Bedford Productions is a Tennessee Ernie corporation; and Roncom, of course, is the production company owned by Perry Como.

**Not conclusive, but revealing**

Networks, themselves, are involved in the production of only two of the top 10: CBS, of course, owns the Sullivan show, and NBC owns a piece of the Dinah Shore Chevy Show with Henry Jaffie Enterprises, Goodson-Todman, producing both the panel stanzas which made this top 10 I've Got a Secret and The Price Is Right is the only independent packager with two properties on the list. Revue (which, of course, is MCA) and ITP (which purchased the property from TPA) round out the first 10 by delivering G.E. Theatre, and Lassie respectively.

None of these revelations are conclusive of anything which may be applied in a broad or general way to every television advertising situation. But all of them are interesting guideposts to more intelligent purchasing of television shows and time.
WAVY-TV
leads
all four
Tidewater* Virginia TV Stations in share of audience during prime viewing hours

53.9 share 3 to 6 p.m.
Monday thru Friday

47.4 share 6 p.m. to midnite
Sunday thru Saturday

(Introducing the “Ambassador,”
A new concept in Merchandising.
The “Ambassador Service” is
Personal contact personified.
Ask H.R for details on Complete Merchandising in Tidewater. Only WAVY-TV and Radio has it.)

Tv promotes tv best
We have noted with interest the “Sponsor Speaks” column in your 21 March issue. It is heartening to see a strong publication such as yours bringing into focus a situation that has long cried out for the attention of the industry.

At KFMB-TV we have not spent a thin dime in newspaper program promotion since 1932. It has been our contention that our own medium can do the best job of building our own ratings. In a promotion department of six people, we have one man assigned full time to creative production, scheduling, and supervision of on-the-air promotion announcements. Our program department cooperates with us 100%, and a good portion of our production coordinator’s time is dedicated to top-notch production for our on-the-air promotion announcements. We budget a healthy amount to these efforts, and in the department responsibility chart, on-the-air promotion stands high on the list.

Needless to say, we are convinced that this is the right track and stations engaged in wholesale newspaper rating wars are cutting their own throats while the newspapers look on with fiendish glee.

Our congratulations to sponsor for pointing up this long overdue trend.

Dan Bellus
dir., sales development prom.
KFMB-TV, San Diego

Bread and butter ideas
Seeing I’ve been using promotional ideas from sponsor for quite a while, I decided it was time I contributed a few.

First, for your reference, a little background on Radio Station CHUM. Originally CHUM was a dawn-to-dusk operation with about 2% of the audience. Our climb began in May of 1957 when we went 24 hours . . . 5,000 watts. Now CHUM is number one in Toronto night time, week-
ends, and see-sawing between first and a close second daytime.

We contribute a great deal of our success to consistent promotion. Never a week slips by that we aren’t promoting station or personalities. For this, we learned at the last C.A.B. Convention (equivalent to your N.A.B.) that “among men who know radio best” . . . the most promotion-conscious station is . . . “CHUM . . . Two to One!” We come up with a lot of ideas ourselves, but a great deal of the glory must go to magazines like sponsor, that I clip each month, and who supply our bread and butter ideas.

Allen Farrell
promotion dir.
CHUM, Toronto

Firm rate policy
I can’t begin to tell you how proud I was to see both our regional and national representatives supporting “Summer time is good radio spot time” campaign, in your publication.

Sitting at the head table at a recent Seattle Ad Club banquet, between vice-president Douglas of Rainier Brewing Co. and Joe Magnir of BCAG (Olympia Beer) I felt proud that they both said KPQ was a major voice for them in Inland Washington. I also shuddered when Magnir said “it happens all the time.”

They place a schedule on a station in a multiple market and then get prompt calls from all the other stations—they could do it cheaper—give them more and throw in free matching promotion spots.” He says it makes him question his radio buy.

“Who can you believe?”

We have two house rules. (1) If you can find anything in the open books that does not appear on the rate card you get your ads free. (2) $500 says we will with equal $ outproduce the newspaper 2 to 1 in results.

James W. Wallace
pres., KPQ
Wenatchee, Wash.

Any Comments?
SPONSOR likes to hear from its readers. Your comments or your criticism represents one of our best methods of insuring that we are accomplishing our purpose.

KOBY
is the no. 1 record
IN SAN FRANCISCO

There’s a great new audience record that’s the Number One hit in San Francisco—and it’s KOBY! January—February Pube gives KOBY the highest average share—6 a.m. to midnight—15.0. This makes KOBY a smart buy for you. This big audience is signed, sealed and delivered for you, your clients or products.

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, stop at the Imperial Motel—1728 Sherman—downtown.

KOBY / 10,000 watts
in San Francisco
For Greenville, Miss.—WGVM
Mid-America Broadcasting Company

“SECOND can be beautiful”

South Carolina’s more than 2½ million citizens cannot possibly be covered by the first TV market stations alone. WBTW offers you easy access to South Carolina’s second sociable million, united and made amenable to your message by first class television service, largely free from effective competition. Check NCS #3 totals for South Carolina TV stations. We’ll make book you’ll agree “Second Can Be Beautiful.”

Serving South Carolina’s SECOND Biggest TV Market

WBTW
FLORENCE, S.C.
Channel 8 Top Power

The Jefferson Standard Broadcasting Company

SPONSOR • 2 MAY 1939
When the Red Army marches on May Day, when the Russians vault into space, or test us in Berlin or meet with us at Geneva, every American is thrust into the picture. An understanding of how and why is essential for all who believe that the strongest armor of a free nation is an informed citizenry.

Momentous events are impending in May. To place them in full perspective, NBC is presenting month-long news and information programming on a scale unprecedented in television. Scheduled in the evening and in the daytime, on weekdays and on Sundays, these television programs will offer every American a vivid insight into the forces and events that are shaping his future.

Emphasis on news is traditional with NBC. Each week, 5½ hours of television news programs—more than on any other network—are presented by the world-wide staff and facilities of NBC News, the largest news organization in broadcasting and the winner, so far this year, of 16 major awards for excellence of coverage and commentary.

This is one of the ways in which NBC practices its basic philosophy: totality of program service... rewarding television for every program taste, and for every public necessity.

TO WHOM IT MUST CONCERN: KEEP THIS LIST NEAR YOUR TV SET. NO ALERT AMERICAN CAN AFFORD TO SAY AFTER THE FACT: "IF I'D ONLY KNOWN IT WAS ON, I'D HAVE WATCHED IT!"

FIRST MEN INTO SPACE—PART I (MAY 3, 6:30-7:00 P.M.) An exclusive two-part documentary, filmed at Wright Air Development Center, on how the U.S. tested its first seven astronauts physically and psychologically for survival in outer space.

PRIMER ON GENEVA MAY 3. 7:30-8:00 P.M. A guide to the forthcoming Foreign Ministers' meeting—possible prelude to the Summit—by five distinguished NBC newsmen: Joseph C. Harsch (London), Edwin Newman (Paris), John Rich (Berlin), Irving R. Levine (Rome), Frank Bourgholtzer (Washington).
YOU ARE IN THIS PICTURE!

BERLIN? (MAY 8, 8:00-9:00 P.M.) NBC News' Chet Hutley pinpoints Free Berlin's importance in the world political struggle with special film that tells the city's story in affecting human as well as strategic terms. Live inserts will give last-minute developments on the eve of the Foreign Ministers' Conference.

MEN INTO SPACE—PART II (MAY 10, 6:30-7:00 P.M.) The conclusion of NBC's two-part documentary on the U.S. tested its first seven astronauts.

CHINA...UPDATE (MAY 10, 7:00-7:30 P.M.) NBC News' Special Report on Red China. Exclusive, shot behind the Bamboo Curtain, show some of the growing failures in the Communist regime, rejected in open resistance to communal nursery that desires of Chinese families to return to many of their traditional ways. Frank McGee is narrator.

GENEVA CONFERENCE REPORTS/BEGINNING MAY 11 TO THE END OF THE CONFERENCE: NBC News' special corps of correspondents (Harsch, Newman, Rich and Levine) supported by two camera crews, will cover the Geneva Conference in full. Their reports will be carried on TODAY (7:00-9:00 a.m., Monday-Friday), HUNTLEY-BRINKLEY REPORT (6:45-7:00 P.M., Monday-Friday), inserted into other regularly scheduled programs when necessary, and incorporated into NBC News Specials.

OUR MAN IN THE MEDITERRANEAN (MAY 17, 5:00-6:00 P.M.) NBC News' David Brinkley, in the role of observer, brings his distinctive journalistic style to bear on the manners and moods of Cairo, Beirut, Athens, Rome, the Riviera, Algiers, Granada and Cadiz.

NOW, AND TEN YEARS FROM NOW (MAY 24, 5:00-6:00 P.M.) A look at the events leading up to the eventual employment of manned space satellites...and a glimpse at the exciting future. Part of the dedication of the Avco Research Center at Wilmington, Mass.

MEET THE PRESS (SUNDAYS, 6:00-6:30 P.M.) Penetrating questioning of the newsmakers—still to emerge from the month's breaking news—by the headline-making press panel that has recently interviewed such personalities as Fidel Castro and Anastas Mikoyan.

NBC TELEVISION NETWORK
To sell Indiana, you need both the 2nd and 3rd ranking markets.

**NOW ONE BUY**
delivers both—
**AT A 10% SAVINGS!**

YOU NEED TWO LURES
in Indiana!

In this area of many lakes, plus countless "ol' fishing holes," alert advertisers cover two major markets—South Bend-Elkhart and Fort Wayne—with one combination buy which saves 10%! The coverage they get is from within—strong in its local loyalties—no longer influenced by that early-day "snow" from cities so far away. Take a close look at this rich interurbia: Over 1.6 million population—$2.8 billion Effective Buying Income. Yours, with just one buy!

call your H-R man now!

- **wsjv** 28 ABC
- **wkjg** 33 NBC
**WHAT ADVERTISERS SPEND ON DAYTIME TV**

<table>
<thead>
<tr>
<th></th>
<th>NETWORK</th>
<th>SPOT</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>$172,490,000</td>
<td>$182,730,000</td>
<td>$355,220,000</td>
</tr>
<tr>
<td>1957</td>
<td>156,971,000</td>
<td>145,038,000</td>
<td>302,009,000</td>
</tr>
<tr>
<td>1956</td>
<td>153,791,000</td>
<td>135,339,000</td>
<td>289,133,000</td>
</tr>
</tbody>
</table>

*Source: Television Bureau of Advertising. Gross time only.

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**Why daytime tv is soul-searching**

- Sales again will top the year before, but static audiences could limit the range of potential sponsors.
- Big way out could be new network plan to air costly specials, pull in new viewers and more of them.

Last season, when daytime tv network sales soared (as did spot), the hosannas from every direction were enthusiastic. Next season sales will be even better. But the hosannas are going to be tempered somewhat. In a nutshell, a ceiling is becoming visible, and until it's pierced—principally as regards audiences and programming—the range of potential sponsors apparently has its limits. Adding up the books on this semi-restricted gold mine, you will come across these major entries:

- **Clients:** The biggest group of daytime buyers continues to be the packaged goods—soaps, drugs, cosmetics. They want to reach women and to reach them often. But as the audience base broadens, different kinds of sponsors as well as new ones are moving into daytime hours.
- **Audience:** More than half of the daytime audience is women and programming is therefore tailored for the housewife's tastes. There's a hard core of these women who are heavy watchers—four hours a day and more. They're unusually loyal and responsive.
- **Costs:** Daytime costs are only a third or a fourth (sometimes even less) than nighttime slots, and show charges are also far less expensive because name personalities, costs sets, and elaborate production are deemphasized. But program costs, which remain generally stable, will go up.


**WHAT YOUR DAYTIME VS. EVENING DOLLAR WILL BUY ON THE TV NETWORKS**

1. You’ll get four times as many daytime commercial minutes for the same money

<table>
<thead>
<tr>
<th></th>
<th>Daytime</th>
<th>Evening</th>
</tr>
</thead>
<tbody>
<tr>
<td>APPROPRIATION</td>
<td>$176,000</td>
<td>$175,400</td>
</tr>
<tr>
<td>NUMBER OF TELECASTS</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>TOTAL COMMERCIAL MINUTES</td>
<td>24</td>
<td>6</td>
</tr>
</tbody>
</table>

2. Your cost per daytime commercial minute will be lower

<table>
<thead>
<tr>
<th></th>
<th>Daytime</th>
<th>Evening</th>
</tr>
</thead>
<tbody>
<tr>
<td>COST PER 1,000 PER COMMERCIAL MINUTE</td>
<td>$2.12</td>
<td>$3.57</td>
</tr>
</tbody>
</table>

3. But your monthly daytime audience will be smaller

<table>
<thead>
<tr>
<th></th>
<th>Daytime</th>
<th>Evening</th>
</tr>
</thead>
<tbody>
<tr>
<td>MONTHLY HOMES REACHED</td>
<td>10,560,000</td>
<td>12,804,000</td>
</tr>
</tbody>
</table>

4. Your audience composition will be decidedly different

<table>
<thead>
<tr>
<th></th>
<th>Daytime</th>
<th>Evening</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHILDREN (add 000)</td>
<td>1.478</td>
<td>4.378</td>
</tr>
<tr>
<td>TEENS (add 000)</td>
<td>386</td>
<td>2.845</td>
</tr>
<tr>
<td>WOMEN (add 000)</td>
<td>3.406</td>
<td>8.536</td>
</tr>
<tr>
<td>MEN (add 000)</td>
<td>1.156</td>
<td>6.129</td>
</tr>
</tbody>
</table>

*Source: A. C. Nielsen, 1958 1. One quarter-hour show. 2. One half-hour, alternate-week show. 3. Does not include continuous discounts.

As networks introduce some more costly innovations:

- **Programming**: Virtually 100% of the daytime product is strip or across-the-board scheduling. It’s unlikely this carry-over from radio will change except in one area: specials. For the first time, daytime show entries are taking on the one-time-shot spectacular format of the nighttime offering in an effort to inject excitement into daytime hours and to gain bigger audiences.

- **Ratings**: Ratings have been a bit depressed, as have sets-in-use. Networks are injecting insulin in the form of new show formats on a more continuing basis than will be true of the new specials. Networks are looking for both a bigger audience and new faces. Daytime’s pattern has been to achieve excellent frequency which, however, is restricted to a more limited number of homes than nighttime.

- **Sales**: The sell-out sign continues to appear on most time slots. At last count, only 15½ to 20% of the daytime schedule remained unsold — roughly 15 hours out of 90 telecast hours from Monday through Friday.

Daytime TV has realized a lot of its potential but most agency client observers think it still has a long way to go. The networks agree.

The current season is just now gaining momentum as ABC has moved more firmly into competition with the other two networks after a short six-month entry into the eight-year-old daytime race.

CBS has long since settled down to success with its daytime serials, NBC with its popular game and participation shows. Each reaches from three to four million homes a day, ABC still juggling its schedule and determining its future stride, goes into about 800,000 homes daily.

Even though ABC has acquired some popular properties in the past half year, the ratings tend to go to
The daytime serials (average, 3.1) and quiz-audience participation shows (average, 7.7).

The over-all current rating pattern for daytime shows runs like this: In A. C. Nielsen's first report in March, there were 14 daytime serials with an average rating of 8.1 but a wide range on individual shows from 4.9 to 10.9. Of 23 quiz and audience participation shows, an average rating of 7.7 included a high of 12.6 and a low of 2.6. Children's 30-minute Westerns (only two on the air) bagged 19.3 and 11.7 for an average of 15.5. All other programs were lumped together with 16 15-minute shows and four 30-minute shows. The quarter-hours averaged 9.3 with a span from 3.4 to 12.0. The half hours ranged from 11.7 to 15.1 for an average rating of 13.6.

This year, now that all three networks are offering daytime service, the margins in total circulation across the country are narrowing: CBS and NBC reach about 90% to 97% of all sets, ABC between 80% and 85%. Daytime spot business, of course, has grown as more three-station markets have gotten this network service.

Network planners are traveling in a circle but trying to break through: they want to broaden the sponsor base and attract new advertisers as well as more money. To do this, they must deliver a bigger audience and a more diversified one. But unlike the housewife into the daytime viewing habit, if she's a non-viewer, is difficult. And the across-the-board program pattern puts barriers to the nighttime commonplace of dial switching. As one network executive puts it: "It's hard to instill the habit in the first place and then it's even harder to break it after it's set."

Their answer to the problem is the same: Create excitement—something different from the bland strip programming—and develop shows which can be talked-up and merchandised. Their ways of finding this excitement vary.

The most unusual innovation is the upcoming (May) introduction of the daytime special by CBS (which has a list of 50 suggested themes for these programs). NBC will follow suit in the fall, taking an opposite tack however. CBS' first show will be a semi-documentary on teenagers—and each of the half dozen projected shows in the specials class will be produced by the public affairs staff. NBC's specials will tend toward the entertainment concept in some cases, feature performers with high marquee value normally identified with nighttime shows.

Carl Lindemann, Jr., v.p. in charge of daytime programming at NBC, has five of these big shows in the works: two dramatizations along such themes as marital infidelity and childbirth without fear; a fashion show presented in book-musical form; a big-name show; a super special rock 'n roll telecast from Madison Square Garden. "Daytime's a good proving ground for nighttime tryouts," is his opinion.

His CBS counterpart, Oscar Katz, v.p. for daytime programs, says several clients have shown intense interest in the upcoming specials there despite the cost, "which will run from $60,000 to $80,000 without counting pre-emption charges." This contrasts with the average daytime quarter hour time charge of $220,000.

The average nighttime half hour costs $87,700, and these two cost figures provide the basis for comparison in the chart at the top of page 32.

In presenting shows of interest to women, Mr. Katz is nevertheless veering away from the "how to" homemaking themes. His objective is to "explore in several new ways the additional dimensions of the medi-

(please turn to page 13)

THREE-YEAR TREND OF DAYTIME TV

1. The amount of sponsored network time has been rising.*

<table>
<thead>
<tr>
<th>Number of</th>
<th>1957</th>
<th>1958</th>
<th>1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>sponsored 1/4 hours</td>
<td>9-12 A.M.</td>
<td>12-1 P.M.</td>
<td>3-6 P.M.</td>
</tr>
<tr>
<td>228</td>
<td>219</td>
<td>345</td>
<td>195</td>
</tr>
</tbody>
</table>

2. The number of homes viewing TV has been decreasing slightly.†

<table>
<thead>
<tr>
<th>No. of homes (add 000)</th>
<th>1957</th>
<th>1958</th>
<th>1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>9-12 A.M.</td>
<td>12-1 P.M.</td>
<td>3-6 P.M.</td>
<td>9-12 A.M.</td>
</tr>
<tr>
<td>6,445</td>
<td>7,650</td>
<td>7,348</td>
<td>8,528</td>
</tr>
</tbody>
</table>

| % of total U. S. homes | 16.1 | 18.0 | 16.7 | 21.7 | 23.8 | 22.1 | 30.0 | 31.3 | 28.4 |

*Source: A. C. Nielsen Co., Jan.-Feb. of each year, Monday through Friday and exclusive of children's programs.
†A. C. Nielsen, Jan. and Feb. of each year.
"What's happened to Pat Weaver?" asked a prominent New York agencyman as we sat at lunch. "Here's probably the most vibrant, colorful, perceptive guy in the whole advertising business and he's wrapped in mothballs. Can't he find a job?"

"Well, he's got Kaiser and McCann-Erickson," we replied. "That's just window-dressing," said our friend. "I'm talking about a good steady top job that's in tune with Pat's talents."

Just about the time we were beginning to feel sorry for poor Pat we decided, as a journalistic exercise, to check into the matter. True, we hadn't been hearing much about him lately—and normally Pat attracts news mentions like Marilyn Monroe attracts glances. We knew he had officed himself with Dine and Kalmus, a public relations outfit, shortly after leaving NBC in September 1956. That seemed to indicate that he intended to stay in the industry's eye. Had something gone wrong?

It wasn't easy to check on Pat, especially since we decided to keep him from knowing what was going on. But bit by bit we pieced together a picture of the present-day Pat—a man who has learned how to prosper sans pressure in the world of television.

Pat may be hibernating, as some say. If so, he's hibernating to the tune of $200,000 a year. As consult-
ant for Kaiser Industries on a year-to-year contract he earns well over $100,000. His McCann-Erickson consultancy brings in another $75,000 or so. Odds and ends, including income from a substantial family estate in Los Angeles, like the total. It's likely that Pat is the highest-paid consultant in advertising, and that his current income approximates what he received as president and later chairman of NBC.

But his work as a paid consultant occupies only half his time. Here's such activity as work on new TV ideas (5%), the Heart Fund which he serves as a director (3%), a hush-hush governmental project that occasionally takes him to Washington (3%), his TV packaging firm known as Weaver Associates (5%), routine office activity (5%), and lunching or visiting with old friends and business acquaintances.

He surprised the industry by affiliating with McCann-Erickson some months ago, leading to considerable speculation as to his full-time future press attention during his tenure as vice president and later president at NBC, appear to be a thing of the past. He has simplified his working life by leaning more to verbal than to written communication in the exchange of ideas.

He has further simplified things by turning down practically all of the many speaking invitations which flow his way. He also rejects writing assignments, several of the book variety. Prior to his McCann-Erickson affiliation he considered a number of how a Weaver work-month, according to friends and associates, breaks down: one week, or 25%, on the West Coast and/or Honolulu conferring with Edgar Kaiser and Henry J. Kaiser on TV and a variety of related matters; 25% working with key executives at McCann-Erickson, notably Marion Harper and TV head Terry Clyde; 25% in Albany or New York assisting Governor Nelson Rockefeller, a warm friend since their Dartmouth days, in his public relations. The remaining 25% is taken up by agency jobs, looked into TV station ownership, was even asked to become dean of men at two colleges. Recently he has been mentioned as the man needed to bring lustre and prestige to the faltering national radio field.

For a man out of a steady job Pat keeps remarkably active. When in New York he arrives daily between 9 and 9:30 at his 430 Park Avenue office (still with Dine & Kahns) where his staff of two awaits him.

(Please turn to page 55)
FCC WANTS TO CHOP DOWN NET OPTION TIME BY 17% 

The five-year-old recurring case of the option time-brokered and rejected by the FCC, over the question of network for network option time broke out again last week as the FCC proposed five rule changes, one of which would eliminate all option time in each of the four segments of the 4 p.m. to 10 p.m. period.

The five rule changes would be:

1. Broaden station rights to accept or reject network programs less than a half hour in each segment, and extend the elimination of option periods for the remaining two segments.
2. While this is a relatively minor change, it is a validation of the practice advertised by the FCC as part of its efforts to eliminate the option time.
3. This is a rule that came up in last year's FCC report. It makes sense to me that the FCC is offering this move to the broadcasting industry.
4. The FCC is operating under the clear-cut opinion that the industry moved two years ago in the first place.
5. This is a rule that argues for originality and local, national, and syndicated programs.

The FCC also will be getting new money from syndicators and local stations.

Note: The FCC has also been looking into the issue of network ownership.

A good reason for the FCC to make this move is to save the broadcast industry money. When the FCC proposed the four changes, some suggested that the FCC was trying to save money. But this is almost surely an afterthought. The FCC has been working on this issue for several years. But the FCC has not been able to make a decision. So the FCC has been putting off a decision. And now the FCC has put off a decision again.

The FCC has been looking into the issue of network ownership. The FCC has also been involved in an investigation of network ownership. It has been working on this issue for a few years. And now the FCC has put off a decision again.

The FCC has been looking into the issue of network ownership. The FCC has also been involved in an investigation of network ownership. It has been working on this issue for a few years. And now the FCC has put off a decision again.

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shows voted tops in local video

peals primarily to women audiences.
• Nearly three out of four panelists said that program compatibility with a client's product was definitely a major factor in buying.
• Most panelists (56%) feel that the "live" factor in local programing offsets a higher rating on a film show to some degree.
• First emphasis in buying a feature film show is on the show's rating history, then the station's film library and, lastly, the current rating.
• In buying a local news program, ratings are the first consideration, the newscaster's style and delivery come next, and the news content is third.
• Those who object to editorializing on a station were about equal to those who favor it—27% vs. 30%, respectively—but the biggest single group (39%) had no strong feelings one way or another.
• About half of all respondents said they would consider buying a local "public service" show for one of their clients.
• In buying time for a family product, there was an overwhelming vote in favor of an adult show rather than a children's show where audience composition in both cases is 50% adults and 50% children.
• A question on preferences between local live and syndicated film shows, assuming costs are equal, found timebuyers neatly split—a reflection, among other things, of the big variety of products represented.
• Two-thirds of the respondents said that the personal salesmanship of a local TV personality was of "great importance" in the sales effectiveness of a commercial.
• Generally, buyers felt a host was of great importance in a children's cartoon show but not so important to a feature film program.
• Buyers in larger agencies tend to watch ratings for a longer period of time than those in smaller agencies before making up their minds about the merits of a program.
• A surprisingly high percentage (17) said their clients were interested in local color shows, despite the small (Please turn to page 76)

HOW TIMEBUYERS REGARD LOCAL LIVE VS. FILM PROGRAMING, PERSONALITIES, EDITORIALIZING

As between a live participation show and a feature film show, to what degree does the live factor compensate for a rating superiority of the film show?

<table>
<thead>
<tr>
<th></th>
<th>No</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>to a large degree</td>
<td>30</td>
<td>11</td>
</tr>
<tr>
<td>to some degree</td>
<td>152</td>
<td>56</td>
</tr>
<tr>
<td>to no degree</td>
<td>79</td>
<td>29</td>
</tr>
<tr>
<td>no answer</td>
<td>10</td>
<td>4</td>
</tr>
</tbody>
</table>

How important is the personal salesmanship of a local TV personality in the sales effectiveness of a commercial?

<table>
<thead>
<tr>
<th></th>
<th>No</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>of great importance</td>
<td>182</td>
<td>67</td>
</tr>
<tr>
<td>of some importance</td>
<td>80</td>
<td>29</td>
</tr>
<tr>
<td>of minor or no importance</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>no answer</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Would you prefer to buy a half-hour syndicated film program or a local live program built with your product in mind, assuming costs to be equal?

<table>
<thead>
<tr>
<th></th>
<th>No</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>film</td>
<td>110</td>
<td>41</td>
</tr>
<tr>
<td>live</td>
<td>112</td>
<td>41</td>
</tr>
<tr>
<td>no difference</td>
<td>26</td>
<td>10</td>
</tr>
<tr>
<td>no answer</td>
<td>23</td>
<td>8</td>
</tr>
</tbody>
</table>

If you were to buy a local news program, would you favor or object to station editorializing?

<table>
<thead>
<tr>
<th></th>
<th>No</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>favor editorializing</td>
<td>81</td>
<td>30</td>
</tr>
<tr>
<td>object to editorializing</td>
<td>74</td>
<td>27</td>
</tr>
<tr>
<td>no strong opinion</td>
<td>107</td>
<td>39</td>
</tr>
<tr>
<td>no answer</td>
<td>9</td>
<td>4</td>
</tr>
</tbody>
</table>

NBC Spot Sales' fourth survey of timebuyer opinion elicited 721 responses from 170 different agencies and offices. Four of questions asked are shown above with answers. Of all answers 45% represent agencies billing $5 million or more in air media

SPONSOR • 2 MAY 1959
THE BEST RADIO PITCH I EVER HEARD

- How WBZ-A, Boston, helped the Sullivan agency sell Hampden Harvard Breweries on sponsorship of news
- The presentation took less than half an hour, but the wallop brought an immediate order of over $50,000

by Robert N. Sullivan
vice president, Daniel F. Sullivan Co.,
Boston, Mass.

Lights went out and the curtain parted to show a color slide of a building on fire. From the back of the studio came the scream of fire engine sirens. The stage was set for a tape-slide radio presentation on what news program sponsorship over WBZ-A, Boston, could do for our client, Hampden Harvard Breweries Inc. of Williamstown, Mass.

To the presentation in the station's studios, we brought officials of the brewery along with 90 of their salesmen. We had indicated to WBZ-A that we thought their radio presentation should be basic because the 90 beer salesmen were not advertising specialists. What the station came up with confirmed our belief that it could do an effective job for Hampden Harvard. They handled the entire pitch as if none of us knew anything about radio or advertising. It left an indelible impression on brewery executives and their salesmen.

The entire presentation took less than a half hour. It was the best radio presentation I have ever seen. It was dramatic, factual, positive, timely and it gave reasons "why." The result was the largest single order ever booked in the Boston sta-
station's 37-year broadcasting history.

EDITOR'S NOTE: sponsor checked on this order, found it to be far in excess of $52,000 for the past year (21 newscasts a week during the past year at about $50 per program). In addition, the Hampden Harvard Breweries bought a heavy schedule of time signals as an outgrowth of the presentation.

Here is how the presentation went:

As the wail of sirens faded under, more color slides caught the action of WBZ-A newsmen at the scene of the fire—broadcasting from mobile units, checking details by telephone, interviewing spectators and survivors, and relaying this information to radio listeners within minutes of the happenings. The immediacy, dimension and primacy of radio news coverage was vividly portrayed.

As part of the basic approach, we watched a film that demonstrated the modern newsgathering procedures of radio. How Westinghouse Broadcasting Co.'s outlets share in gathering and casting news, how it is hand-tailored in the group's Washington bureau was detailed step-by-step.

Politz and Pulse surveys helped document the contention that radio is the prime news medium. Then a WBZ-A film reported other survey results showing its news as No. 1 in New England. This section of the presentation was outstanding in its reliance on Nielsen and Pulse data and for its restraint from slurring competitive radio stations. The film outlined Hampden Harvard's sales problem and how radio could help it. Maps contrasted station coverage with the brewer's distribution area.

As the curtain closed, the lights remained out and a spotlight swung to a WBZ-A newsmen. He read a simulated newscast featuring our agency's new sound treatment of Hampden Harvard commercials. The spot switched to charts of the proposed schedule. And to dramatize how many people the campaign would reach in a week, a high stack of telephone directories was displayed, representing WBZ-A listeners based on a special Nielsen study of the schedule.

The final clincher: WBZ-A newsmen Leo Egan called on the Hampden Harvard salesmen to join the station's news team as correspondents—and each one received a press card.

HOW PITCH MADE ITS POINT

The start: "A fire is raging out of control. Lives and property are threatened. Time—6:30 p.m. New Englanders will hear about it three ways—radio, tv, newspapers."

"All three news media rush reporters...and what happens? At 6:30 a.m.—12 hours later—newspaper reads 'Fire out of control at Framingham.' The tv news must wait until 11 p.m. But the radio coverage begins within minutes."

"Radio is the first source of news. Radio tells you what is happening while it is happening. Tv tells you what was happening and newspapers tell you what happened."

Sponsor • 2 May 1959
As everybody knows, Los Angeles is now the nation's No. 2 market. It's also a known fact that saturating this market from end to end involves some problems of distance and terrain that can't be ignored.

You'd soon lose track of the number of newspapers you'd have to buy to do the job; even with tv certain problems—notably costs—could arise. If your budget is limited, you've got to extend your reach in some other way.

So, you might take a page out of the book of a supermarket chain whose growth got out of reach of its tv coverage area. It switched to spot radio, and is now in it to the tune of $575,000 a year, said to be the largest radio spot purchase by any market chain in the 11 western states.

There are 21 McDaniel's Markets located from Oxnard to Long Beach, roughly 100 miles. Vintage movies on television had worked fine when McDaniel's was a growing chain (from 1951-57, McDaniel's had its own late movie slot and its own host). Then, ironically, the very growth that the tv success had brought about began to catch up with the sprawling chain.

In 1955, explains Jimmy Fritz, president of Jimmy Fritz & Assoc. ad agency, the gradual transition to radio began. "Our first buy," he says, "in March of 1955 was 3,120 spots on KBIG on a 52-week contract. Results were evident almost immediately. Within the first year McDaniel's sales skyrocketed over 100% to the highest peak in their 34-year history. So far, we have made no change in our previous television-newspaper advertising format."

Gradually McDaniel's began adding other stations. "We started buying other stations with specific appeals in mind: long hair, rock 'n roll, standard and pop tunes—all of these had a place," says Fritz. "Rock 'n roll programing was aimed at attracting teenagers, who will be the homemakers of tomorrow. McDaniel's believes in establishing the shopping habit early," he adds. Other spots were aimed at the whole family, particularly the housewife. McDaniel's discovered that last-minute changes in plans could be reflected as quickly as the next scheduled spot.

While extending its reach, McDaniel's was broadening its base. In 1957, the chain decided to go it alone with radio and supporting newspaper ads. Currently, the chain uses nine L.A. stations: KBIG, KDAY, KFI, KFWB, KGIL (San Fernando Valley), KLAC, KPOL, KRKD (Long Beach), KXLA. The 1959 contract calls for 50,000 30-second spots.

RADIO COVERAGE is plotted by McDaniel's Markets' v.p. A. L. Wolans (seated) and (l to r): Harrington, KBIG; Edleman, KDAY; adman Fritz; Ewing, KXLA; Horgan, LaPointe, KLAC.
to radio

Manufacturers and food processors can buy into them at $12.50 per spot. Depending on the duration of the buy, McDaniel's has devised four spot schedules. All schedules include bonus items such as stacks in all 21 stores, in-store promotion, and newspaper insertions.

The cereal, soup, or soap company buying the spots gets the full commercial treatment with variations of the “shop at McDaniel’s” tag. McDaniel’s slogan, used in all spots, is “Shop and Save at the Sign of the Thrifty Scot.”

“We sold two-thirds of our spots on a participation basis,” Fritz explains. “The balance is devoted to specials and institutional copy.” Important factor in selling up the co-op spots was the prior experience McDaniel’s suppliers had received from in-store promotion and merchandising support tied to the radio schedule.

Some idea of McDaniel’s growth is described by Albert L. Wolins, vice president and general manager of McDaniel’s. He says that seven years ago McDaniel’s wasn’t even listed in the Continuing Home Survey put out by Facts Consolidated. “But during 1958,” he says, “our business increased at the rate of $500,000 per month in volume.”

Wolins, fully crediting spot radio, lists these reasons for McDaniel’s use of the medium:
- Widespread circulation
- Personal appeal
- Flexibility
- It’s a family medium
- A concentration of spots will bring quick acceptance of a product new or old
- Participating spots with suppliers can be arranged efficiently and economically.
- In Southern California, car radios are a big consideration

McDaniel’s, which started in 1922 with a single market in the little town of Wilmar in California’s San Gabriel Valley, has five new stores under construction. According to Wolins, more stations will be added so that McDaniel’s reach into new areas will continue to be complete.

THE TIMEBUYER GETS A BREAK IN THE NORTHWEST

Report summarizes market info and cuts paper work

Radio's and TV’s constant striving to ease the paperwork burdens of agency media people has been bolstered in the Pacific Northwest by a tactic developed cooperatively by 65 radio stations.

These stations are circulating to every advertising agency in the Seattle and Portland metropolitan areas and in other market-a 204-page “Radio Advertising Plans Guide” for timebuyers. The comprehensive report covers points on which buyers and media directors reported they needed information to make judicious, practical buying decisions.

Art Moore & Associates, Inc., radio and tv station representative firm, conducted the survey among hundreds of regional agency people at the request of the stations. Here’s what the agency executives said they wanted to know and to have—and it’s what the new Plans Guide gives them:

1. Simplified and uniform rate cards, with more uniformity in package rates particularly, so that budget planning as well as the actual buying would be easier and more accurate;
2. Clear-cut and realistic merchandising proposals with an outline of mutually agreeable methods for follow-through:
3. Up-to-date and authoritative station research and survey material;
4. Complete market data for the station area;
5. Accurate coverage maps.

The final report now going to buyers follows a five-year continuing study of agency planning and buying needs. After the survey was completed, the stations themselves conducted regional seminars to further refine buyers’ problems and some possible solutions.

One result: a uniform package-rate breakdown for all of the stations, with managers providing the basic material for the final report. Fifty-one stations are represented in the first printing and more will be added as the Plans Guide is updated and implemented every six months. Basic station information is printed and charted on 8½” by 11” heavy sheets for quick deletion or insert from the loose-leaf binder. The design and production of the material was supervised by Art Moore & Associates.

Each of the station profiles includes this type of information: cities covered, station executive personnel, address and telephone number, name of the representative, market data (power, frequency, population and retail sales figures), regional and local rates, package rates.

SPONSOR • 2 MAY 1959
PGW’s ‘Mr. Thinkbigly’ presentation cites regional, seasonal and market variations which build spot values

Representative firm aims 35-city pitch to brokers, wholesalers, district managers at the grass-roots level

This week in the grass-roots city of Peoria, Ill., 100 district managers, sales supervisors, wholesalers, brokers, agency and advertising men sat down for the first public showing of a new slide and motion picture film presentation titled, “Mr. Thinkbigly Goes to Town.”

What they saw was a crisp, colorful, 25-minute explanation of the basic values and opportunities in spot tv, prepared by station representatives Peters, Griffin & Woodward, and handled by former agency man, George C. Castleman, now PGW’s v.p. for new business development.

Noteworthy aspect of the Mr. Thinkbigly presentation is that it is aimed, not at a handful of sophisticated Madison Ave. media men, but directly at the local level of the national manufacturer’s sales operations.

Mr. Thinkbigly, a mythical character, is a “big business man with sound business sense but little knowledge of advertising.” And it is to such men that PGW is making its spot tv pitch.

When Mr. Thinkbigly seeks counsel from his associates in marketing, sales and advertising, he is given (through charts and graphs) an elementary education in spot tv and much sound basic information such as is shown at the right.

PGW developed “Mr. Thinkbigly Goes to Town” as a sequel to its highly successful “A Local Affair” which last year was presented to several thousand sales and advertising executives coast to coast. Mr. Thinkbigly will push the spot television sales story in at least 35 cities this year, and will also be presented to a number of leading national advertisers and agencies at their home offices.

In explaining the presentation to its station clients PGW says, “Although advertisers and agencies are not prime targets for our presentation, it is not designed for media people of timebuyers.

“We’re showing how spot tv can be used to integrate advertising plans with sales plans. We have therefore tried to aim it at people who are concerned with over-all marketing strategy, and also to those who are concerned with your sales results.”

The PGW presentation package includes 30 individual color slides, examples of tv commercial spots, and a revised edition of “Spot Television Cost Yardsticks” giving representative costs for half hour programs, participations, nighttime announcements and/or discount plans in 69 markets where, says the representative firm, “leading stations cover 35% of all U. S. tv homes.”

Also included are monthly average temperature figures for these markets for planning seasonal campaigns.

In addition to the charts detailing the seasonal, regional and brand variations for cleaners shown on the opposite page, the Mr. Thinkbigly presentation also provides similar data for a variety of other products such as cake mixes, paper napkins, etc.

PGW’s strategy for the Mr. Thinkbigly campaign is expressed in this way by H. Preston Peters, “We believe that ‘local men’ are highly important. Although they do not make final decisions, we know that selling them on the values and advantages of spot tv is often the first step to selling our philosophy at plans headquarters.”

George C. Castleman, v.p. for business development at PGW, who began the national tour of “Mr. Thinkbigly Goes to Town” spot tv presentations in Peoria this week.
1. TO SPEND WHERE YOUR MARKETS ARE

Many products, such as household cleaners, show wide sales variations in different parts of the country. Spot tv allows advertisers to spend their promotion dollars where opportunities are greatest, has no waste circulation.

2. TO CONCENTRATE IN BUYING SEASONS

Though countless products are bought seasonally, few except marketing experts realize that these seasons differ by areas. Spot tv provides a chance to plan campaigns exactly pinpointed to seasonal and regional needs.

3. TO BOLSTER UP BRAND WEAKNESSES

As this chart dramatically shows, even leading national brands have wide market-by-market fluctuations. Note how brand A, a leader in Buffalo, is a poor third in Dallas. Spot tv allows stepped up support where needs are greatest.
THIS IS A BANKER?

- Competition among Wheeling banks is so keen that bank executive himself goes on tv with offbeat pitch
- News, sports buys are aimed at broad range of prospects: small loans, business men, general depositors

The protean-looking gentleman in the pictures above is the ultimate in the trend toward bank friendliness.


His bank is one of three $161/2 million banks who share the Wheeling pie with one $52 million bank. His colleagues credit him with keeping the bank's loans at a constant level—even in the face of dips elsewhere.

They don't quite know—and neither does Hank—just how his tv approach brings in the business: "He's broken all the rules of a reporter, television personality, announcer, anything on television," says one admiring colleague. "His voice is like gravel in a hub cap," reports another.

But one thing they do know: a shrewd combination of humanizing an intangible and pinpointing different audiences is behind it all—a pattern that demonstrates the diverse segments of a market tv can reach.

Half Dollar is largely after two groups: the auto or small loan prospect on one hand, management people and business men in general on the other.

"For both groups, it was deemed necessary to lift banking out of the mausoleum category and into something pleasant and friendly. Tv and Hank seemed like the right combination to accomplish this," says executive vice president John Nash, who placed the advertising. The approach was cautious at first: A one-minute spot per day adjacent to the 8:55 a.m. news segment in the Today show over NBC's Wheeling outlet, WTRF-TV.

At first, the bank was watching Hank more carefully than they were watching results. He was good-natured, happy enough around the bank—but would he survive tv? Frankly, it scared him stiff. "My biggest fear," he says, "was that the TelePrompTer was going to fall on me."

It didn't, and within 13 weeks Hank had a following. People came into the bank looking for him. It was decided to branch Hank out a bit. Other spots were bought on WTRF-TV, mainly in newscast adjacencies aimed at reaching the business man.

Soon it was obvious that Hank had appeal for both groups, so another experiment was tried—this time to reach the broad base of prospects for small loans. The vehicle: sports.

A fortuitous rainy afternoon and the fact that the first buy was a minute before and after a Pittsburgh-
Army game gave the bank its answer Monday morning. People were on hand when the bank was open to talk their problems over with Hank. In fact, the load was so heavy that in next Saturday's sports buy a slight change in copy occurred. Hank was saying, "Feel free to come in and see anybody at anytime about anything" to take some of the load off of him.

A regular Saturday schedule going in with the NBC Game of the Week was worked out. When a co-op deal was available through WTRF-TV the bank bought one-half or one-third, depending on what they could get. When it was nationally sponsored in its entirety, the minute before and after was the usual purchase. The same pattern extended into the basketball season.

The Half Dollar Trust & Savings Bank of Wheeling was definitely out of the mausoleum class by the end of the '58 basketball season. Kids were darting into the bank, circling the desks to get a glimpse of Hank. They might be ejected by a bank guard after they'd gotten their glimpse, but always in the "friendliest" way, of course.

In all, the "friendliest bank in town" spent a little under $8,000 in its carnival-like flirtation with TV that year, amounting to about 25% of its total ad budget.

At the beginning of the 1958-59 sports season, Hank and the bank were back again. What they had learned the year before was applied very systematically to the schedule worked out for the 26 weeks on WTRF-TV:

- A weekly co-op sponsorship or before-and-after adjacency to the NBC Game of the Week on Saturday. Hank aims his commercials at the small or auto loan prospect.
- Early evening newcast adjacencies. Here Hank talks about the general services and character of the bank to businessmen.
- Local cut-ins on Today, near the news. Hank talks to both audiences (Please turn to page 76).

HOW HANK GETS BANK PROSPECTS

SMALL LOANS: Sports programing does the best job here. Half Dollar Trust & Savings buys co-op sponsorship or before-and-after adjacencies to network football, basketball games, co-sponsors local-interest sporting events.

BUSINESS MEN: Hank's un-banker-like approach has same format for management people as it has for small loan prospects, but he pitches them in minute adjacencies to early evening news.

DEPOSITOR APPEAL: Half Dollar began by creating general appeal with local spots in NBC's Today, still places them next to news segments so as to catch business men, as well.
"Please! This is bigger than both of us!"

TIDEWATER, VA., indivisible for most marketing purposes, tops all metro county areas in the Southeast except Atlanta and Miami. Tidewater is a rich, urban area of nearly a million spending people, and is growing at 2 1/4 times the national rate.

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.

Virtually Unduplicated

WTAR-TV • Channel 3 • Norfolk, Virginia
Represented by Edward Petry & Co., Inc.

President and General Manager—Campbell Arnoux
Vice President for Sales—Robert M. Lambe
Vice President for Operations—John Peffer
DAY TV
(Cont'd from page 33)

um.” One other device he likes is tv tape, a tool being used on the new On the Go which enables producers to gain realism by on-location and remote shooting without paying costly line charges.

Tv tape is also a handy tool for ABC’s daytime tv program v.p. Giraud Chester, in his bid for audience and ratings, is stressing program quality. “We shake down a show completely before we go on the air and we have anywhere from one to three full program versions on tape for our guidance in seeing that we meet the creative needs.”

The back-filling and fence-mending in daytime programs goes on continuously and quietly. There’s no “new season” with daytime; the shows go on like the tides or Old Man River. Summer means vacation rather than hiatus; advertisers stay on the air all year round. Audience composition tends to change a bit in the summer, because youngsters and teens are home, but the drop-offs in total audiences and tune-ins is nowhere near as severe as during the nighttime hours. Day tv has no summer replacements.

The fence mending goes on eternally with clients and agencies, too. As Mr. Chester comments, “We need to educate them to the concept that they can’t judge daytime program quality by their own tastes.” Daytime has a different audience with distinct program tastes and much more rigid viewing patterns. And a rep. commenting on daytime spot, says “We still need to show clients that tv is just as good in the daytime as at night.”

Network program and sales executives are meshing together in their efforts to create more vehicles which will build audience and develop circulation of interest to a greater number of advertisers. One thing they’ve learned: on-the-air promotion of their own shows is more effective than paid newspaper promotion, a typical tactic for nighttime programming. And they’re airing promotion spots during the nighttime hours to bring in women viewers.

What are housewives who do not watch daytime tv doing? A Trendex report for Blair TV indicates during the morning from 8 to noon they are busy with—in this order—housework, listening to radio, cooking and eating; in the afternoon from noon to 6 p.m., they cook, do housework, listen to radio and sleep. This is the untapped group which tv is trying to convert to daytime tune-in.

Another possibility of increasing awareness and then audience hasn’t gotten out of the think stage. One network man would like to reshape the across-the-board program schedule so that it includes a variety of five formats each day of the week at the same time. In current schedules, only one-quarter-hour on all of the networks is not a strip (ABC’s Mickey Mouse and Adventure Time which alternate from 5:45 to 6 p.m.).

One of the biggest factors which encourages network program men in their plans for future creativity is the relative freedom from advertiser or agency control. Daytime spots are sponsored by several clients and no one has a predominant say in format. This gives daytime planners more leeway in trying something new.

They say “patience” is the key word for daytime sponsors and programmers alike. It takes patience and a slow-but-sure approach in building audiences—and patience for an advertiser to wait for his sales figures to rise. But P&G and many another blue-chip advertiser is reaping daytime rewards after slow buildups to sure audiences.

The smartest advertisers, of course, are merchandising their daytime tv properties to get maximum value in terms of sales even though the base audience is smaller than nighttime would deliver.

One of the big pulses which the new specials format has is its adaptability to merchandising devices and promotional hooks. A one-shot show can tie in with such bonuses as special sales and introductory offers.

Daytime tv advertisers also like the fact that women are nearer the point of purchase during daytime hours and other products which tie in with homemaking duties and needs are uppermost in the women’s minds.

Spot advertisers like daytime spots for the same reasons. Their biggest frustration: getting full-minute availability. L.H.’s and chainbreaks are the order of today’s buying—but they still hopefully look to longer commercial slots for the longer sell. Only local show adjacencies and participations now give them this chance for longer exposure.
When the Saturday Evening Post first introduced Ad Page Exposure (APX), the study was greeted by many advertising leaders as a major breakthrough in media research. Now the private acclaim has become a matter of public recognition...
Media/scope presents its 1959 ANNUAL MEDIA AWARD for CREATIVE MEDIA RESEARCH to The Saturday Evening Post for pioneering the newest media measure AD PAGE EXPOSURE
A most distinguished panel of judges, from the fields of marketing, media and research, selected the Ad Page Exposure study from among 64 outstanding research projects for the First Annual Media/scope Award in Media Research.

The APX study—conducted by Alfred Politz Media Studies, in consultation with the Advertising Research Foundation—was hailed as "the first objective measurement of the extent to which a magazine can place an advertisement before the public."

Some significant aspects of Ad Page Exposure are explained below:

Q. What does APX measure?
A. It measures the face-to-face contact between your advertising page and the readers of a magazine.

Q. Is APX, then, like Starch or Gallup-Robinson ratings?
A. No. APX measures the ability of a magazine to deliver readers to your ad page. Think of your ad as a salesman, and APX as the number of calls that salesman makes.

Q. How does APX differ from audience studies?
A. In audience studies, a person qualifies as a "reader" if he simply glances inside the book at any editorial content. But Ad Page Exposure requires that a reader come face to face with your advertising page. It's proved contact.

Q. How does the APX "reader" compare with the TV commercial "viewer"?
A. Unlike TV "viewer" ratings, which do not prove the physical presence of the viewer in front of the set, each Ad Page Exposure is an assured, physical contact of reader and ad page.

Q. What did the APX study of the Post reveal?
A. Politz proved that your ad page in the Post—a single page in a single issue—is exposed to Post readers more than 29 million times.

Q. What is the cost per thousand Ad Page Exposures?
A. Your cost per thousand exposures to a black-and-white page in the Post is 90c*. This compares with $1.96** per thousand viewer exposures for a minute commercial on the average nighttime network TV program. And, of course, repeat Ad Page Exposures carry no extra charge.

FOR APX DOCUMENTATION OF YOUR MARKET—BY AGE, SEX, INCOME, HOME OWNERSHIP AND OTHER CHARACTERISTICS—CALL YOUR POST SALESMAN

29 million times each issue, someone turns to your ad page in the Post. That's Ad Page Exposure (APX)!

*Based on onetime cost of a full page, black and white, and exposures to readers 15 years of age and older.

**Based on an estimate of average net cost and homes reached for all nighttime network programs of $3.54 per thousand homes and an estimate of 13.8 viewers per set 16 years of age and older.
KONO RADIO
takes pleasure in announcing the appointment of THE KATZ AGENCY as their National Sales Representative Effective May 1, 1959
Serving Greater San Antonio and Southwest Texas Markets

SPOT BUYS

TV BUYS

The National Brands, Div. of Sterling Drug, Inc., New York, is going into top markets throughout the country for its Bayer Aspirin. The schedules start this month, run for five weeks. Minute announcements during both day and night slots are being used; frequencies vary from market to market. The buyer is Bob Lazetera: the agency is Dancer-Fitzgerald-Sample, Inc., New York.


The Borden Co., Inc., New York is initiating schedules in scattered markets for its Instant Potato Whip. The campaign starts this month, runs for six weeks. Chainbreaks and minute announcements during both day and night periods are being slotted: frequencies depend upon the market. The buyer is Chips Barrabee: the agency is Lennen & Newell, Inc., New York.

Corn Products Refining Co., New York, is kicking off a campaign in about 30 Southern markets for its Niagara Cold Water Starch. The schedules start this month for a series of four-week flights over a 26-week period. Minutes during daytime segments are being used: frequencies vary from market to market. The buyer is Bob Kutsche: the agency is Lennen & Newell, Inc., New York.

RADIO BUYS

Sun Oil Co., Philadelphia, is preparing its summer campaign in top markets for Sunoco gasolines and oils; distribution is in 21 states east of the Mississippi. The schedules start 10 May for a 13-week run. Minute, 20- and 30-second announcements during weekend and traffic hours are being purchased; frequencies depend upon the market. The buyer is Jim scanlan; the agency is Wm. Esty, N. Y.

Tetley Tea Co., Inc., New York, is lining up schedules in over 50 markets for its summer tea campaign. The 13-week schedules start 11 May. Minutes and I.D.'s during daytime periods are being placed: frequencies vary from market to market. The buyer is Art Topal; the agency is Ogilvy, Benson & Mather, Inc. New York.

Lever Bros., Lipton Div., Hoboken, N.J. is readying its summer iced tea campaign. The initial schedules start in May and June for eight weeks, in about 30 southern markets. Daytime minutes and chainbreaks are being placed: frequencies depend upon the market. Buyer is Lorraine Ruggiero; agency is Young & Rubicam, Inc. N.Y.
The best things in life...

Proud and impressive, the one-hundred million dollar Texas Medical Center in Houston stands as the fulfillment of a dream to further education, research and treatment. Ever growing, this great and humanitarian project is among the finest of its kind in the world.

Occupying a very special place is the Texas Children's Hospital dedicated to helping all children, regardless of race, color or creed.
As station values climb, SPONSOR ASKS:

How do you determine a station’s

With station worth steadily rising in both major and minor markets, station men and a broker tell the yardsticks they use in appraisal

Ted Cott, vice president, NTA o&o stations, New York

Of course the immediate answer would probably be “It all depends on whether you’re buying or selling.”

In a more realistic point of view there are so many determining factors that it is almost impossible to develop a mathematical equation. The singular problem about the purchase of stations is the lack of plurality of franchises; you buy a limited edifice. Many stations are bought not on the basis of their books but on the basis of their potential. This, together with the factors of supply and demand, has tended to create price values which are theoretically unbusinesslike. The unique fact about broadcasting is that the non-commercial minute that existed at 7 p.m. yesterday and had a two-point rating and for which there were no takers could, with the proper programming, have a 15-point rating the following month, and thus an inventory which would have to be written down one month at zero would have a price of $500 the following month.

It is this, of course, that makes show business exciting, if to some bankers slightly unprofessional. Yet, time after time, the history books of broadcasting are replete with the stories of the stations whose character, programing and income have changed drastically with the proper approach. Thus the real determination of the value of the station is what the new owner can do with it; what increment he can make with it. So much of this is based on experience, faith, courage and considerations of the market and its potential, it would seem to me that network-franchised stations have reached a peak in price; that while profits of substantial size are made and will continue to be made with them, the real opportunity for the future for increment is in the area of the independent stations. This type of station is beginning to come into its own, gaining audience and sponsor strength rapidly, and there are many who believe that the tv independent may very well follow the historical pattern of radio broadcasting where the top prices for stations today are paid for the independents and not for network affiliates.

The real way to determine a purchase price is not so much on what it is doing as what it can do and what you believe you can do with it. The girl who lived across the railroad tracks and was smart enough to marry the millionaire soon gets very comfortable in a Park Avenue apartment.

Ray V. Hamilton, pres. of Hamilton Landis & Assoc. Inc.

Although a broadcast property, to the initiated, may seem to consist in large part of intangibles, actually there are a number of well-defined factors by which a facility is evaluated. Although these criteria can be set forth on paper, they by no means approach a formula. The human element plays too large a part; so much depends on the good judgment of the appraiser. Experience in purchase and sale of stations, or its negotiation, plus deep-rooted experience and knowledge of the broadcast industry, are mandatory requisites of successful station pricing.

Our national media brokerage firm, Hamilton Landis & Assoc., Inc., with four offices located in Washington, Chicago, Dallas and San Francisco are in constant touch with buyers and sellers of properties on a national scale. We are called upon to do appraisals on radio and tv stations in all sections of the country. I myself have been in the radio business for 29 years, and this is my 13th year in media brokerage.

In evaluating a tv or radio property for sale, there are innumerable facets to be considered. In my opinion, these factors can be classified in six controlling categories:

1) Gross income. Station income comes from three primary sources: national spot, local and regional, and network. Other sources include political.

2) Profit and cash flow. Naturally gross income has an important bearing on profit levels, but operating efficiency and good management play a part in the rate of return. Cash flow, or the timely arrival of accounts receivable, is also significant.

A well-balanced property should have its income balanced as follows: 25 to 30% from national spot, 60% derived from local and regional, and from 10 to 15% from network. (If this is an independent operation, then local and national will absorb network revenue).

3) Market and facility. The size of the market is of prime importance because it largely determines a station’s circulation—its chief asset as an advertising medium. The station’s share of audience is significant for the same reason. Other factors include network affiliation or program format if independent and strength of the competition.

4) Availability of buyers. This is
price?

another way of expressing the law of supply and demand, which will always affect pricing in a free market.

5) Terms and conditions. Easy terms may allow an operator to price his station higher. Conversely, a transaction which requires a high proportion of cash would have a lower selling price.

6) Labor contracts. The degree of unionization and intensity of labor demands, as reflected in payrolls and large staffs naturally affect selling price.

Within the past three or four years, financial sources alien to radio and tv, attracted by the 10-30% profit (depending on efficiency) before taxes, have begun to invest heavily. Based on activity during the past five years, the future is the brightest of all time.

Wm. L. Putnam, president, WWLP, Springfield, Mass.

There are so many facets involved in the purchase of a tv property that it's not easy to categorize them in order of their comparative importance.

To my mind however, the most important single area in contemplating the do or don't buys of a tv property, is an intangible. That is the general feeling that the previous management has left in the minds of the tv audience in that particular market.

This is a thing we call "believability." If the general conduct of the previous station management has led to a definite indication of audience loyalty, has a track record of

Responses Pour Into As...

Young's "Advertiser Area Project" Gets Into High Gear

Ad agencies and advertisers are demonstrating eagerness to have a voice in determining "Advertiser Areas" for radio audience measurement purposes.

The Pulse, Inc. advises receipt of several hundred replies to our questionnaire.

Among those present (soon after the mailing): Benton & Bowles; Young & Rubican; Leo Burnett; Ted Bates; Marschalk & Pratt; Kenyon & Eckhardt; Olian & Bronner; Fletcher D. Richards; Hicks & Grceit; MacManus, John & Adams; Lemmen & Newell; Reach, McClinton; Ben Sackheim; Henry J. Kaufman; BBDO; Bozell & Jacobs; Ralph Jones; McCann-Erickson; Western Advertising; Norman. Craig, & Kimmel; Rether; Fuller & Smith & Ross; Daniel Sullivan; Bruce Brewer; Tucker Wayne; Whitman Company; French & Shields; J. M. Mathes; Keves & Adams.

The early response gratifies us, strengthens our conclusion about the need for and significance of this pioneer step. The industry appears now to be well on the way toward truly valid and helpful Advertiser Areas.

To recap briefly: On maps of Tulsa and Pittsburgh, pilot markets in this experiment, we asked media research folks to approve one of several suggested areas of interest... or to create better ones.

Pulse will forward compromise areas to participating agencies and advertisers for final approval and comment. When agreement is complete, Pulse will survey the new "Advertiser Areas" and issue results to all Pulse subscribers and participants. Eventually, we hope this practice will be extended to every market Pulse surveys on a regular basis.

What the Project Signifies. We believe audience surveys must tell not only numbers of people, but where they are. As we've pointed out here, often a station's audience can represent scattered numbers of people spread far beyond the "market-merchandising" area the advertiser cares about. Meanwhile, another station may be effective entirely within that area. How can you compare their effectiveness unless (1) you agree on the vital area to be studied and (2) you find out the listening story in that area?

When these two steps are complete, we will all be well on our way to the kind of clarity so necessary to radio selling (and buying) today. And for their participation in this significant work, we thank all who are giving of their interest, time and thought in our effort to arrive at the truth.

Adam Young

Believability is most important factor

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.
THIS NEW FM TRANSMITTER is designed for both conventional and multiplex operation. Outstanding performance features such as, a direct FM system, built-in remote control provisions, screen voltage power output control, and many others, make the BTF-5B today's best FM transmitter buy.

ADEQUATE COVERAGE—Its 5000-watt power output provides adequate coverage of a multiplex channel and improved coverage for conventional operation. The high power level permits the use of low-gain antennas to achieve a high ERP.

UNIQUE EXCITER—New FM Exciter, Type BTE-10B, uses “Direct FM” modulator circuits, thus fewer tubes are required. Automatic frequency control system with frequency detector prevents off frequency operation.

MULTIPLEX ACCESSORIES—Subcarrier generators for multiplex operation are available as optional equipment. There is room inside the new transmitter for mounting one of these generators. Exciter and subcarrier generators are also available as separate items for use with existing FM transmitters.

BROADBAND ANTENNA—New antenna designed to meet low VSWR requirements of multiplex system is available, along with a complete line of FM accessories.

* For all your FM needs call your nearest RCA Broadcast Representative, or write to RCA, Dept. T-261, Camden, N. J.

IN CANADA:
RCA VICTOR Company Limited, Montreal

OUTSTANDING FEATURES OF THE BTF-5B
- Designed for Remote Control
- Direct FM System
- Designed for Multiplexing
- Fewer Tubes and Tuned Circuits
- Built-in Oscilloscope for Easy Tuning
- Choice of Colors
- Matching Rack Available for Accessories and Additional Subcarrier Generator
This is a time for the jelling of many complicated matters which will have far-reaching effects on the future of television.

In the space of one week, give or take a couple of days, there were these three separate, but very important developments at the FCC.

1) The Commission told Congress that it looks with favor on something very much like the ABC “drop-in” plan for temporary solution of the problem of getting more tv stations on the air. The preferred long-range solution would be trading spectrum space with the military, so tv would wind up with 50 continuous vhf tv channels. But the FCC said it would settle for 25 channels.

2) The deadline passed for arguments for and against banning network spot sales representation of non-owned stations.

3) Wheels were set in motion for changes in option time rules.

The Barrow Report, rising out of the studies of the FCC’s network study staff, didn’t ring many bells with the Commissioners. Nevertheless, the Barrow Report has been marching on. Proceedings are under way to modify option time, to probe network programming practices, to delve into the spot rep picture. And more are undoubtedly on the way.

With a Justice-Court veto power to face, the FCC has been taking the Barrow Report much more seriously than it intended to do.

(For more on option time rules see SPONSOR-SCOPE and article, page 36.)

Established vhf stations are unhappy with the FCC’s report to the Senate Commerce Committee on tv allocations.

They feel dropping-in and squeezing-in more stations at reduced mileage separations will cause interference and “degrade” present service. The Association of Maximum Service Telecasters held an emergency meeting and will fight this solution tooth-and-nail.

The FCC thinks it will know within a few months whether it can, in fact, trade spectrum space with the military. Perhaps even whether it dares to hope for as many as 50 competitive channels or, at the worst, 25.

The Station Reps Association told the FCC that the networks enter a “conflict of interest” situation when they represent non-owned stations on national spot, since national spot competes with network business.

Somewhat aside from the subject, the reps accused the radio networks of unfair competition through offering “bargain basement prices.”

CBS and NBC, in hot retorts, said they represent very few non-owned stations, but represent them well. There can be no monopoly in view of the fact that the represented stations are so few and in view of the fact that the webs will not accept more.

The networks said the FCC has no legal right to interfere with the free choice of stations of the spot reps they prefer.

The independent reps charged that the strong network bargaining position gives them a competitive advantage when seeking contracts.

In another shot, the independents said that the chief concern of networks is the welfare of the whole network organization, not the welfare of represented stations.
The 1959 fall programing sweepstakes has started: close to 30 new shows will be offered with the mystery-detective type of show setting a main trend.

Here are the shows these distributors will be selling, in some cases trying the network route before putting the show in syndication:

**ABC Films**: The Racers (A) and Simon Lash (M).

**CBS Films**: Silent Saber (D), House on K Street (M), Diplomat (D), Man From Antibes (M) and Theater for a Story (D).

**CNP**: Provost Sergeant (A) and Pony Express (A).

**Flamingo**: Deadline (D), Juvenile Hearing and Rendezvous with Adventure (A).

**ITC**: Interpol (M) and Ding Dong School.

**MCA**: Coronada 9 (M).

**Official**: Western Union, Police Station, International Detective, Criminal at Large, Anchorage (D), Mustang, Snowfire, Thoroughbred and What Are The Odds?

**Bernard Schuberl**: Mr. and Mrs. North (M) and Counterspy (M).

**Screen Gems**: Stakeout (A), Undercover Car (M) and Seven League Boots (A).

Note: (A) indicates action-adventure, (D) drama, and (M) mystery-detective.

A Schwerin study on regional likes and dislikes in program types came up with data that may mean more headaches for syndication selling.

A two-year study done in New York and Kansas City showed a big difference in attitudes towards Westerns, and smaller differences on other program types.

Here's how strongly, or otherwise, viewers favor these program types, in two sample markets:

<table>
<thead>
<tr>
<th>TYPE</th>
<th>NEW YORK</th>
<th>KANSAS CITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Westerns</td>
<td>28%</td>
<td>48%</td>
</tr>
<tr>
<td>Comedies</td>
<td>41%</td>
<td>46%</td>
</tr>
<tr>
<td>Mysteries</td>
<td>40%</td>
<td>47%</td>
</tr>
<tr>
<td>Dramas</td>
<td>46%</td>
<td>46%</td>
</tr>
</tbody>
</table>

Incidentally, in May Schwerin will also go into the Los Angeles area in regular regional tests on preferences.

You can expect United Artists to make the plunge into syndication selling within a month.

With a sales nucleus composed of Phil Williams, formerly of ABC Films, and Kurt Blumberg, ex-ITC, UA-TV will be ready for regional operations, although there's not yet a field syndication force of any size.

The Dennis O'Keefe show or the Vikings, each now making network rounds, may be UA's first for syndication, but it's also possible that Hudson's Bay and Miami Undercover will be pitched at local-regional buyers.

Four late evening half hours a week will open up for syndication on ABC TV affiliated stations this summer when John Daly moves from 10:30 p.m. to 6:15 p.m.

While Wednesday night will remain network, the other four nights will be open for new syndicated shows and off-network runs: WABC-TV, New York, for example, will put Rescue 8 and Behind Closed Doors into 10:30 p.m. slots.
Additional facts on what to expect from videotape were unveiled by Howard S. Meighan, head of Videotape Productions, last week, touching on these areas:

Coverage: At least one tape-equipped station now covers 70% of U.S. tv homes; you can expect this to reach 84% by September.

Program production: A rule of thumb on tape savings under film for half-hours is this—$9,000-10,000 per program episode. Also, look for sequence systems to be set up for continuous four-camera shooting of entire scenes, either indoors or outside.

Commercials: Studio production costs so far seem to be running 25-50% less on tape than film; it’s too early to tell what costs on remotes will be.

Raw tape: There may be an eventual 50% cut in the price of raw tape, but it will take one to five years for this to happen.

Spring starting dates in syndication this year require that a new show rely heavily on pre-8:00 p.m. time periods.

Of 59 markets Amoco wanted for its first syndication buy with CBS Films’ U. S. Border Patrol, 32 were cleared before 8:00 p.m., 15 were slotted between 8:00-11:00 p.m., and 12 are still lacking a firm time period. The two time periods cleared most often were 7:00-7:30 p.m. and 7:30-8:00 p.m.

One-third of Ampex videotape recorders delivered anywhere in the world by the end of last month ended up in the three key production cities of New York, Los Angeles and Chicago.

The ten cities with the most Ampex tape recorders at the close of March included the following: New York, 53; Los Angeles, 42; Chicago, 14; London, 13; Yokahama, Japan, 13; Alberta, Canada, 8; Manchester, England, 5; Kansas City, 4; Cleveland, 4; Mexico City, 4.

COMMERCIALS

Commercials have a tremendous impact on people’s taste and commercial producers can influence this taste if they abide by certain don’ts.

Steve Elliot, of Elliot, Unger & Elliot, offered the following list of don’ts in a talk he made in Chicago last week.

1) Don’t offend. “Sell hard—but sell nice.”
2) Don’t cast the “girl next door” type, especially when professional fashion models do a more effective job.
3) Don’t use sets, props, titles and opticals indiscriminately. Follow the concept demanded by the whole commercial.
4) Don’t chuck in music to fill gaps. Evoke the right image to augment the message and mood.
5) Don’t ignore the producer on creative problems.
6) Don’t be chained to the bid system. Fix a price: the producer who wants more will turn down the assignment.
7) Don’t use bad tv ads to move merchandise when it means losing friends for the product.

The importance of theatre-screen commercials in overseas markets is shown by Revlon’s $15,000 one-minute commercial produced last week by Robert Lawrence Productions.

Shot in color, the spot is destined for dubbing into 14 languages for tv and theatre exposure in 62 countries outside the U.S.
The head of a tv/radio rep firm this week got a phone solicitation for a subscription to Life magazine. When he asked why he should subscribe, he got this answer:

"So you can get leads for new business."

A young tv v.p. in a Madison Avenue agency has devised a clever gimmick that makes his presence indispensable at high-level account meetings.

He omits a page or two from a memo or report so that he has to be called in.

MCA has allocated $250,000 per annum for a figure of outstanding stature in show business to head up the producing of the Ford 60-90-minute series on NBC TV. Of major importance will be his effectiveness as a link between the show and Detroit.

One of the trade's biggest puzzles this year has been the bouncing antics of Oldsmobile.

The quick jumps: from Patti Page to (1) a live musical drama to (2) a situation comedy to (3) the optioning of the Sunday 7:30-8 p.m. period on CBS TV for a show not yet determined.

Charles (Revlon) Revson remains resolute on his principle against allowing a commission on a tv program package.

Not only don't his agencies collect a commission on programs but the same bar applies to a talent organization producing a program for Revlon.

Midwest reps note that the timebuying ranks are being taken over more and more by comparative youngsters—in some cases because of salary differentials.

The reps are accepting it as a growing obligation: Teaching these newcomers the basics of air media strategy. Also a restraint: Not trying to sway their judgments.

If you hear of a Hollywood studio running into difficulties with its tv output, you can attribute it to spreading creative manpower too thin.

A single production source—especially when it has several shows already on the assembly line—can't help running into a shortage of high-level producer, writer, and director ingenuity during the peaks.

Remember in the heyday of radio when practically every cereal advertiser sweetened the appeal with premiums for the kids?

That gambit, say the admen in the field, isn't at all necessary with tv. There's sufficient sales pressure in the recommendation of a show's personality—whether it be live, cartoon, or whatnot.
"WSM Helps William Esty Clients Keep Pace with the Growing Central South . . ."

Says Well Known Broadcast Expert, Richard C. Grahl

The WSMpire story is a familiar one to Dick Grahl (shown above with Blair’s Lou Faust) and the entire William Esty Company organization.

Through the years many Esty clients have used the unique selling power of WSM with excellent results. To cite one example, Prince Albert Tobacco has sponsored a half-hour of WSM’s world famous Grand Ole Opry on WSM for the past 20 years!

Are you keeping pace, saleswise, with the growing Central South? If not, better find out how much WSM can do for you in the fabulous $2 3/4 Billion WSMpire. Bob Cooper or any Blair man can give you facts, figures, and case histories.
RADIO RESULTS

FURNITURE
SPONSOR: Essex Furniture Co. AGENCY: Direct
Capsule case history: In a special campaign, the Essex Furniture Company of Lawrence, Mass., ran 10 announcements per day for one week via WCCM. Results were instantaneous. The store, which has been in business in Lawrence for 21 years, never had as much traffic as during the period that its announcements were broadcast over WCCM. Customers bought from the Essex Furniture Co., items specifically advertised over the radio station. Results were so good that the same schedule was continued for an additional seven days, and again continued for a third flight. Morris Davis, owner of the Essex Furniture Co. has since become a regular advertiser on the station. Davis particularly liked the “alive sound that WCCM disk jockeys had when doing his spots.” He said they created tremendous enthusiasm and added a certain personal touch, which enhanced the announcements. New schedules run for the year.
WCCM, Lawrence, Mass. 

MARKET
SPONSOR: Herbert Young Market AGENCY: Direct
Capsule case history: Herbert Young Market of Philadelphia used spot radio on WHAT, and the results were phenomenal. The schedule consisted of minute announcements throughout the day, with ad-lib comments by WHAT air personalities. In one weekend the market sold 2,400 pounds of coffee, over 3,500 pounds of sugar and their meat business increased by one-third. Said Herbert Young, president of the Market, “Be assured that we will be on WHAT for many months to come. When a radio station can sell for us like WHAT has done, we’d be mighty foolish to make any change. The advertising dollars invested has returned a tremendous dividend.” Young went on to say that the station used a personalized approach that made the campaign more effective. Many people from Philadelphia and the surrounding communities mentioned hearing the announcements on Lloyd Fatman’s P.M. Show. Regular schedules set.
WHAT, Philadelphia

FLORIST AND NURSERY
SPONSOR: Parkland Florist & Nursery AGENCY: Direct
Capsule case history: On Easter Sunday morning, at 8:45 a.m., the Parkland Florist & Nursery of Columbia, South Carolina, phoned the announcer on duty at WMSC. The Parkland executive said he needed advertising fast; he was overloaded with Easter lily plants and orchid corsages. He had been advertising them since midday Friday in newspapers and other media with little success. Within 20 minutes, WMSC had the first 30-second announcement on the air, and a total of 10 were run before 11 a.m. Parkland Florist is in a high traffic location, and easily accessible to any point in the greater Columbia area. Consequently, the copy approach was based on cash-and-carry at only a slightly reduced price from regular delivery price. Parkland noted that the first customer drove in within 15 seconds after the first announcement was aired. Parkland not only sold every corsage and lily in stock, but obtained additional merchandise from wholesalers and entirely sold out this stock, too.
WMSC, Columbia

REAL ESTATE DEVELOPMENT
SPONSOR: Vero Lake Estates AGENCY: Direct
Capsule case history: Vero Lake Estates, a real estate development in Vero Beach, Florida, has enjoyed unusual success in their advertising campaign on WELI, New Haven. In fact, radio pulled much better than any other medium in this campaign. “I had anticipated that the people in this area were ‘Florida-minded,’ but the results of our advertising on WELI have out-run all expectations,” stated Ronald M. Ansint, president of the New England office of the real estate firm. He further commented on the quality of the radio audience reached, noted that the prospects were intelligent, economically-secure people—the type for whom Florida holds maximum appeal. Ansin stands at the WELI switchboard while his announcement is on the air, watches the leads come in to the station operator, and then calls the people back immediately. He noted that the responses were phoned in from an area of “about three to four thousand square miles, one of the best responses we’ve had.”
WELI, New Haven

62
Which of the following words describes each of these radio stations: Friendly? Unfriendly?

The special qualitative survey below, prepared by PULSE, is mighty revealing. A rousing majority of Washington, D.C. area residents found us friendly—scored us far higher than any other radio station in the market. And far fewer respondents had no reaction at all to WWDC. Q.E.D.—we’re known and liked. Q.E.D.—this friendliness will rub off on your product!

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<td>19.8</td>
<td>34.5</td>
<td>64.6</td>
<td>48.5</td>
<td>69.2</td>
<td>60.3</td>
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All figures indicate percentages

Radio Washington

WWDC

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.
HERITAGE OF THE CLEVELAND INDIANS, recorded, for the first time, on this long-playing disk is presented by creator Charlie Getz (r), p.r. dir., KYW, Cleveland, to (l to r) club's gen. mgr. Frank Lane; Amer. League pres. Joe Cronin; club's board chmn. William Daley.

HERE'S HOW IT'S DONE. Ted Steele, of WMCA, New York airs a private broadcast at the Memorial Center for Women. Demonstration was a result of a winning Center letter on why he should do his show there during the recent Conelrad civil defense test.

GETTING INTO THE ACT: Post Master James Smith (l), carrier Ed Hollerman search the mail for WCAE's (Pittsburgh) "Hidden Hide Away" cards—station's latest contest.

FOR YOUR VIEWING PLEASURE. This giant tv screen bedecked with Southern belles, won KFDM-TV, Beaumont, Tex. first prize in the Neches River Festival float parade.

ADVERTISERS

Colgate will be expanding into the proprietary and ethical drug business.

The company's first move in this direction will be with proprietary items, followed by the acquisition of a "small ethical drug house."

Campaigns:

• Warner-Lambert's Fizzies, the effervescent soft-drink tablet introduced in mid-season last year, is launching "one of the most intensive saturation tv campaigns ever aimed at the children's market. The promotion, to run through 31 August, will include local children's shows such as Popeye, Little Rascals, Robin Hood and Bugs Bunny, plus CBS TV's Captain Kangaroo. In all, a total of 225 stations in 120 markets will be used, to be backed by print. Total ad budget: $5 million.

• American Motors began driving its Rambler into the homes last
week via a saturation tv spot campaign concentrated on Friday evenings. Reason: As a traffic builder for Saturdays, the biggest shopping day in auto showrooms. The campaign is geared in 76 key Rambler markets, employing an average of five eight-second L/Ds and two 60-second commercials every Friday night on some 170 stations. Agency: Geyer, Morey, Madden & Ballard.

General Motors has a new director of tv advertising: Gail Smith, formerly associate manager of advertising production for P&G.

He will join the staff of William Hufstader, v.p. in charge of distribution at General Motors.

More personnel moves: Mort Green, appointed director of tv and radio for Revlon, Inc. . . . D. M. Marshman, Jr., a v.p. and creative director at C. J. La Roche, joins Warner’s Foundations as v.p. and director of advertising and promotion . . . Allen Smith, to special products advertising manager of Bulova . . . William Fink, to sales manager, professional products, for ORRadio Industries, Inc. . . . William Hunter, to general sales manager of Gosset Division of Young Spring & Wire Corp., Burbank, Cal.

AGENCIES

“Agencies must work harder than ever before to deliver a quality program without being trapped by talent costs that won’t fit into the advertiser’s budget,” according to Campbell-Ewald’s Philip L. McHugh.

Addressing the 10th Annual Atlanta Advertising Institute, the Detroit agency v.p. for tv/radio said: “Network tv’s strength as an advertising medium is seriously threatened by a continuing lack of some real method for developing new, young personalities to increase today’s scarce talent pool and to replace tv personalities now in declining stages of viewer popularity.”

The 4A’s, at its White Sulphur Springs’ convention, set up an Operations Committee, to meet monthly when the board is not in session.

The members: Chairman, Robert Ganger, chairman of the board and of the executive committee of D’Arcy, and 4A’s chairman; Harry Harding, executive v.p., Y&R and 4A’s vice-chairman; Andrew Meldrum, v.p.-general manager, Meldrum & Fewsmith, Cleveland and 4A’s secretary-treasurer: Frederic Gamble, 4A’s president.

The directors-at-large on the committee: Edwin Cox, chairman, K&F: Otto Kleppner, partner, The Kleppner Co.; and Raymond Sullivan, chairman, SSC&B.

Agency appointments: All products of Armour & Co.’s newly-formed Grocery Division, billing approximately $3.5 million, to Foote, Cone & Belding. The agency now

D.J. CONVENTION FLANNERS: (l to r) Bill Stewart, Storz Stations; Bob Larsen, WRIT, Milwaukee; Paul Berlin, KNUZ, Houston; Joe Smith, WILD, Boston; Paul Cowley, WKLO, Louisville; Ira Cool, KMPC, Hollywood; Robin Seymour, WKMH, Detroit; Tom Edwards, WERE, Cleveland

FOR BETTER HUMAN RELATIONS, Lloyd Yoder (r), v.p. NBC and head, WMAQ & WBNO, Chicago, gets award from Earl Dawson, pres., Lincoln U. Watching, Dr. A. Pride (c) chmn., jnlsm. dept., Mrs. Arthur O. Sulzberger (l), whose husband got like award for N.Y. Times.

THE RE’VE BEEN SOME CHANGES MADE, is what these gals say in Memphis streets to announce KWEM’s call letters change to K-WAM
has Armour Dial Soap, Dial Shampoo, Liquid Chiffon and other soap and detergent account. The new division includes shelf-size canned meats and Dash Dog Food. Ayer, the previous agency for the latter, will continue to handle other Armour food products . . . Bristol-Myers Ban deodorant, billing $2 million, from BBDO, where it has been since its inception, to Ogilvy, Benson & Mather. BBDO continues with B-M's Trig and Trustay . . . Hampden-Harvard Breweries of Williamett, Mass., to Cohen & Aleshire, New York . . . Oscar Mayer & Co. is not leaving Wherry, Baker & Tilden, Chicago.


More personnel news: Alfred Seaman, who resigned last week as executive v.p. and creative director of Compton, joins SSCAB as vice-chairman of the board and chairman of

the executive committee . . . Edmund Ridley, a v.p. at Anderson & Cairns, elected to the board of direc tors . . . William E. (Pete) Math-"with a specialty in media relations and planning, appointed to the board of directors of World Wide In formation Services . . . Thomas Lux, to media-merchandising coordinator in the Chicago office of Grant . . . Phil Wasserman to publicity director of Reach, McIntown . . . John Bowen, to account executive at B&B . . . Mike Fabian, to account executive at The Zakin Co. . . . John Heaney, Jr., to public relations director of Grant, New York.

Resignation: T. Anderson, Jr., from chairman of the board at Anderson & Cairns, to devote full time to his marketing counsel activities.

A flurry of activity by smaller producers and packagers in the film field the past week continued to point up a brighter attitude for syndication this fall.

Film program plans were reported by the following:

- Marek Windheim, ex-D'Arcy executive, will independently produce a tv series based on the Judge Parker comic strips.
- Destiny Productions was formed in Los Angeles and will shoot Wild Blue Yonder.
- Al Kane productions of Philadephia will do a series on General George C. Patton.

Sales: WPX, New York, reports 11 station sales on its own documentary, Cold War—Berlin Crisis, as follows: WIZ-TV, Boston; WJZ-TV, Baltimore; WGN-TV, Chicago; WHLC-TV, Hartford; WTMJ, Indianapolis; KTTV, Los Angeles; WTTV-TW, Milwaukee; WATC-TV, Minneapolis; WSM-TV, Nashville; WDSU, New Orleans; and WNET, San Diego . . . Screen Gems made a five-year re-run pact on Rin Tin Tin with General Mills . . . Ziv's Cisco Kid renewed in southeast regional to H. W. Lav potato chips . . . Trans lux's E3 films to WFAA-TV, Dallas and WEXN-TV, Rockford . . . Walter Schwinmer's All-Star Golf sold to Arabian-American Oil Co. for recreation room showing in that country.
Programs: Goodson-Todman will produce a western this fall penned by members of the Western Writers of America Association; to qualify members must have written three novels, 30 tv shows or 200 magazine stories.

Trade notes: Robert Young of Screen Gems' Father Knows Best to address the Canadian Highway Safety Conference... SMPTE Convention in New York to discuss multilingual film technique... NTA's Oliver Unger told the Advertising Club of Chicago last week that he visualized a happy future co-existence in the U.S. of free and pay tv.

Commercials: Designer Saul Bass will animate White King Soap commercials to be produced by Playhouse Pictures of Los Angeles... Pintoff Productions will produce a new Advertising Cigar spot... Music Makers will do scoring for Pharmacraft's Fresh through J. Walter Thompson and for Johnson & Johnson baby shampoo via Young & Rubicam.

Strictly personnel: Stan Smith resigned as sales v.p. of Official Films... Sam Gann becomes international sales director of Bernard L. Schumert... Marvin M. Grace appointed sales v.p. of Guild Films... De Von Stanfield, James Seastrand and Verland Whipple formed Destiny Productions with offices at General Service studios in Los Angeles... Gilbert S. Cohen appointed film traffic manager of ABC Films.

Of arithmetics note in the dispute: about 50 technicians are employed on the Garroway show in NBC studios, whereas only nine NABET members were taken along to participate in the taping abroad.

NBC Radio's Chicago division contributed quite an array of new business this week. The accounts include:

- Allis-Chalmers, out of Bert S. Gittins, Milwaukee, renewed the Farm and Home Hour again for 52 weeks.
- The Billy Graham Evangelical Association renewed Hour of Decision for 52 weeks.
- Evinrude Motors (Cramer-Krasselt, Milwaukee) is buying participations in Monitor for 13 weeks starting July; Mogen David for 13 participations beginning late this month.
- Midas Muller has renewed News On The Hour. This is a package buy—12 News one week, and 43 the next for 26 weeks.
- Morton Salt (NAB) renewed for 52 weeks, their five-minute Topic For Today show.
- Turtle Wax (Bozell & Jacobs).

WILLIAM TELL

WILLIAM TELL PACKS THE BIG SELLING PUNCH! And whatta punch! Socko in Cleveland with audience research comments like this: "well acted," "wholesome," "fast-moving," "suspenseful." Socko in Pittsburgh, Houston, and all around the country for such advertisers as Meadow Gold Dairy, Fisher Foods, and Lucky 7 Stores. And soon William Tell comes out swinging in 5 new markets via the Triangle stations who've just bought into the big excitement. What's more, William Tell keeps punching for advertisers with unprecedented merchandising, on-the-air, at-point-of-sale, everywhere! And it's all part of the buy...when the buy is "THE ADVENTURES OF WILLIAM TELL."

*For the full report, contact NTA Research Department.

NTA PROGRAM SALES

A DIVISION OF NATIONAL TELEFILM ASSOCIATES, INC., TEN COLUMBUS CIRCLE, NEW YORK 19, JUNIOR 2-7300

SPONSOR • 2 MAY 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.
for eight participations in News of the World starting 13 May.

- Plough, Inc. (Lake-Spiro-Shurman, Memphis) for participations in My True Story for 52 weeks.

Network tv sales: On ABC TV, General Tire & Rubber (D'Arcy) for Top Pro Golf, beginning 8 June; 5-Day Labs (Grey) to co-sponsor Leave It to Beaver starting 2 July; Polk Miller Products Corp. (Ayer) for participations on American Bandstand and Jubilee USA... On CBS TV, Renault of France (NL&B) for half-hour, alternate week on Playhouse 90.

On NBC TV, Congoleum-Nairn (KMJ) for Dough-Re-Mi, Queen for a Day and Tic Tae Dough—announcing to one-quarter hour per week for nine weeks; Raleigh Cigarettes (KMJ) for a total of 77 quarter hours for 52 weeks on Dough-Re-Mi, Concentration and Tic Tae Dough; on the Jack Paar Show, Alberto-Culver (Wade), for 66 participations starting in August and running through January; Real Lemon (Lilienfeld & Co.), renewed for 52 participations effective August; Jim Wade Foot Powder (Svolos Agency, Shreveport), for 26 participations in Paar and Today for the summer months.

Fall programming business for ABC TV: Diamond Head, private eye series running an hour on Wednesdays, for American Chicke, Carter and Whitehall... Man From Black Hancock, adventure series scheduled Fridays 8:30 for Miles Labs and R. J. Reynolds.

Net tv programing notes: Stripe Playhouse for Lever (JWT) will alternate with Lux Playhouse beginning this Friday (8), CBS TV, 9:30 p.m... John Daly and the News moves to a new time period on ABC TV next Monday (11)—6:00 p.m... The Sam Levenson Show began substituting for Arthur Godfrey, on five days a week on CBS TV. The Tuesday night Godfrey slot will be replaced by Peek's Bad Girl.

New network affiliates: The Arizona Network, with 12 stations, to ABC Radio. Also to ABC: WBBC, Flint, Mich. and KBND, Bend, Ore.,... To the Keystone Broadcasting System: KONI, Phoenix; KMOP, Tucson; KENL, Arcata, Calif.; KCRE, Crescent City, Cal.; WGM, Hinesville, Ga.; WBIE, Marietta, Ga.; KAOL, Carrollton, Mo.; WKRL, Murphy, N. C.; WBL, Springfield, O.; KCLI, Ft. Worth-Dallas; WBKV, West Bend, Wis.

**Pacquins' Dollar buys More on WKOW**

"... Your personal calls on all the major chains and supermarkets resulted in excellent cooperation at the retail level. Coupled with better shelf position and display in all major outlets, this effort strengthened even further the effectiveness of the Pacquins campaign... Merchandising letters to grocery and drug outlets and the display window at your downtown studio were a tremendous help."

Edward Berthold
Sales Representative PACQUINS'

Thank you, Dick Driscoll, at Wm Esty for the opportunity of proving for the second consecutive year that your client's dollar buys more on WKOW.

Ben Hovel
General Manager

Represented Nationally by Headley-Reed

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**WKOW**

**TV - abc**

**RADIO - 10 KW - 1070**

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**RADIO STATIONS**

WCCO, Minneapolis, showed last weekend what radio can do toward untangling a public-involved knot regarding daylight saving time.

After theatre owners and two theatre unions had induced the state's chief justice to enjoin the adoption of daylight savings, WCCO's newscast went into action.

It broadcast "beep-ed" protests from listeners, with the result that county boards in the Minneapolis-St. Paul metro area voted to stick along with the old DST arrangement even though the state legislation had adjourned Friday night (24) without reapproving the time change.

Early this week the state's attorney
general was trying to induce the chief justice to reconsider and withdraw his decree.

Radio-TV News Directors Association has distributed a compilation of reprints of news stories and editorials dealing with the FCC ruling which requests equal time for all political opponents.

The industry is seeking to have this ruling amended before the 1960 campaigns begin.

He’s taken a stand against insurance companies requesting free time to oppose the proposed tax on them:

Ben Ludy, president and general manager of North Texas Radio Inc. (KWFT, Wichita Falls), in response to a memo from the Temporary Committee on the Taxation of Mutual Life Insurance Co.’s: “My feeling is that it is controversial and consequently the companies should buy any propaganda that they are asking radio to give them.

“We are not giving away our time any more than insurance companies are giving away their protection and savings.”

Ideas at work:

- To plug their “smoothest sound around.” WGY, Albany-Schenectady-Troy just concluded its search for “The Smoothest Voice Around.” Some 1,300 promotional recordings were made by women visiting the station’s booth at the Greater Albany Home Show and they were then used as on-the-air promotions for the station.

- KSON, San Diego, chose its first place winner last week for its “Ms Mummy Listens to KSON” contest. The winner, a four-year old, for his taping of his mother’s listening habits. His prize: $1,000 college scholarship.

- WWJ, Detroit, began participating in “Operation World Wide” last week. The project: A short-wave transmitter, sent overseas, will air messages from the Motor City’s military personnel stationed at distant bases to their families in Detroit. These interviews will be used on station newscasts.

Station purchases: WDAT, Daytona Beach, Fla., by CBS broadcaster Walter Cronkite, ABC stockholder John Mark and Washington ad man James Beattie . . . The interests in KAFY, Bakersfield and KFAX, San Bernardino, to Howard Tullis and John Hearne, from L. Benton Paschall. At the same time, Paschall obtained the interests of the former parties in KWJZ, Santa Ana . . . WHYE, Roanoke, Va., to Jon Holiday and Joseph Mullen, for $125,000.

Thisa ‘n’ data: The University of Pennsylvania has established The Annenberg School of Communications to “encourage vision and responsibility in the mass media system.” A 15 May deadline is set for fellowship opportunities for people with media experience . . . Last week marked the formal opening of WFDS-FM at 1130 E. Cold Spring Lane, in Baltimore . . . To promote its newest personality Sandy Jackson, KOIL, Omaha is distributing bags of sand with the note attached: Sandy’s back and KOIL’s got him . . . Anniversary note: KFI, Los Angeles, marking its 37th year this month.

Kudos: The newscroom of WERE.
Cleveland won recognition this week from Radio Press for its feed to the news network on the Youngstown, O. jail escapes . . . WSPA, Spartanburg, cited with the 1958 Public Interest award from the National Safety Council . . . WPEN, Philadelphia, for its daily editorials, awarded by the United Businessmen’s Association . . . Jack Prince, account executive at WTAR, Norfolk, received the Distinguished Salesman’s Award from the Hampton Roads Sales Executives Club . . . To WWJ, Detroit, six awards and to WJR, Detroit, two awards from the Detroit Advisory Council on Educational TV and Radio.


My Mommy Listens to KFWB

Working mommies or home-type mommies… they all look to KFWB as the daddy of all radio stations in the Los Angeles area.

Once again Pulse reports KFWB first among all Los Angeles stations… night-time and day-time. Hooper says it this way: KFWB has more audience than all four networks combined! Buy KFWB… first in Los Angeles. It’s the thing to do!

Representatives

Television Advertising Representatives, Inc., is the first rep to equip itself with a videotape machine.

How the mechanism will be used:

1) Run off for prospective buyers tapes of personalities on stations represented by TvAR and which show how each of the personalities handle a commercial. Or how a commercial is inserted in their shows.

2) For demonstration purposes when program people from TvAR stations hold seminars for New York agencies on local programming.

3) Offer an opportunity for New York agencies to decide whether to adopt live commercials done for them on a TvAR stations for national use.

Adam Young, head of the rep firm bearing his name, before the Ohio Association of Broadcasters last week, highlighted the ways a rep could be useful in creating or improving the reputation of a station:

1) Make the station aware of the problems surrounding the development of a good image:

2) Show how to present the story of the station in its best light:

3) Suggest how to promote the station through both advertising and direct mail and

4) Suggest how to give the kind of service that agencies and advertisers expect.

The Station Representatives Association will hold its 1959 Advertising Awards luncheon this Thursday (7) at the Waldorf-Astoria in New York.

The two awards to be made: Silver-nail Time Buyer of the Year and Gold Key award.

Rep appointments: KXLY-AM &
TV, to H-R Reps and H-R Tv, Inc.


INTERNATIONAL

The tv audience in France is rapidly expanding, with the number of sets registered this year up 50% over 1958.

The figures, as of 31 January 1959: 1,023,960 tv sets, reaching an estimated audience of 3.5 million.

Five new transmitters have been placed in operation since November 1958, bringing the total to 27, with an additional 13 transmitters planned for operation within the next year.

On the radio front, the number of registered sets as of 31 January hit the 10.7 million mark.

British advertisers and agency executives will be advised about making commercials more effectively from U.S. researcher Horace Schwerin.

The occasion: An all-day seminar, sponsored by Associated Tv Ltd., to be held 3 June at the Royal Festival Hall on the south bank of the Thames, for some 1,000 top executives of the United Kingdom and the Continent.

They're opening new branches: Grant Advertising, in Durban, Union of South Africa and Hamburg, Germany, the latter to be managed by Rudolph Jon Wille . . . Y-R, in Geneva, Switzerland, to be under the supervision of Y&R Ltd., London and headed by Colin Melver.


TV STATIONS

A survey of youth shows on tv by the National Audience Board came up with this finding:

There is obviously no crisis at all in children's programing on tv.

The face that launched a million sales: GLENCANNON

From Beer (Olympia) to Bakery Products (Holsum), the pre-accepted “Oscar”-“Tony”-“Emmy” Award Winning face, name and talent of Mr. Thomas Mitchell is launching sales—big sales for advertisers all over the country. As Glencannon, in the hilarious half-hour series of high comedy on the high seas, this beloved character stands ready to steer sales your way, too.

What's more, Thomas Mitchell will sell for you personally, at the all-important point of sale.

NTA Program Sales

A Division of National Telefilm Associates, Inc., Coliseum Tower, 10 Columbus Circle, New York 19, N.Y. 2-7300
The Board sent a total of 1201 ballots to civic leaders and to representatives of the General Federation of Women's Clubs as its latest project for producers, sponsors and network officials.

The survey's choice for the 10 top children shows: Captain Kangaroo, Mickey Mouse Club, Father Knows Best, Fanny, American Bandstand, Lawrence Welk, Disneyland, Leave it to Beaver, Garfield Goose and The Perry Como Show.

Westerns, despite their popularity with the older set, were considered inappropriate for children be cause of "their overdependence on violence and aggression."

In line with the current expansion of Corinthian Stations operations, and the recent addition of KBET-TV, Sacramento, the group has appointed Herman W. Land to the newly-created post of director of public relations and special projects.

Land has been v. p. and executive editor of Television Magazine for the past three and one-half years and prior to that, he was on the staff of SPONSOR.

Ideas at work:
- WBKB, Chicago telecast the city's seventh annual "clean up day parade"—lead by Mayor Daley and star Forest Tucker. An estimated 10,000 Chicagoans participated in the massive demonstration. Sponsors of the clean-up show: International Harvester Co., Chicago and Suburban Refuse Disposal Association and the Carpet and Rug Cleaners Institute.
- Programing ideas: WRCA-TV, New York began its new public service series last week—Direct Line. The show will provide the public with a direct telephone hookup to political figures in the studio, so that they can be questioned personally.
- Success story: Three Cedar Rapids service stations used three spots on WMT-TV to promote their giveaway of a chick with each gas purchase. Result: Stations pumped a 51% increase in gallons of gas over the weekend.
- WKOW-TV, Madison, Wis., has been promoting a "Junior Savers Club" for the Bank of Madison, via its Roy Rogers Show. Last week, station held on-the-air ceremonies honoring the 1,000th Saver, with the bank's president calling the response "far greater than our expectations."


Station purchase: Fisher's Blend Station, Inc., for one-third of the outstanding stock of Fishers TV Co. — operators of KOMO-TV, Seattle.

Thisa "n" data: WRAL-TV, Raleigh, N. C. dedicated its new buildings last week with NBC's Robert Sarnoff cutting the video tape that opened the structure... Westinghouse Broadcasting Co. has acquired the Felix The Cat cartoon series, to be produced by Trans-Lux TV Corp. ... The winner: KABC-TV, Los Angeles, first place in the General Mills-Betty Crocker "Protein Plus" merchandising contest... WHIC, Pittsburgh, has purchased a weekly tv column in 30 Tri-State area newspapers promoting station personalities and programs... Capi
Tall, buoyant, youthful-looking Pat generally makes an indelible impression. These days he’s often seen striding (some say flying) along Park Avenue, pausing en route to greet acquaintances with a bon mot. He spreads his charm, cheer, and occasionally his biting wit, whenever he goes, oblivious of station or rank.

Pat is a free-wheeler in place as well as thought. He finds more time now for skiing in Switzerland or Sun Valley. Recently he flew to Spain to discuss a television idea with Mike Todd, Jr. He takes off for Puerto Rico or Honolulu at the drop of a hat. But on weekends he leaves his Sutton Place apartment with his wife Betty, a beautiful red-headed English ex-actress, for no further than their home at Oyster Bay, Long Island. If the day is right sun-worshipper Weaver will tilt his face upward and soak in the rays. He also enjoys his apartment terrace, the ski slopes at Sun Valley, the beach at Waikiki, or wherever opportunity beckons. Sheer joy for Pat is lounging, in a broiling sun, engaged in bright repartee.

Pat eschews formal business functions whenever he can. He hates stuffiness. When the Weavers entertain or are entertained (which is frequent) his magic spell quickly permeates the atmosphere and loosens up those around him.

If Pat sounds like a perennial Dartmouth sophomore you get the impression that his present modus operandi hasn’t diminished this quality. Yet he is firm and positive in his habits and principles. He rarely drinks, never smokes or swears; lives an orderly life; invariably calls his secretary “Miss Stewart,” despite his flamboyant tendencies leans toward close friends who like to think (Tom Dewey, his lawyer, is one example); and still lashes out with caustic comment when aroused. His son and daughter, ages about 10 and 12, have known what it means to feel the paternal wrath.

Like another prominent broadcaster who doesn’t need the security of a regular job—Lou Cowan of CBS TV—Pat may yet be tagged again. If so, like Cowan, it will be the challenge that gets him. Otherwise he’ll probably go on being the most successful unemployed network president around, and with hardly an ulcer to show for his labors.
LOCAL TV
(Cont'd from page 37)

amount of such programing now on the air.

- In answering a question on what was an “acceptable” cost-per-1,000-
per-commercial-minute for a half hour show, 43% picked the $2-2.99 range,
33% chose the $1-1.99 range, 19% said $3-3.99 and 5% would accept
$4 or more.

Panelists were given the opportunity to express their views on local tv and a considerable number did so. Here are the gist of some comments:

Sam B. Witt, media supervisor, DCSS, New York—“Opportunities for programing are greater than ever. There are three reasons: (1) an increasing number of advertisers are scrutinizing sales by region more closely; (2) there is more attention being paid to ‘editorial compatibility’ of programing and product; (3) many products need a full minute to tell their story.”

Ben Leighton, timebuyer, Campbell-Mithun, Minneapolis: “The best local programs are in the field of service and information, rather than entertainment.”

Marshall Hawks, radio/tv director, Emery Advertising, Baltimore—“Local personalities can be built to rival the popularity of any network personality.”

Gertrude B. Murphy, v.p. for radio/tv, Long Advertising, San José, Cal. —“It is regrettable that the economics of television have practically eliminated the local live program of serious content.”

Roland C. Gallman, timebuyer, EWR & R, Los Angeles—“The best entertainment on independent stations is feature film.”

Max Tendrich, v.p., Weiss & Geller, New York—“Unfortunately, live local tv programing has disappeared because of filmed programs. Even though live programs may have lower ratings and cost more, it is essential that a station devote time to local live programing to maintain a character or image. Many advertisers want to use established local personalities for commercials and merchandising.”

Alice J. Wolf, timebuyer, N.W. Ayer, Philadelphia—“Some of the lowest rated shows have produced the best results for clients.”

Frederick S. Yaffe, president, F. Yaffe & Co., Detroit—“There is room for more personalities.”

HANK FROM THE BANK
(Cont’d from page 45)

here, with a “whole family” approach.

By now, it was no exaggeration to say that Hank was the best-known banker in town. At a regional dinner of some 300 bankers, it’s reported that more than one of them was trying to fathom Hank’s charm. Few of his associates could give the answer: “Hank is hardly the popular conception of a banker,” says exec v.p. Nash. “It’s this very fact that makes him stand out in people’s minds and makes them want to come in.”

Says WTRF-TV station manager, Bob Ferguson, “It’s hard to say just what Hank’s gimmick is. Suffice it to say, Hank is the gimmick. His approach has created the best friendliness and service image in the region.”

“All I know,” volunteers station continuity chief Don Murdock, “is that Hank-from-the-bank certainly brings my commercial copy to life.”

Hank himself sums up his approach thus: “I like to talk to people. And they tell me the right people are out there. So I talk to them.”

Audience selection, the bank realizes, is as important as a good pitchman. And Half Dollar knows just what audience it is pitching.

While the spot schedule was sporadic, the bank achieved consistency with the 26-week sports schedule. The bank’s identification with sports got a big assist from West Virginia University who ended the season tied with Louisville for first place. Excitement was high in Wheeling, and Half Dollar wanted to cash in.

WTRF-TV worked out a fine relay from WAVE-TV, Louisville, where the play-offs were to occur and arranged for the local Pepsi-Cola bottler to pick up half of the game.

Wheeling’s excitement was at an all-time high, and so was Hank’s. One colleague reports, “the first day he left more words than usual out of the commercial.” The second day he was too excited to talk about the bank at all. “Just come into the bank on Monday and I’ll tell you all about it,” he said. People came in. So did cards, letters, telegrams saying thanks for the games.

West Virginia was runner-up to Louisville. But the Half Dollar Trust and Savings Bank of Wheeling ended the basketball season with resources and deposits of $16,760,000.

SPONSOR ASKS
(Cont’d from page 55)

consistent community co-operation and has built a solid reputation for considering the needs of its audience then I would say that one of the most important categories of proper station operation had been fulfilled and the property would be well worth further investment investigation.

Obviously the market must be worth buying in the first place. This would take into consideration local competition in the market, the potential future in terms of market growth, how the particular property you are interested in has fared in terms of sales against the competition, what the programing policies have been and how they have been accepted: what the potential of the market is in terms of buying power of the tv audience.

As far as facilities are concerned, facilities can be purchased, new personnel can be hired, new studios built, a great splashy promotional and advertising campaign launched. This is only money—but as that wellknown cigarette ad says “if it hasn’t got it here, it hasn’t got it.” The here once again being the prestige and believability of the property in question. If this believability is not part of the prospective buyer’s inheritance he’d best remember those famous Latin words, “Caveat Emptor.”

If the previous management has left evidence of this believability then it is a question mainly of dollars and cents and profit and/or loss. Then your programing, promotion, advertising, equipment, personnel, etc., can be adapted to serve the audience.

I have found that a fairly good yardstick for determining this intangible of audience loyalty, is the extent to which a station goes beyond the call of duty in the areas of reporting public service events, coverage of local news, sports and community movements. When members of a community talk to each other about items of local interest gathered from the local tv station and uses this information for arguments either pro or con—you know that the station has believability.

And once that rapport between station and audience has been reached the rest is a matter of proper application of the routine operations of broadcast management.  

76
WFBM-TV more than doubles your Indianapolis potential

for every 10 TV homes in the Indianapolis Trading Area... there are 14 in its Satellite Markets.

Think of this rich Mid-Indiana area in these terms and you will come up with some surprising ideas about television and your market. Here's the place to test "regional umbrella coverage"... get real penetration and impact at low cost. Why is this Indianapolis television market different?

Where else will you find satellite markets that are 33% richer and 50% bigger than the Metropolitan Trading Zone itself? Where else do you find such a widespread area covered from one central point... and by just one station with no overlapping basic affiliates of the same network?

WFBM-TV dominates Mid-Indiana, because it is the only basic NBC outlet penetrating this market. Nielsen Coverage Study #3 confirms these facts... and we're proud of our ARB. Let us show you how to test regional marketing ideas with amazing results.

Represented Nationally by the KATZ Agency
REORDERED

says Gunnar O. Wiig, Station Manager

WROC-TV

ROCHESTER, N. Y.

Warner Bros. features really rack up the ratings in any time slot, day or night. According to Mr. Wiig of WROC-TV they're ordered and reordered by stations... and by sponsors.

"We first bought one group of 58 Warner Bros. features last October. The reaction, both by audiences and by sponsors, was so good that we have now bought the entire remaining portion of the Warner Bros. library—over 600 films. They're great!"

Warner Bros. features have what it takes to make a station manager happy—big Hollywood stars—great track records—real sponsor appeal.

Fatten up those lean periods in your programming with profitable Warner Bros. features.

U.A.C.I.

UNIONED ARTISTS ASSOCIATED, INC.
NEW YORK, 345 Madison Ave., MURRAY Hill 6-2323
CHICAGO, 75 W. Wacker Dr., DEarborn 2-7030
DALLAS, 1511 Bryan St., Riverside 7-8553
LOS ANGELES, 9110 Sunset Blvd., CResinview 6-5886

Bernard Howard has formed a national radio and tv station representatives company: Bernard Howard & Co., Inc.—head-quartered at 20 East 46th Street, New York. He will also set up branch offices in Chicago, Los Angeles, San Francisco and Atlanta. Howard has been in the national reps field for some 13 years. For the past six and one-half years, he was instrumental in organizing and later serving as an officer of Stars National. Prior to that, he was eastern sales manager with Forjoe & Co., Inc.

Ralph M. Baruch has been appointed director of International sales for CBS Films, Inc. He will be responsible for coordination of all CBS Films sales efforts outside the U. S., except for the English-speaking areas of Canada; and in charge of the overseas sales of all syndicated products, as well as all CBS TV Network programs available for showing in foreign markets. Born in France and educated at the Sorbonne, Baruch joined CBS Films in 1951, was named an acct. supervisor last July.

Charles W. Davies has been named general sales manager of Pharma-Craft Co., pharmaceutical division of Joseph E. Seagram & Sons, whose products include Col-dene cold medicine, Fresh deodorants and Ting antiseptic medicated cream. Davies comes to Pharma-Craft from Carter Products, where he headed their sales force. He earlier served in sales executive capacities with Blue Jay Products, Warner-Lambert, R. Odell & Sons and American Home Products. A resident of N. J., he attended Princeton.

Monte Lang has been appointed midwestern sales manager, for Bob Dore Associates, station representatives. He will head up their Chicago office. Presently he is an account executive in Dore's New York office. Before joining the rep. firm, Lang was a d.j. and sales-man for WESO, Southbridge, Mass. From April 1956 to July '57, he was d.j. and staff announcer at WCAT, Athol, Mass. Prior to that, he was d.j. at WPAC, Patchogue, L. I. Lang also served as promotion assistant at H-R Representatives, Inc.

Sponsor • 2 May 1959
IN MEMPHIS...

It Takes WDIA
AMERICA'S ONLY 50,000 WATT NEGRO RADIO STATION
to Complete the Picture!

40% of the Memphis Market is NEGRO—and you need only one medium to sell it—WDIA!

YOU MISS 40% OF MEMPHIS MARKET UNLESS YOU USE WDIA

In Memphis—America's tenth largest wholesale market—here's one fact we can prove: Only WDIA sells the Negro buyer!

Within WDIA's 50,000 watt coverage is biggest market of its kind in entire country—one-and-a-quarter-million Negroes... who earned $616,294,100 last year! And spent 80% of this tremendous income on consumer goods!

WDIA combines exclusive Negro programming, high powered salesmanship and outstanding public service. Result: WDIA-MEMPHIS IS MORE THAN JUST A RADIO STATION—IT'S AN ADVERTISING FORCE! No matter what your budget for the Memphis market—no matter what other media you're using—a big part of every advertising dollar must go to WDIA. Otherwise, you're missing a big share of this big buying market!

Write today for facts and figures.
Archie S. Grinalds, Jr., Sales Manager

WDIA IS REPRESENTED NATIONALLY BY THE BOLLING COMPANY

WDIA

MEMPHIS' ONLY 50,000 WATT STATION • 1070 KC
TOP RATED BY ALL AUDIENCE SURVEYS FOR TEN YEARS!
Let's never forget fundamentals

Last week in New York we saw a preview of PGW's new spot tv presentation, "Mr. Thinkbigly goes to town."

For a description of this new sales pitch for the spot medium, and the kind of information it contains, see the story on page 42.

What impressed us most about PGW's approach to the subject was its extreme simplicity. PGW was not afraid to talk about the basics and fundamentals of the business.

As a result, the Mr. Thinkbigly presentation is bound to interest and stimulate hundreds of important sales and advertising executives who have never worked as a media director in a top 20 agency, but whose opinions carry a lot of weight in the choice and use of air media.

We believe there is an important lesson to be learned from this. Too often, in a hectic dynamic industry such as ours, we all tend to get blasé and sophisticated about facts and ideas we think everyone else ought to know.

We forget that every year thousands of new "decision-makers" come into our business with little or no specialized background in air media. They are sound, intelligent, experienced business men, but they do need basic education.

In our search for new research facts and data, let's never forget the importance of explaining and selling the fundamentals of air media use.

Print media at White Sulphur

This week the 4As gathered at White Sulphur Springs for their annual meeting. Nearly half of the program was taken up by presentations from print media men. Neither radio nor tv were well represented on the platform at this important agency gathering.

Undoubtedly the structure of 4As program varies considerably from year to year. But the fact that magazines and newspapers in effect dominated the 1959 convention is an indication of the undiminished strength of the print media.

THIS WE FIGHT FOR: Recognition by radio and tv men that only constant and imaginative promotion can give the air media the advertising volumes which, by reasons of their proven performance, they rightfully deserve.

10-SECOND SPOTS

Soft goods? Sign on a small imported car: "It wasn't Sanforized."

April foolery: CHUM, Toronto, came up with a list of top tunes and "recording artists" which they called "CHUM Miss Parade Chart." Among titles and artists: "Where Were You on Our Wedding Day?" by Tommy Manville; "It's Just a Matter of Time" by Nancyeely; "Tell Him No" by Princess Margaret; "Rawhide" by Brigitte Bardot; "As Dime Goes By" by The Parking Meter; "77 Sunset Strip" by Lil St. Cyr; "The Hang-ing Tree" by The Swinging Horse Thieves; "I Never Melt Like This" by The Abominable Snowman; "Turn Me Loose" by Dave Beck.

After every meal: Don't worry about getting old: only then can you brush your teeth and whistle at the same time.

Quote: "Japanese television is in tune with postwar Japan. It is frantic, overstaffed, underpaid, imitative, artistic, wooden, earnest and alert."—ABC's Cecil Brown in TV Guide. That could also be the "image" of some shops on Madison Avenue.

Sick: Ann Riobo, of Creole Petroleum p.r., heard the following conversation between two X. Y. Publicity Club women at Toots Shor's—"Isn't he Arthritis?"—"No, I think he's Mental Health."

Thrift: WCAE, Pittsburgh, ran two contests simultaneously: (1) to write "WCAE," on a post card as many times as possible; (2) to guess score of Pirates opener with Milwaukee Braves. One post card was received which had been covered with microscopic call letters that had been erased; over it was written, "Pirates, 16 to 10," NOTE: The Braves blanked the Pirates 8 to 0; that listener should have stuck to the call letter contest.

Name's the same: CBS News has two Bob Allisons, each with the same middle initial—F. Since each is a producer-writer, they get each other's mail, phone calls, and one Bob even got a job offer intended for the other Bob.
Families in the WKY-TV coverage area buy 70% of all food products sold in Oklahoma.

Oklahomans are sold on

WKY television

Oklahoma City NBC Channel 4
The WKY Television System, Inc.
WKY Radio, Oklahoma City
WTVT, Tampa-St. Petersburg, Fla.
WSFA-TV, Montgomery, Ala.
Represented by the Katz Agency
Torey Southwick of KMBC-KFRM acknowledged each one by mail... and mapped the towns to show his program's coverage!

Thirty-nine months ago, radio listeners to KMBC-KFRM were first captivated by a new personality on these pioneer Kansas City stations. His name: TOREY SOUTHWICK who, with his sidekick, OI' Gus (a second voice done by Southwick), launched his "Time for Torey" program from 7 to 9 a.m., Monday through Friday. On these same five days, he does the "Torey Southwick Show" from 3 to 4:30 p.m.

A speech major from Wayne State University, Detroit, Southwick added to an already-established morning program format of tuneful, wake-up music, time signals, temperature reports, news and sports, that indefinable element known as "personality", to make his shows the most listenable in Kansas City. His afternoon show features the "Top Ten Thousand Tunes" with selections from the best current albums and the old standards.

Listeners love his programs... advertisers clamor for spots on his shows... people consider Oi' Gus an actual person. The Mayor of Kansas City chose this program as the ideal spot within which to air his daily "Morning Report" to his many neighbors in Kansas City, western Missouri and the state of Kansas.

Recently, KMBC-KFRM celebrated Torey's birthday — and 6,137 listeners sent friendly birthday cards to him.

"SOUTHWICK SHOWS" STACK UP SALES AND SATISFACTION!

Torey's shows fit precisely into our KMBC-KFRM programming concept: to entertain, to inform and to serve. So that you may appreciate the terrific impact of advertising via KMBC-KFRM on this important 17th market, write us for Torey's own mail map showing origins of his thousands of cards.

Check NOW on "Avails"...
Get KANSAS Coverage FREE!

Get on one of the two "TORRIFIC" TOREY SHOWS as soon as possible, and spread your message throughout the powerful KMBC-KFRM BONUS range (western Missouri and ALL of the state of Kansas.) BUY KMBC, GET KFRM FREE! Call your colonel at Peters-Griffin-Woodward, Inc., today for Torey!

KMBC of Kansas City — KFRM for the State of Kansas

The Heart-of-America's TOPularity Stations

... and in television, the Swing is to KMBC-TV, Kansas City's Most Popular and Most Powerful TV Station.
Look what this Badge gets you

GREATEST COLLECTION OF STARS EVER at big Saturday night show—Pat Boone, Peggy Lee, George Shearing, Jack Scott, Andy Williams, Kitty Stone Four, Mike Nichols and Elaine May, Count Basie, Vic Damone, Cathy Cary, Chris Connors, Jesse Lee Turner, Gary Stites, and many others!

FIRST TIME EVER! SEE new entirely self-contained transistorized radio built into the frame of ordinary pair of eye glasses. By Texas Instruments.

MEET RUSSELL BIRDWELL, are publicists.

HEAR HAROLD FELLOWS, GREET JULIE LONDON and DAVID SAVILLE.


Free all day sightseeing for wives; taping facilities (tape interviews for airing back home); photographers to shoot you with stars, for release to hometown papers.

CONVENTION OPEN to all disc jockeys, program directors, and management personnel of broadcast and record industries. NO COST to d.j.'s and station management personnel for any functions. Completely underwritten by leading record companies. So your expenses are limited to transportation and accommodations, which are tax-deductible according to competent legal counsel.

Cocktail party Thursday evening; business sessions Friday, Saturday . . . 'til noon Sunday.

Don't be shut out. Write co-ordinator Bill Stewart, 820 Kilpatrick Building, Omaha 2, Nebraska—giving name, address, station or company, type of room and rate desired. *

*Hotels of Bal Harbour start at $10 daily for two. Act now if you want to be in Bal Harbour.


WAS THE GREEN BAY TV TEST A SUCCESS?

Experts disagree on the recent Parti-Day test. Some say that results were not conclusive.

Page 27

Radio men are missing the boat
— Jerry Arthur

Page 30

There are times to say ‘No’ to clients

Page 34

Tv basics: 32% of net starters dropped so far

Page 39
Louisiana's second market in size is first in buying power. The $6,455 EBI per household in Baton Rouge is several lengths ahead of New Orleans and Shreveport. To sell Louisiana, buy advertising in at least two markets—the right two. Buy 2 in Baton Rouge.
Mystics made things happen in India... and

WPEN RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

WPEN makes news with its news operation... 11 full time men... exclusive correspondents by direct line from major capitals of the world... our own on-the-spot helicopter... on-the-street reporters... and mobile news units. In Programming—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

Was the Party-Day test a success?
27 "Tv can sell grocery products" only significance of Green Bay test say some marketing men as day tv schedule sells 13,320 cases in 26 weeks

Radio: advertising's newest medium
30 Gerald Arthur, Donahue & Coe's new vice president of media, sounds off on what's wrong with the way radio is being undersold today by itself

Color tv sets records in receiver, show sales
32 Color tv, in five-year status report from RCA, finds new acceptance with viewers, sponsors, retailers as circulation hits 435,000 families

Spot tv puts 3.5 million whirlleys in orbit
32 Rather than let die the death of a Christmas toy, marketers of novelty item give it fast push that sends it spinning in wake of hula hoop

Sometimes you have to say 'No' to clients
34 James C. McCaffrey, senior v.p. and account super, at Ogilvy, Benson & Mather outlines when you need to say no to a client—but nicely

Radio spurs 'supermarket' auto repairs
36 There's a new breed of auto repair shop—the assembly-line operation which turns to air media for fast turnover and volume business

What admen talk about—privately
37 Sponsor check of behind-the-scenes discussions at 4A's reveals some surprises. Agency men concerned about rising role of tv, other problems

39 net tv shows bite the dust (so far)
39 This network tv season is highlighted by a 32% casualty rate—compared to 28% last season, and by research-minded admen. Also, Compareagraph

SPONSOR ASKS: What are the fundamental considerations in editorializing?
46 As more stations are sparked by FCC chairman Dorer's encouragement of news opinion, station men tell why they decided to editorialize

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Norman R. Glenn
Secretary-Treasurer
Elaine Couper Glenn
VP-Assistant Publisher
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Maury Kurtz
Production Editor
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Southern Manager
Herb Martin
Midwest Manager
Roy Meachum
Eastern Manager
Robert Brokaw
Production Manager
Jane E. Perry
Sandra Lee Oncay, Asst.
CIRCULATION DEPARTMENT
Symour Weber
Harry B. Fleischman
ADMINISTRATIVE DEPT.
Laura Olen, Office Mgr.
George Becker; Charles Eckert; Gilda Gomez; Priscilla Hoffman; Jessie Ritter

Member of Business Publications
Audit of Circulations Inc.

SPONSOR PUBLICATIONS INC.

©1959 Sponsor Publications Inc.
A good SALESMAN is more believable...

and so is a good STATION!

CITY people, farmers, everybody believes a sincere, established salesman more readily than a fast-talking Johnny-Come-Lately.

This is exactly why WHO Radio sells better. For generations WHO has been known and respected throughout Iowa — and Iowans believe what they hear on WHO Radio. We make every effort to keep this confidence by providing them with outstanding professional programming — the best in news, sports, entertainment.

As a result, more Iowa people listen to WHO than listen to the next four commercial stations combined. And they BELIEVE what they hear!

Next time you consider radio — radio with the same outstanding qualities you demand in a salesman — remember to ask PGW about WHO, the very best there is in Iowa radio!

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  •  9 May 1959
NEWSMAKER
of the week

Dean of air comedy Goodman Ace and tycoon Charles (Revolon) Revson got together last week to do 20 specials on CBS TV at an estimated $7 million. Admen ponder what the alliance of King Comus and King Midas will produce.

The newsmaker: Owlish-eyed, cigar-chewing Goodman Ace is due to become a producer again for the first time since his Easy Aces was a kingpin in network radio. No one knows more than he about writing broadcast humor. What Benchley was to print and movies, Ace is to radio and TV wit.

On the other hand, admen are quick to point out, bossman Charles Revson doesn’t take a back seat to anyone in the business of getting and turning a TV audience into profit. His amazing product empire stretching from head (Satin-Set) to toe (Esquire Boot Polish) has expanded largely through an uncanny selection of TV fare. So these admen speculate on how friction-free will be the meshing of such two great minds from different worlds.

Provided sparks are at a minimum, the acquisition of Goody Ace by Revlon could be Revson’s biggest coup. Like Revson, Ace has consistently breathed the “sweet smell of success.” Born in Kansas City 60 years ago, Ace worked his way through a journalism course at the local junior college by selling shows, became a reporter on the Kansas City Post, married his high school sweetheart, Jane Sherwood, in 1927. When performers on a local radio station failed to show up one day in 1928, Ace and Jane ad-libbed a skit on bridge which caught on. The $10 for that initial effort parlayed into hundreds of thousands as he moved on to become air media’s highest paid writer and most recently Keystone of the Perry Como Show on NBC TV. Of agencies, Ace has said, “I tell them what to do and they say ‘yes’ and don’t do it.” With Revson, they may have to.

Now writing for Como, Goodman Ace (r) will produce Revlon specials next year.
NEWSMAKER STATIONS of the WEEK

the NORTHWEST NUGGET

APPOINTS EASTMAN

KJR
SEATTLE 5,000WATTS 950KC

KNEW
SPOKANE 5,000WATTS 790KC

KXL
PORTLAND 10,000WATTS 750KC

The Northwest Nugget Stations, in the rich Pacific Northwest, offer tremendous facilities in a fabulous market. Get the full profit story of audience, salesmanship and merchandising aids from your East/man today.

robert e. eastman & co., inc.

new york: 527 madison avenue new york 22, n. y. plaza 9-7760
chicago: 333 n. michigan ave. chicago, illinois financial 6-7840
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
los angeles: taft building 1600 n. vine st. hollywood, cal. hollywood 4-7276

sponsor • 9 may 1959
Doug Humm, Charles W. Hoyt Co., Inc., New York, feels that TV stations need more showmanship in their formats, especially the feature film segments. "The tremendous popularity of feature films has somewhat crippled the imagination of many stations," Doug says. "Hour after hour, they grind out films, and make no effort to enhance the films' interest or make them different from those on competing channels." Doug thinks that most feature film blocks would be helped by a highly personalized approach. He points out that some stations using colorful announcers to introduce films and narrate the bridges have created personality programs in their own right. "A feature film need not be a 'monster' show to lend itself to this approach. The personality should be a focal point for the program. Change of pace is a basic dramatic device and, rather than interrupt the mood and continuity of the films, the good announcer provides a necessary relief from the sameness of the film in addition to his own entertainment values."

Frances Lindh, Batten, Barton, Durstine & Osborn, Inc., New York, feels that radio in many markets is "still a jungle where dog-eat-dog competition between stations does a great deal of harm. Stations in highly competitive markets often forget that sharp practices to get sales create an unhealthy climate which undermines advertisers' respect for the medium. Too much concern about the immediate dollar, rather than the long-range approach to selling, frightens away new clients, makes many old ones doubtful." With regard to television, Frances thinks that the medium is going through many significant changes, especially in spot. "Agencies and advertisers are more aware than they were a few seasons ago of TV's total delivery value," Frances says. "As prime time spots became more difficult to get, fringe times, saturation and daytime packages were used, and quite effectively. Advertisers have found that TV, with its tremendous audience at all times, gives them a latitude in their schedules. Programming better slanted to its audience has also done a great deal to increase total impact."
On February 8, WNBQ presented a special preview, in color, of the Art Institute of Chicago’s historic Paul Gauguin exhibition. Because of its unusual interest the program was colorcast on the NBC Television Network. Critical response was warm and wide-spread. The Chicago Sun Times called it an "artistic coup." The Chicago Tribune said it was "superb." And from the nation’s Capital: "a work of art as a TV show." From New York: "a masterly achievement." "So Much Light, So Much Color" was one in WNBQ’s monthly series, "Chicago Showcase," exploring the cultural range for Chicago viewers. It is an important phase of the balanced schedule which provides rewarding television for every taste . . . and which marks WNBQ as the quality television station in Chicago.

WNBQ

NBC TELEVISION IN CHICAGO

"... SO MUCH LIGHT, SO MUCH COLOR"
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

[Logo]

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.

MAY IS NATIONAL RADIO MONTH
Commercial commentary

What price prize winners

This is a grumpy, ill-mannered plea for more sense, sanity, and professionalism in the selection of “award-winning” tv commercials.

Last week, at the 4As Convention at White Sulphur Springs, I sat through a showing, with Cliff Field, v.p. at Ogilvy, Benson & Mather, of 10 tv spots, selected as prize winners by the Art Directors Club of New York.

Cliff is an old friend and a real copy pro. His print campaigns for Puerto Rico and Hathaway Shirts have been justifiably praised, even by outsiders who know nothing of the careful research and planning behind his advertisements.

At White Sulphur last week he received what is undoubtedly the highest creative honor in advertising today—the Arthur Kudner Award for the finest institutional copy of the year.

Cliff won it for his British Travel Bureau magazine ad titled “Tread softly past the long, long sleep of kings” and judging by the applause at the Greenbrier, it was a popular decision.

It was also the unanimous choice of a distinguished board of judges, George Gribbin, pres. of Y&R, Charles H. Brower, pres. of BBDO, and John P. Cunningham, board chairman of C&W.

I couldn't help contrasting the respect and honor and real professional kudos which this award implied with the almost total meaninglessness of the Art Directors' selections. And I was interested too, in checking out with Cliff my own feeling about the award-winning tv commercials.

Wrong judges and wrong standards

On the surface, of course, there was nothing particularly wrong with the choices of the Art Directors Club. All of the commercials were of reasonably high quality, and some were quite outstanding.

It was only when you began to look at the presentation as a whole that you realized that the Art Directors' tv awards, like those of nearly every tv commercial contest or festival I have ever heard of, were 1) chosen by the wrong people, 2) judged by the wrong standards, and 3) applauded for the wrong reasons.

Art directors, like tv camera men, sound men, or film producers, tend to be primarily technicians. Their selections were chosen as interesting (though sometimes esoteric) examples of pictorial art with little or no regard for sales message or selling effectiveness.

Visual techniques were emphasized at the expense of human feeling, and there was a notable lack of concern for the ability of a commercial to “get over the footlights” and communicate with viewers.

Even the categories into which the commercials were grouped were technical and artificial. There were awards for “live action,” “limited action,” “animation,” “three dimensional puppets,” “color,” etc.

This of course is sheer nonsense. You might just as well set up

Coverage
doesn't come this way yet!

Just ask your time-buyer! He’ll tell you coverage isn't just had for the asking. But—with your 30-minute show or 30-second station break on film—getting the coverage you want and need is not only possible but economical and practical.

Goes without saying that film also gives you control of your message.

In fact, film does three things for you . . . 3 big important things:

1. Gives you the high-polish commercials you've come to expect . . . fluff-free . . . sure.
2. Gives you coverage with full pre-test opportunities.
3. Retains residual values.

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 Rondolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or

W. J. German, Inc.
Agents for the sale 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!
awards for commercials which 1) use only words of less than three syllables, 2) employ models under 16 years of age, 3) are written one-handed on Royal typewriters.

The techniques of commercial production are not important standards. All that really matters is the way in which a particular commercial faces and creatively solves its own individual sales problem.

Cliff Field's reactions to the Art Directors' reel were much the same as mine—too tricky, too arty. And he added "tv commercials are about where print was 25 years ago."

**How awards might be given**

All the same, I think it would be a fine thing for tv and for the advertising business if we did have a system of awards that was meaningful, important, and respected within the industry.

Such awards, properly handled, could easily stimulate more effective and imaginative tv commercial treatments.

I suggest, however, that the real key is the judges themselves. They should be professional advertising men of stature and breadth of experience, who thoroughly understand the relationship between sales and marketing problems and advertising creativity.

The Kudner Award had judges of this caliber. There are a number of such men within the ranks of both the 4As and the ANA.

The trouble with getting non-professionals or technicians to judge tv commercials is that their pronouncements carry no real weight in advertising circles. It may be pleasant to have your ads praised by the D.A.R. of Dubuque, or the professors of the Harvard Business School, or the musicians of Local 302, but such applause means little to any true advertising practitioner.

A second suggestion is this. Instead of dividing the awards by technical categories (live action, animation, etc.) let's divide them by major industries—food, drug, tobacco, automotive, beverage, etc.

It is almost impossible to compare a commercial for say, Buick, with one for Revlon. Their sales problems and objectives are so different. But a healthy, spirited, and sensible competition could be staged to choose the "Best food commercial of the year," and similarly the best cosmetic commercial, petroleum commercial, drug commercial. And such a competition could provide advertisers and agencies with a valuable review of tv activities in major industries.

Finally, let's be certain that both in judging, and in the announcement of tv award winners, notice is taken of the sale problems and copy platforms around which the commercials are built.

I am not suggesting that tv commercials should be judged solely on the basis of direct traceable sales results. Too many other factors are involved, product, competition, media weight, marketing.

But at least awards should be given with some recognition of sales realities. For, in all really sound tv commercial production, these are the starting points for advertising creativity.

If for tv we could ever establish a system of annual awards based on these principles, we could make a valuable contribution to the entire advertising business. At the present time, the only print prize of real significance is the Kudner Award, and that is in the limited field of institutional advertising.

There is a challenging opportunity for tv to provide a more comprehensive, meaningful system. But we must approach the problem like professionals, not like a ladies' garden club.
The Parisian couturiers have just discovered spot, but American businessmen have been profiting from its use for better than 30 years.

After all, what other medium is sufficiently fast-breaking for you to take advantage of temperature and precipitation changes; instantaneously meet competitors' price shifts; or capitalize on peak buying days and hours in each market.

When it comes to selling national spot, it is obvious that good communications, like time, is of the essence. The H-R policy of close, continuing, day-in, day-out personal contact with its stations forms the bedrock of its Working Partnership concept.
**Why another RAB?**

I read with interest the article in the 25 April issue by Jack Masla.

While his theory—that there be an organization to promote spot radio alone—isn’t bad, for heaven’s sake let’s not have another national radio organization.

Personally, I think RAB has done a bangup job. I think many broadcasters, both members and non-members of RAB, are not completely aware that much of the business they get could be traced back, at least in part, to RAB.

It has been our experience that all of a sudden certain categories seem to catch on fire. One year you won’t have any business in this category and next year competitors are falling all over each other to buy time on your station. Does this just happen, or could it be that some speech at a convention of that particular industry, or a specific presentation to the leaders of that industry, made by RAB or, for that matter, SRA, or even a specific national rep, triggered the entire movement?

Most of us can’t take the time or effort to find out why we got a particular piece of business. In fact, most of us don’t care how, as long as we get it. But I am sure it isn’t happenstance that most of the airlines use spot radio today and a few years ago they didn’t, or that supermarkets are becoming really important radio advertisers.

There is a lot of work, much of it unpublicized, being done by RAB and other radio-minded organizations. We certainly don’t need another one.

Ben Strouse
pres. WWDC
Washington

• We agree with Ben Strouse that RAB does some fine work. Because we believe that spot radio deserves to be a much bigger medium, SPONSOR welcomes ideas as to how to achieve this from all interested parties.

5-city directory

Now I understand why so many out (Please turn to page 24)
IN PHILADELPHIA RADIO

WRCV IS THE TOP PERFORMER

ATTRACTING THE LARGEST AUDIENCE ALL WEEK LONG

...WITH WRCV SALES PERSONALITIES GAINING BIG AUDIENCE INCREASES FOR ADVERTISERS.

SOURCE: PHILADELPHIA NSI, DEC.-JAN. AND FEB.-MAR.

WRCV IS NBC RADIO IN PHILADELPHIA • SOLD BY NBC SPOT SALES
In market after market, FLAKO products are making new sales records. And their advertising is concentrated in one powerful medium—Spot Radio.

Through strategy planned by the parent organization, Quaker Oats, advertising of FLAKO products is closely geared to the distribution patterns in individual markets. In many of these markets, Blair Stations are the spearhead 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 appeals to listeners throughout the station's own area in a 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 stations and markets served by one representative firm. So when you're thinking about radio, as most advertisers are, 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:

<table>
<thead>
<tr>
<th>City</th>
<th>Station</th>
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<tbody>
<tr>
<td>New York</td>
<td>WABC</td>
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<td>Newport News</td>
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<td>Wheeling-Salem</td>
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<td>Nashville</td>
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<td>Bismarck</td>
<td>KFPR</td>
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FLAKO CORN MUFFIN MIX

Just add Water

FLAKO PIE CRUST MIX

10 oz. for a KING SIZE PIE

FLAKO VANILLA CUP CAKE MIX

Just add Water

FLAKO PIE CRUST MIX

10 oz. for a KING SIZE PIE

FLAKO VANILLA CUP CAKE MIX

Just add Water
Tv's influence on the corporate planning of advertising budgets continues to grow by leaps and bounds.

Factors that have changed the pattern of budget master-minding are basically these:

1) Now that tv is the major medium, it's imperative that the planning start with tv and the other media be matched in.

2) Because of the tremendous sums involved in tv, decisions must be made at the highest corporate levels.

Since network tv must be sewed up far ahead and on a fall-to-fall basis, an accounting setup with the fiscal year ending 30 June has become more expedient than the type that ends 31 December. (Curiously, the automotives have stuck to the 30 December system, even though the tv network and model year coincide.)

Tv stations this week were mulling this offbeat proposition from Ogilvy, Benson & Mather: that they sell 30-second units in chainbreaks at the 20-second rate—with the proviso that such spots could be preempted if a 20-second buyer became available.

The agency based its offer on the premise that stations have lots of open 20's and I.D.'s and that they might find it expedient to go along on this sort of deal pending a pickup in the market for 20's and I.D.'s.

Incidentally, OB&M just became the agency for Ban (Lever), which is a heavy user of spot tv during the warmer months.

Note: Several reps lately have been toying with the idea of suggesting to their tv stations that they create a 30-second rate on the assumption that some of the heavy demand for minutes could be diverted into 30-second spots.

Ford's expenditures in spot radio on its new models could hit $3.75 million. There's a dual reason for that: (1) It'll be turning out more cars, and (2) extra pressure will be exerted in behalf of the small car.

Recently Ford has been spending at the rate of $2.5-3 million for spot radio.

The lull in new national spot tv business out of New York will last somewhat longer than anticipated: The networks don't appear to be in much of a hurry about crystalizing their schedules or confirming orders on hand.

Reps this week reported that impatient nudges from their tv stations are beginning to be much sharper.

Y&R has a project under way to needle the agency's executives—account, creative and even the radio/tv department—into concentrating more of their thinking on radio.

The project: An updated study on the dimensions of radio, the location of sets within and outside the home, and how the medium can be used via a variety of techniques.

Y&R hasn't been placing much radio business lately, and apparently the management thinks the time is ripe for a broad review of the medium. The study should be completed within the month.
Firestone is looking over the spot tv situation with a view to buying at least through the summer.

It's lining up availabilities via reps in about 100 markets. Logical points of interest: adjacencies to baseball games and participations in sports programs.

Judging from agency complaints to reps, the practice among some tv stations of running the wrong film commercials is getting acute.

One agency heavy in tv spot hopes to correct the situation by inserting in its order form a clause requiring that confirmation of performance come from the engineering log—not the programing log.

Agencies putting the accent on minutes in proposed spot tv campaigns for the coming season are adding 10% to the budgets to take care of anticipated rate hikes.

Last year the contingency for spot rate increases averaged 5%. The 10% figure is now being urged because:

(1) Stations are expected to act on their reps' suggestions that they make the cost of minutes higher than the rate for 20-seconds.

(2) Quite a few ABC TV affiliates will be pushing up their rates as a result of strengthened ratings.

Some reps think their stations are making a mistake by delivering reports on merchandising cooperation directly to an agency's promotion department:

It isn't merely that the reps want to get into the act: they're convinced that more mileage can be had out of the report if the rep served as a go-between.

The rep also would show it to the buyer on the account, who, in turn, could take a bow on his judgment of station selection. In other words, by involving more people, the reps would spread the goodwill farther.

Food marketing experts hold that the only national advertiser of cooking ingredients who successfully relies on recipes is Kraft.

The other giants in the field—particularly the flour people—are challenged more and more by the problem of selling the mixed product.

Whereas the older housewife may still think in terms of recipes, the younger element is most concerned with how the item fits in with (1) the family's needs and habits, and (2) the pocketbook.

Has spot tv been lax in visualizing that medium's big picture for the agency people beyond the timebuyer?

SPONSOR-SCOPE this week gathered the impression that the answer might lean toward the affirmative on the basis of a quiz it conducted among a cross-section of media analysts.

The question: Has spot tv done a good job selling itself as a national medium?

The response can be reduced to these key observations:

- There's been too much concentration on the small picture—analysis of market-by-market and the comparison of one station against another.

- Very little has been done to project the ultimate dimensions of national spot tv on a truly competitive scale, showing, for instance: (1) how by using certain schedules a given percentage of the national market could be reached; (2) how various advantages can be derived from buying 50-100 stations on a spot basis as against network; (3) what fringe time can do in terms of cost efficiency as compared to prime time.

- Spot tv, content with its profitable position, has let the magazines outflank it with promotional showmanship.
Here's the boxscore on where two of the soap giants stand this week as to their network TV nighttime commitments for the fall:

- P&G: 9 shows, adding up to 6½ hours a week.
- Lever: 7 shows, adding up to 4½ hours a week.

P.S.: With the bulk of its business on ABC TV, P&G will be spending less this fall for nighttime network than it did last season.

Meantime CBS TV appears to be out of the P&G nighttime picture—by default.

This will be one season that Marlboro (Burnett) won't find itself frozen out of choice time: It's bought half of Loretta Young in the NBC TV Sunday 10 p.m. niche.

As part of the deal, NBC has agreed to house Trouble Shooters in the Thursday 10:30-11 p.m. period.

Looks like Buick (McCann-Erickson) will confine itself network-wise to 10 specials next season—six of them headed by Bob Hope.

The works will come to around $5 million—less than what Buick spent this season on eight Hope specials and an alternate half-hour of Wells Fargo.

Burnett this week continued to find itself in a box over what to do with the Deputy series (Henry Fonda) that it bought in behalf of Kellogg.

It had hoped to substitute the Fonda show for the CBS-owned Dennis the Menace, previously set for Kellogg (Friday 8:30 on CBS TV) and put Dennis on at 7 p.m. Sunday on the same network, but Campbell scotched that by renewing for Lassie.

Standard Brands was ready to take half of the Deputy if it could get a Friday spot.

Should the TV specials find themselves hard put for names the coming season, much of it will be due to the fact that all the major talent offices also are going to be doing a lot of packaging.

Their first concern, obviously, will be the booking of their own shows out of their own stables: next, they want to guard against over-exposure.

The 1959-60 producing activity of each of the top three talent agencies:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>SPONSOR</th>
<th>NO. SHOWS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MCA</td>
<td>NBC</td>
<td>Ford</td>
</tr>
<tr>
<td>Gen. Artists</td>
<td>NBC</td>
<td>Kraft</td>
</tr>
<tr>
<td>Wm. Morris</td>
<td>CBS</td>
<td>Revlon</td>
</tr>
</tbody>
</table>

Because of intra-industry arguments now going on as to which is the fairer method, here's an explanation of the two systems used in computing the average cost-per-thousand-homes.

**The Nielsen method**: (1) Derive the cost-per-1,000 for each show by dividing the cost of the show by the program's homes in thousands; (2) to get the average cost-per-1,000, add up the costs-per-1,000 for the individual shows and divide them by the number of shows.

**The ABC TV way**: Add up the thousands of homes and costs of all programs and divide the total costs by the total thousands.

The private brands have finally caught up with another field that's prospering in a big way: non-fat dry skim milk.

A&P is cashing in on the market created by national advertising (principally Borden's Starlac) by putting out its own competitive brand at 29¢—10¢ cheaper than Borden.

Carnation also has a brand on the market.
Don't let the fact that certain advertisers have raised the level of their programing for next season make you think their main objective is an identity with quality.

They're spending some of the extra toll for impact and merchandising values, to be sure, but what they'll essentially be after as much as ever is circulation. In other words, solid ratings.

The average agency impresario would enjoy the luxury of playing both sides of the street in interpreting a program's reaction—quality audience vs. rating—but deep down he knows that the more people that view a message, the happier the client. And that's regardless of the product and the target.

Trade callers on radio stations report discontent over the status of rating methods.

The grumbling includes such items as: (1) the techniques are outdated; (2) the field people are not properly equipped to do the job; (3) retracing of the surveyor's calls has frequently disclosed that the wrong program had been credited; and (4) in some cases the queries were put to people on the street, not in their homes.

Basic reason for the station's uneasiness: Since ratings have become virtually the sole lever in getting business, sensitivity on the subject of research has been mounting commensurably.

Far more people saw Wagon Train during one night in March than the total readers that scanned over much longer periods such publications as Reader's Digest, This Week, and Life.

Here's the comparison:

<table>
<thead>
<tr>
<th>PROGRAM-MAGAZINE</th>
<th>TOTAL VIEWERS-READERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wagon Train*</td>
<td>53,200,000</td>
</tr>
<tr>
<td>Reader's Digest**</td>
<td>34,950,000</td>
</tr>
<tr>
<td>This Week supplement</td>
<td>25,000,000</td>
</tr>
<tr>
<td>Life**</td>
<td>32,100,000</td>
</tr>
</tbody>
</table>


Trendex's initial reports on commercial playbacks to viewers is scheduled for release to subscribers 22 May.

The data will be used essentially for inter-media comparisons and copy research.

It was NBC TV's inning this week in the game of locking up sales for fall.

In addition to the Marlboro sale, NBC registered these on the nighttime scoreboard: Toni (North), the other half of Loretta Young; Chase & Sanborn (JWT) and Singer Sewing (Y&R), alternating Fibber McGee & Molly, Tuesday 8:30; R. J. Reynolds (Esty) and Chemstrand (Doyle-D-B) alternating on Challenge, Saturday 8:30 (Reynolds, to make room for Challenge, moved Johnny Staccato to Thursday 8:30.)

Developments at CBS TV: Betty Hutton (General Foods) will replace December Bride; Pharmaceuticals (Parkson) picked Undercover Man for the Tuesday 9 o'clock period. R. J. Reynolds and Bristol-Myers will share I've Got a Secret and Peter Gunn.

In reference to Marlboro's alliance with Loretta Young: Now that the masculinity theme has been copied by competitors, Marlboro is switching back to feminine appeal. Incidentally, the January-February Nielsen showed the following housewife-home audience by age groups for the Loretta Young show: 16 to 34, 26.2%; 35 to 49, 31.3%; and 50 and over, 22.3. This allocation is based on a total U.S. rating of 27.1.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 53; News and Idea Wrap-Up, page 60; Washington Week, page 53; SPONSOR Hears, page 56; TV and Radio Newsmakers, page 74; and Film-Scope, page 54.

SPONSOR-SCOPE continued
IT COMMUNICATES!

By anyone's standards, Paul Revere's midnight ride was a screaming success. The whole countryside sprang into action! He really communicated. Today, WOOD-TV is communicating with the same phenomenal success. Western Michigan prefers WOOD-TV. Better yet, WOODwatchers are WOODbuyers! Why not put your client on WOOD-TV and get a sample of that "Paul Revere-type" action from the WOODlanders. Just flash the signal to your Katz man — that's one lamp for AM, two for TV.

WOOD-TV is first—morning, noon, night, Monday through Sunday February '59 ARB Grand Rapids
WOOD-AM is first—morning, noon, night, Monday through Sunday April '58 Pulse Grand Rapids

WOOD AM TV
WOODland Center,
Grand Rapids, Michigan
WOOD-TV—NBC for Western and Central Michigan: Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing. WOOD-Radio — NBC.

tune in WOOD... & get more action!
I AM YOUR TRADE PAPER
I inform, interpret, analyze, advise, question, compliment and complain. I am the heartbeat of your industry.

As my issues tick by, I record the pulsations of your industry—its strengths and weaknesses, its triumphs and failures, its hopes and regrets.

I live to serve. I live to serve your industry that is also mine.

My sense of service means many things. More than just words-in-print to keep you posted, my sense of service also means projecting the significant facets of our kaleidoscopic industry in sharpest focus for all to see.

It means fighting for industry advances, sometimes in the face of bitter opposition.

It means providing you with fact-and-figure tools to help you do your job better.

It means painting a positive picture of our industry, a picture so plausible that even the most carping critic cannot deny its validity.

It means adding moral stature to our industry whether the issue be Code compliance, rates, or ratings. It means a personal code of conduct that permits me, with clean hands, to urge highest standards on our industry.

I am the heartbeat of our industry. As you can see, I am also its conscience.

How well I do my job only you are qualified to judge.

I am proud to be your trade paper. I promise to serve you in every way at my disposal.

I am SPONSOR.

How well SPONSOR does its job is partially revealed by agency-advertiser surveys of reading preferences. We'll be happy to send you summaries of the two latest.
49th & MADISON

(Cont'd from page 14)

of-town salesmen head straight for the Bank of America instead of its advertising agency. . .

Seems that your five-city directory—a piece I remember fondly from my own selling days—lists the Bank of America in San Francisco, but makes no mention of its agency.

Arthur Sawyer
media director
Johnson & Lewis
San Francisco

Spot radio

Your recent articles on the state of the radio industry—i.e., "Radio Deserves a Spanking", "Radio Spot Paperwork Jungle", "sponsor's 500 Million Dollar Plan for Spot Radio"—have been both stimulating and informative. There is no doubt that they will induce some soul-searching thoughts inside the radio industry.

Unfortunately, there has been too much of a "let's wait and see what happens" attitude within the industry, even though some organizations and stations have instigated sound moves in the right direction.

Each individual connected in any way with radio management, sales, programing, etc., has a tremendous responsibility to the radio industry as a whole. Each in his own way can and should contribute something to the sound today so radio will be even better tomorrow.

William T. Heaton
mgr., Chicago office
Daren E. McGavren Corp.

Still same agency

We have noted that the following appears under the heading "Other Agency Appointments" on page 66 of the 25 April, 1959 issue of sponsor: "Oscar Mayer & Co., from Wherry. Baker & Tilden, to Clinton E. Frank, Chicago . . ."

For your information we still engage Wherry. Baker & Tilden as our advertising agency and we have no plans to change our arrangement with them. We have no advertising agency arrangement with Clinton E. Frank, Inc.

Wm. B. Walrath, Jr.
adv. mgr., Oscar Mayer
Madison, Wisc.

GIVES YOU ALL THREE . . .
GREENVILLE
SPARTANBURG
ASHEVILLE

. . . with total coverage area greater than that of Miami, Jacksonville, Birmingham or New Orleans

82-County Data (within the 100 UV/M contour) S. M. Survey May 10, 1959

POPULATION . . . . 2,946,600
INCOMES . . . . $3,584,180,000
RETAIL SALES . . . . $2,387,606,000
HOUSEHOLDS . . . . . 751,900

Represented Nationally by
WEED TELEVISION CORP.

CHANNEL 4
WFBC-TV
GREENVILLE, S. C.
NBC NETWORK

RADIO AFFILIATE. "THE PIEDMONT GROUP"
WFBC - GREENVILLE  WORD - SPARTANBURG

WCTV Solves
Another Problem
for a timebuyer

Joe couldn't spend his budget in major markets.

There just weren't enough top availabilities.

Take a look, said Blair TV Associates, at markets such as WCTV. Get tremendous buys.

Joe found 122,080 homes, largely unduplicated (NCS#3),

and nobody can knock his cost-per-thousand . . . or his cost-per-sale . . . or his standing with the client.

WCTV
Tallahassee
for North Fl. and South Ga.

John H. Phillips
Broadcasting Station

SPONSOR • 9 MAY 1959
Even "Gunsmoke" smokes better on WMT-TV

National ARB for Gunsmoke: Approx. 40.
Last ARB for Gunsmoke on WMT-TV: 50.*
No wonder in Memphis they say "There's more to see on Channel 3." WREC-TV's combination of the finest local programming and the great shows of the CBS Television network deliver the greatest audience in the Mid-South area. See your Katz man soon.

Channel 3 is First By All Surveys

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. Jan 12-Feb 8 '59 (Metro Area)</th>
<th>Pulse Feb '59 (Metro Area)</th>
<th>Nielsen Dec 7-Jan 10 '59 (Station Area)</th>
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<tr>
<td>WREC-TV</td>
<td>223</td>
<td>251</td>
<td>259</td>
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<td>109</td>
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<td>Sta. C</td>
<td>57</td>
<td>19</td>
<td>81</td>
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WREC-TV
Channel 3 Memphis

Represented Nationally by the Katz Agency
WAS THIS TV TEST A SUCCESS?

Parti-Day Toppings, using 10 daytime minute spots per week, sold 13,320 cases in 26 weeks in Green Bay.

But some marketing men criticize test as lacking research plan, follow-through and sales significance.

How do you judge a tv sales test? If you're a keen-eyed marketing, media, or agency account man who likes to figure test plans, sales costs and advertising effectiveness with a sharp-pointed pencil, you'll be interested in the controversy that's boiling up over the SPONSOR-reported Parti-Day Test of day tv in Green Bay, Wisconsin.

Was it a success? Did it really prove anything?

Both Parti-Day and its agency, D'Arcy's Chicago office, say "Yes." They cite these facts:

- In 20 weeks, Parti-Day's schedule of day tv spots sold 13,320 cases, far outstripping larger, but unadvertised markets. (See chart above.)
- The Parti-Day schedule over

WBAY-TV was a major factor in raising grocery distribution from less than 10% before the test started, to over 90% within a few weeks.

- The test taught both agency and client important advertising lessons—particularly the use of live-local announcers, the value of one-minute, rather than shorter spots, and scheduling within children's and women's shows.

On the other hand, a number of experienced marketing men with whom SPONSOR has talked, including one prominent Parti-Day competitor deny that the test had any important significance. They say:

- Parti-Day merely proved that television can sell grocery products...
and "everybody knew that already."

- Sales results are inconclusive, since they are not related to control points or other test market patterns.
- There was inadequate consumer and retail research to support such a test.
- Parti-Day seems to have developed no important future sales plans as a result of its test experience. One sales v.p. told Sponsor "This proved to be a test of a company—not of tv, or a station, or a broker, or even an agency."

Before making up your own mind about the justification or lack of it in these criticisms, you'll want certain Parti-Day facts such as these:

The product. Parti-Day toppings are new specialty products in the grocery field. Introduced last spring, they come in four flavors—chocolate, fudge, marshmallow and butterscotch. They are used as toppings on ice cream, and other desserts, as an ingredient in cocoa, and a flavoring for milk.

Parti-Day's chief competitors in Green Bay are Hershey, Smackers, Topps, Sifers. Only Sifers is aerosol-packed (in the chocolate flavor).

Parti-Day sells at wholesale for $1.75 per case of 12, and is generally priced at retail at 49¢.

Sales history. Parti-Day had been in the Green Bay market for six months before the start of the day tv test. Between 15 April and 15 October, 1958 it had racked up sales of 3,145 cases (wholesale). Sales for the month preceding the test were 715 cases.

The Green Bay test pattern. Parti-Day's test involved the use of 10 one-minute spots weekly over WBAY-TV Green Bay.

The station serves an 80-mile area around Green Bay in Wisconsin and upper Michigan. In this area there are 395,330 tv homes out of 474,700 total homes (Nielsen figures), and 11 wholesale distributor points.

Parti-Day announcements over WBAY-TV were scheduled in three children's programs, one farm and home program and one women's program during each week.

All announcements were live, one-minute commercials delivered by Russ Widoe, WBAY-TV announcer personality. (Parti-Day announcements in other markets had been on film and had included 10- and 20-second spots not used in Green Bay.)

Parti-Day distribution. Before the start of the day tv test Parti-Day had less than 10% grocery distribution in the Green Bay area.

Within a month after the start of its tv schedule Parti-Day had 100% distribution in the major chains, supermarkets and other grocery outlets which do 90% of the food volume in the area.

Credit for this expansion in distribution must be given both to the news of the test operation, and the energetic efforts of Marvin Bower, merchandising manager of Otto L. Kuehn Co., Parti-Day's Wisconsin broker, station manager, Haydn Evans and Robert Parker, WBAY-TV's merchandising manager.

Sales record. Sales of Parti-Day (wholesale) for the first 15 days of the test period were 590 cases, and for the first month, 2,120.

Thereafter, Parti-Day continued to roll in impressive fashion. Monthly totals showed 1,460 cases on 15 December, 1,915 cases on 15 January, and 3,215 cases on 15 February. At this point Lent struck a sharp blow at Parti-Day purchasing and sales dropped to 1,325 cases for the month ending 15 March.

Post-Lenten buying, however, showed a healthy upswing, and Parti-Day finished the test period with a strong 2,300 cases for 1-15 April.

Total sales for the 26-week test period were 13,320 cases, or more than...
four times the total for the six months preceding the test.

Sales comparisons. During this same period Parti-Day sold 6,914 cases in Milwaukee, 2,101 cases in Louisville, 1,572 cases in Phoenix. In these markets there was no Parti-Day advertising during the test period, but some newspaper and tv announcements had been used prior to the test.

As to sales by competitors in the Green Bay market, no figures on these were secured by Parti-Day. However, field men estimate that total topping sales (all brands) were at least 50% higher during the test period than before the start of Parti-Day’s Green Bay tv schedule.

Sales costs. With total sales of 13,320 cases in Green Bay and an advertising schedule of $9,900, Parti-Day’s advertising costs per case were 55c. This figure at approximate 15% of wholesale, 12% of retail prices.

Sponsor has been assured by a leading supermarket authority that these are highly satisfactory percentages for a specialty grocery product.

Test research. Only one piece of consumer research was done by Parti-Day during the test period. This was a survey of 502 people in the city of Green Bay, and covered brand awareness, use of toppings, and favorite brands.

The research which was conducted approximately two months after the test started showed that 81.3% of people had heard of Parti-Day, and that 71.6% of these traced their awareness of the product to tv. Parti-Day ranked second among “favorite toppings.”

What the test taught Parti-Day. According to Robert J. Curry, Jr., D’Arcy account executive on Parti-Day, “certain aspect of the test were very important. We proved the ability of potent, properly scheduled tv program to move merchandise. We proved that a good tv schedule, teamed up with a good broker can secure distribution for a food product in a hurry. Equally important, we discovered the importance of one-minute local commercials. We definitely found that 10 and 20 second commercials do not allow us time for our story.

“Based on what we learned in Green Bay, we are scheduling all our future Parti-Day tv activities along these same lines.”

Reactions from the broker. Marvin Bower, of Otto L. Kuehn Co., Milwaukee, in addition to pointing out that the test proved that “tv can move merchandise through all channels of distribution to Mrs. Consumer,” believes that the Green Bay venture contains valuable lessons for “producers of food products with limited advertising budgets.”

He says, “The Parti-Day test should give them confidence to go ahead with a tv advertising campaign on a market-by-market basis. I wish more advertisers would use

(Please turn to page 72)

EDITORIAL

Be careful of tv sales tests

The arguments and controversy provoked by the Parti-Day tv test should serve as a warning to admen, agencies and station men.

It is clear from the facts and figures turned up at Green Bay, that tv as a medium, WBAY-TV as the outlet, and Otto L. Kuehn Co, food brokers, did a good job at promoting a new brand of dessert toppings.

But it is less than clear whether the Parti-Day test produced enough new information or marketing guidance to justify the time, money, and effort devoted to it.

Any test, and particularly any test of the air media involving sales figures, should aim at new knowledge, not simply the confirmation of already established facts. And tv facts are changing.

Four years ago, in the spring of 1955 sponsor reported, in full, a tv sales test on B&M Beans. At that time there were still many skeptics who weren’t convinced that tv “could sell a grocery product.”

Today everyone knows that it can. And today’s tv sales tests should be aimed at definite, in-depth information.

Before you or your clients plan any tv sales test, be sure you know what you will do with the facts when you get them.
Donahue & Coe v.p. says that radio should be sold as today's 'newest' ad medium

"It's high time that radio stopped being so defensive, and began selling itself for what it is rather than what it was," said Gerald T. Arthur, the new vice president in charge of media at Donahue & Coe, to the sponsor reporter who trotted at his heels over two of the three floors the agency occupies at 1270 Avenue of the Americas. Sometimes the interview was interrupted as Arthur darted into a conferee's office to answer a phone call that had somehow caught up with him, but he always got back to the subject at hand—radio.

What radio was never quite came out in the interview, but what radio is, according to 33-year-old Arthur, is "advertising's newest medium."

Such a statement from a member of the generation of media men that has been accused of looking down its nose at the old audio while worshiping at the shrine of the new and glamorous video may come as a surprise, but Arthur supplied the answer:

"Certainly I can't claim to remember the A&P Gypsies and The Silver-Masked Tenor. But in a way this gives me the advantage of not being biased."

Arthur is certainly not biased in favor of any media; he has worked with them all. He sees all media as the "watch-dog operation of business on a day-to-day basis—an extension of industry." It was because of this and because he thinks deeply and expresses himself vocatively on his pet subject of communications that sponsor asked for his views on radio.

Here is how he justified his statement that radio is a "new" medium:

"Actually, it was the quickness of television's onslaught that turned radio into a brand new medium. Overnight, advertising was handed a tool of tremendous mobility. What other medium can so effectively follow an advertiser's prospects about..."
whether they go—whether it's to the beach, the local shopping center, or across the continent?

"Media is reflected in the market place," he went on, "but the market place has been changing and radio has fit right into the change. It is the most thoroughly researched of all media and the research has proved its newness. Magazines and newspapers are being read in the traditional fashion: tv is viewed in a fairly established pattern; but radio is listened to in an entirely new way. Because of this—and because of the frequency that radio can deliver—it can do a lot more than sell products. It can be used to change the image of a company, to change the habits of a consumer.

"And in spite of this," Arthur went on, "there is a stop-off and two phone calls later, "the people who sell radio have run scared. With a brand new, vital medium, they have become defensive. They've cut prices and made deals."

The fetish for "prime time" is a dart in Arthur's target. "Radio," he said, "seems to be selling only what's easy to sell. Research has proved there are listeners all around radio's clock." At nighttime, he points out, radio attracts a higher socio-economic audience level. The resurgence of fm is an example. As the daytime audience that has followed "the top 40" shows on radio deserts that medium for tv, a different audience switches to hi-fi concerts and classical music on radio.

"The sellers of radio have got to stop acting ashamed of their medium and its potentials," says Arthur, "What's more, they're overlooking a lot of new advertisers. Do you realize that of the roughly 2,100 national advertisers, 1,500 are using print exclusively?"

The approach to these new prospects—many with limited budgets—will take a lot of thinking. One thing they are looking for is a way to give an advertising campaign longevity; radio can do this through its ability to supply top merchandising, such as point-of-sale tie-ins or cementing dealer-company relations through sales meetings.

Another thing that radio must do (Arthur figures it is presently selling only one-half what it could) is to steal a page from the newspapers and sell a buyer on the worth of the market before it tries to sell the station.

As for programming, Arthur's contention is that the radio listener cares only about what he hears—not about what station he is tuned to. So it's up to the stations to project their overhead to supply such fare and the advertiser to undertake it.

One thing he made clear: There's no use looking at radio through the eyes of a mathematician. Its future lies in programming strength and the way that clients apply it—not in shuffling numbers around.

That a free-wheeling thinker like Jerry Arthur should have come to Donahue & Co. was perhaps inevitable. This agency, which dates back to 1928 (billings then were $130,000), is itself a pretty free-style operation. Its thinking is well reflected in the words of Walter Weir, executive vice president, whose organization joined D&C in 1951:

"We believe advertising is most fruitful when it is most helpful to the people to whom it is addressed. We believe the only way a company can meet its objectives is by convincing the people with whom it hopes to do business that it can best help them meet their objectives—and we believe your advertising must help build this conviction. . . . We cannot offer more than the client himself is ready and able to offer." (D&C today bills in excess of $30 million.

(Please turn to page 72)
COLOR TV'S LATEST HUES ARE STEADILY BRIGHTER

For the past five years, the industry has been hearing a good deal about color television without exactly being overpowered by it. On the other hand, there's been a steady underneath-it-all progress in measurable directions. Here's the situation today in terms of those involved:

- **Viewers**, who bought 435,000 color sets in a market with a potential of 750,000 to one million at current prices, according to color's founder, RCA.

- **Station operators**, who have equipped 300 outlets to handle colorcasts (100 outlets can originate them so that an estimated 97% of the viewing public is in range of color tv).

- **Advertisers**, 73 of whom are currently sponsoring color shows on the NBC TV network with Kraft Foods in the vanguard. It has signed for 66 hour-long *Perry Como* shows to be aired in color over the next two years.

- **Service people**, 124,000 of whom have been color-trained in mass production systems. This has brought the price of an annual service contract down to $69.50 from the $149.50 of five years ago; meantime, a color tv set averages only 2.5 service calls within 90 days of installation vs. two for a black-and-white model.

- **Critics**, 97% of whom in a recent RCA survey tagged themselves as "enthusiastic" about the actuality as well as the potential of color reception.

- **Network operators**, spearheaded by NBC, who last year aired 668 hours of color (this compares with only 500 hours of color motion pictures distributed in the U. S. during '56 and '57).

- **Retailers**, who like the price drop from $1,000 (for a 15-inch set five years ago) to the current $495 (for a 21-inch model) and an easy-payment system as low as 50¢ a week.

- **Programmers**, who plan heavy use of tv tape because it allows for mobility and uniform national schedules and adds only some 3% to 10% to production costs contrasted with the 20% to 25% required for color film.

Despite this interest in color on all fronts, most advertisers and agencies still maintain a wait-and-see attitude. Relatively few are filming commercials in color because they don't see a mass audience developing fast enough to warrant extra expense.

But clients, particularly in product lines which rely heavily on color for brand identification or for enhancing of appeal, are eager to see color move into big-impact circulation. Typical of an advertiser's enthusiasm is that of John Platt, advertising manager of Kraft, who says "When there is color in every home we'll send out bids to viewers to use when watching our commercials."

**Spot Ty**

- Novelty item spins out of St. Louis into 34 spot markets via 45 tv stations

Guessing what will tickle the fancy of the public is a treacherous business—and a risky one.

Oddities like the beanie, the coon-skin cap, and the hula hoop flared up, prospered briefly, and vanished. Offbeat foods—like yogurt and pizza pies—started half-jokingly, then grew into stable acceptance. Intricate card games—among them contract bridge—rated by the experts as fit only for Einstein, have become landslide successes. You never can tell.

Now come two marketing consultants with an outright novelty (the Whirley-Whirler) who say there's no point in guessing about such things at all. The simple answer is to promote your way to success.

**Doodling Use** of Whirley is demonstrated by item's inventor-marketer John Hyatt

Sponsor • 9 May 1959
puts 3.5 million whirleys in orbit

FORCING A FAD, marketers Hyatt and Westheimer lifted Whirley Whirler out of toy class, gave retailers an item to ride in wake of hula hoop

John Hyatt and Louis Westheimer have done just that by bowing the public under a well-calculated tv barrage.

Result: there are about three and a half million saucer-like discs whirling away atop baton sticks in 34 markets, which fanned out from St. Louis like the spokes of a wheel. "The item sold so fast," says Whirley's inventor John Hyatt, "that we no sooner opened one market than it had paid the way for the next."

How was this landslide reaction accomplished? Westheimer and Hyatt placed a few Whirleys in St. Louis department stores last fall and noted that whenever the action toy was demonstrated, it sold immediately. When it was left on the counter, it became just another toy.

If demonstrators could sell Whirleys, reasoned the item's marketers, so could television. Seven markets were selected for a November test, and a 60-second demonstration commercial was filmed. It was slotted in and around kid shows on three St. Louis stations: KMON-TV, KSD-TV, KTVI.

A sales pickup enabled Hyatt and Westheimer to enter six more markets as planned. Jobbers were obtained on the strength of tv campaigns outlined for Los Angeles (on KHJ-TV, KTLA), San Francisco (KGO-TV, KPIX), Tacoma (KTNT-TV), Kansas City (WDAF-TV), Cleveland (KYW-TV), and Pittsburgh (WTAE). The spots were also made available to jobbers for their individual use.

Five to 10 spots per week per market were the rule, says Hyatt, usually 10. The plan was to run these campaigns from six to eight weeks, or through Christmas, spending between $1,000 and $1,500 in the larger markets, less in the smaller areas.

Reaction to the Whirley in the seven test markets showed the partners that they had a good thing, but a perishable thing, on their hands if they expended all their efforts on a Christmas push. "In the first place," explains Westheimer, "we knew that a toy selling for only $1.49 would have little interest to retailers before Christmas."

"Even more important," says Hyatt, "the kind of television time we needed—kid show participations and adjacencies—was pretty well sold out or glutted with toy items."

So even the December placements were in the nature of a test, the added spokes being determined by the sales in the markets then going. In this way, Whirley was able to add just prior to Christmas: Denver (KLZ-TV), Detroit (WXYZ-TV), San

(Please turn to page 72)
Sometimes You Have to Say ‘No’ to a Client

OBM’s senior v.p. James J. McCaffrey says media problems often call for definite but palatable ‘Noes’

Here are specific radio/tv situations which require firm agency handling, three steps in dealing with them

by James J. McCaffrey

I’ve often felt that one of the most difficult lessons for anyone in the agency business to learn is why, when and how to say “No” to a client.

One of the reasons for this is obvious. It’s easier particularly in the case of a strong-minded client, to accede to his demands or suggestions. After you’ve been around this business for awhile, you see much evidence of this. Some agencies, I think, emphasize the service nature of our business to such a degree that the thought of providing a client with leadership has never even occurred to them. And they think the idea of arguing against a client’s point of view in a given situation is utterly appalling.

I take the stand that this is a betrayal of an agency’s true function in the scheme of things. And I further believe that the intelligent, far-sighted advertiser—and they are in the majority—doesn’t like it. Becoming a chronic “yes man” or “yes agency” is a good way to lose a job, a business and respect.

I’m not arguing here for sheer stubbornness, or for being negative for its own sake. I’m merely saying that the word “No” in our business is a most important one, and that it’s used too infrequently.

James J. McCaffrey, who holds an important job in an important agency—senior v.p. at Ogilvy, Benson & Mather, New York—has a distinguished media history which preceded his concentration on account management and supervision (currently, 10 accounts). He joined OBM in 1952 as media director (until 1957) after eight years in Young & Rubicam media departments. a year at Anderson & Cairn as director of media. He has specific points of view about an agency’s need to say “No” to clients. But, as the pictures show, he believes agency men in these “naysaying” agreements must be sincere, friendly, and above all human.

STEP NO. 1 IN SAYING “NO” TO A CLIENT: a sincere, hard-sell stand-up approach By Jim McCaffrey, Ogilvy, Benson & Mather

Sponsor • 9 May 1959
STEP NO. 2: As the argument waxes warmer, McCaffrey settles down to debating in the comfort of a sit-down position. Coffee-table informality follows more rigid over-the-desk stance and softens the client for the final hard sell.

STEP NO. 3: McCaffrey makes the client like the 'No' which he got as an answer. But by this time the agency man looks harassed and tie-mussed as they shake hands in amicable parting at conference room door. Moral: mutual compromise, mutual gain.

It's often a difficult—but honest—answer. I think the agency has a large share of the responsibility for differentiating between right and wrong for our clients in matters relating to the work we do for them. And it's a good word to use when the occasion arises, strictly from the point of view of self-interest. It's what the intelligent client expects, and if he doesn't get it where he is now, he'll find it some place else.

Of course, some clients literally don't like to be told "No" under any circumstances, regardless of all the sound arguments about it being for their own good. Such clients would probably never dream of debating the nature of a personal illness with their physicians, nor a point of law with their attorneys. But advertising is something else again. For one reason or another, they're much less likely to accept the advice of experts in this direction. While this attitude creates an obstacle, I believe it's by no means insurmountable.

So much for why an agency ought to say "No" to a client on occasion. Now, what about the question of when this ought to be done.

I think at the risk of over-simplifying the problem, that there are two main occasions: First, when a client is pressing to take a line of action which, in the considered opinion of the agency, will prove injurious to the client himself and to his organization.

For example, one of our clients recently decided, without previously consulting us, to market, on a national basis from the outset, an exciting new product, on which production is, and will be, limited for a rather lengthy period of time.

We attacked this thesis as unsound, on the premise that they were wasting the effect of a new product introduction which could conceivably revolutionize their entire business. We offered, as an alternative, a different proposal, which was based on concentrating the available product within a relatively narrow distribution area.

While at first our recommendation (Please turn to page 46)
Radio at 8:04 a.m. — sales at 8:10

Bronx assembly-line auto repair shop gets big start on day's work with spots aimed at motorist in his car

Fairbanks gets 25% business increase from switch to radio, is one of many operations turning to air media

"They all start out using newspapers, then shift to radio and TV."

Author of this statement is Mike Abruzese, owner of a growing new breed of service establishments—the supermarket auto repair operation. His establishment (Fairbanks Motors) is located in the Bronx, New York, and the reasons for his sweeping remarks are simply these:

1. The most sensitive time to appeal to a fellow to get his car fixed is while he's in it.
2. Radio can hit him at that critical moment—often and cheaply.

In a sense, Abruzese's experience bears out in a local way a piece of philosophy publicized on a national scale about a year ago by NBC Radio's Matthew J. Culligan. Its gist: Often the time to get the biggest commercial impact on listeners is when their personal activity interlaces with the product that's being plugged.

Abruzese, through Gellis Advertising, buys six spots per day in prime morning and evening driving hours. They vary in length (10, 30, 60 seconds), and the rub of the message is four-hour service (if you're in a hurry), 6,000 mile guarantee, firm price quote, credit, price values. Because of the Fairbanks location, the spots are aimed at Negro motorists via WLIB, New York.

Within six minutes of the 60-second commercial at 8:04 a.m., Abruzese expects two to three cars in the driveway of his repair shop. Some mornings, he reports, it's a veritable lineup. In fact, this business tempo has become so standard by now that Abruzese is banking on opening two more outlets, one in downtown Manhattan, the other in White Plains. All told, his business is up 25% in the five months that he has been using this strategy.

"For me," he says flatly, "radio outsells newspapers three to one. Why didn't these people get to me sooner? If they had, I'd be a lot bigger right now."

Reportedly, Fairbanks Motors is the largest "supermarket" type auto repair operation in the East. It maintains a ready stock of 350 transmission and motor parts for every car manufactured since 1950. A staff of 35, headed by Abruzese's son Tom, turns out a rebuilt motor for under $200, an automatic transmission reseal for under $25.

Lou's Garage, with eleven locations, leads the pack on the West Coast. Best Re-Manufacturing in Los Angeles and Harry Hartley in Texas are other volume repair operations. (Please turn to page 49)
WHAT ADMEN TALK ABOUT—PRIVATELY

SPONSOR's check on the recent behind-the-scenes discussions at 4A's and elsewhere reveals some surprises.

Anyone who thinks that top-ranking agency men, when they get together for private intra-mural confabs, talk nothing but profits, the Frey Report, the 15% commission and unreasonable service demands by clients, would have been startled to eavesdrop on some of the recent conversations and closed sessions of the 4A's Convention at White Sulphur Springs.

SPONSOR talked personally with nearly 100 agency and advertiser guests at the Greenbrier (the meeting attracted over 700) and in the past two weeks has been checking its impressions with high echelon admen in New York and Chicago.

Here are some significant, but largely unreported highlights of the meeting:

- A substantial number of 4A members are genuinely concerned over the present state of agency-media relations, and planning immediate steps to improve understanding with media owners, station representatives, networks, and industry salesmen who, say the agencies "built the house we live in."

- Most top agency men (20 out of 25) believe that TV will continue to increase in importance in the advertis-

SPONSOR • 9 MAY 1959
BOX SCORE ON AIR MEDIA FUTURE

Within the past two weeks sponsors have interviewed 25 agency heads, exec. v.p.s. and top-ranking advertising directors about the future outlook for radio and tv. Here is a quick box-score summary of what they're saying.

1 General Business. Twenty out of 25 look for increases over 1958; eighteen say radio/TV will get greater % of total agency billings this year; seven say same %

2 TV specials and TV spot are two most talked about TV subjects. Ten executives mentioned need for good net specials; 12 see expansion in market-by-market spots

3 Where radio stands. Automotive, oil, tobacco men (6) still strong for spot radio. Package goods, others (19) say radio is "neglected" but expect little change

4 Biggest air media headaches. Eight said time availabilities; 10, program availabilities. Most (22) feel better radio/TV commercials are a major air media problem

ing picture. But they say the rate of increase will not be as spectacular as it has in recent years. And there is some feeling that this is a good thing ("We mustn't get top-heavy in TV.")

- Despite this caution, there is a noticeable undercurrent of dissatisfaction with the 4A's Program Committee which allowed the print media to dominate the Convention Calendar.

- The use, rather than the mere choice of media was emphasized in most convention discussion. A majority of agency men regard costs as less important than commercials and the need for increased creativeness.

- TV was well represented at the meeting (TVB held its board of Directors meeting at the Greenbrier during the Convention) but invited guests from magazines, supplements and newspapers outnumbered those from air media almost three to one, and there was a startling lack of representation from the radio industry.

The closed session panel discussion on media relations, led by B&B president Robert E. Lask, on the other hand, provoked a good deal of post-meeting corridor conversations. Lask spoke on "How can we get more of our own people to appreciate the importance of good relations with media?" and played a number of taped interviews, illustrating typical media salesman's complaints.

Sponsor, checking with agency men who attended this session found them genuinely disturbed over the carelessness, discourtesy, and thoughtlessness which have crept into agency handling of media in recent years.

A spokesman for Y&R, which schedules 96,000 media department interviews a year, said that media relations are a "continuing problem," and outlined new steps which this multi-million dollar agency is taking to improve agency media contacts. Smaller agencies apparently are equally concerned. W. S. Redpath, exec. v.p. of Ketchum, MacLeod & Grove, told sponsor he had been "shocked" to discover certain practices within his own agency which worked against good media relations, and felt that all agencies needed to take a fresh look at their treatment of TV, radio, and print representatives.

The position and future of TV, within the agency business received a good deal of comment in the corridors and halls of the Greenbrier, though there was little about it on the official program. (See box at left.)

Most significant to sponsor was the fact that a number of agency men, though admitting the power and importance of TV as the No. 1 national advertising medium, still felt that it was dangerous for an agency to get "too one-sided" in its media use. "TV will grow with us," said W. L. Spencer, v.p. of Gardner Advertising, "but I hope it doesn't grow too fast." "It's a mistake to get known as a one-medium agency," said Noble-Dury president W. S. Graham.

Undoubtedly some of this caution about media one-sidedness was in the minds of the 4A's Program Committee when they scheduled a full morning (nearly 50% of the open meeting program) for a presentation by Andrew Heiskell and 12 Time-Life men on the "Revolution in Rising Expectations." Another print media man, Arthur H. "Red" Motley of Parade was the featured speaker at the annual 4A dinner.

Such loading of the dice in favor of print did not go unnoticed. However, and sponsor heard a lot of grumbling both from media guests, and from agency members about the Time-Life effort. "Let's cut out all this Cloud Seven stuff," said one N. Y. agency president. And there was a frequently expressed feeling that "either NBC or CBS News could have done as well or better."

Though it was largely unrepresented on the program, TVB's cocktail party on the last day on the Convention was well attended by agency executives, and the award winning TV Commercials of the Art Directors Club of New York, and films from Venice Film Festival were given five separate showings. (See Commercial Commentary—page 10.)

Almost totally unnoticed, however, in both convention discussions and corridor conversations was radio, national advertising's No. 4 medium. Radio men at White Sulphur included Arthur Hull Hayes, John Karol of CBS Radio, and E. J. De Gray of ABC Radio. But they were far outnumbered by magazine, newspaper—even outdoor representatives.
39 net shows bite the dust—so far

- Evidence now indicates current season will mark up a 32% casualty rate compared with 28% last season
- Another highlight: Ratings take second place as ad-men seek pinpointed audiences, program compatibility

With the network season coming to a close, these are among the highlights:
- The casualty rate of all sponsored shows that took to the air this season stands at 32% and may go higher.
- Advertiser and agency personnel alike are becoming more conscious of the need to pinpoint audience composition more carefully (2) make sure the program is compatible with the commercial and (3) have the sponsor identified with the program.

Sponsor identification (SI) hit the news with Norman, Craig & Kummel's recent study indicating the low SI rate of Westerns, as shown by Trendex.

The Pulse chart below is one example of the audience composition data being sought.

Here are some nighttime casualty statistics for this season:

- Of the 122 sponsored shows that took to the air, 39 have hit the dust. This includes shows that are set for the axe at the end of this season and ones that died during the season. Last year saw 34 shows dropped out of 120 entries—or a 28 1/2 casualty rate.
- From evidence now on hand, 66 shows will return to the screen next fall, with CBS TV carrying 27 of them, ABC TV, 20 and NBC TV, 19.
- At prestige time, there remained doubt as to whether 17 sponsored shows would be renewed. The shows in question: seven are at ABC, six at NBC and four at CBS.

The above figures include shows whose cancellations were announced as well as those from all indications will not be renewed for the upcoming fall season.

Top 10 network tv shows: their audience by age of housewife

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<th>Program</th>
<th>Average Rating</th>
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<th>35-49</th>
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<td>GUNSMOKE</td>
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<td>32%</td>
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<td>LORETTA YOUNG</td>
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<td>28%</td>
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<td>28%</td>
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<td>DESILU PLAYHOUSE</td>
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<td>RIFLEMAN</td>
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<td>MAVERICK</td>
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<td>ALFRED HITCHCOCK</td>
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<td>27%</td>
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Source: Pulse multi-market network tv report, Feb. 1959

1. THIS MONTH IN NETWORK TV

Network Sales Status Week Ending 9 May

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<th>Daytime</th>
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<td>NBC</td>
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Excluding pre-10 a.m. CBS shows

SPONSOR • 9 MAY 1959
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<tr>
<th>Day</th>
<th>Time</th>
<th>Network</th>
<th>Show Title</th>
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<td>CBS</td>
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<td>NBC</td>
<td>John Daly News</td>
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<td>ABC</td>
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<td>CBS</td>
<td>Chet Huntley Reporting</td>
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<td>Drew Pearson Alaska</td>
<td>(5/20-7/5/21)</td>
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<td>NBC</td>
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<td>Tales of The Texas Rangers</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).
<table>
<thead>
<tr>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
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<td><strong>CBS</strong></td>
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<td><strong>ABC</strong></td>
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<tr>
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<td>D Edwards</td>
<td>Edwards</td>
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<td>Cater</td>
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<tr>
<td>Edwards</td>
<td>D Edwards</td>
<td>Edwards</td>
<td>News</td>
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<tr>
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<tr>
<td>suit</td>
<td>suit</td>
<td>suit</td>
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<tr>
<td>Wagon Train</td>
<td>Leave It To</td>
<td>I Love Lucy</td>
<td>Rawhide</td>
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<tr>
<td>(7:20-9:30)</td>
<td>Beaver</td>
<td>Pillowary</td>
<td>Presents</td>
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<tr>
<td>(JWTV)</td>
<td>Mille L.</td>
<td>(B&amp;H)</td>
<td>(JVT)</td>
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<tr>
<td>(var. ex)</td>
<td>Lab</td>
<td>(Barnet)</td>
<td>(B&amp;H)</td>
</tr>
<tr>
<td>W. P.</td>
<td>Balton</td>
<td>(NYAB)</td>
<td>(B&amp;H)</td>
</tr>
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<td>(Gerhard)</td>
<td>$25,000</td>
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<td>Thelma</td>
<td>(5-Day)</td>
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<td>(Great)</td>
<td>(F&amp;H)</td>
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<td>(repeat feed)</td>
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<td>Years</td>
<td>Presents</td>
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<tr>
<td>(JWTV)</td>
<td>(Brother)</td>
<td>(6-20)</td>
<td>(8-9)</td>
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<td>The Real</td>
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<td>Walt Disney</td>
<td>Further Advent</td>
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<td>(B&amp;H)</td>
<td>of Ellery Queen</td>
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<td>(SSCAB)</td>
<td>(B&amp;H)</td>
<td>(B&amp;H)</td>
<td>(9-5)</td>
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<tr>
<td>S. L.</td>
<td>(JVTW)</td>
<td>(B&amp;H)</td>
<td>(JVT)</td>
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<td>$36,000</td>
<td>$36,000</td>
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<td>(5/17-8)</td>
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<tr>
<td>Kraft Music</td>
<td>Zane Gray</td>
<td>Tombstone</td>
<td>Ernie Kovacs</td>
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<tr>
<td>Hallg</td>
<td>C. Johnson</td>
<td>Territory</td>
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<tr>
<td>(JWT)</td>
<td>(SSCAB)</td>
<td>(NYAB)</td>
<td>(B&amp;H)</td>
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<tr>
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<td>$15,000</td>
<td>$10,000</td>
<td>$12,000</td>
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<tr>
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<td>Laugh Line</td>
<td>Phil Silvers</td>
<td>M Squad</td>
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<td>Chevy</td>
<td>Aker Home</td>
<td>H. J. Reynolds</td>
<td>Amer. Tobac</td>
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<td>(SSCAB)</td>
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<tr>
<td>Playhouse 90</td>
<td>Ford Show</td>
<td>Lux</td>
<td>The Thin Man</td>
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<tr>
<td>(9:30-11)</td>
<td>(B&amp;H)</td>
<td>Playhouse</td>
<td>Cogdale</td>
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<tr>
<td>P. Lorillard</td>
<td>Ford</td>
<td>Lux</td>
<td>(B&amp;H)</td>
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<td>(L&amp;L)</td>
<td>(B&amp;H)</td>
<td>Lux</td>
<td>(B&amp;H)</td>
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<tr>
<td>D-L&amp;P</td>
<td>$25,000</td>
<td>Lux</td>
<td>(B&amp;H)</td>
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<td>$38,000</td>
<td>$38,000</td>
<td>Lux</td>
<td>(B&amp;H)</td>
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<tr>
<td>Pat Gray</td>
<td>77 Sunset Strip</td>
<td>77 Sunset Strip</td>
<td>77 Sunset Strip</td>
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<tr>
<td>(8:00-10)</td>
<td>(B&amp;H)</td>
<td>(B&amp;H)</td>
<td>(B&amp;H)</td>
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<td>(L&amp;L)</td>
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<td>Playhouse 90</td>
<td>77 Sunset Strip</td>
<td>77 Sunset Strip</td>
<td>Person to Person</td>
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<tr>
<td>(9:30-11)</td>
<td>(B&amp;H)</td>
<td>(B&amp;H)</td>
<td>Person to Person</td>
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<tr>
<td>P. Lorillard</td>
<td>Carter Prod.</td>
<td>Carter Prod.</td>
<td>Person to Person</td>
</tr>
<tr>
<td>(L&amp;L)</td>
<td>(B&amp;H)</td>
<td>(B&amp;H)</td>
<td>(L&amp;L)</td>
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<td>$38,000</td>
<td>$38,000</td>
<td>D-L&amp;P</td>
<td>$50,000</td>
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L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.
This chart is **THE MOST** telling demonstration we have found of the audience sweep of CBS Radio Network daytime drama. The significance is very clear when programs score so high—in 7 of the toughest (and most sophisticated) markets in the U.S. And it goes on year in and year out. It must be that housewives really want these programs. These are the facts.

### COMPETITIVE STANDING OF CBS RADIO DAYTIME SERIAL

<table>
<thead>
<tr>
<th>STATIONS</th>
<th>HELEN TRENT</th>
<th>COUPLE NEXT DOOR</th>
<th>WHISPERING STREETS</th>
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<tbody>
<tr>
<td>BOSTON 10 STATIONS REPORTED</td>
<td>IN HOME TOTAL</td>
<td></td>
<td></td>
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<tr>
<td>CHICAGO 9 STATIONS REPORTED</td>
<td>IN HOME TOTAL</td>
<td></td>
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<tr>
<td>LOS ANGELES 13 STATIONS REPORTED</td>
<td>IN HOME TOTAL</td>
<td></td>
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<tr>
<td>NEW YORK 12 STATIONS REPORTED</td>
<td>IN HOME TOTAL</td>
<td></td>
<td></td>
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<tr>
<td>PHILADELPHIA 10 STATIONS REPORTED</td>
<td>IN HOME TOTAL</td>
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<tr>
<td>ST. LOUIS 11 STATIONS REPORTED</td>
<td>IN HOME TOTAL</td>
<td></td>
<td></td>
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<tr>
<td>SAN FRANCISCO 10 STATIONS REPORTED</td>
<td>IN HOME TOTAL</td>
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Rank of daytime serial program in time period
THE CBS RADIO NETWORK

<table>
<thead>
<tr>
<th>MA PERKINS</th>
<th>YOUNG DR. MALONE</th>
<th>SECOND MRS. BURTON</th>
<th>RIGHT TO HAPPINESS</th>
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<tr>
<td>Time</td>
<td>ABC</td>
<td>CBS</td>
<td>NBC</td>
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<td>-------</td>
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<tr>
<td>10:00</td>
<td>Lamp Unto My Feet</td>
<td>suit</td>
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</tr>
<tr>
<td>10:30</td>
<td>Top Dollar Colgate</td>
<td>suit</td>
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</tr>
<tr>
<td>10:45</td>
<td>Bishop Pike</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td>Camera Three</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td>Love Of Life</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>11:30</td>
<td>Search for Tomorrow P&amp;G</td>
<td>suit</td>
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</tr>
<tr>
<td>12:15</td>
<td>Day in Court</td>
<td>suit</td>
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<td>12:30</td>
<td>Day in Court</td>
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</tr>
<tr>
<td>12:45</td>
<td>Open Hearing</td>
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<tr>
<td>1:00</td>
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<td>1:15</td>
<td>Eternal Light</td>
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<td>Front Street of Faith</td>
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<tr>
<td>1:45</td>
<td>Gale Storm</td>
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<td>Major League Baseball of the Week</td>
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<tr>
<td>2:15</td>
<td>Day In Court</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td>Gale Storm Show</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>2:45</td>
<td>Open Hearing</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td>Open Hearing</td>
<td>suit</td>
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<td>Open Hearing</td>
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<tr>
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<td>Open Hearing</td>
<td>suit</td>
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<tr>
<td>3:45</td>
<td>Open Hearing</td>
<td>suit</td>
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<tr>
<td>4:00</td>
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<td>4:30</td>
<td>Open Hearing</td>
<td>suit</td>
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</tr>
<tr>
<td>4:45</td>
<td>Open Hearing</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>5:00</td>
<td>Paul Winchell</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>5:15</td>
<td>Mickey Mouse Club</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>5:30</td>
<td>Long Ranger</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>5:45</td>
<td>Long Ranger</td>
<td>suit</td>
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</tr>
</tbody>
</table>

**HOW TO USE SPONSORS**

Network Television

**COMPARAGRAPH**

The network schedule on this and preceding pages (40, 41) includes regularly scheduled programing 9 May to 5 June, inclusive (with possible exception of changes made by the networks after press time). Irregularly sched-
### Wednesday
- **BS**
  - Dough Re Mi (Repeat)
  - Standard Brands
- **NBC**
  - On the Go
  - Sam Leverson and Standard Brands
- **CBS**
  - Treasure Hunt (Repeat)
  - Treasure Hunt (Repeat)
- **FRIDAY**
  - Dough Re Mi
  - Sam Leverson and Standard Brands
  - Treasure Hunt
  - Treasure Hunt
- **SATURDAY**
  - Captain Kangaroo
  - Mighty Mouse
  - Mighty Mouse

### Thursday
- **BS**
  - Dough Re Mi
  - Treasure Hunt
  - Price Is Right
  - Concentration
  - Concentration
- **NBC**
  - On the Go
  - Sam Leverson and Standard Brands
  - Treasure Hunt
  - Treasure Hunt
  - I Love Lucy
  - Search for Tomorrow P&G
  - Love of Life
  - Love of Life
  - I Could Be You
  - Searching for Tomorrow P&G
- **CBS**
  - Dough Re Mi
  - Sam Leverson and Standard Brands
  - Treasure Hunt
  - Treasure Hunt
  - I Love Lucy
  - Search for Tomorrow P&G
  - Love of Life
  - Love of Life
  - I Could Be You
  - Searching for Tomorrow P&G
- **FRIDAY**
  - Dough Re Mi
  - Sam Leverson and Standard Brands
  - Treasure Hunt
  - Treasure Hunt
  - I Love Lucy
  - Search for Tomorrow P&G
  - Love of Life
  - Love of Life
  - I Could Be You
  - Searching for Tomorrow P&G
- **SATURDAY**
  - Captain Kangaroo
  - Mighty Mouse
  - Mighty Mouse

### Friday
- **BS**
  - Dough Re Mi
  - Treasure Hunt
  - Price Is Right
  - Concentration
  - Concentration
- **NBC**
  - On the Go
  - Sam Leverson and Standard Brands
  - Treasure Hunt
  - Treasure Hunt
  - I Love Lucy
  - Search for Tomorrow P&G
  - Love of Life
  - Love of Life
  - I Could Be You
  - Searching for Tomorrow P&G
- **CBS**
  - Dough Re Mi
  - Sam Leverson and Standard Brands
  - Treasure Hunt
  - Treasure Hunt
  - I Love Lucy
  - Search for Tomorrow P&G
  - Love of Life
  - Love of Life
  - I Could Be You
  - Searching for Tomorrow P&G
- **FRIDAY**
  - Dough Re Mi
  - Sam Leverson and Standard Brands
  - Treasure Hunt
  - Treasure Hunt
  - I Love Lucy
  - Search for Tomorrow P&G
  - Love of Life
  - Love of Life
  - I Could Be You
  - Searching for Tomorrow P&G
- **SATURDAY**
  - Captain Kangaroo
  - Mighty Mouse
  - Mighty Mouse

### Saturday
- **BS**
  - Dough Re Mi
  - Treasure Hunt
  - Price Is Right
  - Concentration
  - Concentration
- **NBC**
  - On the Go
  - Sam Leverson and Standard Brands
  - Treasure Hunt
  - Treasure Hunt
  - I Love Lucy
  - Search for Tomorrow P&G
  - Love of Life
  - Love of Life
  - I Could Be You
  - Searching for Tomorrow P&G
- **CBS**
  - Dough Re Mi
  - Sam Leverson and Standard Brands
  - Treasure Hunt
  - Treasure Hunt
  - I Love Lucy
  - Search for Tomorrow P&G
  - Love of Life
  - Love of Life
  - I Could Be You
  - Searching for Tomorrow P&G
- **FRIDAY**
  - Dough Re Mi
  - Sam Leverson and Standard Brands
  - Treasure Hunt
  - Treasure Hunt
  - I Love Lucy
  - Search for Tomorrow P&G
  - Love of Life
  - Love of Life
  - I Could Be You
  - Searching for Tomorrow P&G
- **SATURDAY**
  - Captain Kangaroo
  - Mighty Mouse
  - Mighty Mouse

### Sunday
- **BS**
  - Dough Re Mi
  - Treasure Hunt
  - Price Is Right
  - Concentration
  - Concentration
- **NBC**
  - On the Go
  - Sam Leverson and Standard Brands
  - Treasure Hunt
  - Treasure Hunt
  - I Love Lucy
  - Search for Tomorrow P&G
  - Love of Life
  - Love of Life
  - I Could Be You
  - Searching for Tomorrow P&G
- **CBS**
  - Dough Re Mi
  - Sam Leverson and Standard Brands
  - Treasure Hunt
  - Treasure Hunt
  - I Love Lucy
  - Search for Tomorrow P&G
  - Love of Life
  - Love of Life
  - I Could Be You
  - Searching for Tomorrow P&G
- **FRIDAY**
  - Dough Re Mi
  - Sam Leverson and Standard Brands
  - Treasure Hunt
  - Treasure Hunt
  - I Love Lucy
  - Search for Tomorrow P&G
  - Love of Life
  - Love of Life
  - I Could Be You
  - Searching for Tomorrow P&G
- **SATURDAY**
  - Captain Kangaroo
  - Mighty Mouse
  - Mighty Mouse

### Notes
- The table above lists the airing schedules for the week of May 9-15, 1958. Programs are listed with their respective networks (BS, NBC, CBS) and time slots. Programs are categorized under different sections like "BM," "TV," etc., indicating their time slots.
- The week includes various promotional events and special programs, with some notable entries being "Dough Re Mi" on Tuesday and "On the Go" on Thursday.
- The presence of programs like "Circus of the Stars," "Dick Tracy," and "The Pfeiffer Boys" highlights the variety of content available.

---

**special**

- CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); Today, NBC, 7-9 a.m., Monday-Friday, participating: News CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All times are Eastern Standard.
What are the fundamental considerations in editorializing?

As more stations are sparked by FCC's sponsor encouragement of news opinion, station men tell why they are now editorializing

Clark George, general manager, KNXT, CBS-TV Wko, Los Angeles

There are several important reasons why we believe local television stations should editorialize. This statement is based on the assumption that broadcast editorials incorporate responsible thinking and presentation.

First, a local station has a responsibility as a mass communication medium to make significant contributions to community thought processes in matters of vital importance to people in the station's area. Critics have accused stations of delinquency and hesitancy in taking editorial positions. However, as the medium has matured, more and more stations are exercising this important editorial function and accepting a responsibility which has long been recognized.

A second reason for editorializing stems from the continuing requests by the FCC that television exercise its right to editorialize. We at KNXT acknowledge this right for we believe that editorials have a highly significant influence on community thinking in action. We believe as a strong and influential member of our community, we must make known our position on matters which will affect our viewers now and in years to come.

A third reason for editorializing is based on a necessity for balanced programming. The editorial, along with public service, cultural, informational and entertainment programming, becomes an important program type. "Thou Shalt Not Kill," KNXT's first editorial venture, drew more than 3,000 letters and hundreds of phone calls within 72 hours of its airing. Such response indicates that a need for this type of programming exists in our community, a need we assume is present in other areas.

Finally, responsible editorializing contributes to the identity and prestige of a station. A well-conceived and produced editorial creates a favorable station image regardless of the individual viewer's agreement or disagreement with the station's stand.

KNXT will editorialize when we believe it is necessary, for in this way we feel we are contributing to the best interests of the community and the democratic institutions we are dedicated to serve.

Donald H. McGannon, president of the Westinghouse Broadcasting Co., Inc.

In today's complex and fast-moving world, the obligation of the television and radio station to broadcast "in the public interest, convenience and necessity" cannot be fully realized, in the opinion of the Westinghouse Broadcasting Co., without thoughtful use of the right to editorialize.

There is an urgent need for people to understand not only the implications of space satellites and ICBM's, but of community matters such as local school bond issues and urban renewal projects as well. To fulfill this need for public understanding, and to realize the potential of television and radio as media for informing the people, it is not sufficient that we merely report events; we must interpret them, and in some cases stimulate constructive action.

We consider the editorial as an expression of the station's views and accordingly the WBC station has its editorials delivered by a management representative—the company's area vice president, or the station manager. Complete separation is maintained between news programs and editorial statements. The editorial is presented in prime time.

WBC stations do not editorialize on any regularly scheduled basis; rather, we schedule an editorial only when station management feels that a community situation is sufficiently important to demand discussion. Only community matters are taken up in WBC station editorials, and both the decision to editorialize and the editorial approach are decided completely within the individual station.

Unlike newspapers, broadcasting has no long and honored editorial tradition to guide it, and must develop its definitive patterns through experience. Our awareness of the impact and influence of television and radio demands that we approach editorializing thoughtfully, and that we exercise our editorial function sparingly, judiciously, and only in support of worthy causes.

We feel that to do less, or to abridge entirely our right and duty to editorialize, as some suggest, is to fall short of our obligations and our opportunity as responsible broadcasters.

Lyell Bremser, vice pres. and gen. mgr., KEAB, Omaha

Why does KEAB editorialize? I imagine the all-inclusive answer would be because we feel it is a service a radio station owes its community. To us it is necessary to fulfill our obligation to the public.

Radio long ago matched, and in many areas surpassed, the public

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service responsibilities and news abilities of newspapers. However, they lacked the stature newspapers have long maintained through an editorial policy.

This is an unnecessary lack for a radio station with the staff to accomplish a well-rounded editorial feature. KFAB felt there was a vast need in Omaha for more than one daily editorial opinion, that being by the one daily paper in Omaha, and since KFAB had the staff of professional journalists qualified to research and present, intelligently, the issues of the day, various segments of the broadcast day were scheduled for an editorial opinion.

There is a vast amount of work involved in presenting a studied editorial opinion, however, the work is slight when compared with the results. People have praised our editorial policies, others have condemned them . . . but few have been passive. And that we believe is the finest end result.

There is no question about the effect of editorializing on a community's conscience. Where definite action by the public was indicated concerning community problems or projects, KFAB, by covering all sides of the editorial matter in question, got action reflected in letters and talk in the community. And when a community is given the opportunity to initiate action—action they get.

This is why we editorialize—to fulfill our obligation to the public we serve so they in turn can fulfill their obligations to the community in which they live.

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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.
SAY 'NO' TO CLIENTS
(Cont'd from page 35)

t was unpopular to say the least, we stuck to our guns, and our client began to see the wisdom of it. The results have justified our thinking.

In another instance, again involving a new product, we advised a client strongly against its launching with what we considered to be insufficient funds. The tendency in some client quarters would have been to take the attitude; "All you guys are interested in doing is collecting bigger commissions." If we had been guileless, we would have stopped right there and not have exposed ourselves further to the chance of this kind of criticism.

But by presenting an honest case for our point of view, which was based on a careful analysis of the profit opportunities for the new product, we were successful in convincing our client to do it our way. Again, the results have justified the course of action.

In the area of media selection the greatest opportunity to illustrate proper use of the word "No" occurs.

For example, twice during the past year or so we've managed to steer clients away from television properties which, while highly rated, we felt would be injurious to their best interests, due to unfavorable association of program content with the name and reputation of the companies. This took a certain amount of statesmanship. It would have been awfully easy to go along with the client's original opinions on the matter, and to have made money in the bargain.

As a last example, let me give you the case of one of our clients who is having trouble in a particular area with his product. His first request was that the agency tell him what sort of advertising he should put into this market, and how much money he should spend.

We told him he would be foolish to spend his dollars in advertising, that the problem could not be solved that way, and further advised him to handle the situation swiftly through a form of trade promotion (non-commissionable), which we described in detail. I think he's still in a mild state of shock, but he agreed and the situation has now righted itself.

The other phase of when to say "No" to a client involves a situation which could cause direct injury to the agency and its reputation. Some clients make such requests in all innocence. A few don't really care about their agencies' reputation and expect them to do what they're told, regardless of the consequences.

For example, I worked on an account several years ago, where we were rather successful in developing and exploiting a technique of buying radio which traded rather heavily on the buyer's market existing at the time. However, the client in question carried our plan several steps further and began pushing us toward activities which would have helped to destroy existing radio rate structures.

We refused to do it, thereby, I believe, protecting our client's interests, as well as our own, against the accusation of being fly-by-nights. Incidentally, however unpopular with the client our decision to resist this was at the time, the management of this organization saw the wisdom of it and incorporated it as part of their advertising policy from then on. And the person who was attempting to
force our hand was looking for other employment shortly thereafter.

In another instance, I worked on an account where the advertising manager was persistent in his demands through the agency to pressure television stations into all kinds of abnormal services. We found ourselves rapidly getting the reputation as bad actors in the business. It had to stop, and we stopped it. Again, despite initially objecting to our point of view, the client agreed that this was the wisest course of action.

Some classic examples of saying “No” to clients lie in the area of jobs which are unfeasible from the start. An over-eager or scared account executive can get an agency into a lot of trouble by promising clients that the agency can do certain things, or can do them within a specific period of time, when the plain truth is that it can’t. This is bad for an agency’s stature with its client, it promotes a lack of confidence in future situations of the same kind, and it’s morale-shattering, as far as the internal workings of an agency are concerned.

Now, what about how to say “No”? The answer to this is simply: nicely, but firmly. I think this is an area in which the men become separated from the boys. There are ways to go about this which succeed in doing nothing but irritate, and there are other ways which leave a client with the feeling that this is an honest, intelligent organization.

While the give-and-take in an agency-client relationship is essentially good, because it allows everyone to contribute and provides greater opportunity for the development of good ideas and sound planning, the agency still has in itself a large responsibility to keep its clients away from activities and thinking which, while they may seem immediately advisable, can be highly injurious to both parties in the long run. This demands cool thinking, courage, complete candor and essential honesty on the part of the agency. I don’t think it’s too much to ask for.

**FAIRBANKS**

(Cont’d from page 36)

All belong to an organization called the Automobile Engine Rebuilders Association, formed for easy exchange of information and ideas.

As Abruzese indicates, one idea is now quite common to them: the use of air media to stimulate the quick volume their businesses are geared to.

“Within five years,” says Mike, “all auto repairs will be on a supermarkets-type of operation. The gas station will service your car, but repairs will be done economically and quickly on an assemblyline basis.”

As he sees it, “There will always be custom-work repair shops, just as there are neighborhood grocery stores. But the major share of the business will go to large operations.”

Fifteen years ago, fresh out of the wartime airplane production lines, Mike turned to automobiles for a living. When the automatic transmission came into being, Mike knew auto repairs on a production line basis were just a matter of time.

“The easier it was to repair a car,” he explains, “the more complex it had to be under the hood.”

Last December’s newspaper strike put him into radio. Now he relies on it to start his day off with a ready-made overload, and the traffic created has turned his shop into a seven-day operation.

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**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**
### TELEGUSC

#### RATINGS: TOP SPO

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<th>Top 10 shows in 10 markets</th>
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<th>5-STA. MARKET</th>
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<td>28.9</td>
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<td>Divorce Court</td>
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<td>GUILD (Drama)</td>
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<td>If You Had A Million</td>
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<td>Honeymooners</td>
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<td>Sheriff of Cochise</td>
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Pilms listed are syndicated. 4 hr., 0.5 hr. and hr. length, rating in four or more markets. The average rating is an unweighted average of individual market ratings listed above; the number indicates films not broadcast to this market. While network shows are fairly stable from month to month in another markets in which they are shown, this is true with syndicated shows. This should be borne in mind when analyzing rating trends from month to another in this chart. Classification to number of stations included. The average ratings are for the month of March 1959.
# ILM Shows

## 3-Station Markets

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## Sponsor's Media Basics

**TIME BUYING BASICS**

**FILM BASICS**

**RADIO BASICS**

**TV BASICS**

13th annual edition out 18 July

Not a directory, not a shelf reference—but an up to date, fact-packed guide for buying tv, radio time

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*Source: Reader's own. Pulse determined number by measuring which statistically received by house in the metropolitan area of a given market station itself may be outside metropolitan area of the market.*
PRODUCTS OF SYRACUSE

...important in the home

Designed specifically for the average home, wherever it may be... this Uni-built fireplace is made by Syracuse's own Vega Industries... is ready for use in less than a day. Ready for viewing, every day... is that familiar spot on Syracuse dials, WHEN-TV. Programs designed for the average Syracusan... programs with better-than-average response. To put your product to use in less time than you think... in Syracuse and all of 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.
WASHINGTON WEEK

9 MAY 1959
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SPONSOR PUBLICATIONS INC.

A hearing examiner has been assigned and the FCC is about to take off on a probe of possible network monopoly over tv programing.

Waiting on the sideline will be the Department of Justice, which has already carried out a similar study. After the FCC has issued its findings, the JD will decide whether it should sue in the courts on antitrust grounds.

Obviously, it's a long trail on which the FCC has embarked. It could take years before any changes in present practices are dictated.

Meantime FCC chief hearing examiner will undertake to build a record with such topics as these as the framework:

1) The extent, if any, to which the networks and others seek to achieve, or have achieved, control of tv programing.

2) How necessary or desirable, if any, is network control in the public interest?

3) Do the networks bar in any way programs in which they have no control or financial interest, or exert a similar pressure on syndication?

Of course, there'll be subtopics along the line of how sponsors exert influence over programing on the one hand and to what degree, on the other hand, the networks dictate to sponsors on their choice of programing, especially when it's network-owned or controlled.

As a starter, examiner this week via witnesses from the three networks this week poured into the record statistical data about network time income, extent of network program ownership or financial participation, et cetera. The networks' top level people can be expected to take the hearing spotlight when the probe gets into questions of more cosmic implication.

It was also a week in which the FCC, for the first time, publicly stated that formal talks are underway with the Office of Civil and Defense Mobilization about the possibility of wholesale switches of tv channels.

The announcement follows a recent FCC statement that such a trade would make possible as many as 50 continuous vhf channels, starting either with Channel 2 or present Channel 7, for commercial tv. Or 25 channels; or fewer, if necessary.

The FCC says the aim will be to come up with a long range solution so that hundreds of millions of dollars won't be lost by broadcasters and billions in sets won't be outdated.

Argues the FCC: something meanwhile must be done to add stations. What it continues to favor is dropping in new stations at reduced mileage separations so that communities that have too few will have more vhf assignments.

Firmly opposed to all this is the Association of Maximum Service Telecasters.

The networks challenged last week the FCC proposal to ban web representation of non-owned stations for spot sales.

They said they do not dominate this field, can't dominate it, and that such a ban would merely take away from stations their free choice of a rep.

Some CBS spot sales stations have become parties to the challenge.

The Station Reps Association, a week earlier, had told the FCC that the proposal should be adopted. It alleged that such representation creates a "conflict of interest."
If the report of Sun Oil's latest buying is substantiated, it could be the beginning of a trend back to the "one piece" buying pattern. The report: Sun (Esty) has contracted for Ziv's Lock-Up in 60 markets for 26 weeks on an alternative week basis, in contrast to buying different shows in different markets. The change in Sun's pattern also would entail expansion of its market list and the shortening of its contract period.

The tv film business continues to look so attractive this year to outsiders that there's been a steady stream of investment companies trying to move into the field. Latest operator to make a bid for tv film status is Victor Muscat, whose interests are as diversified as that other recent entrant to tv film, the Buckeye Corporation. Initially, Muscat plans to spend $2 million for 26 feature films. Plans are also reportedly brewing for him to get 68 westerns, plus documentaries and subjects of the "free film" type, which will be handled through existing sales forces. His new firm, Victor Film Enterprises, is out to get a 10% return on its investment.

Despite added competition this year, it's still possible for a national spot show to pull a rating that compares well with short network line-ups. Continental Baking's Annie Oakley (CBS Films), for example, scored a 23.1 Nielsen total audience rating in February; this was for 77 stations and was higher than 10 network shows with longer station lists. Coverage of Oakley was 78.3%; total audience was 7.9 million homes and average audience, 6.3 million homes.

Amoco has apparently found a solution to the problem of working towards a rating in competitive markets, namely, the cumulative approach. The gasoline advertiser placed CBS Films' U.S. Border Patrol on WABC-TV, New York, for example, for twin showings there weekly in both the 10:30 p.m. Tuesday and 7:00 p.m. Saturday time period. The twist here is that previous double exposure practices in New York City have usually involved two different stations, except for re-runs and feature films, the latter types being frankly cumulative in their approach to ratings.

The charges often leveled against syndicators as being fast and tricky "wheelers and dealers" brought a rebuttal last week. Rejoined a film sales executive: "It's the agency that picks the cheapest show rather than the best or more suitable one that causes all the chaos in film selling." The informant accused certain agencies of trying to buy maximum tonnage of film for a minimum price in regional deals rather than recommending a particular program concept to the client.
There's some feeling that no substantial increase in syndication support from local advertisers next season.
For instance, KPIX's Ray Huband noted in a recent field-spotters survey: "The cost of product has begun to reach maximum level for most local advertisers."

Contrary to the general expectation, it's often the low-budget show in syndication that's the most dependable moneymaker.
There's hardly a distributor that hasn't had some experience with a show brought in for a production budget of well under $10,000 a week, and while such shows reflect a low selling price, what's forgotten is that they generally have a great margin of profit.
But note that most syndicators will avoid the low-budget show if they can, bringing it in only when business is at a halt or when an operating profit has to be reported in the books on short notice.

Horace Schwerin has spotlighted some ominous signs that lie ahead for commercials if they continue in their present direction.
Here are the salient points of his Toronto talk last week:

1) Mediocrity and ineffectiveness: the over-all effectiveness of commercials has slumped considerably in the last two years and what's worse, the ratio of absolutely ineffective commercials is on the increase.

2) Viewer resistance to commercials is increasing and so's the trend toward making a copy-cat of another commercial.

3) Brand life and competition: with brand life drastically shortened and competition at its heaviest, survival of each brand depends more than ever on unique and effective advertising.

4) Technique: the demonstration commercial is proving disappointing, while some of the best results are coming from the combined live action-and-animated spot.
Schwerin suggested this solution: pretesting commercials even before the product itself is fully developed.

What Schwerin didn't cover: the real reasons why large advertisers often deliberately imitate the successful new techniques introduced by smaller brands.

Evidence is piling up which suggests that the surest way to create a flop in the commercials area is to imitate somebody else's hit.
According to R. H. Bruskin tests, there were wide variation in audience ability to identify slogans used by different brands.
For example, 56% of those asked correctly identified the slogan "You can be sure, it it's ———" with Westinghouse, while only 3% spotted Borden's as the product in the similar slogan, "If it's ———, it's got to be good."
For more details on slogan and trademark testing, see FILM WRAP-UP, page 64.

Look for a three-fold rise in combined live-action/animation commercials this year.
According to Robert Lawrence Productions, the hybrid-type of commercial will amount to 26% of production in 1959; last year it accounted for only 9%.
It is also expected that straight live-action commercials will retain their leadership in commercials, with 63% as their projected share for 1959; all-animation commercials will have an estimated 11% share.
SPONSOR HEARS

General Mills figures that kids are more fickle in their tv program loyalties than they used to be in the days of radio.

Today's youngster will stick with a tv program about four years; the span for radio was at least six.

If media sellers find members of the account group on Whitehall at Bates acting as if every dollar were coming out of their own pockets, there's a good reason.

They all own stock in that company.

Tv and radio stations generally were unaffected by the Slenderella Systems' filing of a bankruptcy petition in the N.Y. Federal court.

Some time ago they took the precaution of refusing to handle Slenderella business unless the bill were paid in advance on a weekly basis.

In the protocols of advertising it's considered smart to cover your tracks with other accounts in the house when you pitch something extra attractive to a client.

A Madison Avenue agency is in an awkward position with a soap giant for failing to do so after it decided to recommend an established hour program to its No. 1 client.

If you have a program of super-quality, plus high name value, you can, obviously, still wangle a hiatus out of a tv network.

It will happen in the case of the Ford Fabulous 40 on NBC TV. Ford's entitled to return to the same Tuesday 10 o'clock spot in the fall of '60 after a 12-week layoff.

Here's how a smart rep wound up with over 50% of the billings for a tv campaign that starts in fall:

The salesman assigned to the agency stayed there for a couple days contacting stations in a continuing effort to improve the schedules.

Do you know what is deemed the cleverest example of agency egg-dancing?

Analyzing last night's show at a meeting without mentioning any specifics about the show itself.

The analyzer, naturally, hadn't watched the show, but he mustn't let on.

The next general CBS, Inc., v.p. whose star it would be interesting to watch is James Aubrey's.

It's commonly believed that there's another highly strategic organizational move in the wind and that Aubrey has been marked for the ascension.

What with network tv in a sellers' market, there already are indications that advertisers next season actually will have to earn their discounts to get them.

In some cases clauses are being written into contracts stipulating the specific amount the advertiser can be shorttrated in case he wants out before a stipulated number of telecasts.
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 31¢ 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
TELEVISION
IN
KANSAS
IS
KTVH

SERVING Wichita PLUS
14 OTHER IMPORTANT
KANSAS COMMUNITIES

BLAIR TELEVISION ASSOCIATES

HUTCHINSON
STUDIOS IN HUTCHINSON AND WICHITA
HOWARD O. PETERSON, GEN. MGR.

from
KCMC-TV
TEXARKANA
you cover the
4-STATE CORNER
of the Southwest
(Texas-Arkansas-Oklahoma-Louisiana)

TV BUYS

Pillsbury Mills, Inc., Minneapolis, is preparing a 60-market campaign for its cake mixes. The schedules begin this month for four weeks. Minute and 20-second announcements during daytime slots are being placed; frequencies depend upon the market. The buyer is Hal Tillson; the agency is Leo Burnett Co., Inc., Chicago.

Lever Bros. Co., New York, is adding schedules in scattered markets for its Praise soap. The new schedules start this month, run till the end of the year. Minute announcements during both day and night slots are being used; frequencies vary from market to market. The buyer is Sheldon Boden; the agency is Kenyon & Eckhardt, N.Y.

Ford Motor Co., Dearborn, Mich., is going into major markets with short-term schedules for its Ford Institutional advertising. The schedules start this month; I.D.’s and minute announcements during nighttime periods are being placed, with frequencies varying. The buyers are Lou Kennedy and Ralph Bodle; the agency is Kenyon & Eckhardt, Inc., New York.

National Biscuit Co., New York, is kicking off schedules in various top markets for its Bev Instant Fizz; the campaign is to test a premium offer. The nine-week schedules start this month. Minutes, daytime and early evening, are being slotted, with a children’s audience in mind. Frequencies depend upon the market. The buyer is Bruce Small; the agency is Ted Bates & Co., Inc., New York.

RADIO BUYS

P. Lorillard Co., New York, is going into major markets with a campaign for its Old Gold Filters. The schedules start this month, run for seven weeks. Minute announcements during both daytime and nighttime segments are being used; frequencies depend upon the market. The buyer is Bob Kelly; the agency is Lemmen & Newell, N.Y.

Kelvinator Div., American Motors Corp., Detroit, is preparing short-term schedules in scattered markets for its appliance line. The first flight starts 18 May; the second, 8 June. Minute announcements during daytime slots are being placed; frequencies vary from market to market. The buyer is Betty Powell; the agency is Geyer, Morey, Madden & Ballard, Inc., New York.

Richardson & Robins, Dover, Del., is purchasing schedules in top markets to push its canned chicken fricassee and chicken a la king. The schedules start the third week in May and range from four to eight weeks in length. Minute announcements during daytime periods are being slotted; frequencies depend upon the market. The buyer is Ed Papazian; the agency is Gray & Rogers, Philadelphia.
Frankly, 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 families enjoying CBS-ch. 2 television.
REAL WESTERN WELCOME greeted Esther Williams when she appeared at recent benefit swim on behalf of Easter Seal Campaign in Phoenix, Ariz. On hand to show her the 'dry-land' sights were (l to r) Ray Odom, owner and general manager of K-HAT, Neil Leavitt, program director and (half-hidden in rear at right) Bob Presley, the station's news director.

BROADCAST PIONEERS of WEJL, Scranton, represent 100 years in the broadcast industry. Receiving his "mike" insignia from Cecil Woodland, gen. mgr. 27 years, is Bill Pierce, prom. mgr. 30 years. Watching: (l to r) Guy Rauer, chief eng. 20 yrs. and Johnnie Walker, anncr. 23 yrs.

Whitehall Laboratories got into the news last week on two fronts:
1) Bryan Houston resigned its Whitehall business ($5 million) for unstated reasons, but some quarters believed the schism stemmed from the allocation of commissionable billings.
2) Among the 9-10 stations whose code seals were revoked by the NAB TV Committee last week there were several who had refused to cancel their schedules on Whitehall's Preparation H, a hemorrhoid treatment. The product, obviously, is not acceptable under the code.

According to Horace Schwerin, the only advertisers that will survive the next decade are those boldly creative in new product development and in their use of television.

Speaking before the Association of Canadian Advertisers in Toronto last week, the head of the research firm

YOUTH WANTS TO KNOW and Cuba's Fidel Castro appeared recently at Harvard Law School to answer their questions. Special telecast was carried by WBZ-TV, Boston.
bearing his name made these observations:
1) T.V. commercials have shown a marked drift toward mediocrity, and
2) Technological changes suggest that the life span of most products currently being advertised in T.V. is far shorter than even the most worrisome advertisers foresee.

A recent survey, by Schwerin, of 13,000 T.V. commercials, using a sample of 1.25 million, came up with this major finding: the overall effectiveness of T.V. commercials is declining.

The reasons: (1) viewer resistance, (2) lack of originality and (3) increased product competition.

 Acquisition: Another diversification move for the Ward Baking Co., and its first venture into the West Coast, with its acquisition of the Johnston Pie Co., Los Angeles.

Johnston will operate as a subsidiary of Ward, under its present management. Sales for the pie company in 1958: $4.5 million.

Campaigns:
- The Borden Foods Co. is starting an all-out push for its Instant Mashed Potatoes via a promotion to run mid-May thru August. It will combine print and T.V., carrying a special offer which will pay the consumer for sampling the product. Borden has increased its T.V. spot schedule for the campaign, which will now run in 107 markets.
- Arnold Bakeries, Port Chester, initiates, this week, one of the largest campaigns in its history, to continue throughout the year. A spot radio schedule and print will appear from Maine to Virginia. Agency: Kadner.
- Aluminum Co. of America's annual promotion of its sporting goods and leisure-living products returns to the air now, for two months. Main plans for the campaign call for extensive radio and T.V. spots, plus network T.V. via Alcoa's Aluminum Theater on NBC TV and Alcoa Presents, on ABC TV.
- Lawn-Boy Power-Mowers has bought a saturation radio schedule in the New York Metropolitan area to help its dealers increase sales. The commercials, mainly on WNYJ, will feature the names and addresses of more than 100 cooperating dealers. Agency: William N. Scherer Advertising, Newark.


AGENCIES

A. A. Flack, Syracuse, has sold a client, A. H. Pond, on the idea of using a teen-agers show to sell its Keepsake brand of diamonds.

Pond's contract with American Bandstand (ABC TV) is for a long term.

RE-KOIL-ING WITH GLEE is Phyllis Himes as she receives a $2,000 check from Steve Shepard, sta. mgr. of KOIL, Omaha. Mrs. Himes dialed KOIL's secret telephone no.

LATEST ON SUBS is given by LCDR Wallace Green to: (1 to r) Allan Grant of House- hold Finance Corp. and W. A. Riple, gen. mgr. WAST, Albany. Grant's firm is local sponsor of CNP's film series Silent Service.

MONKEY OR MULE, it's still good promotion! Here, in picture at left, "JB," chimp star of WJBW, New Orleans, strums a tune on piano while host Al Savitz listens. At right, Irv Phillips, general manager of K-DAY, Santa Monica and Mary Lu Stevens. Mrs. K-DAY discuss that station's "Name the Mule" contest with a four-legged friend at Hollywood and Vine.
New name: After a merger, 1 July, with Washington Market Research Co., Honig-Cooper, Harrington & Miner’s Seattle office will be renamed Kraft, Smith & Ehrlig and headed by Warren E. Kraft, Sr. The agency will continue as an affiliate of H-C, H&M.

New agency: In Albuquerque, Willmarth McCaffrey & Co., with offices at 610 Gold Avenue, S.W. Principal officers: Philip Willmarth, Fred McCaffrey and Jack Stoller.


New location: Henderson Advertising, Greeneville, S. C., now at 55 S. Pleasantburg Drive.

Agency appointments: The Betty Zane Corn Products Co., Marion, Ohio, with spring and summer plans for radio and tv, to Don Kemper Co.’s Dayton office . . . Colt Firearms Co., billing some $200,000, from Adams & Keyes to EWR&R.

Thisa ‘u’ data: William Pleuthner, v.p. of BBDO will deliver two talks in Southern California this week. The one, to the DeSoto Dealers Association on “38 Ways To Improve Company Communications” . . . Another speech note: Marion Forster, associate research director of Compton spoke on “Market Research in Relation to Advertising” before the Fashion Reporting and Retail Advertising class of the Laboratory Institute of Merchandising last week.


**ASSOCIATIONS**

The TV Board of the NAB gave the go-ahead sign for a committee to carry forward plans for an industry-wide public information program.

The committee, to be headed by G. Wrede Petersmeyer, Corinthian Broadcasting president, will seek to bring to “all elements of the American public a greater understanding of TV’s obligation and desire to serve the interests of all segments of the American audience.”

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**WOC-TV FOR BEST COVERAGE IN THE NATION’S 47th TV MARKET**

(Davenport, Iowa — Rock Island — Moline, Illinois)

A comparison of coverage of TV stations in or overlapping the Davenport — Rock Island market area as reported in the Nielsen Coverage Service No. 3 — Spring, 1958.

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<th>Weekly Circulation</th>
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<td>398,600</td>
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<td>Station D</td>
<td>229,260</td>
<td>156,340</td>
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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!
Look who's selling on KVOS TV

These leading advertisers consistently use KVOS TV to sell the people of British Columbia.

Alberta Meats
Adorn Hair Spray
Alka-Seltzer
Anahist
Avon Cosmetics
B.C. Tree Fruit
Bonus Foods
Bosco
B.A. Paints
British American Oil
Campbell Soups
Canada Nut
Canada Safeway Stores
Canadian Western Ins.
Carter Products
Arrid
Arrid Roll On
Carters Liver Pills
Rise
CIIL Paints
CKNW
Colgate
Lustre Creme Shampoo

Brisk
Dental Cream
Halo
Vel
Pink Liquid Vel
Cunningham Drugs
Dominion Rubber
Drano
Ex Lax
Fen-A-Mint
Fels Soaps
Fishers Flour
Five-Day Deodorant
French's
General Paint
Great Northern Railway
Grey Dunn Biscuits
Happy Henry Juices
Hazel Bishop
Hudson's Bay
Imperial Tobacco
Jergens Lotion
Kelloggs
Lever
Wisk
All
Good Luck Marg.
Lux
Liquid Lux
Surf
Pepsodent
Lushus
Max Factor
Maybelline
McColls Peanut Butter
Mennen
Minute Maid
Nabob Foods
Nescafe
Nylol
Omego Oil
One-a-Day Vitamins
Pacific Meats
P & G
Tide

Ivory Snow
Ivory Soap
Joy
Crisco
Camay
Spic and Span
Cheer
Dreft
Oxydol
Gleem
Proctor Electric
Q Tips
Quaker Oats
Rock City Tobacco
Rothmans Cigarettes
Royal City Foods
Salada Tea
Sanka
Saran Wrap
Sealy Mattress
Shell
Shulton
Simpson Sears
Standard Oil
Star Weekly
Sterling Drugs
Super Valu Stores
Supreme Drugs
Templeton's
Texaco
Uncle Ben's Rice
Vicks
Vaporub
Cold Tablets
Vatronol
Westminster Paper
Whitehall Pharm.
Anacin
Heet
Outgo
Bisodel
Resden
Wildroot
Windex
Woodward's

Plus 82,000 TV homes in Northwest Washington

one TV station had to be unique

VANCOUVER OFFICES—1687 W. Broadway, Cherry 514;
STOVIN-BYLES LIMITED—Montreal, Toronto, Winnipeg
FORJOE TV INC.—New York, Chicago, Los Angeles, San Francisco
ART MOORE and ASSOCIATES—Seattle, Portland
Merger prospects: A committee from the American Federation of TV and Radio Artists will meet with representatives of the Screen Actors Guild in Hollywood this weekend for this purpose.

To discuss the selection of an impartial research organization which will study the feasibility of a merger of the two talent unions.

Tv is necessary to meet the challenge of population shifts which are bringing about changed shopping habits, said Howard Abraham, TaB's v.p., retail sales.

Speaking at the national convention of American Women in Radio-TV, at New York's Waldorf-Astoria this week, Abrahams noted:

"The need of retailers is to sell people to come to their store for the advantages which their store offers. Tv is the most logical medium for store image selling."

New officers of the West Virginia Broadcasters Association:

President, C. Leslie Goddady, general manager of WEPM, Martinsburg; v.p., John Shott, WHIS-TV, Bluefield, and Secretary-treasurer, A. W. Vickers, of WOAY, Oak Hill.

Kudos: to the Michigan Association of Broadcasters, a special award for outstanding service in the cause of safety from the Michigan Safety Council... Ruth Andre, director of the Ann Pillsbury Home Service Center, named 1959 Advertising Woman of the Year by the Women's Advertising Club of Minneapolis.

FILM

A heightened pace of film production activity has become noticeable as tv suppliers began to enlarge their fall program portfolios.

The following were such production moves made last week:

- Walter Schrimmer went into a second year of Championship Bridge with Charles Goren.
- Allen A. Funt withdrew his Candid Camera films from UAA distribution to freshen the series with new production and exploitation plans.
- Release of $25 million in blocked funds in Spain for tv film production signalized with start of shooting on Arabian Nights series.

New availability: ABC Films has called 15 half-hour westerns from various anthologies for sale as a summer replacement series... Dynamic Films will make ready up to 52 half-hours of Speed Classics on various racing sports... NTA put the 20th Century Fox Hour into international distribution.

Sales: ITC sold Cannonball to the Mexican subsidiary of General Tire Co. ... MCA's Secret Agent 7 to Kroger Co. in Atlanta and Falstaff Brewing in Los Angeles... ABC Films summer western package sold to KCOP-TV, Los Angeles; WDBJ-TV, Roanoke; KFSD-TV, San Diego; WLOS-TV, Asheville; KGCN-TV, Tucson; KWTW-TV, Oklahoma City; KMRC-TV, Kansas City; and WNEP-TV, Scranton... MCA-TV's Paramount features package signed by KONO-TV, San Antonio and WJAC-TV, Johnstown-Altoona... NTA's International Package of motion pictures reported sold to WBBM-TV, Chicago; WNACT-TV, Boston; WFiL-TV, Philadelphia; WHNC-TV, New Haven; KNTT-TV, Seattle; WPST-TV, Miami; WWL-TV, New Orleans; WISHTV, Indianapolis; KPHO-TV, Phoenix; WHYN-TV, Springfield, Mass.; KHTV, Little Rock; WLRB-TV, Lebanon; WKTV, Utica; and KGLO-TV, Mason City.

More sales: Ziv reports 1959 first quarter syndication business 36% ahead of last year... Analysis of New York stations carrying Ziv syndicated shows indicated following quantities of respective first-run and rerun shows: WABC-TV, 2 and 3; WOR-TV, 1 and 7; WCBS-TV, 2 and 1; WRC-TV, 1 and none; WNEX-TV, 1 and 1; WPIX-TV, 2 and none; but note nine first-runs in total reflect seven shows plus two "double-exposures."

Production: Screen Gems signed production contracts with David L. Wolper for latter to function as independent production unit... Telefax Film Productions of Vancouver, Canada, is offering a 100 foot silent film suitable for "voice-over" news.

Trade guests: Guest speakers at the AWRT luncheon last week noted the importance of video tape in attracting local retail advertising... The National Film Board of Canada expanded its tv services with a library available to stations; American offices are at Canada House, New York.

Promotion: CNP's Silent Service on WAST-TV, Albany, N. Y., was promoted with visits of USS Hardhead, a fleet-type submarine.

Commercials: The Kappa Company of Atlanta has been formed to make and distribute "ready-made" animation commercials for brand name matting... New York animators have formed the Animation Producers Association... Animation Equipment Company reports availability of an Oxberry aerial image unit for use with animation stands... Music Makers completed scoring of Ivory Soap and Pepsi-Cola commercials; respective producers delivering films for each were Elliot, Underger & Elliot and Jerry Ansul Productions.

Commercials research: Identification scores earned by advertising trade marks and slogans in recent R. H. Bruskin tests were as follows: Smith Brothers trademark, 73%; Coca-Cola slogan, 65%; Prudential trademark, 57%; Zest slogan, 46%; CBS eye trademark, 38%; Batik model names, 36%; Du Pont slogan, 27%; Yellow Pages slogan, 17%; Clairol slogan, 10%; high score for association was Dinah Shore with Chevrolet, 35%.

Strictly personnel: Howard Christensen joined UA-TV as central regional sales manager... Joseph P. Greene to Roy Rogers Syndication as eastern sales manager... ITC named following new syndication account executives; Charles G. Pye, Jr. and Frank Spiegelman in northeast, John A. Thayer, Jr., John E. Howard and James L. Dodd in southeast and Yale Lasker in northwest... S. L. "Stretch" Adler joins Official Films as sales director... James H. McCormick to New York office of CBS Films as account supervisor... Joining NTA advertising department are Elliott Ames, Edgar Krupinski and William Weinstein.
The majestic beauty of a harp weaves a mood so vital to good music that only the best is good enough for the symphony conductor.

This same "quality touch" and ceaseless devotion in achieving the best is also what sets apart great radio and television stations from the rest.
The use of network TV by smaller advertisers will expand, and become a significant trend on all the networks in the next 10 years.

So predicted Hugh M. Beville Jr., v.p., planning and research, NBC, at the 4th District Convention of the AFA in St. Petersburg, Fla., last week.

Beville cited the participating sponsorship pattern of Today and Jack Paar as a means "to give the sponsor with less than a million-dollar budget an opportunity to use our medium."

To highlight what the smaller budget advertisers were contributing, he noted: "In 1958, one out of four of our TV network sponsors was spending less than $50,000 for gross time. And 91 advertisers, more than half our clients, spent under $250,000."

ABC Radio reports that with the addition of 25 new sponsors net sales for the second quarter, 1959 will "far exceed sales for the comparable period in 1958." Among the new advertisers: American Home, Clairol, Cadilac, General Motors, Colgate, Dr. Pepper, A. E. Staley Mfg. and Landers, Frary & Clark (Parker Pen).

Net TV renewals: Bristol-Myers (DCS&S) for NBC TV's Peter Gunn, which will continue in its same time slot next fall... General Electric (BBDO), is in for the sixth season of its G. E. Theater on CBS TV... Miles Labs (Geoffrey Wade) for 52 weeks more of ABC TV's Riflemen and half of Wednesday Night Fights... Seafest (Ayer) for full sponsorship of NBC TV's Bat Masterson next season. (See page 39, this issue, for this season's casualty rate.)

Network notes: General Mills' Wheaties (Knox-Reeves, Minneapolis) bought one-half of the Russia vs. AAU track meet scheduled for 19 July. The meet will run 90 minutes on NBC, with Wheaties sponsoring 15 minutes of it... Ernie Kovacs will be featured in a one-hour special for Renault (N.J.A.R) via NBC TV 22 May... Summer replacement: Too Young To Go Steady, a live situation comedy series starring Don Ameche and Joan Bennett, for Oldsmobile (Brother), to replace the Oldsmobile Theater on NBC TV starting 11 May.

New network affiliates: WOTD, Toledo, to CBS Radio... WTUP, Tupelo, Miss., and WBIP, Booneville, Miss., to ABC Radio... KOTV-TV, Klamath Falls, Ore., to ABC TV... Eight weekly commercial hours of programming were taken over from the Don Lee Broadcasting System and added to ABC Pacific Coast Regional Radio Network.

On the personnel front; Jack Stuppler, to the newly-created post of sales service manager for CBS Radio... Michael Minalian, to director of TV production operations for ABC TV... Clifford Mandell, to feature editor of CBS TV press information department... Sherman Adler, to account executive at CBS Radio.

Here's TVB's estimated expenditures (as compiled by LNA-BAR) of the top network company advertisers, followed by the top network brand advertisers, for February, 1959:

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>GROSS TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. P &amp; G</td>
<td>$4,065,192</td>
</tr>
<tr>
<td>2. Lever</td>
<td>2,171,076</td>
</tr>
<tr>
<td>3. American Home</td>
<td>2,035,630</td>
</tr>
<tr>
<td>4. General Foods</td>
<td>1,998,428</td>
</tr>
<tr>
<td>5. Colgate-Palmolive</td>
<td>1,991,726</td>
</tr>
<tr>
<td>6. General Motors</td>
<td>1,635,972</td>
</tr>
<tr>
<td>7. R. J. Reynolds</td>
<td>1,297,029</td>
</tr>
<tr>
<td>8. American Tobacco</td>
<td>1,142,741</td>
</tr>
<tr>
<td>9. Sterling Drug</td>
<td>1,094,829</td>
</tr>
<tr>
<td>10. P. Lorillard</td>
<td>1,073,333</td>
</tr>
<tr>
<td>11. General Mills</td>
<td>1,051,461</td>
</tr>
<tr>
<td>12. Bristol-Myers</td>
<td>991,967</td>
</tr>
<tr>
<td>13. Pharmaceuticals</td>
<td>986,850</td>
</tr>
<tr>
<td>14. Liggett &amp; Myers</td>
<td>960,260</td>
</tr>
<tr>
<td>15. Ford</td>
<td>935,835</td>
</tr>
</tbody>
</table>

BRAND    GROSS TIME
1. Anacin   $740,627
2. Vicerox  605,133
3. Tide     600,812
4. Chevrolet 592,333
5. Bayer Aspirin 527,855
6. Dristan  497,014
7. Camel    491,436
8. Ford     467,663
9. Kent     460,121
10. Bufferin 455,934
11. Winston  431,492
12. Pall Mall 420,609
13. Colgate Dental Cr. 406,171
14. Dodge    397,169
15. L & M Filter 379,755

The Katz Agency will begin holding a series of meetings with admen and advertisers to stress this point: the nation's summer buying habits are a prime selling point for spot TV.

According to Katz, 25% of all retail sales are made during the summer: this season accounts for 27½% of the year's gasoline sales, 33% of tire sales, 34% of food freezer sales, and 19% of luggage sales.

Rep appointments: KSAY, San Francisco and KLQ, Portland, to Paul H. Raymer Co... WSBA, York-Lancaster-Harrisburg, to Robert E. Eastman & Co... KONO...
in South Florida
WTVJ beats every other station by a wide margin

FACTS
MORE SUMMERTIME VIEWING IN SOUTH FLORIDA
... than in entire country
Summertime is viewing time in South Florida — average sets-in-use higher than for all U.S.A. That's why summertime is selling time — with WTVJ!
SETS-IN-USE ARB 1958 (June - August average)

<table>
<thead>
<tr>
<th>Time Period</th>
<th>Miami</th>
<th>Eastern Time Zone</th>
<th>All U.S.A.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noon to 6:00 P.M.</td>
<td>19.9</td>
<td>17.1</td>
<td>17.0</td>
</tr>
<tr>
<td>Monday - Friday</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00 P.M. to Midnight</td>
<td>43.3</td>
<td>39.1</td>
<td>38.1</td>
</tr>
<tr>
<td>Sunday thru Saturday</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

WTVJ sells this large South Florida Audience of 1,556,000 Persons as no other station can!

See ARB! See NCS #3! See your PGW colonel!

WTVJ - South Florida
Channel 4

Represented Nationally by: Peters, Griffin, Woodward, Inc.
AM & TV, San Antonio and K-NUZ, Houston, to The Katz Agency.


RADIO STATIONS

Based on business trends during the first quarter of this year, the NAB estimates a nationwide increase of 2.5% in radio revenues for 1959 and an increase of 7.2% for tv.

The estimates were made in connection with a financial survey by NAB of 733 radio stations and 195 tv stations.

New programing concept: A study on the listening habits in New Orleans by the Tarlow Associates for their WJTW pointed this out: Most dial turning is done on the hour and on the half-hour.

The station's innovation: Music is now aired from 5:30 to 8:02 and 2:21 to 3:32, with a five-minute newscast featured 15 minutes before the hour.

Ideas at work:

• Come fly a kite — with the heavy-air promotion used by KIOA, Des Moines for its recent "High Flying Kite Contest." The action took place on a vacant lot, with some 100 youngsters participating, and three times that number turning out to view the event.

• WNAX, Yankton-Siou City has just completed what it terms "the largest sports event ever sponsored by a radio station." The 10th annual WNAX 6-State Bowling Tournament, drawing a record 12,358 bowlers, paying $45,000 in cash prizes and $5,500 in merchandise.

• A contest worth a million: WKGBG, Buffalo just concluded its "Win A Million" promotion — with the winning pair set for a trip to Paris for a two-week all-expense paid vacation — worth a million francs.

• WZIP, Cincinnati participated in the Home Show via "You'll Appreciate the Difference" booth — where visitors taped their voices. A few minutes later the tapes were aired, with prizes offered to persons recognizing their voices.

• They took to the air: K-6ZY, Los Angeles, to promote going on the air will invite listeners to participate during its testing period via a traveling light message 50 ft. long and 10 ft. high trailered behind an airplane, bearing the station's call letters.

• New idea for fisherman: WOR, New York began airing a "When-To-Go-Fishing" timetable that tells the hours when fish will or will not bite each day of the week, in salt or fresh water, and where they're located.

Financial report: First quarter radio billings for Balaban's WIL, St. Louis: 14% ahead of the same period a year ago and a 16% increase for the station on a March-to-March basis.


Business notes: The Coca-Cola Bottling Co. of California, for a heavy schedule between now and the end of the year on KYA, San Francisco; Plymouth-DeSoto dealers for two news segments daily on KFWB, Hollywood; Sports note: WOR, New York, to air for the second season, the 1959 West Point football games.

Meeting notes: The San Francisco conference on local public service programming, third industry-wide gathering held under the auspices of Westinghouse Broadcasting, set for 21-23 September, at Stanford University... A Multiplexing Seminar at the Chamberlin Hotel, Old Point Comfort, Va. 24 June.

WGR

Selling the Western New York radio market

WGR Radio's new fresh-air programming concept features modern album music specially selected for young adults. Carefully mixed with up-to-the-minute, frequent newscasts and top sports coverage, WGR's new concept is winning bigger audiences in Western New York.

For grocery product advertisers, WGR Radio offers at no extra cost the most effective point-of-purchase merchandising plan in Western New York. Qualified thirteen-week advertisers get one week of preferred-position displays in Buffalo food stores, including 120 A&P and Nu-Way super markets. WGR's mobile "Studio 55" broadcasts from different high-traffic super market locations every week.

For more information about merchandising and fresh-air availabilities on WGR in Buffalo, call Peters, Griffin, Woodward.

NBC • 550 KC • BUFFALO

Sponsor • 9 May 1959
there's been a big switch in Portland, Oregon

KPTV, Portland, has switched to the exciting ABC Network—and what a hot new circuit it is for advertisers! Now you get KPTV's top-rated local shows (more premium film packages than any other Portland station) combined with ABC's sensational rating story in the Oregon market*—plus over 60,000 bonus homes from new cable hook-ups and translators throughout Oregon and S.W. Washington. Call your Katz office today!

*Consistently has more shows in the top 15 than any other local station

Top Network + Top Local + Bonus Viewers = BEST BUY

KPTV channel 12
Oregon's FIRST Television Station

Represented by the Katz Agency, Inc.
Among those awarded by the Institute for Education by Radio-TV at Ohio State University this week:

Primary School Broadcast: *Tell Me A Story*, KTIS, Minneapolis.
Personal and Social Problems: *Escape From Cage*, WCET, Cincinnati.

*The Human Heart*, KRON-TV, San Francisco.

**Kudos:** WSB-AM & TV, Atlanta, top honors for outstanding handling of news by the Ga. Associated Press Broadcasters Association... Herb Lee, of WKTY, La Crosse, grand award trophy for the outstanding promotion by his station carrying the Milwaukee Braves games, from Mathisson & Associates, Milwaukee... Joe Phipps, director of news operations, WWDC, Washington, awarded for radio editorials by the National Headliners Club.

**Station staffers:** John Sullivan, to general manager of WNEW, New York... Milton Klein, to become general manager of KIX, San Francisco-Oakland when the FCC approves the Crowell-Collier purchase... Homer Odom, to general manager and Bob Reitzel, to general sales manager of KHOU, San Francisco... Larry Roberts, to manager of KWIQ, Moses Lake, Wash... Murray Farrell, to local sales manager of WBRC, Birmingham... Bill Reed, to sports director at KHOU, Denver... Frank Hunt, to the sales staff, WTCN, Minneapolis-St. Paul.

**More personnel news:** Mitchell Lewis, named national director of advertising and publicity for the McLeod Corp... Mel Levine, to assistant manager of WROV, Roanoke, Va... Glenn Allen Jr., to station manager of WTAC, Flint, Mich... Read Wright, a.v.p. for radio at J. M. Mathes, joins WPAT, New York as director of client relations... Edward Hymoff, to director of news and special events for WMGM, New York... Olga Blohm, general manager of Standard Radio Transcription Services, resigned to take an executive position with Princess Pearl Co.

**TV STATIONS**

**Latest episode in the fight by TV stations to keep community antenna systems from relaying their programs:**

Three Salt Lake City stations, KUTV, KTVT and KSL-TV have filed suit against the operator of a community antenna system and a microwave relay company to determine:

1) What rights broadcasting stations have in its signal, and
2) the use of such signal for commercial purposes without a station’s consent.

**ARR’s expansion plans, to start in the Fall, include:**

1) Samples of all 3,072 U.S. counties plus Alaska and Hawaii, and
2) Total area reports by quarter-hour periods for all TV markets as well as quarter-hour total area reports for the more than 500 TV stations in the country. The information will be released at least semi-annually.

**Ideas at work:**

- WHAS-TV, Louisville, has come up with an audience contest to both boost participation at the studio and viewing at home. Called the “One Million Friends” contest, it will celebrate the arrival of the one millionth visitor. Viewers partake via sending in their guesses as to the exact date and time the person will arrive.

- To promote their affiliation with CBS TV, WTVI-TV, Milwaukee, rented a sky-writing plane which wrote “6” (station’s channel) and “CBS – 6” over the Milwaukee Braves’ County Stadium on the season’s first Ladies Day. The letters and number could be seen over a 25-mile area.

- WBKB, Chicago, has made available to sponsors of its *Weather by Radar* program a 43-page weather booklet. It’s being made up for clients purchasing one or more five-minute periods for 15 weeks, and has, on its covers, the sponsor’s name.

**Thisa ‘n’ data:** Major League Baseball is being televised, for the first time in color on a local and regional basis, via WLW-TV, Cincinnati... Another first: WJAR-TV, Providence, will televise, for the first time in that state, proceedings live from the County Courthouse... KPIR-TV, St. Louis, played host recently at a dinner honoring Richard Rogers... Change in call letters: Corin- thian’s KBET-TV, Sacramento, to KXTV (see Radio-Te Newsmaker, page 71)... WXZY, Inc., Detroit, will dedicate its new $1 million Broad- cast House 4 June... TVB is distributing some 5,000 brochures, dubbed “Invitation” to acquaint agencies and advertisers with the many Bureau services available.

**On the personnel front:** A. H. Constant, to the newly-created post of station manager for KRON-TV, San Francisco... Bob Guy, to program director, WWL-TV, New Orleans... D. Merle Gore, to sales service manager, WSBD-TV, Toledo... George Wilson, to merchandising and promotion director of WSTV, Inc., Steubenville, O... Saul Rosenzeig, to general sales manager, WLOS-TV, Asheville-Greenville-Spartanburg... William Morrison, to sales manager, KRON-TV & FM, San Francisco... Howard Caldwell, to news director of WFBM-TV, Indianapolis... John Mayasich, to the sales staff at WFRV, Green Bay... Jack Bo- zarth, to the tv sales and planning department and Jack Simon to staff director of Sports Network, Inc... E. Leo Derrick, Jr., to promotion manager, WMFY-TV, Greensboro, N. C.

**More personnel news:** Robert Newsham, named sales manager of WJZ-TV, Baltimore... James Hirsch, to director of national sales for TVB... Max Bice, to head KTNT-AM-TV, Tacoma... Bill Holbs, to local sales manager, WFAA-TV, Dallas... Jack Gen- naro, to station manager, WVFR, Green Bay... Anthony Hennig, to v.p. in charge of videotape and closed circuit operations for Sports Network... Henry Hines, to director of advertising and promotion for WBLA-TV, Baltimore... Richard Thrall, to director of public service programming for KDKA-TV, Pittsburgh... Donald Bannmann, to the local sales staff as account executive at WTVI-TV, Milwaukee.

Sponsor • 9 May 1959
Announcing . . . .

ANOTHER TELEVISION FIRST FROM ARB

Audience size for every U.S. TV station in every U.S. television market with . . .

nationwide tv measurement!

- Sampling in every U.S. county
- Complete ¼ hour viewing to every U.S. TV station
- Total homes reached by every program and spot
- Simultaneous coverage data for the entire U.S.
- Fully automated UNIVAC® data processing

Once more ARB leads the TV research industry in a dramatic new advance to be introduced in fall 1959 . . . TOTAL U.S. TV MEASUREMENT! By means of an entirely new concept . . . a progressive sampling approach reaching into every U.S. county, plus electronic digesting and interpretation of data by the newest UNIVAC® . . . ARB makes possible simultaneous measurement of all TV viewing to every U.S. TV station, wherever that viewing might occur.

For the first time in history, stations and buyers of time will be supplied with actual homes delivered by every one of the 500 plus U.S. TV stations separately, by each quarter-hour of the week for each station, plus complete station circulation figures showing where these viewers are.

These new features will be included in addition to ARB’s regular metropolitan area rating reports and audience composition studies already standard in over 150 important markets.

You’ll be hearing more soon about this fabulous new fall 1959 package from ARB—first with the interviewer supervised diary, first with one-week/four-week measurement, first with the all-electronic ARBITRON, and now . . . first with NATIONWIDE TV MEASUREMENT!

AMERICAN RESEARCH BUREAU, INC.

WASHINGTON  •  4320 Ammendale Road, Beltsville, Md., Webster 2-2000
NEW YORK  •  100 Park Avenue, New York 22, N.Y., Plaza 1-5577
CHICAGO  •  1907 Tribune Tower, Chicago 11, Ill., Superior 7-3255
LOS ANGELES  •  6223 Selma Avenue, Hollywood, Calif., Hollywood 9-1654

UNIVAC® Registered Trademark of Remington Rand
Antonio (KENS-TV, KONO-TV), Fort Worth (KDFI-TV), Memphis (WHBQ-TV), Portland (KGW-TV).

Another consideration: to establish the item, in retailer and consumer minds, not solely as a toy, but as an everyday novelty item that could be purchased at newsstands, drugstores, hardware stores.

With this in mind, a promotion campaign aimed at obtaining plugs on network tv shows was initiated along with the January expansion which took the item to: Miami (WPST-TV), Minneapolis (WCCO-TV), Springfield, Mo. (KTTS-TV), Chicago (WBBM-TV), Birmingham (WBRC-TV), KLW-TV was added to the Detroit schedule.

The cities and stations added in February were: Tampa-St. Petersburg (WSUN-TV, WVTW), New York (WNTA-TV, WNY), Omaha (KMTV), Columbus (WTEN-TV), Seattle (KING-TV), Dayton (WLW-D), Oklahoma City (KOFO-TV), Spokane (KHQ-TV), Philadelphia (WHL-T). In March, many schedules were renewed, some lopped off. In two markets were added: KRON-TV in San Francisco, WBKB and WGN-TV in Chicago. New markets: Houston (KPRC-TV), Cincinnati (WCPOTV, WKRC-TV, WLW-T), Portland, Ore. (WCW-III), New Orleans (WDSU-TV, WWL-TV), Atlanta (WSB-TV).

In all, 45 stations were used in 31 markets, "a schedule few small toy manufacturers could sustain," Westheimer points out, "for a seasonal push." Amortizing costs, a major problem in the toy industry, was accomplished with the market-by-market introduction and novelty item approach. This made a 10-spot-per-week schedule possible in most markets, a $1,000-$1,500 budget workable for the top 10.

With 3.5 million whirleys in orbit, the partners are now fanning the flames of thefad in some markets while merely letting it whirl away on its own impetus in others. The Whirley-Whirley success not only established a profitable fad which is paying off for jobbers and retailers, but a new business as marketing consultants for its parents, Westheimer and Hyatt, now content to let the Whirley whirl.

GREENBAY
(Cont'd from page 29)
this method, I feel we could capitalize on it a lot more than on the nation-wide hookups used by national brands.

He adds, "I believe the test should convince every tv station that they need a strong local personality to support an item such as Parti-Day.

The other side of the coin. Contrasting with such enthusiastic statements are comments whichスポnser received on the Green Bay test from marketing, sales and ad executives, and from some station men.

One agency marketing v.p. said, "I couldn't find anywhere in your account of the Parti-Day test, any indication that Parti-Day was testing day tv against anything. At least on an organized basis.

"Was this a test of day tv spot vs. newspapers? Against night tv 20's? What was the control factor? What were the control markets?"

An even more serious criticism came from a top 20 media director: "Party-Day seems to have done no real before-and-after research. How do you know what you proved if you have no basis of comparison?"

In all fairness, it should be pointed out that D'Arcy, too, regretted that so little research was used. Says Curry, "We feel we might have developed more information with additional in-store tests and consumer surveys, but unfortunately available funds were limited."

Finally, there was a strong feeling among someスポnser readers that "there's no need to test the power of tv to move merchandise. That was proved years ago. From here on any sales test involving tv should be pinpointed to turn up more specific information - such as comparative values of day and night tv, best frequency of spots, best combinations of media, type of audience, etc."

One thing at least seems to have emerged from the Green Bay test operation - a recognition among advertising and marketing men that sales tests are extremely delicate, and involved operations, and must be planned and handled carefully.

Tv, aided by stronger merchandising activity, proved its ability to sell 15,320 cases of Parti-Day in the Green Bay area, over a 20-week period. But was it, in a larger sense, a really "successful" test?

JERRY ARTHUR
(Cont'd from page 31)
over 35% of it in air media).

Much of the growth has been attributable to building up accounts already in the shop. Six clients have been with D&C for over 10 years, four for more than 20; one for more than 25 and another since the beginning. By product categories. D&C accounts stack up as follows: package goods 30%, travel and entertainment 27%, corporate and industrial 10%, drugs and sundries 13%, fashions and house furnishings 11%, and publications 9%. The agency recently has picked up some new accounts including Nutrilite Food Supplement, Magi-Care Cosmetics, and American Enka's synthetic yarns and fibers. In October it will move to new quarters in the Time, Inc. building when it is completed. In its combined offices (N.Y., Los Angeles, Montreal, and Atlanta), D&C employs more than 300 persons.

Its newest acquisition, Jerry Arthur, finished Harvard after an interruption by the U.S. Navy during World War II with a background in law and economics. But since his interest was in selling and in communications, he soon got into advertising via the media department of Campbell-Ewald (New York office) in 1947.

A half dozen years later he went to Fuller & Smith & Ross as media manager, stayed on to become its vice president in charge of media and radio tv development, the position he resigned a few weeks ago to come to D&C.

Among the radio accounts at D&C that Arthur will be watching over are: Bar-Mil Cameo Hosiery, Arthur Murray, Bosco Milk Amplifier and Kaseo Dog Food, Lady Esther Face Creams and Powders, River Brand and Carolina Rice, Columbia and MGM Pictures, Dr. Scholl's Zinc Pads and foot comfort products, Emuls, Eye-Gene and Pearson Sakrin.

Arthur's admitted reasons for deserting law in favor of advertising are that he always was interested in selling. Today's media man, Arthur feels, must be as much salesman as statistician.

On the street, he is generally regarded as "creative." But his own feeling is that creativity is merely "the discovery of new uses for established media."
THAT’S ALL IT COSTS TO STAY IN EUROPE!

These two new KLM tour plans give you more seeing and more saving. For $10 a day (standard hotels) or $15 a day (first class hotels), all Europe is your playground. With 59 cities to visit, your choice of tours is almost unlimited! You'll see the sights you've heard about, and plenty you haven't. It's everything you could want in a trip abroad, for the price of an at-home vacation. Your non-stop KLM flight from New York to Europe is budget-priced, too. Example: visit 6 European cities for just $502.20 round trip economy class. For complete details of these and the many other KLM tours available, mail the coupon.

KLM ROYAL DUTCH AIRLINES
Tour Dept. SM-59
430 Park Avenue, New York 22, N.Y.

Please send me full information on  

□ “10-15” tours □ all other KLM tours
Age: over 18 □ under 18 □

Name ________________________________
Address ______________________________
City ______ Zone ______ State ______

My Travel Agent is ____________________
Alfred J. Seaman has joined Sullivan, Stauffer, Colwell & Bayles as vice-chairman of the board and chairman of the executive committee. He comes to SSC&B from Compton, where he was executive v.p. and creative director. Seaman spent 13 years with Compton. He served there as copy supervisor in 1916; manager of the print copy dept. in 1919; was elected a v.p. in charge of that department in 1950, and named creative director in 1952. After graduation from Columbia, Seaman was an a.e. at F&S&R.

Mort Green has been appointed director of tv and radio for Revlon, Inc. He will be responsible for all contacts with current Revlon programing and for the development of future programs, done in conjunction with the networks, talent agencies, package producers, etc. Green joins Revlon directly from the creative writing field. His tv show credits include All Star Review, Colgate Comedy Hour, Milton Berle Show, and Perry Como Show (for which he recently won the George Foster Peabody Award).

Harry Diner will head the San Francisco office of Tx Advertising Reps, Inc., as sales manager. He joins Westinghouse's newly formed representative group from KPIX, San Francisco, where he was sales account executive for five years. Before entering broadcast sales, Diner was a theatrical agent with Music Corp. of America. Prior to that, he was a professional musician and orchestra leader. He is a graduate of the San Francisco Conservatory of Music and Marin College and is president of the Marin Citation.

Richard P. Hogue has been named v.p. and general manager of Corinthian's newly acquired KXTV (formerly KBET-TV), Sacramento. He was formerly general manager of CBS' nephew, WXIX-TV, Milwaukee, after a year's stint there as commercial manager. Previously, he had spent two years on the sales staff of CBS Spot Sales. Before joining CBS, Hogue was v.p. and sales manager of the tv division of Headley-Reed Tv for four and one-half years. Earlier, he was on ABC's network and spot sales staff.
TAMPA-ST. PETERSBURG
... market on the move!

2654 miles of giant pipeline, bringing natural gas to fuel-hungry Florida, are in the final stage of construction! The boost it will give to the Florida West Coast's already-booming economy is enormous!

Now assured of an ample supply of this wonder fuel, the country's leading manufacturers are flocking to this dynamic area... bringing new prosperity, new buying power to the MARKET ON THE MOVE — now 26th in retail sales, 26th in automotive sales, 27th 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

station on the move...

WTVT TAMPA - ST. PETERSBURG

Channel 13

THE WKY TELEVISION SYSTEM, INC.
WKY-TV Oklahoma City
WKY-RADIO Oklahoma City
WSFA-TV Montgomery
Represented by the Katz Agency

SPONSOR • 9 MAY 1939
SPONSOR SPEAKS

NAB takes strong code action

Last week the Television Board of the NAB revoked the right of several TV stations in various parts of the country to display the NAB Television Code Seal.

Involved in the revocation were charges that these stations had "willfully and continually" violated the provisions of the Code relating to personal product advertising triple spotting and advertising time standards.

NAB's Television Board acted on recommendations of its Television Code Review Board, headed by Don McGannon of Westinghouse. Action was taken only after the stations had been notified of the complaints against them, requested to comply with Code provisions, and given a full opportunity for hearing. When they refused to amend their practices, the Television Board moved promptly to deny them the Code rights and Seal.

We have not seen the official transcript of the Boards' proceeding nor have we yet learned the call letters of the offending stations. But we do most heartily applaud the NAB's courageous and forthright action in this matter. It is important for the TV industry to have a strong code of fair practices. It is even more important to administer it firmly.

National radio month

While we are on the subject of the NAB we should mention that this is National Radio Month and that the NAB staff has done an excellent job of providing promotional programs to stations and networks for publicizing radio's cause.

In its drive for greater recognition, radio has a two-fold problem: to increase public awareness of its entertainment, service, and news values, and to build greater acceptance with advertisers who pay the bills.

The NAB's "May is National Radio Month" promotion is directed toward the first of these objectives, and deserves wholehearted support.

THIS WE FIGHT FOR: To encourage advertisers, agencies networks and stations in both TV and radio to experiment and create new program forms for the air media. Creative programming is essential to radio and TV growth.

10-SECOND SPOTS

Sign on a fortune-teller's wall—"Only medium in town summoning spirits in true living color and strophonic sound. Rates decrease 50% Sundays and weekdays after 6:00 p.m."—Frank Hughes.

Eavesdrop: Reportedly overheard in a Madison Avenue restaurant—1st adman: The new guy in media seems to be taking hold pretty well.

2nd adman: But he drinks a lot.

1st adman: Yeah, but only on the job.

Support: When Manning Rubin, radio tv director of Richmond's Car- gill, Wilson & Acree agency, volunteered to conduct a timebuying class for Richmond Professional Institute, he arrived without preparation, enlisted aid of a couple of friends he saw in the waiting room to serve as a panel. His impromptu experts: Frank Rice, of Harrington, Righter & Parsons rep firm; E. J. Hassett, sales manager for WFMY-TV, Greensboro; Tom Framioli, local sales manager for WRVA-TV, Richmond. And that's just one thing that can happen to timebuyers in agency waiting rooms.

Hopeless: Richard Willis, WXTA- TV, New York, told this one at a recent Sales Promotion Executives Assoc. lunch—A tv actor complained to his psychiatrist, "I can't sing, I can't act, I can't dance. I'm tortured by the realization that unless someone writes a script, I can't even speak—and then I read it very badly."

"That's no problem," said the psychiatrist. "Just leave the business.

"How can I?" asked the actor.

"I'm a star."

Snapper: At a Pittsburgh Pirates game, KDKA newscaster Ed Changhney was shaken to see his son David in the crowd—a truant.

"When I was a boy," Changhney said to KDKA's Jim Williams, "we didn't do things like that."

"When you were a boy," retorted Williams, "they didn't have baseball."

Public service: KQV, Pittsburgh, is currently running one-minute warnings on a hunted fugitive; they close with an ominous voice saying, "The FBI wants this man!" D.j. Roy Ell- well commented, "If you see him, run like blazes."

76
RESULTS ARE 2 TO 1 IN KPQ'S CAPTIVE MARKET

SURROUNDED BY MOUNTAIN PEAKS AND ISOLATED FROM BOTH SEATTLE AND SPOKANE, WASHINGTON'S 12 INLAND COUNTIES ARE TRULY A CAPTIVE MARKET!

KPQ gets RESULTS 2 TO 1!
POPULATION: 447,400*
EFFECTIVE BUYING INCOME: $789,335,000*

HOW DO YOU LIKE THOSE APPLES? WE'LL BACK OUR CLAIMS WITH MONEY WHERE OUR MOUTHS ARE!

*Source: SRDS Consumer Market Data, April 15, 1959

KPQ 5000 WATTS 560
WENATCHEE, WASHINGTON

Seattle & Portland Reps.
Art Moore & Associates

National Reps.
Weed & Co.
**Heavenly Music...**

as you like it...

**THE BUSINESS OF GOOD MUSIC**

---

**WDOK**

Heavenly music. That's the name for WDOK's good music that strikes the right notes in the responsive ears of young adults and adults in the Northern Ohio area.

To complement its good music programming, WDOK produces local news casts with its own roving mobile units and supplements this with national news from the Mutual Broadcasting System.

WDOK is constantly eager to serve and does serve the public in all worthy causes and civic affairs. We do it because we have the desire to serve our listeners. That's why Clevelanders like WDOK.*

Because of these attributes we are better able to serve our clients.

*The latest Nielsen rating showed WDOK as No. 2 and No. 1 among all Cleveland stations.
MORNING SPECTACULAR

Followed by
NEWS AND WEATHER AT A BRAND NEW TIME

11:45

Chick McCuen's Midday News
Stuart A. Lindman with the weather

ABC-TV II WTCN-TV

MINNEAPOLIS - ST. PAUL
IT'S ALL SEWED UP!

Now more advertisers than ever before can piece together some of the strongest – and largest – station line-ups ever made available over network radio. Where? On the expanded ABC Radio Network!

With the addition of Don Lee (a No. 1 regional network) and the affiliation of the important Intermountain and Arizona Networks, ABC has added more than 50 new stations to its powerful line-up. A line-up, by the way, that carries an extensive array of talent – with entertainment, sports and news personalities like those illustrated above, and a 125-man national and international news staff.

Result: An advertiser can sew up the top 50, top 100 or even the top 200 markets with ABC's superior inside coverage – now stronger than ever before!

We wouldn't want to needle the competition, but if you're looking for penetration, where else would you look but ABC?

ABC RADIO NETWORK
BUT... Your WKZO Radio Will UP Your Audience In Kalamazoo-Battle Creek And Greater Western Michigan!

The one sure way to get highest listenership in Kalamazoo-Battle Creek and Greater Western Michigan is to use WKZO Radio. Pulse rates WKZO Radio undisputed leader (6 A.M.—12 Midnight, Monday through Friday) in 360 quarter hours.

And that's not all—WKZO Radio's audience is 43% larger, day and night, than that of the next station.

Ask Avery-Knodel for avails!

*U.S. Navy blimp ZPG-2 made a record flight of 8 days, 8 hours, 4 minutes in May, 1955.
DIGEST OF ARTICLES

Are agencies neglecting radio copy?

33 Sponsor survey shows many agencies are missing out on new business and losing billings in permitting sloppy radio copy, hiring inept writers.

Media men of the year

36 William Dollard, Y&R and William Dekker, McE., honored by the Station Representatives Assn. for their "part in keeping U.S. economy in high"

How Hood whooped up ratings

38 This New England milk, ice cream manufacturer tested brand awareness with an audience, sales-building promotion for its syndicated Western

What's behind rising commercials costs?

40 Today's tv commercials are costing around 20% more than five years ago with upgraded creative objectives plus higher talent and production costs.

Look out, termites! Radio will get you

42 Selling termite control via tv, newspapers, direct mail brought uneven response to Pittsburgh firm, but radio spiced up the subject and sales as well.

Nielsen updates tv homes by counties

44 Marketing firm releases "practical estimates" of tv saturation as of spring 1959. Totals show U.S. at 86% with some states high as 92% saturation.

SPONSOR ASKS: What types of local programing do advertisers often overlook?

54 Agencies and advertisers are not aware of the sales impact of many local programs, is the consensus of what station men told sponsor.

FEATURES

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Secretary-Treasurer
Elaine Couper Glenn
VP-Assistant Publisher
Bernard Platt
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John E. McMillin
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VP-Western Manager
Edwin D. Cooper
Southern Manager
Herb Martin
Midwest Manager
Roy Meachum
Eastern Manager
Robert Brokaw
Production Manager
Jane E. Perry
CIRCULATION DEPARTMENT
Seymour Weiher
Harry B. Fleischman
ADMINISTRATIVE DEPT.
Laura Olen, Office Mgr.
George Becker, Charles Eckert; Gilda Gomez; Priscilla Hoffman; Jessie Ritter

Member of Business Publications Audit of Circulations Inc.

SPONSOR PUBLICATIONS INC.
Here's how to reach 'em...down on the farm!

Gross farm income for 1958 exceeded 38 Billion dollars. Big... and getting bigger. A great market... a vital market for all products of American industry. How to reach this able-to-spend, anxious-to-buy market? Keystone Broadcasting System's 1067 affiliated, locally programmed radio stations reach 86% or 4,113,753 farms at the local level!

821 of Keystone's affiliates broadcast farm programs daily directed to the local farmer.

We'll be happy to send you our up to date Farm Market Analysis. Write us today!
"Sparkle and enthusiasm produce the sound all Jacksonville talks about!"

SAYS
DICK FELLOWS
Operations Manager
WPQ
Jacksonville

Most people who have good voice quality and can enunciate clearly, can find a job in radio. Here at WPQ our announcer-producers must have more than the ability to talk well. They must have sparkle in their voice and enthusiasm for their sponsors' products and services. In short, they must be true extroverts, and this quality must be made evident to our listeners by the sound of their voices.

It isn't enough for us to merely tell our listeners...we sell them with top-flight commercial production, sparked by an enthusiasm on the part of our men which reflects their pride in being a vital part of one of the nation's top radio stations.

You'll be surprised what can happen to your product in Jacksonville when it's sold with sparkle and enthusiasm on WPQ.

Richard C. Fellows

Represented by
Venard, Rintoul and McConnell
James S. Ayers, Southeast

5000 Watts 600 KC

WPQ
Robert R. Feogin, Pres. & Gen'l. Mgr.
Where alert listeners tune by choice, not by chance...

NEWMASHER
of the week

In an unexpected move, Whitehall Laboratories shifted its tv-created Dristan account, billing $7 million, from Bryan Houston to Tatham-Laird, Chicago. The acquisition of this business brings some important changes to the Chicago scene.

The newsmakers: A. E. Tatham and Kenneth Laird, in bringing Dristan into their 13-year-old shop, now handle the second largest drug account in a Chicago-based agency (No. 1 is still Miles Laboratories out of Geoffrey Wade, billing $16 million).

Dristan's growth can be traced directly to the efforts of tv advertising, and that is where a great deal of the money will remain. Art Tatham told SPONSOR in an exclusive interview, though exact media plans have not been formulated.

Most of Dristan's previous media decisions have been the work of Harold D. Frazee, Bryan Houston v.p. who supervised the account. Speculation over the move centers on what future role, if any, Frazee will play in the Whitehall picture.

According to the partners, they did not pitch the account. "There was no solicitation or negotiation involved on our part with Whitehall at all," Tatham told SPONSOR, the decision, he said, being on the basis of the agency's past performance with Kolynos. (T-L acquired Whitehall's Kolynos account a year and a half ago.)

To service the account, the agency will expand its New York office, which up to now has been chiefly a service office for tv and radio commercials. Though the account will be considered Chicago-based, with all creative work and account planning done there, the agency intends to build a "compact but complete team of creative and marketing people to work on the account in New York."

The additional Whitehall billing moves Tatham-Laird from fifth to fourth place among Chicago agencies. (See SPONSOR-SCOPE for a rundown of present billings among top Chicago agencies.) But Dristan and its $7 million billing (with an additional $1 million in test products) will not be the largest account in the T-L shop. The agency's portion of P&G (Fluffy, American Family, Mr. Clean) is its biggest single slice of business. Other principal accounts: Abbott Laboratories, General Mills, Parker Pen, P&G, C. A. Swanson (Campbell Soup subsidiary), Toni, Wander Co., Wiedermann Brewing.

According to the partners, "their growth philosophy has been to consider only the big ones." They started out with Abbott Laboratories and Bendix washing machines in 1936 and have grown to their present $25 million billing position in 13 years.

The partners met at Y&H's Chicago office in the late '30s. Tatham had been advertising-merchandising director of the Kendall Co., Laird had been advertising v.p. of Weco Products.

After serving Navy stints, the two men founded their own agency in Chicago. Laird is president, Tatham is chairman of the board.
THE TAFT STATIONS... every year win an impressive number of awards for leadership in broadcasting and public service. This is leadership where it counts most. It is another reason why Taft Radio and Television Stations can guarantee larger and more responsive audiences for advertisers. This is why men whose business is selling products, put their advertising dollars in Taft Stations to get the best sales results.

If you are interested in having your advertising dollars earn more... now is the time to invest them in growing Taft Stations.
THE PGW COLONEL SAYS:

"The C.I.C.

is a V.I.P.

at PGW"

Every station represented by PGW has a C.I.C. . . . a "Colonel-in-Charge" who is that station's special on-the-spot spark plug. He is an extra special line of communication between the station and all other PGW salesmen.

The C.I.C. adds a big plus to our service and a big plus to our selling, and we think that every plus in this business is very important. Don't you?

PETERS,

GRIFFIN,

WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO DETROIT HOLLYWOOD

ATLANTA DALLAS FT. WORTH SAN FRANCISCO
D. j. clambake—1959

In March of 1958 one of the brightest and most hard-working of the independent radio chain operators, Todd Storz and his very capable crew, put together the first annual Radio Programming Seminar and Pop Music Disk Jockey Convention. It was an unqualified success. Close to 2,000 jockeys, as I recall, went to Kansas City to attend. And almost every single business session had a respectable, if not a SRO turnout. As I reported in a column following the conclave, the meeting highlighted a then current rebellion of substantial numbers of jockeys against what they felt were the restrictive characteristics of formula radio.

Many important jockeys who constituted part of that rebellion (Bob Larsen, Barry Kaye, Don Bell, Ed McKenzie are just a few whose names come to mind) have left the stations they were with in March, 1958, and some are doing better and some not quite as well . . . , and the rebellion, with variations, continues. The continuing rebellion, however, is just one reason why this year Storz’s second annual RPSMDJ Convention (Hotel Americana, Miami Beach, 29, 30, 31 May) is a significant one. It is important, not only to the disk jockeys themselves, but to station managers, and to national, regional and local advertisers and their agencies.

Three thousand d. js. Miami-bound

The word is already out that some 3,000 jockeys will attend this year’s doings. Key station managers like Harold Krelstein, John Box, Harvey Glascock and Gordon McLendon: reps like Adam Young and Bob Eastman are slated to participate in the panels this year. Harold Fellows, president of the National Association of Broadcasters is making the keynote speech on Friday, the 29th, and even the hard-driving Matthew (Joe) Culligan, president of the NBC radio network is going to say a few words to the boys.

There is no question in my mind that—the beckoning beaches notwithstanding—this convention will have a more profound bearing on the direction radio programming takes in the next year than any other industry gathering. Just a couple of months ago my wife, June, and I went to the National Association of Broadcasters Convention in Chicago. The single set of speeches on radio programming were inadequate, to define them with utmost charity. They were dull, uninspired and even though some of them were made by friends of mine, I must say that they left me with the impression that the speakers themselves weren’t too interested in the whole discussion.

And this is understandable enough. The NAB Convention, particularly the 1959 edition, was put together for the purpose of enabling top level management members of television and radio stations to discuss all of their complex and important problems. It is not that radio programing isn’t important. It is just not as impor-

(Please turn to page 124)
Select morning participations now available in Washington, D.C., on WRC-TV's Inga's Angle (9:05-9:30 a.m.) and unusual nighttime program availability, Russ Ward and The News (11:10-11:15 p.m.).

Inga Rundvold is Washington's First Lady of Television, on first-name terms with top entertainment stars and homemaking pros. Her "Figure Formula" is a favorite of D.C. women, and a regular feature of her WRC-TV program. Pretty as her picture, she's the perfect hostess to introduce your product to her loyal following. Russ Ward is an expert on the local scene in the nation's capital. A regular contributor to the NBC Radio Network's Monitor, World News Roundup and News on the Hour. His WRC-TV nighttime reports have won him the admiration of a large viewing audience and his associates as well. A solid background for a quality product or service that demands an atmosphere of authority. Call WRC-TV or NBC Spot Sales and reserve your schedule with Inga and Russ now!

NBC LEADERSHIP STATION IN WASHINGTON, D.C. SOLD BY NBC SPOT SALES
Serving all Chicagoland!
WGN-Radio’s ’copter service gets flood of favorable comments!

WGN-Radio scored a Chicago “first” several months ago with evening rush hour traffic and news bulletins beamed from a helicopter by Chicago police officer Leonard Baldy.

Recently when this service was expanded to the morning hours, the flood of approving comments by phone, wire and letter proved that the program had built a sizeable audience of loyal WGN-Radio listeners.

• “Thank you for your kindly tip on traffic the other night. I saved a half an hour on the outer drive thanks to your advice.”
  Mr. D. J. Freeze, 7621 Wilsham Ave., Chicago 31, Ill.

• “... and Officer L. Baldy, is cutting down on accidents—believe me! And it’s the best guide for all on the road. Thanks for the swell service.”
  Harry J. Axal, 6243 S. Ashland Ave., Chicago, Ill.

• “... I'd like to express my appreciation for the late afternoon and early evening broadcasts covering the traffic movements in and around the Chicago area from a helicopter. Keep up with the good work.”
  Mr. Floyd N. Gatrell, 406 Morgan Blvd., Valparaiso, Ind.

• “... tell Officer Baldy I am most grateful for the fine service being rendered by the Chicago Police Department.”
  Genevieve Austin, C. S., 16918 S. Wood St., Hazel Crest, Ill.

• “... the traffic reports are terrific and more cities should adopt this same technique.”
  Mrs. W. F. Gruning, Jr., 3718 N. 92nd St., Milwaukee, Wis.

In providing this valuable service to the people of Chicagoland, WGN-Radio and the Chicago Police Department have the full cooperation of the Traffic Communications Center of Chicago’s Department of Streets and Sanitation; the Citizens Traffic Safety Board; the National Safety Council and The Chicago Motor Club.

This type of programming is just one reason why WGN-Radio delivers loyal audiences for advertisers who want to sell all Chicagoland.
Sponsor backstage continued

tant to a television station manager as the many other problems (labor, sales, promotion, programming in TV, etc.) which he faces.

But the Storz convention takes an area of radio programming that is very much the heart of the whole, i.e. music and delves deeply into the ways and means both management and the performer-personality-disk jockey may best utilize it to build and hold audiences.

This year's convention was planned by a very able group of practical, successful working jockeys, spearheaded by Bill Stewart, Storz's brilliant national program head, and coordinator for the convention. On the planning committee are: Paul Berlin, KNZ, Houston; Ira Cook, KMPG, Hollywood; Paul Cowley, WKLO, Louisville; Tom Edwards, WERE, Cleveland; Bob Larsen, WRIT, Milwaukee; Robin Seymour, WKMH, Detroit and Joe Smith, WILD, Boston.

I would have liked to have seen one jockey from New York, and one from Chicago on the panel, as well as a couple of jockeys from considerably smaller markets than those represented. But little do I know the problems Stewart had in lining up his planning group. The group is, at any rate, a good one. And they have come up with a number of interesting panels.

Any or all of these sessions could turn up much interesting and useful information, not to say considerable entertainment. As any one who has ever attended one of these meetings knows, unscheduled and often fascinating side issues are often developed in the course of these panel discussions. Last year, for example, one panel got on the question of how radio disk jockeys who happen to be on the air at the same time as the daily Dick Clark ABC TV show program against him. Since Clark is more potent than ever, and several hundred local television bandstand shows also have radio jockeys in many key areas around the country, a panel on programming against TV "jockeys" might be useful.

Star-studded lineup of programs, talent

But whether this particular phase is covered or not, you can count on much more informative and entertaining activity throughout the three days of the meet than I can convey to you here. For example, as I finish this piece (5 May, a full 24 days before convention time), I just talked to Bill Stewart, in Omaha. Bill has just lined up Dr. Shane MacCarthy, chairman of President Eisenhower's Council on Youth Fitness, to tell the assembled jockeys how they may help in this pet, and tremendously vital, project of Ike's.

Bill has also been working with some high-placed people in Washington to try to arrange for the surprise appearance of a major star at the convention's show on Saturday night. Whether this particular star shows or not, however, there will be plenty of high-powered entertainment at the banquet and show. The list of names scheduled to appear includes Pat Boone, Peggy Lee, George Shearing, Andy Williams, Mike Nichols and Elaine May, Chris Connors, Diane Carroll, the Kirby Stone Four, Jack Scott and many, many others.

The record companies, who sponsor breakfasts, lunches, cocktail parties, dinners and you-name-it at the event are outdoing one another in devising super stunts this year. And all of them add up to make this convention a real must for every disk jockey in the country, for smart station operators and agency men and their key clients. Don't miss it.
You miss HALF of the Pittsburgh-Wheeling Tri-State Market... if you are not using WWVA

Personality selling has always been one of the reasons for success of advertising campaigns on WWVA. This picture represents programming designed for the entire family which, with CBS network programming and the famous WWVA Jamboree, can be heard only on WWVA in the Pittsburgh-Wheeling area. On WWVA you buy unduplicated programming which means undivided audience with top ratings. Pulse shows WWVA first by far in average ratings for every time period in this 46-county area of 466,700 radio homes.

* Vivian Miller “Sundown Serenade” • Lew Clawson “Sports Director” • Jeanne Hann “Report to the Women” • Frank Thompson “Panorama” • Dick Reeves “News Director” • Lee Moore “Coffee Drinkin’ Nitehawk” • John Corrigan “1170 Club” • Lee Sutton “Home Folks Gatherin’” • Hardrock Gunter “Good Morning Show.”

“Famous on the local scene”

WWVA

Only fulltime CBS Network Station in
PITTSBURGH - WHEELING AREA

See your John Blair man today.

Storer Radio

SPONSOR • 16 MAY 1959
THE FAMOUS FURY

All-family favorite, renewed for fifth year on NBC-TV network by General Foods Corp. and The Borden Company!

64.1% Share of Audience (Nielsen, July-Dec., 1958) the highest attained by any series!

17.8 Rating (Nielsen 4-season average, July '55 to Jan. '59) proof of continued popularity!
RUNAWAY SALES SUCCESS
SOLD IN 74 MARKETS

INCLUDING: BOSTON, MIAMI, DENVER, SEATTLE, TAMPA, SAN DIEGO, ATLANTA, NEW ORLEANS, SPOKANE, FORT WAYNE, SALT LAKE CITY, CHARLESTON, W. VA.!

BRAVE STALLION

Some choice markets still available!
Phone or wire collect or talk to your local ITC representative today!

INDEPENDENT TELEVISION CORPORATION
488 Madison Avenue • New York 22
Plaza 5-2100
Havana is just one of thousands of cities and towns in Big Aggie Land — the vast, 175-counts coverage area defined and delivered by WNAX-570. Whichever town you choose, you'll find Big Aggie an old and trusted friend.

There are 699,590 radio homes in Big Aggie Land. And WNAX-570 delivers a 66.4% share of audience. It's a well-to-do market, too. The 2½ plus million people who live in Big Aggie Land have a spendable income of over $8 billion.

Profitable promotion in Havana — or anywhere in Big Aggie Land — begins with WNAX-570. See your Katz man.
ABC TV has begun to swing the axe in earnest on affiliates who impinge on network commercial program time with spot announcements.

Several of the network's stations were notified last week that their service on nine sponsored shows was about to be chopped off because of infringement complaints.

In each instance, before many hours had passed, ABC's stations relations department received assurances from these stations that the practice would be stopped immediately.

P&G agencies have been particularly voluble in complaining about ABC stations with a penchant for substituting their own announcements for the last commercial on P&G shows. Another irate customer was Chevrolet (Pat Boone).

Chicago (John W. Shaw) came up with the week's juiciest national spot radio campaign for the immediate future.

It's John Morrell's Red Heart Dog Food in 44 markets, involving minutes and l.D.'s Wednesday, Thursday, and Friday through June and July.

You'll find that a number of perceptive reps are disturbed by the slowness of their tv stations to grasp the potentials of tv-tane for spot.

The concern is two-fold: (1) Few stations have facilities, and (2) some that have the equipment are blocking interested national advertisers by making what these reps call an "annoyance charge" for the service.

Note: On the local level, a number of stations have built up quite an empathy with retailers by doing remote tapes at reasonable cost after the store closes.

The "pre-emptible" type of ratecard seems to be making more headway among buyers of spot tv.

They like it for two reasons: (1) Its basic principle has worked exceptionally well for Lestoil, and (2) schedules become more flexible and economic.

The type of ratecard which provides this added flexibility is framed roughly along these lines:

SECTION I: Spots at straight cardrate (less annual discounts).

SECTION II: Categories are the same as above: but there's a 40% discount from Section 1 rates because Section 2 spots are pre-emptible on two weeks' notice to advertisers willing to pay the Section 1 rate.

SECTION III: Available for those who want the lowest possible rate. The spots are pre-emptible on two weeks' notice for Section 2 occupants and one week's notice for Section 1 advertisers. (Section 3 thus is virtually a run-of-schedule contract.)

Among accounts that have lately made heavy use of this type of pre-emption plan are Bissel and Pillsbury (via Burnett) and Toni (via North). About 50% of Necco's buying for next season (La Roche) is harnessed to the same concept.

For stations the plan has the virtue of keeping sold out on the basis of supply and demand, but the added headache of continuous paperwork. For reps it means more servicing responsibilities, and for buyers it involves greater policing of schedules and approving of make-goods.
The exposure of commercials among America's 44 million tv homes today can be figured only in outer-space mathematics.

SPONSOR-SCOPE asked Nielsen to calculate how many home-commercial-impressions the medium delivers, and this is his answer:

- **Per day**: 3,520,000,000.
- **Per week**: 24,503,000,000.
- **Per month**: 93,032,000,000.

The assumptions in these calculations:
1. Two spots at each break—15 minutes daytime and 30 minutes the rest of the time; 2. program commercial time as **per NAB code**; 3. all daytime M-F 15-minute programs; 4. **Saturday** divided equally between 15- and 30-minute programs; and 5. **Sunday** daytime divided equally between 30- and 60-minute programs.

New York agencies buying substantial spot tv campaigns for the fall report that the **tightest market** they're encountering is Los Angeles.

Another tough one is San Francisco.

**Spot**—both tv and radio—looms big in the 1960-model plans for Pontiac.

The budget as it now stands calls for **sponsorship** of the Notre Dame games, plus eight tv network specials, plus spot **saturations** in between.

One of the earliest of all earliest radio users (Marshall Field, Chicago) after a long interval has **returned** to the medium—specifically fm.

The station: WFMT.

Even though the trend toward split sponsorship is stronger than ever, there'll be at least 31 shows in prime network time this fall with single sponsors.

What has kept the number of single sponsors at almost last season's level is that leading advertisers—like P&G, General Foods, and Lever—have each increased their exclusive commitments.

Total single-sponsored programs by network as of now: CBS TV, 14; NBC TV, 11; ABC TV, 6.

Few network tv advertisers seem to be taking advantage of the right to eliminate some of the old "must" markets next fall.

According to the networks, the lineups by and large are just as big as in the past season. In the case of NBC TV, the average is **125-150 stations**.

Apparently advertisers are sold on the thesis that if enough smaller markets are added, they can count on a much higher national rating. The reasoning is that smaller markets have fewer stations, hence the audience per program will be relatively higher than in a big market.

The snuff business, which once depended largely on sampling for its promotion, has begun to make radio and tv the mainstays for the product.

This curious swing can be attributed to a great extent to the wandering of the snuff user. Many have migrated out of the South, so snuff manufacturers have **turned to the air media** to keep up with the market.

Some estimates about snuff: 1. About 36 million lbs. of snuff are sold a year, making it a better than $50-million business; 2. **tv and radio spot expenditures** are somewhere around $750,000; 3. the firms that do the heaviest buying of air media for that field are U. S. Tobacco, G. W. Helme, American Snuff, and Brown & Williamson.
SPONSOR-SCOPE continued

NBC TV has no intention of selling its prime nighttime in anything less than half-hour units for the fall.
So says the network’s chief sales v.p. Walter Scott.
Both CBS TV and ABC TV meantime are offering 20-minute units in several 60-minute shows, with the right to spread out the allowable two minutes of commercial over two consecutive weeks.
Relative sell-out positions: Scott estimates that the networks as of 1 May this year were about where they were 1 July last year.

Lever Bros. has taken only an alternate week of the Groucho Marx show for next season; so NBC TV is beating the bushes for a second sponsor.
The talent price asked: $83,000.

Miles Laboratories, yielding to the siren call of discount advantage, this week took away three alternate quarter-hours it had been carrying on CBS TV daytime and gave them to NBC TV.
(Loss to CBS: about $1.5 million per year.)
Miles now will have four daytime quarter-hours weekly on NBC, with billings worth $2.7 million. The previous Miles commitment with NBC was four alternate quarter-hours.

The demand for network sports is just about sure to exceed the supply.
Already NBC TV, for instance, is lining up a number of extra events in addition to the mass of baseball, basketball, football, and golf it normally carries—among them the Russian-American track meet, Little League World Series, and pro-football exhibitions.
Two problems facing that network: (1) There’s just so much Saturday and Sunday time before 7 p.m. EST, and (2) National Professional Football League president Bert Bell’s desire to keep sponsorship localized.

ABC TV still has hopes of coming up with some minor league football to spot in the Saturday 10-11 p.m. period this fall.
One possible hitch: Objections about showing the games in big cities where the pros might be holding their own games at that time.

Chalk this up as without precedent in either radio or TV: NBC TV next season will get over 70% of the network expenditures coming out of Detroit.
NBC’s explanation for this extraordinary imbalance: The record of acceptance it has built up with the automotives over many years.
Here’s an allocation by network of Detroit money (either already committed or about to be committed) in terms of total time and talent costs:

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>ABC TV</th>
<th>CBS TV</th>
<th>NBC TV</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buick</td>
<td>—</td>
<td>$1,600,000</td>
<td>$3,300,000</td>
<td>$4,900,000</td>
</tr>
<tr>
<td>Chevrolet</td>
<td>$5,500,000</td>
<td>—</td>
<td>7,500,000</td>
<td>14,000,000</td>
</tr>
<tr>
<td>Dodge</td>
<td>5,500,000</td>
<td>—</td>
<td>—</td>
<td>5,500,000</td>
</tr>
<tr>
<td>Ford Motor Co.</td>
<td>—</td>
<td>—</td>
<td>23,000,000</td>
<td>23,000,000</td>
</tr>
<tr>
<td>Oldsmobile</td>
<td>—</td>
<td>6,000,000</td>
<td>—</td>
<td>6,000,000</td>
</tr>
<tr>
<td>Plymouth</td>
<td>—</td>
<td>—</td>
<td>11,500,000</td>
<td>11,500,000</td>
</tr>
<tr>
<td>Pontiac</td>
<td>900,000</td>
<td>1,300,000</td>
<td>1,300,000</td>
<td>3,500,000</td>
</tr>
<tr>
<td>UMS-A/C Spark</td>
<td>—</td>
<td>—</td>
<td>3,500,000</td>
<td>3,500,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$11,900,000</td>
<td>$3,900,000</td>
<td>$50,100,000</td>
<td>$70,900,000</td>
</tr>
</tbody>
</table>

Note: ABC TV’s share figures about 17%, and CBS TV’s 12%.
Nielsen next week will introduce a monthly report called Network Radio's Leading Advertisers.

It will show the top 20 buyers of network radio time in terms of (1) total number of home-delivered broadcasts per month and (2) total number of home-delivered commercial minutes per month.

Though final price of the packages are yet to be worked out, the tv networks this week started to put out feelers for sponsorship prospects of the Presidential convention and election returns in 1960.

CBS's package for the events in 1956—covering both tv and radio—ran somewhat over $5 million.

Here's a radio development that maybe worth watching: Two leading independent groups—Storz and McLendon—are making some changes in music policy.

Storz' KOMA, Oklahoma City, has taken the accent off current pop releases and put it on long-playing albums, while McLendon's KBAL (formerly KROW), San Francisco, deserted the ranks of rock-'n'-roll for what the station termed "good music."

Network tv finished the first quarter of this year with gross time billings of $156,480,418, or 8.9% better than in 1958.

For March of 1959 alone, the collective edge was 12.2%. The March billings per network (and percentage margins over 1958): ABC TV, $11,565,031, 23%; CBS TV, $23,226,385, 9.5%; NBC TV, $20,728,315, 9.8%. Total: $55,519,731.

Plan-Ahead Dept.: NBC TV already is troubled by what may happen to its evening schedules this fall should the Los Angeles Dodgers or the San Francisco Giants be a party to the World Series.

California goes back to standard time at the end of September, putting it four hours behind New York time. One o'clock starting time in the Coast will be 5 o'clock EDST. Should the games run over substantially, early evening shows would be knocked off, in addition to the NBC News.

As the result of its award of more Whitehall business (notably Dristan), Tatham-Laird moves up a notch among leading Chicago agencies.

The Whitehall allocation ($7 million) also makes Dristan Chicago's second biggest drug account, exceeded only by the approximately $16 million spent by Miles Laboratories via Geoffrey Wade.

The five leading Chicago-based agencies line up thus in total billings:
1) Leo Burnett, $100 million; 2) Grant, $96 million; 3) Needham, Louis & Brorby, $38 million; 4) Tatham-Laird, $25 million; and 5) Wade, $18 million.
(See Newsmaker of the Week, page 4, for more on Dristan shift.)

All three tv networks this week were in the process of tacking down some more or less important night-time sales for the fall.

The Sunday 9-9:30 p.m. period on ABC TV has gone to L&M and P&G for the Rebel, of the western species. That gives L&M four shows on that network and P&G five.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 52; News and Idea Wrap-Up, page 78; Washington Week, page 73; sponsor Hears, page 76; Tv and Radio Newsmakers, page 90; and Film-Scope, page 74.
Now! **TRUE STORIES** of...

The ACCUSED!
The CONVICTED!
The CONDEMNED!

"The state employs thousands of people to put you in jail if you do wrong. There is not one to help you if you have been unjustly convicted. That's where I come in" ... says

HERBERT L. MARIS

ZIV's Powerful New TV Series

"**LOCK UP**"

Stories of people unjustly accused ... and the one man who brings them their ONLY CHANCE OF HOPE!
The DRAMA of people in trouble with the Law ... of the innocent who cry

"I DIDN'T DO IT!"

MACDONALD CAREY

stars as HERBERT L. MARIS successful corporation lawyer who risks his reputation and life to see that JUSTICE IS DONE!

ZIV Television
Jack E. Dubc, Cole Fischer Rogow, Inc., New York, feels that an increasing number of station men are echoing the complaint that buyers are relying exclusively on “the numbers” in buying. “They must that buyers don’t take into account sufficiently the many qualitative factors that separate one station from another. But it is many of these selfsame station men who force buyers into this heavy reliance on ratings by their failure to supply in-depth information on their operations. Sure, almost every station keeps its rep supplied with program log, rate card, coverage map, and usually program profiles. But here, all too often, it ends.”

Jack would like to see data on a market’s employment and wage levels, by industries; market characteristics, such as working hours of offices, factory shifts; success stories and testimonial letters; lists of prominent local advertisers; detailed descriptions of all merchandising services. “Supply us with what we need,” Jack says, “and ratings will become less important as a factor in the buying picture.”

Flo De Benedetto, Ralph Alum Co., New York, feels that the rating services are trying to keep pace with the needs of advertising. “Am I reaching prospects for my product?” is a serious media problem, and the trend toward depth studies by the rating services is a healthy sign.” Flo says. “Pulse has a new audience composition measure that is tremendously helpful. This service tells you such facts about your audience as the amount spent during the period of time for food and groceries, drugs and toiletries, drinks and beer. Nielsen can tell you not only how many homes are listening to any one program or spot, but how many different homes will be reached by several programs or spots and how often the average home will hear the announcement.

ARB’s Arbitron gives you a minute by minute picture of the TV audience. All these are covering important areas of buying and help give us that extra dimension we need in market appraisal in today’s highly competitive business. The services are making good progress toward the ultimate goal of not only how many, but who.”
EASTMAN COLOR

- DEVELOPING
- 35MM (5248) COLOR NEGATIVE
- 35MM (5253) AND 16MM (7253) INTERMEDIATES
- 16MM CONTACT AND ADDITIVE COLOR PRINTING
- INTERNEGATIVES
- BLOW-UPS
- 16MM (7270) FROM 16MM KODACHROMES
- INTERPOSITIVE
- 35MM COLOR SCENE TO SCENE
- 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
MIKE MAY...Pied Piper of South Bend

Mike May’s “Popeye Theater” is South Bend’s top TV show for children. With puppets and personality, Mike weaves a special brand of make believe magic. And the kids love it, whether at home or participating in the studio audience.

The Jan.-Feb. ARB gives this daily afternoon show a 23.8 rating—more than double the combined ratings of all area stations (4:00-5:00 P.M.). Advertisers’ success stories are legion on WSBT-TV’s “Popeye Theater”. It is typical of the many highly rated local personality shows on WSBT-TV.

WSBT-TV dominates South Bend ... the focal point of Indiana’s prosperous second market. This station carries 8 of the 10 top rated shows; averages 45.2% share of sets in use. Effective Buying Income in WSBT-TV’s 15-county coverage area is $1,613,896,000!

For free market data book and remaining “Popeye Theater” availabilities, see your Raymer man or write this station.

Circulation story
Last Monday evening, I addressed the student body member-operators of the Yale Broadcasting Company, at their end-of-season banquet. During the cocktail party preceding the banquet, I was tremendously impressed to find that SPONSOR magazine was quoted rather liberally by the young gentlemen of the intramural broadcasting group. When asked in what issue they had seen something quoted, I was told, with surprise, “Why, today’s, of course, the same one with Lou Hausman’s article.” I really hate to make a commercial out of this, but the feeling amongst the boys was that in order to be au courant with what they were doing, the magazine was a necessity to them.

Name withheld
executive, CBS, Radio

Who’ happen?
That was a fine story by Daniel Sullivan on page 33 of the May 2 issue, describing, “The Best Radio Pitch I Ever Heard.” How good a pitch WBZ-A made is amply proven by the whopping sale made to Hampden Harvord Breweries through Mr. Sullivan’s Boston agency.

Now I’d like to read a sequel, by the same author. The title might not be printable, but the text would be based on an item on page 66, same issue, reading, “... Hampden Harvord Breweries of Williamassett, Mass., to Cohen & Aleshire, New York.”

So just what did happen?

Kenneth F. Small
dir., WRUF
Gainesville, Fla.

Well, that’s how the cookie crumbles.

Harness the beat
Just finished reading the Sponsor Backstage column in the April 18 issue of SPONSOR, and felt that I must write to commend you on a fine piece of objective reporting. Needless to say, we were pleased that you used (Please turn to page 28)

SPONSOR • 16 MAY 1959
TRIPLE EMMY WINNER
Best New York Program (Open End), Outstanding Male Personality (David Susskind), Station Achievement Award

AND WE'RE ONLY ONE YEAR OLD!
A happy first birthday indeed!

CHANNEL 13 WNTA-TV
the new station in town
COVERS ALL OF 14 COUNTRIES AND MARKET PORTIONS OF 14 OTHERS

The new, wide-range of WREX-TV, now increased to 229,000 watts video effective power (five times the former ratings), extends the primary limits of the Rockford TV market to encompass $1.1-billion potential... widens the "secondary" range of influence to include a total $2.5-billion.

ROCKFORD MARKET

TOPS IN SALES POWER!

WREX-TV — "The Viewers’ Choice.! DELIVERS your message to the buyers in this rich industrial and agricultural market.

The consistent high quality in production, promotion and merchandising of both spots and programs has earned many major awards for WREX-TV this year!

WREX-TV COVERAGE

WREX-TV spans audience interest... comparative rankings of top programs, ARB area survey, shows 23 of top 25 programs are on WREX-TV. WREX-TV leadership is strong throughout the telecasting day:

Rockford Metropolitan Area — station share of sets-in-use summary — for 4 weeks

<table>
<thead>
<tr>
<th>Source: ARB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon. — Fri.</td>
</tr>
<tr>
<td>Sign-on to Noon</td>
</tr>
<tr>
<td>Noon to 6:00 PM</td>
</tr>
<tr>
<td>6:00 PM to Mid.</td>
</tr>
<tr>
<td>All Week — Sign-On to Sign-Off</td>
</tr>
</tbody>
</table>

*Shares — station on less than the station telecasting the most quarter hours during particular period.
It's a habit...

watching KMJ-TV in FRESNO (California)

LEADS IN NEW RATINGS
KMJ-TV has more quarter-hour wins during total rated time periods
58% more than second station
42% more than third station
KMJ-TV has more quarter-hour wins Monday through Friday - daytime
156% more than second station
229% more than third station

KMJ-TV Movie Matinee has 54% more audience than any other weekday movie

KMJ-TV also has top-rated late movies


All quarter-hour figures shown taken during periods when KMJ-TV and at least one other Fresno station were on the air.

THE KATZ AGENCY, NATIONAL REPRESENTATIVE

PONSOR • 16 MAY 1959
10 CANDLES IN THE DARKNESS
You won't find our ten birthday candles on a cake.
Instead, you'll find them scattered out there in the darkness—wherever they are needed to make some lives a little brighter.
Because our ten birthday candles represent not only our ten years in television—but more important, our ten years of public service in television.
For it has long been the principle of the Crosley Broadcasting Corporation that a Television Station or a Radio Station must be truly a good neighbor in its community—by putting public service above all other considerations.
So on our tenth birthday at WLW-C Columbus and WLW-D Dayton, we don't look back, but forward to the many ways in which we can continue to fulfill this public service responsibility in keeping with the tradition of the WLW Stations.
Trophies were offered to the most distant listener in any state or area who could identify "key" songs broadcast by KFI. Responses were received from thousands of listeners!

The winners, represented by red dots, responded from 49 states, 6 provinces of Canada, and many foreign countries! Yes, wherever you may be, chances are you can hear California’s "covering" station — KFI!

P.S. It's interesting to note that while only the farthest county in California could be a winner, we heard from every one of the 58 counties! THIS IS THE COVERAGE WE WANT YOU TO KNOW ABOUT!
WHY POOR COPY ROBS RADIO

Too few agencies are equipped to produce top radio commercials such as those which are shown here.

How many time sales is the radio medium losing because of sloppy, amateurish, hastily written radio commercials?

To get the answer to this provocative question, Sponsor last week interviewed copy and creative heads in top New York agencies, including several well known in the trade for their insistence on high radio copy standards.

Net of Sponsor's survey findings:
- At many agencies, including some of the biggest shops, radio today is being "creatively short-changed."
- In radio, boys are being hired to do a man's job.
- Writers get around to thinking (and then only fleetingly) about radio after tv and print sales messages are polished to a luring luster.
- There's a tendency to rely on frequency of commercial exposure rather than on imaginative content, a costly maneuver for a client.
- Too many agencies take the easy way out in radio copy, favoring the

RADIO HONOR ROLL OF BEST-LIKED, MOST-REMEMBERED COMMERCIALLS

<table>
<thead>
<tr>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>CITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>BORDEN'S Instant coffee</td>
<td>Doherty, Clifford</td>
<td>N.Y.C.</td>
</tr>
<tr>
<td>CHESTERFIELD cigarettes</td>
<td>McCann-Erickson</td>
<td>N.Y.C.</td>
</tr>
<tr>
<td>CLARK gasoline</td>
<td>Tatham-Laird</td>
<td>Co.</td>
</tr>
<tr>
<td>TETLEY tea</td>
<td>Ogilvy, Benson &amp; Mather</td>
<td>N.Y.C.</td>
</tr>
<tr>
<td>OASIS cigarettes</td>
<td>McCann-Erickson</td>
<td>N.Y.C.</td>
</tr>
<tr>
<td>ALKA-SELTZER</td>
<td>Wade Adv.</td>
<td>St.L.</td>
</tr>
<tr>
<td>BUDWEISER beer</td>
<td>D'Arcy Adv.</td>
<td></td>
</tr>
<tr>
<td>L&amp;M cigarettes</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>N.Y.C.</td>
</tr>
<tr>
<td>PIEL'S beer</td>
<td>Young &amp; Rubican</td>
<td>N.Y.C.</td>
</tr>
<tr>
<td>ZEE paper products</td>
<td>Cunningham &amp; Walsh</td>
<td>N.Y.C.</td>
</tr>
</tbody>
</table>

THE 10 BEST-LIKED AND MOST-REMEMBERED radio commercials of the past six months were for the products listed above (with their agencies) and selected from 196 entries in a survey of 3,000 persons conducted by The Pulse for John Blair & Co. and released in new study last week. Two questions were asked in 12 major markets: Which commercials do you remember hearing on the radio this week? and Which did you like best? Most are for food items.
raucous, strident-scream technique.

These slipshod tactics mean everyone loses—the agency, the client and the radio medium itself. The agencies in which these practices are most prevalent are invariably the ones with the lowest radio billings. Shops with high radio copy standards have a high-profit broadcast department because they're heavy on radio billings.

In surveying top copy people who know their way around the radio medium, sponsor asked what could be done about this short-changing of radio copy. How do you get advertisers to move into radio? And how does copy sell for them once they do use radio?

Every agency writer expounded this basic theory, though in different ways: The best plug for radio is in radio itself. When it's used effectively, radio is sold effectively. Radio is its own best—or worst—salesman.

Radio's first measure of effectiveness is simply "to be heard," says Joan Sack of McCann-Erickson, who writes for such accounts as Ajax, Buick and Columbia Records. "Just having a commercial on the air, however, does not mean it will be heard."

The margin of difference between being heard and not heard is commensurate with the range in commercial creativity and the copy approach.

"But too many agencies operate with the theory that quantity makes up for quality, and they load the airwaves with an aural hammerlock. Davidyne Saxon, copywriter at Doherty, Cliftord, Steers & Shenfield (on such accounts as Borden's, Mum, McCormick spices and teas, Ipana) says "It's easiest to make a mistake with a heavy budget. The simple act of repetition works and, even though your copy is sloppy, you can make a big sales dent." Her thesis, and that of her prize-winning copywriting colleagues (see chart on opening page) is that although the heavy-up technique works well it would deliver far more if the copy had been closely tended and based on higher professional standards of production.

One writer told sponsor this lackadaisical interest in radio tends to make better commercials. Why? "Because the client is so disinterested and so tv-happy that he doesn't care what we do in radio! So if you've got an enthusiastic and imaginative writer this lack of client concern gives him his best chance to be really creative and to reach into left field as far as he wants to." When this happens—as it does in many agencies—account people and clients who would never knowingly take a bold step suddenly find they have—and that it's paid off.

When a radio commercial pays off, it means a three-way gain. The agency may well attract new radio business and get increased radio billing; the client makes more listener impacts and sales; the medium, itself, increases in stature and responsibility with audience, agency and advertiser.

How do you make radio copy pay off? The one rule is that writer
Effective radio commercials come from imaginative ad specialist-writers who are backed by their agencies. The creative pace starts with agency management; moves outward to the client, inward to the staff. Top copy comes from facile writers who act, react as consumers, have open minds, see a total commercial as comprised of words plus production elements.

should have no rules, says August Lorch, copywriter at William Esty who concentrates on Ballantine beer and ale. He thinks you need “a hard sell story in a soft sell atmosphere” with entertainment replacing the straight copy approach. A heavy user of jingles, Mr. Lorch thinks this musical form “establishes mood and product image” then implemented with an announcer delivering major copy points.

Every good copywriter must have a discriminating ear and a feeling for rhythm and pacing, natural dialogue and idiomatic phrasing, alleges Tom Lisker, copywriter at Lawrence C. Gumbinner agency. It’s this appeal to the ear which makes radio copy sing and sell.

“And it means you can make a real impact because the listener has to fill in the video portion of the commercial. When your radio audience actually works with you in building a picture and a story, you can make a much stronger impact.” That’s why he characterizes the television audience as more apathetic.

Mr. Lisker, in common with other effective copy specialists, sees the radio announcement—usually 60 seconds—as a unit within which all the dramatic variety of Broadway play can be capsuled. He draws heavily on sound effects, music and musical effects for punctuation to create mood and style.

The most-remembered commercials and those which are the most popular are written by people who are advertising specialists and salesmen as well as copywriters.

Margaret Throne of Esty, who write for Paquin and Ben-Gay, puts it this way: “A successful radio writer—and this is one who helps sell merchandise—has to be a consumer, think and feel like one before he can sell the listener. We have to approach the copy problem with the total merchandising problem in mind—what kind of radio is being used to accomplish what kind of a goal, what kind of people do we want to reach, and what product benefit can we tell the listeners they will have.”

McCann’s Joan Sack agrees that radio copy has never been more exciting, and never more difficult to get across. “We write with the knowledge that we’re competing with electric razors in the bathroom, crowds on the beaches and traffic on the highways. We no longer have the family attentively tuned to radio sitting down in the living room.”

This new living pace for radio listeners—from the sedentary to the mobile—demands a new and lively pace for radio copy. This is why there’s been an influx of jingles—bad ones—and a continued stress on raucous, strident and inconsistent copy. “Music is still good,” says Miss Sack. “but it takes a lot of money to turn out a really unusual jingle which will put you ahead of the competition.”

The commercial must be most arresting in terms of the product itself rather than the device used, in Davidyne Saxon’s opinion. “The most

(Please turn to page 33)
Two big ‘Bills’ honored

Dekker of Mc-E and Dollard of Y&R get the
Gold Key and Silver Nail awards for
their contribution to broadcast advertising

A pair of “Bills” made it last week as media men of the year when the Station Representatives Association handed out its awards for 1959.

At a 7 May luncheon on the Starlight Roof of New York’s Waldorf Astoria, Bill Dekker, vice president and director of media at McCann-Erickson, received the Gold Key Award as advertising agency executive of the year while Bill Dollard, media account supervisor at Young & Rubicam, took away the Silver Nail Award as timebuyer of the year.

By what routes did these admen move to these honors? Why were they voted tops in their field? What have been their relations with members of SRA?

“In the case of Bill Dekker,” a station rep told sponsor, “he has always impressed me with his treatment of us reps and his understanding of our problems. Dekker’s patience with and help for younger reps as well as younger admen in his own agency has been something for which he will be long remembered.”

“Dekker runs an excellent department,” said another. “He has a tremendous reputation and a lot of friends in the industry.”

Bill Dollard possesses many of the same characteristics. “Dollard is hard-working, conscientious and has a great devotion to his job and the industry,” said an SRA member.

“Dollard is a very gracious guy, very popular with sellers, always ready to put himself out. Besides which, if he doesn’t buy your stations, he’s never averse to giving the reason why not.”

Both the Silver Nail and Gold Key awards are made on such qualifications—not for any single street-shaking accomplishment. Lawrence Webb, SRA managing director who...
conceived the awards, explains the basis of voting: (1) for knowledge of the business; (2) for integrity; (3) for stature in the air media field. Both of this year’s recipients filled the bill.

William C. “Bill” Dekker got into advertising for a very practical reason. While still an undergraduate at the University of New Hampshire, he was a reporter and editor on the Manchester (N. H.) Union Leader, looked around him and noticed that the advertising staff was making more money, and promptly gave up reporting to become classified ad manager. He went on to join the national advertising department of the N. Y. Herald Tribune, then to Ted Bates as a time and space buyer, was media director for P&G.

In 1943 he joined McCann-Erickson as director of radio time and station relations. When a radio/tv operation was instituted at Mc-E in 1949, Dekker was named its director. Three years later, the agency unified its media set-up for better planning and coordination, and Dekker was selected to head up this new unit.

Dekker’s interests outside of the media world include his three children, fishing, sailing and clam-digging.

For William Dollard, the Silver Nail Award had special significance. His first job was with BBDO back in 1928 and he remembers from that time the man in whose honor the award was named—Frank Silvernail.

Bill Dollard grew up in New York, attended parochial school and New York University. At BBDO, he began as a worker in the accounting department, went on to become an assistant account exec, servicing such accounts as General Baking, Bon Ami and Black Horse Ale. In 1946, he went to Dancer-Fitzgerald-Sample as timebuyer on the Whitehall account. When the account moved in 1949, Dollard found himself out of an ad job for the first time in 20 years, remained jobless for about

BILL, THE AGENCY EXEC: McC-E’s William Dekker, recipient of the new SRA Gold Key Award

SPONSOR • 16 MAY 1959
seven months until January 1950 when he got relocated at Young & Rubicam as head of its estimating department. By August of that year, he was back at timebuying again, has handled such clients as Borden Co., Beech-Nut (baby foods and gum), Johnson & Johnson, Royal McBee Corp., Tussy cosmetics. He recently was named media account supervisor at Y&R.

Dollard is married, has three children, lives in Uniondale, L. I., on enough land to allow him to follow his hobby of gardening.

"I've always felt," Dollard told SPONSOR, "that a buyer's success depends greatly on his relations with station reps. I've relied on them over the years and they've been extremely helpful to me. I've never known another business except advertising." Dollard went on, "and frankly, I'd be lost without it. It's a business of people, and I like people."

Timebuying has come a long way in the more than 30 years Dollard has been in advertising. Dollard feels a lot of the change has come about through the switch from specialization to all-media responsibility, that this has increased the importance of the buyer and has made his contribution to accounts and agency of more magnitude.

The Silver Nail Award was presented by Frank Silvernail (for whom it was named and who was its first winner last year). The Gold Key Award, given for the first time this year, was presented by H. Preston Peters, of Peters, Griffin, Woodward and president of SRA. Peters also presided at the luncheon. The awards committee was headed by Lewis H. Avery of Avery-Knodel.

SRA decided last year to perpetuate the annual Silver Nail plaque for timebuyers, has now added the Gold Key as a companion award for other agency executives.

The winners were selected by secret ballot. The Silver Nail winner was decided by the vote of rep firm salesmen: the Gold Key selection was based on the vote of the SRA rep firms. Ballots went out on 1 March, were returned by 15 April.

The awards program was attended by more than 300 guests, including prominent advertising and agency executives, SRA members, and broadcasters.

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**How Hood**

**Hood & Sons devised contest to lure audience into second chapter of '26 Men**

What the brave in the accompanying picture are trying to do is whoop up the ratings of a syndicated film show sponsored by H. P. Hood & Sons (dairy and food products) in New England.

Hood originally had contracted for 52 episodes of 26 Men in nine markets, then signed up for 52 more after the first go-round proved successful. Then came these problems:

1. How can you sustain audience interest in the extension of a show—and thus keep the cost-per-1,000 low?
2. What sort of human assistance will help the celluloid characters in the can?

Paul Eaton, Hood ad manager, points out that Hood had been getting lower cost-per-1,000 per-commercial minute than the average half-hour network program. But neither Eaton nor the agency, Kenyon & Eckhardt in Boston, cared to trust to luck the second time.

"In all but one market," says Eaton, "we were slotted against Lassie, and in all markets program competition was stiffening."

They decided to try a contest promotion. A salient point was that it should involve as much "human assistance" as possible. "Stations will respond," says account executive Lou Nicholas, "if you devise a contest that is in their interests. Since our aim was audience-building, we knew that with the right ingredients we could count the stations in." Plan was to divide costs equitably among advertiser, stations, and producer (Russell Hayden).

The contest itself required merely a post card entry in 26 words: "Why I'd like to appear in a 26 Men tv program." Since only five of the nine markets would be involved, five winners (plus husband or wife) would result. Prizes: Trips to Arizona where the show was filmed.

Responsibilities for the success of the contest were divided thus:
whooped up ratings of film show

HUMAN INTEREST via contest was way Hood Dairy stirred up new interest in syndicated show. Ad mgr. Paul Eaton and winner figure in doings.

- Stations. The five stations started the contest rolling by putting up a local promotion: running on-the-air promotions with slides and on live personality shows. They also arranged for newspaper publicity. Moreover, each station handled its own mail, screening the entries and submitting five finalists to an independent judging outfit for the usual character check and final decision. Due to variations in the tv markets, it was agreed that no “mail pull” count would be involved. (Stations were: WBZ-TV, Boston; WHYN-TV, Springfield, Mass.; WCSH-TV, Portland, Me.; WTIC-TV, Hartford; WJAR-TV, Providence.)

- Client and agency. A filmed contest “adapt” was prepared for commercials of 26 Men for all stations participating in the promotion. A bottle hanger point-of-sale piece (see picture above) was developed and distributed by Hood Retail milkmen. Details of the coming trek to Arizona for filming the winners was worked out.

- American Airlines. In addition to arranging the round-trip transportation for the five winners, client and agency personnel, the airline prepared additional promotional material for distribution on the milk routes.

- Safari Hotel. The hotel in Scottsdale, Arizona, where the 26 Men cast and crew encamped provided accommodations, meals and publicity.

- Russell Hayden Productions. The job of finding safe, foolproof ways of integrating the five contestants into the extra ranks was up to Hayden. ABC Film, the syndicator, worked with Hayden on entertainment for the winners.

The local emphasis of the five contests increased the complexity of things once the contestants were in Arizona. Photographing winners in action had to be worked out on an individual basis because local rather than regional publicity was the aim.

“The tremendous amount of newspaper space which the local winners racked up,” says Nicholas, “made the promotion pay off publicity-wise.”

In the area of mobilizing tv station support, ad manager Eaton estimates 40 to 60 promotional plugs were aired by each of the five stations during the three weeks of the contest. Plenty of newspaper promotions came along.

As for sponsor recognition, Nicholas notes that 20% of the entries mentioned the Hood name. This correlates very well, he says, with the 35% recognition for Hood that the 26 Men sponsor got in an earlier questionnaire.

Client and agency feel that the identification question so commonly raised with Westerns has been licked for them. This is particularly important for Hood because of the complexity of its marketing picture—the very factor that brought Hood into tv programming.
Why your 1959 bills for tv commercials are up 20% over 1954

- Five-year rise in commercials cost due as much to higher creative demands as new talent, filming costs
- The 1959 tv spot averages 15%-20% higher in price than 1954, but items like talent have climbed 80%

A commercials producer of a Madison Avenue agency remarked the other day, “The campaigns that used to cost us $10,000 five years ago seem to be costing us $12,000 today, but I haven’t quite stopped to figure out why.”

This comment is typical of today’s opinion among agency and film men: commercials are costing more now than they use to, but no one seems to agree why they cost more.

Some agencies accuse film producers of higher prices. Most film producers, in turn, point a finger at higher union rates for technicians, and the technicians note that talent costs have risen considerably. But, while it’s undoubtedly true that simple day-to-day costs of doing business in the commercials field have risen, there’s actually another equally important reason for rising costs.

It’s this: commercials cost more because they are doing more and doing it better than, say, five years ago. Point one: heavier competition and the rise of new brands has resulted in more demands on commercials: Point two: a general rise in the level of production values: Point three: widespread use of original music and scoring.

In defense of higher costs, one production executive said this: “Sure, commercials cost 20% more in 1959 than in 1954—but no one apparently realizes that they’re 33% to 40% better than they used to be. Take out an old commercial and look at it; you’ll be laughed right out of the projection room. Tastes have changed drastically upwards in the last few years.”

Many brands, today faced with a competing product spending more on its commercials, are making the decision to retaliate in kind. While a few have moved from the $6-7,000 “moderate” range into the “luxury” $10-15,000 range, the big shift is for brands with inexpensive $3-4,000 commercials, to upgrade what they’re producing. It’s not unusual for commercials to add $1,500 to new budgets for the single item of original music and scoring. Furthermore, selling via visual “gimmicks” and complex presentation have added greatly

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**HERE ARE TYPICAL PRICES 5 YEARS AGO AND TODAY**

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<thead>
<tr>
<th></th>
<th>1954</th>
<th>1959</th>
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<tbody>
<tr>
<td><strong>OVER-ALL RANGE, FILM</strong></td>
<td>$2,000-$12,000</td>
<td>$3,000-$15,000</td>
</tr>
<tr>
<td><strong>ANIMATION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(one character)</td>
<td>$6,200-$6,500</td>
<td>$6,500-$7,500</td>
</tr>
<tr>
<td><strong>SIMPLE LIVE-ACTION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(one actor)</td>
<td>$2,500-$3,800</td>
<td>$3,000-$4,500</td>
</tr>
<tr>
<td><strong>ELABORATE COMMERCIAL</strong></td>
<td>$8,000-$12,000</td>
<td>$10,000-$15,000</td>
</tr>
<tr>
<td><strong>OVER-ALL RANGE</strong></td>
<td>$1,000-$5,000</td>
<td></td>
</tr>
<tr>
<td><strong>VIDEO TAPE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“AVERAGE”</td>
<td>$2,000-$2,500</td>
<td></td>
</tr>
</tbody>
</table>
to camera and optical bench time for special effects. Many of these details are double or triple over what was spent on the same line in the production budget for a previous method.

It's therefore the creative decision that's largely responsible for the new higher costs. What's the solution? According to one account supervisor, "You've got to live with the new costs. The only alternative is to call it a day and let your brand strangle."

While talent costs have shot up 60-85% in five years and production costs have gone up 10-30% over the same period, the mushrooming has not affected every area. Animation, for example, has gone up only 5-10%. Producer profits have not increased, and in many cases have even gone down slightly; the same film companies that once regarded 10% as minimum end-of-year profit are now very happy if they can clear 6%.

Other areas have countered the rising price tide to register reductions in costs—a fact that's often completely overlooked. Besides economies involved in redesigning a campaign for tv tape rather than film, many clients have enjoyed the benefits of new film techniques that save both time and money. Among these time and cost savers are (1) the infra-red process, which permits mixing of separate foregrounds and backgrounds without expensive and tedious manual matting, (2) aerial image stands, which allow live-action and animation to be combined simultaneously and right on the work bench, and (3) careful planning and scheduling of commercials in groups in order to deliver a "free" commercial for every three or four made. But despite money-savers, few brands seem willing to cut commercials budgets. The typical money-saver delivers more in a commercial for the same price, or adds to production values at the smallest possible increase of price.

The over-all range of commercials prices has gone up from $2,000-$10,000 per commercial five years ago to $3,000-15,000 today. An animation job with one character that used to cost $6,200-6,500 now costs only slightly more, $6,500-7,500. A simple live-action spot with one actor that used to come in for between $2,500-3,800 now carries a price tag in the $3,000-4,500 range. At the other extreme, the elaborate production commercial that once came in for $8,000-12,000 is now on sale only at the $10,000-15,000 counter. And the middle-range spot, which used to be $5,000-6,000, is $6,000-7,500 today.

The video-tape commercial, incidentally, generally varies from between $1,000-5,000 per spot, with the "average" at $2,000-2,500. These commercials naturally are simpler in their demands than many film commercials, accounting for part of the price differential between tv tape and film.

While the cost of the new commercials is up around 15% to 20% over five years ago, there's wide variation in where the added money goes. What's not generally recognized is the fact that the biggest part of added new expense goes into better, more detailed production values. The biggest item that costs more today than it used to is talent: rates are up for initial payments and so's the repayment scale. Processing costs, too, have climbed upwards in the area of 20% to 50% in five years.

The two groups which seem to have benefited least from the price rise are the producer and the agency. At 6% profit, a 20% rise in billing is giving the producer only 1c or 2c more, and figured against the same 20% increase, the agency's 15% commission is costing the client only 3c more; that is to say, of each added dollar now being spent on commercials, film producer and agency together keep less than a nickel.

While it's generally assumed that rises in film production costs will result in added effectiveness, the more elaborate production is also closely linked to the corporate image function of commercials.

There's been in recent months a tendency to completely re-evaluate thinking about commercials. It's occurred to some clients that they're spending twice as much out of the print dollar on advertising production costs than out of the tv dollar. Account men are aware that some half-hour program costs have climbed from $40,000 to $50,000 per week, a 25% increase. Research men point out that today's three-network economy inherently divides up the audience more. Marketing executives are concerned over shifting tastes in product consumption and in the flurry of new brands. Each of these factors seems to add up to this: there's more competition today than before, and there'll be even more competition—not less—coming in the next five years.

In today's market the role and importance of the commercial has become the subject of new controversies. Many admen hope that something can be done to roll back commercials cost to former levels. But there's more concern along Madison Avenue over what will happen next year in 1960 than over what did happen in 1954, five years ago.

THESE ITEMS COST MORE:

<table>
<thead>
<tr>
<th>PERCENTAGE RISE OVER '54</th>
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<tbody>
<tr>
<td>OVER-ALL INCREASE:</td>
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<tr>
<td>ANIMATION:</td>
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<tr>
<td>LIVE-ACTION:</td>
</tr>
<tr>
<td>TALENT:</td>
</tr>
<tr>
<td>PROCESSING:</td>
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<td>PRODUCER PROFITS:</td>
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<tr>
<td>AGENCY COMMISSION:</td>
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SPONSOR • 16 MAY 1959
Radio will get you in Pittsburgh

Termite exterminator finds light-hearted radio hokum superior to grim visual portrayals, does record business

How would you like to see a swarm of termites crawling across your TV screen five nights a week? The question would be less squeamish and less theoretical if you were in the termite-exterminating business—or, for that matter, in any business where your actual product portrayal evokes a wince.

Termitol Co., in Pittsburgh is such a company. They had discovered in past years that termites in newspaper ads aren’t appealing, and termites on TV slides take on somewhat the characteristics of a trailer for a Shock movie.

Moreover, this drawback is compounded by the fact that termite-killing is a seasonal business. In Pittsburgh, you have to wrap up your major sales between March and June hence you need a dramatic sell in fast doses.

To get that effect—without shocking prospects half to death—Termitol this year decided to emphasize a medium used only as backup for newspapers and TV before: spot radio.

“The main reason for switching to spot radio,” says Termitol president L. L. Crosby, “was our need for a medium that would give us a light-hearted lead-in to a pretty serious business.”

In essence, the Termitol approach was to create a veritable carnival in and around Pittsburgh for the three months of the termite season.


The job was to find a combination of advertising elements that would
Too Grim for TV, visual portrayal of termites is now confined to "sideshow" (trailer exhibit, above) after radio circus has made them more palatable. At work humanizing termites on the opposite page are (1 to r) actors Bob Trow and Karl Hardman, Price & Price v.p. Robert Dickey, and d.j. Rege Cordic (who created the spots). At right, working out details are (1 to r) KDKA's Zoel Silverman, Dickey, and Cordic. Radio proved adaptable to light-hearted mood which Pittsburgh campaign needed. Technique proved more telling than last year's visual realism in other media interact on each other best says Harry Price. This was the strategy:

- Radio, the basic medium, would create a light-hearted, circus-like atmosphere. Fifteen thousand dollars was earmarked (last year's $9,000 tv allocation added to last year's $6,000 radio budget). Nine stations within a 10-mile radius of Pittsburgh were selected. The excitement created on radio was intended to stimulate calls for free inspection and encourage people to see the termites in action after being introduced to them as humorous characters.

- A trailer exhibit provided the termite cast of characters. Costing $15,000 it was tricked out like a circus sideshow (the money coming from last year's direct mail allocation, which was also canceled).

- Newspapers would carry over the circus atmosphere, calling further attention to the trailer exhibit.

Rege Cordic, Pittsburgh disk jockey (KDKA), was turned loose on the commercials. Cordic and his partners (Bob Trow and Karl Hardman) specialize in wildly imaginative commercials (viz. D.J. spoof creates pale stale ale, SPONSOR, 13 December '59), and this was what was needed for recognition in a hurry. Termitol felt.

The circus effect was carried through in the spots. Three out of the four commercials actually weave in the trailer exhibit. Each pitches free inspection, the exhibit itself, and ends with the phone number. The situations themselves dramatize the dangers of termites:

1. While a Barker gathers a crowd around the Termitol display, one die-hard remains on his front porch, deaf to all warnings about termites—until his porch collapses and he accepts the Termitol telephone number.

2. A flagpole sitter invites a friend up to see the Termitol display from above. Before he can make it to the top, the termites claim another victim—the flagpole.

3. A board of directors meeting tries to compete with the caliope and Barker outside the window. The conflict winds up with the "board" collapsing—literally—over "a couple termites."

4. Cordic interviews a termite who warns him not to lean too heavily on his desk: "My wife an' the kids are havin' a snack inside your left rear desk leg." Comes the crashing sound and the Termitol phone number reminder.

Here's how the spots were scheduled, beginning with a late start (30 March) because it didn't warm up so fast as in previous years:

- KDKA. Pittsburgh. Alternate schedules. One week they are heard (Please turn to page 7).

Sponsor • 16 May 1959
TV SET COUNT—UPDATED

Nielsen county data for Spring 1959 are "practical estimates" of TV home saturation.

Totals show 86% of U.S. households have TV sets. Some states range as high as 92%.

The television industry got an updated picture of set saturation this week as the A. C. Nielsen Co., released Spring 1959 estimates of the number of TV households by counties.

The figures are updated from those of Spring 1958. The latter were put out under the auspices of Nielsen—which at that time supplied data gathered for NCS No. 3—and the Advertising Research Foundation. Nielsen clients have had the figures for some weeks.

Unlike last year's county totals, based on field work by both Nielsen and the Census Bureau, the Spring 1959 data are "practical estimates" based on average growth rates for counties of similar characteristics. In listing the data Nielsen applied saturation percentages against total home figures supplied by Sales Management.

In explaining the method of making the estimates, the research firm said, "Growth in TV ownership, observed in the maintenance and recruiting of thousands of homes for Nielsen research operations, has been applied to former non-owners of TV, county by county."

The Nielsen totals show a U.S. TV saturation figure of 56%, representing 44 million TV households out of a total of 51,350,000 U.S. households. On a state basis, the saturation ranges from a low of 36% in Wyoming to a high of 92% in Connecticut, Massachusetts, Rhode Island, New Jersey and Ohio.

A dozen states registered a 90% or-above TV household figure. These are primarily in the northeastern sector of the United States.

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**NIELSEN TV HOME TOTALS BY COUNTIES AS OF SPRING, 1959**

<table>
<thead>
<tr>
<th>STATE &amp; COUNTY</th>
<th>TOTAL HOUSEHOLD PERCENT NUMBER</th>
<th>STATE &amp; COUNTY</th>
<th>TOTAL HOUSEHOLD PERCENT NUMBER</th>
<th>STATE &amp; COUNTY</th>
<th>TOTAL HOUSEHOLD PERCENT NUMBER</th>
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<tr>
<td>ALABAMA (411,900) 71 610,560</td>
<td>MAINE (411,900) 71 610,560</td>
<td>Massachusetts (411,900) 71 610,560</td>
<td>Arizona (830,800) 69 3,017,020</td>
<td>Arkansas (830,800) 69 3,017,020</td>
<td>New York (830,800) 69 3,017,020</td>
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<td>Massachusetts (411,900) 71 610,560</td>
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**SPONSOR • 16 MAY 1959**
### California

<table>
<thead>
<tr>
<th>State</th>
<th>Total Households</th>
<th>Households Per PCNT Number</th>
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</thead>
<tbody>
<tr>
<td>Sacramento</td>
<td>2,360,100</td>
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</tr>
<tr>
<td>Los Angeles</td>
<td>3,149,660</td>
<td>1</td>
</tr>
<tr>
<td>San Diego</td>
<td>1,581,000</td>
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</tr>
<tr>
<td>San Francisco</td>
<td>1,167,480</td>
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### Connecticut

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<thead>
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<th>State</th>
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<tbody>
<tr>
<td>Hartford</td>
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### Delaware

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<tbody>
<tr>
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### District of Columbia

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<tbody>
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### Florida

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### Georgia

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<th>State</th>
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<td>Lumpkin</td>
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### Illinois

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### Indiana

<table>
<thead>
<tr>
<th>State</th>
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</thead>
<tbody>
<tr>
<td>Clark</td>
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### Kentucky

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<tr>
<td>Kent</td>
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### Louisiana

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### Maryland

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### North Carolina

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### Ohio

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### Pennsylvania

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### Rhode Island

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<tbody>
<tr>
<td>Providence</td>
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### South Carolina

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<tbody>
<tr>
<td>Pickens</td>
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### Texas

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</thead>
<tbody>
<tr>
<td>Harris</td>
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### Utah

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<td>Salt Lake</td>
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### Virginia

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</thead>
<tbody>
<tr>
<td>Richmond</td>
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### Washington

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<tbody>
<tr>
<td>King</td>
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### Wisconsin

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<tbody>
<tr>
<td>Dane</td>
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### Wyoming

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<tbody>
<tr>
<td>Teton</td>
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### District of Columbia

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**Sponsor:** 16 May 1959
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<tr>
<th>STATE &amp; COUNTY</th>
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<th>PERCENT</th>
<th>TOTAL NUMBER</th>
<th>PERCENT</th>
<th>TOTAL NUMBER</th>
<th>PERCENT</th>
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<tbody>
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<td>LE MOINE</td>
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<td>79,000</td>
<td>1.10</td>
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<td>MARION</td>
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<td>1.10</td>
<td>31,000</td>
<td>0.45</td>
<td>4,000</td>
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<td>MCDONALD</td>
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<td>1.30</td>
<td>90,000</td>
<td>1.30</td>
<td>10,000</td>
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<td>WILLIAMSBURG</td>
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<td>1.40</td>
<td>80,000</td>
<td>1.20</td>
<td>6,000</td>
<td>0.09</td>
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<tr>
<td>LAPPIN</td>
<td>100,000</td>
<td>1.60</td>
<td>75,000</td>
<td>1.10</td>
<td>1,000</td>
<td>0.01</td>
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<tr>
<td>MILLER</td>
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<td>1.80</td>
<td>60,000</td>
<td>0.90</td>
<td>5,000</td>
<td>0.08</td>
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<tr>
<td>CHAMBERS</td>
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<td>50,000</td>
<td>0.80</td>
<td>3,000</td>
<td>0.05</td>
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<td>MARSHALL</td>
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<td>45,000</td>
<td>0.70</td>
<td>300</td>
<td>0.00</td>
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<tr>
<td>COUNTY</td>
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<table>
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<td>IDAHO</td>
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<td>ADAMS</td>
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<tr>
<td>RALEIGH</td>
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<td>RIVERSIDE</td>
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<tr>
<td>SMOKE</td>
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<td>TERRY</td>
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</tr>
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<td>TOTTIN</td>
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</tr>
<tr>
<td>TOTAL</td>
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<table>
<thead>
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<tbody>
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<td>ILLINOIS</td>
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<tr>
<td>CHICAGO</td>
<td>25,000</td>
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<tr>
<td>FORD</td>
<td>30,000</td>
</tr>
<tr>
<td>MONTGOMERY</td>
<td>35,000</td>
</tr>
<tr>
<td>OAKLAND</td>
<td>40,000</td>
</tr>
<tr>
<td>TOTAL</td>
<td>3,040,000</td>
</tr>
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</table>
THE TALK OF BUFFALO is WGR's new fresh-air programming concept. It features the sound that's all around... modern album music specially selected for young adults and flexibly presented by personalities with a sense of humor. Carefully mixed with frequent newscasts that travel the news faster, top sports coverage in the area, and think-programs to keep informed people informed, WGR's new concept is winning bigger audiences and greater community acceptance in Western New York.

But that's not all! For grocery product advertisers, WGR Radio offers at no extra cost the most effective point-of-purchase merchandising plan in Western New York. Qualified thirteen-week advertisers get one week of preferred-position displays in Buffalo food stores, including 120 A&P and Nu-Way super markets.

WGR's mobile "Studio 55" broadcasts from different high-traffic super market locations every week...another sales extra when you advertise on WGR's first station.

For more information about merchandising and fresh-air availabilities on WGR, at the top of the dial in Buffalo, call Peters, Griffin, Woodward.

NBC • 550 KC • BUFFALO
WIBW-TV
That's Why
NOBODY FROM NOWHERE
Can Saturate
TOPEKA
like
WIBW-TV
SATURATES TOPEKA

ALL DAY-
ANY DAY
survey-proved WIBW-TV
tops all competition!

- WIBW-TV is the ONLY station in
   Topeka—the 2nd largest market in
   Kansas;
- Serves 38 rich rural and urban counties.
   (Telepulse) with 349,300 set count;
- Share of Audience
  In Area (Telepulse)
  7:45 a.m. — 11:15 a.m. — 12 N.
  11:15 a.m. — 11:55 p.m. — 11:55 p.m.
  57.0% — 50.3% — 51.1%.
  In Topeka (Nov. '58 ARB)
  33.9% — 42.5% — 38.0%.
- From sign-on to sign-off WIBW-TV
  has practically TWICE the audience
  of either the second or third station
  that can be seen in metropolitan
  Topeka; (Nov. '58 ARB).
- In the top 15 Once-A-Wcek Shows,
  WIBW-TV had an average rating of
  31.65.

WIBW-TV
CBS — NBC — ABC
Channel 3  Topeka, Kansas
Represented by
Avery-Knodel, Inc.
Hits home!

Available now, for the first time off-network, “This is Alice” brings you 13 fresh new first run episodes teamed with 26 first-run, off-network half-hours. They’re all designed to hit homes with all-family appeal... and all come to you complete with built-in local sales ability. Angel and pixie, this engaging little minor has major appeal and absolutely no rating inhibitions.

For example, in the highly competitive Seven Station Los Angeles market, “Alice” rated first in her 7:00 p.m. time period with a 22.6 audience share. In Providence, “This is Alice” scored a 26.5 rating, 55.3 share; Cincinnati, 21.7 and 41.8 share. It happened again and again, market after market!

And now the dynamic selling force behind this vivacious little star is available for every local sponsor seeking network quality programming that hits home with everybody in the family, everywhere! For details contact:

Aditis, on, all National Telefilm Associates, Inc., 10 Columbus Circle, N.Y. 19, N.Y., Judson 2-7300

NTA PROGRAM SALES

This is Alice
TV RESULTS

FOOD PRODUCTS
SPONSOR: Continental Baking Co.  AGENCY: Ted Bates & Co.

Capsule case history: The Omaha branch of Wonder Bread has been successfully using KETV, Omaha, for quite some time. Ross Girrantono, sales manager for the territory, has used a most unusual sales building gimmick of any baking firm. Each Tuesday at 9:30 p.m. Girrantono has been running what is known to Omaha as “Salesman’s Pledge,” which is a live commercial done each week by a different local route salesman. Any of the salesmen appearing on KETV must in some way have improved his route to earn the privilege. Each one is assigned a number of jobs to be done on his route in the way of improving his displays in stores, gaining more display space, securing non-stops, etc. The salesman who performs the assignments best appears and recites the Wonder Bread Fresh Bread Pledge. “This promotion has really given us maximum results for the Omaha area,” stated Ross Girrantono, sales manager for the Wonder Bread Co. “KETV gives us the kind of exposure we need.”

KETV, Omaha

ANNOUNCEMENTS & PROGRAMS

CANDY & CONFECTIONS
SPONSOR: Fenn Bros., Inc.  AGENCY: Campbell-Mithun

Capsule case history: “There is no question in our minds of the tremendous impact of tv on the consumer to introduce; to promote increased volume; and to sustain volume on an item,” stated H. R. Scheid, president of Fenn Bros., Inc., makers of Butter Brickle, Royal Brazils, Walnut Crush and Big Bogie candy. Butter Brickle used television to crack two new markets—Boston and Chicago; and later to increase volume in Los Angeles. Fenn and the Campbell-Mithun agency were convinced television could best introduce Butter Brickle in Boston. Mr. Scheid cited three advantages of tv: Speed (tv would reach more people in less time), Efficiency (tv’s reach would offer the lowest possible costs) and Impact (tv’s sight-sound-motion would be the most forceful salesman to distributors and to consumers). The tv plan in Boston meshed co-sponsorship of half-hour syndicated films with flights of 20-second spots over 26 weeks. “Results in Boston on WNAC-TV were most impressive,” remarked Mr. Scheid.

WNAC-TV

NEW TIRES
SPONSOR: Economy Auto Stores  AGENCY: Direct

Capsule case history: After testing a variety of small television campaigns, Earl E. Tennyson, Jr., mgr. of Chattanooga’s Economy Auto Store, launched a heavy saturation campaign on WRGP-TV. From the sixth largest seller of new tires last year in the Economy chain, Tennyson’s sales have risen so meteorically that he is now the largest seller of tires in the company’s chain of 21 outlets. Store volume is currently 22 to 23% ahead of last year. Three years ago, the store’s sales were lowest of the entire chain. This store is the only one in the chain using tv. Tennyson buys heavy saturation waves of 24 announcements (75% 1:ds. 25% minutes) starting on Wednesday and running through late Friday evening. The bulk of his spots are in early morning and evening time periods, preferably around news and adult westerns for a large male audience. Tennyson now budgets 75% of his funds for tv. “Tv is dynamite,” he reported. “It is the best-pulling medium for tires I’ve ever used.”

WRGP-TV, Chattanooga

ANNOUNCEMENTS

DETERGENTS
SPONSOR: Trend Detergents  AGENCY: EC&B

Capsule case history: Two independent research organizations recently reported to the delight of Trend Detergents that both their liquid and dry detergents had made outstanding advances since they began advertising on WOR-TV, New York. Trend has been running a medium-sized spot schedule for the past few months supplementing it with other local media. As always in a market the size of New York it is months before actual sales results are felt, however in less than three months Trend reported that for the two-month period, October-November, 1958, Liquid Trend more than doubled its share of the market over the previous two-month period and Dry Trend moved into the number one position in the light-duty, dry-detergent category—surpassing both of its major competitors. “We are now in the planning stage for resumption of advertising activity in New York and WOR-TV will be uppermost in our plans when the schedule is formulated,” the advertiser’s agency wrote the station.

WOR-TV, New York

ANNOUNCEMENTS
**Hits hard!** It's available now, for the first time, first run off-network! In 26 all new first run adventures and 26 hard-hitting, fast moving half-hours, “Man Without a Gun” tells the story of a dynamic frontier newspaper editor. It stars Rex Reason as the “Man Without a Gun” who fights for a free press and a free people in early days of the west. While the editor carries no gun, he pulls no punches!

*Man Without a Gun* hit hard in the tough Philadelphia market with a 23.1 rating*, 52.0 share . . . hit 21.2 in Columbus, Ohio with a 46.2 audience share . . . and hit hard in other major markets, too. Meet the maximum in all-action, all-adventure western drama. Meet the man who builds and multiplies your local audience. Meet “Man Without a Gun!” For details contact: **NTA PROGRAM SALES**

*A division of National Telefilm Associates, Inc., 10 Columbus Circle, N. Y. 19, N. Y., Judson 2-7300*
The TOP DOG

skipped a beat in his Pulse

But it won't happen again! With top ratings for 355 quarter hours in the week, we shame-facedly admit that we missed one segment, Monday through Friday by 0.2% — according to the March, 1959 Pulse.

For more information — for a gold mine of sales results on KONO... call your nearest

KATZ AGENCY
Representative
or write direct to

KONO
Jack Roth, Manager
P. O. Box 2338
San Antonio 6, Texas

RADIO BUYS

Bristol-Myers, Grove Laboratories Div., St. Louis, is placing schedules in major markets for its Amuene powder. The 15-week campaign starts the third week in May. Minutes during daytime slots are being slotted; frequencies depend upon the market. The buyer is Bob Widholm; the agency is Doherty, Clifford, Steers & Shenfield, Inc., New York.

The American Tobacco Co., New York, is entering various markets with schedules for its Half & Half Tobacco. The announcements start the last week in May for a four-week run. Minute announcements during traffic hours are being used; frequencies vary from market to market. The buyer is Fred Spruytenburg; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

TV BUYS

5 Day Laboratories, Div. of Associated Products, New York, is kicking off a campaign in top markets for its 5 Day deodorant. The eight-week schedules start the last week in May. Minute, 20- and 10-second announcements are being placed; frequencies vary from market to market. The buyer is Ken Allen; the agency is Grey Advertising Agency, Inc., New York.

The Procter & Gamble Co., Cincinnati, is going into various markets with schedules to test a premium offer for its Duz detergent. The schedules start the third week in May. Minute announcements during both daytime and nighttime segments are being used. Frequencies depend upon the market. The buyer is Bob Liddel; the agency is Compton Advertising, Inc., New York.

Lever Bros. Co., Lipton Div., Hoboken, N. J., is initiating a new campaign in top markets for its Instant Tea. Start dates are staggered through late May and June for about six weeks. Minute and 20-second announcements are being scheduled, with frequencies varying. The buyer is Lorraine Ruggiero; the agency is Young & Rubicam, Inc., New York.

RADIO-TV BUYS

The Texas Co., New York, is placing a new schedule in both radio and TV in top markets for its Texaco gasolines and oils. The four-week run begins the first week in June. In tv, chainbreaks and I.D.'s during nighttime segments are being purchased; in radio, minute announcement during traffic and nighttime slots. Frequencies vary. The buyer is Bill Santoni; the agency is Cunningham & Walsh, Inc., New York.
Hits the jackpot! Now for the first time off-network, How to Marry a Millionaire steps into syndication with 26 all-new, first run escapades and 26 first-run, off-network half-hours, produced by 20th Century-Fox with the same lavish backgrounds. Adapted from the best-selling novel by Doris Lilly and audience winning motion picture, the pre-accepted adventures of three millionaire-happy gals hits the entertainment and rating jackpot again and again all over the country. They hit the rich Hartford-New Haven market with a 17.0 rating, 41.2 audience share — Grand Rapids, 23.1 rating and 57.0 share — Mobile, 27.7 rating, 52.2 share. Everywhere you look, they rate!

For the full track record and all the details on the ways "How to Marry a Millionaire" hits the jackpot with big audiences and punched-up local sales in your market, contact: NTA PROGRAM SALES

A division of National Telefilm Associates, Inc., 10 Columbus Circle, N. Y. 19, N. Y., Judson 2-7300

How to Marry a Millionaire
What type of local programing do agencies often overlook in their...

Agencies and advertisers are not aware of the sales impact of many local programs, is the consensus of what stations told SPONSOR.

Kitty Broman, director of women's activities, WWLP, Springfield, Mass.

Sometimes I feel that agency “market research” is a myth. Certainly many agencies overlook one of the most important and affluent audience segments in a community when they bypass the local women’s program in any market.

Strange as it may seem, this agency weakness shows up mainly in national accounts. The local advertisers in most markets learned a long time ago the power of the distaff members of the family and selected their programs accordingly. But the big national advertiser, through its agency, still clings to that old-fashioned idea that the woman of the house doesn’t have much to say about where the family budget goes.

How wrong can you get? Year after year statistics show with increasing impact the fact that women control the greatest share of our nation’s wealth and in many cases have the only say in where the family budget is spent and on what.

I would suggest that some of these agency people send their researchers out to the shopping centers on any given Friday or Saturday and see just how many men are spending the family budget. They “saturate” the high-rated, high-budgeted shows looking for that “man-sized” audience and neglect the little woman who says “I’ll take this and this and this,” including cigarettes, tooth paste, detergents, shaving lotion and other “manly” items.

Many agencies overlook the fact that women’s programs, or homemakers’ program, develop a local audience that is extremely loyal and that when the homemaker, who has developed a following in a community recommends a product you can bet that product is going to get a boost when the little lady goes shopping.

They overlook the fact that the personality on the homemakers’ program has developed what amounts to a friendship with the viewer. And they also overlook the important fact that when a viewer buys a product recommended by a homemaker the product has itself a repeat customer.

Also because woman is by nature a social creature, a woman personality doing a homemaking show can out-merchandise the male. Women love to make personal appearances, go to parties, speak out at luncheons and socials and, when they do, they don’t mind plugging their sponsor’s product a bit.

On my program over WWLP we have had countless “success” stories on sales from brief mentions of a product and strangely enough, many of the sales were to men who “just happened to catch the show” at lunch.

Some one once said a long time ago, “Never underestimate the power of a woman.” I think that agencies might pay closer attention to a modern version of that—“Never underestimate the buying power of a woman”—and apply it to their planning in the future.


Local programs, some of the best buys in television, are often by-passed by national timebuyers with huge budgets.

Obviously, tv stations do not carry local programs to lose money. Stations schedule them only because there is a demand from local advertisers. These advertisers, the toughest timebuyers in the world, rely heavily on local programs to carry the bulk of their advertising effort. And the programs have to be good or these merchants don’t buy.

Some of the local features often overlooked nationally are news programs, sports programs and local sports features. In addition, afternoon women’s shows have always been standard, sold-out fare offered up by the local program departments. Occasionally a top entertainment figure appears on the local tv scene and quickly becomes a must buy for discerning timebuyers. One such character is currently starring in his own show on KXLY-TV. This five-times-a-week half-hour strip called The Cliff Carl Show currently has the “no-vacancy” sign up. This is a good example of what we are talking about; the local merchant getting aboard a good thing while the national timebuyer misses a good bet.

Feature-length movies in both afternoon and late night periods are another example of local programing often featuring outstanding enceee personalities. Local timebuyers are keeping the cash register ringing with shrewd use of these movies.

To sum up, ratings tell only half a story and that not too well. The rest of the story is found in local features, local programs and local personalities.

Robert Z. Morrison, sls. mgr., WKBT, La Crosse, Wis.

Within the past nine months WKBT has noticed a new interest on the part of regional and national advertisers, directly and through their agencies, in locally produced service shows. By this, I refer to our nightly news,
ADAM YOUNG ASKS:

Who gets the top drawer in a spot bureau?

The bureau now selling radio wholesale obviously can’t major in spot. To all intents, advertisers are getting only 1½ points of view, if that many. Radio comes in, sells radio. Then networks come in, sell their “economy,” “efficiency,” “prestige.”

Which single voice tells them spot is more efficient, more flexible, skips no needed markets, buys no excess ones, affords the best a market offers, not what a network happens to have?

Who points out that spot is so much more rewarding in product sales, that it’s well worth the extra time and trouble involved?

For several years, we have been active in this work, to an extent far beyond the call of duty for one company. We’ve spent many dollars and many dollars worth of time sponsoring research projects and publicizing their findings. Examples: Continuing analysis of audience leadership by type of station; role of power; audience composition; accurate measurement of out-of-home listening. Right now we’re embarked on a pioneering “Advertiser Area Project,” to determine size and shape of audience-measurement areas considered vital by advertisers.

(We’ll share this information with any advertiser, agency or radio station.)

We’ve advertised our findings: spoken about them at conventions; reviewed them with editors; distributed printed reports. We’ve become in effect a bureau for spot radio, albeit the most efficient kind of spot radio.

What is the most efficient kind? Our studies repeatedly show modern radio stations to be more efficient than old line network affiliates in virtually every market.

So the effort has been under way. Frankly, we welcome company—namely all modern, well-managed, efficient radio stations who benefit from this work. Call it “spot bureau,” or “modern radio bureau?” No matter; Just so advertisers are told today’s spot story, so that when they buy, they buy on modern, objective, factual bases. When they do, they won’t be disappointed: they’ll be good, fast friends of spot radio.

Any comment? Want to take part? Whether you are represented by Adam Young Inc. or not, let’s discuss how you can help. Give me a call, or drop me a note.

ADAM YOUNG INC.

Representing all that’s modern and most efficient in radio today

NEW YORK (3 E. 54TH ST.) • ATLANTA • CHICAGO • DETROIT
LOS ANGELES • ST. LOUIS • SAN FRANCISCO
BUYING RATINGs...?

COVERAGE...?

COST PER THOUSAND...?

Then Check

in America's 1st TV market

Your PETRY man will fill in details

E. Newton Wray

Pres. & Gen. Mgr.
RUSHIN' ROULETTE FOR ADVERTISING MANAGERS

The game is fun to play. It quickens the pulse (or do we mean Trendex) like any other form of gambling. But if you’re looking for more of a sure thing, magazines are a pretty good bet. With your chips on The Saturday Evening Post, for example, you’re sure of the circulation, market by market, week by week. You’re sure of your audience and its quality. You’re sure of audience responsiveness. And in the Post, you’re sure that 29 million times each issue, someone turns to your ad page. (Repeat Ad Page Exposure costs you not an extra cent.) So before you start to play, make sure your carfare home is in a safe place. Safe, but — as many an adman will tell you — a mighty exciting place, too!
What Is It?

...IT'S the effort of little hands ... a child’s imaginative creative mind ... that of a 4½ year young Miss ... IT’S her idea and drawing of BOZO The Clown, viewed Monday through Friday on the Channel Two, Stu Kerr, Early Riser Show, 7-8 A.M. ... Of course Stu does other things ... presenting News, Weather, Sports, Cartoons, Puppets, Pantomime ... You name it! He does it well. The important point is that thousands of children, and encouraging parents, mailed in elaborately colored and some mounted pictures as the result of a few simple contest announcements. Let’s suppose Stu had asked them to go to the corner store to purchase your product. ...
Michigan Week
May 17-23

We’re proud of Michigan...

Going great guns! That’s Michigan whose industrial expansion was fourth highest in the nation in 1958. In Detroit, home of the WWJ stations, automobile production is way up. So are factory and non-factory employment, residential building, department store sales and other barometers of a healthy economy.

For sales results you can sing about, buy Michigan—Detroit—the WWJ stations, basic media in this big-earning, big-spending market.

WWJ AM and FM
The World’s First Radio Station

WWJ-TV
Michigan’s First Television Station

Owned and operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.
<table>
<thead>
<tr>
<th>State</th>
<th>County</th>
<th>Total Population</th>
<th>Households</th>
<th>Percentage</th>
<th>Total TV Households</th>
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<td><strong>WYOMING</strong></td>
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<td>Wyoming</td>
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### New York

<table>
<thead>
<tr>
<th>State &amp; County</th>
<th>Total Households</th>
<th>% Per Households</th>
<th>Number</th>
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<tbody>
<tr>
<td>New York</td>
<td>5,079,900</td>
<td>14.4%</td>
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<tr>
<td>Albany</td>
<td>59,000</td>
<td>1.4%</td>
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<tr>
<td>Allegany</td>
<td>17,700</td>
<td>0.5%</td>
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<tr>
<td>Bronx</td>
<td>91,100</td>
<td>2.7%</td>
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<tr>
<td>Brown</td>
<td>68,100</td>
<td>1.9%</td>
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<tr>
<td>Cattaraugus</td>
<td>25,200</td>
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<tr>
<td>Cayuga</td>
<td>22,000</td>
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<tr>
<td>Chautauqua</td>
<td>17,700</td>
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<tr>
<td>Chemung</td>
<td>21,300</td>
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<tr>
<td>Chenango</td>
<td>12,700</td>
<td>0.4%</td>
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<tr>
<td>Clinton</td>
<td>11,500</td>
<td>0.3%</td>
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<td>Columbia</td>
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<tr>
<td>Cortland</td>
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<tr>
<td>Delaware</td>
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<td>Dutchess</td>
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<td>Erie</td>
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<td>Essex</td>
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<tr>
<td>Franklin</td>
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<td>0.4%</td>
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<tr>
<td>Fulton</td>
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<td>0.5%</td>
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### WHLI's Greater Long Island Coverage

<table>
<thead>
<tr>
<th>Nassau</th>
<th>Suffolk</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population</td>
<td>$3,349,052,000</td>
<td>$1,043,397,000</td>
</tr>
<tr>
<td>Net Income</td>
<td>$8,663</td>
<td>$6,428</td>
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<tr>
<td>Per Family Income</td>
<td>$4,392,349,000</td>
<td>5th</td>
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<tr>
<td>Retail Sales</td>
<td>$1,714,171,000</td>
<td>$467,185,000</td>
</tr>
</tbody>
</table>

| Food Store Sales | $621,200,000 | $263,161,000 | $676,700,000 |
| Auto Store Sales | $320,100,000 | $106,573,000 | $406,673,000 |
| Gas Station Sales | $128,381,000 | $45,725,000 | $174,106,000 |

### WHLI’s Coverage Area

<table>
<thead>
<tr>
<th>Population</th>
<th>Net Income</th>
<th>Retail Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>5,668,100</td>
<td>$13,197,659</td>
<td>$6,846,081,000</td>
</tr>
</tbody>
</table>

### WHLI’s “Pulse”

- Covers the largest audience in the Greater Long Island market...
- Bigger than any network or independent station!

*Rank among Counties in the U.S.*

### WHLI - The Voice of Long Island

- The only station that;
- Completely covers the independent Long Island Market (NASSAU-SUFFOLK) and its huge, quality-buying adult audience.
- Delivers GREATER LONG ISLAND... 2nd Largest Market in New York State.

### WHLI's Greater Long Island Coverage

- Includes Nassau and Suffolk Counties.
- Covers 1,305,700 households.
- Home to 5,668,100 people.
- $13,197,659 in total retail sales.
- $6,846,081,000 in total TV household income.

### Sponsor

- **Sponsor:** 16 May 1959
SUMMER RADIO GOES
WHERE THE FAMILY GOES

You reach people—wherever they are, at home or on vacation—with SPOT RADIO.

SPONSORED BY MEMBER FIRMS OF
**TV SET COUNT**

<table>
<thead>
<tr>
<th>State &amp; County</th>
<th>Total State Household</th>
<th>Total Households Per Cent Number</th>
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<tr>
<td>RAMON</td>
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<tr>
<td>HARRrer</td>
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<tr>
<td>HANSEL</td>
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<td>HUGHES</td>
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<tr>
<td>JACKSON</td>
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<td>JEFFerson</td>
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<tr>
<td>JOHNSTON</td>
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<tr>
<td>KAY</td>
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<tr>
<td>KINSTONSHI</td>
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<td>KROOK</td>
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<td>LAFAYET</td>
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<td>LE FLORE</td>
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<td>LINCOLN</td>
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<td>LOVE</td>
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<td>LOUE</td>
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<td>MCLAIR</td>
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<td>McCORMICK</td>
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<td>MAYS</td>
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<td>RIVER RUN</td>
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<td>SEMINOLE</td>
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<tr>
<td>SIEGELAH</td>
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<tr>
<td>STEPPENS</td>
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<td>WASHINGTON</td>
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<td>WASHITA</td>
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<td>WOODS</td>
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<td>WOODWARD</td>
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**OREGON**

<table>
<thead>
<tr>
<th>State &amp; County</th>
<th>Total State Household</th>
<th>Total Households Per Cent Number</th>
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<tbody>
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<tr>
<td>COLUMBIA</td>
<td>6,000</td>
<td>60</td>
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<tr>
<td>COOS</td>
<td>28,200</td>
<td>60</td>
</tr>
<tr>
<td>CRAY</td>
<td>2,400</td>
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**PENNSYLVANIA**

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**CHANNEL 5**

**KOCO-TV OKLAHOMA CITY**

Charlie Keys, General Manager

**IT'S A HIT**

Y. M. C. A. BASEBALL

LIVE... From Channel Five

EVERY SATURDAY 9:45-11:30 A. M.

RUN UP YOUR SALES!

This Y. M. C. A. program affects over 20,000 families in the Oklahoma City area alone!

MINUTES NOW AVAILABLE
$50.00 FLAT

NO ERRORS
if you take advantage of this opportunity

**CHANNEL 5**

KOCO-TV OKLAHOMA CITY

Charlie Keys, General Manager

**SPOKES**

16 MAY 1959
### TV SET COUNT (Cont'd from page 67)

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| ANDREWS        | 3,100           | 67      | 2,080  |
| ANGELINA       | 11,500          | 67      | 7,250  |

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| FOOD SALES |

The Beaumont-Port Arthur-Orange market is 84th in the Nation*...4th in Texas.* 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.

CBS

ABC

**KFDM TV**

SEE PETERS-GRIFFIN-WOODWARD, INC.

*S. M. Survey of Buying Power, 1958*
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</tr>
<tr>
<td>VERMONT</td>
<td>105,000</td>
<td>46</td>
<td>90,910</td>
<td></td>
</tr>
<tr>
<td>Addison</td>
<td>4,800</td>
<td>2</td>
<td>4,800</td>
<td></td>
</tr>
<tr>
<td>Bennington</td>
<td>7,000</td>
<td>3</td>
<td>7,000</td>
<td></td>
</tr>
<tr>
<td>Caledon</td>
<td>5,700</td>
<td>2</td>
<td>5,700</td>
<td></td>
</tr>
<tr>
<td>Chittenden</td>
<td>16,200</td>
<td>7</td>
<td>16,670</td>
<td></td>
</tr>
<tr>
<td>Essex</td>
<td>1,300</td>
<td>0.6</td>
<td>1,300</td>
<td></td>
</tr>
<tr>
<td>Franklin</td>
<td>7,600</td>
<td>3</td>
<td>7,600</td>
<td></td>
</tr>
<tr>
<td>Grand Isle</td>
<td>800</td>
<td>0.4</td>
<td>800</td>
<td></td>
</tr>
<tr>
<td>Lamoille</td>
<td>2,800</td>
<td>1</td>
<td>2,800</td>
<td></td>
</tr>
<tr>
<td>Orange</td>
<td>3,800</td>
<td>1</td>
<td>3,800</td>
<td></td>
</tr>
<tr>
<td>Rutland</td>
<td>12,600</td>
<td>5</td>
<td>12,600</td>
<td></td>
</tr>
<tr>
<td>Winooski</td>
<td>8,100</td>
<td>4</td>
<td>8,100</td>
<td></td>
</tr>
<tr>
<td>Virginia</td>
<td>1,016,100</td>
<td>43</td>
<td>816,200</td>
<td></td>
</tr>
<tr>
<td>Albemarle</td>
<td>6,500</td>
<td>3</td>
<td>6,500</td>
<td></td>
</tr>
<tr>
<td>Amherst</td>
<td>5,500</td>
<td>2</td>
<td>5,500</td>
<td></td>
</tr>
<tr>
<td>Appomattox</td>
<td>3,300</td>
<td>1</td>
<td>3,300</td>
<td></td>
</tr>
<tr>
<td>State &amp; County</td>
<td>Total Households</td>
<td>Total</td>
<td>TV Households</td>
<td>Per Cent</td>
</tr>
<tr>
<td>----------------</td>
<td>-----------------</td>
<td>-------</td>
<td>---------------</td>
<td>----------</td>
</tr>
<tr>
<td>San Juan</td>
<td>1,160</td>
<td>65</td>
<td>520</td>
<td>45</td>
</tr>
<tr>
<td>Skagit</td>
<td>10,400</td>
<td>77</td>
<td>6,270</td>
<td>60</td>
</tr>
<tr>
<td>Skamania</td>
<td>1,880</td>
<td>76</td>
<td>1,370</td>
<td>72</td>
</tr>
<tr>
<td>Snohomish</td>
<td>47,700</td>
<td>89</td>
<td>42,200</td>
<td>90</td>
</tr>
<tr>
<td>Spokane</td>
<td>93,900</td>
<td>85</td>
<td>83,100</td>
<td>90</td>
</tr>
<tr>
<td>Stevens</td>
<td>6,140</td>
<td>69</td>
<td>4,440</td>
<td>72</td>
</tr>
<tr>
<td>Thurston</td>
<td>10,360</td>
<td>87</td>
<td>8,060</td>
<td>79</td>
</tr>
<tr>
<td>Walla Walla</td>
<td>11,360</td>
<td>68</td>
<td>9,020</td>
<td>80</td>
</tr>
<tr>
<td>Whatcom</td>
<td>21,640</td>
<td>76</td>
<td>16,280</td>
<td>75</td>
</tr>
<tr>
<td>Whitman</td>
<td>9,100</td>
<td>53</td>
<td>6,610</td>
<td>72</td>
</tr>
<tr>
<td>Yakima</td>
<td>16,760</td>
<td>85</td>
<td>30,400</td>
<td>89</td>
</tr>
</tbody>
</table>

**Note:** The table appears to be a list of house numbers with their corresponding states and counties. However, it is not clear what the purpose of this list is or how it relates to the rest of the document. The document also contains a section about Budweiser's dollar buys more on WKOW, a radio station in Madison, Wisconsin, and a list of state counties with their respective house numbers.
TERMITOL
(Cont’d from page 43)
Monday through Friday on Cordie’s morning show, “Cordie & Co.” (6-10 a.m.), and on weekends (run of station). The next week, 20 spots are heard Monday through Friday on run of station, 6 a.m. to 8 p.m.
- Other markets: 15-25 spots per week on WWVA, Wheeling, West Virginia; WSTV, Steubenville, Ohio; WJAC, Johnstown, Pa.; WKBX, Youngstown, Ohio; WMBS, Uniontown, Pa.; WMBA, Ambridge, Pa.; WKRZ, Oil City, Pa.; WJJH, Greensburg, Pa.

In general, the agency bought time on stations carrying either the Pittsburgh Pirate or Cleveland Indian baseball games, considering this a surefire way to attract homeowners.

Now past the midway point in its campaign, the Termitol people see this spring as their most successful in four years, with their biggest May in 25 years. They measure the success of the radio spots in three ways:
(1) The big response to the “phone for free inspection” pitch, and the even distribution of the calls. Here-tofore, there was always a tail-off.

(2) Large crowds attracted to the mobile display (on two recent days in Pittsburgh, an attendance of 5,000 was chalked up). Record crowds were attracted to the exhibit throughout the entire broadcast area.

(3) Actual sales: If the warm weather holds up in Pittsburgh, Termitol will chalk up its biggest volume of business in its 25-year history. An unprecedented number of “preventative” jobs is reported.

Exhibit personnel say that visitors frequently mention the radio spots. Incidentally, the spots do double duty. To add to the carnival flavor of the whole thing, the spots are played over a loudspeaker from the trailer as it moves through the streets.

Point-of-sale material is the complete cast of characters inside the trailer: live termites, models of powder-post beetles, carpenter ants, old house-borers. Also included are samples of their work.

Robert Dickey, v.p. and account executive at Price & Price says the complete integration of newspaper, trailer, and point-of-sale with the radio campaign is what made the termite carnival a sales success.

Announcing... FM RADIO & MULTIPLEXING SEMINAR
June 4, 5 and 6, 1959
CHAMBERLIN HOTEL -- OLD POINT COMFORT, VIRGINIA
Over 125 FM Radio Stations operators, Multiplexers and Background music operators are already registered...

MAIL YOUR REGISTRATION to...

WGH RADIO
P.O. BOX 98
NEWPORT NEWS, VIRGINIA

SPONSOR • 16 MAY 1959
Nothing succeeds like selling for one's advertisers... the big reason why KNX Radio's first quarter local sales have shot up a full 36% over the same quarter last year! (And first quarter '58 was 12% over the same '57 period!) Good broadcasting means good business. More than ever, KNX is Southern California's leading radio station—in quality programming, attentive audiences—and in commercial success!
Another evidence that Congress usually doesn’t put money where its mouth is: After a year of probes into ad practices and vigorous questioning of the Federal Trade Commission on why enforcement isn’t stronger, the House Appropriations Committee has proposed to cut funds requested for the FTC.

The Committee split the difference quite neatly between the amount the FTC has available in the current fiscal year and the amount the administration requested for fiscal 1960. The vote was to give the FTC $230,000 more than the current year and that same amount under the budget request, or a proposed total for fiscal ’60 of $6,745,000.

Of the $460,000 increase FTC asked, $144,000 was to go for increased ad screening.

The FCC met a similar fate. During the current fiscal year it has $9,759,904 available. It asked $11 million for the coming year, with much of the added money to be used to reduce application backlogs in AM radio. The Committee voted the FCC $10,400,000.

The FCC’s probe into network programing practices, before chief hearing examiner James D. Cunningham, last week built a record out of the facts already submitted by the webs to the Barrow network study group.

Then the hearings adjourned indefinitely, at least until July, and perhaps until the fall.

No new information was requested or received at the first sessions.

Filing time came around again on the question of whether daytime-only radio stations should be permitted to operate longer hours.

The FCC has only recently concluded that a Daytime Broadcasters Association proposal that these stations be permitted to operate from 5 a.m. to 7 p.m. would cause more interference and lose more service than it would gain.

The earlier proceeding was an all-out “rulemaking” one. The current proceeding is merely an inquiry as to whether the FCC should get into full-scale proceedings on whether or not to permit compromise 6 a.m. to 6 p.m. operation.

Arguments were much the same: The full-timers argued that the daytimers would interfere with the full-timers and even with themselves; the daytimers argued that people no longer listen to distant stations when they have a local station available.

The Appeals Court has held that off-the-record approaches to FCC commissioners are just as serious in so-called rulemaking proceedings as in contests for channels.

With this ruling, it set the FCC off on reconsideration of the shift of TV channel 2 from Springfield, Ill., to St. Louis, Mo.

This was the case—Involving Harry Tenenbaum—which was probably more sensational than the Miami channel 10 affair when it was heard by the Harris House Commerce Legislative Oversight subcommittee. Testimony included buying FCC commissioners lunches and Christmas turkeys for two consecutive years.
Don't be surprised if tape syndication limits itself to a circuit of 30 or 40 top cities rather than aiming for the 200-plus market coverage customary in film.

Fixed handling and print copying costs are much higher for tape than syndication, which immediately makes it unprofitable to syndicate tape into the nation's very small markets.

Furthermore, it's harder for smaller stations to handle tape properly and grope with such problems as integrating tape programing and film commercials.

But don't forget that tape still has kinescope as a sister device for solving its small-market problem.

A flurry of 60-minute shows tapping new entertainment sources cropped up last week.

United Artists tv came out with a dramatic anthology which would utilize Hollywood producers, talent and story material to which it has access.

Screen Gems slanted two new shows at golfing fans, both with PGA backing, Match Play and Medal Play, and offering up to $1.25-million in cash prizes to golf winners over a three-year period.

Look for syndication spending to pick up after 1 June, by which time network problems will have been largely gotten out of the way.

The dilemma of film buying has been to sew up time as soon as possible to assure the best availabilities while trying to hold off film buying as late as possible to capitalize on film market opportunities.

One solution: buy the time as early as possible, then buy the film as late as is practical.

As generally realized, the station itself can have a substantial influence on the future rating record of an established show.

Just as a case in point take the switch in New York recently of Ziv's Sea Hunt from WCBS-TV to WABC-TV at 10:30 p.m. Saturday; it lost more than 50% of its rating in the process.

On April 25, WABC-TV played Sea Hunt for the first time, and on that night WCBS-TV, which pushed the show off in anticipation of the coming debut of Markham, put in a feature film, "Key Largo."

Here are the week-by-week ARB reports on how audiences were more loyal to the station than to the show:

<table>
<thead>
<tr>
<th>DATE</th>
<th>WCBS-TV</th>
<th>WABC-TV</th>
<th>SETS-IN-USE</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 April</td>
<td>20.9 (Sea Hunt)</td>
<td>1.3 (Billy Graham)</td>
<td>53.7</td>
</tr>
<tr>
<td>11 April</td>
<td>23.4 &quot; &quot;</td>
<td>0.1 &quot; &quot;</td>
<td>49.1</td>
</tr>
<tr>
<td>18 April</td>
<td>27.1 &quot; &quot;</td>
<td>3.2 &quot; &quot;</td>
<td>53.5</td>
</tr>
<tr>
<td>25 April</td>
<td>20.1 (Key Largo)</td>
<td>11.5 (Sea Hunt)</td>
<td>46.1</td>
</tr>
</tbody>
</table>
Screen Gems' Rescue 8 will go into a second year of production, even though it's been supported for the most part by local rather than regional money.

The so-called rule is that only shows with mammoth regional renewals merit into a second year, but many other shows in the last year have also been exceptions: MCA's Mike Hammer, CNP's Silent Service, and ABC Films' 26 Men.

Falstaff and Danceur-Fitzgerald-Sample have turned out to be an astute bellwether of programing trends in syndication.

For many seasons, with one brief exception, Falstaff backed an MCA show with Rod Cameron as star.

Three years ago they typified the shift from detective shows to westerns by discontinuing City Detective and putting Cameron into State Trooper.

Now Falstaff has reportedly bought Coronado 9, also starring Cameron, symbolizing, apparently, the twilight of the Western's popularity and the ascent of the detective show.

A number of local TV spenders caught with the problem of making a brand new decision on program buying have turned to complete sponsorship of local feature film programs as a predictable investment.

Schaefler beer, for one, which found itself with unspent tv money as a result of the shuffle of New York baseball teams, has turned to sponsorship of six Saturday night feature films a year on WCBS-TV's Late Show.

Each of the shows were Academy Award winners when initially released.

Look for an increasing trend towards putting pilot films into anthologies and then selling series out of them after the pilot has already gone on the air.

Advantages of the scheme are (1) pilot costs are absorbed even before selling starts, (2) there's no mental-block for the potential buyer since someone else has already had the confidence to pay for the episode and air it, and (3) there's nothing left to dispose of in the event the pilot doesn't sell.

COMMERCIAlS

There's been an increase of up to 20% in the cost of producing commercials today compared to five years ago, but it's as much due to new creativity as the higher cost of doing business.

The range of the minute commercial has climbed from $2,000-12,000 to $3,000-15,000 since 1954 with the simple live-action spot taking the step up from the $2,500-3,500 area to $3,000-4,500.

While talent has increased as much as 85% and processing up to 50%, there have been some areas such as animation which have gone up only 5% to 10%.

(For details, see p. 40, this issue.)

Film commercials producers with a yen to diversify into programing are finding their film background an obstacle with the unions regarding video-tape.

Van Pragg Productions, for example, made an audition film of the Ad-Libbers, a live improvisation show with Broadway actors, even though such a show was a ripe prospect for tape treatment.
SPONSOR HEARS

Revlon can’t help but show a solid profit for the current quarter. It’s unloaded—very comfortably—60% of the Scheering Co.’s stock it acquired not so long ago. Likely reason for selling: It couldn’t gain Scheering control.

Don’t be surprised if IBM comes into tv this fall as a co-sponsor with Bell & Howell of the hour news specials which CBS has scheduled for prime time. If IBM doesn’t pick up its option this week, an oil account is ready to move in.

Arthur Godfrey’s indefinite hiatus, because of his operation, already is giving CBS some economic problems.

An agency with a couple accounts in Godfrey periods has asked the network to readjust the talent end of the bill.

Another myth laid to rest: that each division of General Motors operates as a completely autonomous unit.

Among the contrary evidence: All agency recommendations for tv network campaigns in behalf of a division must pass muster at the corporate level.

One of the tv networks patently means business when it states advertisers next season won’t be able to pull out of a contract with impunity.

There’s a clause in the 1959-60 time contract which makes it mandatory to shortrate the advertiser $1 million if the full terms are not met.

Contrary to reports, General Foods has still a continuing interest (as well as investment) in MGM’s pilot, Father of the Bride.

MGM TV described as baseless trade talk that GF had decided to pay off its share of the pilot’s costs and drop out of the project.

An accumulation of internal personal gifts may force the resignation in the near future of the sales v.p. for an important syndicator.

Included among the “indictments”: (1) Failure to take the initiative on decisions; (2) the practice of letting subordinates arrange deals so that he can step in the last minute to sign the contract—thus taking away the credit.

The two advertisers will likely resolve the argument, but the American Dairy Association (Campbell-Mithun) doesn’t favor having Pharmaceuticals as a co-sponsor of the Lawrence Welk Thursday night show.

The ADA doesn’t think that Geritol and tired blood mix very well with milk and milk products.

In other words, notes the association, you can’t gracefully pitch milk-for-energy one week and Geritol-for-energy the next week.
“In Broad Coverage Plus Influence, Station WSM is Right at the Top…”

Says Joan Rutman, Grey Advertising’s Media Manager for Southeast Greyhound

In the photograph above, Blair’s Bud Neuwirth checks out the latest WSMpire Market Data with Joan Rutman, Greyhound Media Manager and J. L. Laube, Southeast Greyhound Account Executive, both of Grey Advertising Agency.

Grey Advertising backs its belief in the coverage and influence of WSM by using pre-Grand Ole Opry time (7:00 — 7:15 P.M. Saturdays) to sell the comfort, convenience and economy of Greyhound travel to the biggest single radio station audience in America.

If you want to put the “coverage plus influence” of one of the Nation’s great Radio Stations behind your product, call Bob Cooper or any Blair man. Ask for proof that WSM actually has measurable audience in more than one fourth of all the counties in the entire United States!

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

TAking OVER THE CONTROLS during the NABET strike, Mary Kilday, sls. svc. mgr., WRC-TV, Washington, D.C., gets low-down from L. A. McClelland (I) opns. dir., John Lavan, bus. mgr.

HOMEMAKERS HOLIDAY, day-long event conducted by WRAP, Norfolk, attracted visitors (1 to r) John Riley, Lever Bos.; Leola Dyson, WRAP's women's director and Clarence Holte, BBDO

ADVERTISERS
Gasoline and oil companies in 1958 spent $26.3 million in tv—a 9.3% increase over their 1957 spending.

The total gross expenditures by petroleum advertisers spending $1 million or more in tv in 1958:

<table>
<thead>
<tr>
<th>OIL COMPANY</th>
<th>1958 /% CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlantic</td>
<td>$1,144.3 +141%</td>
</tr>
<tr>
<td>Esso</td>
<td>2,338.9 + 7%</td>
</tr>
<tr>
<td>Phillips</td>
<td>1,593.1 +158%</td>
</tr>
<tr>
<td>Shell</td>
<td>3,272.4 + 64%</td>
</tr>
<tr>
<td>Standard Cal.</td>
<td>1,004.1 +112%</td>
</tr>
<tr>
<td>Standard Ind.</td>
<td>1,621.0 + 14%</td>
</tr>
<tr>
<td>Texas</td>
<td>1,860.5 + 77%</td>
</tr>
<tr>
<td>Sunoco</td>
<td>1,970.2 +3027%</td>
</tr>
<tr>
<td>Socony</td>
<td>1,711.2 +39%</td>
</tr>
<tr>
<td>Gulf</td>
<td>2,465.0 + 6%</td>
</tr>
</tbody>
</table>

Source: Spot tv: Tvb-Rorabaugh; Network tv: LNA-BAR

MILLION-DOLLAR FIRE at nearby chemical company was picked up recently by WDAF-TV (Kansas City) cameras via telephoto lens, later put on video tape for NBC TV

FIVE-HANDED SHOVEL helps five d.j.'s at CFPL, London, Ont., turn up the sod for the station's new 10,000-watt transmitter
Campagns:
- Paper Mate Co., out of FC&B, is currently in the midst of a big spring and summer push to cover Father's Day and graduation, with 99% of its ad budget invested in this campaign. They are using 33 network tv and radio shows, with multiple exposures on People Are Funny, Friday Night Fights, Greeno-Marc and American Bandstand. Paper Mate's next big campaign will come up in September, with a back-to-school theme.
- Lutz Tire & Supply Co. kicked off its 60-day dealer promotion last week. Dealer enthusiasm will be boosted via a contest sending the winner to Las Vegas. Preluding the campaign will be 1,000 radio I.D.'s, followed by self-mailers to the dealers with full contest rules. Agency: Dan Lawrence Co., San Diego.
- Leslie Salt's Fingertip-Pak, introduced in the West last November, will begin a new campaign in the Intermountain states. It will follow the same pattern as the initial campaign; Print plus concentrated tv buys. Agency: Honig-Cooper, Harrington & Miner.
- Nalley's Montana Co., for its Potato Chips, is launching a six-week "Vacation Fun" contest, via the Intermountain Radio Network. Each of the 16 stations involved will conduct six one-week contests at the local level, with winners qualified for the big prize: vacation trips. Agency: Pacific-National, Seattle.
- Promotion stunt—the biggest for Lever's Breeze, will feature as the first prize, the winner's height in dollar bills. The contest, aimed at consumers, is a 15 words or less why-I-like statement, to be promoted in June via spot network tv and spot radio.

Meeting note: The ANA national open meeting will be held 21-22 May at the Edgewater Beach in Chicago.
Theme: Advertising as a dominant force for national economic growth and prosperity.


AGENCIES

This has been an active week for termination notices.

Within the space of a couple days Madison Ave. was notified of these coming divorcements: Hudson Paper ($2-million) from Norman Craig & Kummel; Northam Warren Corp. ($1.5-million) from Doyle Dane Bernbach and Eagle Pencil ($750,000) from BBDO.

Agency appointments: Whitehall Labs' Dristan and test products, bill-

A CONTEST TO FIND A CONTEST run by WUSN-TV, Charleston, S. C., among timebuyers got winner B&B's Grace Porterfield free air ride! Presenting tickets are Bob Graf (r) and Zang Golobe, of Select Station Reps

JUST TO SAY 'THANK YOU', Phil Williams (r) throws party for ABC Films' employees before leaving to join UA-TV. Shown here with Williams, Henry Plitt, pres., ABC Films, Lee Francis, promo-adv. dir.

Sponsor • 16 May 1959

ICE 'NEATH THE PALMS was the setting in which KNX, L. A., a.m. personality Bob Crane selected skaters to appear in his Ice Capades act. Station set the rink in front of its studio, to catch Crane in action, assisted by Ice Capade lovelies Karol Lee (l) and Shirley Edgcomb
ing $7 million from Bryan Houston to Tatham-Laird, Chicago (See "Newsmaker of the Week," page 4, and SPONSOR-SCOPE for more details... Borg-Warner Corp.'s institutional advertising, billing $1 million, from JWT to Clinton E. Frank, Chicago... Mars Oil Co., to Allmayer, Fox & Reshkin, Kansas City... Lesu Canning Co., maker of Tabby Cat Foods, to The Bresnick Co., Boston... The McLendon Corp., headquartered in Dallas, to Honig-Cooper, Harrington & Miner, San Francisco.

They were elected v.p.'s: Bill Treadwell, v.p. and manager of the public relations department of Leo Burnett, joins Grey Advertising as v.p. in charge of special assignments... Paul Freyd, director of marketing and Robert Stefan, manager of the Hollywood office, to v.p.'s of BBDO... Ernest Byfield, Henry Courting and Franklyn Dyson, to v.p.'s of Ellington & Co. ... Edward Garvey, to v.p. and account executive at Lennen & Newell... Ruth Graze, v.p. sales promotion at Alvin Epstein Advertising, Washington, D.C.

Other people on the move: Clifford Dillon, to head the new creative board at Compton... Ern Westmore, Hollywood makeup man, to creative director of radio-tv production at Product Services, New York... Bud Hemmick, to executive art director of the New York office of KSE... William Reese, to director of radio and tv for Friend-Reiss Advertising, New York... William Callender, to copy group supervisor for D-F-S... Fred Cammann, to tv commercial producer: J. Stuart Doyle, to account executive and Paul Walsh, to copy group head at Compton... Len Levy, to head radio-tv production for North Advertising, Chicago... Frank Callahan, to account executive for Allmaxar, Fox & Reshkin, Kansas City.

Resignation: J. Raymond Lemon, from Grant Advertising where he was v.p.

Sports and hobbies figured importantly as new subjects being tapped in film programs unveiled last week.

Among these shows were the following:
- Lakeside Television's "Hobbies in Action."
- Guild Film's 60 minute "Jai Alai" (video-tape).

Programs: Phil Silvers Show goes into off-network syndication via CBS Films... Bernard L. Schubert will make and distribute a comedy series entitled "Alexander the Great," starring Jonathan Winters... TV Spots reports a production record in animating close to 1.3 million feet of film in slightly more than one year on 260 episodes of Crusader Rabbit.

Sales: Goodson-Todman's "The Rebel" sold to ABC-TV for P&G and L&M... Screen Gems' "Undercover Man" to CBS TV for Pharmaceuticals, Inc... WPIX, New York, purchased Flamingo Films' "Deadline" plus additional Three Stooges comedies from Screen Gems... Trans-Lux TV's "Felix the Cat" series to Triangle stations WFIL-TV, Philadelphia; WNBF-TV, Binghamton; WHCH-TV, New Haven; WFBG-TV, Altoona; KFRE-TV, Fresno; and WLHY-TV, Lancaster... NTA reports sale of "Bishop Sheen" series to Twin City Federal Bank in Minneapolis-St. Paul on KMPF-TV; and to stations KTNT-TV Seattle; WISH-TV, Indianapolis; WWL-TV, New Orleans; and WJR-TV, Buffalo: also reported were other video-tape syndication sales on Peter Potter's "Juke Box Jury" to Magnolia Builders in Indianapolis, Louisville and Flint, to Canada Dry in Denver on KLZ-TV, and to stations WBBM-TV, Chicago; KJZ-TV, Dallas and KTNT-TV, Seattle.

Trade note: Carl Reiner will be MC at FPA awards dinner in New York this week.

Commercials: Robert Lawrence Productions reports a rise in the use of big-name talent in commercials... Commercial Recording Corp. of Dallas, Texas, has named Dick Morrison general sales manager and Bob Farrar has been made a v.p. ... Music Makers added Charlene DeMar to its service department... Gifford Animation is promoting itself)...
SELL the family board of directors... with your local Meredith Station!

These days, more and more family purchases are voted on by the entire "board of directors"—mother, father, sister and brother. To reach this select group, make sure your schedule is included with other discriminating advertisers on the Meredith Station... appealing to the entire family, motivating the entire family. Meredith Stations are well-established in the community they serve... have earned the respect and confidence of the audience and the advertiser.

Contact the Meredith Station manager or the rep... get the facts on audience loyalty, coverage area and low cost circulation.

Meredith Stations Are “One Of The Family”

KANSAS CITY KCMO KCMO-TV The Katz Agency
SYRACUSE WHEN WHEN-TV The Katz Agency
PHOENIX KPHO KPHO-TV The Katz Agency
OMAHA WOW WOW-TV John Blair & Co.—Blair-TV
TULSA KRMG

Meredith Stations Are Affiliated With BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines
with a series of messages posted on the box of the shoe-shine man who serves J. Walter Thompson in New York.


**NETWORKS**

CBS TV will schedule regular one-hour informational shows once-a-month in prime evening time this fall.

So reported CBS president Frank Stanton before the Ohio State University Institute for Education and Radio TV.

The network's future plans: in the following year make this a bi-weekly, and after that, a weekly, program—"if networks are permitted to maintain their present structure."

(See SPONSOR HEARS for prospective sponsors.)

In agreement: All TV network presidents expressed themselves as favoring Senator Vance Hartke's bill to amend Section 315 of the Federal Communications Act, which makes equal time for all political candidates mandatory.

ABC TV president Ollie Treyz, at the University of Missouri's School of Journalism, urged the radio-TV students to adopt the "Jeffersonian approach to TV programming."

The Jeffersonian approach, as opposed to the Alexander Hamilton approach, said Treyz, "makes the producer conscious of quality from the standpoint of the people. The opposite attitude is taken by critics who think they can determine arbitrarily what the people need and should get from TV."

**New network TV business:** Robert Taylor's Captain of Detectives bows on ABC TV 16 October for P&G (B&I) . . . . Mystery-adventure series Johnny Staccato will air 10 September on NBC TV, for alternate weeks with R. J. Reynolds (Esty) . . . . Three sponsors for ABC TV's Cheyenne, which moves to Mondays, 7:30-8:30 on 21 September; Johnson & Johnson (Y&B), Rabston Purina (Gardner) and National Carbon (Esty) . . . . Bareite and Barclay Products (Gore Smith Greeneland) for spots on NBC TV's Today, to run 4 June through October . . . . General Mills (DFS), for four quarter hours per week of a Monday through Friday 5:30-6 p.m., ABC TV series. (For further details, see SPONSOR SCOPE, 2 May.)

**Network TV renewals:** Ford, National Biscuit and R. J. Reynolds for next season of Wagon Train; NBC TV . . . . Continental Baking (Bates) for another year of half-sponsorship of NBC TV's The Howdy Doody Show . . . . P&G (B&I) will join American Tobacco (SSCB) next season on Tales of Wells Fargo, NBC TV.


Thisa 'n' data: The true cases of Raymond C. Schindler is the subject for a new TV series to be produced by H. Pierson Mapes, president of Creative Merchandising Co. . . . On the specials front: The Golden Circle, one-hour live musical starring Eydie Gorme and Steve Lawrence is scheduled on ABC TV 25 November, for John Oster Mfg. Co. (Brad) . . . . The Bob Cummings Show, now in its fifth season on nighttime tv, acquired by ABC TV for its daytime lineup, starting October.

Network affiliations: Mutual and the Yankee Network have completed preliminary arrangements for direct affiliation, involving a five-state area . . . KGB, San Diego, to ABC Radio.

Kudos: To NBC TV's Omnibus, for "Capital Punishment," the Mystery Writers of America's Edgar Award . . . . To ABC TV's Open Hearing, the National Association for Mental Health's special award for "service in the fight against mental illness."

**REPRESENTATIVES**

Because of the great demand today for minutes and spot, this observation is timely:

A tabulation by The Katz Agency of 239 tv stations found 83 instances where minute rates differed from 20-second rates.

Katz see this as "a trend developing toward the establishment of different rates for minutes and 20-second announcements."

Based on a sample of all stations, this is currently the average difference:

<table>
<thead>
<tr>
<th></th>
<th>MINUTES</th>
<th>20-SECOND</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nighttime (Daytime)</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>20-second</td>
<td>95%</td>
<td>93%</td>
</tr>
</tbody>
</table>

Peters, Griffin, Woodward is distributing a "Summertime is selling time" marketing kit to its radio "Colonels" as sales-stimulators.

The kits highlight these facts: Radio is the only medium that increases its audience during the summer; over 55 million radio sets are used for out-of-home listening; out-of-home listening is over 25% higher than in-home listening during the summer months.

Rep appointments: KROW, San Francisco-Oakland, to the Daren F. McGavren Co. . . . K-FZV, Orange County, Cal., to Bob Allen, for the San Francisco area and Jack Masla, for the East.

82

SPONSOR • 16 MAY 1959
for every 10 cars in the Indianapolis Trading Area ... there are 13 in its Satellite Markets.

Maybe hard to believe—but true! Well-heeled Hoosier car owners in the big 18-county Indianapolis Trading Area are "out bought" by families in Satellite Markets. Sales potential per advertising dollar spent is bigger here than almost any market—and Mid-Indiana is big. That's why the Indianapolis Television market is different!

Where else will you find satellite markets that are 33% richer and 50% bigger than the Metropolitan Trading Zone itself? Where else do you find such a widespread area covered from one central point... and by just one station with no overlapping basic affiliates of the same network?

WFBM-TV dominates Mid-Indiana, because it is the only basic NBC outlet penetrating this market. Nielsen Coverage Study #3 confirms these facts... and we're proud of our ARB. Let us show you how to test regional marketing ideas with amazing results.

Represented Nationally by the KATZ Agency
Today's timebuyer (whose job is more demanding than ever) is involved in far more than a rating. Alert station managers and sales managers visiting New York and Chicago note with interest that many new factors are influencing the buying decision. SPONSOR's Timebuying Basics, Radio Basics, Tv Basics and Film Basics (key sections in MEDIA BASICS) provide a fistfull of handy tools to help the buyer make his decision with a minimum of waste effort. The 13th Annual MEDIA BASICS (formerly Fall Facts Basics) is the only workbook of its kind. Your ad message in MEDIA BASICS guarantees call letter recognition for your station. Regular rates apply. Out 18 July. Enter your reservation today for your best buy of the year.
New offices: The Bolling Co. has opened headquarters in Memphis and Atlanta with Cecil Beaver in charge of the Southeast, and in Denver, with Mary Briley covering Colorado and the Mountain states.


Radio stations were urged last week to concentrate on fighting with the medium's competitors, and not with each other.

The advocate: Stephen Lahmushki, general manager of WMCA, New York, before the Peoria Advertising Club.

His observation: "If radio men aren't fighting with each other about music then it's apt to be something else—double spotting, taking mail order copy, having too many rate cards, appealing only to teen-agers, raising rates too often, and the like.

"By concentrating on the enemy, and not on each other, we might increase radio's share of the advertising dollar, with more for everybody."

What a couple agency people think is a reason for radio stations losing some advertising dollars:

They do not provide ad agencies with the proper types of market analysis and qualitative data.

The agency people: Earl Timmons and Shirley Crowder, of Stromberger, LaVene, McKenzie. Their comment was made at the Southern California Broadcasters Association meeting.

More than 1,000 students, broadcasters, and faculty attended the first broadcasting day sponsored by the University of Florida's School of Journalism and Communications.


Ideas at work:

- They've buried the competitive hatchet: To promote National Radio Month, Cleveland stations KYW, WHK, WJW and WDKO have joined forces for a campaign aimed at advertisers and agencies. Along with sending eye-catching mailers on the advantages of their markets, models will be delivering "Martini Bags" to admen—a ready-made cocktail, complete with olive, sealed in plastic.
- For mustache-lovers only: Ted McKay, d.j. on WKRC, Cincinnati, grew a handle-bar mustache the other week, and is persuading other males to do likewise and join his mustache club. To promote it, station hired a bearded lady to circulate in the downtown area, stopping mustached men and awarding them $5 if they were club members.
- Spot the man in the derby: That's the promotion by 15 staff members at WRVA, Richmond, Va. They wore black derbys for a week and tie-in with the station's promotion of straw hats on sale at a department store. Each staffer spent half a day at the store, giving a 10% discount to listeners who came in and identified them.
- WJDX, Jackson, Miss, has come out with an "Ad-Scan Plan" for advertisers. The plan: A calendar listing the daily Jackson events, and national holidays and celebration weeks, which clients could use as a product tie-in.
- To cut paperwork confusion.

Add daffodils: WINS, New York, is looking its d.j. Murray Kaufman in a trailer at the opening of the World Car Show at the Roosevelt Raceway. Some 10,000 keys will be distributed to patrons, with Kaufman living in the trailer until someone with the right key releases him . . . D. J.'s at KARK, Tulsa literally were "all wet" at the recent Jaycee Boat Show. The reason: they presented their shows while completely submerged in a tank of water.
Station purchases: KGMS, Sacramento, to KRAM, Las Vegas, whose principal stockholders are Anthony Moreci and A. R. Ellman . . . The McLendon Corp.'s purchase of KROW, San Francisco, approved by the FCC.

Meeting note: The Multiplexing Seminar this year to be at the Chamberlin Hotel, Old Point Comfort, Va., 4-6 June, with the FM Association holding their first meeting at that time.

Thisa ‘n’ data: WCHB, Detroit, has a new "platter wagon"—a special station wagon with glass-enclosed back housing broadcasting equipment plus a d.j. . . . The third annual Potts-Woodbury Radio tv Farm Clinic in Kansas City drew some 150 radio and tv people . . . To expand its news-in-depth and behind-the-scenes reporting, WOR, New York, has signed Martha Rountree to air a weekday show . . . Business note: Dortch Baking Co., in for the fourth consecutive year on WLOK, Memphis . . . WWRL, New York, is sending its sales manager to Mexico to arrange for an exchange of Spanish programs with several Mexican stations.


The 1958 space sales in newspapers for this same group were $364 million—a decrease of 4.5% from 1957.

Ideas at work:
- Top 10 Dance Party, live, syndicated teen-age tv series, recently concluded its Miss Top 10 contest to choose the prettiest teen-ager in the locality of each tv station carrying the program. Viewers voted for the finalists via post cards. Sample of the mail return: WJBH, Augusta, averaged 2,500 cards each week during the contest; WHBO-AM, Memphis received 2,307 votes in one week and WDAM-AM, Hattiesburg, Miss., 2,133 mail-ins during the contest's final week.
- For the first time, WXYZ-AM-FM & TV, Detroit, will be housed under one roof come 4 June. That date marks the official opening and dedication ceremonies for the $4 million Broadcast House, with invited guests in store for what the station calls "a valuable stake in the future of ABC."

Thisa ‘n’ data: WDAU-TV, Scranton-Wilkes-Barre joined the growing list of single-rate tv stations via its issuance of a new rate card . . . WAVY-TV, Norfolk-Portsmouth invited some 100 local Amoco dealers to its studio's new program, Border Patrol . . . Business note: Associated Grocers Food Stores, for 52-weeks of Cannonball, via WSOCTV, Charlotte, N. C.

Kudos: To KABCTV, Los Angeles, the National Safety Council's Public Interest award for 1958 . . . To KMON-TV, St. Louis, a plaque for outstanding public service in airing the Army's weekly series, The Big Picture . . . To WSOCTV, Charlotte, N. C., three awards for civic contributions in 1958 from the North Carolina American Legion, the Junior Chambers of Commerce and the Charlotte Junior Women's Club.

They were elected: New officers at WMT-TV, Inc., Cedar Rapids:
- President, William Quarton; v.p. = treasurer, Helen Mark; secretary, Helen Hermann; v.p. = charge of sales, Lew Van Nostrand and v.p. charge of operations, Douglas Grant.

Miss Fran from KWTX
OKLAHOMA CITY
thrills youngsters throughout
the KwTV
Community

BUY the
TOWER with
SALESpower
in Oklahoma!

Name a new puppet . . . and in just 9 days, youngsters from more than 75 towns, in the KWTX Community, submit names.

Miss Fran is a big plus in KWTX's Community Coverage . . . especially in the hearts of busy mothers!

See your PETRYman

The nation's top 100 newspaper advertisers upped their tv gross dollars by 15.9% in 1958 and cut down on their newspaper expenditures by 4.5%.

According to TvB reports, tv gross time sales, spot and network, for the leading group of newspaper advertisers totaled $31,983,460 in 1958 compared with $502,137,986 in 1957.
RADIO COPY

(Cont'd from page 35)

Radio and the best dramatic elements come from the product, and the problem we have is to humanize the product and to get the message across. The various production and writing devices help us to make this transition.

But too many agency people tend to downgrade their client and his products "by assuming the listener is stupid and treating him as such with a hysterical pace that makes the audience uneasy, with noisy blasts and insincerity," says Miss Saxon. In her opinion, the hit-on-the-head tactic pays off only when saturation is so intense that anxiety is built to a point where the listener has barely enough strength left to squawk "uncle."

Some repetition is vital, says Gun- binner's Tom Lisker: "We have to assume few listeners will hear every word or musical phrase from beginning to end. The listener tunes in to a commercial sporadically — in and out for the 60 seconds. This means we have to repeat the product name at intervals and that we have to hit the same product theme and develop it in different ways."

Every writer interviewed by sponsor agrees that brevity and simplicity are "musts" if any sell is to seep through the screened listener's mind. Radio, in addition, needs flow and continuity, says Augie Larch of Esty. "You need to be a storyteller with the words that you use and the way you see them."

This is why writers must have a strong production sense. They conceive of a commercial as a unit before the producer ever steps in. Production people will make changes and additions, of course, but the initial concept of the total commercial must come from the writer.

This means, as they envision the approach which will solve the client's immediate problem, must have an idea of pacing, sound and dramatic flair. They must know how a voice will fit into the copy pattern and what kind of a voice is needed; whether dialogue would be more effective than a straight announcing job; whether the audience will respond more to a waltz background than to a calypso beat.

It's not only the writer who should "hear" written copy. So should the account man, for he's the one who makes the final "sale" of the agency's copy to the client. The more sophisticated account people never show radio copy to a client; they read it or, on occasion, sing it in an attempt to give an aural impression.

Agency writers lament their need for a hard-selling job within their own shop. But, as one says, "We have to sell all up and down the line in our own shop before it's ever shown to the client. And then we have to start at the bottom and move up through channels there, too."

"So the first thing any good writer has to do is believe in himself and in what he's writing. If we don't believe what we're writing, it's a lead pipe cinch the listener never will!"

Copywriters think a sure way to see that any writer develops conviction and confidence is to expose him to the client and to all aspects of the advertised products. When the writer starts from a position of strength — knowledge of the product and its uses — copy has a built-in sell.

The more progressive agencies, large and small alike, want their writers to range far afield in researching the product and its claims and in relying on their intuition and instincts for commercial treatment. Good fodder for the feeding of intuition, says McCann's Joan Sack, is "an awareness of everything new in the entertainment business — every single phase of it, because this sparks creative commercial ideas." She thinks travel also does this. But the biggest factor in creativity is "an open, intelligent and aware mind."

Margaret Throne sums up the same theme in this way: "Radio writers need empathy with their audience, they need to be sympathetic. This means that we must get close to a person and that part of a person that needs or wants our product."

Even though too many agencies neglect radio copy (and are less than professional in other areas, too), there's an increasing awareness among agency managers that the modern concept of hiring all-around ad specialists also frequently applies to the copy staff. They know you don't just happen to run across a combination salesman-ad professional-psychologist-writer... and you don't buy his services cheaply.
SPONSOR ASKS
(Cont’d from page 55)
Gordon Gray, pres. & gen. mgr.,
WDTV, Utica-Rome, N. Y.

When television began commercial operation in the late 1940's it automatically put many radio programs on the air and called them television programs. Some eventually became television programs but some always remained radio programs on television.

One of the genuinely successful types of programs inherited from radio was the "women's program." This was one of the radio program types that made an excellent transition to television. Although these programs bear little resemblance to their early forerunners, they still called "women's programs" for want of a better title.

Advertisers who buy live participations in women's programs receive a number of important phases. For example, advertisers who purchase participation in WDTV's Good Living receive the added benefits of Jean Phair's personal endorsement and demonstrations. Particularly with live commercials, she is able to integrate the product's sales message into the program format, and actually demonstrate its use. For this reason, advertisers are urged to send copy for live delivery, plus product samples for demonstration, use in recipes, and on-camera display all week on Mrs. Phair's work table.

A good look at the mail that Good Living receives will tell you how much it is appreciated and how much the viewers favor the sponsor's products. It's a built-in sales tool used successfully here in this region by a meat packer (for five years), a baker, a milk company, all of whom use the time-tested Nielsen of the sales result chart. They wouldn't know a rating book if it were thrown at them, but they do know the jingle of the coin that a show of this type brings in, when done with showmanship by a real pro.
High ratings are top sales argument with sponsors. And because Warner Bros. features dominate the competition, they’re a cinch to sell. Frank Palmer writes: “Warner Bros. features help us capture the late night audience. In November, for example, we ran four Warner Bros. features from 11:15 p.m. to sign off in one week. They netted us an average share of better than 70% of the audience! How’s that for dominating?”

Warner Bros. features have produced such stand-out ratings morning, noon and night... weekdays and week ends. They break records for audiences and sponsorship time after time. Latch on to these profit-makers for your station. They’re sure-fire!

Richard H. Schutte, West Coast manager of Robert E. Eastman & Co., has been elected a v.p. He has been with the rep firm since it was established. Schutte’s background includes a stint with CBS Radio Spot Sales in San Francisco and general sales manager of the CBS 980 radio station in that city. In line with Eastman’s continued expansion, a Los Angeles office was opened this week, headed by Don Ross, formerly with CBS Spot Sales and KNA. John Thackaberry will be associated with him.

Robert L. Eskridge has been named manager of cereals advertising and promotion forRalston Purina Co. He was previously assistant manager. Eskridge joined Ralston in 1948, in the Purina Dog Chow division. Prior to that, he was a radio writer for KNOK, St. Louis, and a reporter on the St. Louis Globe Democrat. In another move to expand the advertising department, Ralston has named Richard R. Vinyard to manager of Chow advertising and promotion. He was formerly an a.e. with D’Arcy in Atlanta.

Grant H. Keeler has been promoted to advertising manager of Fels & Co. He will work with Max Brown, director of sales, in coordinating national advertising and sales promotion for Instant Fels Naphtha, liquid dishwashing detergent and Fels’ new liquid household cleaner. Speedy Fels. Previously, Keeler spent four years in the Fels sales department, and then joined the Saturday Evening Post as assistant manager of drug and toiletry. He returned to Fels last October as assistant advertising manager.

Max Bice has been named manager of KTNT-AM & TV, Seattle-Tacoma. He was formerly manager of the radio station. His appointment is the result of a move to coordinate programming efforts of the sister radio and tv operations. Bice joined KTNT in 1948 as director of engineering. In 1953 he held that position for both the radio and tv outlets. He was named radio manager last year. Also named to television program director was Del Spencer. He was formerly traffic-operations manager for the stations.
When it counts—
Oklahomans turn first
to **WKY** Radio

For example: Oklahomans count on WKY Farm Coverage. It’s a tradition.
When you know that more people are tuned to you than any other station in Oklahoma, you’ve got to be good! And accurate! And believable! We guard our acceptance with a high fence of truth. That’s why no other station can get around it, over it, or through it.

**LATEST SHARE OF AUDIENCE**

<table>
<thead>
<tr>
<th>Station</th>
<th>Hooper</th>
<th>Pulse</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WKY</strong></td>
<td>49.9</td>
<td>37.5</td>
</tr>
<tr>
<td>“B”</td>
<td>22.8</td>
<td>22.5</td>
</tr>
<tr>
<td>“C”</td>
<td>7.8</td>
<td>13.5</td>
</tr>
<tr>
<td>“D”</td>
<td>5.3</td>
<td>11.0</td>
</tr>
</tbody>
</table>

Daytime Averages
Jan.-Mar. Hooper & March ’59 Pulse

The WKY Television System, Inc.
WKY-TV, Oklahoma City
WTVT, Tampa-St. Petersburg, Fla.
WSFA-TV, Montgomery, Ala.
Represented by The Katz Agency
SPONSOR SPEAKS

SRA does it right

Amid all the criticism of broadcast awards, it was refreshing to attend an awards luncheon that really registered. We’re referring to the SRA Advertising Awards given annually to the “outstanding timebuyer of the year” and “for distinguished broadcast advertising leadership.”

The affair spelled “prestige” from beginning to end. The packed house in the Starlight Roof of the Waldorf in New York was treated to comic entertainment, two winners whose merit was evident to all, a warm friendly atmosphere, and a departure time that still allowed the reps present to call on a few timebuyers the same afternoon. Even the food was good.

This was the second annual luncheon announcing the Silver Nail Award and the Gold Key Award. We’ll be waiting for the next award.

Oh, yes, we had a critical comment. Next time we’d like to hear a bit more about the factors that determined the two winners. That’s the human side and shouldn’t be neglected.

Radio’s big local mystery

In the last couple of weeks we’ve heard a lot from station men about radio’s “national-local” mystery?

“Why,” they ask, “should our national business be so sluggish when local business is so terrific?”

According to some station owners local revenues will be up 15-30% over 1958 while income from national spot and network is fighting to hold its own.

We don’t know the complete answer, nor do we yet know the full facts. The recent NAB survey showed that most radio station men expect bigger business this year but contained no breakdown between local and national sales.

We’d like to hear more about this. If you are a radio station operator, we’d welcome a letter from you telling how your local and national sales compare with 1958.

Radio’s “local” mystery doesn’t make much sense to us. But let’s get the facts before drawing conclusions.

THIS WE FIGHT FOR: First-hand knowledge of America’s radio/tv markets by advertisers, agency men, and net executives. Nothing can take the place of a “grass roots” trip for a real understanding of local conditions.

10-SECOND SPOTS

Sunset strip: If Longfellow were alive today, he would be astonished to find “The Children’s Hour” now consists of cartoons and Westerns.—Charles V. Mathis.

Critique: From a letter addressed to “sponsor” —

“My mother and I often watch the Perry Mason series. It is different from most crime series and is certainly to be usually the best.

“Last Saturday’s show on —, which Colgate and others sponsored was very much degraded. One of the actresses wore a transparent gown under which appeared to be panties and a bra. No actress should be a walking underwear on T.V. The proof of the actress is in the acting. It is easy to write a letter of complaint but in this case it is needed. Let the camel get its nose under the tent and soon it will be in it.”

Better under the tent than under that underwear.

Hit: From a Product Services press release for Green Stamps—“Under the new plan, shoppers can exchange merchant green stamps for tickets to top Broadway hits like “Sweet Birth of Youth.” . . .”

Fly away, little birth.

Cultural: Sign on the parking lot of a Glendale, Cal., barbershop—PARKING FOR LONG-HAIRS ONLY.—Phil Stone, CHUM, Toronto.

Casting: Larry Stewart, assistant to emcee Merl Griffin of ABC TV quiz show Play Your Hunch, was looking in picture files to find a girl who would look like an airplane stewardess, ran across a typical one in Margaret Lennon, a secretary. “I’m not a secretary any more,” Miss Lennon told Stewart when he called “I’ve just become a TWA stewardess.”

Add slogans: “If you can’t understand it, oppose it.”

Quote: “We seem to be the most anonymous show on the air. We’re well received; we have a steady audience. But somehow we’re anonymous.”—Robert Costello, producer, Armstrong Circle Theater in TV Guide. Don’t worry, Costello, we all feel lonesome sometimes.
First for four

WISH-TV is first in the nation’s 14th television market...as it has been in every survey for the last 4 years! This great station serves almost 2,500,000 people with over $1 billion in buying income. Represented by Bolling.

© WISH-TV Indianapolis

A CORINTHIAN STATION  Responsibility in Broadcasting

WTV Tulsa  KGUL-TV Houston  KXTV Sacramento  WANE & WANE-TV Fort Wayne  WISH & WISH-TV Indianapolis
WRCA-TV LEADS NEW YORK DAYTIME TV!

From 6 a.m. to 6 p.m., Monday through Friday, WRCA-TV is No. 1 in New York—delivering more homes than any other station! More homes, more total viewers, more adults... at rates well under those of the nearest competitor. Programming is what makes the difference. New York prefers Channel 4's variety of daytime entertainment and service programs, including such shows as: The Price Is Right, Today, Hi Mom, Dr. Joyce Brothers, Treasure Hunt, Tic Tac Dough, County Fair and Movie • 4. Dawn to dark, no matter what you're selling, the proper setting for your product is WRCA-TV! NBC IN NEW YORK SOLD BY NBC SPOT SALES

Source: New York NSI, April '59 (average ¾ hour homes) / New York NSI, Mar.-Apr. '59 (audience composition)
I never carry more than $20 in cash,

Says HARRY TURNER
Houston Pharmacist

RC-TV is too powerful for me. Whenever I see something advertised on that station, I want to run out and buy it . . . So, to prevent that from happening, I just don't carry more than $20 in cash.

"COURTESY OF THE AMERICAN EXPRESS COMPANY"

PRC-TV • CHANNEL 2
HOUSTON, TEXAS

EDWARD PETRY & CO. NATIONAL REPRESENTATIVES
"Don't tell me Roanoke has 420,000 tv families."

We won't. That's the number of tv families in the greater Roanoke market, which is bigger than all of us.

"Top 50" buyers ought to scrutinize our market before they leave us off a schedule. *Whoo, man, that's negative.*

* * *

Well, how's this?

Careful buyers who plan tv schedules for results get what they plan for with WSLS-TV. With full power of 316,000 watts on Channel 10, a healthy assist from NBC, strong local programming, and a signal that leaps off a mountain 3934 ft. high, WSLS-TV welds a 58-county area into the greater Roanoke market of 420,000 tv homes.

For more information, listen to Blair Television Associates.

WSLS-TV
Channel 10 • NBC Television
Mail Address: Roanoke, Va.
A broadcast service (with WSLS Radio) of Shenandoah Life Insurance Company.
The Ones That **SERVE** Are The Ones That **SELL**

**In DES MOINES... KRNT**

**RADIO and TV**

In this area, most people have learned through years of experience that KRNT and KRNT-TV stand above all others in service to the public, day in and day out. Most people turn to these stations for help and information. During Iowa’s blizzard of March 5 and 6, worst in the past decade, more Des Moines people chosen at random in an impartial survey of 500 telephone calls made March 6 said they listened for the greatest part of the time to KRNT TOTAL RADIO for storm news and information than all other stations combined!

Another outstanding example of public service occurred when KRNT-TV, in cooperation with the local Medical Society, planned and televised coverage of a “miracle” heart operation. Television made it possible for all Central Iowa doctors to benefit from viewing a new “mechanical heart” in actual operation.

Still another public service “tie-in” was with Goodwill Industries of Des Moines. A completely isolated appeal for neckties for re-sale by Goodwill Industries resulted in a landslide of ties to KRNT-TV’s dominant emcee personality.

No wonder most people listen to, believe in and depend upon KRNT and KRNT-TV... selling Iowa because they’re serving Iowa. In 1958, KRNT-TV presented 5,620 public service announcements; KRNT RADIO presented 5,628.
DIGEST OF ARTICLES

Is air getting enough of food budgets?

Despite the fact that food products are No. 1 category in radio and tv, some industry figures believe air should get more than it does.

Minneapolis: $50 million bonanza

Four giant industries and some top ad agencies make this market a top contributor to broadcast media to the tune of some $25 million a year.

Why seat-cover makers need spot radio

Three trends make the medium a must: more manufacturers turning to franchise setups, strong female styling interest, year-round campaigns.

What do agency media people gripe about?

Media chiefs, buyers and researchers summarize their 20 biggest complaints. No. 1 is lack of communication, both inside and outside shops.

How imagination cuts tape program costs

CBS Films shaves production expenses up to $12,700-per-episode through use of local-live production methods plus inherent economies of tape.

How Folger's Coffee cracked the Chicago market

Coffee maker buried competitors under mountain of prime radio/tv time with $500,000 saturation job, won strong position in a tough market.

Top 20 web radio clients

Leading ski-liner buyers disclosed by Nielsen. After 2-year hiatus regularly published NRI reports are resumed with new kinds of figures.

SPONSOR ASKS: Is SPONSOR identification as important as some people think?

Three adren discuss the validity of the Norman, Craig & Kummel evaluation of a program in terms of the degree of sponsor identification.

FEATURES

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74 TV and Radio Newsmakers
57 Washington Week
Blue white and perfect... prized possession among those who cherish QUALITY.

Sought after and valued, too, are radio and television stations which possess a "quality touch" so important to any successful campaign.
Before
you finish reading—
another will
What WGN Radio is doing about it!

Over one hundred people every day are killed on our nation's highways. A death rate so alarming—that it has become one of the most pressing problems confronting our country. Top priority has been given to the President's highway program. Numerous road improvements have been enacted by the states. Police patrol has been extended to the maximum. But still the needless slaughter goes on!

In line with doing something to stem this terrible tide—WGN Radio conceived and instituted "Signal Ten"—a documentary radio program taken from on-the-spot tape recordings of State Police work. Intense—instructive—penetrating—"Signal Ten" dramatically portrays traffic violations and their impending dangers as they actually occur.

And WGN Radio pinpointed the problem further by taking its own survey of traffic conditions before selecting the target areas for its programming. Then to broaden the scope of this much needed safety service, WGN Radio made "Signal Ten" available to 17 other midwestern radio stations.

It is for this kind of sustained public service that WGN Radio was chosen as the only radio station over 1000 watts, to receive the coveted Alfred P. Sloan Award for promoting highway safety.

This, we believe, is an outstanding example of how WGN Radio is fulfilling its dedicated purpose of "Serving all Chicagoland" better.

WGN-RADIO

The greatest sound in radio
441 North Michigan Ave. • Chicago 11, Illinois
A NEW MARKET

since Mar. 19th!

WALB-TV's new 1,000 FOOT* TOWER

has almost doubled the effective WALB-TV market in this area!

*(Tallest in South Georgia and North Florida)

- GRADE B POPULATION NOW IS:
  
  730,600

- GRADE B TV HOMES NOW ARE:
  
  126,200

Write for new coverage map!

ALBANY, GA. CHANNEL 10

WALB-TV

NBC  abc  CBS

Raymond E. Carow, General Manager
Represented nationally by
Venard, Rintoul & McConnell, Inc.
In the South by James S. Ayers Co.
One Rate Card

NEWSMAKER

of the week

A major move to attract new spot radio business has been taken by John Blair & Co. in setting up a Creative and Marketing Services Division. Heading the new operation will be Clifford J. Barborka, Jr., now head of the Chicago office.

The newsmaker: When a business sets up a new operation, the function is usually more important than the man. With Cliff Barborka, it is probably the other way around. The reputation preceding him to New York is something awesome. John Blair himself calls Barborka “the most creative salesman I’ve ever met.” In 21½ years Barborka has doubled Blair’s Chicago billings in radio.

Barborka is credited with pulling off some memorable media switches among Chicago accounts. Among them are Flako and at least three Leo Burnett products—Marlboro, Philip Morris and the Tea Council. As the result of his putting his mind to work on the latter account, the Council began alternating spot TV in the winter with spot radio in the summer.

Spot radio has happily benefited from Barborka’s “radio spectacular” theories. Which is another way of saying that his major proposition is saturation.

One example of his ideas is shown in this recent pitch: that the agency buy an announcement every hour from 6 a.m. to midnight seven days a week. To keep the cost down, I.D.’s were alternated with minutes. It was estimated the client could reach three-quarters of the radio homes in each market in a week on one station with this approach (and, of course, about every radio home listening to the station).

Taking Barborka’s place in Chicago will be Thomas C. Harrison, who was head of the St. Louis office when he resigned to follow Robert Eastman to ABC Radio in 1957. Harrison returned to Blair early this year and has gotten his stripes as a result of the new appointment. Replacing Harrison will be Albert C. Long, who has been directing a four-man Sales Development Dept. These four, together with Esther Rauch of Blair’s Chicago staff—who is also coming east—will comprise the new division under Barborka. In addition, Barborka will be backstopped by research director Ward Dorrell and Blair’s new radio research specialist, Robert Galey.

Barborka is one of those dedicated men who works every night and weekends, too. He is 35, married and has two children. His wife sings professionally under the name Meka Niles.
Any Way You Look At It . . . .

WSAV reaches more people

Take a good look at the 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>
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</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 “A”</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>
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<tr>
<td>STATION “B”</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 “C”</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 “D”</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 “E”</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 “A”</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 “B”</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 “C”</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 “D”</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 “E”</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

Southeastern Representative—James S. Ayers C
KPLR-TV Designed, equipped, staffed and programmed with the catalyst of exciting television—Imagination!

VIDEO CITY STUDIOS: The main stage is augmented by 16 new concept studios... ice rink... swimming pool... hydraulic stage... both mobile and studio video tape.

Dedicated to serving the agency and advertiser in the entertainment center of the Mid-west.

KPLR • TV VIDEO CITY

THE CHASE • PARK PLAZA HOTELS • ST. LOUIS 8, MISSOURI

HAROLD KOPLAR • PRESIDENT
JAMES L. CADDIGAN • VICE PRESIDENT
JAMES GOLDSMITH • SALES MANAGER
KPLR-TV HAS JOINED THESE FINE STATIONS REPRESENTED BY...

**WEST**
- KBOI-TV Boise 2 CBS
- KBTV Denver 9 ABC
- KGMB-TV Honolulu 9 CBS
- KMAU-KHBC-TV
- KTLA Los Angeles 5 IND
- KRON-TV San Francisco 4 NBC
- KIRO-TV Seattle-Tacoma 7 CBS

**SOUTHWEST**
- KFDM-TV Beaumont 6 CBS
- KRIS-TV Corpus Christi 6 NBC
- WBAP-TV Fort Worth 5 NBC
- KENS-TV San Antonio 5 CBS

**MIDWEST**
- WHO-TV Des Moines 13 NBC
- WOC-TV Davenport 6 NBC
- WDSM-TV Duluth-Superior 6 NBC-ABC
- WDAY-TV Fargo 6 NBC-ABC
- KMBC-TV Kansas City 9 ABC
- WISC-TV Madison, Wisc. 3 CBS
- WCCO-TV Minneapolis-St. Paul 4 CBS
- WMBD-TV Peoria 31 CBS
- *KPLR-TV* St. Louis 11 IND

**SOUTHEAST**
- WLOS-TV Asheville-Greenville-Spartanburg 13 ABC
- WCSC-TV Charleston, S. C. 5 CBS
- WIS-TV Columbia, S. C. 10 NBC
- WSVA-TV Harrisonburg, Va. 3 ALL
- WFGA-TV Jacksonville 12 NBC
- WTJW Miami 4 CBS
- WDBJ-TV Roanoke 7 CBS

**EAST**
- WBZ-TV Boston 4 NBC
- WGR-TV Buffalo 2 NBC
- KTYW-TV Cleveland 3 NBC
- WWJ-TV Detroit 4 NBC
- WJIM-TV Lansing 6 CBS
- WPIX New York 11 IND
- KDKA-TV Pittsburgh 2 CBS
- WROC-TV Rochester, N. Y. 5 NBC
- WITG Wash., D. C. 5 IND

**NEW YORK**
- Chicago
- Detroit
- Hollywood
- Atlanta
- Dallas
- Ft. Worth
- San Francisco

Sponsor • 23 May 1959
Westinghouse, drugs and Mr. Cole

With this issue Commercial Commentary becomes officially one year old and I'd like to take this 26th column to clean up various oddments which I haven't managed to squeeze into print during the past 12 months.

One, the Westinghouse Stance, is fascinating but purely frivolous. Another, some further ideas on tv drug advertising, has a more somber timbre. And the third is a much belated reply to a critic, Mr. Leonard Cole of Roxbury, Mass, whose letter has been bothering me ever since last November.

On the lighter side, I have been tickled to discover this past year that tv, though still a brawling, turbulent youngster, is fast developing its own rigid, formal, almost classical patterns of advertising behavior.

As proof, I give you the Westinghouse Stance, pioneered by Betty Furness, and now absolutely de rigueur for all lady salesmen who peddle refrigerators via the video medium.

With the Westinghouse Stance, you assume a position approximately 10½" from the southwest, or handle, corner of the ice box. Place your right heel firmly against your left instep. Point your right toe outward at an angle of 45 degrees. Now—suck in the diaphragm, throw out your chest, raise your chin one inch higher than normal—and start selling, sister.

For severely stylized, restrained beauty the Westinghouse Stance rivals anything ever seen in ballet. Its purity of posture and simplicity of form is positively, and I mean positively, Grecian.

No son, that lady is not going to sing an aria or address the Woman's Club of Monclair. It is just Julia Meade going into her pitch for the refrigerators of the American gas industry. Isn't it wonderful that we're developing such stern tv traditions?

The six and the 30%

Switching quickly to another subject, I think it is something less than wonderful that we still have on the air so many offensive tv commercials and I would like to toss in a few statistics which I have been brooding about recently.

In my experience at least 75% of all public criticism of specific tv commercials is directed against those of the drug industry.

This industry, despite its power to irritate, represents considerably less than 10% of all tv advertising. Yet I think it is fair to say that all tv is being blamed for its transgressions.

Strangely enough, it is an industry dominated by a few big companies. Six of these—American Home (Whitehall), Bristol Myers, Sterling, Miles, Warner-Lambert, and Pharmaceuticals, Inc.—account for more than 30% of all tv drug advertising expenditures.

Last year these six companies spent a combined total of over $82
WNBQ leads all other Chicago stations with the largest average share of audience all week long...10% greater than the second station, 50% greater than the third. This Number One position holds during such key periods as 6 to 10 p.m., and 10 p.m. to Midnight, Sunday through Saturday; Sign-on to Noon, Monday through Friday. From 10 p.m. to Midnight, Monday through Friday where Jack Paar reigns supreme over feature films, the WNBQ share is 150% greater than the second station's share. More than ever, your schedule belongs on WNBQ...Number One in Chicago.

WNBQ, The Quality Station in Chicago Television. NBC Owned. Sold by NBC Spot Sales.
summer radio goes where!
the family goes

Vacation may mean getting away from home...but Radio goes along.

You're traveling "right" with SPOT RADIO 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
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.

MAY IS NATIONAL RADIO MONTH
million in TV network and spot. Each invested more than 10 million in TV advertising in 1958. (TVB figures)

It is just not true, as I once half-believed, that patent medicines are made and marketed by dingy little men working furtively in dark garrets in places like East Cicero and South Newark. These are giant corporations.

But I suggest that there is something terribly wrong with the structure of the drug industry when companies like these are so consistently criticized for bad taste, bad manners, and outrageous TV claims.

A plug for St. Paul

We come now to Mr. Leonard Cole of Paramount Baking Corp., Roxbury, Mass. Last fall, in a column discussing advertising creativity, I said I doubted whether the professors and social scientists could offer much practical help on this subject and that, despite all their learned Ph.D. theses, the most authoritative textbook on creativity is still the Bible.

Apparently my remarks greatly upset Mr. Cole. He wrote, in part, "... anyone who is afraid of having his work analyzed or ... understood by a scientific mind; anyone who would have the stupidity of concluding blindly that a social scientist cannot understand his field of endeavor; anyone that even suggests reverting to the Bible—not for faith but to explain; anybody who does this is just admitting his own deceit."

Those are harsh words. Mr. Cole, and what disturbed me most about them was that obviously I hadn't expressed myself very well. Otherwise you wouldn't have accused me of "concluding blindly" even though you couldn't agree with me.

Let me see if I can explain to you why, in almost 30 years of experiencing working with creative people, I have come to believe that St. Paul is a more reliable guide than Sigmund Freud or any other social scientist, and why, in the truest sense, he is more scientific.

I have learned that the worst thing that can happen to a creative writer in any field is to become too preoccupied with the motivational theories and formulas of the psychologists. It almost always kills his creative spark.

This is a fact insufficiently understood by people like Vance Packard and Dr. Robert MacCracken of New York's Riverside Church, who worry so much about the "hidden persuasiveness" in the ad business.

What they fail to realize is that once you begin to regard people as robots to be manipulated by psychological rules, you begin to lose your own powers of communication. Inevitably, your work takes on overtones of contempt and superiority which do not escape your readers or viewers.

True creative communication requires, I'm convinced, both affection and respect for your audience. I am sure St. Paul had more than this in mind in his First Epistle to Corinthians. But what he wrote applies perfectly to the creative problem:

"Through I speak with the tongues of men and of angels, though I understand all mysteries and have the gift of prophecy, without love I am nothing."

No, Mr. Cole. I do not think that the Bible is valuable only for a vague, fuzzy-shaped thing called faith. I have found it also a gold mine of explanations.
Now Available!

FRANK EDWARDS

NARRATING

"Stranger Than Science"

A NEW AND EXCITING RADIO SERIES
OF 150 ODDITIES . . . UNEXPLAINED
SCIENTIFIC AND HISTORICAL OCCURRENCES

Frank Edwards, one of the nation's favorite news
commentators and a top audience gatherer, has com-
piled this fascinating series of fully documented
stories. Available in the form of 15 minute programs,
these incredible tales are based on his widely-dis-
cussed book, "Strangest Of All."

Here is a program with wide audience appeal,
and you will find that listeners to "Stranger Than
Science" are loyal. The series is a panorama of the
incredible, told with the skill and showmanship that
have long enabled Frank Edwards to become a sure-
fire rating leader wherever he is heard. An incom-
parable storyteller, Frank Edwards and his "Stranger
Than Science" series will sell products for you, just
as they are doing for these and many other stations!

WFBM Indianapolis • WOWO Fort Wayne
WSB Atlanta • WGTO Cypress Gardens, Florida
WKZO Kalamazoo • WNDU South Bend

FANTASTIC YET FACTUAL!
AND HERE ARE JUST A FEW OF THE MANY
FASCINATING STORIES IN THIS NEW SERIES
WHO REALLY KILLED ABRAHAM LINCOLN? Five persons paid
with their lives for the assassination of President Lincoln, but was
a high official also involved?
The Desert Dreadnaught—unique among American warships
was the Watero, for she fought her only battle on dry land, miles
from the sea.
The Modern Jonah—is it possible for a man to be swallowed
by a whale and not to tell the story? The logical answer is no, but
the correct answer is yes.
Incredible Fossils—documented evidence that human beings
lived on earth in the days of the dinosaurs.
The Mare Solves The Mystery—shoulder to shoulder, 2,000 men
tramped the fields and forests in search of the missing child, but it
remained far on old horse hundreds of miles away to solve the
mystery.
The Devil's Footprints—alarmed citizens patrolled the coun-
tryside, where something had left little footprints even on their
rooftops.
Treasures of Oak Island—electronic instruments tell us there
are tons of gold on Oak Island—yours for the taking. But getting
it may be a bit difficult!
The Dream That Shook the World—one of the greatest news
scans of all time was the result of a dream.

Produced by
G. A. RUBEN PRODUCTIONS, INC.
AN AUDITION TAPE WILL BE FURNISHED UPON REQUEST,
ALONG WITH COMPLETE RATE INFORMATION

POWERFUL MERCHANDISING AID AVAILABLE
Stranger Than Science offers a
dreadnought merchandising promotion.
Beautiful, big (6½ x 11⅞ in.) postcards re-
produced in full color are available
at cost for mailing to consumers and/or
the trade. Backside features promotional copy on
Stranger Than Science, with ample space for imprint.

For complete information call, wire or write
LYLE STUART
225 LAFAYETTE STREET, NEW YORK 12, NEW YORK • TELEPHONE: CANAL 6-3528

Distributed in Canada and the British Commonwealth by
ALL-CANADA RADIO & TELEVISION, LTD. • 80 Richmond Street, West Toronto, Canada
Never forget, son...

Lancaster
Harrisburg
York
is ONE TV market
when you use

WGAL-TV
SPONSOR-SCOPE

23 MAY 1959
Copyright 1959
SPONSOR PUBLICATIONS INC.

Y&R is recommending to General Foods that it renew its daytime commitments with ABC TV pretty much on the same basis as last season.

Y&R gave ABC its big daytime shove last fall by bringing in GF and six other accounts. All except Bristol-Myers are still on tap, though General Foods cut back its schedule somewhat at the end of 26 weeks.

Emphasized in the Y&R recommendation: ABC TV has been altering and strengthening its daytime programming and has moved up steadily in shares of audiences during most of the afternoon.

General Foods also has before it a recommendation concerning spot radio.

Broadly, the plan calls for the placement on long-term contracts of clusters of one-minute announcements morning, mid-day, and afternoon—each cluster to be set in a specific program pattern.

The pattern: A minute of music, a GF commercial, three minutes of music, a GF commercial, three minutes of music, a GF commercial, and a minute of music.

Pacquin Hand Creams (Esty) will put some of its tv money into network daytime. NBC TV is the likely winner.

The product has been exclusively spot for years.

Nabisco (K&E, McCann-Erickson) has given indications that it’s about ready to pull out of Rin Tin Tin (ABC TV) and put the money into spot tv.

The account figures it’s had the maximum value out of the property.

Listerine will drop spot tv for spot radio during the summer months this year, if the client picks up a recommendation by Lambert & Feasley.

Listerine hasn’t been in radio for over two years.

Spot radio also will benefit this summer via another L&F recommendation: That Phillips Petroleum go in for a schedule of minutes in radio in addition to its present in spot tv.

If the sellers of spot tv want to take to heart what agency media buyers are saying about fall plans, it might be wise for the medium to get busy with a promotional campaign to reaffirm the value of 20-second spots and I.D.s.

Otherwise—if minutes can’t be had on the first or second stations in a market—the agency will turn to the lowest station for such units, rather than take to seconds or I.D.s.

Apparently, the creative department is in command of the situation. It contends that the length of time it takes to get over the product’s message effectively should outweigh any appraisal of media values.

Meanwhile some reps are suggesting to their stations that they (1) raise the minute rate, (2) give thought to establishing a 30-second rate, and (3) eliminate packages in all but prime time.
New national spot tv business showed up mainly in Chicago last week.
Toni expanded its market list to 60—figuring on a minimum of 100 rating points per week in each—and Coco-Wheats (E. H. Weiss) is looking over children's show participations in 30 markets, especially the West Coast.
P&G's Mr. Clean (Tatham-Laird) is headed for fast expansion after the agency has completed gathering the latest competitive information on the other liquid all-purpose cleaners.

Watch for more major reps to step up their emphasis on sales development in the radio area. A move of broad dimensions in that direction will be announced by one of the leaders in the field next week.

Meantime for a pertinent development along the same lines, see details of the appointment of Clifford Barborka, Jr., as Blair's radio creative and marketing services director in Newsmaker of the Week, page 6.

As an example of how much depth can be given to air media research alone in an agency, take Ted Bates which maintains five different groups in that field.
They are: (1) station coverage, (2) ratings, (3) commercial testing in Jamaica, L. I., (4) competitive expenditures, and (5) field studies.

Incidentally, Bates, perhaps because it operates only two offices (New York and Hollywood), is able to show an unusually large ratio of billings per employee. The average large agency figures $100,000 in billings per employee. At Bates, where 300 are employed, the ratio is $125,000.

Here's a rundown of the latest shares of market for the leading national packaged detergents by types:

**General purpose solids:** Tide (P&G), 20%; Cheer (P&G), 9%; Fab (Colgate), 5%.
**Low suds:** all (Lever), 5%; Ad (Colgate), 2%.
**Liquids:** Lux (Lever), 5%; Wisk (Lever), 4%; Joy (P&G), 4%; Ivory (P&G) in 18 out of 30 districts, 4%.

Total share represented by these brands: 53%.

What will probably serve as the next springboard for an advertising to-do in the detergent field is the inclusion of germistads (germicidal agent).

One of the soap giants apparently is quietly testing the additive in one of its liquid brands.

Probable purpose: To prevent infection in those cases where skins crack from loss of oil.

The dog food field continues to be a rich source of money for spot.
Several months after Red Heart (John W. Shaw) found spot radio quite successful in moving merchandise, Armour's Dash (FCB) and Wilson's Ideal (K&E) are coming into the same medium.
• Dash will hit the major markets for 20 weeks.
• Ideal will undertake a campaign in scattered markets for a starter.

Spot radio probably will be hearing in due time from Wilson on behalf of still another brand—Robust, which was introduced only last week. Robust is priced lower than Ideal, so it's an easy guess that the copy will emphasize the economy angle.

Merchandising note: Wilson hopes to dominate the dog food shelf in supermarkets with its new labeling device. It offers three different cut-out displays: a dog's head, a long dog, and a short dog.
With the bulk of the nighttime buying for the fall out of the way and selling now down to short strokes, the competition among the tv networks has started to take on heat plus a touch of bitterness.

Rating potential has become just one of the considerations. Also important in tipping the balance are such factors as discount position, coverage, delivery, and superior cost-per-1,000.

For example, here's how importantly the discount factor figured in one sale last week:

After prolonged argument within the agency as to which would make the best choice among available shows on the three networks, somebody noted that about $50,000 more could be had in discounts on one network as compared to the other two. So the client voted for the deal (involving around $2.5 million) with the most favorable discount.

There's a curious sidelight on network tv for the fall: Outside of Chase & Sanborn, there isn't a newcomer account in the regular nighttime fold.

Network sales development people point out two reasons why, in their opinion, this is so:

1) The networks concentrate their selling power first on the types of advertisers that have become the bulwark of the air media: only after that do they work over potentials like insurance companies, textiles, and travel.

2) There isn't enough consistent handholding of secondary network prospects by either the networks themselves or industry promotional forces.

Agency men on a planning level have this comment: Because of the nature of the medium and the sums involved, the wooing of the non-traditional tv advertisers should start a year before any decision can be expected. That type of advertiser needs lots of time to get rolling.

The 1960 Olympics are being offered for sponsorship by NBC Radio.

Price asked for a package of 108 five-minute segments covering interviews, results, and what-not: $133,000.

The winter games will be held in California and the summer events in Australia.

Chalk up Hills Bros. coffee as the first buyer—at least for next season—of a split network from NBC TV.

It will have the western leg of the Bat Masterson lineup. The major partner is Seal-test. N. W. Ayer is the agency for both accounts.

NBC TV apparently will use the Sunday 8-9 p.m. period as well as Friday 8:30 to 9:30 for specials this fall.

It's sold the Sunday hour to Equitable Life Assurance (FCB) for six biographical dramatic shows and is proceeding on the assumption that there will be enough demand for seasonal one-shotters to keep the spot filled at least until Christmas.

According to the latest count, the cigarettes will have around 60 nighttime commercial minutes a week going for them on the networks in fall. On the basis of $35,000 per commercial minute, the cost per week in time and talent thus will total $2.1 million.

R. J. Reynolds (Esty) appears set for next season with eight shows, which type-wise break down as follows: three westerns, two mysteries, and one each of audience participation, anthology, and science fiction. Total weekly commercial minutes: 14.

Liggett & Myers (predominantly McCann-Erickson) has three westerns and three adventure shows set. It probably will pick up a couple more, making 16 commercial minutes. American Tobacco will have four shows, adding up to 2½ hours a week.

SPONSOR • 23 MAY 1959
Here's one for the books: A client taking advantage of an appearance at a broadcasters' meet to make a pitch for his own products and distribute samples. It happened at the Pennsylvania Broadcasters Assn. gathering last week.

Stanley Pulver, Colgate's toiletries media director, wound up a talk on radio by doing a commercial on Colgate toothpaste and handing out samples.

What was tantamount to a command appearance brought hundreds of station-men plus reps to Holyoke this week to help Lestoil celebrate its 25th anniversary and its increase in plant capacity. The tv attendees learned among other things that Adell Chemical is introducing a dry bleach, Lescare, in June or July.

Seven-Up (JWT, Chicago) won't crank up its own network tv show until after the first of the year. In the meantime it will go in for "blitz" fights, buying into several network tv programs and using added pressure via spot radio.

It's been a pretty active fall selling week for both ABC TV and NBC TV. ABC TV's big one was the wrapping up with Liggett & Myers (McCann-Erickson) orders for Black Saddle, The Rebel, Adventures in Paradise, the Alaskans, and the Untouchables—adding-up to three and a half hours of time a week.

Among the NBC sales: Sterling, alternate sponsorship of M Squad and Arthur Murray; Pharmaceuticals, alternate of Groucho Marx and It Could Be You, weekly.

NBC Radio has teed off on the theme of how an advertiser can dominate the network with the expenditure of $63,000 a week. This power-play entails a parley of News Around the Clock, Stardust, and Monitor. For the $63,000 an advertiser would be on the network every half-hour seven days a week. The package would contain 56 one-minute announcements and 56 thirty-second announcements per week. Pharma-Craft (JWT) seems interested.

Dick Moore, head of KTTV, L.A., apparently has set out to prove that a half hour of nothing but commercials can hold an audience as well as a half hour of entertainment. The test: Starting 11 June, he'll run a weekly half-hour (6:30-7 p.m.) of nothing but consecutive film commercials for 13 weeks. The cost to advertisers: nothing. Curious sidelight: Moore has recruited his rep, Blair, to lend him a hand by soliciting New York agencies for commercial they'd like run gratis.

The surge of advertisers toward teledocumentaries of the public affairs stripe and the prestige dramatic program with a factual background may presage, Madison Avenue pundits feel, a new era for the television special. They feel that the non-regular user of network tv will think of the special not merely as a promotional spearhead that delivers sales but as a vehicle of great informative impact resulting in goodwill and a public-service image.

Millions of viewers would discover something that had been there all the time Sunday afternoons—but without sponsors.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 46; 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.
From the Very Beginning
These Men Have Been Top Rated*

CARL AKERS
Denver's #1 Newscaster

STARR YELLAND
Denver's #1 Sportscaster

DICK BECKER
Denver's #1 Weatherman

*Latest ARB and Nielsen Surveys

CBS in DENVER
KLZ TELEVISION

REPRESENTED BY THE KATZ AGENCY

SPONSOR • 23 MAY 1959
“The state employs thousands of people to put you in jail if you do wrong. There is not one to help you if you have been unjustly convicted... That's where I come in!” says Herbert L. Maris

MACDONALD CAREY

stars as HERBERT L. MARIS

the successful corporation lawyer who risks his reputation and life to see that JUSTICE IS DONE!

"READER'S DIGEST" says..."He has saved more than 300 persons from wrong or unfair sentences—a dozen from life sentences which should not have been imposed!"
The DRAMA of people in trouble with the Law ... of the innocent who cry "I DIDN'T DO IT!"

ZIV's Powerful New TV Series

"LOCK UP"

True stories of THE ACCUSED! THE CONVICTED! THE CONDEMNED! —and the one man who brings them their ONLY CHANCE OF HOPE!
Paul Roth, Benton & Bowles, Inc., New York, thinks that it’s encouraging that a growing number of agencies are refusing to place their TV commercials in triple-spotting positions, or on stations guilty of excessive commercial practices. “There is, of course, a selfish motive in protecting your own commercials from over-commercialization,” Paul says. “But it still takes courage to sacrifice apparent rating points in a triple spot in favor of one’s own judgment as to the values of a relatively isolated position.” Paul points out that most stations interpret the NAB Code honestly and straightforwardly, and conform to its good intentions. On the other hand, he says, there are stations whose interpretation makes the Code look ineffective to agencies. Because it is not specifically prohibited under certain conditions, they interpret the code to permit 10 or 12 announcements per 30-minutes. “We feel it is just as important to police stations for triple spotting as it is to review ratings, and the Broadcast Advertiser Reports recently confirmed our success in enforcing the no-triple-spotting rule for our commercials.”

Joe Gans, president, Joe Gans & Co., Inc., thinks that more out-of-town station managers should visit New York and make the rounds of the agencies on a regularly scheduled basis. “Not being able to find time, like everyone else, to make as many field trips as I would like, I always welcome the station manager at my office. Buyers and a.e.’s who feel it is a waste of time talking to the station manager should wake up. The manager who lives, works and plays in his market can pass along information you simply can’t get from ratings and sales reports.” Joe feels that the manager’s cooperation and enthusiasm can add a big plus to the success of a campaign in his market. More often than not, he has some good availabilities—or workable ideas—in his “back pocket” that even his rep didn’t know about, he says. Also, his contacts at the retail level are generally helpful. “I would rather do business with a station man I know than by the book. This personal relationship has been very successful for me and my clients in spot buying.”
LIKE FATHER...LIKE SON?...
in the Land of Milk and Honey?

Not on your life! In the past 30 years, the Wisconsin "Hayseed" has made way for the well-educated, well-heeled, well-dressed business man whose profession is farming.

It's storybook stuff, this market of ours! . . . scores of small cities and thousands of big dairy farms – 400,000 TV families.
what are the odds?
Now...the fascinating real experiences of people who have beaten The Law of Averages becomes one of the most intriguing human-interest shows ever presented on TV...for 1st Run Syndication!

39 FILMS AVAILABLE

change... that mysterious force that often predetermines life or death, success or failure... has irresistible human appeal. Now it becomes the basis for a completely new kind of television series. "WHAT ARE THE ODDS?" takes you on a personal visit to people... many of them famous personalities in the fields of art, literature, science, entertainment... who have in their individual ways beaten the odds to achieve special distinction or survive disaster. Bob Warren, well-known to radio and TV audiences, acts as host to each remarkable guest in an intimate informal interview. "WHAT ARE THE ODDS?" offers your sponsors a completely fresh, compelling show with strong human interest. The facts in this informative show are authenticated by the Encyclopedia Britannica.

What are the odds

- OF YOUR BEING CAUGHT IN A CASE OF MISTAKEN IDENTITY?
- OF YOUR CHILD EARNING A MILLION DOLLARS BEFORE THE AGE OF TEN?
- OF A WOMAN RUNNING FOR PRESIDENT?
- OF WINNING A MISS AMERICA TITLE?
- OF SURVIVING AN AIRPLANE CRASH?
- OF AN EX-CONVICT BECOMING PRESIDENT OF A WORLD-WIDE COMPANY?
- OF AN IMMIGRANT REACHING THE RANK OF AMERICAN ADMIRAL?
- OF YOUR CHILD BEING BORN A GENIUS?
- OF YOUR BEING INVOLVED IN A DISASTER FIRE?
- OF A COUNTRY'S LEADER BEING ASSASSINATED?

These are just a few of the provocative questions asked and answered on "WHAT ARE THE ODDS?"... featuring such famed odds-beating guests as:

JACKIE COOGAN
JAYNE MANSFIELD
EVELYN RUDY
ALDOUS HUXLEY
SIDNEY SKOLSKY
CAESAR ROMERO
PAPPY BOYINGTON
GOVERNOR PAT BROWN
ADMIRAL WILLIAM MAXWELL
JERRY WALD
LAURITZ MELCHIOR

OFFICIAL FILMS, INC.  PLAZA 7-0100
NEW YORK OFFICE:
25 WEST 45TH STREET,
NEW YORK 36, N. Y.
The Only Full Power TWINS in the Market!

The Million Dollar Stations featuring Million Dollar Music on CKLW Radio Million Dollar Movies on CKLW-TV

CLKW • CKLW-TV GUARDIAN BLDG. DETROIT


Fm too

The article in the April 11th issue entitled "Radio Ought to be Spanked" is a dilly!

Not only do those pungent remarks apply to am radio, and radio in general—but, except for statistics—they are even more applicable to fm radio.

I'm a new broadcaster—my previous experience for 20 years was as an agency executive and national advertising manager—and I know now I was very poorly informed of radio values by the radio industry. As I think back on campaigns I know now that radio could have been done a better job in some of the print media we did these campaigns. Yet radio was rarely considered for these campaigns.

I am most impressed by sponsor's recent program for increasing radio sales because it makes good sense. Certainly creative selling—to decision-makers—is a must for all of us—both am and fm.

Lawrence R. Smith
Gen. Sales Mgr.
KDUO, Hollywood

Clarification

In a recent issue on page 14 you show an audience breakout which has me a bit confused, and I'm wondering if there wasn't an error.

In your last column headed "Children 4 to 10" you indicate that this age group has more listeners than the teen-age group from 11 to 18.

It just doesn't seem possible that the younger children stay up later than the teenagers.

May I have a clarification of this?

Cole Fischer Rogove, Inc.
Beverly Hills

The chart referred to dealt with a nighttime hour-by-hour tv audience composition. The clarification: (1) the span from 4 to 11 years "inclusive" covers more years than the span from 11 to 17 "inclusive" and (2) the children in the larger bracket represents 10% of the population as compared to 16% for the smaller bracket. As pointed out by Dick Hogan, SRSB researcher, children viewers outnumber teen-age viewers any hour of the day or night excepting 11:30 Saturday night and 11 o'clock Sunday night.

Sponsor • 23 May 1959
WCTV Solves
Another Problem
for an Ad Manager

Tom had the sales manager on his neck.

Sales were too spotty; expensive in big markets, nonexistent in-between.

Blair TV Associates said why not fill in these gaps with coverage like that of WCTV?

Unduplicated coverage brought quick results, profitable sales.

Tom even relaxes . . . occasionally.

WCTV
Tallahassee
Thomasville
for North Fla. and South Ga.

John H. Phipps
Broadcasting Stations

Kraft reprint

I would like to thank you for your courtesy in allowing us to reprint your recent article entitled “Kraft and the Radio Tradition.”

The reprint will be incorporated in a promotion piece which we will be sending to the NBC TV promotion managers who are currently carrying the Kraft lineup of shows.

Carl W. Simonson
J. Walter Thompson
Chicago

- SPONSOR is usually glad to permit reprints of articles, stories, columns and other material. We have just three rules: 1) Requests must be made in writing; 2) Full credit must be given to SPONSOR and 3) No SPONSOR material can be reprinted out of context.

Up to date

We have been a subscriber to your journal for over two years now, and would like to congratulate you on its excellent editorial content.

SPONSOR enables us to keep up-to-date with trends in American sound broadcasting and television. Although our Australian system—incorporating both Government-operated and privately-owned broadcasting stations and television stations, is unique, we find that the American scene provides us with more interesting information and gives us a better guide to possible future developments in this country, than does the broadcasting or television industry in other parts of the world. Television has been in operation in Sydney and Melbourne in this country for just over two years now, and commercial broadcasting is being confronted more and more by a falling off in sets in use . . .

May we congratulate you on the excellence of SPONSOR as a sound broadcasting and trade journal.

W. H. Stephenson, gen. mgr.
Bdcast. Station 2SM Pty. Ltd.
Sydney, Australia

A tape tie

I was very interested in the FilmScope item from your May issue regarding Ampex videotape recorders. There are five in operation in San Antonio; two at WOAI-TV, two at KONO-TV, and one at KENS-TV. Apparently we have pulled even with Manchester, England.

James M. Gaines, pres.
Southland Industries
San Antonio

- We are glad to correct the listing of cities with most Ampex videotape recorders to include San Antonio, tied with Manchester for 7th place. First is New York with 23.

Scoop! KBIG now broadcasts local news-in-the-making as it happens . . . direct from the Los Angeles Herald-Express, the West’s largest evening newspaper. Twice each hour top reporters join award-winning KBIG newscasters to broadcast the top stories that make the day’s headlines. AP, UPI, City News Service, Dow-Jones and “Sigalert” make KBIG news complete. But the best news is that KBIG reaches 91%, adult listeners in 234 Southern California markets . . . for 71%, less than other stations with comparable coverage.
Typical example: FAMILY-APPEAL SITUATION COMEDY, FILMED. Co-sponsored by "small" agency of $7 million billing in all media and by top agency whose TV billing alone is over $100 million.

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<tr>
<th>U.S. PULSE TV</th>
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The network rating alone is no measure of the tremendous total value!

Pulse QUALITATIVE NETWORK facts for SALES results! Plainly illustrating that not HOW BIG but HOW SMART makes for profitable buying! Pulse qualitative data like these for ALL network programs. Subscribers also receive FILMS standings in the 22 top markets—126 quarter hour, half hour, and hour SPOT FILM PROGRAMS reported for February, 1959!

100,000 DIFFERENT FAMILIES ARE INTERVIEWED MONTHLY THROUGHOUT THE U.S.

Charted above is a single, highly successful show. Not an impressive network rating, true, but a block-buster for selling help, market by market. Pulse subscribers get this vital information monthly, for all programs. Every important category of products being covered, with adequate repeats to measure progress. Brand tabs are available on order!

Complete details on request. Please write or phone JUdson 6-3316.

Pulse QUALITATIVE NETWORK facts for SALES results! Plainly illustrating that not HOW BIG but HOW SMART makes for profitable buying! Pulse qualitative data like these for ALL network programs. Subscribers also receive FILMS standings in the 22 top markets—126 quarter hour, half hour, and hour SPOT FILM PROGRAMS reported for February, 1959!

LARGEST SCIENTIFIC SAMPLING—"ONLY U.S. CENSUS TALKS WITH MORE FAMILIES" • MORE THAN 220 MARKETS 1958—STILL MORE FOR '59
**FOOD: $50 BILLION CHALLENGE**

Even though this mammoth industry will spend over $300 million in radio and TV advertising in 1959 ...

... grocery experts say that air media haven’t even begun to exploit food’s tremendous ad dollar potential.

Today, the No. 1 retail business in the U.S. is food. Its annual sales volume hits $52.5 billion (including the $7 billion specialty food stores business). It continues to climb at the rate of from $2.5 billion to $5 billion yearly. This has been a continuing pattern (see chart above).

At the national level, the food industry is the biggest single contributor to TV and radio advertising. It leads every other product category in air media investment. Of every ad dollar in broadcast, 20c is from food and groceries. In net and spot TV, according to Television Bureau of Advertising, the food industry invested $213.5 million during 1958 — almost double what runner-up, category “cosmetics and toiletries,” placed in TV. Food has consistently led the category parade in spot radio — about $35 million last year, according to SPONSOR estimate; in all radio (net and spot), total food advertising is about $41 million.

This is the lion’s share of national food advertising. Newspapers get...
about $126 million of national ad dollars; magazines about $77 million.

But radio and tv can do much better—not only nationally, but locally and regionally. Who says so? The food people themselves.

So the food business becomes air media’s biggest challenge. In what areas of it can tv and radio get still more business? Here they are:

- Local advertising.
- Regional advertising.
- Co-op advertising.
- Private labels advertising.
- More national business.

Whatever air media has lost to print in all these fields has been lost by default. They have failed to recognize the two keys to the food business:

(1) That all food business is local.

(2) That food profits are miniscule.

How can radio and tv get more food and grocery dollars? By basing every pitch on these twin appeals:

(1) Identity at local level.

(2) Help the grocer make a buck.

The profit margin has become the food dealer’s prime obsession, and with very good reason. Annual dollar volume of food sales will continue to climb but profits will continue to shrink. Last year, Dun & Bradstreet reported a record number of failures in the food business. Not only are many independents in dire trouble, but some chains as well. In 1958, A&P, largest of the food chains, topped $5 billion, but at a profit of only 1%. Safeway stores passed $2 billion at a net of 1.5%.

Labor and other operating overhead is increasing at a proportionately faster rate than volume business. The food retailer is caught in a squeeze—his survival depends not on gross sales but on net profit. (To help improve the profit, is why many supermarkets have added such nonfood items as housewares, beauty aids, toys, clothes, and even phonograph records.)

The least profitable food items he carries represent 67% of his sales; these are the groceries, packaged goods. His last stronghold of hope is in meats (about 24% of sales), produce (about 9%).

The $1 million-a-year supermarket, according to Food Topics, shows a gross profit of only 19.25%. Out of this must come these five major expenses: payroll (9.57% of sales), rent (1.47%), supplies (1.0%), fixtures and equipment (1.26%) and advertising (2.13%). Of every dollar taken in by such a supermarket, 80.75¢ must be reinvested to replace merchandise that has been sold.

"The road to real profits in our business," says Leroy M. King, editor of Food Topics, "is not in raising prices but in more efficient operation. If radio and tv hope to woo us, they’ve got to prove they can help run the stores more efficiently."

So why should radio and tv—doing a land-office business already in national spot and network—worry about helping the retailer run a more profitable food store operation?

### FOOD AD DOLLARS IN NATIONAL MEDIA—1958

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<tr>
<th>Ad Medium</th>
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<td>Spot TV</td>
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<td>Spot Radio</td>
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<td>Net Radio</td>
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<td>Newspapers</td>
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<td>Magazines</td>
<td>$77 million</td>
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Food leads all product categories in air media. Twenty cents out of every national tv radio dollar is from food industry. Sources for chart: TeB, N. C. Rorabaugh, LVA-BAR, ANPA, Magazine Bureau Advtg.
Because the food business is essentially local; as local as the store on the corner, the supermarket down the highway. Actually, many “national” brands do not have national distribution. Frozen foods (except for canned orange juice), coffees, baked goods—just to mention a few—are almost all regional. Of the big supermarket chains themselves, only two—A&P and Safeway—are considered nationals, and even they are missing in some areas of the country. The grass-roots food retailer who is the foundation of this $50 billion industry does not think too long or hard about a national ad campaign for one of the several thousand brands he stocks. He is interested in what he himself moves past his cash register, what his competitor across the street is selling.

This is why air media, if it hopes to get its deserved share of all food advertising, must start pitching at the local level. “National advertisers,” a food business authority told sponsor, “have failed to create retail store identification through radio and television.”

Opportunities for tv and radio to better their present position in food advertising are many. (Next week sponsor will explore these specific opportunities.) But the key to the opportunities lies in the nature of the food business itself.

Whatever profit problems the retailers face, the industry will keep right on booming. U.S. population which is headed for a 208 million total by 1970 guarantees a continued rise in food sales. For example, 1953 grocery sales were up 4.9% over 1957, according to Progressive Grocer. The food business is practically recession-proof. And when food prices rise, people simply spend a larger share of family income on edibles—as they are doing today.

While food business continues to grow, it continues to attract new products. Every week of the year, the average food chain is offered some 30 to 40 new items. “New processing and preserving methods are a real promise in the food business and results from research will be evident within the next few years,” says the A. C. Nielsen Co. in its Report to Retail Food Stores. “In fact, in the future, those in the grocery business will see innovations, in addition to new packaging and preserving methods that will dynamically change the industry.”

Paul Willis, president of Grocery Manufacturers Assoc., said some time ago, “We foresee the larger supermarkets of 1965 carrying some 12,000 items in stock and half of them will be different from those sold today.”

But every new product creates a problem. The retailer or chain manager must ask himself, “If I take this new item on, what do I throw out to make room for it?” Despite the fact that many stores are growing larger (the average supermarket built during 1955 had an average 10,700 sq. ft. of selling area; the 1957 supermarkets averaged 12,100 sq. ft. according to a Nielsen special study), space is still at a premium. The retailer’s decision on what to “throw out” is based on product movement (a whole air media food presentation might be based on this fact alone).

Why does the supermarket enter so importantly into a discussion of what air media should be doing in the food business

The answer is simple. Because the supermarket has changed the whole pattern of food sales; it is the key to the future, the blueprint for air media, the reason behind most marketing philosophies.

Today, the truly “independent grocer” is all but extinct. There are supermarkets, superettes and small stores, depending on the volume of business they do in a year ($75,000 to $575,000). They are roughly divided into two types: (1) Co-ops where the retailers control the warehouse and the warehouse management; (2) Voluntaries where warehouses are not controlled by the retailer but by an outside management which controls everything. The latter is the true chain such as A&P; the former are the affiliated independents such as make up an IGA.

Well over 60% of all food sales are made by the supermarkets. In their quest for profit which has spurred them into taking on other categories, they have hit a point where, according to the N.Y. Times, they account for two-thirds of all toothpaste sales, 50% of the cosmetics business, are the biggest distribu-

(Please turn to page 72)
MINNEAPOLIS AD FACTS

- Four giant Minneapolis firms spend $25 million in air media. General Mills is biggest
- Other three top clients are Pillsbury Mills, Hamm Brewing and Minnesota Mining & Mfg.
- 16 AAAA ad agencies are here, including Knox Reeves, BBDO, and Campbell-Mithun
- Yet city does not quarter a single station rep or network office; wooing is from afar
- Stability, creativity and sharp buying is agency strength, and future potential is great

THERE’S GOLD IN MINNEAPOLIS

> Few admen stop long enough to think of this city as a ‘Lady Bountiful’ with well over 50 million ad dollars
> With more than half its budgets in air, Minneapolis is rich in buying savvy, in creativity and in ad tradition

MINNEAPOLIS, MINN. — This coming month, the Advertising Federation of America comes here for its annual convention; theme of the conclave: “Where Madison Avenue Meets Main Street.” The site is apt, the theme significant. Too often forgotten is the fact that this sprawling metropolis on the Mississippi spills well over $50 million yearly into the national advertising pot. More than half of this finds its way into television and radio.

Some 1,250 miles west of glamorized Madison Avenue, 427 miles northwest of better-publicized Michigan Avenue, Minneapolis goes quietly about its business of pumping ad dollars into the economy. Major source of the dollars are four industrial giants: General Mills, Pillsbury, Hamm’s Beer, Minnesota Mining & Manufacturing Co. Their yearly stake alone in all air media is $23.5 million.

In the Minneapolis-St. Paul twin cities are 16 AAAA agencies, among them well-known names as Campbell-Mithun, Knox Reeves, BBDO, Bruce Brewer, EWR&R, Campbell-Mithun, largest agency headquartered west of Chicago and nicknamed “The Mayo Clinic of Advertising.” Bills $31.5 million with 46% of it in radio and tv. Knox Reeves bills about $14 million. 60% of it in air media.

SPONSOR • 23 MAY 1959
Yet for all its sweetness, this hive is strangely isolated. In all of Minneapolis, no station representative is quartered, no network has an office. Darling of net and spot, Minneapolis is courted from afar.

"But this is no handicap to our efficient functioning as buyers of broadcast media," says Arthur Lund, radio, tv director of Campbell-Mithun. "In fact, it may even be to our advantage. The reps all come to us, visit us frequently as do the network people. We often feel we get more of their undivided attention via this long-distance relationship."

Lund probably has sized it up correctly. Only an hour-and-a-half flight from Chicago, Minneapolis agencies are visited once or twice a week by salesmen from every major Chicago rep office. Between times, they are serviced by phone or teletype. In the past, several rep firms have opened Minneapolis offices, only to close them again. Many Minneapolis agencies feel they get more current information from Chicago than they would from a small branch office in their own city. And these agencies take great pride in grabbing a good buy from under the noses of Chicago agencies (which frequently happens). Perhaps it is the very factor of distance that has made Minneapolis admen among the most self-reliant, quick-thinking and savvy buyers in the business. And no Chicago rep sends any but his most savvy salesman to solicit these admen, for Minneapolis is the plum assignment.

So Minneapolis will likely continue placing its ad money with quiet efficiency, letting the credit go to cities where the money gets counted. (It is estimated that in spot, Minneapolis accounts for 10% of the total percent of national business originating in Chicago from where, according to SRA 1957 records, comes 19.2% of spot tv business, 15.9% of all radio spot.)

For some idea of what Minneapolis means to air media, here are capsule vignettes on some of the major contributors:

**General Mills:** Controlling about 20% share of the gargantuan ready-

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**TWIN-CITY SPARK PLUGS:** Below are (l to r) General Mills admen: L. H. Crites, ad manager cereals; G. D. Morrison, media manager; J. E. Ratner, director creative services and marketing. Above is Campbell-Mithun's radio tv head, Art Lund, known coast-to-coast for creativity
to-eat cereal market, in addition to a whopping slice of the growing cake mix and frozen food market, this company invests 55% of its total ad budget in tv (net tv $10.8 million; spot tv $3 million). Advertising philosophy of General Mills can still be summed up in the words of Sam Gale, its first board chairman: "Advertising should be based on truthfulness; should provide maximum helpful service..." As for tv strategy, Gordon Morrison, media manager, boils it down to a single word—"frequency." Among its memorable contributions to broadcast: Skippy, one of the earliest radio serials; the "living" Betty Crocker (whose cookbook is second in sales to the Bible) of tv; one of the first radio jingles, "Have you tried Wheaties?"

Knox Reeves Agency: Established in the mid '30s, it handles a major share of General Mills business (some 60%). The agency by no means handles only native Minnesota business. Its largest single account is Mars Inc. out of Chicago. Fifty-five percent of Knox Reeves total billing is in tv, about 5% in radio. Its media department, unexcelled by any on Michigan Ave., according to Chicago reps, is headed by Ralph Klapperich.

Pillsbury: Like General Mills, another giant converter of grain into food products, it invests some $3.2 million in net tv, more than $1.5 million in spot tv.

Theo. Hamm Brewing Co.: One of the nation's biggest brewers from which flows about 4 million barrels of beer annually. Spends in air media at rate of $1.7 million in spot tv, about $1.5 million in net tv, close to $3/4 million in spot radio. Comes off a consistent awards winner for tv commercials (animated animals) and in the six years they have been running, Hamm's sales in St. Paul division alone have increased 150%.

Campbell-Mithun Agency: This is the agency responsible for the Hamm commercials and for much of Pillsbury advertising. It invests from $10 to $15 million yearly in spot tv, about $20 million in net tv. C-M has branch agencies in New York, Chicago and Hollywood, but Minneapolis is the home base, fountainhead of all its creative tv work. Established in 1934, C-M has gone on to prove the conviction of native Missourian Ray Mithun that talent is where you find it—not an exclusive of the big ad centers. This agency stands second to... (Please turn to page 48)

REPRINT OF AN IMPORTANT CHART

A number of readers called our attention to typographical errors in the tabulations which accompanied a report on "Why daytime tv is soul-searching" in sponsor's 2 May issue. Because of the importance of this material on daytime tv trends over the past three significant years, we are reprinting the original chart, as corrected, in its entirety. Part 2 indicates how the number of homes tuning to daytime television has decreased in 1959 from the peak year of 1958 during three day periods—9 a.m. to noon, noon to 3 p.m., 3 to 6 p.m. (1958 was an atypically high year).

THREE-YEAR TREND OF DAYTIME TV

1. The amount of sponsored network time has been rising.*

<table>
<thead>
<tr>
<th></th>
<th>1957</th>
<th>1958</th>
<th>1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of sponsored 1/4 hours</td>
<td>9-12 A.M.</td>
<td>12-3 P.M.</td>
<td>3-6 P.M.</td>
</tr>
<tr>
<td></td>
<td>228</td>
<td>219</td>
<td>345</td>
</tr>
</tbody>
</table>

2. The number of homes viewing tv has been decreasing slightly.†

<table>
<thead>
<tr>
<th></th>
<th>1957</th>
<th>1958</th>
<th>1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of homes (add 000)</td>
<td>6,445</td>
<td>8,528</td>
<td>11,790</td>
</tr>
<tr>
<td>9-12 A.M.</td>
<td>9-12 A.M.</td>
<td>12-3 P.M.</td>
<td>3-6 P.M.</td>
</tr>
<tr>
<td>6,445</td>
<td>8,528</td>
<td>11,790</td>
<td>7,650</td>
</tr>
<tr>
<td>% of total U. S. homes</td>
<td>16.1</td>
<td>21.7</td>
<td>30.0</td>
</tr>
</tbody>
</table>

*Source: A. C. Nielsen Co., Jan.-Feb. of each year, Monday through Friday and exclusive of children's programs.
†A. C. Nielsen, Jan. and Feb. of each year.
Suddenly—a big boom in seat covers

Mushrooming seat-cover business finds spot radio key to quickest sales and growth

Quickest, surest key to sales in the $40 million seat cover business is spot radio.

It's not only the primary medium for this week's Good Car Keeping promotion by the Automobile Seat Cover Assn. of America, but it's the key that's opening a new phase in seat cover marketing.

Until recently, every manufacturer except Rayco (in Paterson, N.J.) has been concentrating on the wholesale market. Rayco's rise from a $300,000, three-store operation in 1946 to its present $22 million, 160-store position is well known, as is the role of air media in that growth.

Now Ero Manufacturing Co. of Chicago has made a strong entry into a franchise operation to narrow the gap between its $9 million volume and Rayco's $14 million (at wholesale). Ero has been using spot radio to expand its Protecto franchises.

It's the same medium that the $7 million Howard Zink Corp. (in Fremont, Ohio) has employed for its Sure-Fit franchises since 1953, with a 500% increase in business.

Several things have led these companies to rely on spot radio:

1) Year-round emphasis, in contrast to seasonal spurts of former years.
2) Growing importance of women in seat cover selection, stimulated in large part by clear plastic seat covers, now accounting for nearly 30% of industry volume—the result of high-style car interiors.
3) The growth of franchise set-ups and need to back up dealers.

What spot radio has done for these new entries into the direct selling seat cover field may be seen in their interest.

(please turn to page 54)

remotes kicked off protecto campaigns. here
wandr’s ken speck interviews s.c assn. pres.
howard leopold (r), exec. dir. vernon volland

sponsor • 23 may 1959
Agency folk love their jobs but have laments on rep, agency, client relations

One of the privileges attendant to professional advertising jobs is that of grumbling—about the boss, the shop, the client, the supplier. And media people, caught between and among account groups, clients and station reps, sometimes think this grumping privilege extends most of all to them.

Sponsor last week set out to find from media department people themselves the substance and dimension of their disgruntlements. After talking with media directors, supervisors, buyers and media researchers, Sponsor learned:

• Most of them, most of the time, are contented as clams . . .
• but they have a shop-full of small irritants which too often grow into vast frustrations.

What are these frustrations and gripes? Those which media people make the most noise about are included in the box on the opposite page. Their biggest single gripe: a lack of communication. Buyers lament that the media chief and the media group supervisor don't brief them fully on client objectives. But media chiefs say the same thing about account people. And reps come in for their share of the blame because buyers charge the salesmen have no real interest in account problems and don't try to solve them with their sales medium.

Media department workers focus their gripes into the areas of activity of four groups: the media department itself, account sections, client companies and reps.

Media department: “A sick media department,” one buyer of $12 million worth of spot time annually says, “is merely a reflection of a sick agency—and they deserve each other!” But most buyers agree that the struc-
MEDIA PEOPLE GRIPE ABOUT?

ture of the department, whether horizontal or vertical in terms of space-time buying responsibility, is contingent on one factor: a strong, mature, forceful, and courageous media chief.

One buyer says: "He sets the pace. If he doesn't fight for his—and our—convictions, we're lost before we start. He can build and keep the stature which the department must have to do the best job for the client. But water seeks its own level, and if he can't stand up to responsibility some other agency group will."

Most media people prefer the group supervisor system now standard in the bigger agencies. Account groups are assigned to a media supervisor within the media structure and each supervisor works with specifically assigned buyers, assistants and estimators. This makes for media specialists and eases the buying burden, they agree.

Many media people interviewed, however, think they are doing a clerical job when it should be creative. As one well known and long-respected woman put it: "Any idiot can buy the highest-rated station, if that's all you want! But it takes real creativity and imagination to buy on a hunch combined with budget limitations, or to buy a small-budget schedule where a special job needs to be done. Let's stop buying by the yardstick!"

Account groups: There's still a big problem, particularly in the smaller shop, of account people trampling on the egos and responsibilities of media management and buyers. Media men and women, however, realize some of this trampling is inevitable if the media chief doesn't trample back and assert his authority and responsibility.

"When the account group realizes we're not out to fight them and that we want to work with them for the same goals, they settle down to cooperating instead of disputing," one media supervisor says. Media people say account people too often (a) don't outline the specific marketing needs—a bog-down in communications, again; (b) don't work with media in developing the buying blueprint; (c) don't understand it when they finally get it and therefore (d) don't interpret it to the client or help push through the recommendation.

Clients: Everyone surveyed agreed one of the most urgent needs is to sit in on more client conferences, sales meetings and presentations.

"Only media can best present media recommendations, and answer questions which clients have—eternally!" comments one media department chief. Buyers think they, as well as media and group directors, should also sit in on plans and interpretive sessions.

And one says: "A running battle is trying to explain to account peo-

(Please turn to page 73)

THE 20 LOUDEST GRIPES

The media director is weak and afraid.

Account people think they know it all.

The client should go away but leave his money.

Let's stop buying by the yardstick!

Agencies don't want creative media people.

Buyers should grow up, quit freeloadig.

Why don't we talk to each other?

Reps should stop crying for the order.

Media assistants need much more training.

Space and time should bury the hatchet.

The media chief should upgrade his job.

Let's even out work-load peaks and valleys.

We need people with more guts!

Reps should be creative, not clerical.

We're pros, should be treated as such.

I wish station men would stay home!

We spend half our day in meetings.

There's no promotion chance for buyers.

Red tape and detail snarl the works.

No one listens so I've stopped fighting.
HOW TO SAVE 3 WAYS WITH

- Savings of 50% possible via (1) use of tape, (2) suitable program subject, (3) 'live' set operations
- CBS Films tapes Theater For a Story for $15,000 per half-hour while tv film costs $32,500 to produce

Under special circumstances, you can now bring in a half-hour tv program at 50% or more below the customary price minimum of $32,000. To deliver a show at this new $15,000 price, you must: (1) use tv tape instead of film, (2) pick program ma-

PROGRAM TYPES SPECIALLY SUITED to tape economy and speed include drama and music. Below, Miles Davis' jazz is taped for tv series
TV TAPE

Materials well suited to tape, and (3) capitalize on the kind of on-the-set operational know-how that grew out of local, live tv.

Until recently, tape programming has been limited to network pre-recording of shows, and local station use of tape on minimum budget shows to be swapped or sold to other stations. But in the past few weeks a number of shows have appeared that were created with tape especially in mind. Among these is CBS Films' Theater For A Story, which carries with it considerable implications on the economics involved in tv tape's inherent traits.

The two most impressive facts on this series are that it is being produced for as little as $15,000 per week, and only four hours of camera time are needed, compared to more than twice this budget and 36 hours of shooting time for the average film half-hour.

But no bald generalizations on tape vs. film follow: tape and film are still very much like apples and oranges, only to be compared in limited ways. Tape production for tv is still much like the Broadway play while film production is much like the Hollywood motion picture. Only with these important qualifications in mind is it possible to compare tape and film in a reasonable manner.

What generalizations can be made about costs and time of tape vs. film in tv programming? First of all, it's clearly possible to save $5,000 on each half hour show with tv tape because of the elimination of the technical costs of raw film, processing, dubbing, and editing. Second, it's possible to eliminate another $5,000 or more of on-the-set operations expenses by using straight-through performance rather than the stop-and-go of film. (For details, see chart.) Third, it's possible to bring camera time down as much as 85% compared to film. Twenty-five hours were needed to rehearse one week of Theater For A Story, but only four hours of production involving camera and crew time were necessary.

However, many types of tv programs are obviously not suited to this three-way economy. The remarkable budgeting of half-hour programming in this case actually depends heavily on the experience of production personnel. Foremost among these is producer Robert Herridge, whose award-winning, low-budget Camera Three series for many seasons on WABC-TV gave him singular know-how on how to rely on ingenuity rather than a budget. The CBS Films tv tape series, Theater For A Story, will explore the world of imagination, rather than the realm of naturalistic realism. In this choice of subject matter lie the biggest opportunities for realizing tv tape economies. While technical savings of tape over film are limited to around $5,000 a week compared to film, decisions on subject and treatment can save $10,000 a week and more to bring a program down to the $15,000 a week level. Since quality is not necessarily identical with expensiveness, it's the producer's ingenuity in selecting a subject and discovering his treatment that determine how inexpensive or costly such programs will be.

Note that in one episode starring Mildred Dunnock, Herridge shaved talent costs by $1,700 under customary film levels. Another savings involved the use of suggestive rather than literal settings. This saved CBS Films $1,000 under what's usually paid for set design and construction for a film half hour. Furthermore, the close-up style allowed three live musicians to provide a background for the same money usually put down for a canned sound track, and considerably below what orchestration generally costs for film.

It's clear from CBS Films' experience with tv tape that it's not a technique for everyone and that initial fears the new method would quickly revolutionize tv film were much exaggerated. For an advertiser committed to action-programming done outdoors or on location, tape does not yet offer any advantages over film to make a switch worthwhile. There appears to be little reason, for example, to convert Westerns and detective shows to tape at the moment.

How Theater For A Story will fare as a program bidding for ad backing and time is still to be seen. However, it is a bold experiment that maximizes the inherent high technical quality of tv tape and its high-speed production techniques, plus all the opportunities for low-cost operation. As pioneering efforts in the application of tv tape are related to programming in new ways, the results gained with this and other series will contribute heavily to the direction that tv tape will take as a device for innovation in tv programming next season.

SPONSOR • 23 MAY 1959

VIDEO TAPE: TRIPLE BONUS ON TV PRODUCTION COSTS, TIME

<table>
<thead>
<tr>
<th>Major Savings</th>
<th>TV Film</th>
<th>TV Tape</th>
<th>Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical costs</td>
<td>$5,000</td>
<td>$500</td>
<td>$4,500</td>
</tr>
<tr>
<td>On-the-set operations</td>
<td>3,000</td>
<td>3,200</td>
<td>4,800</td>
</tr>
<tr>
<td>Facilities time</td>
<td>36 hrs.</td>
<td>4 hrs.</td>
<td>32 hrs.</td>
</tr>
<tr>
<td>Half-hour cost</td>
<td>$32,500</td>
<td>$15,000</td>
<td>$17,500</td>
</tr>
<tr>
<td>Talent</td>
<td>4,500</td>
<td>2,300</td>
<td>1,700</td>
</tr>
<tr>
<td>Sets</td>
<td>2,500</td>
<td>1,500</td>
<td>1,000</td>
</tr>
<tr>
<td>Music</td>
<td>1,500</td>
<td>300</td>
<td>1,200</td>
</tr>
</tbody>
</table>

For a film half hour. Furthermore, the close-up style allowed allowed three live musicians to provide a background for the same money usually put down for a canned sound track, and considerably below what orchestration generally costs for film.
INVASION STRATEGY is mapped by (l to r) C&W acct. super. Ed Calhoun, creative dir. Carl Nichols, Folger's president Joseph S. Atha, and C&W president Robert R. Newell. Other planners were Folger's ad dir Linton Bagley and Carl Giegerich, C&W officer in charge of account

HOW FOLGER'S BROKE OPEN THE CHICAGO MARKET

Coffee maker buried competitors under mountain of prime radio/tv time, won strong position in tough market

- Half million dollar saturation job emphasized suspense, excitement, coupons, tie-ins with other products

About a month ago, a mountain of coffee landed on Chicago.

A mountain seemed like the logical thing for a coffee manufacturer to bring to Chicago because whatever the area may lack, it isn't coffee itself. Chase & Sanborn and Maxwell House already are entrenched there as are Hills Bros., Manor House, Stewart's and Webb's.

The Folger Coffee Co., Kansas City, Mo. knew that to crack the market it would literally have to take over Chicago. Its "mountain-grown flavor" wasn't going to register unless it was brought on dramatically and suspensefully and made to stick.

Folger is an old hand at creating excitement and suspense in an intro-
ductory campaign. The company's western division started a near-panic among grocers with guilty consciences with its West Coast "Come Home, Joe" campaign for its Instant last year (Sponsor, 2 August, 1958).

This time, the goal was simply to own Chicago for a couple of months—the time it would take to establish the brand. First step was to be in command of the media. Cunningham & Walsh, Folger's agency for the Middle West and South, studied in great detail the network and spot pattern on radio and TV employed by the leading brands in the Chicago market.

"Over a period of 10 months," says account supervisor Ed Calhoun, "we examined the ratings of every show on seven TV stations, five metropolitan radio, and 14 area radio stations in and around Chicago."

The study gave Folger's their answer: a prime-time spot saturation which would reach every adult capable of seeing or hearing. C&W quietly bought the best time which fitted into the plan. In addition to saturation TV and radio, Folger used local daily newspapers, 24-sheet posters, and dash cards. A publicity and public relations program was also planned. To take the excitement into the streets, a fleet of vintage automobiles was martialed. Their use proved particularly valuable during the teaser phase of the campaign, which kicked off 15 March.

In the early stages, no identification was made with coffee. The time was used to establish the identity of an invisible personality—Captain Folger. In all media, the one line phrase, "I will bring a mountain to Chicago," was all that he had to say.

The cars, traveling through densely populated business and shopping areas, carried placards with this cryptic message: "Mountain Builders Wanted—Experience Necessary—See Captain Folger."

Eight days later eight words added to the copy gave the campaign its first reference to coffee: "I will bring a mountain to Chicago because Chicago needs a good cup of coffee."

Publicity-wise, this phase wound up with an elaborate press party for TV and radio commentators and newspaper food editors with three trips to Guatemala—with attendant fanfare—as door prizes.

The reveal phase of the campaign began 31 March. The product was shown, but no more than Captain Folger's sleeve was ever seen as he explained that the mountain was necessary because "the best coffee is grown high on volcanic mountain-sides."

At the same time, a secondary teaser was introduced, pointing to the couponing which was to follow: Captain Folger concluded the spots with the promise, "I have a surprise for you."

Details of the couponing were revealed the second week in April. Simultaneously, coupons were mailed to consumers offering one pound free with the purchase of a pound. A survey taken 11 days after the launching revealed a very unaided recall rating....

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**STATION LIST**

**IN FOLGER'S AIR BARRAGE**

**TELEVISION**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
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</thead>
<tbody>
<tr>
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</tr>
<tr>
<td>WBBR-TV</td>
<td>Chicago</td>
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<td>WGN-TV</td>
<td>Chicago</td>
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<td>WNBQ-TV</td>
<td>Chicago</td>
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<tr>
<td>WNDU-TV</td>
<td>So. Bend, Ind.</td>
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<td>WSJV-TV</td>
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**RADIO**

<table>
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<tr>
<td>WNHL</td>
<td>Niles, Mich.</td>
</tr>
</tbody>
</table>
for the brand and the “mountain-grown” theme.

By now, Folger’s was squarely in command of Chicago. The word “mountain” had taken on a special significance in the area. D.j.’s and columnists wise-cracked about it. There were other product tie-ins. For example, Sealtest jumped on the bandwagon and brought out a flavor (actually made with Folger’s coffee) which they dubbed “mountain-grown coffee ice cream.” They now distribute it in Chicago. Another milk company advertised its cream as “best with mountain-grown coffee.”

The catch phrase was a boon to an auto dealer who talked about his “mountain of values” on tv. A newspaper editorial in Calumet City said that Calumet, not to be outdone, had several mountains—mountains of coal, slag, junk, etc. A Chicago businessman went to a masked ball as Captain Folger.

Two months from the date of Folger’s introduction in Chicago, the campaign is by no means coasting. The current phase is aimed at pressing home and consolidating the advantages gained in the preceding weeks. Joseph S. Atha, president of Folger’s, says, “We’ve been more than pleased with the initial results and acceptance of our campaign. There’s no question that radio and tv played extremely important parts in the success of the introduction.”

He adds, “Folger’s certainly intends to be in the Chicago market from now on, and broadcast media will have a large share of future advertising expenditures.”

Though the company won’t comment on the size of its expenditures, sponsor estimates advertising cost of the Chicago introduction in excess of $500,000.

Folger markets its coffee from the West Coast to the Ohio Valley and from Canada to the Gulf of Mexico. In this area, it is number one in sales. In national sales, Folger’s ranks as the second largest single brand of vacuum-packed coffee.

Cunningham & Walsh handles advertising for both Instant and Ground in the Middle West and South. The Los Angeles office of Fletcher Richards, Calkins & Holden handles Ground in the 11 western states, and Harris, Harlan, Wood (San Francisco division of FR. C&M) handles Instant in the same area.

**AT LAST—**

Regular NRI reports are resumed by Nielsen with new varieties of audience figures

The curtain that has been slowly drawn around facts on network radio activity is being opened slightly by the A. C. Nielsen Co.

This week the research firm released the first in a monthly series of reports on web radio’s leading advertisers.

In providing this peek, Nielsen resumes, after a hiatus of nearly two years, continuous published reports on the medium. If the material is well accepted, the firm indicated, more complete material on network radio users will be published on a quarterly or annual basis.

The Nielsen material shows the top 20 network radio users in two categories. Drug firms are the best-represented group, a further indication of their propensity for pounding away at the consumer via the most economical route.

The automotive category is also well represented among the leaders. Two of the Big Three soap houses and two of the Big Six tobacco manufacturers are on the list. Of the top 20 network radio advertisers of 10 years ago, seven are among the 1959 leaders.

Though the figures do not show dollar expenditures, the data gives some indication of the comparative spending power of the advertisers listed.

The type of material released is a striking demonstration of the metamorphosis of the medium and, particularly points up to the buyer the vast difference between network radio and network tv.

The Nielsen lists stress this difference that, while network tv enshrines the rating of the individual show, network radio cannot be properly appraised without some kind of total picture of accumulated audiences or commercial impressions.

Since this is complicated to measure there are a number of ways this total can be tallied. Nielsen picked
**DATA ON NET RADIO'S TOP 20**

Two for publication: broadcast impressions and commercial minute impressions. Neither give an unduplicated homes figure, although that can be found in the Nielsen pocket piece. What they do measure is the total number of times homes tuning in are hit by both (1) the advertiser’s programs and/or isolated announcements and (2) 60 seconds’ worth of commercial time.

Let’s take “home broadcasts” first (see chart below). A broadcast, by Nielsen’s definition, is any program or program segment bought by an advertiser but it also covers any isolated commercial time not included in a program or segment. For example, an advertiser who bought five 15-minute newscasts and ten 20-second commercials would be credited with 15 broadcasts.

The other Nielsen measure—commercial minutes—provides a way of comparing the commercial weight purchased by different advertisers by using a common base. It is obvious that, with the example quoted above, two advertisers could buy 15 “broadcasts” each and yet one could control a far greater amount of commercial time (and also reach a larger audience).

A commercial minute is nothing more or less than 60 seconds of commercial time. Therefore, the hypothetical advertiser who buys five 15-minute shows and ten 20-second plugs would be credited with 183½ minutes of commercial time. (Each 15-minute show gets three minutes of commercial time while ten 20-second commercials add up to 31½ minutes.)

To get total home broadcast and commercial minute impressions for each advertiser, Nielsen adds up the number of homes reached by each broadcast or commercial minute bought by the advertiser. Note this is not the commonly used “commercial impression” total in which the number of homes reached by each commercial—regardless of length—is added together.

A comparison of Nielsen’s network radio top 20 list for 1949 (in terms of gross time spending) with the 1959 list revealed the following names on both: Sterling Drug, Lever Bros., General Mills, Campbell, Colgate-Palmolive, R. J. Reynolds and Bristol-Myers.

There are seven drug advertisers on the current list; three in 1949; four food and beverage clients currently, seven in 1949.

---

**NETWORK RADIO’S LEADING ADVERTISERS**

**HOME BROADCASTS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Advertiser</th>
<th>No. of B'casts</th>
<th>Total home b'casts delivered (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R. J. REYNOLDS</td>
<td>320</td>
<td>175,407</td>
</tr>
<tr>
<td>2</td>
<td>LEWIS HOWE</td>
<td>208</td>
<td>127,842</td>
</tr>
<tr>
<td>3</td>
<td>LEVER BROS.</td>
<td>168</td>
<td>120,417</td>
</tr>
<tr>
<td>4</td>
<td>BRISTOL-MYERS CO.</td>
<td>135</td>
<td>114,926</td>
</tr>
<tr>
<td>5</td>
<td>GROVE DIV.</td>
<td>162</td>
<td>104,446</td>
</tr>
<tr>
<td>6</td>
<td>BROWN &amp; WILLIAMSON</td>
<td>170</td>
<td>100,993</td>
</tr>
<tr>
<td>7</td>
<td>EX-LAX</td>
<td>188</td>
<td>93,870</td>
</tr>
<tr>
<td>8</td>
<td>NICK CHEMICAL</td>
<td>123</td>
<td>74,429</td>
</tr>
<tr>
<td>9</td>
<td>BON AMI</td>
<td>149</td>
<td>67,851</td>
</tr>
<tr>
<td>10</td>
<td>STEWART-WARNER</td>
<td>81</td>
<td>66,364</td>
</tr>
<tr>
<td>11</td>
<td>MOGEN DAVID</td>
<td>98</td>
<td>61,523</td>
</tr>
<tr>
<td>12</td>
<td>HUDSON VITAMIN</td>
<td>191</td>
<td>61,119</td>
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<tr>
<td>13</td>
<td>PEPSI-COLA</td>
<td>126</td>
<td>58,555</td>
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<td>14</td>
<td>MIDAS, INC.</td>
<td>105</td>
<td>57,270</td>
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<tr>
<td>15</td>
<td>AMER. MOTORS</td>
<td>120</td>
<td>51,782</td>
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<td>16</td>
<td>CAMPBELL</td>
<td>56</td>
<td>50,440</td>
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<tr>
<td>17</td>
<td>COLGATE-PALMOLIVE</td>
<td>60</td>
<td>39,064</td>
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<tr>
<td>18</td>
<td>FRAM CORP.</td>
<td>83</td>
<td>38,473</td>
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<tr>
<td>19</td>
<td>STERLING DRUG</td>
<td>72</td>
<td>38,129</td>
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<tr>
<td>20</td>
<td>GENERAL MILLS</td>
<td>88</td>
<td>32,593</td>
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**COMMERCIAL MINUTES**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Advertiser</th>
<th>No. comm’l mins aired</th>
<th>Total comm’l mins delivered (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R. J. REYNOLDS</td>
<td>211</td>
<td>97,841</td>
</tr>
<tr>
<td>2</td>
<td>BRISTOL-MYERS</td>
<td>110</td>
<td>90,767</td>
</tr>
<tr>
<td>3</td>
<td>LEWIS HOWE</td>
<td>155</td>
<td>89,163</td>
</tr>
<tr>
<td>4</td>
<td>BROWN &amp; WILLIAMSON</td>
<td>128</td>
<td>71,581</td>
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<tr>
<td>5</td>
<td>GROVE DIV.</td>
<td>116</td>
<td>69,731</td>
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<tr>
<td>6</td>
<td>HUDSON VITAMIN</td>
<td>205</td>
<td>59,580</td>
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<tr>
<td>7</td>
<td>EX-LAX</td>
<td>125</td>
<td>59,327</td>
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<td>8</td>
<td>LEVER BROS.</td>
<td>74</td>
<td>51,318</td>
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<tr>
<td>9</td>
<td>COLGATE-PALMOLIVE</td>
<td>78</td>
<td>48,790</td>
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<tr>
<td>10</td>
<td>MOGEN DAVID</td>
<td>72</td>
<td>42,883</td>
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<td>11</td>
<td>AMER. MOTORS</td>
<td>98</td>
<td>41,402</td>
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<td>12</td>
<td>FRAM CORP.</td>
<td>96</td>
<td>40,382</td>
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<tr>
<td>13</td>
<td>MIDAS, INC.</td>
<td>79</td>
<td>39,976</td>
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<tr>
<td>14</td>
<td>STERLING DRUG</td>
<td>86</td>
<td>39,507</td>
</tr>
<tr>
<td>15</td>
<td>WRIGLEY</td>
<td>60</td>
<td>39,315</td>
</tr>
<tr>
<td>16</td>
<td>UNITED MOTORS</td>
<td>68</td>
<td>38,814</td>
</tr>
<tr>
<td>17</td>
<td>STEWART-WARNER</td>
<td>53</td>
<td>38,167</td>
</tr>
<tr>
<td>18</td>
<td>A. E. STALEY</td>
<td>83</td>
<td>35,334</td>
</tr>
<tr>
<td>19</td>
<td>CHEVROLET</td>
<td>58</td>
<td>33,752</td>
</tr>
<tr>
<td>20</td>
<td>STANDARD BRANDS</td>
<td>43</td>
<td>31,987</td>
</tr>
</tbody>
</table>

* Nielsen Radio Index, 1 week ending 4 April 1959, in-home only, full-network total
TV and Mogul, Ted schedules weeks. and Sa\1

SPONSOR
ork. daytime Bob

Two great cars for '59, BUICK and CHEVROLET, mean great things right now for this World's largest General Motors plant city. They're made in Flint ... and backed-up by AC Spark Plug, Fisher Body, and Ternstedt ... all going full speed. Sell this big, rich market ... and all of Northeast Michigan, too ... on W F D F.

N B C affiliate ... 910 on the dial
Represented nationally by

the KATZ AGENCY

WFDF
DIAL 910
5 KW
For Flint And Northeast Michigan

RADIO BUYS

The Nestle Co., Inc., White Plains, N. Y., is setting up contingent schedules in major markets for the summer push of its Nestea instant tea; the starting date depends upon the temperature in each market. Schedules will run for about 13 weeks. Minute announcements during daytime periods are being used: frequencies vary from market to market. The buyer is Dorothy Medanic; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

Time, Inc., New York, is kicking off a campaign in the top 10 markets for its special circulation push for Life magazine. The schedules start the last week in May, run for four weeks. Ten-second announcements during traffic hours, saturation frequency, are being used; average number of announcements per week in each market: 200. The buyer is Clara Haber; the agency is Young & Rubicam, Inc., New York.

TV BUYS

Colgate-Palmolive Co., New York, is planning a campaign in about 25 selected markets for its Halo Shampoo. The schedules begin in early June for 10 weeks. Minute announcements during both daytime and nighttime segments are being placed; frequencies vary from market to market. The buyer is Bob Lazetera; the agency is D’Arcy Advertising Co., New York.

Whitehall Laboratories, Div. of American Home Products Corp., New York, is going back into major markets throughout the country with schedules for its Preparation H. The schedules start this month, with a daytime and nighttime schedule of minute announcements. Frequencies depend upon the market. The buyer is Jack Rothenberger; the agency is Ted Bates & Co., New York.

Salada-Shiriff-Horsey, Inc., Salada-Junket Div., Boston, is initiating schedules in top markets for its summer Salada iced tea promotion. The schedules start the last week in May for about 11 weeks. Minute, 10- and 20-second announcements are being placed, with frequencies varying. The buyer is Bob Anderson; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

RADIO-TV BUYS

Rayco Mfg. Co., Inc., Patterson, N. J., is getting the summer campaign ready for its auto muffler and seat cover lines. Both radio and tv schedules will be used, in about 65 markets. The schedules start in June, run through the summer. In radio, minute announcements are being lined up, primarily during traffic hours; in tv, minutes during late nighttime periods. Frequencies depend upon the market. The buyer is Lynn Diamond; the agency is Mogul, Lewin, Williams & Saylor, Inc., New York.
this is the Piedmont Industrial Crescent

The Piedmont Industrial Crescent is a unique concentration of buying power stretching across the productive Piedmont section of North Carolina, South Carolina and Virginia.

It is a vast urban area 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.

and it's dominated by wfmy-tv

this is North Carolina's Interurbia

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

wfmy-tv

GREENSBORO, N. C.

 Represented by Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco, Atlanta, Boston, Detroit
none in the country on creative copy and ingenious buys.

Chun King Sales Co.: This Minnesota manufacturer of Oriental foods and frozen foods is indicative of the northwest affinity for air media. Just recently it switched from JWT, Chicago, to BBDO, Minneapolis. Since then, $1 million of its $1.5 million budget has been earmarked for TV.

While the foregoing is not the whole Minneapolis picture, it is suggestive of a wellspring of ad funds currently productive with a terrific potential for future growth. What of its future? Its future is an echo of its past. Probably no other adjective describes better this area for broadcast ad media than the word "stability." Here are the reasons:

• Since much of the Minneapolis ad contribution is from food, it has been and will be stable, since food is not subject to fluctuations of some other industries.

• Client-agency relationships are durable, General Mills has been with Knox Reeves for nearly 30 years; with D-F-S, New York, for 35 years.

• Media plans tend to be long range from Minneapolis. General Mills has sponsored Lone Ranger since 1940, has maintained its identity with baseball and sports for Wheaties since the early '30's.

• Agency personnel turnover kept at a minimum—at least by contrast with other ad centers. Much of this is due to the stability of the food business.

"We work harder at advertising here," says Knox Reeves' Klapperich, "because we don't have the day-to-day contact with others in our trade as do New York or Chicago admen. We don't meet our fellow admen on commuter trains, because we drive in to work in our cars (auto commutes are rarely longer than 15 minutes). Our working day begins at 8:20 a.m., often goes beyond 5 or 6 p.m., since we are never tied to train schedules."

The "Ivy League" set might feel out of it in Minneapolis. But they can take heart from the fact that buried deep in the middle of America is a bunch of clear-thinking craftsmen living full and relatively ulcer-free lives who still manage to continue the economy through wise investment of ad dollars.
Is sponsor identification as important as some people

Ad men discuss the validity of the Norman, Craig & Kummel evaluation of a program in terms of its degree of sponsor identification.


It’s encouraging to see clients and agencies intensifying their interest in this somewhat neglected subject. Norman B. Norman and Walter Craig are due much credit for helping to spark a reawakening with their “sponsor ratings” system of evaluation. If they have really added another dimension, we can certainly use it. Having leaned too heavily on cost-per-1,000, among the other standard yardsticks, this increasingly complex business is ready for some new tools.

However, this equating of sponsor identification with program popularity can’t ever be expected to stand alone as a measurement. We need all the means of evaluation we can get our hands on, especially some more reliable ways of relating our efforts directly to the client’s cash register. The big target will always be sales.

The degree of importance we attach to sponsor identification must, of course, depend upon the particular aims of the client. Having the right program has been proved one of the quickest and best ways to influence public attitudes and to change a corporate or brand image for sponsors who have institutional as well as sales objectives. (Henry Kaiser is such a client, for example.) We know, too, that under the umbrella of a prestige show, strong brands can lift the presence for weaker ones by carrying them along as junior members of a reputable family of products.

Single corporate sponsorship of programs offers the opportunity for clear-cut identification with the vehicle. The trouble is, the trend has been in the opposite direction and such shared sponsorship arrangements as alternate week, major-minor and participations drop a fog of confusion over sponsor identification. In these situations, the individual decisions become matters of reconciling such factors as rising program costs and maximum circulation with the problem of diluted sponsor identification. Certainly it would be unfair and dangerously inconclusive to compare the identification ratings of one type of sponsorship deal with another.

Among the ways sponsor identification is being strengthened are these: better integrated billboards, star-delivered commercials, improved client and agency pr work supplementing the networks, increased effort at the point of sale, and production techniques to make commercials sustain the program mood. Then there’s that old standby of getting your sponsor’s name in the show title, as so neatly effected by Chevy, G.F., Goodyear, Moba, Du Pont, Hallmark, Lux, and several others, especially including a firearm, the Colt .45, which gets plenty of identification without actually being a sponsor at all.

It’s nice to see a resurgence of interest in sponsor identification. After all, it’s a venerable subject, as any A&P Gypsy will tell you. Or a Cliquot Club Eskimo, if you can find one.


When an advertiser invests a substantial sum of money in a network tv property that represents his major expenditure in the medium, the broad question of sponsor identification becomes almost academic. Relatively, it’s at least as important as rating figures, cost-per-1,000 breakdowns, audience flow charts or any other yardstick used to measure the effectiveness of a particular program. And chances are, it’s even more important, as witness the re-evaluation of certain programs which draw tremendous ratings but fail, in varying degrees, to link the program with the sponsor in the public consciousness.

But if the average sponsor aims for strong identification, the advertiser who introduces a new product certainly must strive for it with a vengeance born of economic necessity. We’re living in a dynamic era of new products, new promotions, new ideas. If a company hopes to keep pace with competition, it must develop these new products, promotions and ideas to satisfy the wants of its customers.

I think it’s essential to create the right atmosphere for launching a new product on network tv. In today’s economic climate, sponsor identification, or any of its nomenclatural variants—corporate image, for one—is a vital factor in successfully getting a new product off the ground. There’s no doubt in my mind that the public’s awareness of a company plays a key role in the success of so many new products.

Since new products are the lifeblood of so many advertisers, it would seem to be elementary that an atmosphere already firmly established by the network vehicle will generate remembrance and retention of the commercial message. The viewers’ acceptance of the new product is immeasurably enhanced because the product, after all, is merely a mate.
think?

rrial extension of the corporate personality so carefully developed on the program. A basic tenet of all good selling is to build and maintain the consumer's confidence in the salesman. When the viewer knows the sponsor and accepts his stature and stability, half the battle in launching a new product has been won.

The importance of sponsor identification also applies to advertisers who promote more than one product on a program. It's obvious that a lack-drop or setting provided by the sponsor image is necessary to avoid confusion in the viewer's mind.

Television isn't the only medium of communications where corporate identity is important. Look at the so-called visual public relations projects of major corporations which spend anywhere from $10,000 to $100,000 each to develop a recognizable corporate symbol—graphic trade marks that will stamp their companies indelibly in the public mind.

Sponsor identification important? It's more than that; it's just good business!

Paul Keller, research dir., Reach, McClinton & Co., Inc., New York

In recent weeks, one has heard and read much about Norman B. Nor- man's "Sponsor-Rating" concept which combines the degree of sponsor identification with program popularity to arrive at a more refined method of TV program evaluation.

None of the present yardsticks can properly be applied by itself to a given program to tell us how it performed; they must all be considered.

(Sponsor turn to page 73)

**WCSH-TV 6**

NBC Affiliate Portland, Maine

**Why a bigger more receptive audience?**

(one answer is on that film)

WCSH-TV has pioneered in bringing legislative action from the state capitol to its viewers. It has initiated sound-on-film coverage from both houses in the current session, and has been mainly responsible for easing traditional barriers against photo coverage.

"News on 6" was FIRST with -

- Sound-on-film of the senate.
- Sound-on-film of house debate.
- Film coverage of Governor and Executive Council in session.
- Sound-on-film of an important legislative committee hearing.

Legislator reaction has been favorable. Frequently heard comment: "I didn't know it could be done with so little fuss."

Viewer reaction has been more than favorable. Well known fact: "If you want to know what happened in Augusta today, see it on Six."

Your Weed TV man has five straight years of surveys that similarly show you get a bigger, more receptive audience on Six.

**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

<table>
<thead>
<tr>
<th>Year</th>
<th>Radio homes</th>
<th>U.S. homes</th>
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</thead>
<tbody>
<tr>
<td>1959</td>
<td>49.5</td>
<td>51.4</td>
</tr>
<tr>
<td>1958</td>
<td>48.7</td>
<td>50.6</td>
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End of April 1959

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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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<tbody>
<tr>
<td>Am</td>
<td>3,351</td>
<td>123</td>
<td>191</td>
<td>146</td>
</tr>
<tr>
<td>Fm</td>
<td>601</td>
<td>143</td>
<td>51</td>
<td>23</td>
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</table>

End of April 1958

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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>3,229</td>
<td>82</td>
<td>430</td>
<td>115</td>
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<tr>
<td>Fm</td>
<td>540</td>
<td>80</td>
<td>46</td>
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Radio station index

<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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<td>Am</td>
<td>3,351</td>
<td>123</td>
<td>191</td>
<td>146</td>
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<tr>
<td>Fm</td>
<td>601</td>
<td>143</td>
<td>51</td>
<td>23</td>
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Radio set index

<table>
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<tr>
<th>Type</th>
<th>1958</th>
<th>1957</th>
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<tbody>
<tr>
<td>Home</td>
<td>95,400,000</td>
<td>90,000,000</td>
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<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>
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<tr>
<td><strong>Total</strong></td>
<td><strong>142,600,000</strong></td>
<td><strong>135,000,000</strong></td>
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Radio set sales index

<table>
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<tr>
<th></th>
<th></th>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>515,563</td>
<td>532,936</td>
<td>1,690,941</td>
<td>1,493,668</td>
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<tr>
<td>Auto</td>
<td>511,219</td>
<td>234,911</td>
<td>1,363,622</td>
<td>853,035</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>1,026,782</strong></td>
<td><strong>773,874</strong></td>
<td><strong>3,054,763</strong></td>
<td><strong>2,346,703</strong></td>
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2. CURRENT LISTENING PATTERNS

TOP 15 RADIO NETWORK SHOWS: THEIR AUDIENCE BY AGE OF HOUSEWIFE

<table>
<thead>
<tr>
<th>Program</th>
<th>Highest rating</th>
<th>Day</th>
<th>Norm: 18-24</th>
<th>25-50</th>
<th>50 &amp; over</th>
<th>Total</th>
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<tbody>
<tr>
<td>News—Ned Calmer (7:45 p.m.)</td>
<td>4.1  M-F</td>
<td>14</td>
<td>28</td>
<td>27</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>Lowell Thomas</td>
<td>4.2  M-F</td>
<td>20</td>
<td>27</td>
<td>23</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>World News Roundup (8 p.m.)</td>
<td>4.3  M-F</td>
<td>15</td>
<td>29</td>
<td>27</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>Arthur Godfrey</td>
<td>4.2  M-F</td>
<td>29</td>
<td>29</td>
<td>38</td>
<td>96</td>
<td></td>
</tr>
<tr>
<td>Edward R. Morrow</td>
<td>4.2  M-F</td>
<td>19</td>
<td>27</td>
<td>24</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>Sports Time (6:45 p.m.)</td>
<td>4.2  M-F</td>
<td>20</td>
<td>20</td>
<td>23</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>News—D. Townsend (10 a.m.)</td>
<td>4.1  M-F</td>
<td>26</td>
<td>37</td>
<td>36</td>
<td>99</td>
<td></td>
</tr>
<tr>
<td>Ma Perkins</td>
<td>4.0  M-F</td>
<td>20</td>
<td>38</td>
<td>42</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>News—Ned Calmer (1 p.m.)</td>
<td>4.0  M-F</td>
<td>24</td>
<td>36</td>
<td>38</td>
<td>98</td>
<td></td>
</tr>
<tr>
<td>Helen Trent</td>
<td>3.9  M-F</td>
<td>22</td>
<td>36</td>
<td>46</td>
<td>104</td>
<td></td>
</tr>
<tr>
<td>News—Ned Calmer (11 a.m.)</td>
<td>3.9  M-F</td>
<td>27</td>
<td>35</td>
<td>32</td>
<td>94</td>
<td></td>
</tr>
<tr>
<td>Whispering Streets</td>
<td>3.9  M-F</td>
<td>25</td>
<td>35</td>
<td>38</td>
<td>98</td>
<td></td>
</tr>
<tr>
<td>Young Dr. Malone</td>
<td>3.9  M-F</td>
<td>24</td>
<td>36</td>
<td>40</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>House Party</td>
<td>3.8  M-F</td>
<td>26</td>
<td>37</td>
<td>37</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Rusty Draper Show</td>
<td>3.8  M-F</td>
<td>20</td>
<td>26</td>
<td>22</td>
<td>68</td>
<td></td>
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<tr>
<td>Second Mrs. Burton</td>
<td>3.8  M-F</td>
<td>23</td>
<td>37</td>
<td>40</td>
<td>100</td>
<td></td>
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Radio set location

<table>
<thead>
<tr>
<th>Type</th>
<th>1958</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>95,400,000</td>
<td>90,000,000</td>
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<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><strong>Total</strong></td>
<td><strong>142,600,000</strong></td>
<td><strong>135,000,000</strong></td>
</tr>
</tbody>
</table>

Source: RAB, 1 July 1958, 1 July 1957. sets in working order. *No new information.
coverage of a big market . . . yours when you use **KRMG**, Tulsa!

**PRIMARY MARKET DATA**
(Excluding Oklahoma City Metropolitan Area)

<table>
<thead>
<tr>
<th>State</th>
<th>Total Counties</th>
<th>Population</th>
<th>Radio Families</th>
<th>Passenger Cars</th>
<th>Retail Sales</th>
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</thead>
<tbody>
<tr>
<td>Oklahoma</td>
<td>57</td>
<td>1,573,300</td>
<td>377,600</td>
<td>492,900</td>
<td>$2,214,091,000.00</td>
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<tr>
<td>Missouri</td>
<td>13</td>
<td>365,300</td>
<td>115,100</td>
<td>104,100</td>
<td>41,946,000.00</td>
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<td>Arkansas</td>
<td>12</td>
<td>279,400</td>
<td>82,500</td>
<td>64,300</td>
<td>243,522,000.00</td>
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<td>Kansas</td>
<td>7</td>
<td>190,100</td>
<td>64,400</td>
<td>68,200</td>
<td>213,821,000.00</td>
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<td>Texas</td>
<td>4</td>
<td>26,400</td>
<td>8,000</td>
<td>9,100</td>
<td>27,497,000.00</td>
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<tr>
<td>Totals</td>
<td>93</td>
<td>2,434,500</td>
<td>747,600</td>
<td>738,600</td>
<td>2,740,877,000.00</td>
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</tbody>
</table>

*Source: Consumer Markets*

Regional KRMG’s 50,000 watts on 740 kc (best frequency in Tulsa) gives you more for your money than any other Tulsa advertising medium. A recent one-week promotion pulled 87,312 postcards . . . proof of KRMG's big coverage, audience responsiveness and superior salesmanship.

Tulsa ranks about 65th in size in all market lists, but the KRMG area actually ranks about 40th or 41st in retail sales ($2,740,000,000 — excluding Oklahoma City).

General Manager Frank Lane or your nearest John Blair representative can tell you how to generate more sales by using KRMG.

---

**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.

Meredith Stations Are Affiliated With BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines
SEAT COVERS
(Cont’d from page 37)
looking case histories, in which cer-
tain markets have been turned into
veritable battlegrounds this spring.
• Ero Manufacturing Co. A $9
million automotive accessory manu-
facturer, Ero (in Chicago) does its
biggest business (about $8 million)
in seat covers. Last year, it began a
subsidiary franchise operation. A
dealer pays Ero approximately $15,-
000 for a Protecto franchise. The
company provides all the advertising
and sales promotion.

Canton, a heavily competitive mar-
ket, was chosen as the site of the first
store. Seat cover awareness in mar-
ket would help, figured Ero president
Howard Leopold and his agency, J.
H. Fisher Assoc., Chicago.

“Initial impact had to be strong,”
says agency president Jack Fisher.
“That meant radio as the primary
medium. But we knew that just to be
all over the dial wasn’t enough.”

Women commentators would be
reaching daytime female audiences,
with styling, colors and design the
principal appeals. Traffic-time an-
nouncements would be pitched to
men, stressing quality, durability.
To get good ad-lib commercials
Fisher and Ivan Fuldauer, Public
Relations Board, undertook indoctri-
nation of personalities and announcers.

Spots were scheduled on every Can-
ton station and one in Massillon,
Ohio. The opening push involved a
week-long saturation of 20-25 spots
per station, or about one every half
hour. They were scheduled to begin
two days prior to the 8 May opening
to run at about the same frequen-
cy for three weeks, then taper.

As might be expected, manufactur-
ers already in the market did not take
all this lying down. Rayco and Sure-
Fit were soon negotiating for every
time segment Protecto hadn’t pur-
chased. Two remotes (over Canton’s
WAND) were broadcast from the
store. The morning remote covered
opening ceremonies (with Canton’s
Mayor on hand), the two-hour late
afternoon remote concentrated on
specials and premiums.

This pattern was repeated with two
store openings in St. Louis the same
month (May) and Skokie, North
Shore suburb of Chicago in June. In
St. Louis, Sure-Fit’s local station
and two Negro-appeal stations were
used (KATZ and, later KNNW).

WEAW in Evanston was selected
for the Skokie introduction because
of its large North Shore listenershers.
Other store openings followed: East
St. Louis, Milwaukee, Peoria, Louis-
ville, Chicago (3) and Akron. In all
areas except Milwaukee, radio was
the primary medium.

The buying rule of thumb, Fisher
reports, was to put 8-10% of antici-
pated sales in advertising. Canton
sales are 22% better than anticipated,
he says, and other markets are com-
ing along fine. Schedules of five six
minute spots per day are maintained
in each five days a week.

• Howard Zink Corp. Hot on
the heels of Ero in Akron, Canton
and Milwaukee was Howard Zink’s
Sure-Fit. Sure-Fit’s expansion pat-
tern via spot radio from West to East
parallels Rayco’s East-West expan-
sion via air media.

Sure-Fit was activated in Southern
California in 1955 with a total of five
stores around the Los Angeles area.
With a projected budget of $60,000
the Max W. Becker ad agency in
Long Beach, Calif., began a spot sched-
ule on KBIG, Los Angeles. A.C. Bill
Becker explains that a minimum com-
mitment of 1,000 minute spots year-
round was made, a per-station aver-
age that is still maintained. In the
first year, three 1,000-spot commit-
ments had been fulfilled, sales of
$600,000 were realized and there
were 13 franchise holders in Southern
California. Expansion in 1956 took
Sure-Fit into San Diego, San Fran-
cisco and, in a daring move, into the
then unprotected (for seat covers) Pa-
fic Northwest. A 1,500-spot per
year schedule on KJR established the
company in Seattle, Portland, Eug-
ene, Tacoma, Spokane followed.

1957 ended with Sure-Fit’s sales at
$3,692,000 and stores in Salt Lake
City, Cleveland, Youngstown, Canton,
Akron, Milwaukee. 1958 sales were
$4,754,000—nearly eight times the
1955 figure.

Becker, who has budgeted $260,000
for Sure-Fit in broadcast media in
1959, uses tv “sparingly” in Cleve-
land and Los Angeles for certain of
12 yearly promotions. He emphasizes
the importance of year-round adver-
sing in the seat cover business,
points out that Sure-Fit’s two biggest
months were the result of January and
October promotions.
"Ten years of hard labor!" Hard labor to corner the top studios' best feature films. Hard labor to create provocative, headline-making local programming. Hard labor to present more news more dynamically. Yes, ten years of hard labor have made WJAR-TV far-and-away the number one station in the PROVIDENCE MARKET. Now, on its tenth anniversary, WJAR-TV looks forward happily to serving another sentence. Cock-of-the-walk in the PROVIDENCE MARKET NBC • ABC • Represented by Edward Petry & Co., Inc.
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.
The military faces a tough fight if it does, in fact, have eyes for spectrum space now occupied by the nation's tv stations.

Sources close to Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, have spelled out his many and sometimes confusing actions on frequency allocations as presaging an all-out fight for tv.

Harris, a very powerful man who took on and vanquished the FCC on the question of subscription tv, is set to make it just as tough in the event there is any agreement to take away any channels now devoted to tv. He is reported to be willing to see uhf channels traded for more vhf channels but to want to be shown the need if anything further is asked.

The FCC is now in negotiation with the military, seeking 25 continuous tv channels up to 50, depending on what sort of bargain can be struck. It would prefer to start with present channel 2 so no vhf stations would have to move, but would settle for giving the military 2 through 6, thus starting a new tv band with present channel 7.

Harris is beginning his own study of uses of the spectrum, or will as soon as he can hire experts, and his main interest is in seeing that the tv industry isn't kicked around.

All FCC processes probably will be slowed, at least to some extent, as applications from 250 watt community radio stations to go to 1 kw power suddenly pile up at the Commission.

The Commission recently decided to consider such applications on a case-by-case basis. With just enough pause to permit applications to be drawn up, the FCC has now been brought face-to-face with the deluge.

It now appears that almost all of the low-powered stations will be putting in for the added power. Under terms set down by the Commission, the applications will be complicated and difficult to resolve. The engineering facts of interference and lost service vs. service to be gained will have to be weighed in each case.

Unrestricted nationwide television of major league baseball games has been proposed by the stormy petrol of the sports industry, Washington attorney Leo D'Orsay.

Formerly a baseball director but now a director of the Washington football team, D'Orsay made his pitch at the Columbus, Ohio, radio-television meeting of the major and minor leagues, held this week.

The D'Orsay formula: all teams would televise, but the proceeds would go into a pot; one third would go to the minor leagues, another third to the minor league player pension fund, while the final third would be cut up among the major league teams.

The House Legislative Oversight subcommittee starts out with a "round table" on regulatory agency practices, tentatively on June 15, aimed at collecting shortcomings rather than smelling out wrongdoing.

And thus the heat is even farther off the FCC, and successful applicants for tv channels in contested cases. The heat may never go back on.
FILM-SCOPE

Syndication got its biggest order of recent weeks in Carling’s multi-million dollar deal with CBS Films for Phil Silvers re-runs.

The three-year buy covers 63 markets, two-thirds of them on an alternate-week basis. Involved are various Carling Brewing labels, many of which have been in syndication before, although never on such a large scale as this.

Time and talent reportedly comes to $4.2 million. The agency is Benton & Bowles, and starting date is 1 October.

Take it from Esty, there’s no basis for the report that Sun Oil is switching from a policy of different shows for various markets to a single for all markets.

Sun will stick along with the multi-show concept because: (1) there’s better cost efficiency in buying according to local opportunities, and (2) a feeling that a regional commitment might help the syndicator more than it benefits the client.

There are some thoughts on double-exposure strategy on the burner at McCann-Erickson that could have important repercussions for certain markets.

The basic theme: Network advertisers should bolster their network buys with syndication in such highly competitive cities as New York, L.A. and Chicago.

How this could be done with producers, in one respect: Renegotiate contract for the network film series so that it would be economical for network advertisers to double-expose their shows, with the second scheduling telecast over an independent station in the same market a few days after the initial exposure.

Look for an all-out fight over the issue of a threatened labor boycott of products and clients connected with foreign-made film production.

Such a boycott, leading to cutting off foreign film production, would immediately result in retaliation by foreign buyers on U.S. film.

With foreign markets accounting for a sizable fraction of U.S. film income—sometimes the profit margin—a loss would throw many film series into a borderline or loss situation.

It’s now possible under special circumstances to knock as much as 50% off the half-hour production budget of $30,000 or more.

Three steps are necessary: (1) using video tape, (2) picking a program subject well suited to tape, and (3) using “live” run-through-on-the-set operation methods.

(For details, see page 40, this issue.)

Supporting a permanent field force of salesmen necessitates that film sellers keep continual new product on the shelves, which can sometimes lead to thorny program decisions.

One syndicator recently brought out a new show very quickly only to discover after a quick survey of New York stations that not one would pay as much as $1,000 per week for it.

Usually a new show gets a weekly price of $3,000-plus on the two leading New York outlets and around $1,500 on three other stations.
You'd hardly suspect that 1959 was being regarded as an off-year for syndication from the rate at which new distributors have been jumping into the field in the last few months.

Yet a top syndication v.p. admitted last week that he expects 1959 grosses and profits to be somewhat lower than the 1958 level.

The explanation: expected scarcity of open local half-hours this fall for syndication as a result of loaded network schedules.

The problem of unsold programing created a sizable number of total losses in syndication the past season.

NTA, for example, appears to have been stuck with 39 episodes of George Jessel’s Show Business, and ITC with 13 weeks of Best of the Post.

In the area of pilots, CNP was left with one for a newspaper comedy series and another for an international intrigue, and CBS Films is still holding a number of adventure and mystery sample films.

While in theory much of this film product is always salable, in practice last season’s goods can’t be moved even at cut-rate prices.

The new area of science-fiction programing, which seemed so promising a few months ago, enticed a number of syndicators into making elaborate pilots, but Madison Avenue so far hasn’t been clamoring exactly for that type of programing—although a couple network sales have been made.

**COMMERCIALS**

Testing of commercial effectiveness by Schwerin started on the West Coast last week, but no substantial regional differences are expected.

A national beer, a line of toiletries and a family of household paper products are among those testing their tv commercials there for relative effectiveness.

Also, a Pacific-area utility is testing its commercials not in terms of sales, but for the kind of image they are creating with consumers.

Japanese film animators are trying to get their share of U.S. animation business by offering a 75% savings on costs.

Claiming equal quality with American animators, one such firm, Interlingual International via Trojan Films of N. Y., is offering non-synchronized animation for $17 a foot and lip-sync for $21.

Prices are for one minute or less and would mean that a 60-second spot could be animated for between $1,530 and $1,690: delivery is reportedly in four-to-six weeks.

The stimulus of competition from tape is resulting in a counter-attack by film producers with new techniques such as the aerial-image system.

Advantages of aerial image: (1) moving animated characters around over live backgrounds, (2) access to techniques very costly in animation, (3) better accuracy than traveling mattes, and (4) estimated 25% savings.

Limitations are: you cannot zoom or move, and facilities are as yet available only through a few studios such as Eastern Effects in N. Y.
M&M Candy appears about ready to do more traveling—this time from Bates. It's been inquiring around elsewhere. The impression is that the schism, if it comes, will involve only a difference over standard operating procedures.

Here's one version of why a major tv advertiser suddenly switched a brand to another agency:
The client decided to act when word got around that the top man on the account was shopping around for another connection.

Discerning admen draw these general profiles of timebuyers:
1) He's given a budget, and he tries to get the best availabilities for the money.
2) He first tries to inform himself of the client's market-by-market problems; then—if the money in the budget for a particular market doesn't suffice to do the job—he asks for more or maneuvers around to bolster the schedule.

It wouldn't be surprising if McCann-Erickson and Y&R used the commercials-playback research service they're buying from Trendex to go after new business.
The gambit: Look how your current commercials have fared with viewers as compared to commercials turned out by our shop.
Trendex was due to make the initial reports available this week.

If you've noticed the high rate of timebuyer turnover in a New York agency, it's been due largely to this:
The agency's practice of frequently shifting the buyers from account to account. The result is that they think they have no identity with anything in particular—that they're just a gang of migratory workers. Another sore point: money.

The guessing sweepstakes are about to start again among the P&G agencies. That's where each agency estimates what the ratings will be for each of the P&G nighttime tv network shows in the coming season.
Cincinnati usually adds up these guesses, and their averages become the official expectations of P&G. Moreover they help determine how much money each brand will get in the year ahead.

Leave it to a lawyer to stick cautiously to what the books tell him.
Here's what happened in a Madison Avenue agency last week:
The copy department discovered that a competitive product was about to use a copy platform which this agency had devised for a fall tv campaign.
Getting the platform out first became imperative, whereupon the radio/tv department said it could get it on the air via radio in two or three hours, and a tape of the broadcast could serve as evidence.
No, retorted the agency's counsel, a court might prefer to see it in print.
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-46740

WVNJ
Newark, N. J. — covering New York and New Jersey

SPONSOR • 23 MAY 1959
TO PATROL THE BORDER, or rather to promote it, WDAU-TV, Scranton, threw a party for Amoco dealers, station's sponsor for U.S. Border Patrol, crowning Carol Hudson (I) with that title. With her, Ray Simms, account executive for H-R Tv and Dorothy Mugford, of WDAU-TV

Elgin Watch (JWT) may wind up as the alternate sponsor of the week-night hour news documentary series which CBS TV has scheduled for the fall.

Bell & Howell (McCann-Erickson), already set for the telementaries, has the right of approval. Longine was interested in the series until it was discovered that this company also makes the camera.

Price per documentary: $125,000.

A nation-wide survey by U.S. Brewers Foundation on sponsorship lineups for major league baseball broadcasts came up with this finding:

Sponsors for this year's games are almost identical with the 1958 lineup.

Among the advertisers, beer companies cop the largest share of sponsorship — on 28 separate radio and tv broadcasts.

YOU KNOW WHAT THIS IS, is the theme used for non-listeners of KLYK, Spokane, to promote "new" station purchased by Archie Toft Jr. and Bill Simpson of KOL, Seattle.

STORYLAND HOSTESS, Josie Carey of KDKA-TV, Pittsburgh, demonstrates act in N.Y. with show's "Lion" for (I to r) Mal Ochin, Grey; Elaine Hudson, Webb; Roy Terzi, DFS.
Other big advertisers, in order of frequency, according to USBF: gas and oil companies, 17; tobacco, 16, then auto dealers, banks and bakeries.

The survey did not include special network broadcasts of Saturday and Sunday games, and Mutual’s Game of the Day, which is mostly co-op or local.

Hamm’s Beer moved into first place in ARB’s April survey of best-liked TV commercials.

Maypo, leading the list in the March survey, moved back to the number six spot, and Piel’s moved up to second place, followed by Ford (which jumped up from the eighth spot last month).

P&G’s Mr. Clean represented the only newcomer to the list, tying for 13th place with two other commercials.

Campaigns:
- Two promotions geared to the feet: Mennen, this week, is saluting Foot Health Week to promote its Quinsana via setting up the nation’s foot health specialists on coast-to-coast and local radio and tv shows. . .
- Scholl Mfg. Co. is scheduling its largest campaign for Foot Comfort Week, at the end of June. Included in the expanded ad program, radio spots over NBC and ABC.
- Contest tie-in: Pontiac, out of MacManns, John & Adams, and General Mills cereal company are set for a contest, beginning June and continuing into the fall, which will offer, as prizes, 32 Pontiacs. How they will tie-in: During that time Pontiac will appear on GM’s cereal boxes, and will get one-minute spots on the 14 tv shows, and on the radio shows sponsored by General Mills.
- Robert Reis & Co., manufacturers of knit underwear, will be using tv for the first time to promote Father’s Day gifts. The campaign will kick-off in the New York area, via four-weeks on WRCA-TV and two on WNEW-TV.

Kudos: John H. Ballard, president of Bulova, honored by the Joint Defense Appeal last week . . . Ralston Purina Co., awarded a Silver Anvil, the highest award in the public relations field, by the American Public Relations Association.


AGENCIES

The expected happened this week: Harold D. Frazier, who headed the Dristan account at Bryan Houston, has gone with the account to Tatham-Laird.

His title: head of the drug divi-

MARINES DESTROY KOCO-TV, Oklahoma City, via a live telecast opening with the landing of the forces and climaxing with exploding the station’s tower. This tv ‘first’ was training for 250 Marine Reserve troops

A WAKE TO AWAKEN INTEREST in nighttime radio was held by WOWO, Ft. Wayne, for sales staff, (left to right) Tom Longworth, Ed Campbell, James Cassaday, Robert Hendry, Carl Vandagrift, Paul Lindsay

KISSIN’ FOR KISN: These models spent days giving away candy kisses (naturally) in Portland, Ore., with lucky numbers that were read on the air to publicize station’s change in call letters to KISN

THE YOUNGER BUMPER SET demonstrates where they can put WWDC’s (Washington, D.C.) new bumper-stickers auto accessory
sion. He'll make his headquarters in T.I.'s New York branch.

Last week was an unusually active one for shifting of accounts.

Among the clients and agencies involved:

- **Borden Foods Co.**, for its Instant Mashed Potatoes, from Lennen & Newell to Y&R, where several other Borden products are housed.
- **Eversharp**, billing about $500,000 formerly with R&B, now with Compton.
- **Esty and Underwood** parted. Reason given: Underwood's desire to shift advertising emphasis from mass consumer media to specialized business and trade paper schedules.

Other agency appointments:

- **Parry Labs**, for its Myostim mouth spray, billing $300,000, from Roy S. Durstine to **Maxwell Sackheim & Co.** Great Western Producer's Inc., makers of champagne and wine, billing about $330,000, to the Monroe Greenthal Co., New York.
- **Alexander's Markets** in Los Angeles, to Compton, Los Angeles.
- **Colgate's Super Suds**, billing $500,000, from Cunningham & Walsh to Street & Finney.

Acquisition: **EWR&R** has acquired a Pittsburgh agency—**W. S. Walker**, whose billings were at $3.7 million last year.

The new organization will be known as EWRR, W. S. Walker Division, headed by Frederick Etchen, Jr.

This brings EWR&R's billings to $76 million.

On the personnel front: San Gershun leaves McCann-Erickson to join Edward H. Weiss & Co., Chicago, as v.p., and chairman of the plans board... **Richard Whidden**, promoted to v.p. at D.F.S... Robert Kesner, to a senior v.p. and management accountant-supervisor at Lennen & Newell... **Harold Cabot Jr.**, to v.p. of Harold Cabot & Co., Boston... **David Nathan**, to director of radio/TV at Curtis Advertising, New York... **Peter Berla and Arthur Topol**, to media buyers at Ogilvy, Benson & Mather... **Bert Rosenberg**, to Doner & Peek as account executive.

**FILM**

After a quiet period, syndication business picked up last week with signs that fall buying was moving into high gear.

Among sales reported last week were:

- Ziv's Lock-Up, to four local advertisers and more than a dozen stations.
- CBS Films' Phil Silvers, to Carolings in 63 markets. (See FILMSCOPE for details.)


**More sales:** Stations buying Ziv's Lock-Up last week were KYAR, Phoenix; KOID-TV, Tucson; KSL-TV, Salt Lake City; KOVR, Sacramento-Stockton; KTFM-TV, El Paso; WWL-TV, New Orleans; KSTP-TV, Minneapolis; KDSJ-TV, San Diego; KOB-TV, Albuquerque; WTVJ, Miami; KOMO-TV, Seattle; WAVY-TV, Norfolk, and WVTN, Tampa... MCA's Paramount package to KTVH, Wichita... Sterling's Adventure Today renewed for a second year by the CBS... WIDIV TV signed for 150 Screen Gems features... Bernard Schubert reports 46% sales increase for the first quarter over last year... WPIX's Cold War Berlin Crisis syndicated to KERO-TV, Bakersfield; WFAA-TV, Dallas; WJBK-TV, Detroit and WVTN, Tampa... Triangle stations WFLI-TV, Philadelphia and KFRE-TV, Fresno, purchased 30 feature films from Screen Gems... Jayark's Bozo the Clown reportedly now in 85 markets.

Other sales: UAA features sold last week to 28 stations, including WPTV, West Palm Beach; WJZ-TV, Baltimore; WRGP-TV, Chattanooga; WWL-TV, New Orleans; KFSJ-TV, San Diego; WTRF-TV, Wheeling; WALR-TV, Albany, Ga.; WFMY-TV, Greensboro; CKMD-TV, Wingham, Ont.; CKRS-TV, Jonquiere, Que.; WTIC-TV, Hartford; WFDI-TV, Beaumont; KPLR-TV, St. Louis; WANE-TV, Ft. Wayne; KOSA-TV, Odessa; KFAR-TV, Fairbanks... KEN-TV, Anchorage, and WDSU-TV, New Orleans... CNP's Flight sold to Household Finance, KAVE-TV, Calshbad; and WISC-TV, Madison; Karp Motors, WTOC-TV, Savannah; Interstate Life and Accident Insurance, WBIR-TV, Knoxville; also to stations WCTV, Tallahassee; WTVO, Rockford; KTCO, Ottumawa; and WRAL-TV, Raleigh.

**Programs:** Van Prag Productions has prepared a pilot film for The Ad-Libbers... Jayark will distribute Trapped and Birthright, both filmed at Republic Pictures studios... Cinema-Vue will handle Tom Pass cartoons in the United States... Fellows-Gray Productions, a new company, acquired a script based on Jack London's Smoke bellows... Show Corporation is offering 22 post-1950 feature films.

**Promotions:** The island of Trinidad offered a special citation to Dune Clark for Ziv's Bold Venture.

**Commercials:** Lou Boutin becomes sales v.p. of Ad-Staff, Inc.,.. Toronto affiliate of Robert Lawrence Productions starts construction on a large independent film center... Mel London joins Transfilm as industrials producer... Music Makers reports completing scoring for a new Kaiser commercial, through Young & Rubicam.

**Strictly personnel:** ABC Films appoints Howard Anderson v.p. and supervisor of sales, with Richard C. Hurley becoming new central division sales manager... Official Films names Arnold Fettbroad as syndication sales manager... Edward Ray Downes is UA-TV's chief story editor... Jack Brown new Midwest manager of Trans-Lux TV... Edwin J. Smith, ABC Films international director, elected a v.p... Sam Gang, international sales director of Bernard Schubert, on two-month trip to Fair East... NTA names Gertrude Palmer personnel director.

**NETWORKS**

For the record: NABET members returned to their NBC TV jobs after a two-week strike, with the union surrendering all claims over broadcast tape made out of the U.S.
Kudos: The first Frank Stanton Award for meritorious research on the media of mass communication, presented to \textit{Te and Our School Crisis}, published by Dodd, Mead & Co. \ldots To NBC, the 1958 Silver Anvil Award of the American Public Relations Association for "outstanding public relations performance in the field of communications."

Personnelly speaking: Adolf Hult, former Mutual v.p. and board member, returns to MBS as a v.p. to head up the special projects department \ldots \textit{Dresser Dahlstead}, to director of operations for the ABC Pacific Coast Regional Network \ldots Pinclenee Reed, v.p. of RCA, appointed to a newly-created position in Washington, D. C.; to provide staff coordination of all RCA's business activities with Federal agencies \ldots Stephen McCormick, to director of news for Mutual.

\textbf{Representatives}

Robert Eastman, head of the rep firm bearing his name, spoke before the Pennsylvania Broadcasters of the misconceptions and prejudices among Madison Avenue and ad agencies re spot radio.

To overcome this bias, Eastman presented this "party line of thought and action" which he termed the "Pennsylvania Plan":

1) Sell the fact that spot radio is a fundamental and necessary medium.
2) It is the best way to reach the busy housewife.
3) It is almost the only way to regularly reach the vast, impressionable, fluid and constantly changing youth market.
4) It is easy to buy.
5) Spot radio fits the expanding markets of the country which are rapidly growing beyond the reach of newspapers. It fits the strip marketing development.
6) Spot radio is the only medium which is fully mobile for a population on the go."

Another plan to revitalize spot radio:
H-R Reps, Inc. is mailing, to its stations, its "Operation Groundswell" plan, composed of two parts.

Part I:
- H-R will publish a brochure, based on original research (out of Market Planning Corp., the research subsidiary of McCorm) with new facts on the radio audience, designed to do a "hard sell" job to agency management.
- Client calls on a regular basis, publicity campaigns in the trades to enhance spot radio's image and an advertising campaign to sell spot.

Part II, aimed at what role stations can play in this plan:
- Brain-storm sessions with their staff, talking up the plan and radio.
- From master list of contracts, assign a staff man to call on each firm twice.
- From ideas discussed, each man prepare a pitch of radio sales points slanted to a particular client.
- Each local rep should be sold on the idea of writing to the home office and recommending radio.
- Salute each client contact on the air. Also schedule an open house for clients to meet the staff.

H-R is planning to propose "Operation Groundswell" as an industry-wide movement, and is seeking to line up support from the broadcast organizations.

Rep appointments: WCU E, Akron, O., to Gill-Peura \ldots KINT, El Paso, to John E. Pearson \ldots WGST, Atlanta, to The Bramham Co. \ldots ABC Radio Pacific Coast Regional Network, to H-R Reps \ldots KTLE-TV, Pocatello-Idaho Falls, to Forjoe-Tv.

They're opening new offices: Weed & Co., at 915 Olive Street in St. Louis, headed by Edward Podolinsky \ldots The Bolting Co., at the KMBC Building in Kansas City, headed by Eugene Gray, and at 705 Olive Street in St. Louis.

Thisa 'n' data: Executives of Tv Advertising Reps are set for a three-week coast-to-coast tour of WBC's tv stations as a personal indoctrination of the markets, the staff and programs and the station set-up \ldots St. Louis Radio-Tv Reps will hold their second Advertiser-Agency
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
TO ALL 20 YEAR VETERANS IN THE INDUSTRY
you are cordially invited
to attend
the
BROADCAST PIONEERS
NEW YORK CITY CHAPTER
at
Toots Shors Restaurant
(PRIVATE DINING ROOM)
TUESDAY, MAY 26, 1959
AT
7 P.M.
COCKTAILS AT 6
We're sure you'll enjoy visiting with old friends. And we'd enjoy seeing you with us.

PRICE $6 per TICKET
includes full course dinner, gratuities and tax

For reservations: phone Ralph Weil, CI 5-7979

Golf Tournament at Sunset Country Club, 12 June.

New offices for the Chicago chapter of Station Representatives Association:

Two new members joining SRA: Devney, Inc. and Am Radio Sales.


RADIO STATIONS
The use of gimmickery in newscasts and the employment of filter mikes to give the effect of phony on-the-scene reports came under attack this week at the board meeting of the Radio/Tv News Directors Association in New Orleans.

The board of directors met to draw up a resolution to be submitted to the membership during the convention, 11-17 October, in New Orleans.

Part of the resolution: “This board condemns any style of news presentation which, in its writing for broadcast, is a distorted or incomplete report. Attempts at sensationalism serve only to create possible hysteria.”

Agencies were urged to wage a continuing campaign for educating the public and legislators about advertising by Morton Simon in a talk this week before the Pittsburgh Radio & Tv Club.

Simon is a supporter in the fight against restrictions and taxation on advertising and is legal counsel for
Advertising needs a "revamped image" and must overcome its "gray flannel" and "backwater" complex, stated Simon, "It is suffering today from bilateral ignorance, since government on the whole just doesn't understand advertising and the industry is also remiss in its educational work."

Ideas at work:
- On the top 10 music front: Recently KZIN, Ft. Collins, Colo. (on the air since January) announced that it would change its music policy, from albums and classical to pop, if the listeners wanted it. They were asked to send in their comments, and in one week, 1,000 responses were received. Results: "Overwhelmingly" in favor of the station's current policy.
- WEEL, Boston, is sending its "Summer Selling" booklet to clients and agencies, themed to the "blanket" coverage of the station's signal. The 19-page brochure presents a balance of listeners on vacation, plus statistical information drawn from Pulse Motivation Analysis, RAB, New England Council and the Mass. Department of Commerce.
- "Fun" contest: WSAZ, Huntington, W. Va., began its "Water, Water...Somewhere" contest last week. The bit: A gallon of water is hidden somewhere in the Tri-State area, with clues as to its location aired several times a day. Prize: $100.
- How they're promoting National Radio Month: WPLA, Plant City, Fla., is combining it with their 10th anniversary, holding a contest for listeners to guess the combined weight of staff members. Winner gets a car... WNBH, New Bedford, Mass., has a flying mobile unit in the air each day with a d.j. airing his show from it. Listeners get daily prizes for guessing correct altitude.

This 'n' that: KBKW, Aberdeen, Wash., is making its mobile news service and facilities available to area authorities in emergencies... WFAA, Dallas, is conducting its 10th annual farm study tour, expecting 175 farmers, ranchers and bankers to participate in their own special train... KOMA, Oklahoma City, will help find summer jobs for students via airing mutual job openings... Buck Barry, of WOOD, Grand Rapids, is airing a campaign to find homes for dogs... WHOM, New York, is creating a blood bank for the exclusive use of its Spanish-speaking listeners... WTRY, Albany-Schenectady-Troy, is offering a plan for its retail advertisers, dubbed "rain insurance": Based on the premise that business falls off when it rains, the station will repeat the radio schedule, if that weather occurs, at a later date, at no cost to the sponsor... KMox, St. Louis, will air all St. Louis Hawks professional basketball games for the next three seasons, co-sponsored by Anheuser-Busch.

Station purchases: WJWF, Ann Arbor, Mich., to the Zanesville (Ohio) Publishing Co., brokered by Howard S. Frazier, Inc. KLX, Oakland's purchase by Crowell-Collier approved by FCC.

Call letters change: KIWW, San Antonio, to K-KBO and increased its power to 5,000 watts.

Kudos: WOW-AM-TV, and KBON, both in Omaha, recipients of nine and three "Gold Frame" awards, respectively, presented by the Omaha Radio-TV Council... WGN, Chicago, a
awards.

Over the past month, these stations have been added to the active franchised Community Club Awards Station List:

KVMA, Magnolia, Ark.; WFTL, Ft. Lauderdale; WBAT, Marion, Ind.; WKJV, Richmond, Ind.; WDOF, Dunkirk, N. Y.; WTRY, Troy; WAPA, San Juan, P. R.; WCLE, Cleveland, Tenn.; WKGX, Knoxville; WMNT, McMinnville, Tenn.; WMTN, Morristown; WNGS, Murfreesboro, Tenn.; KDIY, Salt Lake City; WHLL, Wheeling; WSAZ, Charleston, W. Va.; and WCCM, Parkersburg, W. Va.


Fiction on TV is fiction at its second best, according to producer Dore Schary.

Comparing TV with movies and Broadway, Schary noted that fiction is done better on the screen, and that each medium should exploit the area it excels in.

Speaking at the RTES “Newsmaker” luncheon in New York last week, Schary noted:

“It is in the field of current events that TV serves us best. TV is a roving, penetrating eye and a tremendous force for showing truth and life as it really is.

“It is this sense of urgency which should be retained. Some news programs have lost this quality. They seem to have the salt edited out of them: the vital immediacy watered down to the point where it is obvious that the programs are designed to offend absolutely nobody.”

Schary attacked the tendency to “pussyfoot” controversial areas, and called equal time a situation now being carried to ludicrous lengths.

“The more responsible and gifted contributors to the medium will abandon it if they continue to be hobbled in free expression.”

Schary recently signed a contract with NBC TV to produce specials for next season.

Ideas at work:

• KODE-TV, Joplin, Mo., recently concluded its “Snack-Paks” promotion, where, for the past month, snack wagons were cruising the area, distributing the “paks” to homes contacted. Snack nights were given heavy, on-the-air promotional spots. Their contents were supplied by station advertisers, free of charge.

• WBFM-TV, Indianapolis will award trips to that city for the 500 mile race, to five timebuyers. The contest: Estimate the qualifying speed for the first, second and third posi-

... and WOC-TV

FOR BEST COVERAGE IN THE NATION’S 47th TV MARKET
(Davenport, Iowa — Rock Island — Moline, Illinois)

Here is a 12-county market with a fine balance of rich farming communities and booming industrial centers . . . the largest market between Chicago and Omaha . . . Minneapolis and St. Louis . . . the 47th TV market in the nation.

<table>
<thead>
<tr>
<th>POPULATION</th>
<th>1,632,100*</th>
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<tr>
<td>FARM POPULATION</td>
<td>322,300</td>
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<tr>
<td>EFFECTIVE BUYING INCOME</td>
<td>$2,879,387,000*</td>
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<td>GROSS FARM INCOME</td>
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<td>RETAIL SALES</td>
<td>2,042,037,000*</td>
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*Sales Manager’s “Survey of Buying Power — 1959”

WOC-TV is No. 1 in the nation’s 17th 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 availabilies, call your PGW Colonel . . . NOW!

Sponsor • 23 May 1959

70
Tioii> in the first row lineup at the race classic. Timebuyer-contestants have been nominated by Katz Agency salesmen.

Financial report: Net profit for the first 13-weeks, 1959, at Metropolitan Broadcasting Co.: $287,512, as against $56,021 in the first quarter of 1958—an increase of 450%.

How to increase the number of VHF stations: By reducing spacing requirements.
So says KCQG-TV, Sacramento, in a Petition for Rulémaking submitted to the FCC last week.
The petition: “By lowering the minimum co-channel assignments and station mileage separations in Zone 11 from 190 miles to from 100 to 125 miles.”

This ‘n’ data: KELO-AM & TV, Sioux Falls, begins construction on its new $750,000 headquarters this week... WPXN, New York, will televise its first major feature program in color this Friday (29) centering on the problems in Africa... Anniversary notes: Shell News celebrating its eighth year on KRON-TV, San Francisco... KOJO-TV, Oklahoma City, constructed a baseball diamond behind its studios to televise live, the YMCA Jr. League baseball games... WTVJ, Miami, issued stock to more than 200 employees and to the general public last week... KPIX, San Francisco, is using, for the first time, outdoor posters to promote its “Channel 5 Take 5” theme.

Business notes: Burgermeister Beer (BBDO), the first advertisers to purchase a program on Channel 10, Sacramento, after the station’s call letters had been changed from KBET-TV to KXTV... John Green Corp. (Promotional Advertising), Renault distributor, for 52 alternate weeks of Traffic Court, on KABC-TV, Los Angeles.

Kudos: To KWTV, Oklahoma City, the Alfred P. Sloan award for promoting traffic safety... To WRNS-TV, Columbus, O., the Advertising Achievement award for the best single TV program at the fifth district AFA convention... To KMTV, Omaha, five “Gold Frame” awards from the Omaha Radio/Tv Council... KPIX, San Francisco, honored by San Francisco State College for its public serv-

Nothing, but nothing is as use-full in conditioning sponsors and agencies for fall and winter buying as Sponsor’s Media Basics

13th annual edition out 18 July
Advertising deadline 22 June
Not a directory, not a shelf reference — but an up to date, fact-packed guide for buying TV radio time
WANTED

tv/radio station promotion and exploitation man

Superior promotion-exploitation man to plan and direct audience promotion for an important group of Radio and TV stations. Station promotion experience preferred though not required. Position will require travel. Please reply to Box 89 stating experience and salary requirements. Responses will be kept confidential.

FOOD INDUSTRY

(Cont’d from page 33)

ors of cigarettes, household soaps and cleansers, confectons and soft drinks, laundry supplies and household paper products.

Add up what these product categories spend in television alone (by TVB estimates for 1953) and you arrive at the staggering figure of $1.3 billion dollars (beer $30.5 million, cosmetics $120.1 million, dentificries $31.3 million, tobacco $93.5 million, paper $15.2 million, confectons and soft drinks $40.2 million, cleaners $46.1 million and soaps and detergents $76.2 million).

This is the heritage that the self-service shopping cart left the U. S. ad industry.

The supermarket concept began in 1930, when Mike Cullen, an employee of an Illinois grocery chain suggested the idea of self-service, was turned down, and came to New York to open his own self-service market. He rented an abandoned garage in Jamaica, advertised himself as "King Cullen, the World’s Daring Price Wrecker."

From all of the Greater New York area came depression-conscious families to buy up such startling bargains as oranges for 8e a dozen, lamb chops at 17e a pound.

Six years later, there were 1,200 such self-service markets in the U.S. Today, there are some 21,000 which annually do $5.5 billion or more business. In 1958, 1,900 new supermarkets went into operation.

The supermarket concept has gone international. Holland now has "Heppt-U-Zelf Winkels," France has several hundred "Livre Service" stores, Belgium, England, Hong Kong, Italy and Turkey have adopted the idea. Even Russia is planning a chain.

The average big supermarket stocks about 6,000 to 8,000 items (the old corner grocery of another era stocked about 500 to 600). The outskirts of metro areas are where most supermarkets operate, but in the congested city areas, these same chains are buying up smaller stores and converting them into "bantams" which stock about 1,000 items; some are so small they must be restocked each day.

"More people are exposed to supermarkets than to schools, churches, movies or any other influence except newspapers and TV," stated an article in the N.Y. Times. The future effect on U.S. Marketing, according to the same article: "Once a week, the housewife (or her husband) will go to a big, regional, semi-department store kind of super, as far as 20 miles from home to do the major shopping; between times she will fill in at the nearest bantam."

The explosion of supermarkets on the food scene has already been felt. The housewife shopper of today is an entirely different breed from her grandmother. The shopping list of grandma's day, for example, has all but disappeared. A recent survey showed that only one in five women carry a detailed shopping list. Most buying today is by impulse. But since the shopper cannot hope to see every one of 6,000 items in 20 or 30 minutes of wandering through the aisles, it is the supermarket operator who controls her impulses.

"The supermarket can boost the sale of any item," says the Times, "by the way it is displayed." Even the most hard-sell national ad campaign could conceivably lay an egg if it isn't tied in at point of sale.

This is what radio tv must understand if it is to dominate food at all levels. Next week, SPONSOR will show the way to dominance.
MEDIA GRIPES

(Cont'd from page 39)

people and to clients that what they call a "quickie request" may well need four people for three days to dig up an answer. They just don't understand that media people don't guess: they find out facts."

Another adds: "Clients make some of the impossible requests! Some either have a complete lack of consideration or they're plain stupid—or both." All queries should be screened carefully, just as carefully as they are serviced, adds a media researcher.

Station reps: Media buyers and researchers realize it's their job to see every rep to talk with visiting station managers and to sit in on all quality research station and rep presentations which will add to their fund of buying knowledge. But they get tired of "reps who cry and say they need the order because they'll get fired or they're having a baby." And one wares of "station guys who come in to say hello, don't say anything of importance and take up a lot of time."

Others complain their days are filled with presentation sessions and that this leaves little time for actual buying. Several agencies, however, are solving this problem by appointing one man to screen all such requests for buyers to sit in on a station or group presentation. He handpicks persons who need the information in their work and books them for precise times—with no runover gab sessions.

Buyers hope, too, the day will come when reps will sell before the buying begins, not after it has started. "We all work in peaks and valleys," says one buyer. "We may work 'til 3 a.m. four nights running—and then have a two-week slack period. They should see us between buys, not at the height of them."

These gripes from media people nevertheless reflect enthusiastic interest in their agencies and their jobs. They're leading to smoother media operations and to less external friction. Buying has made much progress and is destined to grow even more proficient and professional as "we become less afraid, more confident and more willing and able to share ideas with everyone involved," concluded one media manager.

SPONSOR ASKS

(Cont'd from page 51)

and despite the fact that we have a variety of yardsticks, we still haven't got enough. The important missing link is the method which will tell the advertiser whether the program (plus the commercials contained in it) has benefited him either in terms of sales, in terms of public attitude toward his product or service, or in terms of his general advertising objectives.

The sponsor-identification index is probably the weakest single method for judging programs, because it doesn't tell him what kind of an impression he has left with the viewer.

The major objection, however, to the use of a "sponsor-rating" in the evaluation of tv programs is the fact that several sponsor identification "norms" exist depending on the sponsorship pattern of the particular program. For instance, if a sponsor's name appears in the title of the show, it is easy for the respondents to give the right answer. "Who sponsors the Chevy Show?" is like asking "Who is buried in Grant's tomb?"

The second group of programs are those with one single sponsor whose name does not appear in the title. An example of this is The Twentieth Century sponsored by Prudential. The recall of the sponsor's name for this type of program is not impaired by alternate, participating or major-minor sponsorship arrangements and therefore, identification can be expected to be high although not as high as that of the first group.

Then we come to the programs which have two or more sponsors. Here confusion is bound to lower the expected s.i. "norm."

It becomes clear. then, that even if we accept the use of a "sponsor-rating" as a yardstick for program evaluation, we cannot compare a program in one of the three groups mentioned above with a show in another group; nor can we say that an intragroup comparison is valid—length of sponsorship is an important variable to be considered.

While great strides in the right direction have been made, the need for continued research in the area of program and commercial evaluation is still very much in existence. The "sponsor-rating"—while it is an interesting exercise in arithmetic—is inadequate as a measurement.

—

Sponsor

23 May 1959

More listeners cost less with WGBF.

Billion-Dollar Evansville's "Voice of Experience"

Because WGBF is

1st

... in weekday morning listening audience... every morning (Conlom Area Survey—Feb.
uary, 1959)

one reason why WGBF was... in national spot advertising sales during 1958 among Evansville stations!

National Representatives: Wttd Radio Corp
1280 KC • 5,000 WATTS
AFFILIATED WITH NBC NETWORK

WGBF

EVANSVILLE, INDIANA
WE GENERATE BUYING POWER

National Cash Register Picks Jacksonville

S. C. Allen, Chairman of the Board
The National Cash Register Company

National Cash Register has picked Jacksonville for a new business machine supply plant. Jacksonville welcomes this new addition to the rapidly expanding North Florida economy and looks with pride toward National Cash Register's faith in Florida's Gateway City.

In Jacksonville, Jaxons have picked WFPG-1V, Channel 12. NBC and ABC Programming. Represented nationally by Peters, Griffin, Woodward, Inc.

Jax, 5th of a Series
You can use any part of Warner Bros. library of films to get top ratings and enthusiastic sponsors. "It's so flexible, you can fit it into any spot," says V. P. Lou Wolfson of WLOS-TV.

"From our Warner Bros. library we've programmed an Errol Flynn Theatre and a Bogart Theatre on weekends. Both have drawn exceedingly well... often outraging all three competing stations combined."

This smart programming by WLOS-TV is perfect for either participating or exclusive sponsorship. And it's only one of the many ingenious ways stations are using Warner Bros. features to turn time into money. Let us tell you about the others, too. Simply call or write:

**u.a.a.**

**United Artists Associated, Inc.**

New York, 315 Madison Ave., Murray Hill 6-2323  
Chicago, 75 E. Wacker Dr., Dearborn 2-2930  
Dallas, 1511 Bryan St., Riverside 7-8553  
Los Angeles, 9110 Sunset Blvd., Crestview 6-5866

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**Howard Anderson**, central division sales manager in the Chicago office of ABC Films, Inc., has been named a v.p. and promoted to supervisor of sales. In his new position he will be headquartered in N. Y. and will coordinate, with president Henry Plitt, syndicated and national sales activities. Anderson joined ABC Films in 1954 as manager of the Dallas office. In 1956 he was transferred to Chicago as Midwest sales manager. His successor will be Richard Hurley, formerly Chicago city sales manager.

**Robert J. Stefan**, manager of BBDO's Hollywood office, has been elected v.p. in charge of radio tv. He joined the Hollywood office in 1952 as a tv production supervisor. In 1957 he was made head of production and assistant to Wayne Tiss, then v.p. in charge of the office. (Tiss now heads the BBDO, Chicago office.) Prior to joining the agency, Stefan spent five years with KTLA as writer-director-performer. He also acted on NBC programs. Stefan was graduated from the College of the Pacific.

**Clifford Dillon** has been appointed chairman of the newly formed creative board of Compton Advertising. This new group will concentrate the experience of the agency's top creative executives on client advertising. Dillon, a v.p. at Compton was formerly assistant creative director. He joined the agency in 1954 as a creative executive. Previously, he was v.p. and copy chief of SSB and D-P-S. And, prior to that, he had been a copy group head and member of the plans board at J. W. Thompson.

**Arnold F. Schoen, Jr.**, general manager of WPRO-AM-FM-TV, Providence, R. I., has been appointed executive v.p. of Cherry Broadcasting Co.—owners and operators of WDBO-AM-FM-TV, Orlando. Schoen joined WPRO 15 years ago as local sales manager. He was named general manager in 1947 later added tv duties to his post. He became a stockholder and director of Cherry Broadcasting when it was organized in 1957. Succeeding him: Joseph Dougherty, formerly sales manager of WJZ-TV, Baltimore.
Are we ca-razy, or what?

No, two heads are not better than one—unless both agree on WAVE-TV!

By any yardstick you choose—audience ratings, coverage, costs per thousand, programming, or trustworthy operation—the more you compare, the more you’ll prefer WAVE-TV.

WAVE-TV
CHANNEL 3 • Maximum Power
LOUISVILLE
NBC SPOT SALES, Exclusive National Representatives
Are agencies unfair to radio?

When station men or network executives complain that advertising agencies are "neglecting" the radio medium you can sometimes take their remarks with a grain of salt.

Within the past two weeks, however, we have talked with leading media and radio-TV executives at three top-10 agencies who voice exactly the same complaint.

They add, "conditions in the agency business today make it impossible for radio to get the break it deserves."

They point out that most over-all media planning on major national accounts is made through group action, by product groups, plans, boards, or marketing committees, and that such groups tend to be composed of departmental representatives who are either TV enthusiasts or vigorous boosters for print.

On the TV side are the TV radio departments, some media men, and younger account executives. On the print side are (usually) the creative departments, older account and marketing men, and media men brought up in the print tradition.

By the time such a group settles its differences, most appropriations are largely divided between TV and print. Radio gets less than proper consideration because it often lacks strong vocal representation at the conference table.

A dangerous situation

Such a situation, however understandable, is as serious for advertisers and agencies as it is for the radio business. It means that an enormously powerful, flexible, economical medium is being overlooked because of intramural oversight.

We suggest that every media-conscious agency should immediately review, and where necessary, revise its organizational procedures to make certain that radio gets proper consideration.

We also suggest that the radio industry must realize, more fully than it has yet done, that under today's conditions the radio gospel must be preached, not merely to media departments and timebuyers, but also to policy-makers.

**THIS WE FIGHT FOR:** Easier, more efficient methods of planning, buying and executing spot radio and TV campaigns. There must be a constant search for new, improved ways to straighten out spot's "paper work jungle."

---

**10-SECOND SPOTS**

**Halls of Ivy:** At a large agency not known particularly for the magnificence of its salaries, one promising tyro was invited to the executive dining room. During lunch, one of the elder statesmen benignly asked him how he liked the firm. "Oh," said the young man, "it's a wonderful place—if your parents can afford to send you."—Lucian Chinnese, JWT.

**Lebensraum:** WLW-1, Indianapolis, boasts a new studio large enough to accommodate "a tyrannosaurus, a brontosaurus, a diplodocus, an iguanodon, a triceratops—or any other kind of dinosaur you might have..." We've got a pterodactyl; can we fly it?

**Overdue:** Shep Meade, adman author of How to Succeed in Business Without Really Trying, has written a new one—The Four Window Girl which tips off the distaff side on how to get ahead. Attention, lady timebuyers!

**Things I'd like to see on TV:** A weather girl who'll wear the same dress two nights in a row. A guest star who wasn't "very happy to be here."
A quiz contestant who'll shout "Hooray" when told his opponent missed a question. An educational program where I learned something. A mystery guest who didn't plug anything. A TV panel that never won an award. A quiz show whose contestants arrived by train. A guest star who isn't as nice off the stage as he is on.—Len Womack.

**Station breaks:** Tea & Coffee Trade Journal, in a recent editorial, took exception to the practice of some stations that carry soft drink advertising to promote on the air "soft drink breaks." That old "equal time" problem again.

**Identity:** From KTTS, Springfield, Mo., comes a newspaper clipping that tells of a local policeman who, having picked up a suspect, described the man in his report as looking "like the TV show character (Have Gun, Will Travel) Paladin." The face is familiar.
in the NEW PITTSBURGH

Take TAE and See

hefty, hearty sales-builder in the growing Pittsburgh

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4
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
PORTLAND Loves KISN and HOOPER proves it

Seek Adam Young for the full story

*C H O O P E R - M a y , 1 9 5 9*

COCA-COLA: RADIO'S BUY OF THE YEAR

Meat 'n potatoes ad approach draws one million teenagers. appeals to bottlers, too

Page 29

Why air media should get more of food budget

Page 32

John's Doug Smith hits back at tv critics

Page 37

How tv stacks up against Sunday supplements

Page 40

DIGEST ON PAGE 2
Another major news award for KSTP-TV

In the last five years, KSTP-TV, Minneapolis-St. Paul has won seven major news awards.

The most recent winner is Harold "Bud" Meier, Assistant TV News Director, who received the coveted Sigma Delta Chi award for "distinguished service in the field of Television News-writing." Previous awards have included two RTNDA trophies ("Outstanding TV News Operation; Outstanding News Story Televised"), three NPPA awards (Community Service, Spot News, Creative Photography) and, in 1957, another SDX award for television reporting.

Since 1948 when it became the Northwest's first television station, KSTP-TV has maintained one of the largest, most complete news-gathering operations in the nation. We are proud that the skill of Bud Meier has brought another important award to the vital Northwest market which KSTP-TV serves.

This desolate picture represented life on the Standing Rock Sioux Indian reservation last Thanksgiving when sub-zero temperatures and blizzards aggravated already marginal living conditions of tribesmen. Bud Meier developed and followed through on the story which resulted in 13 tons of food being flown to the hungry Sioux families, a payment of $2 million to the tribes by the U.S. Dept. of Interior which owed them for property taken, and Meier's documentary script, "Standing Rock Uncensored." which appeared, with film, on KSTP-TV, and which won him this Sigma Delta Chi award.
He's Joe Friday. On CNP's BADGE 714. He works only for you, in your market, starting this Fall.
DIGEST OF ARTICLES

Coke's teen-age network

Biggest thing to hit radio in a long while is "meat-n-potatoes" ad
approach by Coca-Cola. Its Hi-Fi Club attracts over one million kids

More foods dollars for air media

Part Two of a series on the $50 billion food business and why radio
and television should get bigger share of advertising; both national and local

Bob Banner: big-time tv producer

Only 36 years old, Banner has been producing for such stars as Garry
Moore, Dinah Shore and Garroway for 12 years. Here is how he does it

C&W marketing man outlines plans for radio stations

Bill Dean, Texaco marketing specialist at C&W agency, tells radio sta-
tions how they can make the most of a marketing plan for sales and prof-

How "David" fought Lestoil "Goliath" with tv

A heavy-duty cleaner, Formula 409 is making headway in New England. Low
cost of uh, unique pitch to kids, high markup put it on the market

"The strongest tv speech of 1959"

Douglas Smith, advertising director, S. C. Johnson, denounces industry
critics, gives facts on tv selling in Chicago speech to ANA meeting

How tv stacks up against Sunday news supplements

Just-released Tov study shows big advantages in audiences and costs
over newspaper magazine sections. Tv wins on homes and women reached

Pizza-maker pinpoints market with spot radio

It isn't the usual practice to go over Mom's head, but it's essential
when selling pizza; hear's how Crispy got 50% of market with radio

SPONSOR ASKS: How do you make a product
contest pay off?

Product contests have become a highly specialized type of advertising.
Admen and a contest consultant give their tips on contest execution

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Southern Manager
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Eastern Manager
Robert Brotaw
Production Manager
June E. Perry

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©1959 Sponsor Publications Inc.
Western New Yorkers are sportsminded . . . and so is WBEN-TV, their favorite sports station!

We learned long ago . . . back in 1948 when we first pioneered television in our rich, 15-county coverage area . . . to give our viewers what they wanted. "Live" wrestling was our first remote sports feature.

Since then WBEN-TV has supplemented the superb CBS network Sports Features with equally fine telecasts of our own. "Live" bowling . . . our BEAT THE CHAMP show . . . beats all competition and enjoys one of the largest audiences ever attracted to local TV.

The International Regatta on the turbulent Niagara River attracts the biggest names in speedboat racing and everything from outboards to hydroplanes. Our remote crew's annual coverage puts this water spectacle into hundreds of thousands of homes. Also, we've covered Ryder Club Golf, the Western Open, and almost every other sports event of local importance.

For good measure — and the good of our sponsors — we are the only Buffalo station that has a Late Sports Show 7 nights a week!

All selling is LOCAL, and this effort to localize sports with thorough, creative and imaginative coverage has made WBEN-TV audiences large and loyal. It also helps make your TV dollars count for more on Channel 4.
Pleased as the proverbial cat that swallowed the canary. And so are the CBS Television
Network advertisers who sponsor 16 of the 28
nighttime programs that have won a place in
Nielsen’s Top 10 reports during the past season.*

But perhaps the Top 10 is not as dramatic an
index of network popularity as it used to be—
for today even the 40th most popular program
reaches more than 24 million viewers.**

So we are equally pleased to report that in
Nielsen’s latest nationwide survey we not only
have 5 of the Top 10 programs but also 10 of the
Top 20, 15 of the Top 30, and 19 of the Top 40.

Indeed, the truest gauge of a network’s value,
for audience and advertisers alike, lies in the
over-all popularity of its entire program schedule.

Significantly, the average nighttime program
on the CBS Television Network throughout
the season has reached an average-minute
audience of 23,000,000 viewers—some 2,630,000
more than the average show on the second
network and 2,980,000 more than on the third.
Our leadership in average nighttime ratings
has continued without interruption in the 92
Nielsen reports issued since July 1955.

(In the current season the Network leads in
average daytime ratings as well.)

These are some of the facts that have impelled
the nation’s leading advertisers, for the
seventh straight year, to commit more of their
investment to the CBS Television Network
than to any other single advertising medium.

○ CBS TELEVISION NETWORK

*October, 1958—April, 1959, based on NTI-AA ratings.
**2nd April report, NTI. Viewer data: NTI-AA homes multiplied
by ARH viewers-per-set. (Nighttime: 6-11 pm, Sunday—Saturday;
daytime: 7 am-6 pm, Monday—Friday)
Last week in Chicago, ANA members directing annual ad budgets of some $2 billion for the nation’s biggest companies, heard Lever Bros. Board Chairman William H. Burkhart charge them as being remiss in their main responsibility: understanding management’s objectives, policies, procedures. The “ideal” ad man, he says, “should be primarily a businessman whose specialty happens to be advertising.”

**The newsmaker:** William H. Burkhart is chief executive officer of Lever Bros, which spends $100 million a year on advertising (it’s doubled in five years) and board chairman of all North American Unilever enterprises, Thomas J. Lipton, Lever of Canada. (Unilever companies, all told, spend $250 million annually in ad media.) He’s used to spending big money, insisting on big results.

A soap and sales specialist for 33 years, 34 with Lever interests, Mr. Burkhart says the effective ad man must first be a company or management man because management has one basic responsibility—to make a fair profit. And advertising is essential to business success, and is one of the largest and most important items in terms of profit and loss statements.

That’s why ad executives must plan advertising from an over-all management view. “Money,” says Mr. Burkhart, “really buys the creation of a product reputation that has a kind of permanence—something a management can count on.” Lever is in the business of building consumer franchises, not merely selling. “A sale is a single transaction: a consumer franchise, a continuing series of transactions.”

The new “ideal” ad man must know the relationship of the five factors which make a sale, and how to blend them: advertising (backed by promotion), distribution, pricing, packaging and repeat business. He’s a “marked” man, too, because management’s interest in his work “will intensify as budgets go up and as good advertising proves what it can do for the company.”

Lever has sharpened its advertising operations (as well as communications) because “advertising is one of the most important tools” among the many which are available. Admen, thinking as management does, must learn how to manage and control “this activity of tremendous force which, when properly harnessed, can give strength and power to a business,” says Mr. Burkhart.
THE "DANDY STATIONS" team up with the east/men

KDEO Radio KAY-DEO is the bright new sound in surging SAN DIEGO Nielsen shows it already!

Colorful "cleo" captured their hearts in booming WICHITA Hooper up 250%—Pulse up 150%

KLEO "KQ" has dynamic dominance in atomic ALBUQUERQUE Number one in Pulse and Hooper

KQEO


New York: 527 Madison Avenue New York 22, N.Y. Plaza 9-7760
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
Pauline Mann, the Zowe Co., Inc., New York, feels that budget restrictions is the major problem when buying for air media advertisers today, especially in tv. “Only a handful of advertisers can afford the luxury of saturation frequency schedules with broad coverage,” Pauline says. “Even these advertisers are becoming more prudent in today's highly competitive market. Most must make every dollar count, and their agencies must often decide between this broad coverage and frequency of impressions. Ideally, the campaign should provide both, and by careful study of the client's marketing aims the agency can determine where more emphasis is needed as well as accomplish the best balance between the two within the budget.” Pauline feels that in selling a new product, frequency is the first consideration. Her experience has been that repeated impressions in a smaller market have been more productive. “The advertiser shouldn't bite off more than he can chew, and by concentrating his campaign, he can often get good initial brand identification. Once this is achieved, he can expand economically and in terms of his marketing objectives.”

Marion Vaughn, Jimmy Fritz & Associates, Los Angeles, feels that radio today offers the advertiser several advantages over tv. “Listening habits are important and I like to buy radio announcements on a fixed schedule whenever I can,” Marion says. “There’s a certain amount of stability in radio that you are less likely to find in television. I think that tv viewers are more program-minded, and are apt to twist the dials frequently. Also, the buyer must be wary about scheduling announcements opposite top-rated shows.” Marion considers ratings and, to a point, the station’s own surveys in buying schedules, preferring the station's record of past performance for the advertiser. In buying a new market, she likes to schedule a block of announcements on a “test” station and, as far as possible, check the results before expanding the campaign. “Radio gives the advertiser advantages here, too,” Marion says. “We have more latitude in schedule experimentation, and costs can be kept at a minimum during the test without stubbing your toe.”
FIRST IN MERCHANDISING in Richmond & Petersburg

1. COMMUNITY CLUB AWARDS
   Thousands of clubwomen compete for big cash prizes by saving proof-of-purchase of your product.

2. IN-STORE FOOD DISPLAYS
   Drop, end-of-aisle and shelf extender displays.

3. IN-STORE DRUG DISPLAYS
   Special WXEX-TV drug rack featuring your product in key drug stores throughout the area.

4. GROCERY BAR PROMOTIONS
   In-store food demonstrations, sampling, couponing.

5. STORE WINDOW DISPLAYS
   Colorful WXEX-TV streamers featuring your product.

6. PERSONAL FOLLOW-UPS
   Regular calls on jobbers, wholesalers, retailers.

7. SPECIAL BULLETINS
   Mailed regularly to retailers, chain store buyers.

8. REPORTS TO ADVERTISERS
   Give a complete picture of own and competitors' stock, sales and displays at retail level.

9. PROMOTIONAL TV SPOTS
   Telecast at frequent intervals to keep your sales message fresh in customer's mind at all times.

10. NEWSPAPER ADS
    Appearing in leading Richmond newspapers.

Tom Tinsley, President
NBC-TV BASIC
Irvin Abelloff, Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington
Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, New Orleans; Daren F. McGarren Co. in Chicago, Boston, Detroit and on West Coast

SPONSOR • 30 MAY 1959
Jack Paar—tv's super-salesman

The power of television, and of one television personality in particular, is being demonstrated anew and rather vividly these days in the Sunday book sections of metropolitan newspapers. The New York Times' list of best selling non-fiction books on Sunday (17 May) shows at least four volumes whose place on the chart must be attributed to video. And possibly a fifth.

Alexander King's "Mine Enemy Grows Older" is still in the No. 1 position, and showing no signs of abating. The No. 5 best selling book is Pat Boone's "Twixt Twelve and Twenty." The No. 7 slot is held by zany Jack Douglas's "My Brother Was an Only Child." Coming up fast on most lists is Cliff Arquette's "Charlie Weaver" book, "Letters from Mama." And busting in at the No. 14 position is Vance Packard's "The Status Seekers."

Young Mr. Boone's tome, of course, has been amply discussed on his own and any number of other tv shows. Packard has spent the last two weeks guesting on just about every program he could find, with special emphasis on the recent Hugh Downs-fronted Jack Paar stanza. And Paar, himself, has virtually single-handedly lifted the tomes of his writer, Douglas, and his favorite comic, Arquette to hit-dom. He also took a book which was making no sales noise to speak of out of the quiet class, and shoved it clear up to the top spot in sales. That, of course, would be garrulous Alexander King's "Mine Enemy Grows Older."

A plug for everyone but himself

Paar found King a colorful interviewee, who could eat up large chunks of Jack's nightly tilt with the clock. King had an irreverent attitude toward almost everybody and everything, and Jack found him practically a self-starter. The fact that you could hardly stop King, once he got started, also was all to the good. Over a period of weeks he made some mildly shocking observations, or, at the very least, described some incomous situations in flamboyantly shocking phrases. Jack had him back a number of times, and each time he plugged the King book. And surely and steadily the book began to move out of the stores. It headed straight into the No. 7 spot, and has been there for many a month.

Paar's sales potential has been amply proved, of course, on any number of other occasions, and in connection with any number of other performers. Phil Ford and Minn Hines, for example, are one of the hottest night club attractions in the country, largely on the basis of Paar's showcasing of their talents. Betty Johnson is one of the most successful of the girl singer's extant, substantially because she is an irregular regular on the Paar show. Genevieve's fantastic success in many fields, other than tv, is of course widely known and Paar's part in creating her stardom is universally recognized. José
...keeping up with the Joneses

And the Browns and the Kellys too. Seems more New Yorkers all the time are keeping night-owl hours, judging by the record ratings The Late Show's been getting recently. Its average audience this season—722,000 well-to-do families nightly—is greater than in any comparable period during its eight-year history. The Late Show keeps 'em up . . . as it keeps on presenting more of the finest motion picture entertainment in all television, from Hollywood's top studios.

With whopping audiences every night, no wonder The Late Show is completely sold out across the board. But a long list of sales-wise advertisers will tell you it's worth waiting for. Meantime, let your WCBS-TV or CBS Television Spot Sales representative find another profitable perch for you on the top television station in the top television market. Source: Nielsen, Nov.'58 thru Mar.'59.
Melis's long playing records sell extremely well, not only because of Jose's basic talents, but because of Paar's plugging.

Parenthetically, it is interesting to note that while Paar will plug the work of any person in whom he believes with complete abandon, he is very reluctant to plug his own off-tv efforts at all. He made a record for RCA Victor some time back, of a couple of songs called "Funny What You Learn From Women" and "Blue Wiggle," and I believe the tunes were played on his show just once, excepting the night he recorded them on the program.

His power as a program personality is difficult to understand, with nothing more than watching Jack himself work night after night. His handling of the entire show, including whatever plugging he is doing, seems so relaxed, off-handed and natural that it is incredible that it should have such strong impact on the viewer. Only when one catches Jack's substitutes, during the periods he is on vacation, does one begin to understand the full measure of his artistry.

I have caught them all, I believe. Jonathan Winters, Joey Bishop, Johnny Carson, Hugh Downs and the numerous others who have pinch hit for Jack in his several absences. All of them have considerable talent of one kind or another, but none of them have that uncanny, seemingly effortless knack for getting the maximum show values out of the people they're interviewing. Not a single one of them displayed the casual, but incredibly effective capacity to give the sprawling one-hour-and-45-minute show the solid pace which Paar gives it night after night. He is truly one of video's most fantastically able personalities, that rare combination of super-performer and super-salesman. Which, of course, is why the show has a SRO list of advertisers.

What he achieved for the perpetual mouth-motion Mr. King was, of course, slightly ironic. King has his own show on WNTA-TV, New York opposite Paar himself, and is doing quite well. King's show, incidentally, is one of those being tape-syndicated by the aggressive National Telefilm Associates (parent company, which owns WNTA-TV and KMSP-TV, Minneapolis).

Will the local stations succeed?

The whole business of local stations producing shows for their own use, and then syndicating them to other stations around the country is, of course, one of the more interesting developments brought into being by the introduction of video tape. A number of stations around the country (among them Westinghouse Broadcasting, KTIV-TV and KTLA-TV, KCOP-TV and KHJ-TV in Los Angeles) are going into the business of producing their own live shows and selling them to other stations, either through distributing and sales staffs of their own, or through regular tv film distributors.

So far the activity is rather limited. To begin with not too many stations in any but the largest markets are equipped with video tape machines, and secondly the cost of the raw tape itself is rather high. However some outstanding sales executives from the telefilm business (such as Mickey Silberman, formerly with TPA, and now with NTA, and Al Constin, ex-Ziv and now heading KTLA-TV's tape sales division) have started to pitch the few tape shows available. It will be an interesting development to watch, and one which may open up an important, new source of programing for local television advertisers.
KCMC-TV

more dominant

than ever before!

ARB—April, 1959 Metro Area

SHARE OF AUDIENCE

TOTAL—

KCMC-TV 73.1%
Station B 15.0%
Station C 12.1%

NIGHTTIME DAILY—

KCMC-TV 72.7%

WEEKDAY MORNING—

KCMC-TV 66.7%

WEEKDAY AFTERNOON—

KCMC-TV 73.8%

SATURDAY DAYTIME—

KCMC-TV 74.8%

SUNDAY DAYTIME—

KCMC-TV 87.0%

TYPICAL SHOW RATINGS

KCMC-TV NIGHTTIME

<table>
<thead>
<tr>
<th>Show</th>
<th>Rating</th>
</tr>
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<tbody>
<tr>
<td>Gunsmoke</td>
<td>67.3</td>
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<tr>
<td>Millionaire</td>
<td>55.9</td>
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<tr>
<td>Red Skelton</td>
<td>58.0</td>
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<tr>
<td>I've Got A Secret</td>
<td>53.7</td>
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<td>Rifleman</td>
<td>55.7</td>
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<tr>
<td>Have Gun Will Travel</td>
<td>66.5</td>
</tr>
<tr>
<td>To Tell The Truth</td>
<td>52.1</td>
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<tr>
<td>Rawhide</td>
<td>56.6</td>
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<tr>
<td>Trackdown</td>
<td>52.9</td>
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<tr>
<td>Wanted Dead Or Alive</td>
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KCMC-TV DAYTIME

<table>
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<th>Rating</th>
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<tbody>
<tr>
<td>I Love Lucy (10 A.M.)</td>
<td>17.9</td>
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<tr>
<td>Edge of Night</td>
<td>25.1</td>
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<tr>
<td>Medic (11:30 A.M.)</td>
<td>12.8</td>
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<tr>
<td>American Bandstand</td>
<td>20.6</td>
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<tr>
<td>Verdict Is Yours</td>
<td>16.2</td>
</tr>
<tr>
<td>Captain Kangaroo</td>
<td>11.2</td>
</tr>
<tr>
<td>As The World Turns</td>
<td>23.4</td>
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<tr>
<td>Grand Ole Opry (7 A.M.)</td>
<td>10.8</td>
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<tr>
<td>News (6 P.M.)</td>
<td>36.5</td>
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RATINGS OF OTHER STATIONS

<table>
<thead>
<tr>
<th>Show</th>
<th>Rating</th>
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<tbody>
<tr>
<td>Bob Hope</td>
<td>8.2</td>
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<tr>
<td>Dinah Shore</td>
<td>6.7</td>
</tr>
<tr>
<td>77 Sunset Strip</td>
<td>2.3</td>
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<tr>
<td>This Is Your Life</td>
<td>6.1</td>
</tr>
<tr>
<td>Cimarron City</td>
<td>2.0</td>
</tr>
<tr>
<td>Zorro</td>
<td>4.1</td>
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<tr>
<td>Real McCoys</td>
<td>1.6</td>
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<tr>
<td>Steve Allen</td>
<td>6.8</td>
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<tr>
<td>Restless Gun</td>
<td>7.3</td>
</tr>
<tr>
<td>Cheyenne</td>
<td>7.7</td>
</tr>
</tbody>
</table>

AVERAGE NIGHTTIME HALF-HOUR RATING

(Sunday thru Saturday: 6:30 to 10 PM)

42.6

dominate the 4-state corner
OF THE SOUTHWEST WITH

KCMC-TV

TEXARKANA, Texas—Arkansas

Maximum Power Channel 6

WALTER M. WINDSOR, General Manager
Represented Nationally By Venard, Rintoul & McConnell, Inc.
Clyde Melville Co.—Southwest James S. Ayers Co.—Southeast

SPONSOR • 30 MAY 1959

COUNTY FIGURES INDICATE PERCENT OF TELEVISION HOMES WHICH VIEW KCMC-TV ONCE OR MORE WEEKLY.
ALREADY SNAPPED UP IN

NEW YORK
LOS ANGELES
CHICAGO
DETROIT
PITTSBURGH
MINNEAPOLIS
DALLAS—FT. WORTH
NEW ORLEANS
SAN ANTONIO
MEMPHIS
OKLAHOMA CITY
FT. WAYNE
DES MOINES
TULSA
SOUTH BEND
CEDAR RAPIDS
SAGINAW—BAY CITY
...AND MANY MORE

DING DONG SCHOOL

FIRST RUN • BRAND-NEW

MANY MAJOR MARKETS STILL AVAILABLE
WIRE OR PHONE TODAY...

ARROW PRODUCTIONS

A DIVISION OF
INDEPENDENT TELEVISION CORPORATION
488 MADISON AVENUE • NEW YORK 22 • PLAZA 5-2100
WJBK-TV ADDS EVEN MORE PUNCH with nightly NEWS ANALYSIS

With the addition of political science authority Dr. John Dempsey to WJBK-TV's award-winning news staff, Detroit's leadership station solidifies its position as the news channel in America's fifth market.

This 6:40 PM program feature is designed to give viewers a broader, more comprehensive background for interpreting the national and international news of the day.

WJBK-TV now has two Videotape machines at your service and is still the only Detroit station with Videotape facilities.

"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 • Plaza 1-3460

Storer Television
The promotion this week of James T. Aubrey to executive v.p. of CBS TV is just the forerunner to a wholesale retirement of top executives from the Columbia organization this year.

Among those in the upper echelons due to call it a career are H. Leslie Atlass, head of CBS' Chicago and Midwest operations for 30 years, and Lawrence W. Lowman, v.p. in charge of operations, who came in shortly after his college mate William Paley took over the radio network.

Recognized throughout its history as about the most secure place for a career man in the broadcast field, CBS now is bound to experience marked emotional twinges. Aubrey's ascent has provided the first.

Predictions are that this will happen before CBS' organizational structure gets back on an even keel: (1) Paley will retire as chairman of CBS, Inc., moving along to a governmental appointment if an attractive one opens; (2) Frank Stanton might take over the chairmanship for a while; (3) Edmund Pugh, v.p. in charge of finance, who had been with Coca-Cola, will become president of CBS, Inc., if the spot doesn't first go to Lou Cowan; and (4) Aubrey will take over as president of CBS TV.

It will be the first major change in the upper-crust in all these years. It's obvious that the decks are being cleared for the second generation to take over.

Meantime Hubbell Robinson, Jr., CBS TV executive v.p. in charge of programs, is leaving to set up his own organization to produce the Ford one-hour shows which start on NBC TV (Tuesday, 10 p.m.) in the fall.

Robinson had been No. 1 programing man at CBS for over 10 years.

Sellers of spot radio would do well to keep their eyes on JWT:

The agency is in process of fashioning in behalf of Ford the most sweeping spot campaign to have come out of Detroit since the '30s when Chevrolet sponsored musical e.t.s all over the board.

The Ford campaign in its scope will be reminiscent of the strategy the company used in bringing into CBS Radio a couple seasons ago.

The nucleus of the plan, which may involve as much as $3.75 million, was taken, incidentally, from a presentation made by a rep.

Under the two-platoon spot buying system which Compton put into effect this week, Graham Hay becomes No. 1 man on spot and initiation of the experiment.

As now set up, the media department will have two sets of timebuyers. One set will be individually identified with specific brands. When a brand buyer has a campaign set to go, Platoon No. 2—consisting of timebuyers—moves in to do the actual buying. The brand buyer, who will work closely with the account people, will police the spots, and—where possible—work out improvements.

A change in procedure for reps under the new system: They are required to submit all their availabilities by mail. Each will first get a list of all the markets that are being bought, with those in which he has stations marked off.

(For background on the change see 29 March SPONSOR-SCOPE.)
A step which should prove of major significance to spot this fall; the Detroit "big three" this week decided on the agencies for their economy cars.

The assignments: General Motors' Convair line to Campbell-Ewald, Chrysler's Valiant group to BBDO (which also has DeSoto) and Ford's Falcon to J. Walter Thompson.

Expenditures for the initial economy-car sweepstakes in advertising are expected to run, collectively, over the $50-million-mark.

Reps are puzzling over the fact there hasn't been much action so far from the sunburn lotions and creams.

Revlon's Sunbath goes into tv and radio early in June. But the buys will be limited to salt-water markets (on the premise that 90% of sunburn lotion is sold around salt water).

Incidentally, 75-80% of the sun lotion's national market is split up among Sea 'n' Ski, Coppertone, High Noon, and Sunbath.

Colgate still ranks No. 1 in the dentifrice, hair shampoo, and shaving cream fields. The shares of market for each of these major tv/radio groups:

Dentifrices: Colgate, 34.5%; Gleem (P&G), 19%; Ipana, 11%; Pepsodent, 10%; Crest (P&G), 6%; Stripe (Lever) 5%.

Shampoos: Lustre Cream (Colgate), 16%; Breck, 12%; Halo (Colgate), 11%; Drene (P&G), 8%; Prell (P&G), 10%.

Shaving creams (only two stand out): Palmolive Rapid Shave, 16%; Rise (Carter), 12%.

There's a school of media buyers that thinks that the preemptible system—touted for its flexibility—in spot tv can work to the stations' disadvantage in the long run.

The heart of their viewpoint: It encourages the advertiser to buy in the cheapest way and trade himself down instead of up.

As a media director for one of the giant Park Avenue advertisers put it: "A ratecard loaded with preemptible devices can be compared to a ladder that's located in a hole and can take you only one way—downward."

(For recent development in preemptible selling see 23 May SPONSOR-SCOPE and controversial appraisal, article in 6 June SPONSOR.)

Latest thorn in the side of reps: The trend among toy brokers, particularly in the off-selling-season, to get the tv money of toy manufacturers into their own hands.

According to rep information, these brokers are able to realize a substantial profit by buying chunks of time at local discounts and billing the participating manufacturers at higher rates.

Eastern agencies with toy accounts also are unhappy.

What worries reps most is that once a toy broker gets a taste of making a profit out of time, he'll fight to snug the budget for his market even for the Christmas push.

Reports T&B: The number of toy and game tv advertisers has zoomed the past two years. The total jumped from 64 in 1957 to 121 in 1958. Mattel, Remco, and Colorforms are among those using tv on a year-round basis.

Chrysler was talking this week to CBS TV about sponsoring part of the Doug Edwards news strip this fall.

A factor that may have to be ironed out in setting up this deal: Ford dealers sponsor a news strip in the preceding quarter-hour locally on some CBS stations.
Look for Revlon to run into a policy snag with the tv networks in the event it tries to include Schick in its corporate buys for the fall.

The objection likely to be raised: Revlon’s ownership of 20% of Schick stock does not constitute voting control; and it’s a policy of the networks not to admit into a corporate buy products that are not controlled by the principal.

The Schick account is located presently at Benton & Bowles.

In its drive to build teenage and young adult interest in bowling, American Machine & Foundry has recruited Dick Clark for six participations in his American Bandstand during the summer plus a 28 June special on the same ABC TV.

Part of the merchandising for the series: a Dick Clark Bowling Book. The theme: Bowling is Cool Fun.

At least one NBC TV nighttime hourly show this fall will be sold on the basis of one-minute announcements, namely, Whodunit (Saturday 9:30).

On the ABC TV lineup these nighttimers will be available for minute buys: Sugarfoot, Bronco, and Cheyenne.

In the case of CBS TV, the equivalent of minute buys can be had on Destination Space, The Linenp, Rawhide, and Perry Mason (on alternate weeks).

Note: Reps are wondering how much these small-unit sponsorships—and others expected to be added—will siphon off money that otherwise would have gone to spot.

A big segment of Omnibus viewers apparently makes a good market for air business and pleasure trips, according to a special Trendex study for NBC TV.

A sample section of viewers was asked how often they viewed Omnibus; the answer came out 33% frequently, 27% occasionally, 18% seldom, and the rest never.

In terms of per 100 homes the number of those who’d taken flights the past 12 months the count was 139 for the frequent viewers, 119 for the occasional viewers, and 69 for the seldom and never viewers.

Note: This quality market factor accounts in a large measure for the comparatively frequent use the airlines make of fm.

Several periods are yet to be programed, but at this stage it looks as if the breakdown of regularly-scheduled nighttime tv network shows this fall will be pretty much the same as the year before.

Westerns and situation comedies will drop off slightly, but you can expect action type fare to dominate the evening by consuming at least 50% of the time.

Here’s a breakdown of the coming schedule by types:

<table>
<thead>
<tr>
<th>SHOW TYPE</th>
<th>NO. SHOWS</th>
<th>TOTAL HRS. PER WEEK</th>
<th>% TOTAL HRS.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Westerns</td>
<td>22</td>
<td>14</td>
<td>22.5%</td>
</tr>
<tr>
<td>Adventure</td>
<td>11</td>
<td>8</td>
<td>12.9%</td>
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<tr>
<td>Mystery-Crime</td>
<td>12</td>
<td>8½</td>
<td>13.7%</td>
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<tr>
<td>Situation Comedy</td>
<td>15</td>
<td>7½</td>
<td>12.1%</td>
</tr>
<tr>
<td>Anthology Drama</td>
<td>11</td>
<td>7½</td>
<td>12.1%</td>
</tr>
<tr>
<td>Comedy Variety</td>
<td>7</td>
<td>4½</td>
<td>7.3%</td>
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<td>.8%</td>
</tr>
<tr>
<td>Total</td>
<td>97</td>
<td>62</td>
<td>100.0%</td>
</tr>
</tbody>
</table>
Love-Pat Compact (Revlon) is moving into spot tv for the next two months. It will be saturation in 15 top markets. LaRoche is the agency.

Puriton, an air purifier for hay fever victims, is testing tv spots in about 12 markets via Maxwell Sackheim.

If the tests turn out O.K., the campaign will be intensified in the same markets during July and August.

BBDO is off on a new exploration tack: daytime tv, especially network.

Bill Hoffman, who three years ago was given a similar assignment in radio, has undertaken a thorough analysis and appraisal of daytime tv. One aim is to find out how clients on the BBDO list who have never used tv can be beneficially inducted into the daytime end.

The project will include: (1) scouting all types of opportunities; (2) determining discount advantages in daytime for clients already on nighttime schedules; (3) plotting out how the users of specials—of which BBDO has loads—can get the right frequency impact by bridging the specials with daytime tv campaigns.

Hoffman will continue his network radio activities.

John F. Box, Jr., executive v.p. of the Balaban stations, made some timely comments on timebuyer use of ratings at the second annual radio programing seminar and disc jockey convention in St. Louis this week.

Concerning the value and importance of ratings, Box posed these reservations:

1) The picture of an entire market can be distorted when the rating index is two or three months late (particularly following a station promotion which "buys" audience).

2) Advertisers and agencies should understand the nature of the radio medium better so as to realize the inadequacy of any one survey or buying formula. In other words, they should scan all research, also be conversant with the programing character.

3) Equally important is proof of sales effectiveness, since in the final analysis the advertising dollars are being spent to make sales.

Pertinent observation by an agencyman who this week completed an extensive tour of local markets:

Timebuyer preoccupation with ratings is blinding national spot advertisers to the more exciting locally-created programs.

This media executive told SPONSOR-SCOPE: Stations have got into the habit of holding their better homegrown shows for local sponsors rather than try to sell them through their reps. Whereas the average timebuyer is influenced by numbers solely, a local advertiser can be induced to buy on the basis of the station's craftsmanship. And if the program appeals to him, he'll stick with it for a long time.

Gerber will pinpoint part of its sales efforts at the advanced-age group as soon as it decides on what kind of a label it can stick on its jars—at least one without the baby picture.

What inspired the repackaging: Sales had been rising faster than expected, evidently due to the fact that oldsters are fond of the infant fare. So Gerber has concluded it would be a good idea to design a whole new line for senior citizens.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 50; News and Idea Wrap-Up, page 62; Washington Week, page 53; SPONSOR Hears, page 56; Tv and Radio Newsmakers, page 70; and Film-Scope, page 54.
REACH FOR THE TELEPHONE
and share the news

"Must tell Betty about Dinah Shore."
"Wonder how Sue likes her new antenna?"
"Aunt Mary would love Wagon Train."
"The Smiths must think we've forgotten Groucho."
"I should ask Frances about 'Price is Right.'"

There's so much to tell — so much news to share about KPRC-TV. And something new everyday.

So, reach for the telephone for those pleasant daily visits. Best way there is to keep in touch with friends and family, and quickest way there is to tell them about what you see advertised on KPRC-TV.

KPRC-TV • HOUSTON, TEXAS
Edward Petry & Co., National Representatives
stark searing drama in a police station
AS IT WAS NEVER SHOWN BEFORE!

Police Station

39 boldly filmed episodes...available for first run syndication

True, searing stories of people from every walk of life...suddenly and shockingly caught in the glaring spotlight of POLICE STATION. Viewers see for the first time the grim reality of the last stop for the criminal. police system reveals the desperation of men and women caught in crime. They meet at crime's inevitable crossroad POLICE STATION.

Sandy Howard Production

OFFICIAL FILMS, INC.
25 West 46th Street
New York 36, N.Y.
Phone 7-0101
Clever . . . these Chinese
I note with some interest your article on page 32 titled “Spot tv puts 3.5 million whirlies in orbit.” This article appeared in the 9 May issue.

John Hyatt is credited as the inventor of this toy.

This is one of the oldest Chinese juggler tricks in their repertoire as anyone who has ever tread a board or viewed such an act knows. It has also been picked up by the juggling acts the world over and undoubtedly dates back more years than are currently credited to the existence of the advertising business.

I commend Mr. Hyatt on his ingenuity in putting a juggler’s trick into the hands of the teenage and moppet public for profit.

Being a show business graduate I should have thought of it first.

Pede Worth
program director. KCBS
San Francisco

One card
RE: One rate card situation.—“We thought it couldn’t be done” . . . But KGNC Radio, Amarillo—(Texas that is—the land of two or three or more cards per station)—is on one card for local, regional and national business. The card became effective May 1, 1959; it’s simplified and workable.

John Banasik
merchandising promotion
KGNC, Amarillo

SPONSOR “fan”
I am not trying to make you feel good by saying that I read practically every single word in your magazine but I must confess that I do.

We are just a small 1,000 watt daytime operation here in the central part of the state. I look forward to each issue of your magazine. As a matter of fact we very frequently clip your material and use it in making
presentations and I feel they often actually help us to make the sale. Your material is not just a digest of information but you give details which in turn gives the answers to many selling problems. Your magazine is just about the most important selling tool I can find.

Keep up your factual reporting and keep up the material you run on radio. We can sure use it. May I just say that I am a “fan” of sponsor.

Joe Milsop
sta. mgr., WCRA Clearfield, Pa.

Sponsor backstage

Joe Gsida in his column of 2 May reports on the Norman, Craig & Kimmel noble effort to devalue Westerns, et al. by using a Neilsen x Trendex index to arrive at a sponsor-recall rating. . . . The implication of the study is that relaxed shows promote recall.

Ordinarily I would not involve myself in any discussions of agency research. But this attempt to establish a new criterion for selecting tv shows appears to involve an implicit fallacy that hasn’t been pointed out:

Joe Gsida might also have observed that 9 out of 10 of these top 10 are programs appealing far more heavily to women than to men. And the 10th just barely gets a higher appeal rating among males.

This NCK criterion, in short, is picking out shows that reach a lot of women. And here is the significance of that fact. Entertainment appeals more sharply to women than to men, far more so, whether it’s the newspaper sections, Time magazine departments, or tv. This interest and concern among women about all phases of entertainment appears also to include greater attention as well to a program’s sponsor.

So the main reason these shows rate high on the NCK criterion is that —far more than most ad men realize —they are women’s shows.

Because of my own tastes in tv, I would love to see someone prove that Westerns, Private Eye shows and that ilk, don’t do a job for sponsors. But as a research man, I must assert that the NCK data do not prove it. We’ll have to keep trying.

Martin Samit, dir.
Consumer Behavior Labs.
New York
famous on
the local scene
yet known throughout the nation

Jamestown, Virginia, founded in May, 1607, under the leadership of Captain John Smith, is recognized as the birthplace of America and stands as a symbol of the courage and integrity of its settlers... Similarly, Storer has become nationally recognized through vigilance in broadcasting integrity. This national recognition was achieved because of the consistent success of Storer advertisers in the local communities.

Storer Broadcasting Company


WGBS Miami
WWVA Wheeling
WAGA-TV Atlanta
WIBG Philadelphia
WSPD-TV Toledo
WJW Cleveland
WITI-TV Milwaukee
WJW-TV Cleveland
WJBK-TV Detroit
W3PO
WJBK Detroit
BEST SHOT OF THE YEAR

SPONSOR'S 13th AIR MEDIA BASICS

IN USE 18 JULY

AD DEADLINE 22 JUNE
COKE:

THE MOST EXCITING
RADIO BUY OF THE YEAR

NOW IT CAN BE TOLD: 325 STATIONS NOW PROGRAM COCA-COLA’S HI-FI CLUB AND 1 MILLION KIDS HAVE JOINED UP

This week, the wraps are off just about the most exciting thing to hit radio in a long time. Caught up in the excitement are admen, school teachers, radio station operators, disk jockeys, local merchants, Coca-Cola bottlers, competitors of Coca-Cola bottlers and about one million teen-agers in 47 states.

Cause of the excitement: the Hi-Fi Club, sponsored on some 325 radio stations by local bottlers of Coca-Cola and custom-tailored to fit the rather discriminating entertainment tastes of that mammoth — though shudderingly young (under 20) — population segment which plays a major role in helping Coca-Cola sell 23,243,819,901 bottles of Coke a year.

Without any national publicity (but plenty at the local level), the Hi-Fi Club has been on the air since January, has spread like a brush fire. At the time it began in a handful of scattered markets, the most optimistic hopes of both Coca-Cola and the McCann-Erickson agency was that about 100 bottlers in 100 markets would underwrite the idea. In two months the Hi-Fi Club was on 200 stations in as many cities:
today it is on 325, and has a teenage membership of about one million. The campaign probably will continue to pick up some momentum during the summer, since this is a time for soft drink sales and soft drink advertising. But come September, when schools open again and Hi-Fi Club is strongly linked to school, a lot more Coca-Cola bottlers are expected to make a lot more station buys. Indeed it is hard to tell where it will all end, if ever, for the Hi-Fi Club idea is based on just about everything that appeals to youth—pop music, dancing, fun, star-worship, prizes, community events of all types.

Every minute, around the world, an average of 41,223 Cokes are consumed and Coca-Cola knows that a big block of these consumers are the teenagers. The company also knows that brand loyalties are formed early, can and often do last long into adulthood; that kids command considerable influence in family purchases. The youth market is highly regarded by Coca-Cola; it has helped them become the giant in their field.

Coca-Cola bottlers (fountainhead of Coke advertising) have long bought spots on disk jockey shows, but now the Hi-Fi Club has given them a chance to identify and impress with their own local radio programs. How well they've succeeded is demonstrated by the fact that in some communities as high as 90 percent of the teenage population is enrolled as Hi-Fi Club members.

The idea was spawned about a year ago by Sales Communications Inc., a branch of Me-E, and was tested in Indianapolis. The test there impressed Coca-Cola headquarters in Atlanta as well as Me-E. In Me-E's Atlanta office the copy department went to work on commercials.

The operation of the Hi-Fi Club was turned over to Narwood Productions in New York which has now become national club headquarters. Here, executive secretary Woody Kern keeps a steady flow of correspondence going with bottler sponsors and d.j.'s across the country, serving as a clearing house for idea exchanges on merchandising, programming. Here at Narwood are recorded the interviews with top recording stars that are a big part of the Hi-Fi Club broadcast library; quizzes, other program material are created.

It would be impossible to estimate exactly what this idea is bringing into
PROMOTIONS GALORE: Everything from bottle-talkers to discounts on pizza pies go into the Hi-Fi campaign, have helped club memberships in some markets to reach 90% of teen population. Above, one example of how merchants cooperate on tie-ins with d.j.'s stations, Coca-Cola bottlers. This window is a Phoenix store turned over to KPHO Club.

HI-FI HQ: In New York, club plans are threshed out by (l to r) Woody Kern, exec secretary; Maggie Glenn, Narwood Prdss.; George Kern, Mc-E radio tv a.e.; Mary Harris, Mc-E director of program services. Here are recorded Hi-Fi Club radio programs with top recording stars.

the radio cash-box since each Coca-Cola bottler makes his own station buy in his own market. But some idea of its value to the medium is indicated by the fact that Hi-Fi Club shows run from as little as 15 minutes once or twice a week in some markets to as much as 18 hours of studio shows every week plus a remote on a Hi-Fi Record Hop one night a week.

Hi-Fi Club is based on a constantly-growing, top-quality recorded library tailored to fit any length of local radio show. Some of the name artists who so far have become part of this library are Pat Boone, Mitch Miller, Rosemary Clooney, Eydie Gorme, Joni James, Genevieve, Andy Williams, The Platters, Fabian and Julius LaRosa. A typical recorded Hi-Fi program may include bands on the following: dance tune by Skitch Henderson, interview with Jayne Meadows, a geographical quiz, an international pop tune recorded in Italy.

Commercial scripts (to be delivered by the d.j.'s who head the clubs in their cities) are as flexible as the programing. Copy ranges from 20 second announcements to minutes with musical c.t.'s of Coca-Cola jingle tunes in varying bands from short lead-ins to full minutes that can be played “under.”

Stemming from these broadcasts are activities of the local clubs that range from Hi-Fi Club dances to fund-raising events for community services. At a Hi-Fi dance, for example, the chaperones are most often the school principal and his wife, the Coca-Cola bottler and his wife. Prizes for broadcast quizzes or games at social activities (often a remote broadcast) range from sweaters to cases of Coke, from record albums to sport socks. Membership in the Club usually entitles the teenagers to such privileges as discounts on the drive-in movie, free hit recordings, free pizza pies. Local merchants join in the promotions, donate prizes, turn over store windows to promotion of the Hi-Fi Club.

Membership sign-up centers are most often in schools or local record shops, and enthusiasm of the school systems for this campaign is somewhat miraculous.

In fact school boards, service clubs, parent organizations, merchants have all made Hi-Fi Club a sort of “darling,” all of which is certainly a tribute to the ingenuity of the people who thought up and who are carrying out the idea.
PART TWO OF A TWO-PART SERIES

$50 BILLION CHALLENGE TO

Food, America's No. 1 retail business, can mean more dollars to air media if they pitch at the retail level

Grocery expert Roy King tells what radio-tv must do for bigger share of more local, co-op funds, private labels

The radio/tv advertising industry has a long row to hoe if it hopes to reap a bigger share of the $50 billion food business. And the hoe will have to bite deep, right down to the grass roots of retailing.

In a business where a chain may do a $5 billion food sales volume (as A&P did last year) at a net profit of about only 1½, an advertising medium must prove its efficiency right at the point of sale.

"Air media have not yet made a real impression on the retail food dealer, nor have they sufficiently impressed the chain managers," Leroy M. King, editor of Food Topics, supermarket trade journal, told SPONSOR in an exclusive interview.

King, who also is vice president and marketing director for both Food Topics and Food Field Reporter (a journal for grocery manufacturers) is a highly-valuable individual whose enthusiasm for the food business burns at fever pitch.

"Radio and television both need a solid public relations job done at the local level," King declared. "To really sell themselves to the food industry they need an appeal to the retail dealer that will strike into his consciousness of profit and efficient operation."

King is firmly convinced that air media has let the newspapers win by default at the local level. He is also convinced that, at the national level, radio and tv should be getting a much larger share of manufacturer dollars than the estimated $285 million they presently receive. But even this must start at the local level.

"Advertising is something you cannot brag about at retail," King told an audience last year at the 4A's annual meeting in Greenbrier. "Just remember that the store operator has between 5,000 and 6,000 items, most of which are nationally advertised... (He) is only interested in handling and selling merchandise that has been presold to his customers through the medium of national advertising. He expects you to advertise... He absolutely demands that you advertise. Quit advertising and he will throw you out of the store... But make the most of your national advertising by translating it into terms of local impact. "What is it in for me?"—this language market operators all over the country understand."

King knows well how the retail operator feels, because he himself has been one. He built up his own supermarket into a $1 million-a-year store. He is permanent consultant for a large New York food chain; has consulted with over 30 organizations including: National American Wholesale Grocers, U. S. Wholesale Grocers, Cooperative Food Distributors of America, Point-of-Purchase Institute, Iowa State Retail Grocers, New England Wholesale Grocers, Associated Grocers of Colorado, Michigan Food Dealers Assn., Canadian Wholesale Grocers, Toledo Food Distributors, Detroit Food Distributors, San Francisco Ad Club, and the 4A's. Each year he visits with thousands of food retailers.

"KING-SIZE" QUOTES ON FOOD

1. "Air media have not yet made a real impression on the retail food dealers, nor have they sufficiently impressed the chain store managers. Air media needs a local p.r. job."

2. "Advertising is something you cannot brag about at retail. The retailer has about 6,000 items most of which are nationally advertised. His question: 'What's in it for me?'"

3. "Instead of fighting co-op, advertisers and air media should fight for it. National brands wage war on private labels; their first-line weapon is co-op advertising."

4. "No amount of unrealistic thinking will make private brands disappear. Stores are 'image'-conscious today; private labels create images. Tv and radio can capitalize."
operators across the country, has received the Sylvania Award for his service to the industry.

Here are the five advertising areas where radio and TV should better their position, according to King: local, regional, co-op, private label and national. Which is another way of saying that air media faces a challenge in every area.

Here are King's suggestions to manufacturers on how air media can meet this challenge, along with other suggestions collected from the battle with print:

**Co-op advertising:** "Air media and agencies should stop fighting co-op, and join it instead," says King. "There are an astonishing number of manufacturer-dealer cooperative contracts that do not even include radio or television."

King sees no reason why air media should not be out fighting for co-op advertising dollars as are newspapers and other media. "Not only would they find it extremely profitable, but they would be doing the product a big service by giving its national air campaign more impact and identity at the all-important local level. It's up to radio and TV, King says, to be the go-between for the manufacturer and the retailer.

Television Bureau of Advertising, at least, is aware of the importance of co-op advertising in TV. It has just issued its second annual "Manufacturer Co-op Plans and Dealer Aids," a breakdown of what manufacturers allow for co-op and where TV fits into the picture. Its section on "Food Products" lists 31 companies, 30 of which have some form of co-op allowances with their dealers. Most of these are allowances per case of product or a percentage of dollar purchase. Of these 30, seven have no material to tie into spot TV. The other 23 companies offer such material as slides, scripts, film commercials ranging from 20-seconds to minutes. Among these are such food manufacturers as American Kitchen Products, Green Giant, Blue Plate Foods, Ger-

**SUPER CHAINS IN SPOT TV**

Here is the television activity of the nation's top 10 food chains (plus a number of other large-volume groups using television on a multi-market basis) according to N. C. Rorabaugh.*

<table>
<thead>
<tr>
<th>METROPOLITAN MARKETS</th>
<th>STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A &amp; P</td>
<td>39</td>
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<tr>
<td>SAFEWAY</td>
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<tr>
<td>LOBLAW</td>
<td>5</td>
</tr>
<tr>
<td>RED OWL</td>
<td>5</td>
</tr>
<tr>
<td>FOOD FAIR</td>
<td>5</td>
</tr>
<tr>
<td>WEINGARTEN</td>
<td>4</td>
</tr>
<tr>
<td>NATIONAL TEA</td>
<td>4</td>
</tr>
<tr>
<td>FIRST NATIONAL</td>
<td>3</td>
</tr>
<tr>
<td>JEWEL TEA</td>
<td>2</td>
</tr>
</tbody>
</table>

*Rorabaugh Report on spot tv, 3rd quarter 1959. Courtesy of TVi

**WHERE IT COUNTS:** This is the delta of all food advertising—point-of-sale. Market operators are offered about 16,000 promotions each year, choose those which bring them biggest profit

(Please turn to page 47)

SPONSOR • 30 MAY 1959
Bob Banner, Garry Moore’s producer, is typical of tv’s bright young men: assured, vigorous, well-paid

A 12-year tv veteran, he gets perspective by writing a musical, starting a production firm and lecturing

Bob Banner is a surprising exception to the showbiz axiom that the star-crazy public couldn’t care less about those who manufacture some of the glow surrounding those stars.

The viewing public, largely because of tv columns, is currently lionizing this soft-spoken, non-flashy young Texan. Viewers speculate almost as much as tradesmen about the effect on Dinah Shore’s show since Robert James Banner, Jr., pulled up stakes in California last fall to take over as executive producer of the New York-based Garry Moore Show.

The producer has been dispensing limelight in some phase of show business for 18 of his 36 years and in tv, specifically, for the past 12. But while building personalities and programs—in such variety as Garson and at Large, Omnibus, Fred Waring Show—he’s also enhanced his own stature and reputation personally and professionally.

Without flamboyance, suede shoes or press agentry, he’s a standout among his tv production colleagues in:

- Getting maximum cooperation from the stars and the dozens of people who develop a tv show;
- Contributing creative production ideas and concepts which give depth and dimension to the tv picture and to tv itself;
- Upgrading program content to the highest common denominator of audience taste;
- Withstanding chaotic tv pressures;
- Maintaining perspective on himself and his work.

He’s a philosopher and scholar who has hit paydirt—and lots of it! His first tv job paid him about $100 a week in addition to a teaching salary, and within a year (1949) he was making $700 a week at the age of 26. Since then, his fees and ratings have zoomed. His earnings are estimated by one associate to be “well into the $100,000 class” and his ratings are usually in the 20’s with audiences of 35 million for a single show.

There’s even more paydirt in the offing. Since returning East, Bob Banner has realized a long-time hope.
of setting up his own company (Bob Banner & Associates) to experiment with a variety of tv techniques and to work independently and with less demands from any one source. He heads a staff of nine persons and expects to expand within the next few months. What’s his official title? “I guess I’m the president,” says Bob. The function—as creative and executive producer—is more significant to him than the title.

On the West Coast, for several years with the Dinah Shore Show, “I worked seven days a week. It was like walking into a vault and closing the door, because there was no time for my family (wife Alice, sons Baird, 9; Bobby, 7, and Chuckie, 4½), for friends and for just living.

“Tv is one-dimensional. It takes everything from you and gives very little back. It does very little to restore or refurbish your enthusiasm.”

His new company—with its promise of diversification—was formed to refill the reservoir of inspiration and imagination. “A lot of tv people set up private companies to dodge taxes, I know. But my reason is to have more money available to plow back into creative tv development and into experimental work.

“Once you can get lost working on a single tv show, and lose awareness of everything else, This is much more of a problem in TV than in other media because of the demands of weekly shows. You use up ideas very fast, and you don’t have either the time or the opportunity to replenish the reservoir.”

That’s why his way of avoiding tv obsolescence is to keep up “a constant search for new ideas and for new people, to keep abreast of all that’s going on.” To get more production perspective, he’s working in various phases of tv but also moving into the medium of musical comedy for the stage.

His company is committed to CBS to produce four specials next season (he’s done a lot of these in the past decade) as well as two pilot films (including all scripting and casting) in addition to the weekly Garry Moore Show.

Bob is a writer as well as a producer, and with his wife, is polishing the book of a musical comedy, “Apollo and Miss Agnes,” which he hopes (Please turn to page 45)

A ROVING MERCHANDISER
for Texaco, which uses a lot of broadcast media, William R. (Bill) Dean flies some 100,000 miles annually as regional merchandising manager for Cunningham & Walsh agency in the Midwest. His job: to merchandise locally the national ad program. Mr. Dean has worked for several radio stations in Oklahoma as well as for Benton & Bowles, NC&K ad agencies

WHAT TEXACO LOOKS FOR IN RADIO STATION BUYS

Every radio station seeking more national sales should have a specific market plan which tells agency and advertiser exactly what they need to know, alleges William R. (Bill) Dean, regional merchandising manager for Cunningham & Walsh agency in the Midwest area. He backstops Texaco’s national advertising in the field, working with radio stations, particularly, to get the most out of his client’s ad dollar.

Mr. Dean recommends that stations set up a marketing blueprint which provides for the development of (1) a station image, (2) area marketing data and (3) a comprehensive, cohesive sales plan geared to client profits. A bedrock market plan, he says, will profit both the industry and individual stations. The plan “should point up why radio and a station meet the needs of the specific advertiser in a clear-cut appraisal of station services.

“The broadcast industry needs good, creative selling and merchandising, and clients and agencies should insist on solid, basic marketing information. 1. for one, will spend all the time I can with men who have such a plan,” he says. His suggested plan for this creative selling by stations appears below.

3 STEPS TO MORE RADIO SALES

DEVELOP STATION IMAGE. 1. Have strong personalities, and feature them as a newspaper does its columnists. 2. Standardize rates. Have programmed rates to fit station and market. Stick with them. 3. Deliver strong local area service in news, sports, special events. 4. Take active part in community life.

DEVELOP AREA MARKET DATA. 1. Be flexible enough to apply data to any account, update info on each account’s business in the market. 2. Know about advertising and promotions going on in client’s field. 3. Have case histories which are sound, reliable sales stories. 4. Compile complete market data.

DEVELOP THE SALES PLAN. 1. Tell your story factually. 2. Sell broadcast on its own, the station on its value. 3. Don’t cut prices. 4. Arm sales staff with the best knowledge and equipment. See they know how to use both. Spend less time entertaining buyers and trying to get on the schedule at the last minute.
He's battling Lestoil—on $15,000

Formula 409 takes off with uhf push in Lestoil's own backyard, reaches sales peak during hefty Mr. Clean blast

Anyone eyeing the "all-purpose detergent" market with more than a casual gleam in his eye would do well to ponder the Lestoil findings—particularly if he's eyeing Lestoil's own backyard and has mortgaged his home to take it on. Formula 409's Fred Spinney did this, partly by putting the kids to work for him to good effect.

Springfield, Mass., is just a stone's throw from Holyoke, home of Adell Chemical Co., which makes Lestoil. Because he lives there, Springfield is where the 45-year-old Spinney decided to launch his Formula 409 detergent. For years, he'd been selling it to restaurants and industrial plants as the New England distributor for Brian Scott Products & Mfg. Co., Detroit. But when his wife started lending a bit to the neighbors, Spinney found himself almost inevitably headed into the consumer business.

After getting the factory's blessing around the end of last year and with $15,000 total capital (and his home in hock), Spinney started bottling Formula 409 in his basement.

If Lestoil could sell the stuff on tv, Spinney reasoned, the medium should work fine for him. But, he points out, the $15,000 had to cover everything—bottling, distribution and advertising. "In Boston," he says, "the money wouldn't last a week." But he devised a plan for making his funds stretch in Springfield.

Several economic realities had to be faced: one was a generous dealer mark-up—the only way, Spinney knew, to win mass display space from grocers. His strongest competitors were roughly offering these mark-ups: Lestoil, 24%; Handy Andy, 20%; Barcalene, 20%; Mr. Clean (which was to come along in mid-March), 18%. All offered two sizes—16 and 32 ounces—for about 39c and 67c, respectively. Spinney brought in a 12 oz. size at 98c—with a 41% mark-up (The grocer's dependence on net profit rather than gross sales is explored in Spoxson's look at the food industry last week, the first in a two-part series concluding in this issue).

Another costly feature: a spray applicator; Spinney's idea and a unique...

FIGHTING GOLIATH from his Springfield, Mass. basement, Fred Spinney keeps up with demand for Formula 409 created by uhf saturation
Douglas Smith of S. C. Johnson & Son gives the 'strongest TV speech of 1959' to ANA in Chicago

Advertising director denounces attacks on the medium, cites 63-day case history of video sales impact

Midwest ad circles were still buzzing this week over what many admen described as the "strongest, most vigorous pro-TV speech of 1959," delivered last Wednesday before the Association of National Advertisers at the Edgewater Beach Hotel.

Speechmaker was forthright Douglas L. Smith, advertising and merchandising director of S. C. Johnson & Co., of Racine, Wis. Nearly 60% of Johnson's $9 million annual ad budget goes into TV and Smith left no doubt of how he and the veteran wax company feel about the television medium.

Lashing out at TV critics, he told 525 ANA members that commercial TV is "one of the greatest assets which we the advertisers possess. We must respect it, use it, maintain it, even cherish it. Never again shall we see such a phenomenal media impact on our business."

Smith spoke before a closed (members only) session of the ANA and his remarks were not widely reported in the newspaper press. Acting on a tip from a leading ad executive, however, sponsor managed to secure copies of the Smith speech and of the slides used in his 10-minute presentation. (See following page.)

Titled, "Does TV advertising really sell goods?" his talk scorned the kind of cautious pussy-footing which many ad managers feel necessary in public media discussions. He said flatly, "I believe without any qualification that television has had the most important single effect upon our daily lives of anything that has happened in this century. . . . I believe that much of our prosperity during these wonderful 1950's must be truly attributed to the force of television in moving merchandise, and thereby keeping our great productive processes flourishing."

To document these and similar beliefs, Smith presented a 63-day case history of Johnson Wax experience in a single market, Lexington, Kentucky. On 19 March 1959, he received a letter from H. B. Lovell, Johnson zone manager, requesting TV advertising in Lexington.

Said Smith, "It was not so unusual a letter. All of you in this room have..."
received it, or ones similar to it, many times. The plea for more advertising from the field is an old refrain for all of us. But on this particular morning I was struck by the field manager's logic, and the opportunity he presented.

Lovell's letter (see cut, this page) arguing for the addition of WKYT, Lexington, to the networks carrying the three Johnson Wax shows, was in fact a model that might well be copied by district and zone managers in any field.

Lovell cited market and distribution facts, coverage data on neighboring stations, costs, a list of CBS nighttime shows being carried by WKYT (duh) and perhaps most significant of all, pointed out that two major food chains, Winn-Dixie and Kroger, were using WKYT facilities.

Smith, upon reading the letter, called Lovell immediately and proposed a tough but realistic deal. Johnson would add Lexington to the networks carrying the Zane Grey, Yancy Derringer, and Red Skelton programs, and would do it immediately (“tonight if possible”). In return, Lovell would have to promise three things: 1) a complete marketing plan, or merchandising and sales promotion, 2) a regular check of shelf movement in 20 or 25 carefully selected stores, and 3) a goal for sales increases which would allow Johnson not only to pay for the $6,000 annual cost of adding Lexington, but would provide for substantial additional Johnson company profit.

Lovell agreed (“he winced slightly”) even though it meant advancing his sales quota, and within a matter of minutes Johnson's Operation Lexington was underway.

What followed, says Smith, “demonstrates that none of the other marketing values—such as product quality, packaging, merchandising, etc.—achieve their full measure of worth until advertising really goes to work.

“While Lexington had not felt very much, if any, effect from our tv schedule, nevertheless, the city had always received the other benefits of our marketing plans. We had distribution there. Every deal that we have ever had—consumer or trade deal—every display program, merchandising gimmick, sales promotion piece—all of these had been available. Everything but advertising had been going there.”

With the decision to add Lexington to the Johnson networks, however, the whole machinery of tv advertising began to roll.

Difficult and complicated though it seemed (“it took fancy footwork”) WKYT was added to the CBS networks for two Johnson shows on the very night of Lovell's call. The station called every key retailer in Lexington before the first broadcast and asked them to listen. Radio and tv spots announced the new programming, and the stations own news broadcast carried similar announcements.

Meanwhile, Johnson's Lexington salesman caught fire and began building store displays—21 in the first three weeks, “What's more,” says Smith, “sales from these displays indicated the immediate impact of our advertising. Even old displays showed increases in extra business of from $7 to $510 a day.”

Additional evidence of consumer movement came in from wholesale orders. A Lexington drug chain that had been sending in an order a month for years sent three orders in three weeks, each bigger than previous monthly one.

Old accounts began adding additional products such as J-Wax and Instant J-Wax for the first time. In some stores Johnson secured their first automotive displays in seven

1 Request from the Field. To document talk on tv's power goods. Douglas Smith discussed a recent Johnson Wax experience in Lexington, Ky., which began with this field manager's letter.

SPONSOR • 30 MAY 1959
years. In a big independent supermarket Johnson salesmen got permission to rearrange the shelves with a 25% increase in facings. A major food chain scheduled the biggest Johnson display ever built in Louisville. "But of course," says Johnson, "that can't be called a direct result of our tv advertising. It was just capitalizing on that advertising. What we needed was evidence of increased consumer business that would be sustained over a long period of time."

Johnson got this evidence from audits of store purchase figures in 10 high-volume grocery chain retail outlets, and eleven high volume independent outlets. The good news: a whopping 200% increase for April 1959 over April 1958.

Even more startling to skeptics who still wonder "Does tv advertising really sell goods?" was this solid fact: net sales increase for April alone well pay for Johnson's Lexington advertising for the entire first year.

Said Smith, "Despite this, I don't think that the Lexington story is earth-shaking. But there are many lessons to be learned from this experience, and old lessons to be relearned. The need for a balanced program for example. The right effort at the right time. And something I intend to emphasize strongly with every salesman in our company—that tv advertising is strongly merchandisable. It can be used as a sales tool to produce immediate sales results."

Smith then turned his attention to the critics of tv and told his ANA audience, "I am dismayed at the constant criticisms of tv's detractors. There are two kinds—the columnists who review the shows and the advertising media people who have a sales axe to grind."

"As to the former, there are some good and objective criticisms but too frequently the effect is to 'pam' a tv show rather than try to understand it. In this area, we the advertiser must assume some leadership and influence on the matter of critical tastefulness. We should feel an ultimate obligation that the shows we sponsor be as tastefully done as possible."

"Of even greater concern is the criticism that comes from the other media, that use their space and print to attack tv. The Fortune article of last November is a case in point, where a serious dis-service was done to the public and the advertiser both, let alone tv. This kind of criticism, by being non-objective and using questionable data, obfuscates and clouds the real issues and ultimately tends to confuse some of the advertisers and business management."

"And by the way—I have yet to see a tv network or a station use its air time to attack another medium."

"Commercial tv is a vital thing, a necessary thing—and I say that we as national advertisers, using this great selling force, must respect it, use it, maintain it and cherish it."

"I plead for perspective on our part, and on our management's to recognize the part that tv can play in maintaining American prosperity."

---

**Immediate increase in store displays came with tv schedule. One shown here moved 8 cases in 10 days—$10 daily extra business**

---

**TOTAL SALES OF JOHNSON PRODUCTS IN LEXINGTON, KY.**

_During the Month of April '59 Vs April '58_

_Purchases of 21 high volume chain and independent grocery outlets_

<table>
<thead>
<tr>
<th>MONTHLY SALES IN CASES</th>
<th>% CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOTAL SALES</strong>&lt;br&gt;April 59&lt;br&gt;39</td>
<td>200%</td>
</tr>
<tr>
<td><strong>CHAINS ONLY</strong>&lt;br&gt;April 59&lt;br&gt;25</td>
<td>195%</td>
</tr>
<tr>
<td><strong>INDEPENDENTS ONLY</strong>&lt;br&gt;April 59&lt;br&gt;14</td>
<td>222%</td>
</tr>
</tbody>
</table>

First month after start of tv brought 200% sales increase. April sales alone paid cost of a full year's tv advertising in Lexington, Ky.
HOW TV STACKS UP AGAINST

Just-released Tvb study shows big advantages in audiences and costs over newspaper magazine sections

Tv wins on homes reached, women reached, and costs-per-1,000 for comparable $40,000 weekly budgets

For its 1959 Sales Clinics being given this year in 16 cities to station and station representative groups, Tvb has come up with an important study on national weekly newspaper supplements that is bound to cause talk in media and advertising circles.

Titled "How Strong is the Weekly Sunday Supplement?" and published here for the first time, the Tvb report gives factual comparisons between tv and the only major branch of print media which showed a lineage increase in 1958.

Net of Tvb findings: despite gains in circulation, number of papers carrying and ad dollar incomes, the four major national supplements — The American Weekly, Family Weekly, Parade and This Week — still lag far behind both net and spot tv in coverage, penetration, cost efficiency and delivered messages.

Because Sunday news supplements have generated more enthusiasm among agencies and national advertisers than any other form of print in recent years, the details of the Tvb have a special significance for all future, large-scale media planning.

Total gross circulation for the four major supplements, as of the beginning of 1959, stood at 35,064,614—a gain of 1,566,086 for the year. The number of papers carrying these supplements also rose from 293 to 311.

But such increase, however cheerful to the proprietors of This Week, American Weekly, Parade, and Family Weekly, fail to spotlight significant trends in the supplement picture, according to Tvb.

During the past four years, the average cost per four-color page in the four major supplements has increased 40% while total circulation has increased only 20%. And, despite a rise in the number of papers carrying supplements, the average circulation per paper has dropped by 15%.

Even more serious for the national

WHAT COMPARABLE BUDGETS

AMERICAN WEEKLY

| Cost (per week) | $39,135 |
| Markets | 34 |
| Circulation | 10,105,800 |
| % Penetration of U. S. Homes | 19.8% |
| Ad Noters (4-color ad) | 7,631,000 |
| Cost-Per-1,000 Noters | $5.13 |
| Women Noters | 5,372,000 |
| Cost-per-1,000 Women Noters | $7.29 |

SOURCE: Latest Starch and American Weekly data. Tvb and Nielsen. All % penetrations based on all U. S. homes at time of each study.
SUNDAY NEWS SUPPLEMENTS

Advertiser, says TVB, is the fact that Sunday supplements, though claiming to be "national," show wide area fluctuations in penetrations and coverage.

Pointing out that in every single U.S. county at least 34% of all homes are equipped with TV sets, the TVB study details the extremely thin county penetration of the four leading supplements. For example: 24% of all U.S. counties get no copies of This Week, 40% no copies of American Weekly, 43% no copies of Parade, and more than 50% no copies of Family Week.

Other provocative items in the TVB presentation include a special TVPulse study of time spent on newspaper readership compared to TV viewing. Both daily and Sunday readings-viewing figures show a wide margin in favor of TV. Here, for example, are the Monday-Friday figures:

- **Minutes per person per day**
  - **AGE** | **NEWSPAPERS** | **TV**
  - Under 17 | 8 | 99
  - 18-49 | 44 | 101
  - 50 and over | 52 | 106
  - Av. all persons | 34 | 102

Contrary to popular belief, newspaper readership on Sunday is not much heavier than on weekdays, even though Sunday papers have many more pages. The Sunday figures,

- **Minutes per person per day**
  - **AGE** | **NEWSPAPERS** | **TV**
  - Under 17 | 16 | 98
  - 18-49 | 43 | 117
  - 50 and over | 50 | 112
  - Av. all persons | 33 | 110

TVB points out that these Sunday figures indicate less readership per page for Sunday papers than for weekdays. And all age groups spend at least twice as much time watching TV.

Furthermore, TVB cites a Starch Consumer Magazine report, and a special study by Pack to show that Sunday paper readership is not the same as that of a Sunday supplement.

According to Pack 21% of men and 18% of women readers of Sunday newspapers do not read the supplement at all. So approximately 20% of the total must be lopped off supplement circulation claims.

When it comes to per-page readership even further reductions must be made. Average readership per page for a Sunday supplement is 34.2% for men and 40.9% for women. Or says TVB, "if we are talking about a 10,000,000 circulation magazine like American Weekly, this brings ad readership down to a level that most national advertisers on tv would be most unhappy about—4 or 5 million viewers."

(Article concl. next page)

BUY IN A SUPPLEMENT, SPOT TV, AND NETWORK TV

**SPOT TELEVISION (EXAMPLE)**

- **20-seconds, 6:30 PM, Monday through Friday**

<table>
<thead>
<tr>
<th>Cost (per week)</th>
<th>$41,951</th>
</tr>
</thead>
<tbody>
<tr>
<td>Markets</td>
<td>50</td>
</tr>
<tr>
<td>Unduplicated Homes</td>
<td>11,947,000</td>
</tr>
<tr>
<td>% Penetration of U. S. Homes</td>
<td>24.1%</td>
</tr>
<tr>
<td>Total Viewers (undupl.)</td>
<td>30,465,000</td>
</tr>
<tr>
<td>Cost-per-1,000 Viewers</td>
<td>$1.38</td>
</tr>
<tr>
<td>Cost-per-1,000 Women Viewers</td>
<td>$4.37</td>
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</tbody>
</table>

**NETWORK TELEVISION (EXAMPLE)**

- **Participating sponsorship of 5 daytime 1/4 hour shows:** Treasure Hunt, Haggis Baggis, It Could Be You, Dough Re Mi, The Price Is Right

<table>
<thead>
<tr>
<th>Cost (per average week)</th>
<th>$41,600</th>
</tr>
</thead>
<tbody>
<tr>
<td>Markets</td>
<td>140</td>
</tr>
<tr>
<td>Unduplicated Homes</td>
<td>10,765,000</td>
</tr>
<tr>
<td>% Penetration of U. S. Homes</td>
<td>21.0%</td>
</tr>
<tr>
<td>Total viewers (undupl.)</td>
<td>17,224,000</td>
</tr>
<tr>
<td>Cost-per-1,000 Viewers</td>
<td>$2.42</td>
</tr>
<tr>
<td>Cost-per-1,000 Women Viewers</td>
<td>$4.04</td>
</tr>
</tbody>
</table>

**NOTE:** The costs per thousand above are on an unduplicated basis. Since in TV there is a commercial frequency factor within the week the CPM per commercial viewer impression in the spot example would be $0.65 and $0.85 in network—commercial women impressions would be $4.06 spot and $1.50 network.

SPONSOR • 30 MAY 1959
As a factual comparison of supplements and TV, the TVB study shows the cost, coverage, circulation, ad noting and CPMs for a full-page four-color ad in American Weekly, and compares them with those for a five-week schedule of spot TV 20's in 50 markets, and for participating sponsor-ship in five daytime \( \frac{1}{2} \) hour network TV shows (see box).

For a slightly higher cost per week, the spot schedule reaches 50 markets instead of 34, and 11.947,000 unduplicated homes compared to the supplement's circulation of 10,165,200.

When it comes to "ad noters" the figures are even more heavily in favor of spot TV. Average number of ad noters for a four-color page in American Weekly is 7,631,000 while the spot schedule draws 30,465,000 unduplicated viewers. Cost-per-1,000 for both total viewers, and women viewers show equally strong advantages for spot TV.

The comparison of net TV supplements is fully as convincing though the differences in the audience totals and compositions will provoke much discussion and sharpened work among keen-eyed media men.

For roughly the same money as the spot schedule ($41,000 vs. $41,951) the net TV plan of five day time participations gets into more markets (140 vs. 50) but reaches fewer unduplicated homes and fewer total viewers than the spot schedule.

However, both net and spot plans far outreach the supplement in all classifications and present far more efficient CPMs for total and women viewers. American Weekly's CPM for women voters, for example, is $7.29, compared to $4.37 for the spot plan and $4.04 for network.

All in all the TVB presentation provides a convincing case for TV vs. Sunday magazine sections, and is a study which media directors, timebuyers and plans board members will find profitable to examine in detail.

In addition to the supplement material, TVB's Sales Clinics are arming station men and station representatives with strong rebuttal arguments to the total selling campaign of ANPA. Each of 20 newspaper arguments against TV, and in favor of print, is analyzed and strong counter arguments advanced. (See future issues of SPONSOR for a summary of TVB replies.)

HOW RADIO GOT

- Crispy finds men, teenagers better prospects for pizzas than housewives; captures 50% of New England
- Strategy involves heavy radio spot in driving and p.m. hours for pin-pointed audiences at thrifty costs

In less than six months, New England finds itself with a new pizza king. In unseating its rivals, the new champion (which now claims 50% of the highly competitive market in that area) made use of some important discoveries made on a triumphal ride from test market invasions of Miami and Baltimore.

Original Crispy Pizza is no stranger to the field. Its three plants across the country have been keeping restaurants, snack stands and drive-in theaters supplied with pizza long enough to see a fade turn into a staple second only to the hot dog as a snack item.

It was to be expected that Bronx-born Andrew Virga, the company's general manager, would also be eyeing the $2.00 million growth of the market in consumer retail sales. He set his sights on New England, not because the market needed another pizza brand, but because a new approach to selling a strong competitive staple will often turn the scales if only the angle is the right one.

Virga had some well-calculated hunches which he decided to test in another healthy pizza-area, Miami, rather than New England. As soon as he got 40% distribution in Miami grocery stores, he began some testing with his advertising agency, Ben B. Bliss Co., New York.

Consumer reactions to product demonstrations were observed and buying habits noted. "It soon became apparent," says Bliss, "that the real

SLICING INTO PIZZA PROBLEMS

FEW SUPERMARKETS allow displays in frozen food section. But radio won this unique victory (at left) for Crispy Pizza. Another problem: to aim radio pitch at teenagers and men, bypassing housewife who rarely buys pizza on her own. Although item has gained acceptance second only to hot dogs as a snack food, there is no nationally distributed frozen pizza on the market now. But Crispy, now leading in New England, is planning national expansion.
influences in the buying of pizza were teenagers and men. The housewife would often walk away from the demonstrations, which held males and youngsters fascinated. When she did make a purchase, it was invariably the teenager or the husband that talked her into it.

From these findings, Bliss developed a media strategy aimed at the chief pizza purchasers. "Because it's a family item," says Bliss, "air media would motivate concerted response." But the problem was to find a response that would take the decision away from Mom, and put it into the hands of the kids and the men.

Crispy merchandised its projected campaign to the stores and set the starting date when 75% distribution was reached. On 13 October, a six-week test began in Miami. This was the media strategy used:

- **Radio.** Three stations were purchased, two with strong teen-age appeal, one with a greater housewife emphasis during the day. About 275 spots were bought in prime and afternoon times, and throughout the day on Saturday. Spots were mainly 60 seconds with a sprinkling of 20's and 10's. Fact sheets and copy were supplied station personalities.

- **Tv.** Local live cut-ins on American Bandstand and minute spots in a late movie, the former for its teen-age audience, the latter for its family makeup.

- **Print.** A newspaper in Ft. Lauderdale was chosen because of its freedom from Miami and Palm Beach tourist influence.

Tied to all this was a coupon offer designed to test the effectiveness of each medium as well as each station. A free pizza offer depended on the purchase of a pizza, label of which had to mailed to station or newspaper for the coupon.

Almost immediately, Bliss reports, it became evident that radio was outpulling tv better than 50% on an individual station basis. The print response, he says, was so insignificant as to be discarded at once.

Among the three stations, it was noted that the teenage-directed stations outpulled the one whose afternoon appeal was mainly aimed at the housewife (again it was almost a 2 to 1 margin with a 3 to 1 cost per unit).

"Clearly," Bliss says, "we were seeing demonstrated what our in-store testing had already proved—the fact that Mom is not the person primarily interested in pizza."

A secondary test teach personality (Article continues next page)
requested his audience to mail the label directly to him) provided further evidence that the prime time and after-3 p.m. d.j. spots were doing the primary job.

After the test period was over and 100% distribution obtained, Bliss cut the Miami schedules back to a maintenance level. A 52-week pattern was worked out based on what had been learned from the test, and the testing area was shifted to Baltimore.

This intermediary step on the road to New England was designed to refine the Miami media findings and test their efficiency in a dissimilar market. As before, 75% distribution was obtained before advertising began. The following six-week test campaign kicked off 24 November:

- **Radio.** Five stations were selected with primary male-teen-age appeal. Spots, again largely 60's, were placed between 7-9 a.m., 3-10 p.m., and throughout the day on Saturday. Frequency: about 300 per week.
- **Tv.** The effort here was to see if broadening the programing appeal to include more males would pick up the coupon response. Saturday afternoon movies, late news and other strong male-appeal adjacencies were tried in addition to teen-age shows.
- **Print.** Omitted in this area.

"Ratings were absolutely valueless to us," Bliss says. "The mail test again gave us our answers."

Results paralleled the Miami findings. As before, Bliss put the test market on a 52-week maintenance schedule, then moved on to the main battlefield—New England. From what had been learned "on the road," spot radio was clearly earmarked to carry the freight.

The New England campaign began 29 December and announcements were scheduled at the rate of 2,500 per week. Center of the radio blitz was Boston with four radio stations (WCOP, WTHM, WILD, WMEX). Two stations were used in New Haven (WAVZ, WNHC), one each in Springfield (WSPR), Worcester (WORC), Hartford (WKNB), Providence (WICE) and Portland, Me. (WGAN).

Tv was limited to two markets: Boston (WHDH-TV) and New Haven (WNHC-TV). Bliss bought spots as close as possible to Class A times where teens and adults could be counted on as viewers, Local Paper and a local teen-age dance show in Boston were used, with American Bandstand (Dick Clark) cut-ins in New Haven.

Supermarket reaction and mail response in New England followed the exact patterns established in Baltimore and Miami. The six-week campaign enabled Crispy, a completely new brand of frozen pizza to penetrate a market that was tightly stocked with other pizza brands. But Crispy gained No. 1 sales position, capturing 50% of the market before the intensive campaign was over.

Currently, eight New England stations are still being used, although during the summer a slight cut-back in frequency is anticipated. Strangely enough, in Miami where it's summer all year around, frozen pizza sales have no seasonal fluctuation. Yet, in four season areas, pizza sales do drop off somewhat in the warm weather.

Specific sales figures for Crispy were not available. However, sponsor did learn that the tremendous sales volume of Crispy is pushing the production facilities of its three large plants.

These plants—located in New York, Chicago and California—followed the growth pattern of the pizza industry. But as his company expanded, general mgr. Andrew Virga noted strong local preferences (sausage, pizza, for example, leads in the midwest).

Local preferences are a big factor in pizza sales. Even racial preferences enter the picture very strongly. This was proved in Baltimore. Bliss points out, where a Negro-appeal station was used. The coupon promotion drew negligible response and Crispy concluded from the test that the market is not yet there.

Now claiming 50% of the New England market, Crispy is planning an extensive expansion this fall. Although neither agency nor client will reveal what specific markets they plan to invade next, they do agree spot radio will be their prime buy. They will continue in their present markets with 52-week firm contracts on the stations that have pulled best for them.

There's no question that pizza has a tremendous growth future. The recent advent of General Mills into the market with a Betty Crocker frozen pizza is one indication of this. Of the eight major pizza brands on the market, most are frozen.
FORMULA 409
(Cont’d from page 36)

one among heavy-duty cleaners. On top of this, he knew that saturation in his chosen medium—tv—meant filmed commercials.

He put a Springfield firm—Commercial Films, Inc.—to work on two spots at a go and a 20t strongly highlighting the applicator and the fact that the detergent requires no dilution before using.

Since production costs were unavoidable, Spinney’s ace-in-the-hole was—ult television. He worked out a schedule with Springfield’s WWLP-TV that gave him not only a respectable saturation but a package aimed at reaching the housewife by drawing the kids into his marketing picture:

* Filmed spots. Thirty 20-second spots, Monday-through-Saturday, between 10 a.m. and 11 p.m. on run of schedule would provide the over-all umbrella. To pinpoint the family, a Tuesday-through-Friday spot was slated at 6:30 p.m. directly following an afternoon movie.

* Live spots. One per day on the morning Romper Room would utilize the pre-kindergarten show participants in the same way that the film spot used its “mother’s helper.” Aired more directly at the housewife, was an identical schedule (one spot per day) on the Kitty Bronan Show in the afternoon.

The schedule began 5 January. With the mass displays which the mark-up was getting him, Spinney was able to judge the results almost immediately. It created sufficient clamor to offset the mid-March arrival of P&G’s Mr. Clean with a veritable circus to introduce him: in addition to a spot saturation, a white truck equipped with a sound box to play the commercials traveled the streets, effecting a nearly 100% sampling of neighborhoods with its 8-oz. bottles.

However, the very week of the Mr. Clean commotion, Formula 409 reached the point where 700 cases were moving from the Spinney basement—a monthly average that has been maintained ever since. Encouraged by this acceptance, Spinney is negotiating with the factory for total U. S. consumer rights.

Meanwhile, he plans to press his gains in New England. At the moment, “David’s” slugshot is aimed in the direction of Connecticut.

BOB BANNER
(Cont’d from page 35)

will be produced on Broadway this coming season. With two other couples (who are doing the music), they’ve revised Giraudoux “Apollo of Bellar” by rewriting the short story fantasy and adding original music.

On music for tv—and he’s a specialist in this—he thinks television “shouldn’t really have original music because it’s presented only once and is so fleeting that it can’t catch on fast with an audience.”

The fresh-faced Texan has long been a musical as well as a dramatic specialist. During his first year at Southern Methodist U., in Dallas he handled arrangements and orchestra conducting for eight theatres in the interstate chain. That’s where he met his mentor, who later talked him into attending graduate school at Northwestern U. (just outside Chicago) and—still later—convinced NBC TV Chicago they should give Banner his first tv job as stage manager.

He’s been in theatrics ever since he left Ennis, Texas (“as big as a small bowl of soup”) except for a Navy stint during World War II. As a member of a V-12 unit at SMU, he was compelled—reluctantly—to shift from the art world of theatre and speech to the craft realm of cost accounting and business (that’s what his degree is in). But in late ’46, when he enrolled in the Northwestern graduate school, he returned to his creative bent.

He received his master’s degree and became an assistant professor of drama and speech while working for his doctorate. His thesis subject, then a completely unknown field, was binaural or stereophonic recording and broadcasting.

At this point—1947—he’d had only two run-ins with tv; a display at the Chicago World’s Fair in 1933 and three weeks of observer training at Chicago’s pioneer station, WKBW. But a bid with NBC Chicago’s WNBQ for a full-time job was picked up seven months later. (“I waited so long I’d forgotten about it.”) Late in December one evening he was phoned and asked to report to work that night. “I was in the middle of trimming a Christmas tree and correcting a flood of mid-term exams—but I zoomed downtown.”

(Article continues next page)

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.
He started work the next morning and has been hard at it ever since.

Bob Banner still enjoys the academic life and his friends in it. One of his greatest pleasures is to take off for lectures junkets to colleges and universities (10 since fall) because “I like to see the enthusiasm of the kinds, and their eager search for new ideas.” He tries to communicate TV theory as well as practice to these youngsters who expect to become TV pros.

“TV is terribly complicated, but not because of its production techniques or electronics. I don’t tell them about how to ‘Take camera One. I try to explain why it’s what’s transmitted by that camera that’s important. I want them to grasp the intensity of the pressures of TV and how to cope with them. If you give in to Unreel Alley, tranquilizers and the safe way to do things, you’ll go downhill fast.

“The way to win in TV—to get more and better ideas used, not just talked about—is not to run away from it and therefore automatically default to it. It’s easy to say all TV is bad. The answer is to face the criticism and improve the product.”

Television, in his book, has an infinitely greater responsibility than any other medium. Why? “Because it influences the way people act, their habits of eating and dressing. But, much more important, it influences the way they think. That’s why it offers a frightening but inspiring responsibility.”

He’s disdainful of the “lowest common denominator” school of theorizing. “I believe in working for the highest common denominator in individual people and in the total audience. There’s no reason to seek out the lowest elements in audiences when there is a highest which you can find. But it does take more work, more imagination and more faith to seek it.”

He has a lot of faith in people. “You can develop a show which is universally respected and popular, and which is understood even though you have upgraded rather than downgraded it. People respond to good taste, high quality, an honest and sincere interest in emotional values.”

TV’s captivating hold on the public is bound to become even firmer. That’s why he thinks Madison Avenue and TV production executives should forego the concept of cutting 99 shows to fit the pattern of the one successful one. Rather, “They should forget the copy-cat system and look for 99 brand new shows.”

He’s vividly aware that even if his new musical comedy were to be a smash hit on Broadway, “it would have to play in New York’s biggest house to sell-out crowds at every matinee and evening performance for 32 years” to reach the audience Garry Moore plays to in one hour.

Bob Banner is impressed deeply with the implications of reaching audiences this vast. He likes ratings, “especially when they’re good for me!” But, more seriously, he thinks a truly valid appraisal of a program’s pull is in analyzing trends over a season rather than overnight or for the month.

What does he think of Madison Avenue? He’s experienced little of the alleged interference from agencies and clients.

“You need patience and the ability to adjust as much as perspective in TV.” he says, “But there’s room in television to do almost anything you want to. Madison Avenue just isn’t all that restrictive.

“Clients and agencies make realistic demands and the producer has to understand these, live with them and work around them. You can’t ever have things exactly as you want, whatever you’re doing. But if you learn how to wait, and how to push things slowly in the direction of your goal, you’ll come out with almost as much as you want.”

Because of the many unpredictable events that can happen in producing a TV show, Bob Banner thinks the end result in every instance is different from what the original blueprint called for. The biggest uncontrollable, he thinks, is people—the hundreds of people working to put a show together.

This is also where his natural flexibility and calmness come in handy. A show, he says, is like a painting, “only you’re using colored mice instead of brushes and paint. Just as the picture is almost finished, the mice get out of control and run around like mad.” A lot of people who’ve worked with Bob Banner think he is the one uncontrollable factor in this uncontrolled chaos—the unusual producer who can pull the right mice and the right colors for his show canvas to begin with.
FOOD INDUSTRY

Private labels: Dr. Ernest Dichter, president of the Institute for Motiva-
tional Research, reports that a recent
survey by that institute showed:

"Housewives are as favorable to
private brands as to national brands."

Says King, "This is a terrible in-
dictment of consumer advertising."

Nevertheless, air media is miss-
ing a big opportunity by not jumping on
the private label bandwagon. It is
common knowledge that most private
brands are manufactured by the same
companies that have their own na-
tional brands. The quality, there-
fore, is above suspicion.

"Private brands and advertised
brands can live together, side by side,
in peaceful co-existence," wrote Roy
King in his Food Field Reporter col-
umn, "Your Retailer and You." "We
further believe that, for the time be-
ing at least, private label is here to stay,
primarily because of superior margins.
No amount of unrealistic
thinking is going to make private
brand disappear. Your every effort
should be not so much to displace
private label, but rather to be repre-
sented fairly on the grocery shelf."

So why shouldn't air media move in
to accept the ad dollars of the pri-
ivate brands? If the chains are out
to advertise them, then radio and tv
have as much right to an investment
as do newspapers. Behind the private
label is more than just price-cutting
a nationally advertised brand. The two
biggest reasons for a private label:

(1) To create a quality image for
the store or chain.

(2) To create store traffic.

Local and regional advertising:
The fact that private labels were born of
a desire for a store image is a tip-
off to the way a retailer's mind works.
"Supermarkets are growing up," says
King, "and they're thinking now of a
corporate image." This isn't surpris-
ing since the A. C. Nielsen Co. shows
that about two-thirds of the total food
store business is done by about 9% of
the stores (naturally these are the
supermarkets). The grocery is big
business today and deserves its cor-
porate images. The capital invest-
ment a market operator needs at pres-
cent to open an up-to-date competitive
establishment exceeds $500,000.

How can radio and tv help him es-
establish a corporate image? By show-
ing him that it can establish strong
identity at the local level. By trad-
ition, newspapers have been his means
to local identity; it is in them that he
reads about his friends, his competi-
tors, his community and himself.
This is why newspapers have been
able to boast that "local advertisers
spend nine times more in daily news-
papers than they do in tv." (TVB has
answered this well, pointing out that
while it is true, the fact is that the
newspapers' share of the local market
is steadily declining; that 10 years
ago, advertisers spent 55 times more
than in tv, so that by now they have
actually lost about 90%.)

The latest TVB analysis shows tv a
consistent gainer in local and regional
food store advertising, up 75% in
Two years. (See chart on supermarket
chain advertisers, page 33.) Food
stores and markets have now hit the
No. 1 spot of local tv activity, accord-
ing to BAR reports on 11 major mar-
tets, with some 97 stores using 822
spots and 97 programs during a sam-
ple week in the last quarter of 1958.

Radio, too, has a long string of
successes at the local level.

Nevertheless, King feels that nei-
ther medium has yet made its full
wallow felt by the retailers. "It's not
that retailers are unaware of the air
media," he says, "but it's surprising
how many feel that they're beyond
their needs and their pocketbooks."

No other medium, according to King,
has made the same effort to become
part of the local retailer's operation
as have newspapers; consequently
they have been accepted.

One strong point that air media
can use in capturing more food busi-
ness at all levels is the fact that the
supermarket has changed grocery
shopping radically. For the super-
market has followed the swing to
Suburbia, a swing that both radio
and tv can follow more effectively
than can daily newspapers. CBS TV
Spot Sales checked this trend in 12
markets, noted that number of fami-
lies in suburban areas have increased
37% since 1950 while the number of
families in the city zones rose only
5%. Since metro papers have not
captured up with the suburban drift.

(Please turn to page 63)
How do you make a product contest

Product contests are a highly specialized type of advertising. Two admen and a consultant give tips on how to make them successful

Michael Davidson, mgr. of sales promotion and premium div. of the merchandise dept., Young & Rubicam, Inc., N. Y.

Contests are proven promotions in today's mass market. They can be applied to practically any type of product and generally can be adapted

Use merchandise for prizes, not money

and integrated into any type of campaign.

There are many elements that the contest sponsor should consider carefully before he launches his promotion. Among the questions most frequently discussed at that "initial" contest meeting are these:

The first question the advertiser must ask is "Why am I running a contest?" Many contests fail because there is no basic purpose or clear definition of why the advertiser should run a contest. The answer can be for any number of valid reasons, such as:

1) To herald the improved features of a revitalized, standard product; 2) To open new markets; 3) To serve as a strong counterpoint against competitive products; 4) To commemorate a certain anniversary; 5) To establish a favorable corporate image; 6) To add a new dimension to any media—the dimension of active interest; 7) To create excitement and a revitalized approach for the sales force.

What type of contest? Simplicity is the key to success. The most successful contests have always been simple contests, without involved rules and regulations, qualifications for entry, etc.

Concerning sweepstakes where there is "nothing to write and nothing to buy," this is obviously the most appealing and will probably draw the greatest number of contestants because of the ease of entry. However, there are seven states which consider a "sweepstakes" a lottery. An advertiser using this type of contest therefore, runs the risk of being barred in a sizable number of major retail outlets.

A contest can be as strong an incentive for the trade as it can be for a consumer, and can be run concurrently for the trade so that retailers, jobbers, salesman, etc. also have an opportunity to win prizes in a double-pronged promotion.

Next, what theme? Inside the bright, intriguing wrappings of every successful contest you will uncover an exciting theme—the dynamic core which sparked and integrated all the ideas into that contest, which motivated two million people to enter. The selection of the theme, therefore, is of primary importance in creating a successful contest.

The next factor to be considered is the prizes. The types of prizes to be used in a contest are dependent upon a number of factors. First consideration of the type of audience the client is attempting to reach—men, women, or children?

And should the prize be money or merchandise? Money, in sizable sums is an excellent reward, but costly. Every dollar given away costs $.10. On the other hand merchandise supplied in the right proportion of high-ticketed items plus a sizable quantity of prizes can be the basis for achieving the desired dramatic impact, at a much lower cost to an advertiser.

In the selecting of prizes, there are several points to be kept in mind: One, there should be an exciting first prize. Two, the schedule of prizes should have excitement and variety to achieve the widest possible appeal.

Three, the greatest possible total of prizes should be offered so that the entrant feels there is a possible chance of winning.

Finally, who is to judge the contest? There are several national judging organizations which handle the rules and entries for a contest. In addition to their regular services of judging and handling, they provide legal counsel which will help preclude the possibility of any mis-steps.

Jerry Shapiro, president, Fine Art Productions, Inc., N. Y., contest specialists

The first and foremost rule of running a successful contest is to give away merchandise and not money.

Sounds strange, since money is the greatest common denominator in the world? Nevertheless, it's a mistake to wave a huge bankroll in front of the general public's nose. Large sums of cash seem unattainable and out of reach to the average person. He can't project himself into the winner's circle. But offer equivalent merchandise, and you get the mass imagination stirring and castle-building. People can visualize themselves opening that new refrigerator or even mounted on that low-slung sports car, but never really and truly pocketing the wad of bills that would choke the proverbial horse.

The second rule is to retain a contest specialist. He is a new breed of cat trained to determine the proper prize structure for your specific needs. He knows which prizes create incentive and arouse enthusiasm. He knows the right prizes for the right people... not swimming pools for apartment dwellers. And he can in...
pay off?

most cases, get these prizes free or at enormous discounts.

Most important, he will follow through to the end, handling and guaranteeing all prize deliveries to each individual winner. It is here, after the hoopla and fanfare is over, that many contests lose all the goodwill and advertising effectiveness they have generated. Prize deliveries can be lost, delayed or substituted unless there is careful follow-through. If you are not prepared to do this, results can be disastrous.

I've mentioned some ingredients of a well-run contest. Now I'd like to briefly list the common pitfalls:

1) Failure to offer prizes which are in season when the announcement is made. For example, if the contest is being held in February, you may offer an outboard motor, knowing winners will be announced in April, and deliver in May. But people are not conditioned toward outboard motors in February; this prize holds scant appeal to them.

2) Incomplete understanding of which prizes will appeal to specific population segments or areas at certain times. The previous example of swimming pools vs. apartment dwellers is a case in point.

3) Putting up costly top prizes without a spread of more modest rewards to attract entries.

4) Insufficient tie-in with dealers. This is the ultimate goal of your campaigns: getting more people to go to the store and buy more of your product—and retailers can greatly aid or severely handicap a contest. Much depends on their enthusiasm and degree of participation.

5) Over-ambition: the expectation of reaching a large subscription total with insufficient prize structure. Like everything else, what you get is in proportion with what you put in.

6) Paying too much for prizes. The consultant can help keep prices down.

(Please turn to page 69)

ADAM YOUNG WILL SOON OFFER:

Radio analysis of top 60 markets—never before between two covers

Our newest book goes to the printer this week.
Our research director is fully satisfied as to its accuracy; and I'm convinced that it will become indispensable to you in your work—if your work is spending advertising dollars.

Here's what you'll see in “Spot Radio 1959—A 60-Market Appraisal”:
1. List of top 60 markets, based on Total Retail Sales in the metro county area . . . as given in 1959 Sales Management Survey of Buying Power.
2. Metro area market data for the 60 areas, including retail sales, effective buying income, number of households, and population.
3. “Advertiser area” market data for each of the 60 areas, including retail sales, effective buying income, number of households, and population. (Advertiser areas were developed from Rand McNally Trading Areas, based on physiography, population, economic activity, highway facilities, railroads, etc. Result is “area of maximum advertiser interest.”)
4. “Concentration Factor”—a new dimension. Percentage of Advertiser Area’s retail sales, population, etc. within metro county area for each of the 60 markets. Invaluable in determining whether local or regional stations provide effective saturation of market bulk.
5. Average audience of all major stations in the 60 markets, 6 a.m.-6 p.m., Monday through Friday, latest Pulse.
6. Ideal penetration for each market (i.e., rating of top station).
7. Comparison of stations against ideal penetration.

Let us not recommend the book to you as a sales asset of ours. Rather, make sure you see it because of the data in it. Draw your own conclusions.

Publication date: July 1. Write to reserve your copy now.

ADAM YOUNG INC.
Representing all that’s most modern and efficient in today’s radio

NEW YORK (3 E. 54th St.) • ATLANTA • CHICAGO • DETROIT
LOS ANGELES • ST. LOUIS • SAN FRANCISCO

SPONSOR • 30 MAY 1959
In San Antonio...

IF YOU WANT TO REACH WOMEN
KONO'S GOT THE MOST!
KONO 7,892 WOMEN
Sta. "A" 4,992 WOMEN
Sta. "B" 4,967 WOMEN

In San Antonio...

IF YOU WANT TO REACH MEN
KONO'S GOT THE MOST!
KONO 4,708 MEN
Sta. "A" 2,875 MEN
Sta. "B" 2,892 MEN

In San Antonio...

IF YOU WANT TO REACH 'EM ALL
KONO'S GOT THE MOST!
KONO 15,925 PEOPLE
Sta. "A" 10,142 PEOPLE
Sta. "B" 8,608 PEOPLE

*Audience figures compiled from Pulse Audience Composition study for March, 1959, 6 a.m. to 6 p.m., Monday through Friday.

For a complete report of Audience Composition by hours, call your
KATZ AGENCY Representative

KONO
Jack Roth, Manager
P. O. Box 2338, San Antonio, Texas

National and regional buys in work now or recently completed

SPOT BUYS

RADIO BUYS

E. I. Du Pont De Nemours & Co., Inc., Wilmington, Del., is preparing a campaign in about 40 markets to promote Du Pont nylon for hosiery. The short-term schedules start in June; minutes during daytime periods are being used, with a young housewife and working girl audience in mind. Frequencies depend upon the market. The buyers are Trow Elliman and Red Emni; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

General Mills, Inc., Minneapolis, is planning a campaign in major markets for its Betty Crocker Chocolate Cake Roll. The nine-week schedules start the second week in June. Minute announcements during daytime slots are being placed; frequencies vary from market to market. The buyer is Hal Davis; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

Revlon, Inc., New York, is entering top markets throughout the country with schedules for its Sun Bath lotion. The schedules start in mid-June for a three-week run. 10's and minute announcements during daytime periods are being placed; frequencies depend upon the market. The buyer is Lionel Schaen; the agency is C. J. La Roche & Co., Inc., New York.

TV BUYS

Morton Frozen Foods, Inc., Div. of Continental Baking Co., Rye, N. Y., is planning a campaign in top markets for its frozen food. The schedules start the second week in June, run for four weeks. 10's during both daytime and nighttime segments are being placed; frequencies depend upon the market. The buyer is Stewart Hinkle; the agency is Ted Bates & Co., New York.

Lever Bros. Co., New York, is kicking off schedules in major markets for its Silverdust Blue. The schedules start in June for six to eight weeks. Minute announcements during daytime periods are being used; frequencies vary from market to market. The buyer is Ira Gonsier; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

Frigidaire Div., General Motors Corp., Dayton, is initiating the summer push for its air conditioners. The campaign starts the second week in June for approximately seven weeks. Minute announcements during nighttime slots are being placed; frequencies depend upon the market. The buyer is Tom Doyle; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

The Procter & Gamble Co., Cincinnati, is going into major markets with schedules for its Tide detergent. The schedules start in June on a 52-week basis. Minute announcements during nighttime segments are being slotted, with frequencies varying. The buyers are Pete Dalton and Bernard Shlousman; the agency is Benton & Bowles, Inc., New York.
Oklahomans are sold on

**WKY television**

Oklahoma City NBC Channel 4
The WKY Television System, Inc.
WKY Radio, Oklahoma City
WTXT, Tampa-St. Petersburg, Fla.
WSFA-TV, Montgomery, Ala.
Represented by the Katz Agency

Families in the WKY-TV coverage area buy 69% of all drug products sold in Oklahoma.
You can eat your cake and have it. Not only is KERO-TV the only single advertising medium that reaches over 1,000,000 free spenders in California’s Southern San Joaquin Valley, it also brings you a bonus of bigtime facilities, an alert, professional staff that makes every penny work overtime for you and a marketing and merchandising program that helps every commercial reach right to the retail counter. Good reasons to be in to the Petry man when he calls!

**KERO-TV  CALIFORNIA’S SUPERmarket**

BAKERSFIELD   CHANNEL 10   NBC

REPRESENTED BY EDWARD PETRY & CO., INC.
The dog-eat-dog battle for spectrum space has officially begun.

The FCC this week kicked off hearings on non-government uses of the 25 mc-390 mc part of the band in which tv and fm radio are located.

The Oren Harris (D., Ark.) wider probe spectrum use starts with a 3-9 June panel. The Senate Commerce Committee will get into the act somewhere along the line, with its own hearings on tv allocations, dates for which may be set by mid-June.

Finally, the government is asking for a committee to be appointed by the president to look into spectrum uses.

The FCC considers only commercial radio, tv, industrial radio, mobile radio, etc. The House Commerce Committee under Harris will look into government uses of the spectrum as well as all other uses. The Senate Committee is interested mostly in the needs of commercial television.

If Congress does provide for a presidential study, which seems doubtful, this would get into the matter of whether national defense requires space now given over to commercial tv or whether some defense space is lying idle and can be turned over to make new tv channels. This is also the area of greatest interest for the Senate Commerce Committee.

The FCC’s limited probe got into action first. This week it heard AT&T describe pressing and growing needs for spectrum space to speed communications. RCA Communications had much the same story. On Thursday and Friday, the witnesses were scheduled in a veritable flood.

Hearings will spread out for an indefinite time, and filings with the Commission have revealed that everybody will claim his industry is necessary to national safety, health or defense, and that it is being crippled because of lack of spectrum space.

Pressure in the FCC proceedings will be on FM radio and to some extent on uhf tv.

The other probes will go more directly into tv channel allocations, and could lead almost anywhere.

Probably more than any other Washington development, these probes hold the future fate of tv. That is, whether there will be more or fewer channels for tv stations, even whether all tv might be forced to move to uhf, despite the adverse TASS report.

American Chicle took the consent decree route and, while not admitting lawmaking, agreed not to have white-coated actors giving the impression that the medical profession endorses Rolaids, or to represent that stomach acid can burn holes in table linen if it ever gets on any.

Interesting note is that the Federal Trade Commission did not insist that Rolaids cease claiming to be twice as effective in neutralizing acids than its competitors. This follows the FTC idea that “puffing” is harmless.

CBS and NBC get an extension for all parties from June 22 to August 3 for filing arguments in the FCC option time clipping proposals.

The webs had wanted an even longer delay.

The FCC had proposed strengthening the right of affiliates to approve web programing, cutting option time from 3 to 2½ hours per broadcast segment, making “straddle programs” count entirely as option time.
FILM-SCOPE

Schaefer beer and BBDO may have started a new trend in their unusual buy of feature film sponsorship in New York.

Four complete feature films will be fully sponsored on WCBS-TV’s Late Show this year at a cost of $23,500 each for program and time.

The bonus price reflects the right to select award-winning pictures as well as choosing pre-holiday nights when consumer consumption rises.

Note especially that Schaefer will deliberately cut commercial breaks down from the usual six to just four, and total commercial time within the feature film from 13 minutes to only 5 minutes.

Programs will be called Schaefer Award Theater and indicate a deliberate departure back to the original concept of sponsorship and away from slide-rule buying.

American producers are doing a slow burn over the fact that while one-third of the shows entered at Cannes were American, only one U.S. tv show got as much as an honorable mention.

Complaints are that the jury appeared to be inclined in favor of French film product.

But it’s also been noted that many U.S. producers sent over action shows and situation comedies while awards are usually based on artistic merits.

There are a few warning signs that video-tape may be falling into the same traps that its technical predecessors, motion picture film and radio tape, eventually found all but insurmountable.

The Pat Boone show this past week, for example, used 30 video-tape splices.

Veterans point out that film started out some decades ago as a “one-take” process, as did radio tape a few years ago, and that demands for re-takes and complicated editing and assembly soon made both processes expensive and time-consuming.

If video-tape should follow the same pattern it will sacrifice much of its inherent speed and economy, and would then depend only for use on its superior broadcast quality over film.

The ratings potential of an off-network program as a local daytime strip does not appear to be at all affected if the station puts the show in a weekly nighttime time slot before starting daytime stripping.

Comparisons of six stations now stripping Medici, for example, showed that two stations that previously aired the show weekly at night were in fact among those doing best with the reruns.

Here are ARB averages for six stations stripping Medici:

<table>
<thead>
<tr>
<th>CITY</th>
<th>STATION</th>
<th>RATING</th>
<th>SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Las Vegas*</td>
<td>KLAS-TV, 3:30 p.m.</td>
<td>7.2</td>
<td>60%</td>
</tr>
<tr>
<td>Miami*</td>
<td>WTVJ, 1:00 p.m.</td>
<td>9.3</td>
<td>65%</td>
</tr>
<tr>
<td>Atlanta</td>
<td>WAGA-TV, 1:00 p.m.</td>
<td>4.1</td>
<td>30%</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>WFIL-TV, 10:00 a.m.</td>
<td>4.2</td>
<td>31%</td>
</tr>
<tr>
<td>San Francisco</td>
<td>KRON-TV, 9:00 a.m.</td>
<td>3.7</td>
<td>42%</td>
</tr>
<tr>
<td>Texarkana</td>
<td>KCMC-TV</td>
<td>12.0</td>
<td>59%</td>
</tr>
</tbody>
</table>

*Cities where nighttime exposure preceded daytime stripping.
The ticklish problem of getting into film financing from the point of view of the new investor is being handled with creative awards by Financial Credit Corporation.

Since as much as $7.5 million is believed to be tied up in money invested in some 150 pilots made in the past year but not sold, Financial Credit is spending $250,000 on prizes in a contest to select pilots that have the best audience reactions.

Strategy behind the move is to eliminate as much of the risk as possible before putting down the $1 million or more per show needed to bankroll a tv film series.

There was a small cutback in the ITC sales staff last week.

It's the first personnel scissoring since the inception of the new combine.

A company spokesman stated that only four or five men were pink-slipped, not unusual in terms of its large sales staff, and that their posts would be filled again at some time in the future.

Network shows that dislodge established syndicated programs in time-period recaptures may well be upsetting rating hornets' nests in many cities.

One test case is New York's 10:30 p.m. Saturday period, where both NBC TV and CBS TV have recently recaptured time and where syndicated Sea Hunt consequently moved from WCBS-TV to WABC-TV. (See FILM-SCOPE, 16 May 1959.)

Daily ARB reports for the first four weeks of May show that a three-way ratings split resulted which had Sea Hunt boosting WABC-TV's ARB score by 10 points or more and then see-sawing for ratings supremacy with the network show that replaced it.

Sea Hunt ranged from 17.0 to 11.6, Markham from 15.6 to 14.3, and D. A.'s Man on NBC TV from 12.7 to 8.2: four week ARB averages were Sea Hunt, 13.9; Markham, 14.2 and D. A.'s Man, 10.1.

This pattern appears to anticipate time-periods of generally increased competition this fall in which huge ratings will be impossible for any show, whether syndicated or network in origin.

**COMMERCIALS**

Look for drastic changes in commercials built around the use of music for their sales effectiveness.

Significance of the shift is that many commercials are now being made with the music track first and the copy and visuals fitted in later.

More than a dozen such "music first" commercials for food, drug, auto and apparel brands were reported completed in recent weeks by one producer alone, Music Makers.

They include: Young & Rubicam's Tang, Kaiser, Sanka and Tek; J. Walter Thompson's Ford, and Aero-Shave; Kenyon & Eckhardt's Mercury and Praise; Doyle Dane Bernbach's Cutex, Chemstrand and Thom McAn; and Compton's Duncan Hines.

The trend for the commercials industry to continue to concentrate into the hands of a smaller number of producers continued last week with another merger.

Transfilm, which itself is part of Buckeye Corporation's holdings, has teamed up with Wyilde Studios, animation specialists. Wyilde will move into the present Transfilm facilities.
SPONSOR HEARS

Prize rumor of the week: Sonny Werblin, upper MCA executive, was forming a syndicate to acquire NBC.

This comes right on the heels of the one about Edgar Kaiser offering to buy the network for $300 million.

Call it the ultimate in something or another, but a tv network president recently made a long plane trip just to tell an advertiser this:

How sorry he was that the advertiser’s requirements couldn’t be fitted into the coming season’s network schedule.

Madison Avenue this week buzzed that a tobacco account—one of the giants—has become receptive to migration.

No particular brand was mentioned; but that didn’t stop more than one agency from taking careful inventory of recent indications of displeasure.

Never before have agencies, networks, and packagers found it so frustrating trying to maintain in mimeo form the tv program schedules for the fall.

No sooner is the last sheet off the machines than the data is outdated by another batch of program or time changes.

Reps are keeping a sharp watch on the efforts of a tv broadcaster in the deep South to recruit their stations for barter deals—one of them operated by the World Travelers Club.

The broadcaster is asking for a commission in addition to the one collected by the WTC.

Perhaps no other advertising spender expects so much personal service from the president of an agency as the drug manufacturer.

The agency head not only is expected to make frequent calls on the client but he’s supposed to attend all sales meetings and conventions.

One such president last year racked up about 60,000 miles of travel.

In rejecting the solicitation of a Beverly Hills, Cal., trader of branded items for free spots, a western radio station operator wrote:

“Did it ever occur to you that stations might be accepting merchandise from you and your clients and returning the signed affidavits of performance, but failing to run your spot announcements?

“If such things are happening, may I say these stations are cutting their own throats because eventually the advertiser is going to realize he is not getting sales results in those areas and hence wouldn’t buy these stations if he were to advertise at a later date. . . . I am enclosing ratecards and other data on our station.”
“WSM Helps Fleischmann Keep Pace with the Growing Central South . . .”

Says J. Walter Thompson’s Frank Marshall

As Broadcasting Group Head on the Standard Brands account, Frank Marshall (shown above with Blair’s Tom Harrison) makes it his business to know markets and media.

He is well aware that WSM’s 202 county daytime audience spent $870,730,000.00 for food last year, and that the astounding WSM 766 county nighttime audience poured $3,827,278,000.00 into grocery store cash registers during the same period.

Small wonder that Fleischmann uses WSM’s Grand Ole Opry, and a daytime spot schedule on WSM, in order to “keep pace with the growing Central South”!

Are your clients’ products “keeping pace” in America’s 13th Largest Radio Market? If not, you need the selling power of the Station that actually has a measurable audience in more than one-fourth of all the counties in the United States. Bob Cooper or any Blair man can give you the facts and figures.
AUTOMOBILES
SPONSOR: Miller Pontiac Inc.
AGENCY: Direct
Capsule case history: Miller Pontiac of Columbus, Georgia, a new auto agency placed a regular schedule on WGBA. The campaign called for minute spots to be written by the WGBA continuity staff and to be read live by the disk jockeys. Heavy emphasis was put on Bill Bowick’s show. Results came quickly. T. E. Miller, president for the agency, said, “We started only nine months ago and now we are almost as well known as some of the other auto agencies that have been in business here for 15 or 20 years. A good part of this splendid public relations job was accomplished through the air over WGBA.” Miller went on to say, “Our dollar has been well spent over WGBA, and we feel our account has been given exceptional service beyond that normally expected from a radio station. Bowick’s program gave us the push we needed. The impact of his recommendation to the Columbus audience was an important factor.” The advertiser has now placed regular schedules with WGBA.
WGBA, Columbus, Ga.

MUSIC STORE
SPONSOR: Music Castle Record Shop
AGENCY: Direct
Capsule case history: Music Castle Record Shop, Scottsdale, Ariz., was interested in reaching people of all ages and Johnny Castle purchased a schedule of 10 announcements weekly on the five personality d.j. shows on KPHO Phoenix. Spots announced tie-in contest with station. Weel by winners got KPHO “Hit Pick Package,” an album of five hit-to-be record selections by the five d.j.’s. In addition spots promoted the Castle Record Club, which gives a free record or album for every 10 records or albums purchased. The club roster has now grown to about 750 members. Result of the campaign on KPHO: a multi-volume increase based on both expanded store traffic and regular habit-buying purchases. The store, whose volume is usually at least 25% higher in winter months because of visitors to the resort area, reported sustained business through the summer months. “KPHO’s solid programming,” Johnny Castle said, “has been largely responsible for the store’s success here.”
KPHO, Phoenix

SOFT DRINK
SPONSOR: Detroit-Squirt Bottling Co.
AGENCY: MacManus, John & Adams
Capsule case history: MacManus, John & Adams, advertising agency for the Detroit-Squirt Bottling Co., placed a 13-week schedule on WCHB. The agency bought minute announcements, scheduled throughout WCHB’s broadcast day. WCHB air personalities, Joe Howard, Bill Hall, Larry Dixon, George White and Trudy Haynes, all gave the announcements in their own particular delivery style which added both a personal touch and warmth to the spots. In a letter to WCHB’s general manager, Frank M. Seymour, MacManus, John & Adams’ broadcast media supervisor, Charles N. Campbell, wrote: “Thanks to you, Frank, and your staff, for the fine support and cooperation you have extended to our client who has been advertising on WCHB, and also congratulate your station for the results that have been realized by our clients.” Campbell also said “We look forward to many more successful campaigns on WCHB.” The advertiser and agency are presently setting up new schedules.
WCHB, Detroit

INSURANCE
SPONSOR: National Travelers Life Co.
AGENCY: Dean Simon, Pacific Div.
Capsule case history: Radio is nothing new to Milton J. Rose, West Coast director of sales and advertising for the National Travelers Life Co. He has been using KPOP successfully for the past 15 years. Frank Burk, gen. mgr. of KPOP, says, “Rose experimented in every way with every format we had on our station and got the best results using two 60-minute and one 30-minute weekend programs featuring local news, and a once-weekly Negro spiritual d.j. program.” The advertiser supports these with a schedule of minute announcements throughout the week. All schedules are purchased on a 52-week basis. Rose services his advertising by standing by in the studio during weekend newscasts to answer the phone questions that pour in concerning the firm’s life insurance. “The phone is my barometer,” Rose says. “Results, not ratings, are the only way we decide a schedule’s effectiveness.” Rose also reported that the radio has been the most productive of all mediums for the firm.
Which of the following words describes each of these radio stations:
Modern? Old-fashioned?

Four out of five Washington, D.C. area residents polled by PULSE found WWDC modern—a greater percentage than any other radio station. Less than one in twenty figured us for fuddy-duddies. And just as significantly, we received fewest "don't know" votes. Proof that Washington does know a "live wire" when it hears one. Let us cut you in on the current!

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</tr>
</thead>
<tbody>
<tr>
<td>Modern</td>
<td>77.0</td>
<td>31.8</td>
<td>37.1</td>
<td>24.8</td>
<td>30.8</td>
<td>59.6</td>
<td>72.7</td>
</tr>
<tr>
<td>Old-fashioned</td>
<td>1.7</td>
<td>5.1</td>
<td>10.0</td>
<td>6.6</td>
<td>2.8</td>
<td>8.7</td>
<td>5.8</td>
</tr>
<tr>
<td>Don't Know</td>
<td>21.3</td>
<td>63.1</td>
<td>52.9</td>
<td>68.6</td>
<td>66.4</td>
<td>31.7</td>
<td>21.5</td>
</tr>
</tbody>
</table>

All figures indicate percentages.

Radio Washington

WWDC

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.
out 13 June

CANADIAN SPONSOR

an analytical interpretive USE magazine for agency/advertiser buyers of tv and radio time
facts about CANADIAN SPONSOR

1. purpose
To provide all advertisers and advertising agencies interested in Canadian radio and television with a factual, interpretive, analytical, "how to" business publication edited 100% for them.

2. editorial content
Basic editorial components are: (a) two-page newsletter, (b) several articles dealing with radio/tv problems, research, programming, costs, commercials, case histories, timebuying and many other key facets of the changing radio/tv scene, (c) news and idea wrap-up departmentally arranged, (d) editorial and letters column.

3. format and distribution
CANADIAN SPONSOR is a full fledged publication modelled in physical appearance and contents after SPONSOR. It is highly pictorial, functional, easy to read. It is designed for fast and efficient use by busy media-buyers, account executives, ad managers and other selective decision-makers.

4. circulation
guarantee—initially 2000 copies
breakdown—at least 6-out-of-10 copies to agency/advertiser executives interested in radio/tv in Canada. Included are U. S. executives concerned with Canadian air media. The remaining 4-of-10 copies to station executives, station representatives, broadcast services. This emphasis on buyer readership reflects the magazine's editorial focus.
rates—combined CANADIAN SPONSOR with SPONSOR, $9 a year; CANADIAN SPONSOR only, $5 a year. Quantity prices on request.
frequency—every other Saturday effective 13 June 1959.

5. staff
Unlike other publications originating in the U. S., Canadian SPONSOR is completely researched, written, and edited by a Canadian staff based in Canada. It profits by SPONSOR's experience in interpretive use journalism and the special interest that SPONSOR's publisher has had in Canadian air advertising since he attended his first CAB meeting in 1937. Otherwise, its total orientation is Canadian. Publisher, Norman R. Glenn; Editor, John McTaggart; Business Manager, Mike Roberts.

6. advertising rates
ask for CANADIAN SPONSOR rate card

7. office
67 Yonge Street, Toronto 1, Ontario. Empire 4-0455
HOLIDAY WITH CHEVALIER, a special one-hour musical to be aired on CBS Radio in Mid-September, is the topic being discussed with star Maurice Chevalier by Albert B. Richardson, Jr. (I), v.p., Chesebrough-Ponds advertising and Arthur Hull Hayes, CBS Radio pres.

SITTIN' ON TOP O' THE MAIL: Marilyn Handschuh scans the 9,052 letters received last week by WOW, Omaha, for contest done jointly with Safeway Stores, Gold Bond Stamp Co.

CLEAN-UP D.J.'S at WRCV, Philadelphia, participate in "Clean Up, Fix Up, Paint Up" week. Sweeping the area (l to r) Pat London, Jack Rattigan, Ed Hurst, Joe Grady

CONFEDERATE 'WEE REBEL,' four-year old Bill Autry, pitches William Hinman of Lambert & Feasley, with the story on the station he represents—WRBL-TV, Columbus, Ga.

AGENCIES

J. Walter Thompson will have the largest TV publicity budget ever—$100,000—to hallyhoo the Ford hour series on NBC TV, starting in the fall.

The network will back up this series with a record promotion budget, using minimum full-page ads in Metropolitan markets for the initial telecast.

Agency appointments: Reddi-Wip’s Top-Wip, a low calorie, pressurized whipped light dairy cream introduced last year, to Kenyon & Eckhardt, Los Angeles... Premier brand of Francis H. Leggett & Co., recently acquired by Seeman Bros., to Anderson & Cairns... Allegheny Airlines, to VanSant, Dugdale & Co., Baltimore... Fulham Bros.’ Fisherman products to Charles F. Hutchinson, Boston... The Bunn-O-Matic Coffee Brewing Equi-
ment Division of Bunn Capitol Co., Springfield, Ill., to Compton, Chicago . . . Foster-Grant Co., Leomin-
ter, Mass., makers of sunglasses, with billings at $500,000, to Donahue & Coe . . . Popeye brand peanut butter of Sussex Foods, to Hicks & Greist, Inc.

This 'n' data: Henderson Advertising has moved to new offices at 55 South Pleasantburg Drive, Greenville, S. C. . . . Bergen Newell, account executive with R. E. McCarthy & Associates, will have his book, Naked Before My Captors, published in New York this week by Frederick Fell, Inc.

Personnel changes at Meldrum & Fewsmith, Cleveland: Herbert Cooper, elected president; E. T. Morris, chairman of the board; Robert Pileger, to the executive committee; Robert Gardner becomes v.p. and Warren Eggly, to treasurer.

They were elected v.p.'s: Humboldt Greig, at C. J. LaRoche . . . Curtis Abel, at Y&R's Los Angeles office . . . Eric Marder, at K&F . . . William Rowe, at Richard Lane & Co., Kansas City.

rector at B&B . . . James English, to associate media director at K&F . . . Stuart Ganon, to copy supervisor and Philip Porterfield, mer-

Brown & Williamson (Bates) has changed its mind about dropping its alternate week of The Texan (CBS TV) and putting the money into spot tv.

A major factor in the decision to go on with The Texan in the fall: B&W had to have a second show to Wanted Dead or Alive on CBS to benefit from the maximum discount.

Seventy national or regional food advertisers who distribute in Grand Union stores will be confronted with this opportunity:

To participate in a free, three-month test of the new Store Video plan for in-store electronic point-of-purchase display.

Lee Wagner, president of Store Video, New York (founder of Te Guide in New York and advertising v.p. of the Flat-R Straw Co.), will dry-run the plan in one test and one

NEWEST THING IN BEACH WEAR: Joan Cary models stole won in WJIM-TV, Lansing, contest sponsored by Vivian Woodward Cosmetics

NEWLY-ELECTED PRESIDENT of the Pa. Association of Broadcast-
ers, Cecil Woodward (i) of WEJL, Scranton, meets with states Gov. David Lawrence and retiring pres. George Koehler (r) of WIFL, Phila.

IN THE AIR WHILE ON THE AIR: is theme KNEW, Spokane, used to promote its Grand of the Week show, D.J. broadcast program two hours in this mobile unit which was hoisted on a crane and boom

SPONSOR • 30 MAY 1959
control GU store in the Bronx, New York.

The test store will include 47 RCA-installed tv monitors fed via closed circuit with telop slides provided by food advertisers for relating seven-second exposures at peak traffic times.

After the free test for selected national advertisers (which begins 15 July), Store Video will develop rates which Wagner expects to range from 35¢ per 1,000 sales transactions at the cash register, to no higher than $1.

Campaign: Rainbow Crafts, Cincinnati is following its off-season tv campaign for Play-Doh modeling compound with a similar off-season tv promotion for Wood-Doh, a companion modeling compound to Play-Doh. The schedule to run through 30 June on Terrytown Circus, WOR-TV, New York and CBS TV's Captain Kangaroo, will also be picked up for stations in Los Angeles, Milwaukee, New Orleans, Houston, Seattle, Cincinnati, San Antonio and Miami. Agency: Farson, Huff & Northlich, Cincinnati.

Here's TVB's estimated expenditures (as compiled by LNA-BAR) for the top 15 network company advertisers, followed by the 15 network brand advertisers for March, 1959:

<table>
<thead>
<tr>
<th>Rank</th>
<th>Company</th>
<th>Gross Time Costs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>P&amp;G</td>
<td>$4,560,200</td>
</tr>
<tr>
<td>2</td>
<td>Lever</td>
<td>2,099,467</td>
</tr>
<tr>
<td>3</td>
<td>General Foods</td>
<td>2,197,804</td>
</tr>
<tr>
<td>4</td>
<td>American Home</td>
<td>2,130,934</td>
</tr>
<tr>
<td>5</td>
<td>Colgate</td>
<td>2,021,992</td>
</tr>
<tr>
<td>6</td>
<td>General Motors</td>
<td>1,360,212</td>
</tr>
<tr>
<td>7</td>
<td>American Tobacco</td>
<td>1,345,731</td>
</tr>
<tr>
<td>8</td>
<td>R. J. Reynolds</td>
<td>1,332,989</td>
</tr>
<tr>
<td>9</td>
<td>Sterling Drug</td>
<td>1,294,028</td>
</tr>
<tr>
<td>10</td>
<td>P. Lorillard</td>
<td>1,148,996</td>
</tr>
<tr>
<td>11</td>
<td>Bristol-McDermott</td>
<td>1,133,141</td>
</tr>
<tr>
<td>12</td>
<td>Liggett &amp; Myers</td>
<td>1,223,536</td>
</tr>
<tr>
<td>13</td>
<td>General Mills</td>
<td>1,097,415</td>
</tr>
<tr>
<td>14</td>
<td>Ford</td>
<td>918,305</td>
</tr>
<tr>
<td>15</td>
<td>Gillette</td>
<td>759,365</td>
</tr>
</tbody>
</table>

Sales: Ziv reports Latin American sales of 22 different programs in 12 markets, totaling 124 film contracts...MCA Paramount's package to KONO-TV, San Antonio...CNP's Life of Riley sold to KPIX, San Francisco; WPRO-TV, Providence; WJXT, Jacksonville; WFBG-TV, Johnstown-Altoona; WTTV, Salt Lake City; WHDH-TV, Boston; WGRG-TV, Birmingham; WVTG, Great Falls; WBBF-TV, Rock Island; KFYR-TV, Bismarck; WDAY-TV, Fargo; WLBZ-TV, Bangor; KGMT-TV, Alexandria; WKRJ-TV, Mobile; WCIA-TV, Champaign; and WPTV, Charlotte...MGM-TV feature films to WSOC-TV, Charlotte...WPXI's Cold War sold to KHVF-TV, Honolulu; KTIV, Salt Lake City; KGMN-TV, Tucson, and WECT-TV, Wilmington.

More sales: Ziv's Lock-Up signed by Thorpe Financing Company in Milwaukee, Madison, Green Bay, Eau Claire, La Crosse and Wausau, all in Wisconsin; by Texas State Optical Co. in Midland-Odessa and Harlingen; by Morris Plan Savings and Loan Assn. in Indianapolis; and by American Savings Bank alternating with Blackburn Department Store in Amarillo. Total sales of Lock-Up reportedly cover 46 markets...Market list on Carling Brewing's buy of CBS Films' Phil Silvers includes the following cities: Altoona, Atlanta, Baltimore, Bay City, Bellingham, Birmingham, Boise, Boston, Buffalo, Burlington, Cadiz, Cincinnati, Cleveland, Columbus, O., Dayton, Detroit, East Lansing, Erie, Eugene, Evansville, Flint, Fla, Lauderhill, Fl. Waynew, Grand Rapids, Greensboro, Greenville, Harrisburg, Hartford, Houston, Huntington, Idaho Falls, Indianapolis, Jackson, Kalamazoo, Knoxville, Klamath Falls, Knoxville, Lancaster, Lima, Medford, Memphis, Montgomery, Nashville, Norfolk, Oklahoma City, Orlando, Parkersburg, Peoria, Pittsburgh, Portland, Ore., Rochester, N. Y., Roseberg, St. Louis, Seattle, South Bend, Spokane, Stuamville, Syracuse, Tampa, Toledo, Tulsa, Washington, D. C., Watertown, Yakima and Youngstown.

Programs: NTA will handle more than 200 comedy shorts as Custom Pie Playhouse, containing Mack Sennett and other subjects...CNP as-

**UNUSUAL CIRCUMSTANCES**

Make Experienced Manager of VHF and 50,000 Watt Combined Operation in One of Top Dozen Markets Immediately Available. Ten Years in Management at Same Operation. Excellent Record and Best References. Strong on Sales, Desires Association That can Utilize Ideal Experience and Background in Radio, Television or Both.

SPONSOR BOX 22

**FILM**

Expanded production plans for fall were revealed last week by a number of syndicators, gearing for more extensive programing operations this year than in 1958.

Among syndicators with greatly enlarged programs blueprints are the following:

- ABC Films, with Congressional Investigator as the third of its new shows in current production.
- CNP, unveiling Not For Hire (originally Provost Sergeant) and Pony Express as titles number three and four of new series in filming.
- ITC, readying Whiplash plus pilots for two undisclosed series, in addition to one more video-tape show.
signed a leading role in *Pony Express* to Grant Sullivan.

Promotion: MCA TV mailed a booklet explaining ratings services to 10,000 TV executives . . . NTA signed merchandising contracts on Shirley Temple features with Random House books and by Rosenau Brothers and Nanette Manufacturing. Both clothing manufacturers . . . Bonded TV Film Service distributed a 12-page booklet on film handling and print procurement.

Tape: Station CHIC-7V, Hamilton, Ontario, reports it is the first Canadian station to be equipped with Ampex Videotape units: one recorder is permanently located in a studio and a second is mobilized in a van.


**Network renewals for NBC TV:** Lever (BBDO) for alternate-weeks of *You Bet Your Life* . . . Buick (McCann-Erickson) for six, one-hour Bob Hope shows . . . Ford (JWT) for the Tennessee Ernie Ford Show . . . Lever (OB&M) and Speidel (N&K) for *The Price Is Right*.

Business notes at ABC TV: Liggett & Myers, for L&M, Chesterfield and Oasis, has purchased 90 hours of time for the next season, calling for alternate-weeks on *The Alaskans, Adventures In Paradise, The Untouchables, The Rebel* and *Black Saddle*. . . . Lawrence Welk signed this week, an exclusive radio-TEC dual agreement with Dodge and ABC, plus a separate pact with ABC covering five-years. It calls for one Welk TV show a week: the Saturday night *Dodge Dance Party*.

Sales at CBS Radio: In addition to Wrigley’s $1.4 million renewal, CBS reports another half-million dollars net in new business, led by sales to Shilton (Wesley Associates) for Father’s Day promotion, and *Ster-

---

**YOU’RE ONLY HALF-COVERED IN NEBRASKA**

**IF YOU DON’T USE KOLN-TV!**

One big market in Nebraska is in the extreme East. The other is Lincoln-Land — 66 counties big, and well-watered (containing more than HALF the buying power of the state!)

Viewers in the extreme Eastern market spend a lot of time switching from one to another of the three TV stations they have available. In Lincoln-Land, the story is all KOLN-TV. It’s the only station that covers the area.

Ask Avery-Kindel for all the facts on KOLN-TV — the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

---

CBS TV this week disclosed that Buick (McCann-Erickson) had bought four 90-minute Ernest Hemingway specials from it for next season.

Adding the cost of the six Bob Hope shows it will carry on NBC TV, Buick’s bill for specials next season will run somewhat over $5 million.

For the first time, a box office motion picture to plug a new release, has bought the radio rights to sponsor the Floyd Patterson-Inge- mar Johansson heavyweight contest May 26.

According to the 2 April Nielsen, ABC Radio devotes more time to news and commentary programs than either of the two other competing networks.

The weekly statistics:

ABC: 19 hours, 50 minutes
CBS: 12 hours, 30 minutes
NBC: 14 hours, 03 minutes

---

**KOLN-TV**

CHANNEL 10 • 314,000 WATT • 1000-FT. TOWER
COVERS LINCOLN-LAND — NEBRASKA’S OTHER BIG MARKET

Avery-Kindel, Inc., Exclusive National Representatives

---

SPONSOR • 30 MAY 1959
ing Drug (Brown & Butcher), for 34-week schedule of three weekly daytime serials.

Net tv summer replacements: For the Ferro Como Show, Jerry Perry Presents, starring Teresa Brewer, Tony Bennett and the Four Lads, beginning 13 June on NBC TV. . . For the Gary Moore Show the Andy Williams Show, sponsored by Revlon (LaRoche), Kellogg (Burnett) and Pittsburgh Plate (BIPDO) beginning 7 July on CBS TV.

Programming notes: ABC TV will cover, live, the 1960 Winter Olympics Games from Squaw Valley, Calif., 13-25 February. . . New daytime shows at ABC TV: Across The Board, a new audience participation show, begins 1 June, 12-12:30. . . NBC TV's Restless Gun moves to ABC next season.

Financial report: First quarter billings for ABC TV 19% ahead of the like quarter, 1956, with net operating earnings up 25%—$2.3 million compared with $1.8 million for the first quarter, 1956.


RADIO STATIONS

KYW and KYW-TV, Cleveland, have taken on the Cleveland City Planning Commission for a no-holds-barred battle on the issue of media discrimination in the dissemination of news.

The stations in editorial charged the commission of living in the 19th century by releasing exclusively to local newspapers the complete plans for redevelopment of Cleveland.

The commission's alibi: It thought that through the newspapers the people would be in a better position to review and comment on the plans.

How they're helping to correct two common faults of radio today—a dual rate card system, and a complicated rate card:

WLNY, Lynn, Mass., is joining the trend toward "One Service, One Rate" via its issuance, this week, of a single rate policy for all advertisers, plus a revised and simpler rate card.

Another station to join the single rate fold: WBEE, Chicago.

Ideas at work:

- To find "genuine" Eskimo Pies, WDGY, Minneapolis-St. Paul sent a d.j. to Anchorage, Alaska, where he originated two of his shows from the KFQD studios there. Upon his return, d.j. Ramsburg, via a dog sled team parade, hosted a special matinee to distribute the 1,000 pies he brought back. Station plans to follow-up his trip via a contest for listeners to guess the translation of a pre-recorded Eskimo's statement:

"Air Conditioned Radio": That's the theme KOMA, Oklahoma City is using for a new summer campaign. As a tie-in, station will give away three room air conditioners during the summer months, to the listeners guessing the highest temperature each month, along with the day and hour it will occur.

- Another summer campaign: WPEN, Philadelphia, is mailing fans along with its "Who Does More Of What In The Summer" brochure to agencies, with account executives at the station working on a chart that compares radio as a basic summer buy, against newspapers and tv.

- WIP, Philadelphia, is promoting a Remington shaver schedule with a contest for the best arrangement of a special march tune on which the jingle is based.

- Into the air: WINS, New York is giving away free helicopter tours, two a week, to listeners who write in the most interesting reasons for wanting to hover over the city.

- KNO, El Centro, Cal., just concluded its "Imperial Valley Mother of the Year" contest, asking listeners to write in their selections. Total number of votes tabulated: 7,330.

- WSB, Atlanta and is advertiser, the Homelite Division of Texton, Inc. staged a "Keep Georgia Green" contest recently, awarding two chainsaw to the winner. The contest, a 24-words-or-less one on the best reasons why the state should be kept green.

Station purchases: WCNI, Quincy, Fla., to William Dodson, formerly program manager for WTTG-TV, Washington, D. C., for $90,000 . . . WYSR, Franklin, Va., to

Edward Petry deems most significant media development of '58 to be the accelerated trend to spot tv.

A report prepared by Petry on 1958 spot tv, "The $514,17,000,000 Vote of Confidence," includes these observations:

1) Spot tv in 1958 gained at a faster rate than it did in '57 over 1956.

2) Advertisers increased their spot tv investments by 14%, or $62,970,000, in '58.

A new rep firm: the Gene Bolles Co., New York, organized specifically to meet the needs of smaller market radio.


Personnelities: John J. Kelley named director of client relations, CBS TV Spot Sales; George Pions, head CBS TV spot client relations in Midwest . . . David S. Allen and Leonard J. Morreale to New York tv sales staff of Katz.

REPRESENTATIVES

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The Ohio State Bar Association.
To KMOX, St. Louis, the Award of Merit from the United Cerebral Palsy Association.

Station staffers: Wendell Campbell, to v.p. in charge of Pacific Coast sales for RKO Teleradio Pictures (Studios 500) stations. Replacing him as v.p. and general manager of KFRC, San Francisco; Jack Thayer... Richard Calender, to sales manager of KEWB, San Francisco-Oakland... E. H. Keown made a v.p. of WQSN, Charleston, S. C. James Simons, to general sales manager of KFWE, Hollywood... Stephen Rooney, to general manager of WAMP, Pittsburgh... Robert Pettingell Jr., to sales manager for KOB, Albuquerque... Bill McMahon, to program and public affairs director, WSJM, St. Joseph, Mich.

Kudos: Earl Sargent, of KWFT, Wichita Falls, Tex., awarded a degree of honorary state farmer from the Future Farmers of America, Oklahoma Association... To KVW, Cleveland, the 1959 Journalism Award for Radio Stations, sponsored by the Ohio State Bar Association.

Two TVB tabulations were released this week, showing:
1) More than 125 different types of advertisers in 32 different categories used TV in 1958. Food and grocery products topped the combined network and spot list; P&G topped the advertisers' list. (See page 61 for top 15 networks TV advertisers in March.)

2) Newspapers are making increased use of TV advertising on a local level, according to a survey for TVB by BAR. The results: 35 newspapers in 11 major markets purchased a total of 705 spots during a sample week in the fourth quarter, 1958. In the same sample week, 1957, 32 newspapers bought 626 spots.

Ideas at work:
- An unusual buy in TV: A group of merchants, to promote the Gunison area as a fishing and hunting "Utopia," have banded together to buy half of Spotlight on Sports, on KOA-TV, Denver. Reasons for buying into this show: It's a program with seasonal emphasis to attract the tourists.
- WBAU-TV, Scranton held its first annual bowling tournament for women, attracting 200 teams. Top award in the handicap division: $500 plus a trophy. Station carried filmed highlights of the entire tournament on two special half-hour programs.

Thisis 'n' data: KOLN-TV, Lin.
A new development that’s bound to increase summer tv viewing:

Magnetic Amplifiers, Inc., of New York has a device that will enable vacationers and picnickers to plug a home portable tv set into a car’s dashboard.

It’s a compact solid state inverter—converting six or 12 volt dc battery currents to 115 volt, 60 cycle AC power, furnishing the equivalent of 100 or 200 watts.

Other recent equipment developments:

• For weather reporting, WLW-AM & TV, Cincinnati, has a new, electronic weather map machine, capable of receiving a complete weather map every two minutes. It’s a facsimile machine—the Alden Automatic Weather Map Receiver, connected with the U.S. Weather Bureau’s Master Analysis in Washington, D. C.

• For recording motion picture sound tracks on location or in the studio: RCA demonstrated its new equipment at the Society of Motion Picture and Tv Engineers (SMPTE) convention—the PM-72 Portable Magnetic Recorder, using completely transistorized audio components, and weighing 40 pounds. Housed in a formica-covered case, it measures 12x10x20 inches and can be supplied for either 16 or 17½ millimeter magnetic film.

Kudos: To the promotion department at WSPA-TV, Spartanburg, national honors for promoting CBS TV’s The Big Payoff, sponsored by Colgate. . . . To the art directors of KMTV, Omaha, 12 of the 44 awards in the Omaha Art Director’s exhibition of editorial art and design. . . . The Alfred P. Sloan Award won by the H. H. Meyer Packing Co., for its sponsorship of Signal 3 on WLWT, Cincinnati . . . WHAS-TV, Louisville, honored for the second consecutive year in the University of Kentucky-Kentucky Associated Press “Broadcast News Awards for Distinguished Leadership.”

On the personnel front: Vincent Sheean, WBC’s special Far Eastern correspondent, will set up a WBC news bureau in Peking to report directly from Red China.

FOOD INDUSTRY

(Cont’d from page 17)

the newspaper advertiser may have to supplement his metro buy with suburban papers. With tv or radio he can blanket both city and suburbs.

What is local food store advertising worth? Here is part of the picture:

Last week’s installment reported some 21,000 stores that do better than a $500,000 annual volume (this qualifies them as supermarkets). The average supermarket allocates about 2.43% of sales for advertising. At that rate, these 2,100 supers invest $25.5 million at the local level; this is in addition to what the 350,000 independents spend.

National advertising: When air media establishes greater rapport locally, still more national brand advertising will follow, King believes. The rapport will come when air media presentations are based on helping the local dealer make a profit. First it is necessary to understand how the retailer does make a profit.

He either makes a profit “on” something or “with” something.

The merchandise he makes a profit “on” include, soft drinks, spices, extracts, waxes and polishes, health and beauty aids, meats and produce; all carry sufficient mark-up to give him a reasonable profit on each sale.

The items he makes a profit “with” are the demand items such as soaps, cereals, baby food, coffee, flour, sugar, tobacco. The profit structure of such items is low, often below the break-even point of over-all store operation. But these are the items that create heavy store traffic; national advertising has pre-sold the consumers and the retailer needs this traffic to build his over-all sales volume.

“Good marketing practice,” says King, “demands balanced selling. The equation for profit is the combination selling of fast turning, low gross profit, big dollar volume demand merchandise in conjunction with high-gross profit, slower turning impulse merchandise. The profit-minded retailer wants to use national advertising campaigns to his advantage by using merchandise he makes money ‘with’ to stimulate the sale in volume of merchandise he makes money ‘on.’”

Here is where tv, radio and the national client can use smart merchandising to get both affection and support from the retailer. When a national cheese manufacturer develops a “cheese-and-produce” promotion in its air advertising (featuring salads made of cheese, grapes, walnuts, apples, etc.) it won’t take any persuasion to get the retailer to merchandise it with a shopping gondola or island display, because the retailer is enchanted by the idea that the cheese advertiser is helping him sell apples or grapes at a 35% profit. Every year, supermarket operators are offered more than 16,000 promotions; it stands to reason they can’t use them all and will only pick the ones that help them personally. So it is up to air media to help national advertisers build the kind of creative campaigns that get the deserved push at point-of-purchase.

“Takes a lot more than a color page or tv program to move goods out of a store,” King contends. When a retailer hears about a national ad campaign, his first thought is “So how can I tie in right here?” This is what King means by the “local identity” that is needed by both advertisers and air media.

Then, too, there are several types of national brand food items that are giving short shift to air advertising, and thus present a challenge. These
are, for the most part, canned and packaged fruits, canned vegetables, canned fish, condiments, cooking and baking ingredients, and produce. In each of these areas, air media could improve its position. ToR has been taking steps in this direction with slanted presentations, and has been collecting some exceptional success stories.

On all fronts, air media has a big opportunity to increase its stake in the booming food business. They can do it best by plugging at both local and national levels. As a guide, here are several trends reported in the 1959 edition of Progressive Grocer's "Facts in Grocery Distribution":

- Trading stamp use and influence starting slow decline.
- Perishables to get stronger promotion, more advertising.
- Customers becoming more price-conscious. Specials more effective.
- More interest in nutrition.
- Present items and brands need reappraisal.
- Private brands making headway.
- Manufacturers, wholesalers working more effectively with retailers.

SPONSOR ASKS
(Cont'd from page 49)

Joe Spero, radio tv mgr., Campbell-Mithun, Inc., New York

Judging from past performances, successful product contests usually have a firm foundation of great IF.

IF represents the contest Interest Factors. Interest Factors are tested with the sights and sounds of modern merchandising.

So, the contest, to have any magic, cannot be pedestrian. If it lacks emotional pitch its value becomes questionable.

By the very nature of today's television exposure, the strength of contest Interest Factors must readily lend themselves to strong, impressions easily assimilated and acted upon by the viewer. This means coordinated visual and aural creativity... the strongest pulling power with little filigree.

Today's viewer is bombarded with a surfeit of attention-getting devices at all levels. Many are realistic; many are not. The viewer's choice must be his own; and his decisions will be based on how and for what reasons he has been stimulated.

Television also serves your contest best when it pulls them into the tent. The Interest Factors generate participation by the viewer, and TV's simple, straightforward exchange starts the reactions. If enough good Interest Factors are present, your contest will be a success.

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
Represented Nationally by Headley-Reed

SPONSOR • 30 MAY 1959
John H. Willmarth, executive v.p. and creative director of Earle Ludgin & Co., Chicago, has been elected president of the agency. He has been with Ludgin for 30 of its 32 years, and has been executive v.p. since 1954. Other agency changes: George Rink, v.p. and director, was named general manager of the agency, and Ralph Whiting, a v.p. and director, will head the newly formed executive committee. This policy-making group will also include Willmarth, Rink and Earle Ludgin, board chairman.

Thomas C. Harrison has been elected a v.p. of John Blair & Co. and head of the rep firm's Chicago office. He succeeds Clifford Barborka, Jr., who moves to New York to manage the newly formed creative and marketing services division of Blair. (See “Newsmaker of the Week,” 23 May.) Harrison began his broadcasting career at WSM, Nashville. He joined Blair in 1954, and was head of their St. Louis office when he left, in 1957, to join ABC as v.p. He returned to Blair's New York office early this year.

Adolf N. Hult, former MBS v.p. and board member, rejoins Mutual as v.p. in charge of the newly created special projects department. Its purpose: to develop projects for the network’s sales department. Hult entered broadcasting in 1930 as a sales executive with WGN, Chicago. Four years later, when the station was purchased to form MBS, he joined the web's sales staff, and from 1945-55 he was v.p. heading up sales. Hult left MBS in 1955 to become tv consultant for Screen Gems and RKO Teleradio.

C. B. "Pete" Clarke, Jr. has been named manager of Storz' Minneapolis-St. Paul station, WDGY. He is a veteran of Twin Cities radio, having spent eight years at various key posts in the area, three of them with the Scott Paper Co. He then joined WTCN, Minneapolis, as account executive, and in March, 1956, when Storz purchased WDGY, he became a salesman. Clarke was named sales manager in November, 1958. He is a graduate of Bowdoin College in Brunswick, Me., married and a father of five children.
"Higher Education... Our Greatest Tool"

OSCAR G. MAYER
Chairman, Oscar Mayer & Co.

"During the last twenty years we have had dramatic evidence of what massive research can accomplish. Every thinking American today is acutely aware that our future welfare depends upon this vital activity.

"But sound higher education is the prerequisite of good research; it is vitally important that our higher education be constantly improved, beginning with our secondary schools. Higher education is the only means with which we can mine our most valuable natural resource: the creativity of the human mind in all fields, social and cultural as well as scientific.

"By supporting the college of your choice in its efforts to provide the best possible faculty and physical facilities, you are investing in the one tool with which to shape favorably the future of America."

If you want more information on the problems faced by higher education, write to: Council for Financial Aid to Education, Inc., 6 E. 45th Street, New York 17, N. Y.

Sponsored as a public service, in cooperation with the Council for Financial Aid to Education
It's worth paying for

Our hat is off to Ben Lady, broadcast pioneer and now head of KWFT, Wichita Falls, Texas, who has appointed himself a committee of one to uphold the importance and dignity of radio rate cards.

As part of his campaign, he writes explanatory letters to all purveyors of merchandise who ask for free time which Ben thinks should be paid for. His letters are models of polite explanation and firm refusal. He never fails to send his rate card and make a "pitch" for the business on a regular rate-card basis.

Six or seven of his letters have crossed our desk. If other stations took the time to follow Ben's example, there would be fewer demands for free time and a healthier respect for radio.

Why not local tv specials

The biggest program news in network tv circles this spring is the tremendous increase in the number of one hour or longer special shows scheduled for the 1959-60 season.

In planning these telecasts, the industry is responding to a well-defined trend among national advertisers to concentrate large sections of their budgets on high cost, high-impact efforts to build sales and good will.

This mounting enthusiasm for specials, by the way, is not confined to network tv. The technique is being used by advertisers in magazines, newspapers and newspaper supplements.

We suggest, however, that the scheduling of special programs is still a relatively unexplored area on the local tv level. Locally planned and produced shows of exceptionally high community interest offer a challenging opportunity to every alert tv station operator.

Why shouldn't local tv adopt the the principles and practices of national operations, and gain both added prestige, and added revenues through strong special programs?

10-SECOND SPOTS

Accommodating: Ampex Videotape Cruiser staffers Phil Thornton and Chuck Swisher were about to order steak in a Miami Beach restaurant recently when they noticed the menu price was $5.50. "The expense account will never stand it," exclaimed Thornton. The waiter leaned close and whispered confidentially, "So I'll make you a deal."

Concern: Two admen were discussing a third who had been forced to take a long sick leave. "Poor Charlie," said the one adman: "what did he have?" "A nervous breakdown," said his friend. "I didn't mean that," the first adman replied: "I meant what accounts?"

Creative: The two-year-old son of N. Y. public relations man Edward H. Greenfield named his pet rabbit "Buffalo Rocket." Could this be the influence of tv Westerns and space shows?

The relaxed ad life: P.S. at the bottom of an ad agency letter: "Send Air Mail. Jet Preferred."

Walkie-talkie: From N. Y. Times—WANTED, persons wanted to walk "the last mile" to tell their stories to press, tv and radio. Write Editor, "Last Mile," Victoria Theatre, 82nd Way & 48th St.

Better make sure the stories are worth the walk.

Playback: Stuart Chase, in Some Things Worth Knowing (Harper & Bros.), tells of the copywriter being interviewed for an agency job who was asked if he had worked on cigarette accounts:

"Oh, yes."
"On king-size cigarettes?"
"Yes."
"King-size filters?"
"Yes."
"King-size cork-tip filters?"
"Yes."
"King-size cork-tips filters in a flip-top box?"
"Yes."
"Mentholated king-size cork-tip filters in a flip-top box?"
"No. Not mentholated."
"Sorry. We need an expert."

THIS WE FIGHT FOR: A constant awareness on the part of everyone connected with the air media, that program experimentation and program creativeness are vital to the continued health and success of both radio and television.

72
### Check the Top 50 Shows! Latest ARB

<table>
<thead>
<tr>
<th>Station</th>
<th>TOP 10</th>
<th>TOP 50</th>
</tr>
</thead>
<tbody>
<tr>
<td>WTVT</td>
<td>8</td>
<td>38</td>
</tr>
<tr>
<td>Station B</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Station C</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

Check these 10 top-rated shows! (ARB based on 4-week average)

<table>
<thead>
<tr>
<th>SHOW</th>
<th>STAS.</th>
<th>RATING</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wagon Train</td>
<td>B</td>
<td>48.8</td>
<td>1</td>
</tr>
<tr>
<td>I Love Lucy</td>
<td>WTVT</td>
<td>45.2</td>
<td>2</td>
</tr>
<tr>
<td>Gunsmoke</td>
<td>WTVT</td>
<td>41.8</td>
<td>3</td>
</tr>
<tr>
<td>I've Got a Secret</td>
<td>WTVT</td>
<td>41.6</td>
<td>4</td>
</tr>
<tr>
<td>Perry Mason</td>
<td>WTVT</td>
<td>40.6</td>
<td>5</td>
</tr>
<tr>
<td>State Trooper*</td>
<td>WTVT</td>
<td>36.2</td>
<td>6</td>
</tr>
<tr>
<td>Ernie Ford</td>
<td>B</td>
<td>36.0</td>
<td>7</td>
</tr>
<tr>
<td>Sheriff of Cochise*</td>
<td>WTVT</td>
<td>35.9</td>
<td>8</td>
</tr>
<tr>
<td>Highway Patrol*</td>
<td>WTVT</td>
<td>35.7</td>
<td>9</td>
</tr>
<tr>
<td>Rescue B*</td>
<td>WTVT</td>
<td>35.2</td>
<td>10</td>
</tr>
</tbody>
</table>

*Note—4 WTVT syndicated shows in top 10

P. S. Nielsen for March, 1959, also confirms WTVT's dominance.
"Whizzo" (famous circus clown Frank Wizarde) is the highest Nielsen-rated kids' personality, network or local, in Kansas City daytime television.

The "Pied Piper of Channel 9"

Every weekday from 10 to 11 a.m., practically every pre-school child in the KMBC-TV area finds himself happily lost in the magic world of "Whizzo's Wonderland." These small citizens of the Kansas City area's kiddie kingdom count it one of their greatest highlights to appear as guests in the studio court of this king of clowns. And each day, eight boys and girls from 3 to 6 years old do just that, singing their favorite tunes—the sponsors' jingles! When her children watch, mother hears them, too!

Sponsors Profit from Whizzo's Appeal

Hill Brothers Self-Service Shoe Stores during their first week on "Whizzo's Wonderland," noted more than a thousand mentions of the show from customers. Later, an in-store promotion by Whizzo was swamped by 4,000 youngsters and adults. After five months on the show, Hill Brothers expanded their area retail outlets from four to nine.

Hy-Power Chili got a clear idea of the size and enthusiasm of Whizzo's audience through a Whizzo mail contest which pulled more than 50,000 entries!

Holsum Bread, sponsor for two years now, carries Whizzo's picture on every loaf.

Another sponsor, Milgram Food Stores, large local chain, featured Whizzo at a new-store promotion and in a two-hour period drew 3,130 children and 1,981 adults!

Topularity Rating with Adults

Whizzo's off-air appearances range from hospitals, orphanages and boys' clubs to such visits as that at the Sertoma Club where he drew the largest crowd in the organization's history—all adults!—plus his appearance as a featured personality in 1958 for the American Royal Livestock and Horse Show and the Kansas City Automobile Show.

Will Huthins, star of ABC-TV Superfoot, kids WHIZZO during a recent Hollywood appearance. The elkhide shoes originally worn by the clown's father in a high-wire circus act (The Wizard Trio). Frank started as third member of the trio at age 5.

"Do you like gooseberry tulipops?" Whizzo asks a delighted little girl during his most recent visit to an out-of-town "U.S. Army post hospital. With eyes sparkling, he told Whizzo, "this is the happiest day of my life!" (Incidentally, the post authorities dispatched an army airplane for Whizzo's mirth-making mission.)
NEW LOOK AT MARKETS. Bob Hoffman (center), Director of Marketing and Research at Television Advertising Representatives, Inc., outlines unusual product-market studies he'll undertake, to TVAR Spot Specialists Dave Henderson and Bob Finan. *Brand Comparisons* and *Audience Profiles* designed to broaden the scope of market information, are two ways this new rep firm plans to give advertisers more help as they go to market. Effective July 1, TVAR will represent major-market outlets in TV Boston, WJZ-TV Baltimore, KDKA-TV Pittsburgh, KYW-TV Cleveland, KX San Francisco . . . stations of the Westinghouse Broadcasting Company, Inc.

NEW PRE-EMPT PLANS STIR SPOT BUYERS
Blair-TV introduces a new two-section rate card with discounts in Class AA & A time.
Page 29

How tv ratings stand up in summer months
Page 31

Why American spends $1 million in net radio
Page 32

Tv in Japan: a full report by a U. S. expert
Page 38
The 38 year old Voice that means Business in Cleveland announces the appointment of JOHN BLAIR & COMPANY as national representative effective June 1, 1959.

METROPOLITAN BROADCASTING CORPORATION

JOHN W. KLUGE, Chairman of the Board and President

HARVEY L. GLASCOCK, Vice President and General Manager, WH
Don Juan made things happen in Spain... and

WPEN

RADIO

MAKES

THINGS

HAPPEN

IN

PHILADELPHIA

WPEN is the only station in Philadelphia broadcasting Signal 95—on-the-spot tape recordings of traffic violators by police officers who are wired for sound! The actual conversations...the excuses...the arguments!

In Public Interest... and in Sales... WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by

GILL—PERNA

New York, Chicago, Los Angeles, San Francisco, Boston, Detroit.
During the past 12 months, WBIR-TV’s average ARB Audience Ratings have increased more than 15%. Call KATZ for information.

WBIR-TV
CHANNEL 10
KNOXVILLE-TENN.

DIGEST OF ARTICLES

New Blair tv card: how it works
29 Pre-emptible plan now enables advertisers to buy prime spots on speculation discount: brings new sponsors to the fold of spot television

How tv shows stand up in summer
31 Nielsen study of summer vs. winter network programming reveals: same show with new material does better than either re-runs or replacements

American Airlines sells businessmen via radio
32 One thing that’s sure to stay whatever happens to American’s air media budget is post-midnight radio to capitalize on businessman’s insomnia

Should agencies employ tv art directors?
34 Many admen ask: why should any agency employ special art directors for tv when freelance help is available? Steven Baker of C&W gives reasons

How DX Sunray covers all air media bases
36 Here is a complete blueprint of how 13th largest oil company’s year-round use of radio and tv upped its sales 8.1% in Midwest market

Television in Japan
38 Latest in a series of by-lined articles on the status of television abroad. Pertinent information on how Japanese advertisers spend their money

Network tv spending picture is mixed
40 TV breakdown by industries shows 1959 first quarter spending is up considerably for tobacco and drugs but down in the automotive category

How often can you repeat a commercial?
41 Survey shows even biggest repeat users of tv/radio commercials (i.e., Pepsodent and Revlon) have no exact formula. But here are cutoff clues

More stability in summer network tv
43 Hot weather lineup includes 23 replacement shows (last season it was 37), reflecting optimistic outlook for sales. Also tv Comparagraph

FEATURES

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26 19th and Madison
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©1959 Sponsor Publication
WHO-TV IS "TOP BANANA"!

WHO-TV is on top of the bunch in Central Iowa television, and the formula’s as easy as pie—banana pie!

WHO-TV simply gives this booming $2 billion market the very best there is in television.

And WHO-TV nourishes its giant audience, with a terrific library of top film packages. Three top rated daily shows (Mon.-Fri.) are exceptional, low cost "buys" for your announcements. Cumulative ARB ratings are:

FAMILY THEATRE (Noon-2 p.m.)—42.0%
EARLY SHOW (4:30-6:05 p.m.)—47.9%
LATE SHOW (10:30 p.m.-sign-off)—31.7%

Ask PGW for ALL the reasons why WHO-TV is "top banana" in Central Iowa!

ARB SURVEY
METROPOLITAN DES MOINES AREA
(Jan. 12-Feb. 8, 1959)

<table>
<thead>
<tr>
<th>FIRST PLACE QUARTER HOURS</th>
<th>Number Reported</th>
<th>Percentage of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1-Week</td>
<td>4-Week</td>
</tr>
<tr>
<td>WHO-TV</td>
<td>245</td>
<td>264</td>
</tr>
<tr>
<td>Station K</td>
<td>174</td>
<td>161</td>
</tr>
<tr>
<td>Station W</td>
<td>43</td>
<td>35</td>
</tr>
<tr>
<td>Ties</td>
<td>4</td>
<td>6</td>
</tr>
</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
Midday, early evening, late evening audiences—KNXT’s new three-way plan reaches and sells all three...with Los Angeles television’s finest motion picture entertainment.

As part of its exciting new program schedule, KNXT now broadcasts three popular feature film shows each weekday: “The Noon Show” (12:05-1:30 pm) with films appealing primarily to the housewife...“The Early Show” (5:30-6:55 pm) highlighting movies for family enjoyment...and “The Late Show” (11:15 pm to conclusion) which presents adult motion pictures of wide appeal.

Individually, each film program, made up of feature hits from the major Hollywood studios, is seen by large audiences. But buy all three and you’ll be getting unbeatable coverage of the entire Los Angeles market...because, year after year after year, the greatest number of viewers watch the greatest motion pictures in Southern California television on...
This week a young man moved into a job which may well propel him into one of the brightest broadcast spotlights by year’s end. He is James T. Aubrey, Jr., 10-year-old executive v.p. of CBS TV, whom insiders predict will be the next president of that network. If so, he’ll be the youngest in any net history and, some say, the toughest and most aggressive.

The newsmaker: James T. Aubrey, Jr., in this newly created job is focusing an array of advertising, programing, sales and personal talents which make him a top contender for network TV leadership. But he describes his role in modern terms: as a “central point through which all communications are channeled for a coordinated effort of all net tv departments.”

He says the fall program schedule is “pretty well set,” and the transition to his new assignment being made at a time when “there’s the least interruption in planning and with as little effort as possible.”

But his first big steps may well be in programing because (1) the two top men have left and (2) his own interests, associates say, are mainly in this area.

Both former and present associates call him “tough.” What do they mean? “Unusually aggressive, stubborn about his opinions, forthright in asserting them.”

They also call him imaginative, and a “solid adman.” Some of both he acquired by osmosis from his father, long-time ad executive in Chicago (Aubrey, Finlay, Marley & Hodgson) where young Aubrey was raised. He was graduated with honors from Princeton (English lit.) and served as an Air Force major in World War II.

He learned magazine and print before going into broadcast at KNX-KNXT, Los Angeles. On the West Coast until ’56, he was general manager of KNXT and the Columbia Pacific network and then manager of network programs. When he returned East he worked at ABC TV as v.p. for programing and talent until April, 1958, when he joined CBS TV as v.p. for creative services.

Mr. Aubrey lives in Bronxville with his wife, actress Phyllis Thaxter, and their children, Susan, 13, and James, 6. He is a member of the Brook Club in Manhattan and Apawamis Country Club in Westchester. He hopes to renew active participation in community work because “This is an obligation we all have.”
NEWSMAKER STATION of the WEEK

WCOL
APPLAUDS EASTMAN

Graphic increase of WCOL's gross national spot volume . . . MORE THAN DOUBLE since December '58!

ADVERTISERS
APPLAUD WCOL
Still No. 1 in Columbus
by a wider margin than ever!

HOOPER: APR.-MAY '59

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

LOS ANGELES:
Taft Building
1680 N. Vine St.
Hollywood, Cal.
Hollywood 4-7276

SPONSOR • 6 June 1959
PULSE and NIELSEN AGREE!

K-NXJZ is No. 1...

PULSE
(Jan.-Feb., 1959)

... in total rated periods 6:00 AM to 12:00 Midnight, Monday through Friday. K-NUZ is also top-rated on Saturday and Sunday, too!

NIELSEN
(Jan.-Feb., 1959)

K-NUZ is No. 1 in total time periods from 6:00 AM to 12:00 Midnight Monday through Friday, plus delivering the largest per cent of adult listeners!

No. 1 with the lowest cost per 1000 listeners in the Houston market!

National Reps.:

THE KATZ AGENCY, Inc.

- New York
- Chicago
- Detroit
- Atlanta
- St. Louis
- San Francisco
- Los Angeles
- Dallas

IN HOUSTON,
CALL DAVE MORRIS
JAckson 3-2581

SPONSOR
THE WEEKLY MAGAZINE TV RADIO ADVERTISERS US

Editor and Publisher
Norman R. Glenn
Secretary-Treasurer
Elaine Couper Glenn
VP-Assistant Publisher
Bernard Platt

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News Editor
Ben Bodec
Special Projects Editor
Alfred J. Jaffe
Senior Editors
Jane Pinkerton
W. F. Miksh
Midwest Editor (Chicago)
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Film Editor
Heyward Ehrlich
Associate Editors
Pete Rankin
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Gloria Florowitz
Contributing Editor
Ina Crida
Art Editor
Maury Kurutz
Production Editor
Florence B. Hamsher
Vikki Visniski, Asst.
Readers' Service
Barbara Wiqqins

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Sales Manager
James H. Fuller
Sandra Lee Oncay, 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

CIRCULATION DEPARTMENT
Seymour Weber
Harry B. Fleischman

ADMINISTRATIVE DEPT.
Laura Olsen, Office Mgr.
George Becker; Charles Eckert; Gilda Gomet; Priscilla Hoffman; Jessie Ritter

Sponsor • 6 June 1959
The Chicago salesman who calls on 3,000,000 different homes a week...

EXPENSE ACCOUNT: 28¢-PER-THOUSAND! Difficult for the ordinary drummer. Easy for WMAQ! Any advertiser who buys a full-rotation, morning-afternoon-night, schedule on WMAQ can expect to reach almost 1½ million different homes during an average day—34.6% of all Metropolitan Chicago radio homes. In an average week, his selling messages will be heard in more than 3 million different radio homes—70.6% of those in Greater Chicago. All for as little as 28¢-per-thousand-homes! Don't knock yourself out beating down the doors in this station's market. WMAQ will be happy to open them for you!

*Chicago Cumulative Pulse Audience, Jan. '59

WMAQ
Love me, sell my soap

The other night when Ward Bond stepped out of 19th Century Wyoming and a particularly blizzard-ridden episode of *Wagon Train*, and began a folksy pitch for Ford station wagons, I got to thinking long and cynically about talent contracts.

Obviously, the *Wagon Train* contract calls for Major Adams and Flint McCullough to make a certain number of commercial appearances, just as Matt Dillon has to spout from Boot Hill about L&M cigarettes and dozens of other tv stars have to plug various inappropriate products with giddy, carefree, anachronistic schizophrenia.

But what I want to know is—who's insisting on all this?

My own cynicism about this current vogue for turning stars into salesmen dates back to my experiences in negotiating contracts with heady-eyed talent agents in Hollywood and New York.

Let's not kid ourselves. Those contract clauses which call for the appearance of performers in commercials are not (in most cases, at least) put there for practical, hard-headed business reasons.

They're not there because some Great Big Agency Brain, using Scherwin, Dichter, astrology and a battery of IBM machines has learned positively that such commercials are more effective than other types.

Hell no. They're usually included for the most greedy, shameful, selfish, and ignominious reasons.

I know because I've often insisted on them myself.

Chisels for togetherness

Perhaps, if you have never been in this branch of the ad business, you won't immediately recognize the motivations of the star-pitch.

Next time, however, your favorite Western hero steps, with a smoking 45, from the shambles of the Last Gulch Saloon and starts burling about some brand of breakfast food that Custer never dreamt of, you might ask yourself which of the following has made him sink so low:

*Resentment.* An awful lot of agency men and advertisers deeply resent tv stars, and exact service in commercials as a kind of penance. ("If we have to pay that perfumed jerk such a pot of dough, then by gosh, he's going to have to sell.")

*Competitive fears.* A very high percentage of star appearances in commercials, are scheduled for no reason except that the competition is doing the same. ("If Mortimer Malachi in Saddlesore is selling Gooies, then we gotta see we get the same privilege in our contract.")

*Horse-trading.* Often when a negotiation gets tough, the commercial use of a tv star is tossed in as a sop to Cerberus. ("You're stealing me blind, Abe, and those escalator clauses will ruin me. But I'll
AS REPORTED IN ARB APRIL 1959

JUST LOOK AT THIS MARKET DATA!

KNOE-TV

Noe Enterprises, Inc.
James A. Noe, Jr., President

Sponsor • 6 June 1959
"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.

WSUN 620 KC
Tampa St. Petersburg
National Rep:
VENARD, RINTOUL & McCONNELL
Southeastern Rep:
JAMES S. AYRES

Commercial commentary continued

sign if you'll agree to have your boy do 26 one-minute spots for free.")

I wanna be loved. Strangely enough, this is by far the commonest, most potent reason for stars in commercials. Many agency men and many, many clients have a desperate and pathetic need to be appreciated—particularly by well-known personalities whose names make news. Their insistence that tv stars engage in selling pitches is often just a forlorn little bid for love and attention. ("We want you to feel that you're part of the family, a real member of our sales team.") O Hollywood, what advertising crimes are committed in thy name!

Tv's real selling stars

Given these motivations, it is not surprising that so many star-ridden commercials are weak, trivial and unconvincing.

I'm not particularly concerned by the lack of logic, or the breaking of an "illusion" when a Steve Canyon or a Wyatt Earp drop their Air Force or Dodge City halos to plug an advertised brand.

But I do know that the indiscriminate, and frenzied use of stars in commercials leads to some pretty bad selling.

It takes more than a name, or even acting ability, to make a top-notch tv salesman. And if you let yourself get infatuated with the idea of having your dramatic hero do your commercials, you may easily be overlooking far more efficient advertising methods.

There are, of course, some stars who are extraordinarily gifted salesmen. At the top you'll have to put Arthur Godfrey, regardless of what you may think of his programs. He's the old master—par excellence.

Garry Moore, does an increasingly fine job for Winstons, and Victor Borge, in an offbeat way, makes Pontiac commercials amusing and strangely convincing.

Barbara Britton seems to me one of the very finest salesmen on the air. What she does with a Revlon commercial is nothing short of miraculous. Cosmetic copy, as most people deliver it, sounds arch, coy, trivial and phony. But Barbara gives it a sincerity and sweetness and femininity that is wholly believable and attractive. She is a tremendous commercial asset.

But for every star whose manner and delivery really enhance a tv spot, there are dozens who add nothing but their names. And some non-stars can outsell most big names—one handed.

Actually, of course, tv selling is a profession all its own. It requires a particular kind of personality, coupled with specialized training and experience. And it almost invariably involves an approach to the audience that is different from that of an actor.

I suspect that, over the years, we're going to see a greatly increased demand for these trained tv sales personalities. There's evidence today of a growing need for them at both the network and local levels.

I'm sure, too, that personal selling—the direct appeal of one person to the tv audience—will continue to be the most popular, and most effective single tv commercial technique.

But don't let pride, resentment, a chiseling negotiation, or the need to be loved by Hollywood celebrities trap you into thinking that a dramatic star is necessarily your best salesman.

No fooling, fellows, most of them are dreadful.
NO MATTER WHAT IT IS....

MORE OF YOUR SIOUX CITY CUSTOMERS ARE WATCHING KVTV

Whether it's Saturday morning at 7:30 watching Saturday Semester or mid-evening—quality programming results in more viewers.

No matter what time it is right now, call your Katz man. Ask to see the February-March ARB which proves why KVTV is the best buy in Sioux City.

"Saturday Semester. Dr. E. Theodore Bauer, Senior Professor of Sociology at Morningside College, Sioux City, is pictured above. He conducts his KVTV College Credit Course, "Marriage and the Family" each Saturday morning from 7:30 to 8:30. One hundred eleven students enrolled in the course will earn two semester hours of credit in sociology when the course is completed.

PEOPLES BROADCASTING CORPORATION

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGAR</td>
<td>Cleveland, Ohio</td>
</tr>
<tr>
<td>WRFD</td>
<td>Worthington, Ohio</td>
</tr>
<tr>
<td>WTTM</td>
<td>Trenton, New Jersey</td>
</tr>
<tr>
<td>WMMN</td>
<td>Fairmont, West Virginia</td>
</tr>
<tr>
<td>WNAX</td>
<td>Yankton, South Dakota</td>
</tr>
<tr>
<td>KVTV</td>
<td>Sioux City, Iowa</td>
</tr>
</tbody>
</table>

KVTV

CHANNEL 9 • SIOUX CITY, IOWA

CBS • ABC

Sponsor • 6 June 1959
NOW! TRUE STORIES OF...
The Accused! The
MACDONALD CAREY
stars as HERBERT L. MARIS
Convicted! The Condemned!

ZIV's Powerful New TV Series

"LOCK UP"

Stories of people unjustly accused... and the one man who brings them their ONLY CHANCE OF HOPE!

ALREADY BOUGHT by leading advertisers and stations in cities large and small — north, east, south and west!... The Ziv man in your market can tell you if yours is still available. See him now!
In their continual drive to reduce costs of distribution, the midwest's great food companies rely heavily on the power of Spot Television. Their advertising decisions demand up-to-the-minute data on markets and stations — data instantly available through Blair-TV's Chicago office.

Blair-TV operates on this basic principle: that alert, informed representation is a service vital not only to stations but also to all Advertising and to the businesses dependent on it for volume and profit.

From the first, our list has been made up of stations and markets we felt in position to serve most effectively. Today these stations are located in 26 of America's greatest markets. Together they cover 56 percent of its population, virtually 60 percent of its effective buying power.

In its area, each of these stations stands as a powerhouse of selling force. To help advertisers and their agencies make most profitable use of that force, is the constant objective of our entire organization.
New national radio spot buys took a bright turn the past week, making May—as far as the reps are concerned—a much better month than either March or April.

Rays of sunshine from the national sector included:

RAY NO. 1: Radio is the choice of both Esso’s Butron (no-squeal) Tire and Firestone for a summer campaign, the former using spot and Firestone signing up for CBS Radio.

The Esso campaign (via McCann-Erickson) consists of 12-one-minute spots weekends in 38 markets for 17 weeks.

Firestone’s buy (via Sweeney & James): 14 daytime segments weekly for 13 weeks, figuring about $14,000 per week.

RAY NO. 2: Bristol-Myers has turned to spot radio for a summer-long splurge in behalf of Trig deodorant (BBDO).

The campaign: 20 one-minute spots split between two stations per market in about 40 markets (weighted by population and food and drug sales), with early morning news and weather shows (6:30-7:45) preferred. There will be a hiatus in August.

Interesting sidelight: The local personalities on each program will improvise the lead-in to a 15-second jingle from a fact sheet.

RAY NO. 3: Church & Dwight (baking soda) joined the ranks of the heavy weekend buyers, with one-minute schedules in 50 top markets at the rate of 24 per week, starting 26 June.

Promotional purpose: use of the product for sunburn, insect bites, etc. Primary target: those driving to summer resorts.

Agency: J. Walter Thompson.

For a birdseye view of how the 10 leading agencies in nighttime network TV have fared over the past three years in terms of average ratings, here’s the score (based on January-February Nielsens):

<table>
<thead>
<tr>
<th>AGENCY</th>
<th>NO. SHOWS</th>
<th>1959 AVG. RATING</th>
<th>NO. SHOWS</th>
<th>1956 AVG. RATING</th>
<th>% CHANGE</th>
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</thead>
<tbody>
<tr>
<td>Compton</td>
<td>3</td>
<td>27.5</td>
<td>4</td>
<td>21.3</td>
<td>+29%</td>
</tr>
<tr>
<td>Esty</td>
<td>6</td>
<td>26.1</td>
<td>5</td>
<td>27.1</td>
<td>-4%</td>
</tr>
<tr>
<td>DFS</td>
<td>7</td>
<td>25.9</td>
<td>3</td>
<td>18.3</td>
<td>+40%</td>
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<tr>
<td>Y&amp;R</td>
<td>12</td>
<td>25.7</td>
<td>16</td>
<td>26.5</td>
<td>-3%</td>
</tr>
<tr>
<td>B&amp;B</td>
<td>15</td>
<td>24.8</td>
<td>8</td>
<td>22.0</td>
<td>+13%</td>
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<tr>
<td>JWT</td>
<td>17</td>
<td>24.5</td>
<td>9</td>
<td>21.9</td>
<td>+12%</td>
</tr>
<tr>
<td>McCann-E</td>
<td>10</td>
<td>23.8</td>
<td>4</td>
<td>27.6</td>
<td>-14%</td>
</tr>
<tr>
<td>Bates</td>
<td>16</td>
<td>23.0</td>
<td>4</td>
<td>29.3</td>
<td>-23%</td>
</tr>
<tr>
<td>Burnett</td>
<td>6</td>
<td>22.4</td>
<td>4</td>
<td>26.1</td>
<td>-14%</td>
</tr>
<tr>
<td>BBDO*</td>
<td>10</td>
<td>22.3</td>
<td>14</td>
<td>28.7</td>
<td>-22%</td>
</tr>
</tbody>
</table>

Average rating for group 24.6 25.0

*BBD0 meanwhile has swung an appreciable portion of its nighttime activities to specials, whereas the above averages cover regularly-scheduled programs only.
Something you're going to hear a lot about as a result of the spread of tv-tape machines among stations: the local production of "specials"—documentary and other types—and their actual sale to local or regional advertisers.

Note what happened last week between WMT-TV, Cedar Rapids, and the Iowa Electric Light & Power Co.: Telecasting from tape the history of Cedar Rapids (Seven Ages of a City) after three months spent on the research and preparation of material.

Network tv can claim at least 10 national food advertisers whose use of daytime exclusively this season puts them in the $1-million-or-better time billings class.

The 10 accounts and their annual rates of expenditure for daytime as of now:

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>TOTAL</th>
<th>ADVERTISER</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armour</td>
<td>$3,500,000</td>
<td>Gerber</td>
<td>$1,200,000</td>
</tr>
<tr>
<td>Standard Brands</td>
<td>2,700,000</td>
<td>Carnation Milk</td>
<td>1,100,000</td>
</tr>
<tr>
<td>Heinz</td>
<td>2,600,000</td>
<td>Sunshine Biscuits</td>
<td>1,100,000</td>
</tr>
<tr>
<td>Pillsbury</td>
<td>2,500,000</td>
<td>Nestlé</td>
<td>1,000,000</td>
</tr>
<tr>
<td>Corn Products</td>
<td>2,200,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swift</td>
<td>1,400,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>GRAND TOTAL</strong></td>
<td>$19,300,000</td>
<td></td>
</tr>
</tbody>
</table>

T.v. advertising is becoming more and more enmeshed in the web of "pretesting" that American business has spun for itself in recent years.

This is one of the key reasons, admen will tell you, for the trend to conformity in both tv program sponsors and tv commercials.

What basically has happened is this: The pretesting conducted on a massive scale for new products, packaging, pricing, and what-not has been carried over into tv.

Hence the increasing demand upon agencies to pretest—even when some of the methods admittedly still are in the witchcraft stage.

This ultimatum prevails in many cases: If I can't pretest in tv, I'll go someplace where I know I can pretest adequately.

ABC TV soon will be showing agencies a new presentation on the network's daytime competitive values. Highlights:

1) ABC TV daytime can be bought for $7,200 gross per quarter-hour (time and talent), compared to $21,000 for program and similar coverage at NBC TV and CBS TV.
2) The daytime cost-per-1000-home-per-commercial-minute comes to $1.50.
3) The buyer of a quarter hour has the privilege of dispersing his three minutes of commercial time on three different shows the same day or among three different days.
4) Estimated daytime homes for ABC TV per average minute in the fall: 1,600,000.

Item: ABC indicated this week it had daytime renewals on the way from General Foods, Beech-Nut, Toni and Drackett.

Look for some pundits in the marketing and advertising fields to provoke debate by contending that (1) despite tv, there are no such things as mass markets, hence (2) to talk about "the average American consumer" is silly.

The protagonists of this line of thought apparently have a central motive: funneling more ad and promotion money into specialized efforts.

They insist that—instead of a mass market—the U.S. is a collection of many individual markets, each susceptible to special, particular channels of advertising.

In support of their arguments, they point out that the amount of money a person makes is no index of his buying patterns (many a laborer makes as much as a professional man). Rather the index should be the source of income, the background against which each earner lives, and the social and personal forces that direct his goals and ambitions.
Reps stationed in Detroit this week got their first hint of what's in store for spot radio in the fall:

MacManus, John & Adams says that it is working on a substantial campaign to introduce both the 1960 Cadillac and Pontiac models.

(Meantime J. Walter Thompson has been mulling a mammoth spot radio job for Ford—see SPONSOR-SCOPE, 30 May, page 17.)

Watch for the cleanser makers to move in against Johnson & Johnson for a share in this latest twist in the soap market: handy wafers and chemically saturated slips of paper that clean hands without the need of any or much moisture.

Babbitt recently tried to acquire a New Jersey firm that had such a product, but the bid was turned down.

What makes the market especially enticing: (1) Women's increasing preoccupation with autos, and (2) the mushrooming of outdoor activities.

NBC TV apparently is out to match ABC TV on the price of one-minute participations in nighttime programs.

Five Fingers (sub for Whodunit) in the Saturday 9:30-10:30 span has this one-minute price tag: $27,500 for show plus lineup of 150 stations.

Daytime network tv for the fall seems to be hitting about the same stride as of this time a year ago.

Both CBS TV and NBC TV's available daytime is approximately 80% sold out. ABC TV won't know just how it will stand in that area until it sees how Y&R has made out in obtaining renewals from such clients as General Foods, Borden, Bristol-Myers, and Drackett.

Like P&G, Liggett & Myers (mainly McCann-Erickson) has most of its nighttime network tv commitments in one basket, namely, ABC TV.

The count for the fall as of this week for L&M: ABC TV, five shows; CBS TV, one show; NBC TV, none. Last fall NBC had five L&M shows.

Incidentally, all six shows are network controlled.

Trouble could be brewing for CBS TV daytime because of the efforts of some affiliates to DB (delay broadcast) P&G's afternoon serials to make room for feature films.

The motivation on the part of the stations has been two-fold: (1) Solve the surging demand from spot advertisers for daytime minutes, and (2) get their features started earlier than local competitors.

Stations pressing for permission to DB the serials have been told "to get lost" (as one network executive put it).

Commented a P&G agency's media director this week: "If this thing gets too serious, we'll have to move elsewhere."

Those intrigued with the separate methods used by Nielsen and ABC TV in determining nighttime cost-per-1000-hours-per-commercial-minute should find the following cost contrasts for March-April interesting:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>VIA NIILESEN METHOD</th>
<th>VIA ABC TV METHOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>$3.14</td>
<td>$2.85</td>
</tr>
<tr>
<td>CBS TV</td>
<td>3.48</td>
<td>3.29</td>
</tr>
<tr>
<td>NBC TV</td>
<td>3.96</td>
<td>3.60</td>
</tr>
</tbody>
</table>

(For an explanation for the respective methods of calculation of CPMHPCMs for regularly scheduled programs, see page 19, 9 May SPONSOR-SCOPE.)
SPONSOR-SCOPE continued

You can take what's happening in BBDO's media department as pointing to two things: (1) An effort to build supervisory strength in depth, and (2) A radical shift in the basic personnel philosophy of that agency.

The changing philosophy is this: Because media is now so closely related to marketing and the dynamic complexity of TV, BBDO has found it advisable to lure more experienced, upper-grade media people from the outside.

The latest case in point: Hiring Mike Donovan away from B&B where he was v.p. and associate media director. Donovan will operate in a supervisory capacity, close to v.p.-media director Fred Barrett.

Donovan makes the ninth well-seasoned media buyer that BBDO has added to its ranks the past two months, most of them at home in TV as well as other media.

Homecoming item: Gert Scanlon, whilom account executive on Wildroot and one of the first timebuyers in the business, returns to media as coordinator on spot with the BBDO regional offices.

Adding up reports from the membership, Larry Webb, executive director of the Station Representatives Association, figures that the billings for national spot radio in the first 1959 quarter was down around 10% compared to '58 ($41,963,000).

That would make the third quarterly decline—7.1% in the third 1958 quarter and 8% in the fourth 1958 quarter.

Hereafter SRA will drop its quarterly spot radio estimates, and instead, issue semi-annually a breakdown of national spot spending by primary and secondary markets.

On the spot TV side: Billings for the first 1959 quarter not only were at record levels but probably had the biggest year-to-year percentage jump ever.

For the first time as far back as records go, P&G in 1958 displaced General Motors as the No. 1 buyer of media.

The comparative figures for the past two years, according to TbV's calculations:

<table>
<thead>
<tr>
<th>1958 EXPENDITURES</th>
<th>1957 EXPENDITURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Procter &amp; Gamble</td>
<td>$98,154,000</td>
</tr>
<tr>
<td>General Motors</td>
<td>$91,755,000</td>
</tr>
</tbody>
</table>

Note: Those gross figures include all measured time and space, but do not include the cost of network programing.

Mark this also: 85% of P&G's ad budget in '58 went to TV; in 1957 it was 80%.

If people in U.S. commercial TV think they've got troubles, let them contemplate what their Canadian counterparts have to face in their fall planning.

The situation with regard to network commercial placement in the Dominion gets more complex by the season. It may not be until 1 August that Canadian agencies will know the disposition of their clients' fall network requirements.

Among the factors that are keeping this Canadian situation in a whirl:

1) The Canadian Broadcasting Corp.'s penchant for decreasing the amount of local option time (the time stations may use for themselves). It differs with each market.

2) CBC's effort to take away from sponsors the choice of program preferences.

3) CBC's power to decide which U.S. network shows will be fitted into the Dominion's single network.

(For a comprehensive updating of the Canadian air media situation in all aspects, see the initial issue of CANADIAN SPONSOR, 13 June.)

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 66; News and Idea Wrap-Up, page 68; Washington Week, page 61; SPONSOR Hears, page 64; TV and Radio Newsmakers, page 80; and Film-Scope, page 62.
You don't have to run this up the flagpole to see who salutes. Not in Western Michigan you don't. Everybody is a WOOD watcher. That's why local advertisers sign on with WOOD-TV eight to one over Western Michigan's other station. Get your clients set on the right heading in WOODland—lash them up with WOOD-TV. Flag down your Katz man. He'll do the work . . . you'll get the credit, and we'll all be happy.

WOOD-TV is first—morning, noon, night—Monday through Sunday February '59 ARB Grand Rapids, Michigan
WOOD-AM is first—morning, noon, night—Monday through Sunday March '59 Pulse Grand Rapids 5-county area

WOODland Center, Grand Rapids, Michigan
WOOD-TV—NBC for Western and Central Michigan: Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing. WOOD Radio—NBC

*"IT COMMUNICATES!"
Jim Davis as Wes Cameron and Lang Jeffries as Skip Johnson star in "Resc... the dramatic... action-packed... human-interest series.

An even BIGGER RES
2nd year ahead!!

CUE 8

SENSATIONAL RATINGS! RECORD RENEWALS!

NOW...39 THRILLING NEW HALF HOURS FOR ONE OF TV'S MOST TALKED ABOUT SYNDICATION SUCCESSES!

FOR DETAILS CONTACT:

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
NEW YORK • DETROIT • CHICAGO • HOUSTON • HOLLYWOOD • ATLANTA • TORONTO
Rapheal Malagold, Harold Miller Co., New York, feels that the well-rounded campaign should incorporate the local radio/TV programing and station preferences of a client's retail or distributor groups. "This information is compiled in conjunction with the client's sales department," Rapheal says. "If these selections coincide with the rest of the schedule, fine. But if they do not, we make additional buys. It's amazing how much enthusiasm and local promotion we get this way. The increased budget is well worth the extra push we get in the stores." In selecting market spots, as differentiated from "retailer spots," Rapheal looks for station "character." Most of their advertisers products sell best, for the most part, to a selective audience, and the type of station becomes important. "We try to determine who our consumers are, then buy stations accordingly. Ratings are naturally secondary. It's tougher to buy this way, but in the long run our waste circulation is kept to a minimum. Only qualitative buying, especially on a limited budget, can keep sales rising in proportion to money invested."

Jan Stearns, Reidl and Freede, Inc., New York, feels that everyone involved in broadcast should give the medium support in its public relations efforts. "In the past year there has been a wave of attacks on broadcast by the print medium," Jan says, "The trade publications such as SPONSOR and the broadcast associations have done an excellent job of rebuttal. But broadcast also needs the active help of the people in the industry and advertising." Jan says that when the Reidl and Freede agency sees a statement by a publication that is incorrect or misleading, the agency writes the publisher calling his attention to it. Carbon copies are sent to all parties directly concerned, such as the station, the network, and own client, if it involves him. "On the other hand, we compliment the publisher when a story contributes to the upgrading of broadcast. Anything that improves the medium can only result in more sales for our client. While these practices don't usually bring wide attention to the particular situation, they do promote a better, healthier approach to broadcast media in an important area."
ONE of the nation's foremost producers of taped and filmed television commercials... ELLIOT- UNGER- ELLIOT, a division of ONE of the nation's foremost producers of filmed programs for television... SCREEN GEMS, adds up to ONE great source with incomparable facilities and vast experience on both coasts, for the production of television commercials and films for industry.
My Mommy Listens to KFWB

...and listens, and listens and listens! Pulse and Hooper have proven it for many months past...and now Nielsen makes it unanimous: rates KFWB = 1 in total audience in the L. A. Area in their book, too! So...whether you use Pulse, Hooper or Nielsen as a guide...one thing you should do for sure: Buy KFWB...first in Los Angeles. It's the thing to do!

My Mommy Listens to KFWB

Radio's local mystery

With reference to your editorial, "Radio's Big Local Mystery," this is to advise that WGN radio is enjoying its greatest year in history with April, 1959 running 37.2% above our previous record April, that of 1958. April, 1959 was the biggest month in the 35-year history of WGN Radio.

As to the subject of national business, our New York office gained 31.6% this April over April, 1958. Our national business from other offices than New York gained 50.3%, with local up 44.5%.

In our opinion, programing and sound selling is the answer. In the last quarter of 1958, when national spot fell off badly throughout the entire radio industry, including WGN, we did not throw in the towel. Instead, we invested more money in programing and in our sales efforts and promotion and in 1959 we are reaping the benefits.

Ward L. Quaal  
v.p., gen. mgr.  
WGN, Inc.  
Chicago

I have been associated with 10 kw, 5 kw, and 500 watt stations for the past 18 years. Am now partner, manager of this 500 watt in a town of 9,000.

As Adam Young put it, in the same issue, "we welcome all modern, well-managed, efficient radio stations." I am afraid that the main reason radio is not being sold nationally, at least in our section of the country, is that only the old-line, so-called "large" stations are calling on agencies. They are using pay TV selling techniques. They are selling on the basis of a three-year-old Nielsen report.

In this area, even the stations that are being run inefficiently are doing a job for the advertiser. Local radio has become so terrific, so efficient in producing results for the local advertiser, that it doggone near sells itself.

Stations such as ours with a well-paid, efficient sales staff, are really cleaning up. Without the help of national spot, we are up 38.3% over last year. 1958 was up 35% over 1957, and 1957 was 100% over 1956.

Yes, we do have a few national accounts, and we like them. We want more. We want them because we can do an efficient job for them. In the meantime, though, Mr. John Q. Merchant is doing a nice job of buying our time.

I believe that the agencies themselves are going to have to do a little grass roots research, take a trip to the country, to find out what's going on with public habits. As for networks, they just don't listen anymore. People prefer the local ANY TIME to the "polished" network personality. As soon as Madison Avenue realizes this, they'll be taking our time away from us.

E. C. Stangland, gen. mgr.  
KBRK  
Brookings, S. D.

We, at WTTM, have experienced, during the first four months of '59, an increase in both local and national business over the same period in 1958.

To be more specific, our local business is up 28%, and our national business is up 10.6%.

We basically attribute this to two things: (1) Building a station identity for ourselves that stands out in a competitive local market; and (2) A hard-hitting and constant sales program conducted cooperatively between ourselves and our national representative, George P. Hollingbery Co., New York, and Morton Lowenstein, Inc., Philadelphia.

Fred E. Walker  
v.p.-gen. mgr.  
WTTM  
Trenton

49th and Madison

1959
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!
When it comes to awarding blue ribbons—

**In Memphis They All Agree On WREC-TV Channel 3**

First By All Surveys

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. Jan. 12- Feb. 8 '59 (Metro Area)</th>
<th>Pulse Feb. '59 (Metro Area)</th>
<th>Nielsen Feb. 8-Mar. 7 '59 (Station Area)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WREC-TV</td>
<td>223</td>
<td>251</td>
<td>267</td>
</tr>
<tr>
<td>Sta. B</td>
<td>110</td>
<td>109</td>
<td>66</td>
</tr>
<tr>
<td>Sta. C</td>
<td>57</td>
<td>19</td>
<td>51</td>
</tr>
</tbody>
</table>

No wonder in Memphis they say “There’s more to see on Channel 3.” WREC-TV’s combination of the finest local programming and the great shows of the CBS Television network deliver the greatest audience in the Mid-South area. See your Katz man soon.

**WREC-TV**

Channel 3 Memphis

Represented Nationally by the Katz Agency
HOW BLAIR TV'S TWO-SECTION RATE CARD WORKS

1. STRAIGHT CARD RATE
   Unfavorable spots

2. 20-50% DISCOUNT
   Spots pre-emptible on two weeks notice

IN ADDITION, many Blair-TV stations have an ROS clause, providing 10-25% discounts off Section 2 rates, for spots in a given time classification subject to scheduling by station.

John P. Denninger, v.p. and Eastern Sales mgr., Blair TV, worked with the Blair Rate Card Committee to introduce the pre-emptible spot plan

PRE-EMPT PLAN STIRS SPOT

- Blair TV introduces pre-emptive discounts in 14 markets, using plan pioneered by WABC-TV, N. Y.
- New rate card provisions offer discounts for class AA and class A time periods when recapturable by stations

Beyond question, the newest buying wrinkle to stir top agency media departments this year is the growth of spot plans which provide discounts for spots moveable on two week's notice for sale at non-pre-emptible rates.

Ever since air media began, the two big problems facing broadcasters have always been the summer hiatus and how to keep a sizable list of national sponsors on their books. And since the advent of television, one of the chief problems has been what to do with the low-rated spot in prime time.

Right now the word on Madison Avenue is that the New Blair Card, a pre-emptible spot plan, has some typical answers.

Through the movable spot plan, designed also to bring advertisers into spot TV who could not otherwise afford it, timebuyers now buy prime time spots on a discount basis in 14 top markets. They may remain in these spots until another advertiser comes along who—because of high rating or specific audience characteristic—is willing to pay straight card rate for the spot. In this event, the buyer is given two weeks notice in which to select another spot.
Technically, here's the way the New Blair Card, a two-plan system, works:

Section 1. Spots are bought on straight card rate, non-pre-emptible.

Section 2. Applies to prime time categories, but spots are bought on a 20 to 50% discount depending on number of spots per week pre-emptible on two weeks notice.

In addition, many Blair-TV stations have a further ROS clause

**BLAIR TV'S PLAN IS AVAILABLE IN PRIME TIME IN THESE MARKETS**

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</tr>
</thead>
<tbody>
<tr>
<td>W-TEN</td>
<td>WHDH-TV</td>
<td>WBKB</td>
<td>WCPO-TV</td>
<td>WEWS</td>
<td>KFJZ-TV</td>
<td>WXYZ-TV</td>
<td>KFRE-TV</td>
<td>KTTV</td>
<td>WABC-TV</td>
<td>WOW-TV</td>
<td>WIIC</td>
<td>KGW-TV</td>
<td>KING-TV</td>
</tr>
</tbody>
</table>

which permits 10-25% additional discounts off applicable Section 2 rates for spots purchased to run in a given time classification, subject to scheduling by station, (True ROS)

The New Blair Card was devised on the basis of these three factors: Flexibility: A buy may be split. If an advertiser so desires, the buyer can purchase a given number of spots each of each of the two sections. TV station management is convinced that flexibility is of prime importance in order to equalize the supply and demand for spots.

Simplicity: The pre-emptible plan eliminates the necessity for summer discounts, repeated modification of rate cards, special premium rates, and, to a great extent, the frequency discount.

Saturation: Buying trends have been toward saturation at the lowest possible cost. The New Blair Card provides for supplying the greatest number of spots at the lowest possible cost, yet still complies 100% with card rates.

Speculation buying enables the low-budget advertiser to obtain prime spot schedules which he could previously not afford in today's rising tide of tv costs. And he has the additional advantage, if and when he is moved to other time slots, of spot rotation to increase his audience and reach.

The general acceptance of the New Blair Card (currently being used by such blue-chip advertisers as General Foods, Toni, Parliament, P&G, and Norwich) has created an increased work load for everyone concerned with the buy.

The station representative must be keenly aware of the potential movement of spots. This entails additional servicing responsibilities.

The timesheler must regularly police schedules and approve the new time slots.

For the tv station, the plan requires additional administration and work in the traffic department. Because of the increased traffic flow, some stations have hired additional personnel to handle the increased work load. But in other cases, the increased traffic problem has been handled efficiently by the existing staff.

The general acceptance of the New Blair Card on the part of agencies, advertisers, and the stations themselves would seem to justify the increased responsibilities involved in administering the plan. The movable spot system is available in 14 top markets at the present time, while Blair stations in three other markets are currently converting their rate cards to offer pre-emptive discounts.

Although the plan now bears the Blair label, Blair TV closely watched the plan's pioneering at WABC-TV, three years ago. Impressed with the plan's success in New York, Blair introduced it on an experimental basis in three other stations where it proved out extremely well.

Here is how a typical rate card, using the Blair-TV plan looks:

| SECTION 1 | Flat Rate (Flexible Position) \*
|-----------|---
| Class A "A" | 225.00 |
| Class A "B" | 166.00 |
| Class A "C" | 60.00 |
| Class B "D" | 60.00 |
| Class C "E" | 60.00 |
| Class D "F" | 60.00 |

\* 5. 1 minute or 20 seconds.

<table>
<thead>
<tr>
<th>SECTION 2</th>
<th>Flat Rate Subject to move on 2 weeks notice in event of sale to Section 1 advertiser. Sunday through Saturday 1 minute or 20 seconds.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class A &quot;A&quot;</td>
<td>250.00</td>
</tr>
<tr>
<td>Class A &quot;B&quot;</td>
<td>190.00</td>
</tr>
<tr>
<td>Class A &quot;C&quot;</td>
<td>110.00</td>
</tr>
<tr>
<td>Class A &quot;D&quot;</td>
<td>25.00</td>
</tr>
<tr>
<td>Class C &quot;B&quot;</td>
<td>18.00</td>
</tr>
<tr>
<td>50% of above 1 minute or 20-second rates.</td>
<td></td>
</tr>
</tbody>
</table>

The card above has, in addition to the two-section rate structure, a further feature developed in response to the interest of P&G and other high buyers who feel entitled to special additional consideration, based on their large spot purchases over a period of a year.

Herefore a big advertiser might in any given week fall below the 10 spots required to qualify for 10-plan rates, even though he might be using 600 or more spots in a year.

The "annual plan" permits such large buyers to contract in advance for 520 spots, and thereby get 10 plan rates (based on an average of 10 per week) for all plan spots.

**Sponsor • 6 June 1959**
How tv shows stand up in summer

Nielsen web study reveals running winter show with new material gets better audience shares than re-runs

A. C. NIELSEN STUDY OF SUMMER PROGRAMING—JULY-AUGUST 1958

Summer programing® can be divided into three groups

<table>
<thead>
<tr>
<th>Sponsored evening programs</th>
<th>Number</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>(A) Continued new material</td>
<td>15</td>
<td>19.5</td>
</tr>
<tr>
<td>(B) Re-runs</td>
<td>47</td>
<td>61.0</td>
</tr>
<tr>
<td>(C) Replacement</td>
<td>15</td>
<td>19.5</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>77</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

A. 1958 performance® can be divided into three groups

Total: 15 programs

14 maintained or improved winter share levels
7 showed at least 5% improvement
1 showed 5% decline.

The Average Improvement was 7%

<table>
<thead>
<tr>
<th>Share</th>
<th>Winter</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>33.5</td>
<td>35.3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of Programs</th>
<th>15</th>
</tr>
</thead>
</table>

B. 1958 performance of summer re-runs

Total: 47 programs

19 showed at least a 5% improvement
6 maintained winter share levels
22 showed a decline in share-of-audience
43 shows out of the 47 performed within 5% of, or better than, winter share levels

C. 1958 performance of summer replacement programs

Total: 15 programs

1 showed a 5% improvement
5 showed a decline of less than 15%
9 showed a decline of more than 15%

The loss in share of audience in the 14 cases ranged from 5% to 47%, with an average drop of 18%.

If you go by audience figures alone...
- The summer network tv show which continues its winter format with new material does very nicely.
- The summer re-run holds up in a satisfactory manner.
- The summer replacement does nothing to brag about.

These are the results of a new study just completed by the A. C. Nielsen Co. on the subject of how hot weather web video shows compare in share of audience with their winter counterparts (see box with complete figures at left).

Share of audience rather than ratings were used to get performance comparisons since summer ratings are generally lower than winter.

The Nielsen study does not imply that one type of buy is necessarily better than another. For example, though replacement shows average a drop of 18% in share of audience, this could be offset by lower program costs, merchandising values and other factors.

For another thing, says Nielsen, “Summer also offers an opportunity for full-scale program experiment on a short-term basis. In these cases, competitive program strength, not cost efficiency, is a prime consideration.”

The study involved comparisons of all regularly scheduled, sponsored, evening programs on network tv in January-February and July-August 1958. About 60% of the 77 summer shows were re-runs while replacements and shows continued with new material constituted 20% each.

Giving the average share figures for each of the three groups an index number of 100 for the winter, the summer index figures were: continuing shows with new material, 107; re-runs, 99; replacements, 82.

Concluded the Nielsen study: Improvement in shows continuing with new material must be balanced against winter-level talent costs. As for summer replacement shows, the generally lower performance and fixed time costs of such shows means they must have a program price “considerably less” than re-runs to be as “efficient.”
American wants men—and radio

- 58% of audience to airline's post-midnight show is male, 32% professional—ideal spread for selling tickets

- Radio plan, devised by American's president, gives company big edge in reaching potential jet customers

With speculation rife as to where American Airlines ad dollars will go with the shift of the account from Lennen & Newell to Y&R this month, one thing is certain: roughly one million per year will stay right where it is—in post-midnight radio.

Renewal of its nine-station Music 'Til Dawn perpetuates for another three years what is generally considered the largest purchase of radio time by any advertiser. It is certainly one of the most carefully calculated buys for reaching a specific audience that was ever devised.

It capitalizes on the fact that a business executive's insomnia is self-induced. That is, he must—by the nature of his responsibilities—be up half the night catching up on work. He is not a member of the vast "lonelyhearts club" that has made post-midnight radio in general a highly profitable talkathon (See Why Post Midnight Radio Pays Off, sponsor, 4 April 1959.) He's preoccupied, often worried.

At least this is the frame of mind in which American Airlines president, hard-driving Texan, C. R. Smith, often found himself in the small hours of the morning. Dial-twisting rarely gave him the balm that his nerves needed. He wondered whether other businessmen might not be having the same trouble.

So he put the question to his long-time friend Frank Stanton, president of CBS, over the dinner table one night in 1952. And the two men agreed that a post-midnight radio show could be tooled to reach American's primary target—the business and professional man.

Clearly, such a man was a part of the post-midnight audience. CBS researchers discovered that for every 100 sets tuned in after midnight, there are 160 adult listeners, 50% of them between 20 and 50. This was close to a Pulse study which showed nine out of 10 post-midnight listeners were over 20, and that 58% of this audience was male.

Smith and Ruthrauff & Ryan, AA's agency at that time, were in agreement with CBS that six of its stations...
would cover 30% of American's sales areas. By the end of 1952, CBS Radio Spot Sales had quietly checked with five owned-and-operated CBS outlets—WCBS (New York), WEEI (Boston), WBBM (Chicago), KCBS (San Francisco), KNX (Los Angeles) and a key affiliate WTOP (Washington, D. C.). Time and talent costs were worked out, and six sample one-hour record shows were taped at WCBS in New York before a program formula was developed. With six record spinners needed, one per market, every available CBS announcer was tested.

The contract, signed in April, 1953, represented the biggest deal for a single block of radio airtime in broadcasting history—30,000 hours over a three-year-period in six markets. The cost for time and talent: an estimated $2,500,000.

In all six markets, the program formula was the same: (1) Music of "middle hair" appeal—show tunes, concert favorites, no heavy symphonic works, jazz or bop; (2) Each hour of show programmed like a "separate concert" divided by news; (3) News segments five minutes in length.

Format for commercials: Four mentions or longer messages per hour.

First two-and-a-half hours to consist of locally-directed copy with specifies, i.e., frequency of AA flights to leading cities, convenience for business travel, advantages of AA aircraft, comparison savings.

Balance of show—institutional copy on general aspects of flying to build public acceptance.

Use of institutional copy not only avoided the "nightmare" of writing copy for five-and-a-half (now six) hours for six (now nine) markets, but, figures Smith, the businessman has pretty well burned up his midnight oil after first two or three hours of the show and selling can be broadened to airline travel in general.

Smith watched results of his unprecedented buy closely the first year. In questionnaires which AA passengers filled out concerning service.

(Please turn to page 76)
SHOULD AN AGENCY HAVE TV ART DIRECTORS?

Steve Baker of C&W tells why agencies need their own tv art specialists, even though outside producers supply art and idea men
Steven Baker, senior art director and group head at Cunningham & Walsh, has written more than 100 articles for national and trade magazines, and has just finished a book “Advertising Layouts and Art Direction” published by McGraw Hill. Here are his pungent comments on a phase of agency te operations much misunderstood in the trade.

“Often—much too often, I think—people inside and outside agencies wonder if there is any justification for having an advertising tv art director on an agency payroll.

On the surface, it seems to be more economical to employ outside talent. You can use the art staff of a producer on a fee basis. You don’t have a full-time art man to feed and clothe every day. And maybe free-lance help could do the job as well or better.

But let’s look at the situation a little more carefully.

Producers employ idea men, or may be idea men themselves, but they are rarely as experienced in advertising as a professional agency art man. Animators, too, are basically technicians with a bent for showmanship. They can tell a story—but someone must tell them what the story should be.

Then there are those who say why bother with an agency art man? Let the agency writers work directly with the producer or animator.

But where does this leave you? Writers spend most of their waking hours behind typewriters. Some have a little production experience. But most think in terms of words and sounds. In the visual areas the art director easily outshines them. He is dealing with pictures most of the time—even when he orders steak in a restaurant, he has visions of how it should look.

Without art directors acting as buffers between agency writers and outside producers, the production of commercials would be much too expensive for most of the free-lance producers to even try to attempt.

The growing pains, the hit-or-miss experimentation that goes into a commercial—the frustrations and expense—all these are borne by the agency art director. Few outside producers and their art directors would be willing—or could afford—to participate all along the way in the birth of a commercial in a creative, conscientious agency.

Because he combines creative and selling experience, the tv art director holds a unique position in the agency business. He’s an important, and necessary cog in today’s tv commercial production.

Despite the criticism that is often leveled against him, he saves time and money for everyone on both sides of the commercial production fence. He’s the only person inside an agency who knows best what makes for a good tv commercial.

I’m not saying, of course, that he is perfect. But don’t think that you can do without him!”
Big Oklahoma oil firm keeps five types of air media schedules in orbit during the year for consistent impact

Special contract forms assure maximum power from $1,250,000 radio/tv expenditures in 18-state area

Next week DX Sunray Oil Co. begins a 68-market summer radio saturation designed to take up where its wintertime tv left off. The schedule of 10,500 L.D.'s is part of a five-pronged radio/tv strategy that will interest any advertiser with regional distribution.

The $375 million Sunray Mid-Continent Oil Co. (of which DX Sunray is the marketing arm) puts 65% of a $2,200,000 ad budget (by SPONSOR estimate) into air media. Here's the five way plan used by the company to stretch its dollars over an 18-state marketing area:
- Summer radio saturation in 68 markets (June-September). Cost: $75,000.
- Farm radio in 27 markets (three five-minute shows per week, 52 weeks). Cost: $100,000.
- Co-op radio for distributors, currently 10 markets. Cost: $50,000.
- "Task Force" radio (for trouble-shooting and highlighting special campaigns). Cost: variable, part of a $350,000 special campaigns budget.

(All figures are sponsor-estimated.)

Here, item by item is how it all fits together:

1. Syndicated show

Sunray is a firm believer in using a syndicated show for a complicated copy story. "Syndication enables us to make a series of impressions within a half hour," says advertising coordinator Leigh McCaslin. "This became particularly important when we added Boron to our motor fuel in mid-1957."
SUNRAY WRITES STIFF CONTRACT

R. W. McDOWELL, DX Sunray president, and his agency, Potts-Woodbury, make a "contract supplement" (excerpts below) a part of every station buy for syndicated tv show in 39 markets. All of Sunray's commercials (seen being filmed on opposite page) get exposure only on tv show in 39 markets. Contract is aimed at getting maximum merchandising support, impact, savings out of tv schedules.

1. ACCEPTANCE of this contract guarantees this client a rate comparable to any lower rate offered to any other petroleum advertiser.

2. STATION WILL PURCHASE and place (specified) inches of paid newspaper advertising in support of the DX Sunray television program in nearest major metropolitan publication(s).

3. STATION WILL SCHEDULE (specified insertions) in TV Guide (or similar publication) during the next year in support of DX Sunray program.

4. ALL PUBLICATION SPACE arranged for by the television station in support of the DX Sunray Oil Co. television program will include listing of "DX Sunray Oil Co." as sponsor.

5. STATION AGREES to conduct a preview of the DX Sunray Oil Co. television program for DX dealers and their wives prior to the telecast of the initial program.

6. STATION WILL EXTEND fifty-two (52) week rate protection to Potts-Woodbury, Inc., on behalf of its client, DX Sunray Oil Co.

7. EACH PROGRAM, providing film production is adequate, will run a full twenty-nine minutes and thirty seconds. Under no circumstances will station alter or edit the film to shorten it or to delete film credits.

8. THE AGENCY will send all episodes prepaid to the station. The station will return the film promptly prepaid to the agency.

9. STATION AGREES TO SEND to agency complete monthly reports indicating the extent of station publicity and promotion on behalf of DX Sunray Oil Co. tv programs.

10. STATION HAS OUTLINED to agency that it will conduct no less than the following publicity and promotion schemes in promotion of DX Sunray Oil Co. program: (amount specified).
TV IN JAPAN

By Richard P. Doherty, President, Tri-Radio Management Corp.

During late March of this year, Mr. Doherty visited every TV station in Tokyo; conferred with key Japanese broadcasting officials, and at the request of the Association of Commercial Broadcasters in Japan, held a conference-clinic for the nation’s radio and TV broadcasters.

Television is big league in Japan. Everything about it is big league.

As an advertising medium, TV accounts for approximately 10% of all advertising outlays and is growing rapidly. In 1958, Japan TV received 10,500,000,000 yen (29,166,666) which was 9.9% of the 1958 all media expenditures of 106,500,000 yen (295,335,000).

TV in Japan was started in August 1953 by NTV, the pioneer station. Today there are 26 television stations throughout the nation, with eight additional operations already in the process of “going-on-the-air.” By mid-May, 1959, Japan will have 34 TV stations and, by the end of the year, there will be a total of 41 commercial stations. All channels are VHF and the American standard of 525 lines is used for video transmission.

National set circulation is approximately two million with nearly 800,000-350,000 in the Tokyo metropolitan area. Official set registrations are somewhat below these figures but it is generally conceded that approximately 20% of actual sets are not reported for license registration.

Tokyo, with a metropolitan population exceeding 8.5 million persons, has six TV stations. Two channels (1 and 3) are owned and operated by the government. The other four (channels 4, 6, 8, 10) are privately owned and full-time commercial operations.

How good is TV in Japan? In this observer’s personal opinion, it is excellent and is only surpassed by overall TV in the United States and Great Britain. This observation applies to the quality of programming, produc-
tion and to the variety and scope of program service offered to the public.

One cannot fairly compare Japan tv with American network tv. At this stage, the American concept of tv networks and affiliates does not exist in Japan. To be sure, the Tokyo stations serve as key origination points for associated stations in other centers of the nation. In only this restricted sense are there tv networks in Japan.

Very few individual American tv stations, even in the major top cities, engage in the ambitious and extensive local programing that characterize the four Tokyo tv commercial stations. From personal "in-plant" visits and, based upon an extensive background of experience with tv in the United States and Europe, I was highly impressed with the excellence of programming, production and operation among all the Tokyo tv stations.

An American telecaster or tv advertiser will find himself "at home" in Japan tv—except for the language. Programing is heavily entertainment. News receives its regular two or three spots in the daily schedule. Seasonal sports events, including baseball and wrestling, attract a massive audience. Syndicated film programs (mostly American) fill regular daily and weekly schedule segments. The 15-min., 30-min. and 60-min. program periods are the way of life with opening, mid and closing commercials the accepted practice. Commercials are of the 1 minute and 5-10 second 1.D. variety. Frequency discounts from 5% to 15%—with some end rates at 20% for 156 times users—prevail.

Japan tv uses the same principle as American stations regarding Class A, B, C, D time segments. Class A covers the prime evening hours from 7 to 7:30 P.M. or 10 to 10:30 P.M. The other time classes conform to our American counterparts.

The four commercial Tokyo tv stations all have the following one-time hourly basic rates:

<table>
<thead>
<tr>
<th>TIME</th>
<th>YEN</th>
<th>DOLLARS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class A</td>
<td>500,000</td>
<td>1,389</td>
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<tr>
<td>Special Class B</td>
<td>425,000</td>
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<tr>
<td>Class B</td>
<td>350,000</td>
<td>972</td>
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<tr>
<td>Class C</td>
<td>300,000</td>
<td>833</td>
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<tr>
<td>Class D</td>
<td>250,000</td>
<td>694</td>
</tr>
</tbody>
</table>

Fundamentally, the 30-min., 15-min., and 5 min. rates bear the same percentage relationship to the basic hourly rate as is generally true among U.S. stations.

American syndicated films play a conspicuous and popular role in Japan tv but top popularity naturally go to locally produced live shows. Currently, the Tokyo stations (and their affiliates) are using Sheriff of Cochise, Father Knows Best, City Detective, Alfred Hitchcock Presents, Rin Tin Tin, Leave It to Beaver, Abbott & Costello Show, Hollywood Star Playhouse, Superman, Disneyland, Ramar of the Jungle, Ivanhoe, Susie, Lone Ranger, Casey Jones, Fury, Sea Hunt, Terry Tunes, Medici, This Is Alice, Naked City, Lassie, Crunch & Des, Donna Reed Show, How to Marry a Millionaire, Gunsmoke, Inner Sanctum, People's Choice, Eddie Cantor Show, Perry Mason and Huckleberry Hound.

Superman, This Is Alice, Medici, Rin Tin Tin, Lassie and Terry Tunes are currently considered as the most popular syndicated American programs.

How can the Japanese public understand American syndicated film programs? The answer is easy. With (Please turn to page 76)

JAPANESE TV STATIONS engage in more ambitious local programing than most U.S. outlets
Net tv spending picture is mixed

- TvB breakdown by industries shows 1959 spending up for tobacco, drugs groups, down for auto makers

Though network tv expenditures continue rising, individual industries show considerable variation in their 1959 vs. 1958 spending.

An analysis of gross time expenditures during the first quarter of both years show this to be true even among the big spenders, where a change in a few percentage points means millions of dollars.

The figures, released by TvB, are gathered jointly by Leading NationalAdvertisers and Broadcast Advertisers Reports (LNA-BAR). The LNA-BAR figures began appearing last year and superseded PIB data, long the standard in the industry.

While both sets of figures cover gross time spending, they are not strictly comparable on an industry basis. PIB industry totals were based on the major product category for each advertiser. That is, all P&G spending was credited to the soap and cleanser group, even where cosmetic commercials were used.

The more accurate LNA-BAR figures, which reflect monitoring of all network tv commercials, break down spending according to the product category.

Of the major spending categories, tobacco and drugs made the most impressive showing. Both groups are spending at the rate of more than $20 million annually in gross time over last year. Food spending is also up about the same amount of dollars but the increase is less percentage-wise because of the larger 1957 dollar base. All three groups ran above the average increase for spot tv as a whole.

### WEB TV SPENDING, 1ST QUARTER, 1959 VS. 1958

<table>
<thead>
<tr>
<th>Category</th>
<th>% Change</th>
<th>% Change</th>
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</thead>
<tbody>
<tr>
<td>AGRICULTURE</td>
<td>+3614.6</td>
<td>INDUSTRIAL MATERIALS</td>
</tr>
<tr>
<td>APPAREL, FOOTWEAR</td>
<td>+17.3</td>
<td>INSURANCE</td>
</tr>
<tr>
<td>AUTOMOTIVE</td>
<td>-24.7</td>
<td>JEWELRY, CAMERAS, ETC.</td>
</tr>
<tr>
<td>BEER, WINE</td>
<td>-31.3</td>
<td>DRUGS</td>
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<tr>
<td>BUILDING MATERIALS</td>
<td>+122.4</td>
<td>OFFICE EQUIPMENT, ETC.</td>
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<tr>
<td>CANDY, SOFT DRINKS</td>
<td>+42.7</td>
<td>POLITICAL</td>
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<tr>
<td>CONSUMER SERVICES</td>
<td>-14.2</td>
<td>PUBLISHING &amp; MEDIA</td>
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<td>ENTERTAINMENT</td>
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<td>RADIO, TV SETS, ETC.</td>
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<tr>
<td>FOOD</td>
<td>+14.9</td>
<td>SMOKING MATERIALS</td>
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<td>FREIGHT, DEVELOPMENT</td>
<td>*</td>
<td>SOAPS, CLEANSERS, WAXES</td>
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<tr>
<td>GASOLINE, LUBRICANTS</td>
<td>+1.3</td>
<td>SPORTING GOODS &amp; TOYS</td>
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<td>HOUSEHOLD EQUIPMENT</td>
<td>+20.0</td>
<td>TRAVEL, HOTELS</td>
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<tr>
<td>HOUSEHOLD FURNISHINGS</td>
<td>-0.5</td>
<td>MISCELLANEOUS</td>
</tr>
</tbody>
</table>

**TOTAL** +8.9

What's the life of a commercial?

- Not many clients can rival the successes of Piel's and Pepsodent in repeat airings of the same commercial.

- Survey of agencies reveals best ways to prolong life of commercials even though there is no exact formula.

For every Pepsodent "yellow" jingle (which demonstrated unusual staying power with radio audiences for a full year and a half at saturation strength) there are dozens of commercials that don't make the grade. They don't have the long life which advertisers like for continuity and economic reasons.

How do you extend the life of a TV or radio commercial? How often can you repeat them? SPONSOR asked a group of representatives of agency men—executives in radio TV departments, in media and in copy groups—what their formula is. Their collective answer: We don't have one.

There's no yardstick which can be applied because each account, each media problem, each copy approach, and each agency is different. Ted Bates agency has done exceptionally well with the hammer-and-tong tactic on straight - and hard-sell drug items. William Esty has established a well-deserved reputation for adapting a set of musical variations to a single, predominant copy theme.

Every agency has its successes in terms of long-enduring commercials—but they seem to arrive at these successes in an inverted way. They are much more aware of how not to build consumer acceptance with repetition than how to work directly for that acceptance.

Pepsodent used its "yellow" jingle as much as 300 times a week, week in and week out, in a single city. And the introductory campaign for Hit Parade cigarettes reached a high level mark of 600 repeats per week. But neither Foote, Cone & Belding nor BBDO, respective agencies on these accounts, even begins to know the full answer as to how often a commercial can be repeated.

Even though there seems to be no final method for extending the life of a commercial, agency people have some strong clues which determine their action. The main factors they keep in mind (and a detailed list appears in the box on page 42) in working for successful repeats are sales turns, variations on a copy or music theme and audience identification.

- Sales turns. As long as your sales stay up, your commercial can be continued. The biggest and most urgent reason for changing copy or commercial technique is declining sales.

Revlon is a good example of staying with a winner. Its Love Pat commercial with Barbara Britton hasn't undergone any basic change since June 1955. As one Revlon
WHAT AGENCIES DO TO LENGTHEN COMMERCIAL EXPOSURE TIME

Use a basic music or copy theme but develop several variations to hold audience interest.

Produce commercials in segments for juggling around.

Change audiences by rotating time slots, program adjacencies, to get different consumers.

Schedule durable jingles, but make them top quality.

Create a friendly, warm climate to get the same kind of audience reception.

Use animation carefully; kids like this technique more than adults do.

Include a straight-sell, eye-catching demonstration.

Omit specific time or seasonal references.

Cloak straight- and hard-sell in an entertaining format.

Clothe performers in casual rather than high-fashion apparel, which becomes outdated.

Develop commercial characters for use in different situations; this maximizes identification.

spokesman put it, "We'd be crazy to switch it while this one item continues to bring in $10 million a year!"

* Variation on a theme. Modern admen think a single idea, or the main copy points set in the copy platform by creative planners, needs to be repeated over and over again. But they figure they get much more mileage from their commercials by having several variations on this single theme.

Esty for Ballantine's, happy with its identifying jingle and music theme, tailors nine rhythms to the music to enhance interest and excitement and to appeal to different kinds of audiences. Duquesne beer does the same, adapting six versions—Dixieland, polka, swing, calypso, march and instrumental music—to one selling theme in jingle form. It's used this tactic for two years, and plans to continue with one basic commercial as long as sales stay high.

Rollo Hunter, v.p. for radio and tv at FW&R, designs commercials in segments so they can be shuffled around for new approaches at no extra cost. He's done this successfully for KLM airlines, and is finishing a new series for Coets (Personal Products Corp.) which "involves several niceties of action that maintain audience interest after the primary sales message has been told."

* Audience identification. Arthur Pardoll, chief timebuyer at FCAB, thinks "warmth and friendliness are 'must' ingredients," in building commercials with staying power. Music—and this is a basic audience-getting feature in the bulk of commercials today—tends to build audience identification.

So do characters who people the commercial story line in radio and tv. But, one agency man warns, "Don't overdo animation. Kids love it, and don't mind seeing the same film over and over again. But adults get a little tired of animation when it's overdone."

Necco has a long-distance record—six years—in its singing animation and music film for youngsters.

One agency v.p., commenting on a Maxwell House commercial for tv, said "a trick dance they used appeared to me, and I think to most everyone, as completely asinine. I'm sure their simple Flavor Bud demonstration under a magnifying glass has sold a lot more coffee and lasted a while of a lot longer."

Admen agree demonstrations—if well done—will have a very long commercial life. But the first rule of any commercial, short or long, is that it be effective.

Some clients want a short-term commercial. (U.S. Steel, for example, will go into elaborate on-location filming for a football discussion scheduled for telecast a single time only before the Sugar Bowl game.) But many clients get a short-term commercial when it wasn't planned to be one.

Another tactic: new life can be put into any commercial by a change of audience. This is where the media department comes in to work with the production staff. If you switch your time slots from afternoon to evening to morning, from a music show to a news segment, from a rock 'n roll station to a standard operation, you'll be sure to hit some new audiences segments which have unfulfilled tastes.

Agency people think clients reach a saturation point before the audience does. Stuart Ludlum, director

(please turn to page 74)

SPONSOR • 6 JUNE 1959
More stability in summer net tv

More clients staying with shows, more time sold and less program turnover reflects optimistic sales outlook

The hot weather lineup, at presstime, includes 24 replacement programs; last season the total came to 37

Network tv’s summer lineup is highlighted by more stability, more sponsors and less program turnover than last year.

The reasons, as echoed by network spokesmen: Last summer, a recession year, saw a mass exodus of sponsors in June, with a record number of replacements hitting the screens.

This year the picture is reversed. Clients, for the most part, are sticking with their shows, particularly via the re-run route. Buying for the fall is near completion—a reflection of high hopes for rising sales.

The statistics:

• This summer a total of 24 replacement shows will be aired: ABC has six, CBS, eight and NBC, 10.
• Last summer the total was 37, with 10 at ABC, 12 at CBS and 15 at NBC.

These totals, covering shows beginning anywhere from May through August each year, include both sponsored and sustaining programs.

Here's a network rundown of some of these replacement shows:

ABC: Polka Go-Round, for Texas Rangers; Pantomime Quiz, for Voice of Firestone and Music For A Summer Night, for Plymouth's Welk. All newcomers are sustaining.

CBS: Frontier Justice and Joseph Cotton take over, with General Foods, for Danny Thomas and Ann Southern; Undercover Man, Pharmaceuticals, for Peek's Bad Girl; Spotlight Playhouse, Pet Milk, S. C. Johnson, for Red Shelton; Andy Williams, Revlon, for Garry Moore, and one-hour drama re-runs for Perry Mason.

NBC: Suspicion, sustaining, for Steve Allen; Laceless Years, sustaining for Oldsmobile's Too Young To Go Steady; Bachelor Father moves to NBC with American Tobacco and American Home, for Laugh Line; 21 Beacon Street, Ford, for Ford Show and Best of the West, sustaining, for Colgate's Thin Man.

1. THIS MONTH IN NETWORK TV

Network Sales Status Week Ending 6 June

Daytime

<table>
<thead>
<tr>
<th>SPONSORED HOURS</th>
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</thead>
<tbody>
<tr>
<td>ABC 13:30</td>
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<tr>
<td>CBS 27:45</td>
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<tr>
<td>NBC 23:15</td>
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</table>

Nighttime

<table>
<thead>
<tr>
<th>SPONSORED HOURS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC 19</td>
</tr>
<tr>
<td>CBS 24:45</td>
</tr>
<tr>
<td>NBC 21:15</td>
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Tv Dimensions Today

Tv homes index

<table>
<thead>
<tr>
<th></th>
<th>1959</th>
<th>1958</th>
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<tbody>
<tr>
<td>U. S. homes</td>
<td>51.4</td>
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<tr>
<td>Tv homes</td>
<td>44.0</td>
<td>42.5</td>
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Source: A. C. Nielsen. 1 March each year. homes figures in millions.

Tv retail set sales index

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<tr>
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<th>March 1958</th>
<th>3 months 1959</th>
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<tr>
<td></td>
<td>425,749</td>
<td>416,756</td>
<td>1,375,626</td>
<td>1,446,969</td>
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Source: Electronic Industries Assn.
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</table>

*Color show, $1.00 per segment. Prices do not include sustaining, participating or re-run programs. Costs refer to average hour costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This chart covers period 6 June - 3 July. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Dramatic.*
### Graphic: 6 June - 3 July

#### Wednesday

<table>
<thead>
<tr>
<th>Network</th>
<th>ABC</th>
<th>CBS</th>
<th>NBC</th>
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</thead>
<tbody>
<tr>
<td>NBC</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>News</td>
<td>Texaco (5:15)</td>
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<tr>
<td>D Edwards</td>
<td>Whitehall (Bates)</td>
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<td>No news</td>
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<tr>
<td>D Edwards</td>
<td>Equitable Life (ABC)</td>
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<td>W-F</td>
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#### Thursday

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<tr>
<td>News</td>
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<tr>
<td>Leave It To Beaver (JWTV)</td>
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<tr>
<td>Texas Rodeo</td>
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<tr>
<td>Lawless Years (2-7:30)</td>
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<tr>
<td>Walt Disney Presents (8-9)</td>
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<td>Amateur Hour Pharmaceuticals (Parkinson)</td>
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<td>St. Lawrence Seaway (N.R. Products)</td>
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<tr>
<td>Wanted Dead or Alive (KABB)</td>
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<tr>
<td>M Squad (SBCA)</td>
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<tr>
<td>M Squad (TAR)</td>
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<tr>
<td>Face of Danger</td>
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<tr>
<td>Black Saddle</td>
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#### Friday

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#### Saturday

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**Previous date means last date on air, S following date means starting date for new show or sponsor in time slot.**

**SPONSOR • 6 JUNE 1959**

---


**Previous date means last date on air, S following date means starting date for new show or sponsor in time slot.**

**SPONSOR • 6 JUNE 1959**
To
The PGW Colonel
of 1959

Among all the PGW Colonels, you have made the year’s most notable growth—not only in your contribution to our company, but to the stations, agencies and advertisers we serve.

We hereby acknowledge our pride in your outstanding sales accomplishments, in your important and effective teamwork, and in your efforts to create new business for the stations we represent.

We salute you
The PGW Colonel of 1959

[ signatures ]
THE PGW COLONEL SAYS:

"Good selling
is a fine art
with us."

Some people believe salesmen are born. We know differently. It takes hard work, selfless interest and real devotion to turn out a pro.

The "Colonel of the Year" is our most coveted award at PGW because we believe that the salesman who contributes the most to the growth and development of himself, his company and the stations we represent should be recognized and rewarded handsomely. Don’t you?

PETERS,

GRiffin,

WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO DETROIT HOLLYWOOD
ATLANTA DALLAS FT. WORTH SAN FRANCISCO
## SUNDAY

<table>
<thead>
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<th>Time</th>
<th>ABC</th>
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<tbody>
<tr>
<td>10:00</td>
<td>Lamp Unto My Feet</td>
<td>suit</td>
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</tr>
<tr>
<td>10:15</td>
<td>Look Up &amp; Live</td>
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<tr>
<td>10:30</td>
<td>Eye On New York</td>
<td>suit</td>
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<tr>
<td>10:45</td>
<td>Camera Three</td>
<td>suit</td>
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<tr>
<td>11:00</td>
<td>Bishop Pike</td>
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<td>11:15</td>
<td>College News Conference</td>
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<td>11:30</td>
<td>Eternal Light</td>
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<td>Baseball Game of the Week</td>
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<td>12:00</td>
<td>Day In Court</td>
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<td>Open Hearing</td>
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<td>The Last Word</td>
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<td>5:15</td>
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## MONDAY

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<td>Dough Re Mi</td>
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<td>10:30</td>
<td>Treasure Hunt</td>
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<tr>
<td>10:45</td>
<td>I Love Lucy</td>
<td>suit</td>
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<tr>
<td>11:00</td>
<td>Top Dollar Cola</td>
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<tr>
<td>11:15</td>
<td>Love of Life</td>
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<tr>
<td>11:30</td>
<td>Search for Tomorrow</td>
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<tr>
<td>11:45</td>
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<tr>
<td>12:00</td>
<td>Pantomime Quiz</td>
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<td>Across The Board</td>
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## TUESDAY

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<td>Price Is Right</td>
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<td>Search for Tomorrow</td>
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*NOTE: American Bandstand does not show actual day of participation, but lists all sponsors, Monday through Friday, buying programs during the network schedule on this and preceding pages. The network schedule on this and the preceding pages includes regularly scheduled programming 6 June 23 and 3 July, inclusive (with possible exception of change made by the networks after pretime). Irregularly scheduled programs not shown.*
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<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
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<td>Captain Kangaroo</td>
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<td>No American Pantomime</td>
<td>Treasure Hunt</td>
<td>Sam Levenson</td>
<td>Sam Levenson</td>
<td>Treasure Hunt</td>
<td>Mighty Mouse</td>
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<td>Dough Re Mound (B/C)</td>
<td>Standard Brands</td>
<td>Price Is Right</td>
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<td>Ruff &amp; Reddy</td>
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<td>I Love Lucy</td>
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<td>I Love Lucy</td>
<td>Uncle Al Show</td>
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<td>Dough Re Mound</td>
<td>Top Dollar</td>
<td>Concentration</td>
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<td>Uncle Al Show</td>
<td>Adventures of Robin Hood</td>
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<td>Uncle Al Show</td>
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<td>Queen for a Day</td>
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<td>Who Do You Trust</td>
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<td>3:00-4:00</td>
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<td>County Fair Prizes</td>
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<td>8:00-9:00</td>
<td>American Bandstand</td>
<td>American Bandstand</td>
<td>American Bandstand</td>
<td>American Bandstand</td>
<td>American Bandstand</td>
<td>Queen for a Day</td>
</tr>
<tr>
<td>9:00-10:00</td>
<td>Walt Disney's Adventure Time</td>
<td>Walt Disney's Adventure Time</td>
<td>Walt Disney's Adventure Time</td>
<td>Walt Disney's Adventure Time</td>
<td>Walt Disney's Adventure Time</td>
<td>Queen for a Day</td>
</tr>
<tr>
<td>10:00-11:00</td>
<td>Mickey Mouse Club</td>
<td>Mickey Mouse Club</td>
<td>Mickey Mouse Club</td>
<td>Mickey Mouse Club</td>
<td>Mickey Mouse Club</td>
<td>Queen for a Day</td>
</tr>
</tbody>
</table>

**Special:** CBS, Sunday, 11:11-11:35 p.m. (Carter and Whithall); Today, NBC, 7-9 a.m. Monday-Friday, participating; Vevs CBS, 7-9 a.m. and 8-9 a.m. Monday-Friday. All times are Eastern Standard.
How do you promote spot?

With increased rivalry between media, station representatives intensify their promotion efforts to get a larger share for spot.

Donald G. Softness, director of promotion, H-R Television, Inc., H-R Representatives, Inc., New York

We at H-R believe that one of our basic obligations as a representative is to help promote spot advertising—the medium which provides foundation support to the entire broadcasting industry and which contributes so much to the economy of our country.

Furthermore, the competition for the advertising dollar has never been more fierce. Magazines and newspapers are sharpening their attacks on broadcast advertising, and spot needs all the promotional support it can muster.

Accordingly, H-R is expending many thousands of dollars and hundreds of man-hours in a concerted, large-scale campaign to further the spot medium.

First of all, we deleted from our trade press advertising pages the famous "Working Partners" advertising theme, for almost a decade one of the best-known campaigns in the broadcast industry. In its place we are running a new series, in two-color, bleed pages, designed to set forth the values and advantages of radio and television spot advertising.

Each ad is reprinted, again in color, on "slim-jim" heavy-stock folders and mailed to thousands of leading agency executives and advertisers.

H-R publishes a continuing series of two-color, illustrated brochures to help sell various phases of national spot. These booklets contain no self-advertising, and are distributed as an industry service without charge to hundreds of station men and thousands of agency media planners and client executives. Recent pamphlets were "Dollars in the Daytime," and "Summertime, When the TV Sell-in is Easy."

Recently, H-R retained Market Planning Corp., research subsidiary of McCann-Erickson, Inc., to do an original investigation on the nature of the radio audience. The findings will be published in a brochure similar to its antecedents.

H-R conducts a continuous industry relations campaign in behalf of spot. Our partners and executives make numerous speeches and frequently write articles expounding spot as a primary advertising medium. Furthermore, H-R regards itself as an informal "anti-slu" society of the medium. For example, when ANPA recently issued a barbed and misleading press attack on spot radio, H-R immediately struck back hard. Our point-by-point rebuttal appeared in numerous trade publications.

Currently, we are propounding "Operation Groundswell"—a plan created to help revitalize spot radio. As part of the strategy, H-R's stations are urged to make calls upon representatives of important national advertisers to sell them on the power of radio—not the relative competitive advantages of their facility itself.

We hope that this plan will force a wave of pro-radio opinion rising as a groundswell from each market—a flood of pro-radio sentiment to engulf advertisers in their home bases and even flow into Madison Avenue board rooms.


The Katz Agency engages in a variety of activities on behalf of the spot medium in general. Here are a few examples: On the radio side, we have our Radio Spot Light project which provides the most recent data on spot radio as an advertising medium. It furnishes our salesmen, and through our salesmen, the agencies and advertisers, with a continuous flow of reasons why spot radio is a powerful sales force. In addition, from time to time, specialized easel and or slide presentations are prepared.

The work of George Skinner, radio programming service director, in helping our station clients to plan programming for maximum audience, contributes heavily toward making the spot medium a more effective one, and in this way, plays its part in the promotion of spot radio.

In television, sales development on behalf of spot as a medium is under the direction of Halcy Barrett, formerly director of national sales for TVB. Sales development makes continuing presentations to advertisers and top-echelon agency personnel.

For example, sales development recently prepared a detailed analysis of spot television's effectiveness in boosting summer sales. And a new overall presentation on spot tv—a major effort—is now in the works.

The Katz Agency also tells the spot story in trade paper advertising and cooperates with the Station Representatives Assn. in promoting spot.

Furthermore, The Katz Agency prepares and issues certain industry tools, such as its Spot TV Advertising Cost Summary, Radio Budget Estimator, and Calendar of Expiration and Renewal Dates. These items, which would probably not be categorized as "promotion" pieces, have the over-all effect of making spot

An over-all promotion program
easier to buy; and in so doing contribute, we believe, to the promotion—and general health—of spot.

**Martin Katz, director of sales development, Blair-Tr., New York.**

As national sales representatives, our promotion revolves around two related levels: first to assist our salesmen in getting more dollars for each station we represent; second to get more dollars appropriated to the spot television medium itself.

While both goals are part of the same over-all objective, the promotion techniques for each are quite different. With spot television buying being the fast moving operation it is, the salesman must be in a position to present his proposal virtually in a moment’s notice. To accomplish this, Blair produces standardized sales aids for all stations in attractive and easy to use formats.

But demonstrating the collective strength, versatility and impact of spot television and winning recognition as America’s newest major medium calls for a second phase of promotion directed to media decision levels both at the agency and client. Here the promotion effort includes a series of attention-getting direct mail pieces to over 5,000 prospects providing new information made possible through the cooperation of all the stations we represent. Some examples:

- New information on spot television’s audience composition like the “Night Owl Survey”; new techniques for measuring advertising effectiveness by means of the “Test Market Plan”;
- A slip-stick service reference piece covering over 2,500 cost summaries, the “Plans Board for Spot Television”; a novelty nest of envelopes showing the “All Shapes, All Sizes” of spot television.

Hand in hand with this direct mail activity is our continuing trade paper advertising campaign documenting individual account experiences on stations we represent. Undoubtedly our most intensive promotion effort is made through full-scale visual presentations delivered by our salesman which not only discloses new research information uncovered by our research department, but re-emphasizes the sight, sound and motion advantages of television—an educational job that bears repeated telling.

**Robert L. Hutton, Jr., promotion manager, television division, Edward Peters & Co., Inc.**

Before getting into the subject at hand, first let’s spell out the two primary obligations and functions of a representative’s promotion—research department:

1) To drive home to the national field the sales story of the stations which it represents. This via full-dress presentations, direct mail, analyses of audience surveys, market studies, flash bulletins, program descriptions, and other vehicles.

2) To turn out the day-to-day presentations which nail down the business for our stations. These are the bread-and-butter pitches and are basic to our business.

Sandwiched in between, are our efforts to sell spot as the best and basic advertising medium.

1) Produce presentations to get new accounts into spot television. These are tailor-made jobs, some worked out in cooperation with the prospective advertiser’s agency, others channeled direct to the client via our marketing department. We develop many of these a year, and have had six notable recent successes, each bringing in a new advertiser.

2) Develop special studies and reports of value to the spot television industry. These include our beer-and-cigarette study, which showed, by brands, the close relationship between the increase and decrease in the use of spot tv increases and decreases in sales. The most recent is “The $511,740,000 Vote of Confidence.” Requests for copies run between 1,200 and 1,000 per study.

3) Sell spot television in every one of our advertisements, year in and
year out. This consistent advertising 153 insertions during 1959, for example, appears on the front covers of certain leading trade publications, and in large-space units in others. It has been so running ever since Petry Television was formed as a separate division of the Petry Co., in 1947. The emphasis is always upon the advantages of the spot TV medium.

4) Reprint and mail pertinent pro-spot TV articles to special lists of executives with national advertising firms.

These are just some of our activities. Most of all, we try to maintain consistency and quality of output. We are confident that these efforts contribute to the growth of spot television.

John W. Owen, sales promotion manager, Avery-Knodel, Inc., New York

Avery-Knodel salesmen are armed with comprehensive, detailed material designed specifically to pick up where TVB and RAB (we are members of both) cannot go further in promoting the spot industry. And they operate with a definite plan of action.

Presentations are prepared promoting spot in specific markets where, perhaps, sales are being attributed to other wholesale distributing centers. Duluth, where Avery-Knodel represents KDAL and KDAL-TV, is a case in point.

Such presentations are given exposure not only on the timebuying level, but also to a specified number of account executives, media directors and research directors. Where doors are open, this is done in person. Where they are not immediately open, the mail is used.

Avery-Knodel pioneered in the promotion of the sale of daytime spot television with two studies, one quantitative, the other qualitative. These were “Daytime Television Steps Into The Bigtime” and “How To Use Daytime Spot Television Successfully.”

All of this, of course, is in addition to work with specific non-users of spot as a selling medium.

Show how spot solves marketing problems

Now, we believe we have taken another important step in promoting the spot television industry by creating a series of presentations designed to show how spot advertising best answers the marketing problems of national advertisers in broad regions of the country.

The first two of this series are “Spotlight On The Southeast” and “Midwest Marketing Today.” Both studies are the result of extensive market research and trace out the selling opportunities open to advertisers through the judicious use of spot. The second report was timed for release concurrent with the opening of the St. Lawrence Seaway which has received such marked publicity.

Avery-Knodel’s sales development director as well as our entire sales force uses these at the advertiser and agency plans level.

As national sales representatives we recognize the need and accept our responsibility for promotion of the spot industry. Adequate representation requires it.

(Please turn to page 73)
THE RAMPARTS WE WATCH

This is the area of Eastern New England served by 50,000 watt WHDH.

Each year for the past seven years, Pulse, Inc. has conducted an annual radio audience survey of this area. On the following pages is a complete analysis of the SEVENTH AREA SURVEY, January, 1959.

50,000 watt WHDH has been the major factor in New England radio for more than a decade, and this, the Seventh Area Survey, shows the finest performance in WHDH history.

WHDH
50,000 WATTS
BOSTON
850 KC
In the first area survey, January, 1953, it was proved that: The listening habits of people in the twenty counties outside the city area differed from those of the five county city area. Listeners-per-hundred-sets differed in the two areas. The WHDH city ratings were projectable to the total area, whereas those of network affiliates were not projectable.

In the second area survey, January, 1954, it was proved that: There is a difference in audience composition between at-home and out-of-home listening. Audience composition varies when the total audience is counted. The cumulative weekly audience of individual programs on WHDH and other radio stations is from 2.0 to 8.16 times larger than the average daily quarter hour rating.

In the third area survey, January, 1955, it was proved that: The listening audience to radio comprises the greatest circulation of any medium, because the Cumulative Pulse Audience figures showed that radio reaches into 93.6% of the homes in the course of a week. WHDH became more dominant in its area than in the preceding two years. WHDH reached into 71.5% of the homes in the area in the course of a week.

In the fourth area survey, January, 1956, it was proved that: The metropolitan factor of WHDH more closely approached the ideal factor than did any other Boston radio station; WHDH penetrated the 25 county area more deeply than did any other station.

In the fifth area survey, January, 1957, we showed; Audience in total numbers of men, women, teens and children listening per half hour Monday through Friday, and hourly on Saturday and Sunday to WHDH and the four next highest rated Boston stations. This was the first time such a study had been made, and it enabled an advertiser to figure the cost per thousand for men, women, teens and children listening to the major Boston stations.

In the sixth area survey, February, 1958, we showed the WHDH dominance throughout the 24-hour broadcasting day and analyzed the post-midnight radio audience to show advertisers a large untapped radio audience available at extremely low cost.

**IN THIS SEVENTH AREA SURVEY, IN ADDITION TO OTHER PERTINENT DATA YOU WILL FIND:**

Complete audience composition figures for all Boston radio stations. Composition figures are for women, teenagers and children in every hour from 6 AM until midnight. In addition, you will see the WHDH post-midnight audience up 17% for a year that set an all-time high.

With this, the Seventh Area Survey, January the number of interviews conducted in this survey reaches 54,600. This survey is made in the same manner of Pulse of Boston, now in its 13th year, with a total of 663,800 interviews conducted in the five counties of Metropolitan Boston.

<table>
<thead>
<tr>
<th>COUNTY</th>
<th>% OF INTERVIEWS &amp; POPULATION</th>
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<tbody>
<tr>
<td>Maine</td>
<td></td>
</tr>
<tr>
<td>Cumberland</td>
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</tr>
<tr>
<td>Knox</td>
<td>1/2</td>
</tr>
<tr>
<td>Lincoln</td>
<td>1/2</td>
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<tr>
<td>Sagadahoe</td>
<td>1/2</td>
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<td>Bristol</td>
<td>8</td>
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<tr>
<td>Dukes</td>
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<td>*Essex</td>
<td>10</td>
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<td>*Middlesex</td>
<td>21</td>
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<tr>
<td>Nantucket</td>
<td>1/2</td>
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<td>*Norfolk</td>
<td>3</td>
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<td>*Plymouth</td>
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<td>*Suffolk</td>
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<td>Hillsboro</td>
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<tr>
<td>Merrimack</td>
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<td>Kent</td>
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<td>Newport</td>
<td>1</td>
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<tr>
<td>Providence</td>
<td>11</td>
</tr>
<tr>
<td>Washington</td>
<td>1/2</td>
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</table>

**The counties listed to the right are those in the WHDH coverage area. Those which are asterisked are in the Boston City area and are part of the total area. The 25 counties contain 1,507,000 radio homes.**

**This 25 county area contains 80% of the population of the New England states of Maine, Massachusetts, and Rhode Island. And this 25 county area accounts for 81% of the retail sales of the four states.**

**The people in the area buy over seven billion dollars worth of retail goods last year.**

Therefore, we believe that buyers should be aware of facts about this seven billion dollar market.
METROPOLITAN FACTOR

Metropolitan Factor is simply the percentage of the number of homes in the metropolitan area opposed to the number of homes in the total area.

In this 1959 Total Area Study there are 900 homes in the total 25 county area and 300 in the 5 county Boston metropolitan area. The percentage of the city homes to the area is 61%. This 61% becomes the ideal metropolitan factor and indicates that any station approaching this ideal may project its city ratings to the total area with accuracy.

In the table on the right, the average quarter-hour ratings are taken from Pulse of Boston, January-February 1959 and Pulse of WHDH Radio, January 1959. The table also includes ideal and actual metropolitan factors. It will be observed that all stations, WHDH's metropolitan factor most closely approaches the ideal with a slight margin of tolerance, thereby indicating intense listening to its facilities outside its metro area.

The accompanying graph shows the close relationship between WHDH "City" and "Area" ratings. This chart is based on all rated time periods, Monday through Sunday, from 6:00 AM to 12:00 Midnight. The figures were taken from Pulse of Boston, January-February 1959 and Pulse of WHDH Area, January 1959.

The chart at the right shows WHDH radio's share of audience in the 25 county New England area. WHDH's dominance of 50,000 watt WHDH is shown through the entire period from 6:00 AM to 12:00 Midnight. WHDH is first in 69 quarter hours, tied first in 2 quarter hours, and second in only one quarter hour daily Monday through Friday.
## MONDAY THROUGH FRIDAY 6:00 A.M. TO MIDNIGHT

### MORNING 6:00 AM TO 12:00 NOON

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Frequency</th>
<th>Format</th>
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<tbody>
<tr>
<td>6:00 AM</td>
<td>WCOP</td>
<td>1370 AM</td>
<td>News</td>
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<tr>
<td>6:15 AM</td>
<td>WBZ</td>
<td>1500 AM</td>
<td>News</td>
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<tr>
<td>6:30 AM</td>
<td>WEZE</td>
<td>1560 AM</td>
<td>News</td>
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<tr>
<td>7:00 AM</td>
<td>WEZE</td>
<td>1560 AM</td>
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<tr>
<td>7:30 AM</td>
<td>WEZE</td>
<td>1560 AM</td>
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### AFTERNOON 12:00 NOON TO 6:00 PM

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<td>WEZE</td>
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<td>3:00 PM</td>
<td>WEZE</td>
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<td>4:00 PM</td>
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### EVENING 6:00 PM TO MIDNIGHT

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<tr>
<td>10:00 PM</td>
<td>WEZE</td>
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## SATURDAY 6:00 A.M. TO 12:00 MIDNIGHT

### MORNING 6:00 AM TO 12:00 NOON

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### AFTERNOON 12:00 NOON TO 6:00 PM

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### EVENING 6:00 PM TO MIDNIGHT

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## SUNDAY 7:00 A.M. TO 12:00 MIDNIGHT

### MORNING 6:00 AM TO 12:00 NOON

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### AFTERNOON 12:00 NOON TO 6:00 PM

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<td>News</td>
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<tr>
<td>3:00 PM</td>
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<td>News</td>
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<tr>
<td>4:00 PM</td>
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### EVENING 6:00 PM TO MIDNIGHT

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<td>WOPI 3.4</td>
<td>WOPI 3.3</td>
</tr>
<tr>
<td>9:45 AM</td>
<td>WNMX 3.0</td>
<td>WNMX 2.8</td>
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</tr>
<tr>
<td>10:00 AM</td>
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<td>WMEX 2.0</td>
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</tr>
<tr>
<td>10:15 AM</td>
<td>WCOP 1.5</td>
<td>WCOP 1.5</td>
<td>WCOP 1.7</td>
</tr>
<tr>
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<td>WKEV 1.5</td>
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<tr>
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<tr>
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<td>WNMX 3.0</td>
<td>WNMX 2.8</td>
<td>WNMX 2.4</td>
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<tr>
<td>11:15 AM</td>
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<td>WMEX 2.0</td>
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<td>WCOP 1.5</td>
<td>WCOP 1.5</td>
<td>WCOP 1.7</td>
</tr>
<tr>
<td>11:45 AM</td>
<td>WKEV 1.5</td>
<td>WKEV 1.5</td>
<td>WKEV 1.5</td>
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</tbody>
</table>

**Note:** The table above represents the time slots and channel numbers corresponding to various stations during the morning hours. The times and channels may vary depending on the day and the location. The table is designed to provide a snapshot of the broadcast schedule.
<table>
<thead>
<tr>
<th>Time</th>
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<th>WBZ</th>
<th>WEEP</th>
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<td>29.7</td>
<td>38.0</td>
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<tr>
<td>8:00 AM</td>
<td>21.6</td>
<td>15.8</td>
<td>11.5</td>
<td>13.5</td>
<td>63.3</td>
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<td>9:00 AM</td>
<td>20.6</td>
<td>13.4</td>
<td>15.3</td>
<td>13.0</td>
<td>62.3</td>
</tr>
<tr>
<td>10:00 AM</td>
<td>18.4</td>
<td>13.5</td>
<td>11.4</td>
<td>8.9</td>
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<td>13.5</td>
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<td>15.3</td>
<td>13.0</td>
<td>62.3</td>
</tr>
</tbody>
</table>

### MONDAY THROUGH FRIDAY

**TOTAL NUMBER OF PERSONS LISTENING IN THOUSANDS**

### SATURDAY

**TOTAL NUMBER OF PERSONS LISTENING IN THOUSANDS**

---

**AUDIENCE COMPOSITION**

Once again Pulse, Inc., has determined the number of men, women, teens and children listening to each radio station. From the listenership data obtained in the total area-survey, audience composition was tabulated for seven stations. This was done by hour per hour for the Monday-Friday average and for Saturday and Sunday. The data are reported as the total number of men, women, teenagers and children listening. This is the combined in-home and out-of-home audience. Men, women are 18 years of age and older. Teenagers are 12-17 years of age. Children are 11 years of age and younger. These figures are available for each of the seven major Boston stations. For purposes of brevity and space, we have published figures on the five leading stations: WHDH, WBZ, WEEP, WEEI, WNAC. (Data on other stations on request.)
### Post-Midnight Ratings by Stations and Quarter Hours

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### Ratings

<table>
<thead>
<tr>
<th>Quarter</th>
<th>WHON</th>
<th>WBZ</th>
<th>WEEI</th>
<th>WCOP</th>
<th>WHDH</th>
<th>WNAC</th>
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<td>22,655</td>
<td>1.3</td>
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<td>-</td>
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<tr>
<td>2:15</td>
<td>1.5</td>
<td>22,655</td>
<td>1.1</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<td>1.0</td>
<td>15,070</td>
<td>1.1</td>
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</tr>
<tr>
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<td>1.3</td>
<td>19,591</td>
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<tr>
<td>3:00-4:00 A.M.</td>
<td>WHON</td>
<td>WBZ</td>
<td>WEEI</td>
<td>WCOP</td>
<td>WHDH</td>
<td>WNAC</td>
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<td>22,655</td>
<td>1.3</td>
<td>-</td>
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<tr>
<td>2:15</td>
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<td>22,655</td>
<td>1.1</td>
<td>-</td>
<td>-</td>
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<td>19,591</td>
<td>1.1</td>
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<tr>
<td>3:00-4:00 A.M.</td>
<td>WHON</td>
<td>WBZ</td>
<td>WEEI</td>
<td>WCOP</td>
<td>WHDH</td>
<td>WNAC</td>
</tr>
</tbody>
</table>

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### Ratings

<table>
<thead>
<tr>
<th>Station</th>
<th>1958</th>
<th>1959</th>
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<tbody>
<tr>
<td>WHON</td>
<td>WHDH</td>
<td>WHDH</td>
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<tr>
<td>WBZ</td>
<td>WBZ</td>
<td>WBZ</td>
</tr>
<tr>
<td>WEEI</td>
<td>WEEI</td>
<td>WEEI</td>
</tr>
<tr>
<td>WCOP</td>
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<tr>
<td>WHDH</td>
<td>WHDH</td>
<td>WHDH</td>
</tr>
<tr>
<td>WNAC</td>
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The graph at the left reflects the WHD TV leadership and dominance in its twelve-five county area. The WHD leaders has been maintained during what is recognized to be the most highly competitive era in radio broadcasting and in a geographical area as competitive as any the United States.

50,000 watt WHD has been the major factor in New England radio for more than a decade and the facts on the preceding pages have shown the finest performance in WHD history.
WASHINGTON WEEK

6 JUNE 1959

Last week featured confirmation hearings for appointments to the FCC and FTC, but this week Congressional hearings finally begin.

This has been a session which promised sweeping probes, but which has resulted in almost no Congressional activity affecting tv and advertisers.

As for the appointments, here are some significant sidelights:

Sidelight ±1: Rosel H. Hyde, nominated for another term as an FCC commissioner, heard nothing but good about himself, scared up no opposition whatever. Earl W. Kintner, nominated as an FTC commissioner, had just as easy a time of it.

Sidelight ±2: Kintner promised the Senate Commerce Committee, which handled his nomination, to look hard at advertising, especially on tv.

He was forced to remind the Senators several times, however, that the FTC budget is strictly limited. One such occasion was when he was questioned about the radio-tv monitoring unit, which another FTC official recently told an appropriations committee was practically nonexistent and dependent on complaints from the public.

Sidelight ±3: Questioning of Hyde, like that of Kintner, was strictly for information. Both appointments were highly popular among the Senators who had just finished giving Adm. Strauss such a hard time.

Major news in the Hyde appearance was the virtual promise made by the reappointed commissioner that the FCC would soon have a decision on "drop-ins." This is a plan to "shoehorn" more tv stations on the air without making sweeping changes in the way channels are allocated.

Hyde indicated that the FCC would come to a quick decision. Although he said nothing flatly, the tenor of his statement seemed to indicate that since other and permanent solutions to the shortage of channels would all take many years, the FCC might look with favor on the "drop-in" plan as a short-term, temporary solution.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, moves ahead with his study of uses of the spectrum, despite lack of headway in hiring experts on the subject to work for the committee.

First move will be a general panel in which the FCC, government users of spectrum space, including the military, and the broadcasting industry will give general views on the situation.

This is slated to take up two days. No word yet about where Harris will go from there. In fact, the Harris rush to get started might well be designed to take the push from behind resolutions calling for other studies of spectrum uses. The White House wants a study by a committee to be appointed by the President. Resolutions have been introduced for a study by a committee to be dominated by Congressional appointees.

The matter of who appoints whom is considered significant.

At the end of next week, the Senate Commerce Committee finally gets into action: It will be considering bills to amend or wipe out the political equal time section 315 of the Communications Act, in the wake of the famous Lar Daly decision.

Broadcasters are anxious to get out from under this FCC decision, which they claim will cripple radio-tv news coverage of political campaigns.
FILM-SCOPE

American Tobacco and Ballantine beer made regional syndication buys last week that involved swapping their respective affiliations with Ziv and MCA.

Lucky Strike will switch from MCA’s Secret Agent 7 to Ziv’s Lock-Up at the end of present contracts, while Ballantine beer will change over from Ziv’s Highway Patrol to MCA’s Shotgun Slade in the fall.

But the two syndication pacts involve these entirely different strategies:

- Lucky Strike via BBDO is buying only short-term, alternate week programing, so as to get efficient, easy-to-change film investments.
- Ballantine through Wm. Esty has shown a preference for long-term affiliations: the four-year link with Highway Patrol is ending only because there apparently won’t be any more fresh production on the show.

Incidentally, Lucky Strike is expanding its syndication coverage from 40 to 60 markets in the process of changing programs, but American Tobacco’s other syndication brand, Tareyton via Lawrence C. Gumbinner, will not change from Secret Agent 7 to Shotgun Slade.

Advertiser demands for minute availabilities and for product protection and exclusivity have been met by a new plan devised by WPIX, New York.

The station has converted chain-breaks into a single minute announcement with the elimination of all 20’s, 10’s and promotions on Wednesday nights.

Advertisers will get two half-sponsorships plus one floating minute for $2,810 for a cost-per-thousand-per-minute estimated at $1.38.

The new plan could easily start a trend away from straight participation buying and back to sponsor identification on the station syndication level. Advertisers include L&M through D-F-S, P&G via Y&R, and Bristol-Myers through DCS&S and BBDO.

Ziv reportedly is asking a re-run price almost as high as the first-run price for the entire four-year package of Highway Patrol.

One station interested in the show pointed out that it couldn’t finance a four-year package of 156 episodes but might take a half-package of two years.

Ziv is in a strong selling position with Highway Patrol repeats because of its ratings track record and might well set a new record for a re-run price on a made-for-syndication series.

The possibility that Soviet zone countries might become markets for U.S. film and tape programs will take one step nearer realization next month.

Exhibits and demonstrations scheduled for Moscow on 25 July range from Ampex tape equipment to programs such as Trans-Lux’s Felix The Cat.

But there are still serious obstacles facing U.S. programs in Eastern countries: (1) stipulations so far have been that programs should be bartered rather than sold, and (2) Soviet tv product offered in exchange does not usually fit into U.S. programing formulas.
Syndicators with access to going anthology series are in a position to eliminate many headaches connected with unsold pilots.

CNP's two recent pilots, Warbirds and Outpost in Space, failed to find a buyer and were promptly put into the thematic anthology, Flight.

These two ventures were second-generation programs on aviation subjects made without much risk, since Flight itself came out of a previously telecast episode on NBC TV's No Warning series.

Boxscore on all three titles: one sold, two abandoned for the moment, and no leftover pilots still on the shelf.

The use of original music in tv film programs is one of the more important innovations in production during the current season.

Stanley Wilson, music director of Revue Productions, pointed out that 99% of shows now coming out of that studio have original scoring, and that many use jazz materials.

Keep in mind that music is now an organic part of the program concept, not just the underlining and continuity that music was a few years ago.

The presence of as many as 150 unsold pilot films this year may prove an opportunity for an ingenious distributor who can string them together in syndication packages.

One agency film buyer points out that most of these pilots are no better or worse in quality than programs that succeeded in finding a buyer.

Three solutions could be used to cope with the problem of coordinating unrelated films: re-editing them around a host-personality, grouping shows into thematic packages (much the way feature films are sometimes packaged), or letting local sponsors use brand names in show titles.

COMMERCIALS

More than 50 U.S. film commercials have been submitted as hopefuls for the television advertising Grand Prix to be awarded at Cannes by 13 June.

Representing the United States on the 12-man international jury is John Freese, film production head for Young & Rubicam.

Entrants for the tv award include the following: New York: Audio Productions; BBDO; Gene Deitch; Peter Elgar; Filmways: Robert Lawrence; MPO; Pintoff Productions; Terrytoons; Transfilm, and Young & Rubicam; Chicago: Fred Niles; Los Angeles: Stan Freberg; Playhouse Pictures, and Screen Gems.

Commercials flashes: Fred Raphael, recently JWT commercials production head, left Videotape Productions to join Filmways . . . Termini Video Tape of New York has sent its mobile recorder to Detroit to demonstrate the resources of the new equipment . . . Monarch Productions of New York will use Hal Roach Studios on the west coast for production and sales purposes . . . Pintoff Productions has formed two subsidiaries, Wig Records and Farout Publishing Corp. . . . Industrial Film Producers has moved to larger facilities in New York . . . A new commercials firm, Messages in Music, has been formed by Ivan Ditmars and Jerry Borne in Los Angeles.
SPONSOR HEARS

Firestone may be back on network tv this fall after all.
NBC TV has been suggesting specials; meantime Firestone also is thinking of linking up with a regular program that would do a straight sell—and get a rating.

Chalk up as the next irritation in the realm of radio commercials: the squealing voices of the very young in dialogue passages.
They appear to be the latest overexposure of a trend.

DFS continues to be the only major agency that believes an advertiser should have an equity in any show that he sponsors exclusively.
The cartoon series General Mills will sponsor on ABC TV this fall provides—if all options are exercised—for the miller’s eventual ownership of the works.

The antihistamines not only have been going through a drubbing in sales from Dristan but they’re also having laboratory trouble.
One of the producers (who spent over $5 million in advertising last year) had to double his field staff to replace as quickly as possible a batch of the drug which turned “sour.”

Pity the poor timebuyer who one moment glows over the growth of simplified rate cards in tv and the next is perplexed by the constant change in time classifications, plus the addition of package plans.
As a case in point:
Stations in two top markets have just put out new rate cards. Both have increased their classes from five to six. Alphabetically, they take different directions. One added an AAA time; the other devised an E time.

Strange as it may seem, the percentage of mail that the tv networks get from viewers about their likes or dislikes in commercials is almost negligible.
A check with the networks’ program information department this week indicated that tv fans rarely come through with a pat or a pan for the sell portion of the program.
Evidently the only commercial in recent years that egged on a goodly number of viewers to take to pen and pencil was Piel’s Bert and Harry series. This one created quite a bit of enthusiasm.

The rep business continues to be going through one of the most active station-hopping periods since the advent of tv.
Among the latest shifts in the making are another major-sized tv group, a prominent tv station in the Midwest, and three radio stations in upper-bracket markets.
The changeovers indicate no particular pattern; rather a combination of reasons. The influx of new managements may be one important contributor.
Sjö-veien...

MERITIE COURSD'EAU VATTEN GÅNG... all mean SEAWAY.

The Grand Opening of the St. Lawrence SEAWAY revolutionizes the marketing methods of the world, establishing DULUTH-SUPERIOR as the NEW distribution capitol for the 40,000,000 people in mid-America!

RADIO KDAL CBS * DULUTH

TELEVISION

Dominating the World's Largest Inland Seaport!
WCTV Solves Another Problem for a district manager

Dave’s sales skipped markets he knew had people.

His sales manager was a most unreasonable man.

Joe Hosford showed him that big-city coverage is not enough, said Atlanta is 212 miles away and Jacksonville is 158, suggested that he use WCTV to fill the gap.

Blair TV Associates made a trip to the agency.

Now Dave has fun on weekends.

WCTV
Tallahassee
for North Fla. and South Ga.

John H. Phillips
Broadcasting Stations

RADIO BUYS

The Texas Co., New York, is going into major markets with schedules for its Texaco 100 Octane Plus gasoline. The three-week schedules start the second week in June. I.D.’s and minute announcements during traffic hours are being used; frequencies depend upon the market. The buyers are Jeremy Sprague and Bill Santoni; the agency is Cunningham & Walsh, Inc., New York.

Revlon, Inc., New York, is initiating a campaign in top markets for its Living Curl. The short-term schedules start this week. Chains breaks and I.D.’s are being aired, with frequencies varying. The buyer is Marvin Richfield; the agency is Warwick & Legler, Inc., N.Y.

Ford Motor Co., Dearborn, Mich., is entering various markets throughout the country with schedules for its Ford Institutional advertising. The four-week schedules start the second week in June. Minute announcements during traffic hours are being used; frequencies depend upon the market. The head buyer is Lou Kennedy; the agency is Kenyon & Eckhardt, Inc., New York.

TV BUYS

Roma Wineries, Inc., Subdiv. of Schenley Industries, Inc., New York, is planning a campaign in midwestern markets for its Roma Wine. The six-week schedules start in mid-June. I.D.’s during nighttime slots are being placed, with a male audience in mind. Average frequency: 10 announcements per week in each market. The buyer is Inez Aimée; the agency is Norman, Craig & Kummel, Inc., N.Y.

American Chicle Co., Long Island City, N. Y., is planning a campaign in major markets for its Dentsycl gum. The 10-week schedules start in mid-June. Minute announcements during nighttime periods are being lined up; frequencies depend upon the market. The buyer is Herb Werman; the agency is Dancer-Fitzgerald-Sample, Inc., N.Y.

The Welch Grape Juice Co., Inc., Div. of National Grape Cooperative Assn., Westfield, N. Y., is buying additional markets to support the summer push for its grape juice and Welchade. The schedules start 15 June for 10 weeks. Minute and 20-second announcements during daytime and fringe nighttime periods are being slotted; frequencies vary from market to market. The buyer is Stan Newman; the agency is Richard K. Manoff, Inc., New York.

W. F. Young, Inc., Springfield, Mass., is kicking off a campaign in top markets for its Absorbine Jr. The campaign starts the second week in June, runs for six weeks. Minute announcements during daytime segments are being used; frequencies depend upon the market. The buyer is Nancy Smith; the agency is J. Walter Thompson Co., New York.

SPONSOR • 6 JUNE 1939
there's been a
big switch
in Portland, Oregon

KPTV, Portland, has switched to the exciting ABC Network—and what a hot new circuit it is for advertisers! Now you get KPTV's top-rated local shows (more premium film packages than any other Portland station) combined with ABC's sensational rating story in the Oregon market*—plus over 60,000 bonus homes from new cable hook-ups and translators throughout Oregon and S.W. Washington. Call your Katz office today!

*Consistently has more shows in the top 15 than any other local station*

Top Network + Top Local + Bonus Viewers = BEST BUY

KPTV channel 12
Oregon's FIRST Television Station

Represented by the Katz Agency, Inc.
CROWNING GLORY of the recent WSM-TV, Nashville, water show was "Miss Aquaqueen," Cindy Coger. Doing the honors is Phil Ransopher of Tommy Bartlet Water Show. (Left to right), Charlie Cash, WSM-TV prom. dir. and Boyce Hawkins, WSM TV personality admire his skill.

BRAINSTORMING at BBDO is explained by Willard Pleuthner (I), v.p. of BBDO to Tucker Scott and Lou Faust of John Blair & Co. prior to a luncheon meeting centering on the topic, 'How Best to Publicize the Selling Power of Spot Radio' which was held in Blair's New York office.

AGENCIES

Although the shows will be outside-produced, the roster of live tv programing at JWT this fall will be reminiscent of the Thompson aura in radio's hey-day.

Putting JWT in a class by itself will be the fact that it will have going, all to itself, two one-hour weekly regulars, Ford's 'Tv's Finest', and the Perry Como Show, and the alternating Jack Benny and George Gobel half-hours.

At its producing peak in the early '40s JWT had four one-hour shows and several half-hour programs weekly.

Name change: Wherry, Baker & Tilden, Chicago, becomes Baker, Tilden, Bolgard & Barger, Inc. with the withdrawal of the agency's president, Larry A. Wherry.

New officers: Louis Tilden, chair man; Bruce Baker, president: Clif...

New affiliation: Wesley Aves & Associates, Grand Rapids and Chicago, now called Aves, Shaw & Ring, Inc., an affiliate, as of 1 July, of John W. Shaw Advertising, Inc.


Resignation. Christopher Cross, from Grey where he was v.p., and director of the public relations-promotion department, to become president of Pan-American Public Relations, Ltd.

ADVERTISERS

You might put it down to an increasing bent among tv stations toward more newscasting, but, anyway, it looks as though Texaco will have to up substantially its budget on the NBC news strip.

Even though many of them are also carrying Esso, Shell, Sinclair.

TRANISITOR radio is given Gov. Ribicoff (far r) by Conn. Bdctrs. Assn. for his cooperation. (L-r): T. Eaton, WTIC; B. Barents, WKNB, WNBC; C. Parker, WDRC, all Hartford; J. Demer, WINF, M'chster

THIS IS THE LIFE for KTOP, Topeka d.j.'s relaxing with "K-Toppers" who distributed 10,000 lapel buttons promoting National Radio Month. (L to r), d.j.'s Merle Blair, Bob Barber, Charlie Christian enjoy leisure

UNCOMMON VALOR is show bought recently by Mountain Trust Bank on WSL-TV, Roanoke. Bank's v.p., John Boyle, valiantly accepts carton of C-Ration from Capt. Joe Thompson. At left is Andy Petersen of WSLS-TV staff

etc., sponsored news periods, far more affiliates than expected had come through with clearances for the Texaco strip.

Campaigns:

- **Kenner Products Co.** will be spending a quarter of a million dollars in TV for one product—its new painting invention, Presto-Paints (waterless, brushless paint sets for children). The product had been introduced in test markets at the beginning of the year, and on the basis of the test, Kenner will be going all-out in the fall with a national TV saturation campaign. The schedule: 35 to 45 one-minute spots on children's programs in all major markets, to run late September through December. Agency: Leonard M. Sve & Associates, Cincinnati.

- **Chateau Martin Wine** began flooding the airwaves this weekend with "Gaston" the Frenchman used in past CM campaigns. The schedule: weekend radio spot saturations for the wine in New York via WOR, backed by ABC Radio. Agency: Curtis Advertising Co.

- **The Pacific Hawaiian Products Co.** has upped its New England advertising activities via an expanded summer campaign over the Yankee Radio Network. The schedule: spots each week in 10 of the news and weathercasts carried on 31 stations. Agency: Atherton Mogge-Privett, Los Angeles.

- **Union Oil Co.** will pick up the tab, for the third straight year, on the finals of Jack Kramer's $15,000 Masters' Round-Robin Tennis Tournament from Los Angeles, 14 June, via the CBS TV Pacific Network (21 stations in five Western states). The oil company will also carry the three other weekly tennis events preceding the finals, via KNXT, Los Angeles, KFMB-TV, San Diego and KBAT-TV, Bakersfield. Agency: EWR&R.

**Strictly personnel:** J. Allen Mitchell and Jack Skolnik, appointed v.p.'s of Morse International . . . John Benson, to assistant national advertising manager of RCA Whirlpool . . . Larry Smith, to director of the Consumer Products Division of Hoffman Electronics Corp.

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**FILM**

A marked upturn in film sales was apparent last week as an increasing number of buyers settled on their fall program plans.

Among the shows active in selling were the following:

- **Ziv's Lock-Up**, now reported sold in over 100 markets, including 60 American Tobacco cities. (See FILM-SCOPE for details.)

- **WPX's New York made Cold War-Berlin Crisis**, an independent documentary production, sold in 45 markets, with sponsors including Volkswagen, Ford dealers, Food Fair, and a number of banks, retoolers and utilities.

**Sales:** MCA's Paramount package to WAPI-TV, Birmingham and WTPA-TV, Harrisburg . . . Screen Gems' Rescue 8 to WABC-TV, New York, to Colgate, Brown and Williamson and Schweppes . . . CNP's Danger is My Business to WSB-TV, Atlanta; WTVU, San Francisco; Kroger on KSD-TV, St. Louis; WTOC-TV.

**NETWORKS**

NBC TV is introducing a new pattern of buying in three new evening shows.

By obligating itself for just a half hour weekly an advertiser will be privileged to rotate his half hour over a span of three weeks among Riverboat, Laramie and Bonanza. The network calls this its "new triple-play for 1959-60."

**Network TV sales for the fall:** The Twilight Zone, new series of dramas with a stranger-than-fiction theme written by Rod Sterling, to bow on CBS TV 2 October, 10-10:30 p.m. for Kimberly-Clark (F&C) and General Foods (Y&R) ... Troubleshooters, adventure-drama series, scheduled on NBC TV for the Fridays, 8:30-9 p.m., slot next season, with Philip Morris (Burnett) in for alternate weeks ... Johnny Ringo replaces the currently scheduled Yancy Derringer show on Thursday, 8-9 p.m., beginning 1 October on CBS TV with Johnson's Wax (NL&B) in for alternate weeks.

**Renewal:** American Tobacco (SSC&B), for alternate weeks of M Squad, which will move to Fridays, 9:30-10 p.m., on NBC TV next season.

**Summer replacements:** 21 Beacon Street premieres 2 July at 9:30 p.m., over NBC TV, for Ford (JWIT), standing in for The Ford Show. (For a list of summer replacements, see page 13, this issue.)

**Tv programming notes:** The Law-breakers, a new hour series on American criminals, to bow on CBS TV 22 September, 7:30-8:30 p.m. ... Special note: NBC News will present a one-hour show on the St. Lawrence Seaway 26 June, 6-9 p.m. for A.S.R. Products Corp. (K&F).

**Network affiliations:** KBS, Bishop, Cal., and KSLM, Salem, Ore., to ABC Radio ... WCAY, Columbus; KOSY, Texarkana, Tex. and KELD, El Dorado, Ark., to CBS Radio.

**Network radio business:** For CBS $1.5 million in renewals and new business, highlighted with major buys by Chevrolet (C-E), Ex-Lax (W&L), Tetley Tea (OB&M), and Oldsmobile (Brother).

This a 'n' data: The Emmanuel Sacks Foundation contributed $150,000 to the Albert Einstein Medical Center—the proceeds of the March TV special, Some of Mme's

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**THE TALK OF BUFFALO** is WGR Radio's new fresh-air programming concept. It features the sound that's all around... modern album music specially selected for young adults and flexibly presented by personalities with a sense of humor. Carefully mixed with frequent newscasts that travel the news faster, top sports coverage in the area, and think-programs to keep informed people informed, WGR's new concept is winning bigger audiences and greater community acceptance in Western New York.

But that's not all! For grocery product advertisers, WGR Radio offers at no extra cost the most effective point-of-purchase merchandising plan in Western New York. Qualified thirteen-week advertisers get one week of preferred-position displays in Buffalo food stores, including 120 A&P and Nu-Way super markets.

WGR's mobile "Studio 55" broadcasts from different high-traffic super market locations every week...another sales extra when you advertise on Buffalo's first station.

For more information about merchandising and fresh-air availabilities on WGR, at the top of the dial in Buffalo, call Peters, Griffin, Woodward.

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**NBC • 550 KC • BUFFALO**
Friends ... A comparison, by Mutual, of its five-minute sponsored newscasts this Spring over the similar three months in 1958, showed a 31% increase in business ... CBS Radio president Arthur Hull Hayes, named to the newly-created board of lay trustees of Fordham University, New York.

RADIO STATIONS

The expected fireworks between two of radio's hard-hitting protagonists—Joe Culligan and Gordon McClendon—turned into a love-fest at the Miami disk jockey convention last week.

The meeting between the two was billed as a debate on the virtues of network radio vs. independent station radio, but each said it would be better to knock, instead, radio's competitors, like newspapers, outdoors, etc.

Another convention speaker: "Unfortunately music and news has become the business of many amateurs," noted WBC's program manager William Kaland.

His topic: "The Pros and Cons of Formula Radio." His reply: "Radio can't be formalized so there can't be any such thing as formula radio."

Kaland chided the radio industry for lack of program managers at many independent stations. "Music and news demands the creative existence of a program manager," he asserted.

The Bartell Family Radio Group enters New York via its purchase, this week, of Italian-independent WOV.

The station will continue its present policy of serving some 2-million Italians in the area.

The staff: Mel Bartell, general manager of WOKY, Milwaukee, assumes direction; Arnold Hartley remains program v.p. and general manager, and Ralph Weil becomes sales development v.p.

The FM Association held its Multiplexing Seminar this weekend, with these topics under discussion:

- FCC regulations of multiplexing;
- Stereophonic broadcasts—under what conditions will the FCC permit them; future equipment, and their availability, and a review of recent progress.

Ideas at work:

- "Who's laughing," was the recent promotion at WMBD, Peoria. The contest: sounds of prominent Peorians laughing, with clues to their identities aired daily, and a total of $750 cash prizes awarded. Number of postcards received: 1,025.
- To encourage the warm-weather draining of anti-freeze from cars, WINS, New York paid five dollars to the first 100 persons delivering their drained-out anti-freeze to station's studios.
- WLOB, Portland, Me., recently sponsored a Miss Greater Portland Scholarship Pageant, purchasing time from a tv competitor to present the entire pageant as a simulcast with its own radio facilities.
- KBKW, Aberdeen, Wash., has a flying newscast—a pilot constantly touring the city, and, at regular intervals, broadcasting via the local station from points in a 100-mile radius.
- Stopping the good drivers: KDKA, Pittsburgh, halted a number of careful drivers on the highways.
over the Memorial Day weekend, giving them “KDKA Safe Driving Awards.” The Automobile Club of Pittsburgh cooperated, via presenting gold ignition keys to the drivers.

• **KFAB**, Omaha, has a new merchandising plan—the “Sweet P Plan,” offering advertisers bonus announcements free in 16 Hinky-Dinky supermarkets daily, during the length of the advertisers contract. The announcements are via a musak service operated as a division of the KFAB Broadcasting Co.

Add daffodils: **WDGY**, Minneapolis-St. Paul began its summer time promotion last week—a “Sun Tan Contest.” The bit: Listeners are asked to put adhesive strips on their back in the form of the station’s call letters, and then get a sun tan. Station personalities will visit beaches, awarding prizes to the tanned-people they spot.

**Station purchases:** **KVI**, Seattle, to the Gene Autry interests of Cal., Golden West Broadcasters, for $750,000 . . . Approval: The FCC okayed the transfer of licenses on two stations—**WSAI**, Cincinnati and **WALT**, Tampa—to Consolidated Sun Ray, Inc. for $1.9 million and $300,000 respectively.

**This ‘n’ data:** **WQXR**, New York, ran page ads in N. Y. newspapers disclosing it was cutting down further on the number of commercials. Stated the ads: “300 commercials per week heretofore available are being withdrawn. Less than two years ago, we removed 199 commercials per week” . . . **WOWO**, Ft. Wayne, began all night operations last week, with a buy by the local Ford dealer for three and one-half hours weekdays, and five hours on Saturdays.

**SPONSOR ASKS**

(Cont’d from page 52)

Frank Boehm, t.p., and director of re-
search, Adam Young, Inc., New York

In the past several years, the competition between spot radio and network radio has increased greatly. Some have criticized this competition, claiming that “intra-mural” disagreements hurt the medium. Such critics would have us believe that network

and spot are really part of the same radio family. We must dispel the idea that spot and network are similar, and further, we must provide advertisers tools with which to appraise both media. Let’s examine both media:

Network radio is often considered a secondary or supplementary medium. It rarely makes claims as to sales effect, market saturation, and so forth. Its claims of “prestige” are usually supported by statements to the effect that non-network stations are not properly programmed. Major selling points of this medium seem to be its cheapness and ease of buying.

On the other hand, spot radio allows advertisers to select markets, stations, time periods, campaign length, type and number of announcements, . . . In short, it allows the advertiser full latitude in achieving maximum result per ad dollar expended in every campaign.

We must divert advertisers from evaluating radio in terms of what has happened to the network medium. We must fully appraise them of the new dynamic leadership in local radio . . . leadership at the station level . . . which has created a more potent primary sales medium, with a larger audience than ever . . .

In keeping with our continuing series of appraisals of the “Dynamic Change in Radio,” we shall soon distribute a rather complete examination of the two media based on their effect in the top 60 U. S. markets. We believe it will demonstrate that spot is only one way of capitalizing on radio’s full effectiveness.

**COPYWRITER NEEDED**

**Male or female**

Experience not necessary, creative ability a must. Apply only if you’d like to work for the #1 station in major northeast, the most progressive station in the field, with 50,000 watt of power. Send sample and production tape to Box 61.

**TV STATIONS**

The Piedmont Publishing Company has won full control of **WJSJ-TV**, Winston-Salem, N. C.

A Los Angeles court upheld Piedmont’s option to buy the one-third interest held in the station by film star Mary Pickford Rogers and her husband, Charles Rogers.

The core of the case: The Rogers’ contention that they had been victimized by a conspiracy to deflake the value of their stock.

**Ideas at work:**

• **WJXT**, Jacksonville, Fla., as a part of its public relations campaign now sends a letter of welcome to each new resident in the Jacksonville area.

• With a camera focused on its new studio radar screen, **WTVT**, Tampa, Fla., predicts that viewers will be able to watch the weather in the making.

• **WJC**, Pittsburgh, has started using new filmed, musical IDs. The purpose: to provide the station with a new and distinctive sound image.

**Call letters change:** **KGUL-TV**, Houston, to **KHOU-TV**.

**For the record:** **KELO-TV**, Sioux Falls, reportedly beginning construction on its new studios, had already completed them, holding dedication services a month ago. Among those present: all the Joe Floyd station executives from Sioux Falls as well as Larry Benton, of WLOL, Minneapolis, Tony Moe, of KSO, Des Moines, members of H-R Reps., and agency people from out of town.

SUNRAY

(Cont'd from page 37)

rating points than the show has been pulling in markets outside the Sunray area.

Next season, says Dennis, the importance of telling the DX story in commercials placed in close sequence will be even greater. Its copy platform will become more complicated by the addition of Boron to its motor oil.

Seeing a gasoline commercial in close proximity to an oil commercial, says Dennis, will help establish the difference between the two (Boron has a detergent action in motor oil; in gasoline it actually changes the molecular structure).

The new campaign begins the second week in September. Meanwhile, summer will be used to set the stage:

II. Summer radio

Normally, summer radio keeps the TV impression going, but this summer it will also lay the groundwork for the full-scale Boron motor oil introduction in the fall.

The summer campaign gets underway June 15. In all, 10,500 L.D.'s will be used in 63 markets—about equally divided between gasoline and motor oil.

Stations are bought on availabilities in times when there will be heavy summer driving. This means heavy weekend concentrations and some evening time.

III. Farm radio

In January, 1957, Sunray inaugurated a farm "network" to help distributors get directly to the rural population, especially large users of diesel motor fuel and lubricants.

Under the direction of advertising supervisor Roy Middleton, the plan calls for three five-minute programs per week on 27 stations.

Free scripts, booklets and further information are offered farmers upon request. Within a week, the writer of the letter receives a call from a DX farm "serviceman," who explains he has heard about the request and asks if he can be of further assistance. He also asks for an order.

Does the plan pay off? Over 50,000 letters have been received to date and, according to Middleton, 75.5% of all farmers called upon by DX agents bought some DX product as a result.

Sunray spends about $100,000 on its farm radio, selects its stations on the basis of their influence with the rural community and degree of merchandising cooperation they will give.

IV. Co-op radio

Presently, about 40 stations are running special spots co-oped by Sunray with its distributors. Requests for co-op help are approved by ad supervisor Roy Middleton. Spots are locally placed by the distributors and Sunray's advertising department. As many as 60 stations have been used at one time for as many co-op campaigns. Duration of these campaigns depends on the job to be done.

V. "Task Force" radio

Sometimes the job is too big to be done by co-op money alone. A particularly acute competitive problem or a special campaign will call for Sunray to dip into a $350,000 special fund for special campaigns.

Money for doing special jobs with radio come from this fund. In many markets, "Boron Days" (three-day promotions) dip into the "task force" pot for saturation radio campaigns.

Leigh McCaslín characterizes Sunray's radio and tv as "the most important thing we're doing from a retail and distribution standpoint."

Has Sunray's advertising strategy increased its sales? According to President R. W. McDowell, it has. "Our advertising approach," he says, "has been nearly as important as Boron itself."

DX premium gasoline sales showed an 3.1% increase in the first two months of this year over the same period last year. This, against a 2.4% industry increase, and 3.5% in the DX area. Total gasoline sales were up 1.0% in the same period, DX was up 7.5%.

Sunray gives no advertising support to its regular gas. It's interesting to note that while the premium ratio change (amount of premium gas sold to regular) decreased for the industry .5% and in the DX area 9%, DX itself showed a 3% rise.

DX Sunray Oil Co. is the marketing and transportation arm of Sunray Mid-Continent Oil Co., $375,000,000 firm reported to be the 13th largest oil company in the world. Last year, DX Sunray's total product sales were 1,620,621.351 gallons, of which 965,106,379 gallons were gasoline.

TV COMMERCIAL

(Cont'd page 42)

of radio and tv for Kudner, suspects that "clients tire of commercials sooner than potential customers, and ask for something new or fresh."

The Schwerin Research Corp. concurs with this. In a report on commercial life expectancy, it stated "a point that approaches the stature of a truism: many an advertiser underestimates the number of times he can profitably present a commercial. Modestly enough, he evidently tires of the current offering before it ceases to influence the public."

Schwerin. After many tests of relative commercial effectiveness, comes up with these checkpoints for agencies and clients:

• If your commercial isn’t effective to begin with, repeated exposures will mean little in effectiveness.

• The client who uses a commercial or one type of commercial a great deal should check on its effectiveness periodically.

• Commercials of equal initial effectiveness don’t necessarily wear out at the same rate although they tend to do so if they are of the same type or treatment.

• A well-liked commercial of the same type usually endures better than a disliked one (that a well-liked one is not necessarily effective).

• You can get more mileage from a campaign by introducing slight variations in the basic commercial rather than continuing the same, completely unchanging treatment.

Many factors enter into the decision to pull a commercial and change to a new one. Obsolescence—the fact that the commercial has outlived its welcome with listeners and viewers—is one major reason for change. But there are others; the campaign objective has been realized; the product is changed; the competition switches strategy; the sales plan develops new tactics.

All these variables make it impossible to reduce the problem of reuse to a firm formula. But agencies people still think, despite the unpredictability of commercial life, that they’re in a better position to call the turn on the cutoff point in tv and radio than in other media. On agency v.p. asking a car card representative what maximum exposure should be, got the answer "usually we switch every two months."
TENTH ANNIVERSARY
KFMB-TV
SAN DIEGO

A DECADE OF SERVICE:
FROM 1949 WHEN KFMB-TV WAS SAN DIEGO'S ONLY TELEVISION STATION
RIGHT TO THIS MOMENT,
CHANNEL 8 IS STILL FIRST, IN RATINGS AND IMPORTANCE.
many unsolicited mentions of the show were obtained. Usually, it took the form of a "thanks for your fine radio program." At the end of 1953, American had received 2,500 unsolicited letters lauding the program.

At the end of the first three years, Smith decided to extend the show to other areas. Independents in Detroit (WWJ), Dallas (KRLD) and Cincinnati (WLB) were added. Show lengths were increased in each market by a half hour, so that they ran from 11:30 p.m. to 5:30 a.m.

In 1957, a special Pulse survey showed Smith that the specific audience he was after was growing, while total audience revealed a slight drop.

Covering a five-market area (see box page 33), the Pulse breakdown showed that 32.2% of the audience was in the executive, professional and sales category. This compared to the 26.9% figure of two years before. Projections from the Pulse study also showed that the nine broadcasts reached an average weekly audience of 3,975,739. Cost-per-1,000-per-commercial-minute-heard: 36¢.

The survey also showed a 58% male audience.

Clearly, Music 'Til Dawn is doing the job American Airlines' C. R. Smith cut out for it six years ago. He points out that its importance to AA is especially heightened now with the emphasis on jet flights for business trips.

Both airlines are using heavy spot radio campaigns in markets where jet flights have been established. American features 60 and 20-second spots recorded by Bob Considine. Additional spots were cut by Considine especially for Music 'Til Dawn, explains AA advertising director John Brady. "These differ from the standard spots in that they do a low key, soft sell institutional job. They are pegged to general facts about aircraft history and development — Kitty Hawk to jets." The local host, Brady explains, goes into schedule and convenience factors.

Smith feels he is fortunate in having a tailored-made vehicle in key areas for selling jet flights. The heavy use by the competition of classical music stations in spot saturation is further proof that Smith had the right idea.

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**Japan TV**

(Cont'd from page 39)

Some exceptions, the Tokyo stations engage in a full language dubbing process. To an American it is startling to hear popular TV characters speaking fluent Japanese. Lassie and Rin Tin Tin, as TV personalities, have no difficulty with the language barrier.

Voice dubbing is an expensive part of Japan TV. It begins with the translators who carefully convert the American speech to the Japanese equivalent. A cast of actors learn and rehearse the lines and parts. The final result is a full and synchronized Japanese sound track produced, by the cast, before a battery of studio monitors. The stations do their own dubbing and each has a special studio for the process.

The majority of Japan TV is live. Perfection and detail are the common attributes.

Three cameras are the normal working standard for studio production with four to five cameras used on more elaborate programs. Props and scenery are tailor-made for the individual show, or series. All classical Japanese plays must have scenery which is constructed and painted in microscopic detail. Dry-run and "on-camera" rehearsals are conducted virtually without regard for time and manpower.

The finished product of live production is consistently excellent. Whether it is a dramatic program, an interview or panel discussion or a regularly scheduled news cast, I was repeatedly amazed at the man-hours and effort used in planning, rehearsing and producing Japan TV live programs.

Japan is, today, a highly progressive nation. Unemployment is low; production is high. Economic competition is widespread. Private enterprise flourishes. In this present-day world of political conflict, Japan is a strong ally of the United States and a staunch bulwark against Communism.

Advertising, per se, is an important mainspring to the Japanese domestic economy. As of 1958, 106,500,000 yen ($295,335,000) was spent in all media advertising. Total advertising amounted to 1.3% of Japan's aggregate national income.

So strong and substantial has been the growth of Japanese advertising that J. Walter Thompson has recently added a television division to its Tokyo office.

Since its inception, August 1953, TV has had a substantial expansion both in advertising expenditure and in public impact. Television is today, one of Japan's strong growth industries and, on the basis of recorded experience, will undoubtedly double its revenue within the next five years.

Commercial radio is the second most important advertising medium, accounting for 11.7% of the advertising pie. Newspapers are the strong No. 1 medium with nearly 50% (49.5%) of the nation's ads. In 1958, advertising outlay, TV, since 1953, has made inroads on all other media, especially newspaper and radio. At the rate of its expansion and growth, TV will likely absorb 18%-20% of the nation's advertising within another five to seven-year period.

TV is big business in Japan. The industry employs a total of 13,000 persons, exclusive of talent. TV set receivers are currently at the 2,000,000 level but increasing steadily. In 1958, the growth was nearly 10% over 1957. Within five years, Japan will likely have at least 5,000,000 receivers. By comparison, there were 11,730,000 radio sets, as of January 1959—latest data. Radio set count now equals 52% of total homes.

Television has become an accepted medium of advertising by a wide cross-section of Japanese business.

Japanese users of TV follow typical patterns, known to American advertisers and TV operators, including program sponsorship, spot and I.D. schedules—according to the needs of the advertiser. Approximately 65% of all programs are sponsored by individual companies or on a participating basis. The average per station broadcast day is about 10 hours. Class A and B time is virtually sold out and sponsored. As is true in the United States, the "sustaining" programs (about 35% of the total) are primarily in Class C or D time segments.

Japan's TV officials are as undecided about color TV as are American telecasters. NTV, the pioneer TV station, has been conducting experimental color telecasting regularly since last year. KRT (Radio Tokyo) started (Please turn to page 72)
New Budweiser Plant in Tampa

MARKET ON THE MOVE - TAMPA - ST. PETERSBURG

Each year, 600,000 barrels of golden Budweiser beer will flow from this magnificent new $20,000,000 Budweiser plant in Tampa!

Adjoining the Anheuser-Busch brewery is the fabulous 15-acre Busch Gardens. This civic attraction includes tropical lagoons, Hospitality House with its 7-pointed “floating” roof, an amphitheater overlooking a vast rare-bird area, and enchanting Dwarf Village.

Anheuser-Busch now joins dozens of other industrial giants who have recently made their move to the MARKET ON THE MOVE . . . TAMPA - ST. PETERSBURG . . . now 26th in retail sales, 26th in automotive sales, 27th in drug sales!

Go after this golden market with the STATION-ON-THE-MOVE - WTVT - first in total share of audience* with 38 of the top 50 programs! WTVT, with highest-rated CBS and local shows, blankets and penetrates the MARKET-ON-THE-MOVE . . . TAMPA - ST. PETERSBURG.

WTVT

station on the move...

TAMPA - ST. PETERSBURG

Channel 13

*Latest ARB

THE WKY TELEVISION SYSTEM, INC.
WKY-TV Oklahoma City  WKY-RADIO Oklahoma City  WSFA-TV Montgomery

Represented by the Katz Agency

SPONSOR • 6 JUNE 1959
some limited experimental color telecasts in March of this year. Fuji Television Co. and NET are skeptical for the time being.

NTV is carrying "the color banner" for Japan television. From personal studio attendance, I can readily admit that NTV produces a fine quality color telecast in its 15-min. daily program. On the basis of conferences with officials of all the Tokyo TV stations and several from other cities, I came away with the clear impression that the great majority of the nation's TV operators are perfectly willing to have patience and wait out the potential of color TV developments.

Technical and production equipment in the Tokyo TV stations is excellent—and abundant. Each station has two Ampex Videotape recorders. Other equipment is almost entirely manufactured in Japan and is of the highest quality. For color, NTV uses RCA cameras. A few other RCA and GE units are found in various stations. Overall equipment, lighting and production facilities are superb and compare favorably with the best equipped stations in the United States. All the TV buildings have spacious studios, excellent lighting, superb dressing rooms, rehearsal rooms, more than ample prop space and completely "non-crowded" control, television and engineering areas. Fuji Television Co. (Channel 8) and Nippon Educational TV (a commercial company) have two of the finest TV buildings I have ever visited.

Radio and TV executives of Japan are alert, progressive broadcasters. They possess a keen sense of program service to the public. They are highly commercial and strongly competitive. They are providing the audience with a wide variety of program appeal. They are specialists in catering to the advertising needs of Japanese business.

TV in Japan is already big and successful. It has learned the technique of effective telecasting, from American and European experience, and has skillfully adapted the process to service for the Japanese public and the Japanese commercial advertiser.
Riches come from the earth of Kern County all around Bakersfield, home of McClatchy's KERN. Kern County is California's leading oil producer, yielding $280,324,000 worth of crude in 1957. (Bureau of Mines, California)

In addition, farm products sold in Kern County in 1957 totaled $237,990,000, making this vigorous county second in the United States. (Sales Management's 1957 Copyrighted Survey)

Make your mark in Kern County and throughout the happy-spending Beeline market by telling your story on McClatchy stations. As a unit purchase, Beeline stations give you more listeners than any combination of competitors... at the lowest cost per thousand... by far. (Nielsen & SR&D)
Russell A. MacDonnell joined Benton & Bowles last week as a v.p. and management supervisor. For the past three years he was a v.p. with Warwick & Legler, heading several accounts. Prior to that, MacDonnell was v.p. in charge of sales and advertising for Grove Labs. in St. Louis, where he supervised over-all marketing operations of Grove and Fitch products in the U.S., Canada and all foreign countries. He began his career with Vick, working up to v.p. and general manager of Vick's Sofskin Co.

Theodore Braude has been appointed advertising manager of Lanolin Plus. At 38 he comes to the cosmetic company with some 22 years' experience in the field. Previously, Braude was an account executive with Joseph Katz Agency. Prior to that, he was advertising and sales promotion manager for Hazel Bishop. Braude attended New York University, Columbia and the U. of Indiana. Upon graduation he joined Lawrence Gumbinner agency, and after three years went to Max Factor and thence to Revlon.

Vincent C. Piano joins Peters, Griffin, Woodward as director of radio promotion and research. He comes from The Meeker Co., where, for the past six years, he was director of sales development and promotion. From 1948-1953, he was promotion manager of WSB, Atlanta. A native of Somerville, Mass., Piano was graduated from Syracuse U. and received a Master of Arts in advertising from Columbia University. During W.W. II he served with the Army Engineer Corps and Military Intelligence.

Richard S. Calender has been appointed sales manager of Growell-Collier's KFWB (formerly KLN), San Francisco-Oakland. He was most recently general manager of KLJQ, Portland, Ore. Previously he was in national sales with NBC Spot Sales. From 1953-57, Calender was at KNBC, San Francisco, in the local sales department. He also spent three years on the sales staff at KJBS Broadcasters, San Francisco. He attended Menlo Junior College and the U. of California, is married and has two children.
BEST SHOT
OF THE YEAR

SPONSOR'S 13th
AIR MEDIA BASICS

IN USE 18 JULY

AD DEADLINE 22 JUNE
Radio’s tremendous gains

In our 19th & Madison column in this issue (page 26) we are printing letters from three representative radio station men, answering our recent editorial on “Radio’s Local Mystery.”

At that time we asked “Why do some stations report substantial gains in local business, and lesser gains in national? “What are the facts?”

As you will see from the sample of answers printed in this issue, a substantial number of stations are saying that their radio business is good in both categories, though the edge is still in favor of local accounts.

But what has impressed us most, in recent talks with radio men, is the clear evidence of the greatly increased local stature which radio is assuming in almost every market.

Something very much like a “silent revolution” in local communications has been taking place in America. Newspapers, once the strongholds of community news, opinion, and service to the community, no longer hold the position they formerly did. Radio, as a social and economic force, has been making tremendous gains on the local level. And strangely enough, the news of these gains has not yet received the attention it deserves.

We doubt, for instance, whether the average agency account man or advertising manager fully understands the shifting pattern of radio’s localized importance.

There’s much more to it than merely ratings, coverage and costs. What has been happening is that a medium of communication, once known primarily for the national entertainment it provided, has, within the past 10 years become solidly entrenched as the most vital community influence in nearly every market in the country.

This is an exciting story, a story that challenges many old marketing concepts, and advertising patterns.

It is a story which Sponsor, in the coming months, will be reporting in all its fascinating details.

THIS WE FIGHT FOR: A full, fair and accurate count of radio listening. We are far from being convinced that radio’s in-home and out-of-home audiences are being properly reported by our present radio research methods.

10-SECOND SPOTS

British cousins: From the V. F. Times—LONDON, May 15 (Reuters) —“Ask Mommy to buy” and “Ask Daddy to get” commercials have been banned from British television. Spoilsports!

Younger generation: Recently a “sweet young thing” at WRCV-TV, NBC-owned station in Philadelphia, was assigned to write an on-the-air spot promoting a Bela Lugosi horror movie. Her copy began: “Lovely Bela Lugosi stars in ‘Bride of The Monster’ . . .”

Sniping: From a Michigan newspaper item about WJR-TV, Flint, programming—

“A group of 1954-55 relapse movies have been secured for showing during the summer and fall;” Those print boys just never give up.

Coals to Newcastle: A Northwest Orient Airlines brochure outlines plans for a WGBS, Miami, radio tour to Hawaii, Florida to Hawaii????

MR: Here are the reasons women usually make a purchase:
(1) Because it is important.
(2) Because her husband doesn’t think she should.
(3) Because her neighbors can’t afford one.
(4) Because it will make her look thin.
(5) Because buying it will save money.
(6) Because everybody has one.
(7) Because nobody has one.
(8) Because. —Charles V. Mathis.

Riddle: Singing star Jimmie Rodgers (Liggett & Myers) received the following from a nine-year-old Kewanee, Ill., girl:


Expert: A small boy stood by watching the tv repairman working on the family set which had gone bad.

“I let I know what’s wrong,” said the child.

“What?” asked the repairman.

“It’s full of dead cowboys.”
KANSAS CITY AT NIGHT
means business. Here's the downtown district at 8 p.m. on a Monday night. It's booming.
Photo: Randazzo and Morrison

C'mon downtown, in Kansas City

Exciting things are happening there.
Stores open at night. Free bus rides. Free parking when you shop. Two for the price of one at the movies.
It's all the work of the Kansas City Downtown Commission. They're creating a commercial renaissance for themselves along Main, Grand and Walnut. Everyone, to borrow the slogan, is coming on downtown.

And when they do, KCMO-TV can help make sure they're in a buying frame of mind, so far as you're concerned. For more people watch KCMO-TV (according to ARB and Nielsen) than any other station.

It's not so hard to understand why. KCMO-TV means Kansas City, Missouri. And KCMO-TV broadcasts at maximum power from the world's tallest self-supported tower.

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.

Represented Nationally by Katz Agency.
Meredith Stations Are Affiliated with BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines.
The most heavenly music...

...comes from WDK

GOOD MUSIC IS OUR BUSINESS

WDOK

The most heavenly music comes from WDK...good music that never insults your intelligence. When you listen to Cleveland's good music station, you — the young adult or adult — know that the best things in life are free.

WDOK is constantly eager to serve and does serve the public in all worthy causes and civic affairs. This is evidenced daily. Listeners write, telephone or personally see us; the comments are identical. They love us!

How did listener infatuation develop?

This loyalty* grew from two ideas: Good music and continuing newscasts. Besides WDK's outstanding musical programs, it produces local newscasts with its own roving mobile units and supplements this with national news from the Mutual Broadcasting System.

*The latest Nielsen rating showed WDK No. 2 and No. 1 among all Cleveland stations.
Perfect results every time... whichever you choose

it's one national brand...
mixed to five local tastes
(each favored in its market)

Where there's a Storz Station... there's audience for our marketing "mix"

SPOT TV
HITS RECORD
$156 MILLION

Up 25% over 1st quarter of '58, beats all competition with best 3 months in history

Page 31

Fm radio: status report on a new boom
Page 34

Case history of a $15,775 tv special
Page 38

What tv tape has proved in its first year
Page 44

The STORZ Stations
today's Radio for today's selling
Todd Storz, President
Home Office, Omaha
WDGY, WHB, KOMA, WQAM
represented by John Blair & Co.
WTIX represented by Adam Young Inc.
"Sponsor" comes to you this issue, wrapped in the modern electronic miracle—video tape. Minnesota Mining's video tape, combined with the Ampex Videotape Recorder, has already revolutionized the world of Television. For Videotape delivers a far superior product, in infinitely less time...all this at lower cost to you.

All these advantages are available to you at Videotape Center, the organization that is sponsored by those who have made video tape both possible and practical.

Let us help you to wrap up your TV commercial problems...now.

VIDEOTAPE PRODUCTIONS OF NEW YORK, INC., 205 WEST 58TH ST., NEW YORK 19, JUDSON 2-3300
DIGEST OF ARTICLES
Spot TV billing rise leads all media
31 First quarter gross time billings hit record $156 million: up 25% over corresponding 1958 quarter. Next ranking medium (network TV) up 9%
Fm gets its "second wind"
34 For the first time since 1949, fm shows signs of vigorous activity in programming, advertiser acceptance. More than 15 million sets in use
How newspapers are talking against tv
37 A recent ANTA presentation listed "20 Dividends" for newspaper advertisers, not given by tv. TVb analyzed these, found errors in 19 out of 20
The local tv special bursts into bud
38 A $15,775 experiment in St. Louis proves a locally produced "extravaganza" can provide impact, tie-ins with immediate and long-range benefits
Radio is hurting for facts
41 Survey of top agency media people shows radio research needs time and money to recast buyers on medium. They say radio shortchanges itself
In-Sink-Erator gets decision makers with radio
43 Garbage disposer firm knows plumbers, homebuilders; makes real decision on brands, plans radio campaign with strong trade benefits in copy
Tv tape milestones refute many myths
44 First year of tv tape shows progress in many areas: interchange, editing, unions coverage, copying as well as in international television

FEATURES
74 Film-Scope
26 19th and Madison
78 News & Idea Wrap-Up
4 Newsmaker of the Week
78 Picture Wrap-Up
10 Sponsor Backstage
48 Sponsor Asks
76 Sponsor Hears

Member of Business Publications Audit of Circulations Inc.
©1959 Sponsor Publications Inc
Pick a star...

The CBS Radio Pacific Network has the greatest galaxy of stars available to a regional radio advertiser anywhere. Entertainers like Art Linkletter and Harry Babbitt. Dramatic shows such as the daytime serials, Johnny Dollar and Suspense. Authoritative CBS Radio newsmen such as Robert Trout and Carroll Alcott. There’s no more effective, efficient way to reach westerners than by picking a fistful of stars on the quarter-million watt CBS Radio Pacific Network. See your CRPN or CBS Radio Spot Sales rep for all the heavenly details.
This week the title of executive vice president caught up with Young & Rubicam's Anthony (Tony) V. B. Geoghegan, giving him—about the oldest, in years of service, among air media practitioners—a co-equal place with such managerial front-runners as Henry Harding and Frank Fagan.

The newsmaker: Anthony V. B. Geoghegan, who joined Y&R a year after its founding (1923) and as media director was involved in due course in the earliest radio spot and network campaigns. (It's commonly known that Y&R got its first big push as a radio agency.) With time, Tony's reputation grew, not only as a shrewd tactician in media planning, but as a clever power-player in obtaining the choice network checkerboard positions for Y&R clients.

On his way up, Geoghegan—a dedicated man if there ever was one in the agency business—nudged his way into the precincts of programming. (Incidentally, Pete Levathes, present vice president in charge of the tv radio department, is one of his proteges.) And, in recent years Geoghegan could be found calling the big plays on program recommendations and network slotting.

Geoghegan's latest title would seem to indicate that the line of demarcation between executive v.p. and senior v.p. has been clearly defined. The titles of senior v.p. will fall to those who either head up the major departments or supervise the contacts.

A thumbnail of Geoghegan's professional biography: He became secretary of the agency in 1929 and a v.p. in 1933. Twenty years later came the big jump—to chairman of the board—and three years later "senior" was tacked on to the vice president title. Before joining Y&R he was with H. K. McCann and the Federal Advertising agency.

The assignment of three executive v.p.'s to the Y&R hierarchy is just part of a broad realignment that George H. Griffin has put into effect since his elevation to the agency's presidency.

It will be recalled that after moving Levathes into tv programming and reposing with him the authority to negotiate for tv network time, Griffin named William E. (Pete) Matthews v.p. and director of media relations, the spot previously held by Levathes.

Incidentally, Geoghegan is said to have been influential in the past week's importation of Charles (Bud) Barry, as talent v.p. in the tv department.
Why advertisers get more results on WKY Radio

...K-Y RADIO SUPPLIED...

OKLAHOMA CITY -- THE AUTO OF A STATE EnVIE\N WHEN HE STARTED IT BUT POLICE A TAMPERING WITH THE ENGINE.

TRAFFIC  WKY RADIO SUPPLIED

TWO PERSONS DIED IN OKLAHOMA TRAFFIC ACCIDENTS, RAISING THE TOTAL TO 126 COMPARED WITH 136 A YR.

BULLETIN

WKY RADIO SUPPLIED

OKLA CITY -- SEVERAL PERSONS HAVE EXPLOSION AT THE WILSON AND COMPANY SOUTHWEST OKLAHOMA CITY.

WKY RADIO SUPPLIED

JONES -- A GRASS FIRE IS BURNING EAST OF JONES THIS AFTERNOON. IT THREATENING FARM HOMES NE.

WKY-RADIO SUPPLIED

ALTUS -- A MISTRIAL HAS BEEN RUN YOUNG MURDER CASE AT ALTUS. THE TO AGREE ON A DEATH PENALTY.

WKY RADIO SUPPLIED

OKLA CITY -- A CHICKASHA MAN IN A CONSTRUCTION ACCIDENT IN NOW VICTIM ALBERT COPE, 39.

LATEST SHARE OF AUDIENCE

<table>
<thead>
<tr>
<th>Station</th>
<th>Hooper</th>
<th>Pulse</th>
</tr>
</thead>
<tbody>
<tr>
<td>WKY</td>
<td>49.9</td>
<td>37.5</td>
</tr>
<tr>
<td>&quot;B&quot;</td>
<td>22.8</td>
<td>22.5</td>
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<tr>
<td>&quot;C&quot;</td>
<td>7.8</td>
<td>13.5</td>
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<tr>
<td>&quot;D&quot;</td>
<td>5.3</td>
<td>11.0</td>
</tr>
</tbody>
</table>

Daytime Averages
Jan.-Mar. Hooper & March '59 Pulse

When it counts—Oklahomans turn first to WKY Radio

Because they have faith in the speed and accuracy of WKY Radio News. Rightly so. WKY Radio News has earned the State Associated Press Broadcasters Award for outstanding news coverage four out of the past five months.

When you know that more people are tuned to you than any other station in Oklahoma, you've got to be good! And accurate! And believable!

That's WKY Radio News.
kTVh
is
POWER
SELLING
in
CENTRAL
KANSAS

TOTAL COUNTIES COVERED... 49

- 76% - 100% VIEWERSHIP 24 COUNTIES
- 51% - 75% VIEWERSHIP 14 COUNTIES
- 26% - 50% VIEWERSHIP 9 COUNTIES
- 1% - 25% VIEWERSHIP 2 COUNTIES

TO SELL KANSAS BUY kTVh

KTVh - STUDIOS IN HUTCHINSON AND WICHITA

BLAIR TELEVISION ASSOCIATES, INC.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher
Norman R. Glenn

Secretary-Treasurer
Elaine Couper Glenn

VP-Assistant Publisher
Bernard Platt

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Senior Editors
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Midwest Editor (Chicago)
Gwen Smart

Film Editor
Hayward Ehrlich

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Art Editor
Maury Kurtz

Production Editor
Florence B. Hamshar

Readers' Service
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Sandra Lee Oncay, Administrative Mgr.

VP-Western Manager
Edwin D. Cooper

Southern Manager
Herb Martin

Midwest Manager
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Eastern Manager
Robert Brokaw

Production Manager
Jane E. Perry

CIRCULATION DEPARTMENT

Seymour Weber
Harry B. Fleischman

ADMINISTRATIVE DEPT.

Laura Olan, Office Mgr.
George Becker, Priscilla Hoffman, Jessie Ritter

SPONSOR • 13 JUNE 1959
With the completion of the St. Lawrence Seaway, Toledo is on the threshold of becoming a seaport of international proportions—right now it is the world's largest coal port! Already a billion-dollar market with a per household income national ranking of 114. Toledo is on the move—up. Your sales can move with it.

Doesn't it make advertising sense to zero in on this growing industrial market, with the radio station that has a larger audience than all other Toledo stations combined?

WSPD Radio says it does—and can prove it!

Ask your Katz man.

="Famous on the local scene"

WSPD

NBC RADIO in TOLEDO

Storer Radio
For full information contact
RICHARD CARLTON, Vice-President in Charge of Sales
TRANS-LUX TELEVISION CORP.
625 Madison Avenue, New York 22, N. Y.
Plaza 1-3110-1-2-3-4

1314 So. Wabash Avenue
Chicago 5, Illinois
WEBster 9-0628-9

1966 So. Vermont Avenue
Los Angeles 7, California
REpublic 1-2309
An astonishing statement by a HOT cat!

"I have just learned that in the first sixty days since they let this cat out of the bag—a cool million and a half is on the line—thanks to some mighty far-sighted gents at Westinghouse, Metropolitan, Triangle, Transcontinent and a number of stations coast-to-coast.

"While this is an unprecedented state of affairs for a cartoon series—I would like to point out that I was the HOTTEST of HOT CATS long before Liz played Maggie—so it is no surprise to me that everyone is doing catnips over the new films.

"Of course, they’re great—the best ever created for TV, that’s for sure! But don’t take my word for it—I’m inclined to be modest. Get some audition prints from Trans-Lux.

"You’ll buy. They all do!"

—Felix, The Cat

The Tremendous Commercial Appeal of FELIX—
is shown in the “hot” list of clients and agencies who have seen the series and are waiting now to talk to your sales manager about spot time on Felix programs. Send for your copy of the list today.
Miami—welcome to all but radio!

There is no evidence, medical, sociological or otherwise, that the sex drive of disk jockeys is more pronounced than that of plumbers. Nor, to my knowledge, has it ever been proved that d.j.'s have lower moral standards than the plumbers. Yet both groups held conventions in Miami Beach last week (as this is written), and if you read the Miami papers you would swear that the nation's disk jockeys are a group of drunken degenerates. Presumably the plumbers drank nothing stronger than coke, and slept alone or strictly with their own wives, because there wasn't a word in the Miami News or Herald about them.

Radio, of course, is competitive to the newspapers, and the toilet and tub trade isn't. So both the News and Herald grasped the 2nd annual pop music seminar and disk jockey convention as a golden opportunity to slug the medium, which is such a strong competitor.

The Herald showed great sportsmanship by merely slanting one of the key convention meetings out of all proportion to the facts. Gordon McLendon, president of the chain of stations bearing his name, and Matthew J. Culligan, executive v.p. of NBC, in charge of the radio network debated Friday morning, 29 May, the question of network versus independent radio. In the course of his remarks, McLendon said that he had heard of one station, which—because of a rate-cutting war—had been driven to the desperation point of selling spots for 25c each. This was a decidedly minor item in a long and brilliant talk McLendon gave. The Herald used this point, almost completely out of context, as the lead on their story of the debate.

Competition's fine, but let's be fair

But it remained for the Miami News—which proudly proclaims in its logo that it is "The Best Newspaper Under the Sun—Pulitzer Prizes in 1938 and 1958"—it remained for the News to come up with the real kick in the teeth for radio and the jockeys.

In its Sunday, 31 May edition, it smeared the following banner a full eight columns across the top of its page one: "Disc Jockeys Are 'Little Tin Gods.'" Under that head someone named Haines Colbert, who presumably got his training as a reporter on a magazine like Confidential wrote a story of the disk jockey convention.

"The disk jockeys," he said, "here from cities throughout the United States and Canada, were given the greatest buttering up since Nero was persuaded he was a fiddle virtuoso. There were expensive prizes, free liquor around the clock in at least 20 suites and girls, imported and domestic."

His piece was filled with blatant misinformation as follows:

"There are about 2,000 record companies," explained a spokesman for one of the major companies, "and all of them send all their
YOU MAY NEVER SEE A 2200 B.C. MAP*—

PLEASE NOTE! As shown below, WKZO-TV delivers 94.9% more homes than Station "B," Sunday through Saturday, 9 p.m. to midnight!

NSI SURVEY—KALAMAZOO-GRAND RAPIDS AREA
(Jan. 25-Feb. 21, 1959)
STATION TOTALS FOR AVERAGE WEEK

<table>
<thead>
<tr>
<th></th>
<th>HOMES DELIVERED</th>
<th>PERCENT OF TOTAL</th>
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<tbody>
<tr>
<td></td>
<td>WKZO-TV</td>
<td>WKZO-TV</td>
</tr>
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<td></td>
<td>STATION B</td>
<td>STATION B</td>
</tr>
<tr>
<td>Mon. thru Fri.</td>
<td></td>
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<tr>
<td>6 a.m.-9 a.m.</td>
<td>17,600</td>
<td>17,300</td>
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<tr>
<td>9 a.m.-Noon</td>
<td>55,500</td>
<td>32,300</td>
</tr>
<tr>
<td>Noon-3 p.m.</td>
<td>69,400</td>
<td>35,200</td>
</tr>
<tr>
<td>3 p.m.-6 p.m.</td>
<td>68,000</td>
<td>54,500</td>
</tr>
<tr>
<td>Sun. thru Sat.</td>
<td>148,700</td>
<td>95,500</td>
</tr>
<tr>
<td>6 p.m.-9 p.m.</td>
<td>134,300</td>
<td>68,900</td>
</tr>
<tr>
<td>9 p.m.-Midnight</td>
<td>134,300</td>
<td>68,900</td>
</tr>
</tbody>
</table>

BUT... The WKZO-TV Coverage Map Will Give You "The Picture" Around Kalamazoo-Grand Rapids!

NSI, ARB, NCS No. 3—all three give WKZO-TV a big edge as Western Michigan’s best television buy!

And here’s proof of WKZO-TV superiority:

- Latest NSI survey gives WKZO-TV more homes in six times as many quarter hours as Station B!
- WKZO-TV is out front in 60.6% of all quarter hours in the Kalamazoo-Grand Rapids ARB 9-county survey (Jan. 12-Feb. 8, 1959).
- NCS No. 3 gives WKZO-TV far more homes—monthly, weekly, daily—than any other Michigan station outside of Detroit!

Add WWTV, Cadillac, to your WKZO-TV schedule for all the rest of outstate Michigan worth having.

*World’s oldest map (c. 2,200 B.C.) is a cadastral clay tablet used for land taxation, now in Istanbul Museum, Turkey.

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO BATTLE CREEK
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOUN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO BATTLE CREEK
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOUN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

Sponsor • 13 June 1959
releases to every disk jockey. The only possible way to get them on the air is by giving the jockey personal attention. And that means giving him whatever he wants.'

"Along the same line, another promotion man said: 'You can buy some of them with an air-conditioner; some with money, and some with a girl.'... The promotion men said call girls were employed locally and others were brought down from New York for the convention...."

I really do not know what the political and business situation between the radio stations and the newspapers in Miami is like. I know that guys like Sam Elber of WGBS, Jack Sandler of the Storz station, WQAM, and others are hard-working, hard-swinging guys. I hope that in the months to come they find opportunities to hit back at these newspapers with whom they are competing.

And I hope radio in general will learn to skip towns like Miami as convention sites. I was in Miami Beach several years ago for another major radio/television event. NBC's 30th Anniversary. NBC used the same Americana Hotel, which Storz used to run the second annual jockey show.

But the NBC press corps, headed by the able Sid Eiges is a powerful one and knows how to handle high-class newspaper men like Haines Colbert and the kind, who work on papers in tourist trap towns like Miami and the Beach. Bill Stewart, Storz's national program director, and the coordinator for the convention, didn't have time to, nor was he able to set up a press operation, which could manage to get fair, impartial and non-slanted treatment for the convention in the local papers.

It is ironic, I think, but it teaches a valuable lesson, that last year's convention—held in Kansas City in March—the first of the string should have been such an unqualified business success, and that this second one should not only have fallen so far short of accomplishing anything meaningful and constructive, but should actually have resulted in giving radio a black eye, even if only a local one.

**Good lesson learned for next year**

The lesson has been stated above. Just because the Chamber of Commerce, and the mayor of a town like Miami make speeches about how much they want you to bring your convention to their warm little towns, don't be misled into thinking you're among friends.

The mayor, in this case, for example, not only gave the jockeys a hearty welcome to his sun-kissed domain Friday morning, but actually displayed the bad taste, which seems to be a Miami keynote, to plug a new record company he had just started—Vak Records, at a breakfast sponsored by United Artists Records.

The industry must remember that the Miamis attract a substantial number of trade people, be they jockeys or otherwise, who are going with the idea of enjoying the sun and the resort's other attractions first, and worrying about the business meetings, and the constructive functions of the convention, secondly if at all. We should remember, too, that even of those who came to Miami with every good intention of tending to business, many found themselves insufficiently strong-willed to resist the temptations of the bright warm sun and the cool blue waters, and occasionally even the Carriera Room (where the drinks were long and chilled) immediately to the left of the Bal Masque, wherein most panel discussions were held.
WeeReBeL, Columbus, Ga., and Jackie Moore, time buyer, BBD&O, Inc., New York, reveal a few secrets.

**Have you heard what the WeeReBeL said to BBD&O?**

"Over a million people can watch WRBL-TV"

Over a million people can watch us in the 17-county area served by WRBL-TV; and the only way you can reach them all on TV is with WRBL-TV. Metropolitan Columbus has the highest family income in Georgia and 25th highest in the nation. Columbus belongs on every Southern schedule. WRBL Radio gives you the greatest coverage at the lowest cost. Call HOLLINGBERY and let the WeeReBeL in Columbus start building business for you.

**WRBL**

TV-CHANNEL 4 • RADIO-5000 WATTS

 Represented by George P. Hollingbery Co.
ALL AMERICA WANTS SERGEANT BILKO! And now — for the very first time — Bilko, Colonel Hall, Doberman, and all the platoon regulars plus top-brass guest stars are available for off-network duty, as THE PHIL SILVERS SHOW becomes the biggest comedy series ever to enter first-run syndication.

The most valuable goldbrick this side of Fort Knox, Bilko is completing four laugh-happy years on the CBS Television Network. During that time, television's top-rated top kick, his supporting cast, his director and his writers — one of the largest, ablest companies in all television — have won honors by the truckload...including a total of 8 Emmy awards!

Carling Brewing Co. (through its agency Benton & Bowles) has drafted Sergeant Bilko for a three-year hitch in 63 major U.S. markets. To join up, wire or call on-the-double...

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. CALLOWELL, LTD.
— to some, just a ship. To others, a monument to our great heritage ... diligently, almost reverently constructed. In the same way, it often takes those who fully appreciate QUALITY to recognize it in today's better radio and television stations.
Dancer-Fitzgerald-Sample is trying to introduce a new commercial unit in spot tv: a 90-second spot.

It would be for P&G's Drift for placement in late movies.

Chances of station blessing from the viewpoint of reps: Much will depend on how much time is available, and what P&G will be willing to pay.

Maybelline (Gordon Best) will be back in spot tv this fall.

The money will come from the expenditures it's been making for its participation in the Perry Como show this season. This figured to about $1.5 million.

New national spot radio business continued to come out of its winter hibernation the past week.

Activity, however, was more pronounced in the Midwest than in New York.

The major buy out of a New York agency—K&E—was a Mercury schedule of 10 to 20 announcements a week in about 75 markets. Incidentally, Pharmaco (Doherty, CS&S) started lining up Feenamint and Chaos schedules for a September takeoff. They'll be for 26 weeks.

The Midwest activity included:

- Florists Telegraph Delivery (KM&J), 52 weeks in 50 markets with varied schedules.
- Tea Council (Burnett), five-week flights in 29 markets (minutes and IDs).
- Ray-O-Vac (Howard H. Monk, Rockford) starting in August in what may be up to 130 markets for 21 weeks.
- Alemite (MacFarland, Aveyard): adding a dozen markets via five-minute newscasts.

The next spot tv expansion for P&G's Mr. Clean is getting much thought at Tatham-Laird. Indications are that it will be toward the southern states, a region where the brand is not yet in wide distribution.

Meantime P&G has launched a sweeping spot tv campaign (over 125 stations) for Oxydol via Benton & Bowles and given an added nudge in Ivory Liquid (Compton) in about 10 top markets.

Included among the other spot tv buys of the past week:

- General Mills Refrigerated Bread Sticks (Knox-Reeves), top 25 markets for 10 weeks; Minnesota Mining for Scotch-Brite (BBDO, Minneapolis), 25 spots a week in additional southern markets; Sir Walter Raleigh Tobacco (KM&J), testing eight markets in flights up to 6 September.

Compton's timebuying chiefs made it clear last week that its directive to reps to mail in their availabilities didn't mean they were personally barred from the shop.

After a lot of phone calls on the subject, reps were assured that the welcome mat was out as always.

What particularly disturbed the reps was that the system of responding by mail would preclude them from the old personal pitch.

To show you in what esteem Compton holds reps' secretaries: The directive asked rep salesmen to state the first names of their secretaries.
Esty this week embarked on its annual adjacency checkup. Reps were asked to obtain from stations running R. J. Reynolds spot radio schedules the necessary logs to show whether the announcements were separated by at least 15 minutes from the advertising of competitive brands.

It looks like the rating services will have to keep one hand busy defending themselves from litigation from embittered stations. Newest of the suits: WKFM, Chicago, for $577,500 against Pulse because the 50,000-watter didn’t show up in a recent survey. Allegation: discriminatory practices.

The word among Midwest reps is that some high-powered radio stations in the Southwest also are readying court actions.

Whitehall this fall will, in one respect, be in the same class with P&G: For the first time it will have program representation on nighttime network tv every day of the week. The nights and shows: Sunday, Lawman; Monday, Name That Tune; Tuesday, Philip Marlow; Wednesday, Hawaiian Eye; Thursday, Bachelor Father; Friday, 77 Sunset Strip; Saturday, Have Gun, Will Travel.

Ballentine Beer (Esty) is putting well over 60% of its $8.5 million ad budget into tv this year. This includes the N. Y. Yankees games, syndication in about 20 cities, and hefty spot announcement schedules. The Yankees bill runs around $2 million. Ballentine barrelage is somewhat over 4,000,000, which makes the advertising appropriation about $2 per barrel.

Watch for some of the smaller New York agencies active in spot tv and radio to put on experienced field men to 1) check telecasts and contact distributors and dealers, and 2) negotiate directly with stations. The basic theory of this device, which was adopted by Y&R and JWT years ago: Time-buyers and their associates have enough to do to cope with paperwork without imposing on them the added responsibility of checking performances and participating in field operations.

Spot—as well as network tv—will benefit from the hike in Pharmaceutical’s budget for the coming season to almost $18.5 million. The expenditures for spot will run between $750,000-$1 million, which will be a minimum of a third more than was spent this season. In network time, the drug company will have one and three-quarter nighttime hours weekly, as compared to an hour and a half per week for the 1958-59 season. There are four shows in its nighttime stable: Person to Person, Groucho Marx, It Could Be You, Undercover Man.

Unless it gets a big hypo right away, national spot tv for the summer doesn't look as though it will be able to maintain the comparative edge that the first quarter had over last year.

According to Tvb (see page 31 for details), spot tv during the three initial months of 1959 shot 25% ahead of the same 1958 period, whereas the tv networks showed a margin of but 9%. The same collective edge (9%) continued for the networks in April. Gross billings for the trio came to $52 million. The take by the network stacked up thus: ABC TV, $10,193,663, plus 16.6%; CBS TV, $22,093,785, plus 7.1%; NBC TV, $19,753,172, plus 8%.
One of the major obstacles that sellers of network have to contend with is the misuse of two Nielsen measurements: the NTI coverage factor and NCS #3.

Here's how NBC TV, for instance, explains each of these measures.

**NTI COVERAGE FACTOR:** Those homes within the Nielsen sample that can physically view the facilities used by the advertiser.

**NCS #3:** Those homes that regularly do view the facilities of the advertiser.

Leo Burnett appears to be playing its 1959-60 spot plans for Kellogg close to its vest.

All indications are that the business will stay in spot. But Chicago reps report that the big food sponsor has cut down the number of shows to a maximum of three in top markets and one or two in smaller markets.

Network-wise Kellogg is well loaded for the new season. It has a couple westerns (the Deputy and the Texan) and a situation comedy (Dennis the Menace)—all CBS.

Only a fourth of the NBC TV package of college football games remains open for sponsorship this fall (at $990,000 gross per sponsor).

Contracts are in from Cluett, Peabody and Bayuk and the network is awaiting a signed order from an Advertiser X.

Whether Libbey-Owens-Ford will again be in there this year must await the return of board chairman J. B. Biggers from Europe. This expenditure is for plugging the use of L-O-F glass in General Motors cars.

Meantime L-O-F’s mirror and building glass division is keeping step with Pittsburgh Plate Glass in tv: It bought a third of Bourbon Street Beat (ABC TV) on a 52-week basis. The net for time and talent is about $2.6 million.

National advertisers in planning their daytime tv often like to see the hourly profile of audience composition.

Here's the latest nationally computed example. It’s based on the second March NTI (Monday through Friday), with the number of homes and viewers in millions:

<table>
<thead>
<tr>
<th>HOUR &amp; VIEWERS PER HOME</th>
<th>PCT. &amp; NUMBER TV HOMES</th>
<th>TOTAL VIEWERS</th>
<th>MEN VIEWERS</th>
<th>WOMEN VIEWERS</th>
<th>TEENAGE VIEWERS</th>
<th>CHILDREN VIEWERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 a.m.</td>
<td>13.1%</td>
<td>100%</td>
<td>9%</td>
<td>35%</td>
<td>6%</td>
<td>50%</td>
</tr>
<tr>
<td>1.6</td>
<td>5,764</td>
<td>9,222</td>
<td>830</td>
<td>3,223</td>
<td>553</td>
<td>4,611</td>
</tr>
<tr>
<td>10 a.m.</td>
<td>16.6%</td>
<td>100%</td>
<td>12%</td>
<td>49%</td>
<td>5%</td>
<td>34%</td>
</tr>
<tr>
<td>1.5</td>
<td>7,301</td>
<td>10,936</td>
<td>1,315</td>
<td>5,368</td>
<td>548</td>
<td>3,725</td>
</tr>
<tr>
<td>11 a.m.</td>
<td>22.6%</td>
<td>100%</td>
<td>15%</td>
<td>54%</td>
<td>5%</td>
<td>26%</td>
</tr>
<tr>
<td>1.6</td>
<td>9,944</td>
<td>15,910</td>
<td>2,387</td>
<td>8,591</td>
<td>795</td>
<td>4,137</td>
</tr>
<tr>
<td>12 Noon</td>
<td>25.9%</td>
<td>100%</td>
<td>16%</td>
<td>56%</td>
<td>4%</td>
<td>21%</td>
</tr>
<tr>
<td>1.6</td>
<td>11,396</td>
<td>18,234</td>
<td>2,918</td>
<td>10,211</td>
<td>729</td>
<td>4,376</td>
</tr>
<tr>
<td>1 p.m.</td>
<td>21.9%</td>
<td>100%</td>
<td>16%</td>
<td>56%</td>
<td>6%</td>
<td>22%</td>
</tr>
<tr>
<td>1.6</td>
<td>9,636</td>
<td>15,418</td>
<td>2,467</td>
<td>8,634</td>
<td>925</td>
<td>3,392</td>
</tr>
<tr>
<td>2 p.m.</td>
<td>19.9%</td>
<td>100%</td>
<td>11%</td>
<td>59%</td>
<td>6%</td>
<td>21%</td>
</tr>
<tr>
<td>1.5</td>
<td>8,756</td>
<td>13,134</td>
<td>1,839</td>
<td>7,749</td>
<td>788</td>
<td>2,758</td>
</tr>
<tr>
<td>3 p.m.</td>
<td>21.0%</td>
<td>100%</td>
<td>16%</td>
<td>54%</td>
<td>7%</td>
<td>23%</td>
</tr>
<tr>
<td>1.6</td>
<td>9,210</td>
<td>14,784</td>
<td>2,366</td>
<td>7,983</td>
<td>1,033</td>
<td>3,400</td>
</tr>
<tr>
<td>4 p.m.</td>
<td>26.4%</td>
<td>100%</td>
<td>15%</td>
<td>46%</td>
<td>11%</td>
<td>23%</td>
</tr>
<tr>
<td>3.5</td>
<td>11,616</td>
<td>20,909</td>
<td>3,136</td>
<td>9,613</td>
<td>2,300</td>
<td>5,855</td>
</tr>
<tr>
<td>5 p.m.</td>
<td>32.3%</td>
<td>100%</td>
<td>16%</td>
<td>31%</td>
<td>15%</td>
<td>36%</td>
</tr>
<tr>
<td>2.1</td>
<td>14,212</td>
<td>29,845</td>
<td>4,775</td>
<td>9,252</td>
<td>4,477</td>
<td>11,341</td>
</tr>
<tr>
<td>6 p.m.</td>
<td>39.0%</td>
<td>100%</td>
<td>21%</td>
<td>30%</td>
<td>14%</td>
<td>35%</td>
</tr>
<tr>
<td>2.2</td>
<td>17,556</td>
<td>38,623</td>
<td>8,111</td>
<td>11,587</td>
<td>5,407</td>
<td>13,518</td>
</tr>
</tbody>
</table>

(See 4 April SPONSOR-SCOPE for similar chart on nighttime audience composition.)
LADY ESTHER’s efforts (Chemway) to rejuvenate WAYNE KING’s popularity among radio listeners hasn’t turned out so well. Indications are that an entirely different spot approach will be used after the King schedule expires.

Agency on the account: DONAHUE & COE.

Now that the Big Three in Detroit are set to increase their lines, agency planners have this lunch:

The automotive divisions will try to minimize internal advertising competition by concentrating on different media for each line.

Here’s how this theory would work in practice: One line would specialize in network TV; another would go all out with spot TV; and a third would put the emphasis on radio and print.

As yet hunters for fall nighttime bargains haven’t been able to make headway with the TV networks: They’ve found them sitting tightly to the rate card.

Fall buying of the left-overs wasn’t overly active the past week. But among the network prospects were these:

REYNOLDS for a minute participation on ABC TV nighttime plus a daytime quarter-hour; VICK CHEMICAL for assorted nighttime minutes (this money may turn up in spot TV); L&M’S BLACK SADDLE to NBC TV’S Thursday 7:30-8 p.m., because of ABC’S reported difficulty in getting enough station clearances; and CORNING GLASS (AYER) for pre-Christmas nighttime minutes to plug its oven-ware as a gift item.

Aside from the specials, nighttime network TV is making something of a comeback in live programing in the fall.

- 36.8% of the total sponsored hours will be live as against 31.3% for the 1958-59 season.

Here’s the latest comparison of total number of shows and total broadcast hours for regularly scheduled sponsored shows for the fall:

<table>
<thead>
<tr>
<th>YEAR</th>
<th>NO. OF PROGRAMS</th>
<th>NO. COMMERCIAL HRS.</th>
<th>TOTAL COM. HRS.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>39 Live 70 Film</td>
<td>21 Live 46 Film</td>
<td>67</td>
</tr>
<tr>
<td>1959</td>
<td>39 Live 70 Film</td>
<td>23½ Live 40½ Film</td>
<td>64</td>
</tr>
</tbody>
</table>

Note: Several periods are yet to be programed.

A couple of spot TV advertisers have approached CBS TV affiliates about participating in their portion (the first 20 minutes) of the Lawbreakers and the Lineup; but there are a number of angles that must be handled before this business can materialize.

- Some of the stations involved haven’t decided whether they’ll carry these hour shows (the first 30 minutes is in station time).
- Others are questioning the co-op program fee CBS wants.
- And there’s the problem of product conflict: These stations can’t commit themselves until they know who the network sponsors will be.
  1) For stations in markets with $1,000 or more hourly rates, 20% of this rate for 20 minutes and 10% for a minute participation.
  2) For stations charging less than $1,000 per hour for their time, 15% for the 20-minute segment and 7½% for a minute participation.
  3) For Extended Market Plan stations, 10% and 5%.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 52; News and Idea Wrap-Up, page 78; Washington Week, page 73; SPONSOR Hears, page 76; TV and Radio Newsmakers, page 90; and Film-Scope, page 74.
NETWORK RADIO'S NO. 1 VARIETY SHOW!

T'S DON McNEILL’S BREAKFAST CLUB!

VARIETY OF ENTERTAINMENT! Small wonder Breakfast Club exerts such mass appeal. Its wonderful blending of laughs, music, prayer, homespun fun and wisdom and famous guests makes it the top-rated variety show on network radio. Makes it one of the most efficient buys for advertisers, too!

VARIETY OF SPONSORS! Seems like anyone can advertise on the Breakfast Club and get results. Sponsors run the best from foods and drugs to home furnishings and banks. All agree that Don’s warm personality strikes home with housewives . . . when he recommends a product, they flock to do his bidding!

NEWSPAPER VARIETY describes Breakfast Club in these glowing terms: “. . . contains that mysterious common denominator that cuts across cities, suburbs and grass roots . . . inspired broadcasting.”

This summer, Don’s going all out on ABC Radio’s great “Play It Cool” promotion . . . a promotion that offers extra selling advantages for any advertiser. Why not call ABC today for full details?

---

Don McNeil integrates a commercial with singers Anita Bryant and Dick Noel.

Comedian Sam Cowling regularly panics the Breakfast Club audience.

Fran (Aunt Fanny) Allison typifies the homey fun and “wisdom” of Breakfast Club.

ABC RADIO NETWORK

Nielsen, April I & II, 1959. More than 5 minutes in length.
LATER THAN YOU THINK

... and greater than you think, too! On Chicago's WBBM-TV, prime time is practically an all-night affair... particularly in the summertime when late-hour viewing zooms with the mercury.

Last summer, Chicago's post-midnight audiences were 16% greater than during the winter months. An impressive increase... especially for WBBM-TV which currently attracts two-thirds of all Chicago's post-midnight television viewing.

Clearly, wide-awake programming is the answer. WBBM-TV brings Chicago viewers the very finest features from such studios as M-G-M, Paramount, Columbia, Warner Brothers and 20th Century-Fox.

Don't you be caught napping this summer. Those so-called wee small hours mean large audiences on Chicago's top station...

WBBM-TV Channel 2, Chicago

CBS Owned • Represented by CBS Television Spot Sales

Source: Nielsen, July-Aug.'58 vs. Dec.'58-Jan.'59
Radio Buying is NOT a Toss-up!

KVLK

Little Rock and Central Arkansas

Join the ranks of successful advertisers on: KVLK where:
1. Imaginative programming,
2. Top personalities, and
3. Instant News coverage . . . combine to satisfy listeners and advertisers year after year!

NATIONAL REPS.:
- New York City: Richard O'Connell, Inc.
- Chicago: William J. Reilly
- Kansas City - St. Louis: Jack Metherington

. . . and in nearby LAKE CHARLES, LA. it's

KIKS radio

Reaching a booming market of 250,000. Annual retail sales $200,000,000.

Special 15% discount on this potent combination . . . KVLK, Little Rock + KIKS, Lake Charles

Timebuyers at work

Howard Rothchild, Landco Advertising Agency, Inc., Pittsburgh, tells sponsor, "The rep salesman has to sell me more than time if he wants me to buy. He's got to be familiar with my client's individual problems, and come up with something concrete to help solve them. His job is to help us weigh all factors accurately and work with us in preparing a media plan to fit the client's marketing needs. It's hard to believe that salesmen still come in and say, 'It's about time I got something out of this shop. What have you got for me?' They have nothing special in mind, and that's what they get from us." Howard points to a rep for a small station who made the excellent suggestion last year that one of the agency's clients, a manufacturer of electronic components, sponsor the broadcast of Carnegie Tech "away" games. "Off base? No. He knew our client was interested in attracting new engineers, and what better way than a program that a whole school would be listening to? The client bought, the school listened—and good recruits ended up with the company. That salesman is welcome here anytime."

Bill Wolff, Advertising Agencies, Inc., Los Angeles, points out that Kent Goodman, president of the agency, has a firm requirement of those who he employs to handle the agency's broadcast functions: experience on both sides of the microphone. "With this kind of background I went with this agency," Bill says. "Since then I was made creative director, and later, I was also placed in charge of the over-all selection of stations for both the local and national accounts. I have come to know all types of markets, with a wide range in size and character, and my experience has been that ratings are of negligible value as a criterion of where to best place a schedule." Bill feels that a local station personality with a medium-sized loyal following on a low-rated station can usually do a better selling job than a spot schedule on the No. 1 station in a market. "I study programming and audience composition carefully," Bill says, "and rather than scatter my shots, I seek one specific consumer group as my target. This method of buying has produced a high percentage of results for our advertisers."
THERE'S A NEW TOP TWO IN TELEVISION!

It's not just a trend any longer. Now the margin is clean-cut, decisive, even overwhelming. ABC-TV and the other top network, between them, own the No. 1 ratings in 36 out of 42 evening half hours (17 for ABC, 19 for the other top). The third network is first in only 6 half hours.

The same Top Two dominate the evening share of audience averages. They're both comfortably above 30—ABC with 31.4, the other top net with 32.9. The third network's average is 26.8.

On one score, ABC stands all alone. It has the highest average share of audience four out of seven nights a week—more than the other two networks combined!

A new Top Two, did we say? Actually, it's been that way for some time now. It's just that now it looks so permanent.

Go right to the TOP—go... ABC TELEVISION

Source: Nielsen 24-Market TV Report, week ending May 31, 1959, average share of audience, Sun-Sat. 7:30-10:30 P.M., all commercial programs.
A Distinguished Service Award for
KWTY OKLAHOMA CITY

Alfred P. Sloan Radio-TV Award for Highway Safety.

KWTY is proud to have received the coveted Sloan Award for its highway safety program within the KWTY Community.

KWTY feels an added satisfaction in knowing that its efforts contributed to the preservation of lives and property within its 54-county community coverage.

John Griffin, Chairman of the Board, accepts the Sloan Award for KWTY from Mr. Alfred P. Sloan.

DRAMA?

Nothing is allowed to rush the slow process that gives PRESTO discs their perfect recording surface. Like fine wines, these discs are "aged" until they fully mature—for the clearest engraving of the sound-impulses you will record on them. Anything that deserves to be heard deserves a hearing on a PRESTO disc. Ask for PRESTO next time you record.
PRESTO FOR PERFECT RECORDINGS

PRESTO

National-local mystery
Your inquiry under "Radio's Big Local Mystery," prompts this response.

For the last four years our percentage of national and regional spot business has run, starting with 1955: 20, 20, 20 & 19% respectively. So far this year, that is thru April, national and regional has dropped off 17% as compared with the first 4 months of '58, and local has gone ahead for the same period by 12 1/2%. Our over-all increase for these four months is about 9%.

These figures may not be truthful, for about 95% of my agency business is regional, due to the over-all agency conception that Brockton is "umbrella" by Boston stations (22 miles) and Providence stations (25 miles).

As to the why of these ups and downs in national spot, I don't believe there is a simple answer.


In regard to the National-Local Mystery, it remains a mystery, KCHA has enjoyed a 30% increase in local sales since the first of the year and will maintain that increase or a little better for this month. However our National, while not decreasing has only increased 2%, which I attribute to a new rep.

I will be interested to know how other stations are doing in the mystery and will look forward to a forthcoming article.

L. J. Bromberg, pres., KCHA, Charles City, Ia

For the first four months of this year WMCA's local sales have gone up 24.1 per cent; national spot is up 20.7 per cent. The over-all increase averages out at 21.7.
Our experience has been that even though local business often takes up the slack for national, and occasionally vice versa, there is usually a high degree of correlation between the two. When WMCA has more satisfied retail advertisers on the station, we manage to get more national accounts to use some of the same medicine. Conversely, when national spot is hot, we remind our retailers of WMCA’s values and often succeed in getting more of them to use the station.

Stephen B. Lubninski, v.p. WMCA
New York

Complete Story
I know that sponsor has always taken pride in presenting all sides of a story. Therefore I would like to give some views on an item in your issue of May 16th, in the “Film Scope” section.

You make reference to the fact that when Sea Hunt moved from WCBS-TV to WABC-TV it lost a substantial part of its rating. By your own figures, WCBS-TV, in going from a 27.1 rating to a 20.1 rating for their first-run feature Key Largo, which received extensive promotional support, lost about 26% of its audience. Conversely WABC-TV in going from a 3.2 rating to an 11.5 rating increased its audience by some 260%. This would seem to indicate a laudatory performance in swinging over the audience from the former station.

When it is further appreciated that Sea Hunt is now doubly exposed in New York while WCBS-TV had it as a single-run only, WABC-TV’s record is even more outstanding.

In further substantiation of WABC-TV’s strength in the New York market, it has been brought to our attention that just two weeks later, in the reporting service you mention, WABC-TV was No. 1 in the time period with an almost 50% advantage over WCBS-TV.

While the station found no misinformation in your original story, we thought that you would appreciate receiving this further appraisal of the situation so that the complete story can be told.

Joseph Standler
v.p., gen. mgr.
WABC
New York
If you're a regular customer at this stand, you've seen these monthly progress reports to the trade. They've kept you aware of some of the important changes taking place on the Kansas City communications scene.

The changes began a year ago when National Theatres assumed ownership of WDAF, Kansas City's first radio and television stations. Both were blessed with overwhelming power which assured penetration into every nook and cranny of the fat Heartland territory. We christened the property "Signal Hill", and tackled the job of building a sight and a sound to match that power.

That job affected every phase of our operation. It involved literally thousands of decisions and unshakable determination to deliver an
entirely new product to Kansas City audiences. The payoff for us has been the greatest advertising boom and steadiest audience climb in the stations' 37-year history.

It's been a big year for Heartland listeners and viewers, for our advertisers and for us. But if our first year on Signal Hill was big, wait till you see what follows.
Interview: Murray Roffe

McCann Erickson, Broadcast, Media Supervisor tells why he selects WLW-TV Stations and WLW Radio for Ajax Cleanser

“The Crosley Group can help clean up many an advertising problem.”

“For all-around know-how from in-store merchandising to on-the-air production the WLW Stations certainly know their business.”

“No scouring around for service, the WLW-TV-Radio Stations are always willing to help.”

Call your WLW Stations Representative... you'll be glad you did!
SPOT TV LEADS 'EM ALL

ITS 25% JUMP IN BILLINGS DURING THE FIRST QUARTER SETS NEW RECORDS, TOPS ALL OTHER MEDIA THIS YEAR

A stunning performance was turned in by spot tv during the first quarter of 1959.

Freshly-released TvB figures reveal:
• The biggest first quarter in spot tv history.
• The biggest quarter in spot tv history.
• The biggest percentage increase over the corresponding quarter of the year before.
• The biggest dollar increase over the corresponding three months of the year before.

• The biggest percentage increase over last year for any medium.
• A gross time figure equal to network tv for the first time.

Though spot tv has been booming since last fall, the rocketing rise shown through March of this year impressed even TvB executives, who, ironi-
### TOP 100 SPOT TV CLIENTS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Company</th>
<th>Spot TV Spending</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Texico</td>
<td>$4,351,900</td>
</tr>
<tr>
<td>2</td>
<td>J. J. B. Co.</td>
<td>$357,200</td>
</tr>
<tr>
<td>3</td>
<td>Colgate</td>
<td>$736,100</td>
</tr>
<tr>
<td>4</td>
<td>736,100</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Piel</td>
<td>$429,900</td>
</tr>
<tr>
<td>6</td>
<td>429,900</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>429,900</td>
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</tr>
<tr>
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</tr>
<tr>
<td>9</td>
<td>429,900</td>
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<td>10</td>
<td>429,900</td>
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... (Continued with the rest of the list)
Two other major categories participated in the general advance. Drug products made a 42% leap in spending, going from $11.6 to $16.3 million. The dental product category did 39% better, moving from $3.3 to $4.5 million.

Minor categories which did well include household furnishings, up 103%; pet products, up 65%; sporting goods, bicycles and toys, up 125%; transportation and travel, up 70%

If some product categories ran ahead of the average, others, obvi-
decrease in spending; building ma-
terial, equipment, fixtures, paint; general household products; notions; watches, jewelry, cameras.

Probably the most dramatic jump in spending came in the general area of cleaners, waxes and laundry products. Direct comparisons with the first quarter of 1958 are difficult because of a change in definition of one product group. Starting with the last quarter of last year, liquid cleaners (such as Lestoil) were put in the "household cleaners, cleansers, polishes and waxes" category. They had

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<tr>
<td>DAY</td>
<td>$58,288,000</td>
<td>37.3</td>
<td>33.2</td>
<td>+47.4%</td>
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<tr>
<td>NIGHT</td>
<td>$80,747,000</td>
<td>51.6</td>
<td>56.9</td>
<td>+19.1%</td>
</tr>
<tr>
<td>LATE NIGHT</td>
<td>$17,384,000</td>
<td>11.1</td>
<td>9.9</td>
<td>+62.1%</td>
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<tr>
<td>TOTAL</td>
<td>$156,419,000</td>
<td>100.0</td>
<td>100.0</td>
<td>+31.4%</td>
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<tr>
<td>ANNOUNCEMENTS</td>
<td>$120,440,000</td>
<td>77.0</td>
<td>70.3</td>
<td>+43.8%</td>
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<tr>
<td>ID's</td>
<td>16,307,000</td>
<td>10.4</td>
<td>11.8</td>
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<td>PROGRAMS</td>
<td>19,672,000</td>
<td>12.6</td>
<td>17.9</td>
<td>-7.5%</td>
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<td>TOTAL</td>
<td>$156,419,000</td>
<td>100.0</td>
<td>100.0</td>
<td>+31.4%</td>
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Source: TvB, N. C. Borabough. These are quarterly figures only.

Jacob Ruppert, Scott Paper, Sun Oil, Vick Chemical, Welch.

The food industry—advertising's biggest spender and spot tv's top category, too—did more than its share to push up the medium's billings. The industry moved briskly ahead with a 40% jump over last year in spot tv. Its 1959 figure totaled $46.6 million compared with $33.3 million during the first three months of last year.

Four other minor categories saw previously been listed under "house-
hold laundry products."

In the first three months of last year, the two categories together racked up a billings total of $10.6 million. This year the total came to double that—$21.3 million.

Particularly revealing were the TbV figures breaking down spot tv spending by type of buy and time of day. The latter breakdown shows (Please turn to page 39)
FM Penetration in major market areas of the U.S. is beginning to impress advertisers and agencies

A NEW HEAD OF STEAM FOR FM

- For first time since 1949, fm explodes into activity—sets, listening, advertising, and programing increase
- More than 15 million U.S. homes now fm-equipped, 400,000 new sets built, 594 stations now broadcasting

Like June in the song title, fm is “busting out all over.”

For the last 10 years, the medium appeared to be gradually running out of gas. This year, however, there are plenty of indications that it has caught its second wind.

- Set production has risen sharply. Close to 400,000 sets were manufactured in the U.S. last year, about 150,000 more than in 1957. Imports of fm sets also are on the increase.
- More than 50 new fm stations have come on the air in a year. April saw 394 in operation, 141 under construction—a total authorization of 735. The FCC also has applications for 49 new outlets under consideration plus 24 more in the hearing stage.
- More is being learned daily about the fm audience. NAB estimates there are more than 15 million receivers in use; Pulse studies have turned up some impressive data on major markets, reveal that fm penetration ranges from 30% to more than 50%.
- A number of big advertisers are looking at this audience seriously for the first time, and some of them are buying. Most exciting recent buy: Hamilton Watch Co. (N. W. Ayer) puts 30% of its budget into fm radio.
- Broadcasters themselves are beginning to take new interest in promoting the medium. This year’s NAB Convention saw the biggest turnout of fm stationmen; the organization has begun publishing this year a monthly newsletter—FM-phasis which goes to some 400 NAB-member fm stations as well as to a special list of ad agencies, trade and consumer press. In Los Angeles, 10 of the more aggressive fm stations have joined forces to promote their medium to West Coast agencies, have so far carried their crusade to more than 150 key agency and client executives who heretofore had never heard an fm presentation. On the East Coast, Walker-Rawall announced Quality Music Stations, a group (so far 19) of top market outlets to pre
sent to national accounts. In top markets across the nation, outlets are conducting studies of their audiences, are reporting gains in advertising revenue ranging from 30% to 50% and even higher.

For more indications of a possible fm renaissance, see adjacent box.

Reasons behind this surge: growing interest of the public in hi-fi and stereo; widening appreciation of better music; audience research showing high fm penetration in major markets along with audience profiles showing fm homes generally on higher socio-economic level; flexibility of am-fm operations and fm station operating economy; some additional station revenues through multiplexing.

Whether this explosion of fm activity and interest will result in a sprint such as took place between the end of World War II and 1949 or take the course of a slower-paced but sustained climb up the business graph or—perish the thought—slip back into the doldrums, remains to be seen.

One thing industry observers pretty much agree on: fm's future depends on the trend of fm station acceptance which in turn depends on more audience research and harder selling by the broadcasters.

It is in the area of sales and client acceptance that lie fm's biggest weaknesses. The fm audience has far outdistanced advertiser use of the medium. On the buyer's side, agencies are reluctant to recommend investing client dollars in a medium that can't come in with an armful of dispatch cases containing reams of numbers. On the seller's side, it just hasn't seemed like good business to spend big money to promote an air medium that sells for such slight prices as $10 to $100 per hour.

The fact is, that for the most part, fm buys during the past years have been at the instigation of the clients themselves. When fm finally does take hold, agencies and broadcasters will scramble for the credit of having "discovered" it. But the truth is, it will have been the advertisers themselves who will have pioneered.

When the roll is called, these accounts, now on the air, will be among national advertisers who cracked the code in fm: Benson & Hedges cigarettes; Time and Harper's magazines; Standard & Poor stock advisory serv-

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**FM SIGNS OF THE TIMES**

**ADVERTISERS:** Interest is picking up. Most exciting recent fm buy: Hamilton Watch (Ayer) investing about 30% of budget in fm. Another national buy in offing is Steinway Pianos due soon. Clients spur for sales.

**SET PRODUCTION:** Nearly 400,000 fm receivers were manufactured in U. S. last year, an increase of about 150,000 over 1957. Imports from Germany and Japan of sets (for car radios, in particular) picks up.

**AGENCY FEELING:** At FM Association meeting the other day, R. David Kimble of Grey Advertising, said, "There's a fine art to narrowcasting (fm) because current agency trend is toward buying specialized audiences."

**LISTENING:** NAB estimates more than 15 million fm sets in use at present, with more than 12 million homes fm-equipped which means that about 24% of all families have at least one fm receiving set in the home.

**STATIONS AND PENETRATIONS:** Greatest number of construction permits issued by FCC last year (127) since 1949. 594 stations now on air. Penetration in major markets ranges from 30 to 50%, and higher.

**BROADCAST INTEREST:** More fm station men turned out for NAB Convention this year. NAB begins publishing monthly Fm-phasis for industry. Despite modest rates, some reps now beginning to push fm on exclusive basis.

**SERIOUS SELLING:** Quality Music Stations (19 outlets in top markets) announced in N. Y. C. In Los Angeles, 10 fm stations band together for agency pitches. Reach over 150 executives hertofore untouched by fm.

**RESEARCH:** WQXR net, N. Y., finds average fm listener has income of nearly $9,000, has set in living room, listens nights, is a professional person or at management level, watches little tv, listens to little am radio.
"I WANT STEREO!" The growing desire for better music more faithfully reproduced has been a big factor in fm resurgence. Audience has grown faster than advertiser acceptance or sales.

Adman Kimble's advice to fm time sellers: "Give the medium virility instead of 'fm-inacy'. If you can't sell it, sit on it — don't give it away."

The air shows less danger now that broadcasters might give it away: they sense the rising tide of interest in the medium. In fact, a number of fm stations have increased rates this year. In many cases, where stations operating both am and fm were throwing fm coverage in as a bonus, the fm operation has been divorced from am with separate programing; one example: Westinghouse Broadcasting which, at year's end, put four fm operations on their own.

Despite the mounting listener enthusiasm and the gradual rise of interest on the part of agencies and advertisers, fm faces a tremendous challenge. Here's how Buddy Black, owner of Chicago's WIBO, puts it: "Have you ever approached a time-buyer or account executive on the subject of fm? 'Oh, yes,' he'll say. 'We listen to fm at home all the time. In fact, I have a fm receiver here in my office.' But then the excuses come at you like breakfast food shot from guns: 'You have no ratings. . . . How many homes can you deliver? . . . Yeah, we listen, but there isn't any market.'"

It may be a long time before fm can answer all such questions, but a quick swing across the country turns up a lot of signs that the answers are beginning to come. The Pulse has been surveying major fm markets found some impressive penetration figures (see map, page 34 and column Chart, page 70).

A new study just completed by Audience Analysis of the Philadelphia-Wilmington-Camden area shows penetration up to 44.5% from 38% last May. (It was WFLX in this market that was used as guinea pig last year by Hamilton Watch before it made its new fm buy.)

In New York, The Pulse is about to begin a full-scale audience survey for WBAI that will completely profile the fm listener. WQXR, in the same city, recently completed a survey, along with Pulse, of its network audience, came up with some compelling facts as: one-third of all families within its coverage own fm receivers, more than half of these have incomes over $7,500, nearly 70% of (Please turn to page 70)

ice: Lowenbrau and Tuborg imported beers; Burgermeister and Hamm Brewing domestic beers; Hamilton Watches, Northwest Orient, KLM and BOAC airlines; Rose's Lime Juice; Union, Sinclair and Gulf oils; Hudson Vitamins; Michelin X tires. These advertisers obviously are looking for special high-level audiences to which fm may be reaching with other more mass-appeal media. Then there is a vanguard of national accounts whose products are closely tied to the world of sound in which fm plays such a large role: Columbia Records, Sound Corp., Zenith radio and tv, Reeves Soundcraft, Everest Recording, United Artists Recording, Electronic Instrument Corp., Rek-O-Kut turntables, Audax tone arms, Westinghouse, GE, Knabe Pianos (and perhaps soon, Steinway Pianos).

Locally, product or service categories that use fm most heavily — according to NAB—are: foreign and domestic car dealers, restaurants, book stores, publishers, financial institutions, imported foods, quality department and home furnishing stores, soft drink dealers, and — of course — retailers of records and hi-fi equipment.

Just a few days ago (5 June) at Old Point Comfort, Va., R. David Kimble, senior account executive on NBC account for Grey Advertising, told a meeting of the Fm Association of Broadcasters some of his views on "The Fine Art of Narrowcasting" (narrowcasting being his term for fm as opposed to am broadcasting).

Kimble sees a big potential in fm since it delivers a specialized audience, "and advertisers today," he said, "are looking for special audiences in whatever media they use. Our philosophy at Grey is that you're better off trying to hit four people 10 times than to hit 10 people four times. Therefore," he went on, "pick out your audience and make it yours— all yours—so you have something special to offer somebody special.

"If you make fm merely a bonus to your am programming, however," Kimble said, "and you have simultaneous programing—then you're just throwing your money away. The same mass audience can better be reached with the music-and-news am station. The agency buyer doesn't care about what you're doing in simultaneous radio broadcasting, but he does want to know what you're doing special in fm programing. The broadcaster who will make his place in the fm sun will be able to provide the national advertiser with a chance at getting a specialized audience with continuity, frequency, impact, and that intangible thing—acceptability and a good commercial environment."
NEW ANTI-TV TALK BACKFIRES

- ANPA’s Total Selling Campaign takes wild swings at tv medium, but gets all tangled up in own claims
- Of 20 ‘extra dividends’ claimed for newspapers, TyB finds false or misleading statements in at least 19

When hard-pressed newspaper publishers start scratching for ad dollars by attacking other media, the results are often neither entirely accurate nor entirely fair.

Recently the Bureau of Advertising of the ANPA has been pitching an anti-television presentation to agencies and advertisers, based on 20 supposed “extra dividends” which the newspaper user gets beyond what tv can offer him.

For its annual sales clinics the TyB analyzed the 20 “dividend” claims, and came up with this statement: “You will quickly see that the presentation has little chance of making headway with an experienced agency or advertiser. However it is cleverly done to take advantage of the inexperienced or non-television user.”

The two major fallacies in the newspaper presentation: comparing newspaper circulations to the tv viewing audience, and total newspaper to a particular tv program. Of 20 “dividend” claims, TyB found false or misleading statements in 19. Below are some typical examples.

NEWSPAPERS SAY . . .

AUDIENCE: “The newspaper guarantees to each advertiser the same circulation. Tv offers a different amount of audience, depending on timing, programming, competition.”

SURVEYS: “Surveys show that people like and want advertising in the daily newspapers. The same surveys show that people would rather not have advertising on television.”

HONESTY: With newspapers an advertiser gets what he pays for. Tear sheets, media records, etc. give him proof that ads ran. With tv, however, he has no tangible evidence.

TESTING: “The daily newspaper allows you to pre-test for results in selected markets. With tv it is mostly ‘go for broke,’ because of network commitments and contracts.”

COSTS: “The daily newspaper costs less than network or spot tv. Using ‘basic data’ it was learned that newspapers deliver more noters than spot tv, are 40% more efficient.”

BUT HERE IS THE TRUTH . . .

This is a false comparison. Each newspaper advertiser does not get the same circulation for his ad. The number of people noting his ad is not known and can’t be guaranteed.

So what? Equally impressive surveys show the exact opposite. And the public—which could always decide not to look—continues to view tv at tremendously high audience levels.

This is nonsense. An advertiser gets a station Affidavit of Performance in tv. Station logs are filed with the FCC. And BAR and Rorabaugh function for tv as do Media Records, ABC.

It is true you can pre-test with newspapers—at a price. But testing is far commoner in the tv medium because of the extreme flexibility which spot tv gives advertisers.

McCann-Erickson data shows tv almost twice as efficient as newspapers. And Nielsen studies have shown that spot tv costs 20% less in top 50 markets, 26% less in next 25.
Blueprint for a local tv special

- $15,775 St. Louis experiment proves a local one-time splurge can do efficient institutional and sales job
- Here's why savings and loan company took plunge—it helped business immediately, brought long-range plus

Suddenly the local tv special has burst into bud. Here and there hometown advertisers and stations are musing: If this kind of extravaganza works for General Motors, why won't it work for me? (See Sponsor Speaks, 30 May.)

This line of thought, of course, leaves the question of costs and that of sponsor suitability wide open.

But now some pretty sharp clues are appearing as the result of a $15,775 pioneering event just concluded in St. Louis. The sponsor: Community Federal Savings & Loan. The station: KMON-TV.

Right off, the following points emerge from the experiment:

- The budget bite is roughly the equivalent of a rotogravure section.
- Institutional values are long range (compared to the usual one-shot advertising splurge).
- Promotional tie-ins are virtually unlimited, but can be held to a small cost percentage (roughly 16\% of the total).
- The right sponsor is the one who can benefit from institutional as well as straight sell—that is, one who wants to create a "backbone of the community" image via fast impact.

First and foremost, Community Federal's president John H. Armbruster wanted to call attention to the firm's 25th anniversary and, in the
EAGER PROSPECT  John Armbruster, president of Community Federal Savings in St. Louis wanted impact for 25th anniversary. Rotogravure splash seemed dull

process, advance some strong arguments that would encourage deposits and mortgage loans (interest from which account for 76.3% of the firm’s $61.2 million gross income).

Armbruster and his agency, Savan-Hammerman, St. Louis, had a rotogravure section under consideration, but it didn’t offer them a number of things they needed:

1. A merchandising vehicle to keep the memory of the anniversary splash alive among businessmen, community groups, schools, etc.

2. A dramatic vehicle for driving home the proposition that (a) growth is important to a community, (b) if more people save, more people will have an opportunity to buy homes.

Armbruster, who puts half of his $145,000 advertising budget into TV and radio, felt he could get these

ADVANCE NOTICES of the show were mailed to depositors, loan prospects, business firms. Total promotion, advertising costs came to $1,850

COMMUNITY PARTICIPATION was strong feature of promoting the show. Art contest was part of pre-show build up. Youngsters keyed entries to three-page synopsis of hour-long script sent to all city, county, parochial schools. Here winning mural and one of its painters is lighted for TV show finale (next page)

PERSUADERS from KMOX-TV convinced Armbruster and agency that local TV "historama" could be wrapped up for $16,000

MERCHANDISING ANGLES figured big in the calculations. Here (l to r) agency’s Sid Savan, Harry Gibbs go over display with Armbruster

ACTION APLENTY was crammed into actual film. Station personality Ed Brown played aboriginal "mound dweller," and other roles
values from a tv splurge. film was clearly indicated for a past, present and future history of St. Louis, but in talking to film companies, he and agency head Sid Savan got estimates ranging from $25,000 for an hour show. They were about to return to the roto gravure proposition as the economical way of investing their $16,000 anniversary budget when KMOX-TV got wind of what they wanted to do.

Don Markley, executive producer at the station and staff newsreel cameraman Clarence Talbot showed them how the film could be brought in on 16 mm. for under $12,000. Time costs: $1,900. Armbruster and the agency worked out the budget for the promotional costs, which included art, supporting newspaper ads, publicity, promotion, five additional prints of the show for future distribution around the city, and an elementary and high school art contest to be tied in with the show. It added up to less than $16,000.

The contract was signed. Writing of the show by KMOX-TV staffer Jim Dutson began. Shooting began in the middle of January, continued up to three weeks prior to the telecast (12 May).

Here is how the principal technical problems were licked to keep costs down:

- Technical personnel. (1) Cameraman-director, dual function performed by Talbot. (2) Assistant cameraman, required under union ruling for all “dramatic” sequences. (3) Audio engineer, for sound sequences. (4) Lighting man, for interiors. (5) Production assistant. (6) Makeup woman, who also handled costumes.

Sequences were worked out as follows to keep technical personnel costs down:

- Dramatic sequences. Scenes requiring dramatic action and the services of an assistant cameraman—were held to four key historical recreations, like the landing of Catholic priests by the riverboat captain Leveque (see picture page 33). Young priests from a nearby seminary played the missionaries, station personality, Dave Allen, was Leveque. Salaried actors were in the main members of the station’s personality staff, townspeople played themselves, a contribution was made to the seminary for the priests’ services.

- Sound sequences. Seven basic sound sequences, one of them the Leveque landing, were shot. Non-dramatic sound sequences were narrative links by local authorities on anthropology, history, etc. Basic narration was done by Douglas Edwards in New York.

- Lighting. Five locations were used that required lights—and a lighting man.

- Sets. Reconstructed buildings already in existence and natural scenery provided the sets.

- Locations. In all, 300 locations were shot of which, according to Markley, about 200 remained in the edited film. One-fifth of the total 11,000 feet of film shot was used.

Six minutes of commercial time were allocated. The three commercials were divided into past, present and future. First and last were done live by the station’s weather girl, Pat Fontaine. The middle was on film, shots of the bank, homes and people.

All told, costs broke down thus:

| Film and production costs | $11,225 |
| Time costs | 1,900 |
| Newspaper ads, publicity | 1,350 |
| Contest prizes | 500 |
| Four additional prints | 300 |

**TOTAL COSTS** $13,775

Prints go to the Missouri Historical Society, city and county school boards, and one is shown to groups, Armbruster himself will appear with the film when it is shown to larger business and civic gatherings. This is but one of the long-range benefits he got from his special. As Armbruster says, “above and beyond dollar gains, we have attained stature in the minds of thousands.”
Why radio is hurting for facts

Radio is being shortchanged by a serious lack of the kind of vital research information which agencies get much more readily from tv and print. And radio, itself, must take most of the responsibility for this sad state of media research affairs.

This is the charge of a sampling of Top-20 agency media executives interviewed by Sponsor within the past fortnight. The problem, as they sum it up: We're just not getting the kind of factual information we need in order to make sane and profitable recommendations and buys. Yet we get this material from print and tv.

They contend radio would reap a lot more client and agency interest, and dollar investment, if basic radio research were—first of all—available and, second, available in usable and reliable form.

Agency people are quick to concede, however, that they and their clients are also responsible for the serious decline in the quality and quantity of radio research which gives sharp dimensions of the medium to buyers.

As one summed up this theme: "We shifted research gears from radio when tv came along, and we've just never shifted back. Clients are enthralled with tv, and this means the account group isn't about to push radio. And if the account group doesn't call for radio information, the media research people aren't going to invest either time or money."

It takes both—a lot of time and a vast amount of money—to come up with the kind of radio research which media people say they need. Money is the biggest stumbling block. As radio money from national advertisers has declined, there's been less available for radio research within the agency.

And as station and network revenue has dropped off, the industry itself has been forced to cut down on research costs. Research services apart from stations and networks, of course, are geared to investments which correlate with their customers' demands. Thus their radio efforts have been limited or diminished as calls for their special reports have de-

- Media people say radio sells itself short with defensive infighting and inadequate, superficial research
- Radio research needs new life to regain interest of agencies and clients, who are tv and print happy

HERE'S WHAT'S HURTING RADIO

Radio's lack of facts makes it a defensive in-fighter

Tv and print research is broader, more persuasive

Not enough money is being spent on radio research

Ratings stress metro rather than total area tune-in

There's too much reliance on cost-per-1000 figures
WHAT BUYERS WANT FROM RADIO

OVER-ALL RADIO INDUSTRY MEDIA STUDY

AUDIENCE DIMENSIONS AND CHARACTERISTICS

LESS DISCREPANCY AMONG RATINGS REPORTS

NEW TOTAL AREA COVERAGE FIGURES

BIGGER AUDIENCE SAMPLES FOR PROJECTION

MORE RESEARCH DOLLARS FROM RADIO ITSELF

ANALYSIS OF AUTO LISTENING BY SHOW, STATION

HONEST AND UNCHALLENGED CONCLUSIONS

• Produce an all-radio study. Radio, agency media people say, spends too much time fighting with radio—a station against another, network against network. Instead of continuing defensive in-fighting, one ad man says, radio should join forces to find out its points of superiority over other media.

Another comment: "Radio has to learn to fight on its own ground rather than on other media's home territory. As long as it insists on fighting against tv's figures and statistics, for example, it'll never win because the figures will always come up in favor of tv's astronomical circulation."

An all-radio study would define the dimensions and character of the medium itself and of its audience, relating radio to other media as well. It would determine one base—an unquestioned one—from which agencies could spring into buying. So the media people say.

One media director of an agency among the top five in broadcast billing said, "I am personally convinced that radio has a tremendous amount to offer. But nothing that I see in the way of printed material documents this hunch. Every report, every statistic, every survey I see undersells radio... but I can't really prove this to my clients."

Another commented: "We go along with radio on faith and speculation, because we know it brings results. But sometimes an account man or a client wants something a lot more specific than faith. Then we're in for a wrangle, because we just don't have the facts and figures to back us up."

What's missing in an over-all radio story? Here are typical replies:

"There's so much emphasis on the importance of nighttime tv, but no one does anything about nighttime radio—or very early morning, for that matter."

"Radio should pay far more attention to fm because this phase of radio can be important to many advertisers."

"We need to know if casual radio listening has an impact on audiences. I think it does, despite what the competition says."

"Stations should give us some qualitative survey information about their own markets—what kind of people listen, how often, what they buy and how often. Newspapers and magazines are far ahead of radio in doing a profile on their audiences."

• Balance urban and rural audiences. A major audience rating stumbling block is the pattern of research organizations to take their sample from metropolitan areas rather than from a station's total coverage area. And metro areas tend to inflate tv ratings, deflate radio tune-in, one buyer said. He adds that these metro area ratings aren't really projectable to total area listening because (1) the radio sample is too small and (2) metro habits are unrelated to non-metro habits.

Typical sampling will find 1,000 homes surveyed in a major metro area. But in these tv-dominated days, a 20% radio tune-in among these families is considered high. Thus a maximum of 200 homes would be tuned to radio, yet this sample may be split among as many as 15 radio stations.

Another agency gripe: Stations now know in advance the week for which they're going to be rated in terms of audience size. "They load the air with special hores which encourage heavy tune-in, and this makes any rating highly suspect to me!" said one media group supervisor.

Some agency people are also leery of independent station surveys for this reason. One charge: "Radio people tend to start with a conclusion which they want to prove and then work backwards until they get it. Print and tv have done the same thing, but they seemed to learn more quickly than radio that they're going to get caught and have cut down."

• Researchers should join forces. Agency people don't know just how this can be done, but they think the various rating services should get together on their techniques and their conclusions.

(Please turn to page 33)
HOW TO WOO PLUMBERS, HOMEBUILDERS WITH RADIO

- In-Sink-Erator knows plumbers and builders dictate brands in disposer field, so plans a double-barreled pitch
- $20,000 California campaign combines straight consumer selling with trade benefits in copy, promotion

In-Sink-Erator is a garbage disposer which usually winds up in a consumer's home, but by a rather devious route.

You can't buy it in the open market—like an electric toaster or a washing machine. It must either be built into the house as it is constructed, or installed by a plumber at a later date.

In short, when the In-Sink-Erator Co. of Racine, Wis., advertises its wares, it must get both homebuilders and plumbers into the act—or it is wasting its money.

This Tinkers-to-Evers-to-Chance situation posed a big media problem. What made it particularly acute in Southern California was the building decline that set in about five years back. The number of new dwelling units in Los Angeles had fallen to about 24,000 from the 30,000 of 1950. The competitive situation among garbage disposer manufacturers was toughening. Meeting or beating a competitor's price by a few cents just wasn't enough.

Willard Asdahl, general manager of In-Sink-Erator's western sales division, talked the problem over with the company's agency, Fulton & Morrissey, Chicago. Obviously, the best way to win over the homebuilder was to bring him customers.

A test on radio was made in the Spring of 1955. Copy, which emphasized In-Sink-Erator advantages over competitive brands was keyed to the new-home prospect. Provisions were made in the closing lines of copy to plug a new tract or homesite installing In-Sink-Erators.

It took 60-second copy and exact scheduling to get the full benefit from this line of attack. Asdahl explains. An important link in the chain was notifying every builder in advance so he could catch his own plug when aired.

A weekend schedule on KLAC, Los Angeles, was merchandised to the builders in this way. Results came, according to Asdahl, in the form of direct inquiries and sales. "It was possible to correlate interested prospects that turned up directly to the radio spots," says Asdahl. "After that first weekend, we were off and running."

Fulton & Morrissey contracted for a spring and summer schedule on

(Please turn to page 50)

BUILDERS RECIPROCATE with free tv plugs. Here, In-Sink-Erator's western div. mgr. Willard Asdahl [L], R. M. Cox, v.p. in charge of sales, appear with KTLA's Dorothy Gardiner
Tv tape's 1st year blasts a myth

- Full year of experience by networks, agencies, stations alike refutes notions of what couldn't be done
- Milestones for tv tape: interchangeability, editing, coverage, unions, mobility, production, international tv

A year of practical experience in tv tape has done more to dispel illusions and misconceptions than any amount of debate. Since the new magnetic technique appeared early in 1953, it had been besieged by notions of what supposedly couldn't be done. Many of these misconceptions have now been swept away.

Early use with tv naturally involved trial and error, and failures gave rise to honest opinion on tape obstacles. But even after use led to changes of opinion when difficulties were overcome, there remained a residue of prejudice, the Three Big Myths of tv tape. At first it was said that tape was not interchangeable, that you had to play back on the same machine that made the recording. Later, it was believed that tape could not be edited under normal conditions. Also, there was trade talk that the unions would provide a bottleneck that would strangle the development of tape. All three of these myths have proved false in the common experience of networks, agencies, stations and independent producers alike.

The past year has been clearly one in which tv tape has established itself as a technique that's here to stay. The three networks acquired over 70 recording machines. Some 95 stations put in operation a total of more than 125 tape recorders. Independent producers started rolling with more than 20 machines. In addition to these, tape operations in the domestic U. S., around 100 machines were installed in other countries.

The networks now originate 27 shows out of New York on tape regularly, plus a dozen more out of Los Angeles, and still others show tape occasionally or employ tape segments at varying times. The New York score is NBC 14, CBS 9 and ABC 4; in Los Angeles it's NBC 5, CBS 3, and ABC 4.

Nine producers other than networks went out into the field this year with mobile tape units. Operating out of New York were Sports Network, Terminini Video Tape Services, Mobile Video Tape Productions and Giantview Television Network, the last of these also using Detroit as a base. From Hollywood, John Guedel Productions and Mobile Video Tapes, Inc., covered parts of the nation. In Florida, two Tampa producers started operations, WFLA-TV and Mel Wheeler. In Europe, Intercontinental Television began to ship tape reels here for network use. Notable among these mobile operations was Intercontinental's taping for NBC-TV's Today and John Guedel's work for CBS-TV's On The Go daytime series and the Coca-Cola specials.

Dozens of stations and other producers jumped into syndication of tape programs. NTA-Telestudios in New York is distributing KTTV's Peter Potter and the New York-pro-

MOBILE tv tape equipment is now used regularly for network as well as local programs. Below, a tv tape Cruiser at Annapolis, Md., tapes a program sequence with Pat Boone for ABC TV
duced Bishop Sheen, Mike Wallace, Alexander King and Henry Morgan programs. KTTV, Los Angeles, one of the earliest tape syndicators, now has Divorce Court, Jake Box Jury and Paul Contes, and is reading Town Hall Party, Juvenile Court and Courtmartial. Also originating from Los Angeles for tape syndication are KTLA's Mark Brand, Youth Court, Gay Mitchell, Municipal Court and KCOP's People's Court and George Jessel show. Two major syndicators in the film field, CBS Films and FTC, have taken their first steps into tape with Theater for A Story and Ding Dong School, respectively. Station groups such as CBS Stations and Westinghouse Broadcasting Co. also figure importantly in tape syndication. Three public affairs programs, Out of This World, First Meeting and Young Audiences, originate on tape at WBBM-TV, KNXT and WCGS-TV and circulate among other CBS owned stations. Westinghouse is producing American Forum of the Air and Youth Wants to Know for its own stations and for sale to other outlets.

Many stations are taping local productions for exchange with other stations. KING-TV, Seattle, and KGW-TV, Portland, exchange two dramatic shows a month with local auto dealers picking up the tabs. Metropolitan Broadcasting's WNEW-TV, New York, and WTTG, Washington, swap tapes regularly, as do WBZ-TV, Boston and WOR-TV, New York. Another New York station, WPIX, is offering Gourmet Club. In the Southeast, WAGA-TV, Atlanta is becoming active in tape syndication, and WEAR-TV, Pensacola and WFLA-TV, Tampa, have been exchanging sports specials. In Los Angeles, ABC TV has plans to syndicate Traffic Court and KHJ-TV has the Oscar Levant series in 90 and 30 minute versions. An imported sports attraction in syndication is Jai Alai, coming from NETV, Tijuana. And this listing is but a sampling of local tape operations in program syndication.

Independent packagers are also moving swiftly to get tape programs into syndication. Max Cooper of Chicago has Winter Baseball and Jonathan Yost of Hollywood has three half-hour shows, Atomic Submarine, Out of The West and Luncheon in Las Vegas.

One of tape's thorniest problems, the handling of tape copies, is now getting the special attention of NTA Telestudios' George Gould, who pointed out that vital experience is now being acquired in trafficking prints of programs to stations. Gould stated, "We're now on the threshold of isolating methods of making tape copying comparable in cost to film through the re-use of tape and with careful scheduling of technical personnel."

Tape is proving a bonanza for station salesmen in attracting hitherto unreachable advertisers. KTTV president Richard A. Moore, who has used tape remotes to bring in business from Sears Roebuck and other retailers, notes that tape "offers valuable new creative ideas and techniques which can help attract new advertisers into the television medium."

The advent of tape has literally revolutionized the commercials industry. Existing commercials men have had the problem of financing tape equipment, while large companies outside the commercials field have been looking for ways to invest in tape commercials. In many cases over the past year, the mutual solution was for a commercials maker to merge with a larger company. Hence the flurry of new trade marriages that brought together NTA-Telestudios, Warner Brothers-Filmways and SCREEN GEMS-EMI. (See Commercials makers mobilize for video tape, 21 March 1959.)

An important step in linking non-tape stations with tape operations has been coordination for film recordings. Acme Film Laboratories of

10 TV TAPE MILESTONES
IN FIRST YEAR OF USE

1. INTERCHANGEABILITY: Tapes play back on any machine
2. EDITING: Splicing obstacles now largely overcome
3. UNIONS: Working agreements proved fairly smooth
4. COVERAGE: Local reach to exceed 80% this summer
5. PROGRAMS: 39 network, many syndicated shows taped
6. COMMERCIALS: Major producers re-geared for tape
7. MOBILE UNITS: Nine producers already in the field
8. PRODUCTION: New program concepts for tv-tape
9. COPYING: "Dupes," film-tape transfers under way
10. INTERNATIONAL: Sources flowing; lines-switching possible

SPONSOR • 13 JUNE 1959
### TELEPULSE RATINGS: TOP SPOT

#### Top 10 shows in 10 markets
**Period:** 1-28 April, 1959
**Title, Syndicator, Show Type:**

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<tbody>
<tr>
<td>Highway Patrol</td>
<td>ZIV</td>
<td>11:00pm</td>
<td>20.3</td>
<td>13.2</td>
<td>8.2</td>
<td>25.0</td>
<td>21.2</td>
<td>17.9</td>
<td>31.5</td>
<td>24.5</td>
<td>18.5</td>
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<tr>
<td>Sea Hunt</td>
<td>ZIV</td>
<td>11:00pm</td>
<td>19.2</td>
<td>21.0</td>
<td>9.7</td>
<td>14.2</td>
<td>24.5</td>
<td>23.9</td>
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<td>Death Valley Days</td>
<td>U.S. BORAX</td>
<td>11:00pm</td>
<td>18.4</td>
<td>11.7</td>
<td>11.9</td>
<td>22.9</td>
<td>10.2</td>
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<td>Whirlybirds</td>
<td>CBS</td>
<td>11:00pm</td>
<td>17.9</td>
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<td>10.2</td>
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<td>Mike Hammer</td>
<td>MCA</td>
<td>11:00pm</td>
<td>17.7</td>
<td>19.2</td>
<td>9.3</td>
<td>16.2</td>
<td>15.5</td>
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<td>Rescue 8</td>
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<td>16.6</td>
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<td>20.2</td>
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<td>Special Agent 7</td>
<td>MCA</td>
<td>11:00pm</td>
<td>16.5</td>
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<td>13.5</td>
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<td>31.6</td>
<td>6.2</td>
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<td>10.2</td>
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<td>Twenty-Six Men</td>
<td>ABC</td>
<td>11:00pm</td>
<td>16.1</td>
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<td>MacKenzie's Raiders</td>
<td>ZIV</td>
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<td>7.4</td>
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<td>5.4</td>
<td>12.2</td>
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#### Top 10 shows in 4 to 9 markets
**If You Had A Million**

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<td>Divorce Court</td>
<td>GUILD</td>
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<td>13.8</td>
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<td>Casey Jones</td>
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<td>Honeyooners</td>
<td>CBS</td>
<td>11:00pm</td>
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<td>Terrytoons</td>
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<td>Tracer</td>
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**Notes:**
- Ratings listed are syndicated, 4 hr. by by and by length, lowest in four or more markets.
- The average rating is an unweighted average of individual market ratings listed above. Blank entries indicate film not broadcast in that market 1-28 April. While network shows are fairly stable from month to month to 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. Classification as to number of stations at
Why Not Play These Across the Board?...  
...the following "Best Bets" are favorites with proven assets for every successful TV campaign...

5:30-6:00 P.M., Mon. thru Fri.  
"The Life of Riley"  
A Real Thoroughbred! Recently Entered... First Run Off The Network!... Sure to Win!

6:00-6:30 P.M., Mon. thru Fri.  
The One To Beat!  
Need We Say More?  
"Amos 'N' Andy"

6:30-6:55 P.M., Mon. thru Fri.  
Here's A Parlay Worth Noting!  
MONDAY—BADGE 714  
TUESDAY—SAN FRANCISCO BEAT  
WEDNESDAY—MR. DISTRICT ATTORNEY  
THURSDAY—BADGE 714  
FRIDAY—AFRICAN PATROL

We own 129% more Number One quarter-hours than all other Pulse-Rated Stations Combined, including "Miscellaneous," AND our audience is 92% adult.

In Maryland Most People Watch  
WMAR-TV, channel 2

Sponsored by THE KATE AGENCY, Inc.  
SUNPAPERS TELEVISION—BALTIMORE 3, MD
Do teen-age programs produce

To enlarge their market advertisers are now pitching to teenagers. Programmer and admen discuss the sales impact of teen shows

Walter Tibbals, vice pres., & gen. manager of radio & tv dept., Norman, Craig & Kummel Inc., New York

Very often, those of us who are concerned with broadcast media are called upon to decide whether teenage television programs pay off for the advertiser interested in the teen-age market.

There is an inclination to toss off the teenager as an unimportant segment of the viewing audience, as a non-conformist, low-buying power group who subscribe to none of the rules that we know. Nothing could be further from the truth. Despite the bad publicity of teen-age morals, habits and tendencies, 93% of this most important segment of our buying public are stable, young people about to assume the reins of business and the responsibilities of families. Their somewhat inexperienced minds are, nonetheless, sharp, analytical and motivated by a fierce loyalty to advertisers willing to meet them on a common ground.

This loyalty is best expressed by the enormous sales results shown in a number of television programs which appeal directly to teenagers. A specific in this category would be the Dick Clark Show sponsored by Beech-Nut Life Savers. This program, in particular, is a graphic demonstration of the proper use of television to sell the teen-age market.

For example, one of the Beech-Nut shows uses substantially the same commercials as are used on the Dick Clark Show, yet only 17% (on the average), of the audience remembers Beech-Nut on that show as against an average of 74% on the Dick Clark Show.

However, there is a much more potent reason for weighting the value of teen-age programs. Once you have sold them they will stay with the advertiser as a habit throughout most of their adult life. It is only logic that if you effectively sell the teenager, you can expect about 40 years of brand loyalty and repeated use from that one teenager. We value the teen-age purchaser at $1 1/2 to $2 over any other similar size age group possible to reach on television.

Glenn Mann, pres. of Glenn Mann Productions, New York, producer of the Frankie Avalon Show

Yes, and effectively so. It has been my experience that when programs are properly directed towards teenagers the results speak for themselves.

You'll note I said, properly directed. This doesn't mean that every throw together rock 'n' roll abomination is going to be an effective advertising vehicle for reaching the teen-age audience.

From my own experience producing the Frankie Avalon Show over the ABC Radio network, I have found that personalities such as Frankie exert a tremendous influence over their audience and when the programing material and the commercial message is pitched in a manner attractive to the younger set there is no question about their faith in the product being sold.

There has been a lot of talk about the "bad" effect of some programing on the teenagers, but I know that most responsible program people are providing a pretty good combination of program material that will hold the teenagers' interest.

Unlike the alleged "good old days" the teenager of today has more independence, more time, and more money to spend and, believe me, they spend it on things they like. Just as we used to spend our money on Clark Gable's personally autographed pictures sold in every five-and-dime store in the country, so do these teenagers spend their money, whether its baby-sitting wages, part-time work money or allowance from the family, on whatever their idol suggests, be it peanuts, popcorn, perfume or pizzas.

As a package producer, for radio and tv, I feel that this teen-age market has been tremendously neglected. There are hundreds of shows for pre-school children, pre-teen children and the grown-ups, but outside of a few radio and tv shows such as those listed above there is hardly a single program aimed directly at the teenager.

What I would like to see is a variety of programs that will give teenagers an opportunity in which to take active part. I don't mean the dance party type of show, which is fine as far as it goes, but such programing for teens as teen quiz shows, teen talent programs and teen hobby shows. When an advertiser tries one of these on for size I think he'll find he's tapped a new, rich lode for moving his product and he'll also have created an area of vital interest to all teenagers everywhere.

A. Burke Crotty, vice pres. in charge of radio & tv, Ellington & Co., Inc., New York

If they didn't I'd have a hard time explaining to my clients why not.

In some instances the eventual results may take time in developing but that is due to the particular makeup of today's teenager. Any parent of today will assure you that teenagers are a breed apart and to reach them with any type of suggestion is at best a difficult problem. To reach them intelligently with an advertising mes-
sales?

sage is probably the most difficult chore of all.

Over a period of time we have researched thoroughly the various
types of programs that seem to attract the best teen-age audiences and furnish the best results. For our purposes we have found that television disk jockey-type shows have in general proved to be the right advertising medium for reaching them. There is a strong preference for local programs rather than network shows on the part of any client. These musical television shows appeal to the teenagers. Such a show provides them with simple entertainment featuring the music of their current popular vocalists and makes, for them, very easy listening. The advertiser wanting to reach this audience will find these disk jockey shows to be ideal vehicles. In fact, coupled with premiums or contests they produce startling results.

The teen-ager viewing today is really little different from the teen-age radio habits of a few years ago. They appear to give passive attention only, yet they never seem to miss a single point. We have also found that television for our advertiser has proved far better than radio. Live commercials presented by the m.c. or host of the program have produced results far exceeding anything we have attempted on radio and are also far superior to film commercials. Teenagers appear to be less skeptical than most adults and whether it is hero worship or not they place great credence in the commercials presented by their local radio disk jockey.

Our success with this type of advertising this year is such that we will do considerably more of it in 1960.

ADAM YOUNG ASKS:

Should tv nets give affiliates minutes to sell?

The spot advertiser speaks: "My product can't be properly demonstrated in less than a minute. If I can't demonstrate, I'm not using television's full potential. At the same time it's important that my product be exposed to prime-time audiences, of the size you find between two popular network shows. I can't do this. now. All that's available are 20's and 10's. If I want a minute—which my agency's creative people insist I need—it must be a participation.

"There's another matter—multiple spotting. In the transition between one network show and the next, you have a closing commercial...a program promo spot...the local station's "20"...a "10" and finally, the new program's opening commercial. That's too many consecutive commercials: I wonder if the result isn't less attention and less productivity for all of them. A solid minute spot (with sufficient impact) instead of a 20 and a 10 would reduce the multiplicity by one. And if more network sponsors moved their opening commercials further into their programs, we'd wind up with three spots, where there used to be five."

The station's point of view: "We've been getting a tremendous and increasing amount of pressure for minutes. Many spot advertisers tell us 20's and 10's are simply not adequate for the selling job their products need. They would like prime time minutes, even if they have to pay more for them."

"On sheer economics, it's a good idea for networks to open breaks to 60 seconds. There's a big trend toward hour-long network programs, during which there is nothing the station can sell. The more hour programs, the fewer our revenue opportunities. A minute between shows would alleviate this condition. The increased station revenue would help make the affiliate structure stronger—financially and functionally. And a stronger affiliate structure is necessary to assure continuity of the entertainment and advertising functions of network television."

What's your point of view? The questions of multiple-spotting...station economics...and product story requirements do not exhaust the subject, by any means. Young Television would like to hear how you feel. If you have any suggestions for action, send them along.

YOUNG TELEVISION CORP.

Representing some of America's best-selling tv stations

NEW YORK (3 E. 54th St.) • ATLANTA • CHICAGO • DETROIT
LOS ANGELES • ST. LOUIS • SAN FRANCISCO

SPONSOR • 13 JUNE 1959

49
IN-SINK-ERATOR
(Cont’d from page 43)

KLAC, concentrated mainly on weekends, and Asdahl and R. M. Cox, v.p., in charge of In-Sink-Erator’s west coast sales began merchandising the radio campaign to other builders. “By now,” says Asdahl, “we knew we were on safe ground in delivering what in our verbal contracts promised—traffic at home-sites.”

The agency allocated 75% of the $20,000 West Coast budget to radio and continued the campaign into the winter. Here, a different attack enabled In-Sink-Erator to win another decision-maker where garbage disposers are concerned—the plumber.

A dispenser cannot be bought except through a plumber. Wintertime was used to induce plumbers to recommend In-Sink-erators. The process was similar to the campaign aimed at builders. Straight sell spots informed listeners that the product was available only through licensed plumbers.

Asdahl used trade advertising as well as radio spots to merchandise what he was doing, “The plumbers might well catch the spots,” says Asdahl, “but it was vitally important to let their organizations as a whole know what we were doing through their own trade journals.”

Because results were harder to analyze in the case of plumbers, a lot of tie-in merchandising was used. Radio spots for homebuilders were used primarily for special promotions.

By the time spring of ’56 rolled around, the Los Angeles homebuilding curve was beginning to spiral upward. Asdahl and the agency felt the technique pioneered the year before could be applied to San Francisco, which hit its homebuilding low in 1956.

Modified, special schedules were run in San Francisco, while the same hefty barrage was conducted in Southern California. Two thousand spots per year were scheduled in Los Angeles. “We had discovered,” says Asdahl, “that we could shift copy quickly to give builders an extra push if needed at certain times. This came in particularly handy in San Francisco where our schedules were briefer and more sporadic.”

This flexibility of timing, copy and concentration has been tested to its fullest by Asdahl. Success of the Los Angeles and San Francisco campaigns freed some money for small radio promotions in San Diego which, unlike the other areas, was enjoying a boom in home construction (up from nearly 7,000 units in 1956 to over 9,000 in 1957).

Fairs and home shows were used (KLAC broadcast its 1958 L.A. Home Show coverage from the In-Sink-erator booth), reciprocal advertising by homebuilders brought free TV plugs.

Says Asdahl, “I know of no other advertising we’ve used that has produced so much response in the Los Angeles sales office on a dollar for dollar basis as this use of radio.”

This week, In-Sink-Erator begins a new 52-week campaign on KMPC. Los Angeles, Asdahl handles the copy and scheduling of spots, with Fulton & Morrissey contracting for the time. In-Sink-Erator has been marketing garbage disposals for 23 years. In 1936 the appliance was hailed as a revolutionary development in sanitation. Today, except where zoning laws prohibit it, a dispenser is a standard item in every new home.
FOR THE SEVENTH CONSECUTIVE YEAR—

REGIONAL RADIO WOW IS SELLING TO

MORE LISTENERS
than the Next TWO Omaha Stations Combined!

MORE LISTENERS
than the COMBINED Audiences of 67 other
Stations in the Fabulously RICH

103 County WOW Service Area!

Ask your John Blair man to show you
Twelve New Radio WOW Audience Studies

★ 6 am to 6 pm Monday through Friday

REGIONAL RADIO WOW Omaha
FRANK P. FOGARTY, Vice President and General Manager
BILL WISEMAN, Sales Manager
JOHN BLAIR & COMPANY, Representatives

A MEREDITH STATION—affiliated with Better Homes and Gardens and Successful Farming Magazines

SPONSOR • 13 JUNE 1959
TV BUYS

Bristol-Myers Co., Product Div., New York, is kicking off new schedules in scattered markets for its Bufferin tablets. The schedules start this month for 52 weeks. Minute announcements during prime time slots are being used; frequencies vary from market to market. The buyers are Joe Ostrow and Bill Ferguson; the agency is Young & Rubicam, Inc., New York.

The Procter & Gamble Co., Cincinnati, is going into top markets with schedules for its Tide detergent. The 52-week schedules begin this month. Minutes during nighttime periods are being placed, with frequencies varying. The buyers are Pete Dalton and Bernie Schlossman; the agency is Benton & Bowles, Inc., New York.

RADIO-TV BUYS

Boyle-Midway, Div. of American Home Products Corp., New York, is initiating schedules, mostly in southern markets, for its Griffin Alwhite polish. The schedules start this month for 10 weeks: the big concentration is in radio, in about 25 markets, with some tv support. In radio, 20- and 30-second announcements are being used; in tv, minute and 20-second announcements on the Six-Plan basis. Frequencies depend upon the market. The buyer is Ed Richardson; the agency is Geyer, Morey, Madden & Ballard, Inc., New York.

RADIO BUYS

Ward Baking Co., New York, is entering major markets with a campaign for its Tip-Top bread. The schedules start this month, run for 13 weeks. Chainbreaks and minute announcements during daytime periods are being scheduled. Average frequency: 24 per week in each market. The buyers are Mario Kircher and Madeline Calcaterra; the agency is J. Walter Thompson Co., New York.

Liggett & Myers Tobacco Co., New York, is going into top markets throughout the country for its L&M Filters. The schedules, for 10 weeks, start this month. Chainbreaks, minute and 30-second announcements during daytime segments are being slotted; frequencies vary from market to market. The buyers are Jim Clinton and Phil Tocantins; the agency is Dancer-Fitzgerald-Sample, Inc., N. Y.

American Machine & Foundry Co., New York, is scheduling announcements in about 22 top markets to promote bowling alleys using its Pinspotter equipment. The six-week campaign begins this month. I.D.'s and 30-second announcements during traffic hours are being used; frequencies depend upon the market. The buyer is Val Ritter; the agency is Cunningham & Walsh, Inc., New York.
KVOS TV DOMINATES CANADA’S 3rd MARKET

One Million British Columbians in “A” contour...
262,000 T.V. homes

Plus 92,000 T.V. homes in Northwest Washington

First in all Surveys*

*International Survey
*MacDonald Research Ltd.
*B.B.M.
*Elliott-Haynes Ltd.

KVOS TV

VANCOUVER OFFICES—1687 W. Broadway, REgent 8-5141
STOVIN-BYLESS LIMITED—Montreal, Toronto, Winnipeg
FORJOE TV INC.—New York, Chicago, Los Angeles, San Francisco
ART MOORE and ASSOCIATES—Seattle, Portland

one TV station had to be unique
This is **TvAR**

Television Advertising Representatives, Inc.
the exciting new TV rep firm!

**TvAR** *gives you more*

*... selling more than 24 million people ... more than $47 billion in buying power through*

- **BOSTON**... **WBZ-TV** (NBC)
- **BALTIMORE**... **WJZ-TV** (ABC)
- **PITTSBURGH**... **KDKA-TV** (CBS)
- **CLEVELAND**... **KYW-TV** (NBC)
- **SAN FRANCISCO**... **KPIX** (CBS)

stations of the Westinghouse Broadcasting Company, Inc.
Introducing...

Larry Israel
Vice President and General Manager

“Let me tell you about TvAR...
“We had one basic thought in mind in organizing TvAR — to give you the most modern, most complete representative service ever offered to agencies and advertisers. We did this because we realize that your every spot buy is a major marketing move.”
This is TvAR

Television Advertising Representatives, Inc.
the exciting new TV rep firm!

...more...
Totally new from a rep firm – qualitative market and audience research that put you inside five major markets. TvAR plans Brand Comparisons covering numerous categories, to give you the exact status of leading brands in five major markets... TvAR Audience Profiles, to add new dimensions to the study of audience characteristics for each TV program in TvAR-repped markets.

These are two of many projects to be undertaken by Bob Hoffman, TvAR Director of Research and Marketing. And they are only the beginning. The objective: to sell not just numbers, but the facts behind the numbers... not just ratings, but unequaled knowledge of people's buying and listening habits... not just call letters, but stations whose community stature and believability is documented by audience opinion – and whose ability to market your product, whatever it is, is greater as a result.

gives you more when you go to market
This is TVAR

Television Advertising Representatives, Inc.
the exciting new TV rep firm!

... more
marketing know-how

What stimulates buying in San Francisco? Or Boston? What are the special product and brand trends in Baltimore, or Cleveland? How big are sports in Pittsburgh? Put the question to your TvAR man — get the answer fast.

Every man has visited every TvAR-repped station, every market ... knows it personally. He knows a lot more about them than just the numbers. He understands market peculiarities — seasonal variations, shopping patterns, living and TV-viewing habits. No one in the business is better informed.

And the learning never stops! Typical of frequent up-dating sessions is the one shown here, where Eastern Sales Manager Jack Mohler is reviewing TvAR-repped market data with members of New York Sales.

TvAR gives you more when you go to market
This is TVAR

Television Advertising Representatives, Inc.
the exciting new TV rep firm!

...more...
TvAR men play a dual role, unique in the rep business. They're market facts men... and they are fully knowledgeable in all aspects of programming.

They know the talent intimately, and every nuance of the personalities that keep the shows top-rated. They know the programmers and their product... the great film libraries, and how film is scheduled, edited and produced for maximum response. They know station management, and the activities that keep them respected in their communities.

They're kept informed on many aspects of local programs and personalities through Videotape, right in TvAR’s New York offices. It's the first screening service of its kind ever utilized by a rep firm... a service open to all TvAR clients as well.

TvAR Videotape lets you see these great out-of-town personalities and programs right in New York. You can preview television advertising, including your own taped or filmed message, in its actual program context... pre-test your own copy line with the same selling personalities who will deliver it... know first-hand how your advertising is being handled from Boston to San Francisco.

gives you more when you go to market
This is TVAR
Television Advertising Representatives, Inc.
the exciting new TV rep firm!

...more from Boston

through WBZ-TV!

First in the nation's 6th market, WBZ-TV reaches 71% of all homes in the Boston area...commands $4 billion in retail buying income. No station anywhere does more for a sponsor's message than this one—the nation's most honored station.

TVAR gives you more
when you go to market
...more from Baltimore

through WJZ-TV!

Top-rated for 16 out of 19 months beginning November '57 (3 months after WBC took it over), WJZ-TV hasn't lost its hold on Baltimoreans! A formidable trio of local personalities — Buddy Deane, Jack Wells, Keith McBee — help keep Baltimore a WJZ-TV town!

TVAR gives you more when you go to market
This is TvAR

Television Advertising Representatives, Inc.
the exciting new TV rep firm!

...more from Pittsburgh through KDKA-TV!

Pittsburgh's first station, operating in a 3-station market...KDKA-TV continues to dominate the nation's 8th market with more than a 44% share-of-audience. Morning, afternoon and night it's Pittsburgh's showcase for the finest feature films.

gives you more when you go to market
...more from Cleveland

through KYW-TV!

...the big leader in the nation's 7th TV market. KYW-TV has a 38% share of all northern Ohio viewers... more than $2 1/4 billion in buying power. Stand-out showmanship, marketing-minded management and constant, vigorous promotion keep KYW-TV the strongest selling advertising medium in this rich area.

TvAR gives you more when you go to market
This is TVAR

Television Advertising Representatives, Inc.
the exciting new TV rep firm!

more from San Francisco

through KPIX!

Pioneer in the Bay Area, KPIX programs 22 hours of local live talent shows — more than all other SF stations combined! Unequaled local news coverage and great film library...the kind of public service attitude that keeps 1,238,000 viewers glued to a (sponsored) 90-minute heart operation...make KPIX an essential TV marketing buy in San Francisco.
**TvAR** gives you **more** when you go to market

You get the most modern, most complete rep service ever offered for the major TV stations in five of the nation's most important markets!

Call Larry Israel, Jack Mohler, Bob Hoffman (NYC) or any other TvAR Spot Specialist. You'll find they're the best informed men in the business — a big plus for your spot TV planning ... the way to get more when you go to market.

**NEW YORK**
666 Fifth Avenue
New York 19, N.Y.
Judson 2-3456

**CHICAGO**
400 N. Michigan Ave.
Chicago 11, Ill.
Whitehall 4-4567

**DETROIT**
Penobscot Building
Detroit 26, Mich.
Woodward 5-6450

**LOS ANGELES**
1717 Highland Ave.
Hollywood 28, Calif.
Hollywood 6-1144

**SAN FRANCISCO**
2655 Van Ness Ave.
San Francisco 9, Calif.
Prospect 6-9494

TvAR Television Advertising Representatives, Inc.
representing WBZ-TV Boston . . . WJZ-TV Baltimore . . . KDKA-TV Pittsburgh
KYW-TV Cleveland . . . KPIX San Francisco
People who like a good night's sleep fly KLM to Europe

If you like comfort as much as speed... if midnight fuel stops get on your nerves... if you appreciate the very best in airline service... KLM is your cup of tea. Non-stop DC-7C across the Atlantic twice daily. Fly KLM to Europe... and beyond! See your travel agent or KLM office. KLM Royal Dutch Airlines, 430 Park Avenue, New York 17, N. Y.
APPLIANCES

SPONSOR: Dorn’s House of Miracles AGENCY: Charles N. Shald
Capsule case history: Dorn’s House of Miracles, a Los Angeles chain of 12 discount stores selling appliances, tv sets, air conditioners, etc., ventured into tv in July, 1958, with a weekly budget of $2,000. Previously it had used newspapers mostly. Jack Perkins, the agency’s a.c.e., reported that most of the announcements were placed on KHIJ-TV’s Oscar Levant Show. Other schedules were used only for special promotions. The client found that female announcer, Beverly Brown, was more effective than male counterpart in selling appliances. In the first 60 days the gross volume of business increased $100,000 per month. Profits from tv advertising enabled Dorn’s to open four new stores. Cost of advertising while using primarily newspapers in the pre-July, 1958, period averaged 8% of the gross volume. Dorn’s has since realized a 40% increase in total volume with a 4% reduction in ad cost.

KHIJ-TV, Los Angeles Announcements

SEED CORN

SPONSOR: Louisiana Seed Co., Inc. AGENCY: Direct
Capsule case history: Selling corn to farmers is not as easy as some stories tell, but Louisiana Seed Co., Inc. of Alexandria, La., producers of Funk’s G-Hybrid Seed Corn, has had direct results with their television advertising on KNOE-TV, Monroe, La. “As you know it is difficult to pin down exactly what medium is producing the best sales results,” stated Bill Franklin, the company’s Louisiana mgr. “But this year we have had results which I believe are directly attributable to KNOE-TV.” For the past two years, in the farming district around Jonesville, La., Louisiana had been selling mostly G-740 seed. However, to introduce a new hybrid for that area, G-730, it advertised exclusively on KNOE-TV, using 10-second spots both live and film. As a result Louisiana Seed has had one of its biggest sales years, and additional schedules have been placed exclusively on this station.

KNOE-TV, Monroe Announcement

FARM MACHINERY

SPONSOR: J. I. Case Co. AGENCY: Direct
Capsule case history: Due to lagging sales in the Des Moines area, J. I. Case Co. of Racine, Wis., manufacturers of farm machinery, decided to bolster their sales efforts with television. With the aid of their district sales manager in Des Moines, Richard Spees, Case purchased a limited number of spot announcements in January, 1958 on WOI-TV. The expenditure was equally divided between the Case Co. and district dealers. Case’s campaign has been so successful that they recently renewed with WOI-TV: this time with a 52-week firm contract for cosponsorship of Whirlybirds, Tuesday nights from 9:30 to 10 p.m. Cost to Case and dealers on television for 1959 was approximately $15,000. “Sales have increased about 100% since we began advertising on WOI-TV,” said Spees. “For this reason we can justify such an expenditure. Television has really sold me—especially WOI-TV. We plan to continue on WOI-TV for a long time to come.

WOI-TV, Des Moines Announcements & Programs

BAKERY

SPONSOR: Malbis Baking Co. AGENCY: Phil Forrest Adv.
Capsule case history: Malbis Baking Co., Mobile, Ala., bakers of Malbis bread, had used very little television prior to its WALA-TV campaign. But Malbis’ J. Troutman decided to sponsor Ziv’s Rescue 8 on WALA-TV to give tv an all-out test. The program ran on Thursday nights from 7 to 7:30 p.m. with live announcements. The contract called for 52-week sponsorhip, firm. Cost to Malbis: approximately $20,000. Announcements promoted Malbis’ new brand wrapper called “Big Top Bread” which featured a clown on the label. Sales, which had been unspectacular prior to the program, skyrocketed in the Mobile area almost immediately, and the company’s distribution areas were widely increased as a result. Harold McGhee, general manager of Malbis Baking, said, “This is the greatest medium of all, and I am a 100% convert to sight, sound and motion in selling a product.” The company has now sponsored an additional program.

WALA-TV, Mobile, Ala. Programs

SPONSOR • 13 JUNE 1959
respondents showed family heads to be professional persons or in managerial slots, that 66.5% listen to AM radio less than one hour a weekday and that 57.4% view TV less than one hour daily, Mondays through Fridays. One thing that turns up consistently in FM surveys and which is indicative of the impact of the medium is that the majority of FM sets in homes are in the living room.

Why do its fans prefer FM? A Southern California study by San Diego's KITT uncovered these reasons: "Like the music 51%; like the limited, soft-sell commercials 31%; prefer FM sound to AM 14%; consider it better programing 13%.

One of the factors now starting to influence FM is the car radio. In Chicago, Barcraft Inc., a distributor for FM auto radios, reports a steady rise in demand for FM auto sets despite the fact they cost about $10 more. About 5,000 cars in Chicago area are estimated to be FM-equipped. From Houston, KHGM reports a local radio shop doing a brisk business installing FM sets in new cars, storing the removed AM radios until the car owner decides to trade in and then re-switching sets. In Burlington, N. C., more than 100 FM receivers have been installed in autos in the past few months. Most FM sets for autos are imported from Germany; especially Blaupunkt with hi-fi FM and are advertised as "The car radio for music lovers.'

As evidence of public enthusiasm for FM mounts, broadcasters are beginning to do something about taking the facts to advertisers. In Los Angeles, the FM Broadcasters Assn. of Southern California has launched an all-out drive to bring the whole FM story to agencies in that area. So far, they have covered more than 20 agencies, exposed an estimated 150 admen to their first briefing on FM. The presentations are luncheon meetings and include a stereo-taped pitch along with a live one.

On the East Coast, Walker-Rawall Co. has just announced the Quality Music Stations and are readying research and presentations for New York agencies and clients. Quality Music Stations will be sold as a group or individually, now number 19 stations in as many top markets, is expected to soon embrace the entire 25 top markets. Other reps and associations of stations are out spreading FM gospel. FM Unlimited, which began in Chicago, is one of these national sales groups promoting FM stations and high-level programing exclusively. There are others representing FM exclusively, there probably will be more for this was subject of considerable discussion at the last NAB Convention.

The one fact that is clearly coming out of all FM missionary work is that it is a strong medium in major markets where advertisers have a chance at a large slice of a high-level audience—one they can't duplicate with AM.

For some idea of how widespread is FM interest of late, Canada also has come under its spell. Just the other day the radio director of a large Toronto station came to New York to study the U. S. FM situation firsthand. And in Toronto, according to the Toronto Daily Star, more than 100 taxi drivers are luring customers with FM car radios. They report better business, bigger tips, and an increasing number of customers who look for the cabs with the "music sign" on the roof.
The fastest growing entertainment medium today, FM Radio fulfills the increasing public demand for high fidelity music reproduction—programmed, with limited commercial content, to please the tastes of discerning men and women. Pulse says 48.7% of the homes in the Los Angeles Metropolitan Area have FM sets. This represents 1,006,000 FM homes. A very substantial percentage of people who prefer good music cannot be reached as effectively by an advertising message in any other broadcasting medium. The FM audience is comprised of mature men and women. They’re intelligent, well-informed, highly educated individuals whose income is higher than average. In short, FM reaches a quality audience. Alert advertisers who are using FM are getting results. Every agency and advertiser owes it to himself to investigate, consider and evaluate FM.

Choose one or all of these stations to sell the quality-conscious FM audience in the Southern California Market.

*This advertisement sponsored by members of the FM Broadcasters Association of Southern California, 2917 Temple Street, Los Angeles 26, California*
Here's how to reach 'em...down on the farm!

Gross farm income for 1938 exceeded 38 Billion dollars. Big...and getting bigger. A great market...a vital market for all products of American industry. How to reach this able-to-spend, anxious-to-buy market? Keystone Broadcasting System's 1067 affiliated, locally programmed radio stations reach 86% or 4,113,753 farms at the local level!

821 of Keystone's affiliates broadcast farm programs daily directed to the local farmer.

We'll be happy to send you our up to date Farm Market Analysis. Write us today!

Send for our new station list

CHICAGO
111 W. Washington
State 2 8900

NEW YORK
527 Madison Ave.
Eldorado 5-3720

LOS ANGELES
3142 Wilshire Blvd.
Duskirk 3-2190

SAN FRANCISCO
57 Post St.
Sutter 1-7440

• TAKE YOUR CHOICE: A handful of stations or the network...a minute or a full hour—it's up to you, your needs.
• MORE FOR YOUR DOLLAR: No premium cost for individualized programming. Network coverage for less than some "Spot" costs.
• ONE ORDER DOES THE JOB: All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.
An important FCC official (below commissioner level) this week told WASHINGTON WEEK that the growing defiance of the NAB decency code by tv stations could boomerang seriously on these stations.

Noted the official: The FCC has said it wishes no censorship powers and has pointed to successful regulations by the industry itself.

However, argued this official, resignation from the code and defiance of the Preparation H taboo in recent months have greatly weakened the FCC's attitude and may lead to strong pressure for some form of government control.

A second front has opened up in the negotiations for trading tv space between the FCC and the Office of Defense Mobilization—a trade which would give the industry 25-50 continuous channels starting with present channel 2 or 7.

The second front concerns the power of the President to demand any switch in spectrum space that he elects on which, as it turned out at a House Commerce Committee hearing, there was sharp disagreement between FCC chairman John C. Doerfer and OCDM chief Leo Hoegh.

Doerfer contended that as he read the Communication Act, the President by ukase could compel the FCC to surrender all spectrum space now devoted to tv, radio and everything else.

Hoegh retorted that wasn't so, and Doerfer quoted a section of the law giving the President power to assign frequency for government uses.

What precipitated much of the argument was a reminder by Rep. Moss (D., Calif.) that the OCDM had asked for space devoted to private aviation services without justification of the need and the FCC forked it over. Hoegh called for a complete study of spectrum uses before anything else is done.

Doerfer agreed with other testimony to the effect that the first need is for an organization with power to do something, that any study should be conducted by such a group. He didn't like the present "divided responsibility" under which the FCC administers the non-government portion of the spectrum while an inter-agency committee deals with government uses.

Victor E. Cooley, chairman of a special committee set up by OCDM for an already completed study, contended that further study is useless.

He said there should be a government group corresponding to the FCC to straighten out inefficient government use of the spectrum. The Electronic Industries Association agreed. So did NAB. So did Dr. W. L. Everitt, who helped with a 1951 spectrum study put in motion by then-President Truman.

It was a bad time for OCDM and the military, which pressed for a study by a committee to be named by the President.

Many chips are on the line in this proceeding, since demands on the spectrum are heavy and all services would welcome allocations now given over to other services. In broadcasting, tv and fm allocations are the ones in danger.

However, if the negotiation between the FCC and the military for exchange of spectrum space should result in more vhf tv channels, it is felt that much of the steam will leave the House Commerce Committee probe of spectrum uses.
FILM-SCOPE

You can expect a record migration to syndication of shows that have just ended their sponsored run on the networks.

The parade has already begun for the 1958-59 network graduate class.

Two off-network shows that were this week turned over to their respective syndication arms:

1) Trackdown, with 71 half-hours in the can and produced by Four Star, to CBS Films.

2) The Californians, with 66 episodes and produced by Lou Edelman, to NBC's Victory Program sales division.

Syndication's new minor leagues have become the local stations that make shows on tv tape for swap or sale.

Station groups such as the CBS o&o's and the Westinghouse and Metropolitan outlets, are taking the lead in producing several shows regularly on video tape for inside use initially and then (except CBS) for outside sale.

Local independents are also vigorously moving into similar swap-or-sell operations with tape, such as: KING-TV, Seattle; KGW-TV, Portland; WOR-TV and WPIX, both in New York; WAGA-TV, Atlanta; WEAR-TV, Pensacola; WFLA-TV, Tampa; KHJ-TV, Los Angeles, plus many others.

(For details on stations and syndicators and their tape operations, see p. 44, this issue.)

The importance of international sales as a growing aspect of the tv film business is typified by facts revealed this past week by three companies.

They are as follows:

- **Warner Brothers**, new to foreign language sales, has found Latin American producers to dub pilot films at no cost to Warner's simply on the prospect of getting the dubbing order if a sale is made.

- **Screen Gems** Latin American business was 50% up this past year over the previous period, with 300 half-hours slated to be ready in Spanish for fall.

- **Ziv** is now dubbing or retitling in 9 languages for 37 countries; languages include Chinese for Hong Kong. (Yes, the titles are vertical.)

There's an increase in late night viewing on Pacific stations during the summer that's counter to the general trend.

A Nielsen study made last year suggests that some unusual summer cost efficiencies are possible in feature films and other late programs in Western states.

Here's what Nielsen reported on Pacific homes using tv:

<table>
<thead>
<tr>
<th>Season</th>
<th>9-10 P.M.</th>
<th>10-11 P.M.</th>
<th>11-12 P.M.</th>
<th>12-1 A.M.</th>
<th>1-2 A.M.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Winter '58</td>
<td>65.3</td>
<td>43.4</td>
<td>20.6</td>
<td>3.1</td>
<td>1.9</td>
</tr>
<tr>
<td>Summer '58</td>
<td>52.4</td>
<td>42.2</td>
<td>21.7</td>
<td>10.7</td>
<td>2.0</td>
</tr>
<tr>
<td>% Change</td>
<td>-20</td>
<td>-3</td>
<td>+20</td>
<td>+32</td>
<td>+5</td>
</tr>
</tbody>
</table>

Because of this late night rise, Pacific viewing fell off (from peak viewing) only 24% last summer on a total hours basis, while the national average fall-off was 30%.
Screen Gems last week took another lateral expansion step involving stations activity with the creation of a full scale barter unit.

Charles Weigert and Sidney Barbet left Regal Advertising to barter film for Screen Gems under the name of Telescreen Advertising.

No immediate repercussions are seen for the moment from other major syndicators: Most of those involved in bartering have no expansion plans and those who don't barter won't start the practice now.

It's reported that film-oriented directors are running into some time and cost snags on tape remote assignments for syndication.

On one job the director used only one of the two tv cameras in the mobile tape unit and then struck set and moved after each shot, much the way film location work is done, thereby junking tape's economy feature.

Several syndication sales staffs were expanded and realigned last week in anticipation of intensified fall selling.

Among the tv film appointments were Jack Gregory as western sales manager of UA-TV, Stan Smith as western manager of ABC Films, and Elliott Abrams as general sales manager of Sterling.

One of syndication's most effective promotion and exploitation formulas has been to get the cooperation of a branch of the U. S. armed forces.

Ziv's Sea Hunt will get Coast Guard story material, equipment and locations in exchange for the use of Ziv-owned ships as well as publicity benefits.

CBS is getting orders for tape commercials using special production effects that make the new technique comparable in many ways with film.

Three tape devices being used by CBS in commercials are Videoscene, Zoom Keyer and Superwipe; clients who have ordered production include soaps, automobiles and cigarettes, with the actual commercials to be unveiled in coming weeks.

Note that there's much crossing of network lines in tape commercials, since quite a few tape spots made by one network have ended up scheduled on the client's show on another web.

Tape is providing the solution to some long-standing difficulties that formerly kept department stores out of tv.

Retailers long ago wanted to use in-store remotes as commercials, but the one-time cost was prohibitive.

KTIV's Dick Moore reports Sears Roebuck and others have come onto the station using remotes on tape—where production costs for commercials can be amortized widely with repeats over a period of time.

New York appeared to have won another round over Hollywood as the leading commercials center with MGM-TV's decision to shift its sales headquarters in that area to the east.

Bill Gibbs, industrial and commercials head of MGM, is involved in the move, which entails sales and service activities but no changes from Culver City as a production base.
A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

13 JUNE 1959
Copyright 1959
SPONSOR PUBLICATIONS INC.

Watch for a personalities explosion within a toiletries company.
The newly appointed tv director has been throwing his weight around, bruising the feelings of one department head after another.

A leading agency is on an odd quest: It wants a personality in the advertising field who by his presence in the organization would create a “human image.”
It offered $75,000 plus a stock deal to a well-publicized figure in the business but got a polite turndown.

A new twist to picking a president: Acting for one of the giant sellers, a management firm is making the rounds of agencies asking which name on a list they deem the best choice for the presidential niche.
The panel consists of four names. The appointment itself is expected to be made in August.

An agency can get so big that a regional office isn’t fully aware of the course the home office is steering.
An example that came up this week:
A regional branch of an agency noted for its tv specials asked a network to send it whatever data it had on the success of specials.

Puzzling Madison Avenue media directors is the wholesale job searching going on among the media people in a major agency—whose media director himself is ranked as one of the best in the business.
The media department head in another agency, who has a couple of supervisory spots open, was solicited by as many as six men from the aforesaid major agency.

Rumors about prospective buyers of NBC just won’t die down.
The latest: Y&R’s Pete Levathes has Spyros Skouras, 20th Century-Fox boss, and Aristotle Onassis, shipping magnate, as interested angels.
Trade knowledgeables contend that RCA will never spin off NBC. Among the reasons is this emotional one:
It would no longer be included among the $1-billion corporations.

Tv advertisers may not know it, but they are occasionally paying the bill for a proceeding job when they have commercials made.
Some agencies have got into the practice of asking producers to defer the added cost when revised spots are necessary, assuring them the difference will be made up on a future assignment.
Hence producers could be carrying hundreds of thousands of dollars in anticipatory charges on their books.
Bill Santoni, Cunningham and Walsh Broadcast Buyer for Texaco, says . . .

"Real Coverage of the Central South starts with Station WSM"

On the day you read this, a sizeable share of the WSMpire's millions of automobiles will pull into filling stations to buy 3,640,650 gallons of gasoline. And Texaco stations will pump a healthy percentage of these 3,640,650 gallons.

This doesn't happen by accident. Bill Santoni (shown above with Blair's Tucker Scott) and his agency planned it that way. Fully aware of the importance of the WSMpire as a market and WSM as a medium, Cunningham and Walsh has consistently kept the power and persuasion of WSM Radio as an integral part of the Texaco sales team in the Central South.

Do you have the station that is the key to America's 13th largest Radio Market on your sales team? If not, better call Bob Cooper or any Blair Man . . . Now!
THEY CAME, THEY TRIED, but only one key fitted lock of '59 Chevrolet although over 18,000 keys were tried by 25,000 people when WAPI, Birmingham, ran a promotion to announce their increase in power to 50,000 watts. On hand to greet the crowds were WAPI personalities.

PRESS-ING MATTERS took a backseat as the Washington Press Photographers and WTOP, Washington, crowned Patricia Marie Wilbum (I) "Miss Washington Press Photographer." Presenting the customary loving cup is Eddie Gallaher, WTOP personality, after the banquet.

SILVER SSS were awarded to Tuar executives by Chuck Pickering, WBZ-TV, Boston, for correct answers to questions about station's programs, during tour of WBC stations.

TAKE A BATH CLUB of WRCV, Philadelphia's d.j.'s Joe Grady (I) and Ed Hurst gave bars of soap to listeners who bathed during city's "Clean up—Fix up—Paint up" month.

AGENCIES
International Latex Corp. has shifted its Playtex girdles account, billing $4 million, to Ted Bates & Co.

The account was at Reach, McClinton & Co., which continues to handle Playtex brassieres, baby pants, Drypers and Household gloves and a "soon-to-be-announced" new Playtex product.

Bates' schedules in spot tv for Latex will not involve the client's barter empire.

J. Walter Thompson, Chicago, has several accounts still on the fence about fall.

For instance:
- Seven-Up is still looking around for a show to begin in January.
- Schlitz still hasn't decided what to do about its syndicated shows—whether to continue them or not.
- And the status of Libby for the fall is still uncertain.
Agency appointments: Chrysler’s new standard-sized car, Dart, billing approximately $5 million, to Grant Advertising, which also handles Chrysler’s Dodge . . . Best Foods’ Nucoa margarine, billing $1.5 million, from Guild, Bascom & Bonfigli to Dancer-Fitzgerald-Sample, which lost the account two years ago. GB&B continues to handle Best Foods’ Skippy peanut butter . . . Chesebrough-Pond’s, Inc., Pond’s Angel Touch and Pond’s lipsticks, from JWT to Norman, Craig & Kummel, Thompson, in addition to being assigned five new products, continues to handle Pond’s Cold Cream, Dry Skin Cream, Moisture Base, Angel Face and Matchabelli fragrances. Polyderm creams and Abano bath products.


This 'n' data: Meldrum & Fewsmith, Cleveland, winner of both the best tv and radio spot announcements awards in the Advertising Achievement Awards contest sponsored by the Fifth District of the AFA . . . Reach, McClinton has set up a nationwide research network with headquarters in New York and six permanent branch offices in key cities. Purpose: to conduct research projects “in the speediest and most economical manner possible.”

They were elected officers at the first annual meeting of the International media Buyers Association:


Gardner promotions: George Gibson, a v.p., to the executive committee; Maurice Unians, to v.p.; J. Russell Dope, to copywriter.

They were named v.p.'s: Charles Barry, president of NTA TV Network, joins Y&R as a v.p. in the radio-tv department . . . Herbert Stiefel, to executive v.p. and chairman of the executive committee of

TEENS TALK on WRC-TV, Washington, promoted safe-driving techniques recently via show’s teen-age panel. Shown discussing the program are panelists (l to r) Patsy Henderson, Angela Howard and James Kaul.

IN THE SWIM with WNTA, Newark, might have been slogan of Pat Boranello when she won a swimming pool as part of promotion stunt. Malcolm Klein, v.p. (l) and Paul Brenner present her with summer pool playmate

GUERRILLOS PARADE for WTVT, Tampa, news cameraman Earl Wells as he “captures” films of Cuba’s new guerrilla army and records comments of Cubans about revolution.
Always shoot it on EASTMAN FILM... You'll be glad you did!
under control!

With film, you can edit to your heart's content—remove "fluffs," highlight the laughs. No end to the tricks in this trade, only possible with film.

You're in the driver's seat at all times . . . in control, too, of time and station, whatever markets you seek.

As a matter of fact, film does three things for you . . . 3 big important things:

1. Gives you the high-polish, razor-sharp commercials you have to expect . . . fluff-free . . . sure.
2. Gives you coverage with full pre-test opportunities.
3. Retains residual values.

For more information write:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

Allen Center, former p.r. head at Motorola, to v.p. in charge of public relations at Leo Burnett . . .
Reg Twiggs, to v.p. and general manager of the Los Angeles office of Cunningham & Walsh . . .
Myron Kirk, to senior v.p. and account supervisor at Lennen & Newell.

Other personnel moves: Chester Cooper, to the radio-television department of Gray & Rogers, Philadelphia . . .
Viola Campbell, to agency supervisor for Cole Associates, Toledo . . .
Arnold Fujita, to art director, Johnson & Lewis, San Francisco . . .
Elliot Wager, to assistant account executive at Galen E. Broyles Co., Denver . . .
Wolf Magnus, to senior merchandising analyst at Tatham-Laird . . .
Elliott Johnson, former head of ARB, Chicago, to R. Jack Scott Agency, Chicago . . .
Loy Lee, to account executive at Leo Burnett.

Phillys Cigars, with its sight set on 1960, inked its biggest TV sports campaign ever via NBC TV last week.

Here's the buy:

- One-quarter of 10 NCAA football games.
- One-half of 23 NBA basketball games.
- Full sponsorship of the Sugar and Senior Bowl football games.
- Full sponsorship of Jackpot Bowling-Hialeah Racing shows in January and February.
- Full sponsorship of National Invitation Basketball Tournament.
- One-half of 50 Major League basketball games in 1960.
- Continuation of Phillys Jackpot Bowling every Friday.

Campaigns:

- Mars, Inc., out of Knox Reeves, Minneapolis, is set for its heaviest advertising campaign this fall. The candy bar company will co-sponsor two ABC TV shows beginning in September and running through July, 1960. The shows: Walt Disney Presents and Broken Arrow.

- Artfield Creations, Inc., is featuring its Sip 'N Drink Cup on a five-day-a-week basis on two WNEW-TV.

- Maxwell House Coffee, out of Ogilvy, Benson & Mather, is introducing its new "Western Blend" in the Denver and Seattle markets. The heavy introductory promotion includes saturation spot TV buys on three of the four TV stations in Denver and all TV stations in Seattle. The campaign will be supported by print.

- Dale Dance Studios has upped its regular radio schedule with new spots on WINS and WABC New York; WFIL, Baltimore; WQTL Chicago; WORL, Boston and WINS Miami. Agency: William Warren, Jackson & Delaney.

Thisa "n" date: Revlon has an agreement with Parfums Revillon to distribute Revillon perfumes in North America . . . To celebrate its 25th anniversary, Lestoil held "Open House" last week. Added touch: The company received 25 free spots from each of three Katz Agency TV stations.

Strictly personnel: John Trux, appointed sales promotion manager of Bell & Howell . . . Ross Sutherland, to the Midwest Sales Division of Wilding, Inc, as account executive . . . Kudos: The Blair award for outstanding radio commercials to Clark Oil & Refining Co. for its "Fizbee and The Chief" series.

Organizational moves of the past week spelled new directions for companies in the programing and commercials fields.

Three of these steps were:

- United Press International will go into tape syndication packaging, starting with the 1959 Notre Dame football games.
- Guild Films expanded by moving to larger quarters at 635 Madison Avenue.
McLaughlin’s Dollar Buys More on WKOW

“Our radio schedule promoting MANOR HOUSE COFFEE was given even greater strength by the aggressive merchandising support provided by WKOW and WKOW’s hard-hitting Merchandising Director, Jim Miller. Personal calls on grocers, window displays at your downtown studio, and merchandising letters to all retailers helped our people sell by keeping them informed of the sales boost they received from ‘Wisconsin’s most powerful radio station.”

Charles Jallings
Sales Representative
MANOR HOUSE COFFEE

“Thanks, Marilyn Duff of Earle Ludgin & Co., for the opportunity to demonstrate WKOW’s ability to deliver more for the money in Southern Wisconsin.”

Ben Hovel
General Manager
WKOW

WKOW MASHISON, WISCONSIN

TV-G
RADIO - 10 KW - 1070

SPONSOR • 13 JUNE 1959
**this is**

**strength**

THE TAFT STATIONS . . . have their greatest strength in listener and viewer confidence. It is this confidence in Taft Radio and Television Stations—and in Taft-advertised products by the consumer—that is resulting in an ever-increasing volume of sales for advertisers using the facilities of The Taft Stations.

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


Sales Office: Radio Cincinnati
Producer-director in Hollywood... Elliot-Unger-Elliot has added a second Ampex videotape unit... John Oxberry, president of Animation Equipment, reports growing market for U.S. equipment for animation abroad... Plandome Productions estimates that the use of original music has increased 30% over last year in radio and tv.

Strictly personnel: William Shelton named European sales director for NTA International... ITC has appointed William Andrews northeast manager, William McGee southwest manager, Robert Hoffman central manager and Thomas Gallagher to regional sales division from Detroit.

NBC TV will present 250 hours of colorcasts in the fourth quarter of 1959—a 30% gain over the same period in 1958.

The highlights for the upcoming color year:
- Major color programs every night of the week and color throughout the weekend, including two Saturday morning children's shows.
- Three series of specials, scheduled for Sunday, Tuesday and Friday nights, most of which will be in color.
- Increased color sports coverage, including the World Series, major Bowl games and the Davis Cup tennis matches.
- One full hour of color every weekday, in addition to the new half-hour chemistry course presented by Continental Classroom.

Mutual, celebrating the second anniversary of its "Operation Newsbeat" format, now schedules 27 hours, 55 minutes of new programing weekly.

MBS' five-minute newscasts are aired on the hour and half-hour, 34 each day and 28 on Sunday.

Full business on NBC TV: Johnny Staccato, new half-hour mystery-adventure series, in the Thursdays 9:30-9 p.m. slot; for Bristol-Mayer's (Y&R) and R. J. Reynolds (Esty) . . . The Deputy, starring Henry Fonda in the Saturdays, 9:9:30 p.m. slot, with Kellogg (Burnett) in for alternate weeks . . . The Loretta Young Show.
Sundays, 10-10:30 p.m., to Tony (North) and Phillip Morris (Burnett).

Special notes: NBC TV will present 12 Telephone Hour music colorcasts for Bell Telephone (Ayer). Eleven of the musical programs are set for alternate Fridays, starting 9 October, with the 12th tentatively scheduled for Easter Sunday evening . . . Rexall (BRDO) on NBC TV, Sunday, 16 August, 10-11 p.m. with The Ransom of Red Chief.

New network radio business: The D. B. Lewis food company, for Sunday time on 36 of Mutual's Pacific Division radio stations for regional presentation of Dan Smoot Reports.

Kudo: To NBC's Matthew J. Culligan, an honorary Doctor of Laws degree from the University of Tampa.


Pulse predicts a big upsurge in tv set purchases for the New York Metropolitan area.

Of the 1,000 homes interviewed recently, 15.5% are interested in buying a second set.

The New York picture for the 4,15 million tv homes: 20.9% of the tv sets-in-use were bought in 1951 or earlier; 23.9% homes have two sets and 1.9% have three or more.

Tv set placements, according to Pulse:
1) Living room ... 69.7% of the sets
2) Bedroom ... 10.9
3) Den ... 5.3
4) Recreation room ... 1.5
5) Dining room ... 2.0
6) Kitchen ... 2.8
7) Tv room ... 1.2
8) Portable ... 0.5

Nineteen million, or nearly seven out of 10 youngsters age four to 14, view tv 7:30-8 p.m. during the average evening.

So reveals a forthcoming tvb study culled by Nielsen and Pulse, to be released mid-july.

Other highlights of the study:
- 123.6 million people, four years of age or older, view tv during the average day, 6 a.m.-12 midnight
- Peak viewing occurs 6:30 p.m. when nearly half (7.7.1 million) of the people in the U.S. over four years old are watching.

They're putting their advertisers in orbit: WRCA-TV, New York has a new plan for AAA spot buyers. The "Horizontal Orbit": rotates a client across the 8 p.m. spot each night except Thursdays. A full rotation takes six breaks.

The "Vertical Orbit": revolves an advertiser through all AAA positions on Thursday, 8:00 through 10:30 p.m., moving a half-hour each week.

This "Orbit Plan" will be completely in effect 1 July.

Ideas at work:
- More than 3,000 students at the University of Washington turned out last week, to pay homage to Huckle-
The cartoon character on KING-TV, Seattle, for Kellogg. How the idea for a "Huck Hound Day" originated: research by the station disclosed students were not only watching the show, but voting for him in student body elections. To date, stations received 21,000 requests for Huck Hound Fan Club cards.

- KNITV, San Jose, Cal. recently held a father-daughter night on its Record Hop. Fifty fathers showed up to rock-and-roll with their daughters. Station plans a repeat this week—this time for mother and son.

- After an eight-week search, WPTA, Ft. Wayne, has selected the best dancers in its "Club 21 Dance Contest." How they did it: from each of the eight weekly contests, two couples were selected for the semi-finals by viewing audience's votes. Then four couples were selected by viewers for finals, with station judges picking the winners. Total votes received: 9,750.

This "n' data: To celebrate National Transportation Week, WAVY-TV, Norfolk-Portsmouth ran its afternoo daily Digest live from the inside of a bus. Lester Rahn, sales manager of KOLN-TV, Lincoln, elected president of the Lincoln Advertising Club. Jim Knight, of WTRF-TV, Wheeling, W. Va., winner of the $1,000 Colgate-Bates "Thin Man Promotion Contest."

Kudos: The Army's "Outstanding Public Service Award" to KOTV, Tulsa ... NABFRAT'S "Lee De Forest Award" to KNXT, Los Angeles, general manager Clark George. The American Heritage Committee's Freedom Book Award to Norman Knight, president of the Yankee Network ... Sigma Delta Chi journalism awards to WBBM-AM-TV, Chicago, Arthur Hull Hayes, for CBS public service in radio and Clark George, of KNXT, Los Angeles, for public service in tv journalism.

Personnelities: E. K. Harterbowner to v.p., KCMO, Kansas City, Mo., division and Richard B. Rawls to v.p., KPHO, Phoenix, division of Meredith Engineering Company ... James McMurtry to national sales manager, WSIX-TV, Nashville ... Jack Lynn to program manager, WNEW-TV, New York ... Roger Micheln to local sales manager.

WFRV, Green Bay ... F. Ben Hevel to operations director, KTUL-TV, Tulsa ... George Pamental and Joe Miller to account executives at WOR-TV, New York ... Roxanne Boone to promotion department WCCO-TV, Minneapolis and St. Paul ... Eugene Wilkins, sales mgr., WPRO-TV, Providence, new president Providence Ad Club ... B. J. Palanza, to the sales staff of WCSH-TV, Portland, Me. ... Austin Schneider, to new director, WFAA-TV, Dallas ... Charles Olson, to promotion manager for WITL-TV, Milwaukie.

Resignation: Howard O. Peterson as general manager of KTVH, Hutchison-Wichita, Kansas.

Nielsen's Radio Index showed that the set use went up 20% over the previous week while Conelrad was on 17 April.

In terms of sets the meter was 3.500,000.

The percentages of tune-in of the Conelrad stations before and after they took over (11:30 to 12 noon):

<table>
<thead>
<tr>
<th>TIME</th>
<th>SETS-IN-USE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:15 a.m.</td>
<td>11.1</td>
</tr>
<tr>
<td>11:30 a.m.</td>
<td>12.3</td>
</tr>
<tr>
<td>11:45 a.m.</td>
<td>19.0</td>
</tr>
<tr>
<td>12:00 noon</td>
<td>11.2</td>
</tr>
<tr>
<td>12:15 p.m.</td>
<td>12.6</td>
</tr>
</tbody>
</table>

Note: All other radio stations and also tv stations were off the air during the alert.

A Hollywood premiere-type reception was given by WXYZ, Detroit last week to all industry, government, agency, advertising and press people attending the dedication ceremonies for the station's new Broadcast House.

Among the notables present: Leonard Goldenson, president, AB-PT; James Riddell, v.p., ABC Western Division; G. Mennen Williams, Governor of Michigan; Louis Miriani, Mayor of Detroit and a host of local advertisers and agency people.

An added touch to the ceremonies: Gov. Williams declared last week as WXYZ Week in Michigan.

Ideas at work:

- To promote safe driving: WAMS, Wilmington, Del. is airing a
Bridgeton, N. J. for its Operation City Park series ... Three Gold Frame Awards from the Ohio Radio and TV Council, to KFAB, Omaha.

Station staffers: Robert Meskill, elected president of WKID Broadcasting Co., Urbana, Ill. ... Carson Rennie, to general sales manager, WJW, Cleveland ... Larry Beckerman, to the newly-created post of Washington area news editor, WTOP, Washington, D. C. ... John Esan, to national sales manager, Programmatic Broadcasting Service ... John Wilson, to manager of Continental Broadcasting's Chicago office ... Robert Whitney, to assistant general manager in charge of production at KBOX, Dallas ... Joseph Lutzke and Robert McAuliffe, to the sales staff at WNBQ, Chicago ... Robert Betts, to news director, KIOA, Des Moines.

Add personnel moves: Bert West, to v.p. of Golden West Broadcasters ... James Whitaker, to national sales manager of WSCC, Charleston, S. C. ... Lloyd George, to sales manager of KBOX, Dallas ... Eugene Hogan, to sales manager of KLOK, San Jose, Cal. ... Demman Jacobson, to local sales manager, WJW, Detroit ... Jack Campbell, to sales manager of WYDE, Birmingham ... Julie Martyn, to publicity director, WKRC, Cincinnati.

Representatives

Rep appointments: KXLA, Los Angeles and WSET, Glens Falls, New York, to Donald Cooke, Inc. ... WDAB, Chattanooga, to H-R Reps for national and Clark Brown, for the Southeast ... WDNS, Philadelphia, to Bernard Howard & Co.

Strictly personnel: Raymond Hamilton, new Detroit mgr. of TVAR ... Calvin Copsey, to the Chicago office and Richard McGearry, to the San Francisco office of NBC Spot Sales ... Additions to the spot TV promotion department of Edward Petry & Co.: Jane Moore, to assistant manager of research; Myra Wheeler, to the program presentation division and Francesca Ribitsch, to service research ... Lawrence Wasserstein, to account executive at Bernard Howard & Co.

This 'n' data: Three winners in Campbell Soup's "Have you had your soup today?" promotion contest: WAVJ and WELL, New Haven, and WCKY, Cincinnati ... Galen Drake, after an 11 year association with CBS, joins WOR, New York; his week with two daily 15-minute trips ... Radio set distribution of 9 manufacturers in Southern California during April: 28,0003 = a 2% increase over the same month last year ... KMOX, St. Louis received a total of 527,673 postcards during its May "Personality Contest."

Endos: The Animal Agriculture Award for Farm Directors, from the FMA to Harold Schmitz, of FEQ, St. Joseph, Mo. ... The Krueger Brewing Co.'s award to WSNJ.
RADIO RESEARCH
(Cont'd from page 42)

There's a great discrepancy, one media man said, between two rating services and a third. He explains it this way: "The third company, in my opinion, falls short in major markets because it relies on audience recall. With radio programing so similar today, you can't tell me people remember from day to day what music, news and weather they were listening to on what station!"

Agency people consider ratings an indication of listening at most. Not do they think radio ratings in, and of themselves, are accurate or definite indices. One lamented that out-of-home tune-in, for example, is merely added as a percentage to the total listening figure and not analyzed by station or by program type. "We think certain programs lend themselves to in-car listening, but we have no figures which prove it."

The second biggest area of research omission lies in specific station coverage patterns. One buyer laments that even Nielsen's NCS #2 which gives detailed station coverage "is three years old and hasn't been updated."

This situation plays havoc with test marketing, particularly, although with buying generally. One buyer asks: "How can we go into an area which needs definite limits put on advertising because of limited distribution for the test product and really know what those limits are if we don't know what a station covers? That's why we resort more and more to print and tv testing, because the circulation limits are easier to define."

Both buyers and sellers of radio seem to be trapped in a circle from which they are trying to escape. In essence, agency people think this is what has to be done: "If radio people themselves clean up their basic research, invest some money and produce more studies, and if they adopt a more professional view of the type of research we need, they'll impress on agencies and clients even if layers aren't—at this point—actively interested in radio.

"But buyers will find this information provocative and, as agency and client interest climbs back to where it was, there'll be a lot more money for radio."

TV TAPE
(Cont'd from page 45)

Hollywood has installed two tv tape recorders in conjunction with four film kinescope recorders, to copy tape on film or vice versa.

Tape and film continue to have other important inter-relationships for the moment. It's now standard practice to circulate film kinescope copies of tape programs or commercials to stations not equipped for tape operation. Furthermore, film copies of tapes have proved convenient for audition and client checking purposes.

The introduction of tape is having its effect on the director of those shows using it. Directors accustomed to film techniques have had to revise their method of operations considerably, eliminating the stop-and-go scheduling that characterizes film production, and adopting a point of view very similar to live tv studio operations. Mobile units have been used with good results as tape studios on wheels, while film-oriented directors have had to overcome the habit of shooting in the manner of film lo-
One year ago, tv tape was the great unknown in broadcast advertising. For some it was a supreme hope; for others, a new and frightening entity. Many tv companies have had to cope with either fresh opportunities—or incalculable disruptions—as a result of tape. While the future for tape in tv still contains many unpredictable elements, its first year, the year of its novelty and unfamiliarity, is now over. While certainly not a panacea for all tv problems, tape did attain in its first year a definite and irrevocable place. Rumor and speculation, which accompanied the introduction of tape last year, are now less common than at first. Through familiarity and day-by-day use, tape has become one of a number of tools available to broadcasters and advertisers. However, the applications for tape in tv are still only partly explored. The prospect of breakthroughs where bottlenecks still exist is a vista that continues to excite and interest the broadcast advertising industry.

SPOT TV

(Cont'd from page 33)

late night buys up 62% in gross time dollars and daytime spending up over 47%. Nighttime increased 19% but in terms of actual dollars, the total for nighttime, normally bigger than the other two categories anyway, went up almost as much as daytime.

There appears little doubt that nighttime would have showed a bigger percentage jump if there were enough availabilities. However, the heavy demand for nighttimeadjacencies and the fact that there are relatively few minute availabilities in prime time, resulted in some spill-over of advertising into other times of the day.

This is borne out to some extent by the type-of-buy breakdown. Announcements (other than I.D.'s) accounted for 70% of spot tv buying during last year's first quarter. This year the share came to 77%. In terms of dollars the hike amounts to nearly 44%. Significantly, program buying declined 7.5%. This doesn't mean that advertisers didn't buy into programs (participations are included in the announcement total). It does mean there was a decline in advertiser purchase of entire programs. There is apparently a growing conviction that there is more value in spreading announcements around than in cashing in on the merchandising and promotion that goes along with "owning" a show.

It should be emphasized that the tvb figures are not actual dollar expenditures, but billings calculated at the open or one-time rate. Thus, for a client buying announcements or I.D.'s the dollar total (before discounts) is overstated, while for program buyers, the lack of program cost figures understates the actual expenditure. However, tvb checks on a confidential basis have convinced tvb researchers that comparisons, such as between one quarter and another, are accurate enough to be relied upon.

If the current spot tv spending rate continues, the medium will hit $825 million in gross time expenditures this year. This is equal to a 22% jump over 1958. And it's way above the increases shown for 1958 (11%) and 1957 (13%) over the previous years, according to robabough figures. But, of course, the year isn't over yet.

... 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>Population</th>
<th>Effective Buying Income*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>1959</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>1,599,500</td>
<td>$2,668,806,000</td>
</tr>
<tr>
<td>Increase — 32,600</td>
<td>$2,879,387,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TV Homes</th>
<th>Retail Sales*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>1959</td>
</tr>
<tr>
<td>-------------</td>
<td>----------------</td>
</tr>
<tr>
<td>422,800</td>
<td>$1,918,167,000</td>
</tr>
<tr>
<td>Increase — 15,680</td>
<td>$2,042,037,000</td>
</tr>
</tbody>
</table>

*Sales Management's "Survey of Buying Power — 1959"

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. 5, Spring, 1958. For further facts and latest availabilities, call your PGW Colonel ... NOW!

WOC-TV Davenport, Iowa is part of Central Broadcasting Co., which also owns and operates WHO-TV and WHO Radio, Des Moines, Iowa
Raymond F. Henze, Jr. has been appointed president of the reorganized John E. Pearson rep firm. He joined the company in 1951 as a sales executive. Prior to that, he was with Ra-Tel Reps in a sales capacity. Henze is a graduate of Fordham College. Other re-alignments at Pearson include: Pearson becomes chairman of the board; James Bowden, appointed executive assistant responsible for the Midwest area; Robert Baird, to head of Southern states and John Palmer to supervise West Coast area.

Richard Shepard has been appointed general manager of WHAM, Rochester. A veteran of 14 years experience in broadcasting, Shepard is currently director of radio and tv for the Runrill Co., in charge of broadcasting activities for the agency's Buffalo, Rochester and Utica offices. Prior to joining Runrill, he was in the sales department of WBEN, Buffalo. A graduate of the University of Buffalo, Shepard is now serving as radio tv chairman for the Community Chest of Buffalo and Erie County.

Carson Rennie has been named general sales manager of WJW, Cleveland. He comes to the Storer station from Philadelphia, where he was executive program producer for the three Sun Ray Drug Co.-William Penn Broadcasting Co. stations. Carson began his career in radio sales in 1954 at WNOX, Knoxville, and joined WBBQ, Augusta later that year. In 1955, he was an a.e. at Storz' WTIN, New Orleans, and was transferred to WQAM, Miami where he was a.e. and sales mgr. from 1956 to 1958.

Russell Ziegler has been promoted to director of advertising and public relations for Chett, Peabody & Co., Inc. He was previously manager of advertising, public relations and market research. Ziegler joined CP in 1932, where he organized and developed the educational services division and college advertising division. He did the same for the public relations and market research divisions in 1936. In 1940, Ziegler was named assistant advertising manager. CP is now participating in Perry Mason.
Convention visitors see how WSB Radio serves growers who make Georgia leading broiler producer in U.S.

Last year Georgia again led the nation in broiler production, sending 283,000,000 birds to market.

Pictured is the WSB Radio exhibit at the recent Southeastern Poultry & Egg Association convention in Atlanta. Growers (and exhibitors—many of whom are WSB advertisers) showed great interest in the illuminated coverage map, and methods used by WSB Radio in providing them with broiler market quotations. Two comprehensive reports are broadcast daily, the first at 11:35 a.m. This is the earliest quotation Georgia broiler growers can hear. They listen for it daily.

Broiler quotations are only one facet of WSB Radio's complete programming for Georgia agriculture. Over 300,000 farm families depend upon this station for information of vital concern to them.

Affiliated with The Atlanta Journal and Constitution, NBC affiliate. Represented by Petry.

WSB Radio
The Voice of the South
Atlanta
**SPONSOR SPEAKS**

**Peace, Progress, Quality Control**

"Network vs. Independent Radio" was the controversial title of the program that opened the Second Annual Disk Jockey Convention conducted by the Storz stations in Miami Beach (See also Sponsor Backstage, page 10) Joe Culligan, executive vice president of NBC Radio Network, and Gordon McLendon, president of the McLendon stations, were the opponents. The anticipated fireworks never developed, although both speakers lived up to advance billings. We re-titled their talks "Peace—It's Wonderful."

The D.J. Convention began with an appeal for a united front. It closed with another stirring seminar that expressed the same point in another way. This one was labeled "The Pros and Cons of Formula Radio." Magnificently presented by Bill Kaland, program manager of Westinghouse, Harold Krelstein, president of Plough stations, and Bob Purcell, president of Crowell-Collier Broadcasting, it stressed the point that the debate on "formula radio" is based on a false foundation. Bob Purcell stated that all radio must be based on some kind of formula just as all tv or all newspapers. Instead of "formula" he calls it "contemporary radio." Both Purcell and Krelstein pointed out that the element that separated good radio stations from bad was quality control. Bill Kaland expressed it this way: "His formula for good radio, which consists basically of music, news and service, are the three "E's"—Energy, Enthusiasm, Emagination.

Only a week earlier we had been present at the Detroit showcasing of WJR's live talent. The occasion was the introduction of WJR as an independent station after many years of network affiliation. Any one present at this performance had a good glimpse of what operators like Storz, Westinghouse and others mean when they refer to "quality control."

So radio today is learning that it doesn't pay to fight their future away and that "formula radio" really means "quality control" to a good operator. That's progress!

**10-SECOND SPOTS**

**Family affair:** Exchange of letters between a San Francisco listener and radio station KTVU, Oakland—
Mr. Leslie A. Nichols, News Director. 

Dear Mr. Nichols:

My wife and I listen to your 10 p.m. broadcast nightly, and enjoy your calm presentation of the day's news. Last night . . . you reported the explosion in the home of a would-be suicide. George Pratt. Would you kindly let me know whether you reported the cause of the explosion was due to the gas in the home being ignited by a pilot light, or by Mr. Pratt's attempt to light a cigarette. This is to settle a difference of the cause as reported by you (between my wife and me).

Truly,

Glynn Petrie.

Dear Mr. Petrie:

Let me quote word-for-word from my script in connection with the news story you mention: "In Oakland a house was destroyed and more than a dozen others damaged today when a would-be suicide, seeking to end it all by asphyxiation, tried to light a cigarette in his gas-filled home . . ."

Sometime maybe you can tell me who won the argument.

Cordially yours.

Leslie A. Nichols.

Dear Mr. Nichols:

Thanks for your reply to my request concerning the explosion of the gas-filled home of George Pratt. Your transcript confirmed my version of the cause of the ignition. You say: "Sometime maybe you can tell me who won the argument—you or your wife." Sir, are you married?

Cordially,

Glynn Petrie.

**Mad. Ave.:** Sign in window of Ad Lib restaurant at 47th and Madison:
COCKTAIL HOUR—9 a.m. to 2 a.m.

**Guess:** Cleveland stations KINV, WHK, WOAK, WJW collaborated in sending out a promotion on NRM, asked recipients to guess what NRM stood for. suggest these answers—

- Nudist Resort Month
- No Restraint Month
- Naughty Romance Month
- Nervous Rash Month

**Answer:** National Radio Month.

**THIS WE FIGHT FOR:** New horizons for the radio and television industry—recognition that yesterday's methods and ideas are not good enough for tomorrow's expanding world.

SPONSOR • 13 JUNE 1959
Rehearsal’s over. The talent’s ready.
The one-minute commercial goes on tape.
Then—in instants—the commercial’s on the monitor, ready
for approval. No time lost for processing. And no money
wasted on expensive editing. Should a re-take be needed,
another taping’s done in just one minute.
Best of all, the taped commercial has “live” quality ... you
get a wider, truer contrast range and signal detail than has
been possible by photographic recording ... involving
tolerances of three ten-thousandths of an inch.
Amazing video tape is made only by 3M ... a product of
the 3M Research that pioneered magnetic tape. You can rely
on erasable, re-usable “Scotch” Brand Video Tape.

MINNESOTA MINING AND MANUFACTURING COMPANY

Horatio, the maestro of this one man not limited to one instrument, and WFA is not limited to one network... like the most of NBC-ABC... to say that! Now if we give 'em show biz... and you us your biz... we'll make beautiful together. Our merchandising and promotion really in orbit. Need we say more?

like --this is show biz, man!

WFGA-TV

Represented nationally by
Peters, Griffin, Woodward, Inc.

CHANNEL 12

Jacksonville 1,
Florida
local boy makes good business

... via SPOT TV

He sells better for national advertisers because his sports comments, daily scoreboards and interviews are keyed to local tastes. He is confidante of the coaches, big brother to the Little Leaguers... and salesman par excellence of everything from breakfast cereals to hard top convertibles. He's the local reason why so many national advertisers call Spot TV the basic advertising medium.

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

Television Division

AIR MEDIA'S BIGGEST ENIGMA

Why lion's share of coop money is siphoned off into other media—part one of two parts

Page 27

Can these three challengers break Lestoil's tv hold?

Page 30

Tv's best spot adjacencies—
A chart for timebuyers

Page 32

'Me-tooism' killing tv sales advantage
—Schwerin

Page 38
"Ten years of hard labor!" Hard labor to corner the top studios' best feature films. Hard labor to create provocative, headline-making local programming. Hard labor to present more news more dynamically. Yes, ten years of hard labor have made WJAR-TV far-and-away the number one station in the PROVIDENCE MARKET. Now, on its tenth anniversary, WJAR-TV looks forward happily to serving another sentence. Cock-of-the-walk in the PROVIDENCE MARKET NBC • ABC • Represented by Edward Petry & Co., Inc.
OMING AT YOU—THE CALIFORNIANS, FIRST-RUN-OFF-THE-NETWORK!

OMY PROGRAM SALES presents the first major Western series available to all markets for this Fall—THE CALIFORNIANS, first-run-off-the-network, where it ran for two years, THE CALIFORNIANS is pure Western action. It's the slam-bang saga of the Gold Rush days, and the trigger-witted gambler who fought law and order to San Francisco.

Here are 69 high-budget, top-quality adventures with powerful daytime and early evening audience appeal. THE CALIFORNIANS' network sponsorship history—Singer Sewing Machines, on Tea, Colgate-Palmolive—has already marked it as a real TV killer. And because of its late-evening slot on the network, the series will hit like a buffalo stampede with the important pre-evening audience, which has never seen it.

No one has to tell you of the growing Western popularity among nighttime network viewers. As a result, the source of fresh, first-run-off-the-network comedy material for local daytime stripping has virtually disappeared. And now the networks are turning to first-run material for their own daytime strip reruns, limiting the supply even further. Where do you go from here? Western, young man!

Serve THE CALIFORNIANS at lunchtime, next to afternoon feature films, as a pre-evening lineup audience builder. Run it weekly, across-the-board, or stripped with CNP's other Western variations: FRONTIER; HOPALONG CASSIDY; STEVE DONOVAN, WESTERN MARSHAL; BOOTS AND SADDLES—THE STORY OF THE FIFTH CAVALRY, and UNION PACIFIC. Go CALIFORNIANS anywhere from high noon to sunset, and whip the daylights out of your competition!

VICTORY PROGRAM SALES
A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.
663 Fifth Avenue, New York, N. Y. • 3000 W. Alameda Ave., Burbank, Cal.
here's to
WBIR-TV
Knoxville...
... for having most of the top-rated shows.
Call your Katz man.

WBIR-TV
CHANNEL 10
CBS
KNOXVILLE-TENN.

DIGEST OF ARTICLES

Co-op: air media's big enigma
27 Co-op ad funds total some $2 billion a year of which air media gets about $400 million. It should be much more. First of two parts

Can they upset the champ?
30 Colgate, Lever and P&G are the giants now tackling Lestoil's dominance in all-purpose liquid cleaner field. Their weapon: tv spot, net

This fall on net tv
32 A comparison of the tv networks' nighttime schedules for next season. Handy guide for buyers lists spot adjacencies, probable audience viewing

Why 2,000 Teenagers are smiling in Dixie
34 They're members of 100 Little League teams equipped by radio station WDIA, 50,000-watt Memphis outlet beamed to all-Negro audience

Shulton's five-way radio attack
35 This toiletries firm uses elaborate spot pattern, believes that the best time to sell a prospect is when he's thinking about your product

Tv in Thailand
37 On a grand scale with a low budget would seem to be goal of Thai tv. With an average audience of 125,000 half-hour program costs mere $300

'Me-tooism' hurts tv sales, says Schwerin
38 Schwerin Research sees a "marked drift toward mediocrity" and me-tooism in tv commercials in this era when originality is needed for sales

Anatomy of a tv contest
40 Ronzoni used a contest to launch their new macaroni product. Chief problems: trade promotion, legal hurdles. Here's how they were solved

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© 1959 Sponsor Publications Inc.
You could hear every sound in the operating room: The surgeon’s calm commands, the click of instruments, the hum of the heart-lung machine as it assumed the life functions of the five year old patient.

One of today’s medical miracles, open-heart surgery, came alive. “A New Life for Larry” exemplifies the “impact programming” of “The Voice of St. Louis” ... a voice now speaking to the largest audience ever reported by Pulse for a St. Louis radio station.* Listeners and advertisers who expect full measure from radio, choose KMOX in St. Louis.

“Hear, ye... hear, ye!”... Familiar words in the days when the Town Crier served the broadcasting needs of the people. Today, in great measure, this function is being performed by the Storer Broadcasting Company. It is done in the spirit of responsible (and responsive) service.

Hearken!... the town crier

This responsible service—with the loyalty it has gained—is personified in the modern-day “deejay.” He is a part of the vigor of his community, sensitive to his audience. With music as his bell, he not only is heard, but listened to... Productive results of his salesmanship on Storer stations prove it.
Storer’s town criers of Radio

Storer Broadcasting Company

WSPD-TV
Toledo

WJW-TV
Cleveland

WJBK-TV
Detroit

WAGA-TV
Atlanta

WITI-TV
Milwaukee

WSPD
Toledo

WJW
Cleveland

WJBK
Detroit

WIBG
Philadelphia

WWVA
Wheeling

WGBS
Miami

National Sales Offices: 625 Madison Ave., New York 22, PLaza 1-3940 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498
Next week two agencies specializing in different media will merge resources and personnel when Cohen & Aleshire, the electronic media experts, and Dowd, Redfield & Johnstone, New York, long-time print ad pros, become Cohen, Dowd & Aleshire, Inc. on 1 July. The merger represents a general trend to bigness and a need for diversified agency service.

The newmaker: Harry B. Cohen, Sr., after 40 years of advertising experience, launches a new enterprise as chairman of the board of Cohen, Dowd & Aleshire, Inc. John C. Dowd will serve as vice chairman, and Edward Aleshire as president of the new corporation. Their goal: “To broaden the agency base and to give greater depth in service to all accounts,” says Mr. Cohen.

The new agency starts with some $15 million in billing, much of which is expected to be in spot business from C&A. New business has already come from Seagram, and “other accounts are in the offing,” says Mr. Cohen.

His major air accounts have been Grove Labs. (1-Way, Fitch), Pharmacraft’s Ting, Frenchette salad dressing, Chattanooga Medicine, Harvard Hamptons beer, Dowd brings to the union broadcast billing for Lanvin perfumes and Coty beverages.

The two top executive officers will complement each other in function and in interests. Mr. Cohen has worked in copy, media and contact starting with Lord & Thomas and H. W. Kastor in Chicago 10 years ago. Later, as chairman of the plans board of D-F-S, he gained drug and pharmaceutical experience, one of his main product group strengths.

Mr. Dowd, who will divide his work between Boston and New York in personal account contact, is both an advertising and merchandising specialist. He’s also experienced in labor and public relations and governmental assignments.

Mr. Cohen says he and Mr. Dowd plan to retain the present executive broadcast hierarchy at C&A, headed by Beth Black. They anticipate that 650 of the New York personnel working for Dowd, Redfield & Johnstone will be incorporated into the new agency structure located in C&A’s present offices.
Combining public service with direct selling to a highly receptive market, the dramatic "Traffic-Copter" is another reason why WJBK is Michigan's most result-producing independent radio station. During Detroit's peak automobile movement the "Traffic-Copter" spots accidents and congestion, checks traffic flow, and relays the information immediately to a vast automobile audience. It covers all the main arteries and advises of best routes. It performs a genuine service. WJBK presents your message to an appreciative and responsive audience out-of-home and in home! . . . Storer Radio sells with the impact of integrity.

"Famous on the local scene"

WJBK
THE MODERN SOUND OF RADIO IN DETROIT

Represented by the KATZ AGENCY, INC.
Actually, WBT doesn't get many singles. Most of our hits are home runs.

Like during the March 1959 area Pulse. We scored 214 firsts to our opponents' 2. There were 60 opponents, too!

Obviously, this is a pretty fast league. Our line-up of sluggers (Pat Lee, Grady Cole, Clyde McLean, Alan Newcomb and 22 others) always comes through to keep us on top.

Pitch in with the WBT team. Let our "murderer's row" of personalities, programming and power put your product in contention for the pennant in the nation's 24th largest radio market. Call CBS Radio Spot Sales for our box score.

WBT CHARLOTTE

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES
JEFFERSON STANDARD BROADCASTING COMPANY
His secret's out in WMTland.

National rating: 34.
WMT-TV rating: 55.*

*In a 3-station market (Station B: 13.5; Station C: 4.7). All ratings ARB.
Commercial commentary

Do broadcasters like women?


The occasion was the opening of Broadcast House, new $1 million home of WXYZ and WXYZ-TV, and Goldenson was delivering the usual high level appraisal of TV’s platinum present and diamond-studded future. But with a significant difference.

He did not give us those tub-thumping platitudes about “public service,” and “social responsibility,” and “totality of programing” which we have come to expect from network orators.

Instead he said quite bluntly and frankly, “We aim to program ABC for the young housewife.” And then proceeded to explain how the ABC schedule of Dick Clark, Maverick, 77 Sunset Strip, and other features is being built for the 18-to-35-year-old female audience which accounts for the bulk of new product buying.

I was startled by his speech for several reasons. First because an open public admission of such a practical, hard-headed, marketing approach to TV programing is all too rare in our business.

Second, because the idea of running an entire network for young housewives has staggering social implications. (Can’t you hear the eggheads screaming; ‘Must we descend to the level of a 25-year-old mother?”)

But chiefly I was startled because the Goldenson philosophy places such an overwhelming burden on network program planners.

Frankly, Mr. G., I doubt if they’re equal to it. In my experience at least, most broadcasters are scared silly by programs which really appeal to women. They’d rather be caught dead than angle their schedules to the whims and fancies of post-adolescent homemakers.

In fact, I’ve often wondered, “Do network and station men really like women anyway? Do they really like housewives?”

Males sissies in a woman’s world

If these remarks seem serious and libelous, let me hasten to explain the deep-rooted basis of my skepticism.

Twenty years ago there developed in the radio industry, the most extraordinary art form (I use the phrase deliberately) ever devised to reach and touch the mass of womankind.

Radio’s daytime serials, at their peak, had a greater hold on a greater proportion of American housewives than any phenomena before or since. Yet these same programs, for all their astronomical ratings, grew up amid the sneers, scorn, and sabotage of a majority of program “experts.”

In those days I was producing for P&G such shows as Mary Martin, The Goldbergs, Life Can Be Beautiful, Vic and Sade, Road of
One-third of all commercials today are completely ineffective in selling the product. So says research. . . . 9 out of 10, you will probably agree, are less than great. To score over competition, you must look upon Radio-TV as a selling medium, not just a form of entertainment . . . and on the commercial as the most important part of this great selling tool. **N. W. AYER & SON, INC.**

*The commercial is the payoff*
Life, Against the Storm, and it was a deeply traumatic experience.

Except in the healthy midwest air of Chicago, I never heard a kind or understanding word about serials from any big-shot network or station executive. Oh, sure, they loved the ratings and dough which the serials brought in, but they unanimously despised the programs.

No sympathy for serials ever stirred in the plushier offices of 30 Rock and 455 Madison. No high-rated serial ever came out of Hollywood, that proud entertainment center (One Man's Family began in San Francisco). No big talent house like MCA or William Morris ever showed the slightest understanding of daytime serial problems.

Only a handful of heroes—men like Frank Hummert of BS&H and Bill Ramsey of P&G who really respected serials—held the fort against the industry critics.

Actually, of course, the daytime serials made whimpering emotional sissies out of most radio and advertising men.

Confronted by the pure poetry of an Against the Storm, the authentic romance of a Mary Martin, or the weighty morality of a Guiding Light, they became nervous, embarrassed and flustered.

They started talking tough, out of the corners of their mouths like turbulent 10-year-old boys, about "cliff-hangers, washboard weepers, and soap operas." And whenever they could tomahawk a high-rated serial, and replace it with some cornball d.j., some broken-down vaudeville act, some faded movie queen plucked from a Las Vegas honkytonk, they did so with little glad yelps of masculine relief.

Yes, but can you do it?

All this, of course, was a long, long time ago, and maybe, just maybe, things have changed today.

But am I unfair in thinking, Mr. Goldenson, that you can still hear echoes of this boyish truculence against authentic housewife fare in every radio and tv network including even ABC?

Please don't get me wrong. I think your idea of programing for the younger married woman makes excellent business sense.

No one can doubt that in the next 10 years she'll be the key figure in the market for foods, automobiles, homes and luxuries.

But I do wonder whether you aren't placing before your associates a plan which, by taste and training, they'll find difficult to fulfill.

I'm not suggesting for a minute that tv should try to return to the daytime serials of 20 years ago. Ma Perkins and Life Can Be Beautiful were tuned to 1939—they do not speak authentically today.

I know, however, that the best of the serials had certain tested elements of women's appeal, too often scorned by modern male program planners.

Among these were the story form (popular since Homer and the Biblical parables), the charm of a continuing cast of familiar characters, the exploration of genuine emotional and romantic problems, and most important, a group of gifted dedicated writers.

Gertrude Berg, Sandra Michael, Paul Rhymour, Jane Crusinberry, Carol Bixby, Irma Phillips, Elaine Carrington—these brought to the serials a degree of heart and literary excellence, undreamed of by non-listening critics.

Perhaps tv, in its own good time, can develop writers who understand housewives as well as those radio people did. Perhaps ABC can do it. But frankly, the easy things are going. I've got my fingers crossed.
New excitement, new fun on Channel 91 are swinging folks on all sides of San Francisco Bay to BIG BAY RADIO...the big, new "kissin' cousin" of Channel 98 in Los Angeles. The same concept of contemporary programming, brisk pace and 'round the clock fun that resulted in Rocketing Ratings in Los Angeles is now pulling in Bay Area listeners. Get aboard NOW...and sell the important Big Bay Area with audience-grabbing BIG BAY RADIO.

KEWB • Bermuda Building • 2150 Franklin • Oakland 12, California
EXbrook 7-2891 • TEMplebar 6-0910

ROBERT M. PURCELL, president
MILTON H. KLEIN, general manager

THE KATZ AGENCY, INC.
National Sales Representatives

A Service of Crowell-Collier / KEWB
Channel 91
San Francisco
Oakland

KFWB
Channel 98
Los Angeles

ROBERT M. PURCELL
President
and
General Manager
AWARDED TO
A LOYAL AND SUCCESSFUL ASSOCIATE
IN APPRECIATION OF
HIS FIRST FIVE YEARS
PETERS. GRIFFIN. WOODWARD. INC.
THE PGW COLONEL SAYS:

"Here at PGW we
operate on the theory
that our Colonels work
about five times as hard
as the next fellow"

That's why we award a gold watch to every PGW employee after five years with us, instead of waiting for the customary 25 years of service.

We are happy to say that 59 Colonels and Colonel-ettes at PGW have already been presented with their five-year watch . . . we're happy because we like people who like hard work. Don't you?

PETERS,
G RIFFIN,
WOODWARD, INC.

Pioneer Station Representatives Since 1932
NEW YORK CHICAGO DETROIT HOLLYWOOD
ATLANTA DALLAS FT. WORTH SAN FRANCISCO
exceptional as an
Emerald

The WGAL-TV AUDIENCE is GREATER
THAN the combined audiences of ALL
OTHER STATIONS in the Channel 8 service
area. See Lancaster-Harrisburg,
York Area survey.

LANCASTER, PA.
Channel 8 • NBC and CBS

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

20 JUNE 1959
Copyright 1959
SPONSOR PUBLICATIONS INC.

There's quite a lot of soul-searching going on in those time-selling precincts where summer business failed to come up to last fall's predictions.

As a case in point, the head of a network last week took his sales organization over the coals. He wanted to know what the sales promoters had done to excite advertisers about the uses of summer air media, and whether the sales staff had made up lists of summertime prospects and really gone after them.

Philosophized this official later: "The trouble with today's generation of salesmen, generally speaking, is that they've never had to grub for business."

S. C. Johnson so far has been effective in keeping hush-hush from competitors its testing of Bravo, latest contender against Lestoil.

Trial markets, with tv as a prime medium, are Syracuse and Pittsburgh. Bravo's the only all-purpose detergent packaged in a plastic bottle.
(See page 30 for article, Can They Upset the Champ?)

The prospects of national spot tv for the fall started to take shape this week, with three users of goodly-sized market lists putting out calls for availabilities—Anahist (Bates); Coco Puffs (DFS); and Rinso (DFS).

Spot tv buying activity on fronts other than New York the past week included:

**CHICAGO**; General Food's Kool Aid (FCB), 10 weeks, in 72 markets; S. C. Johnson's Raid (FCB), addition of some southern markets for eight weeks; Quaker Oats (JWT), reactivation of such test markets as Albany and Omaha for Life cereal.

**MINNEAPOLIS**; Chung King, a four-week test in 20 top markets; Nutrena Dog Food (Bruce Brewer), nighttime half-hour shows on an alternate week basis in nine midwest markets, starting late summer.

**Chicago reps think these good possibilities for the fall:** Hamilton Beach's Hatbox Vacuum Cleaners and Bissel, both out of Clinton E. Frank.

**Radio spot note:** Kool Aid also is going into 50 radio markets for 10 weeks and Instant Simoniz (Chicago Y&R) is running three-week schedules in 16 top markets.

In a letter addressed to all Chicago reps last week, Burnett's buyer Tom Wright took to task both stations and reps for:

1) Failing to report promptly program and preempted spot changes, thereby creating a problem of setting up comparable make-goods.

2) Failing to notify reps of schedule changes and leaving it to the agency to learn about such changes from their monthly bills.

Wright had this gripe about reps directly: They allegedly tend to single out the top markets in furnishing an agency with updated data and aren't quite so solicitous when it comes to the smaller markets on their list.

In defense of themselves, reps have this to say: The fault actually lies with the individual stations because a) some of them haven't geared their traffic departments to the increased volume of business, and b) how can a rep produce updated data if the station in the smaller market doesn't cooperate?

Meantime, the reps are passing on the "message" to their stations.
Apparently there's been a misinterpretation of the new ground rules Compton recently put into effect in the handling of availabilities.

Under the new system the agency will mail requests for availabilities. But reps, as usual, will be free to submit their availabilities in person.

Compton is anxious that its procedures are clear, because it's solicitous about its good relations with the rep field.

In pitching for a small soap account last week, NBC TV pulled together the percentages that soap makers spent in tv out of their total ad budgets in 1958.

The tv shares by account: P&G, 86%; Lever, 83%; Colgate, 72%; Babbitt, 82%; Lestoil, 99.7%; Armour, 44%; Purex, 35%.

Norelco has been looking into the matter of sharing in a tv special prior to the Christmas-buying season, but there's a good chance that the account may go entirely into tv spot during the 1959-60 season.

The shaver spent the lion's share of its budget the past season with the Steve Allen and Jack Paar programs.

Look for the instants to keep popping up in various food fields, providing added manna for air media during the coming season.

The psychological block that appears to be licked by now: The housewife no longer feels guilty about resorting to instants or quick mixes, so they can be plugged safely as labor savers.

While DFS awaits tv station reaction to its feeler about 90-second spots in behalf of Dreft, SPONSOR-SCOPE this week checked a cross-section of reps on what rates they were recommending.

The consensus for this unorthodox unit: the 5-minute rate.

One half had another suggestion, which he admitted might prove too complicated: a half of the difference between the one-minute and five-minute rates which would be added to the one-minute rate.

Another research gimmick that seems to have run its course in tv: Strapping a psycho-galvanometer to the arm of a viewer to determine his emotional reactions to various program types.

Meantime believers in this blood-pressure charting device (akin to the lie detector) have advanced this curious theory: Because of the greater tension created by westerns, communication of the ad message is harder than in other types of programming. So westerns have to get ratings that are, say, 25% higher than other program types just to come out even for the sponsor.

BBDO's change of policy in media buyer recruitment could be the forerunner of a different approach among the more aggressive agencies toward media personnel appraisal.

Although some media directors characterize BBDO's hiring of experienced mediamen from the outside (instead of depending on the development of trainees) as a form of "cannibalism" and shortsighted, other media directors think the policy is a step in the right direction.

Says one adherent: "I'd rather have five people well schooled in the fundamentals of the business at $15,000 each than 10 so-so people at $7,500 each. All you have to do with the top-notchers is back them up with a good research department."
ABC TV is offering its minute participations in nighttime programs for the fall under a new sales tag: the Minute Man Plan.

The shows where an alternate 20-minute segment can be bought, with a cross-plug the other week: The Alaskans, Adventures in Paradise, Bourbon Street Beat, Bronco, Sugarfoot, and the Untouchables.

For an interesting paradox in trends: The number of nighttime hour-length shows keeps going up on the TV networks, but the average audience for that segment of programing seems to be moving the other way.

According to SPONSOR-SCOPE’s count, this fall will see 33 regularly-scheduled one-hour shows and 72 half-hour contenders, with the one-hour group consuming 46% of the total time. Last fall, the tally was 23 one-hour programs and 83 half-hour shows, with the hour-long group holding a ratio of 35%.

Meantime, according to the NTI for March of each of the years, the average audience for all hour shows vs. all half-hour shows turned out this way:

<table>
<thead>
<tr>
<th>LENGTH</th>
<th>NO. SHOWS 1959</th>
<th>NO. SHOWS 1958</th>
<th>AVG. AUDIENCE 1959</th>
<th>AVG. AUDIENCE 1958</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hour</td>
<td>22</td>
<td>24</td>
<td>21.5</td>
<td>24.0</td>
</tr>
<tr>
<td>Half-hour</td>
<td>87</td>
<td>100</td>
<td>21.4</td>
<td>21.4</td>
</tr>
</tbody>
</table>

Sylvester L. (Pat) Weaver, Jr., is starting on the international TV trail. McCann-Erickson has named him chairman of its international corporation (he has been consultant to the agency for some time). Armando M. Sarmento, heretofore senior v.p. for Latin American offices, meantime is upped to president of the international organization.

Says McC-E’s boss Marion Harper, Jr.: “Weaver is singularly well equipped to contribute to the further rapid development of TV in markets abroad.”

It probably won’t be long before each of the American TV networks will have station investments in Japan and other parts of the Far East.

ABC’s Ollie Treyz and NBC’s Bob Kintner soon will be headed in that direction. Each refers to the jaunt as “vacation.” CBS, Inc.’s Frank Stanton recently returned from a Far East investment visit, but he declines comment on what it will eventually amount to.

Incidentally, AB-PT’s Leonard Goldenson is scheduled to join Treyz and with him make a swing of the South Pacific.

Even with random increases for time and escalator hikes for programing, the top 10 Nielsens this year showed about the same cost efficiency as a year ago.

Based on the March-April NTI, the cost-per-1000-homes-per-commercial-minute for the first ten TV nighttimers came to:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>TIME &amp; TALENT COSTS</th>
<th>CPM/HPCM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wagon Train</td>
<td>$88,000</td>
<td>$1.65</td>
</tr>
<tr>
<td>Maverick</td>
<td>136,300</td>
<td>1.73</td>
</tr>
<tr>
<td>Lawrence Welk (Dodge)</td>
<td>98,000</td>
<td>1.83</td>
</tr>
<tr>
<td>Rifleman</td>
<td>78,800</td>
<td>1.86</td>
</tr>
<tr>
<td>Gunsmoke</td>
<td>94,900</td>
<td>1.90</td>
</tr>
<tr>
<td>Real McCoys</td>
<td>74,800</td>
<td>1.99</td>
</tr>
<tr>
<td>77 Sunset Strip</td>
<td>128,000</td>
<td>2.01</td>
</tr>
<tr>
<td>Price Is Right</td>
<td>76,000</td>
<td>2.17</td>
</tr>
<tr>
<td>I’ve Got a Secret</td>
<td>82,800</td>
<td>2.18</td>
</tr>
<tr>
<td>Have Gun, Will Travel</td>
<td>93,000</td>
<td>2.19</td>
</tr>
</tbody>
</table>
For the first time Madison Avenue finds itself tangled in a broadcast industry investigation by a government agency.

Five agencies—JWT, Y&R, BBDO, McCann-Erickson, and Bates—have been summoned to answer questions at hearings on network tv programing which an FCC special examiner starts 6 July. It’s not certain whether they will be quizzed in New York or Washington.

The average station lineup for sponsored network tv will reach a new peak this fall, as things are shaping up.

SPONSOR-SCOPE this week checked with the networks on how advertisers were ordering their lineups, and the average number of stations by network turned out thus: CBS TV, 160; NBC TV, 170; ABC TV, 130.

Noted an agency media analyst: You recommend big lineups—regardless of the coverage duplication factor—because you know that the more stations, the higher the ratings and the lower the cost-per-thousand.

In line with Life Magazine’s new slogan, Bigness Is a Fact of Life, these two comparisons of Life’s total billings ($122 million in 1958) with two sildightes of tv are noteworthy:

1) Expenditures for network specials alone—between $60-$70 million—will add up to better than half of Life’s ad take.
2) J. Walter Thompson’s billings in tv only will exceed Life’s ad billings by between $15-20 million.

Here’s an interesting follow-up to a recent SPONSOR-SCOPE item on how local and regional advertisers are latching on more and more to locally produced public service and documentary programs.

The degree of national advertisers’ maturity in that direction may be measured by the fact that since the first of the year NBC TV alone has had nine of its one-shot special public events sponsored.

Here’s the roster: Tournament of Roses Parade, Minute Maid; Year of Crisis, Lever-Kellogg; Face of the Revolution (Cuba), Mutual of Omaha; Hawaii-Pacific Miracle, United Airlines; World Conference of Flight, General Motors; Space-Man’s Future, Ansco; World Ahead, Warner-Lambert; Why Berlin?, Bell & Howell; St. Lawrence Seaway, American Safety Razor.

Tv can in a large measure be credited with the burgeoning trend among major advertisers toward treating their annual budgets as long-term investments, instead of merely a current operating expense.

This concept of investment spending may be contrary to previously-conceived principles of capital investment, but all this is calculated on the premise that the payoff will come in later years as well as the immediate calendar year.

No tax benefit will accrue from this long-term approach to advertising; indeed it may even have the effect of reducing the current year’s profits. However, by earmarking ad money for future sales and profits, the advertiser will be zeroing in on a consistent series of targets.

Tv’s influence: Because of the tremendous impact and cost of the medium, industry giants have come to regard it as not only an instrument of longterm sales building but as a plan for selling themselves as an integral part of the American economy and scene.

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 62; Tv and Radio Newsmakers, page 72; and Film-Scope, page 60.

SPONSOR-SCOPE continued
AGAIN...

head and shoulders above them all

Highest rated network show
(Gunsmoke) . . . . . . . . . . . . . . . 41.7

Highest rated syndicated show
(Whirlybirds) . . . . . . . . . . . . . 33.1

Highest rated news (10:00 PM) 24.6

Highest rated local remote
(Panorama) . . . . . . . . . . . . . . . 23.3

Highest rated weather (10:10 PM) 21.7

Highest rated sports (10:20 PM) 18.8

Highest rated local children's show
(Fred and Fae 7:30 AM) . . . . . . . 11.9

Highest rated local daytime news
(5:00 PM) . . . . . . . . . . . . . . . 9.6

Highest rated daytime network news 7.8

KLZ-TV has 49 out of the top 100 shows
(24 network, 25 local)

Station B has 30 out of the top 100 shows
(25 network, 5 local)

Station C has 20 out of the top 100 shows
(20 network, 1 local)

KLZ-TV has the highest share of
seven days a week, in both the

audience Sign-on to Sign-off,
one week and the four weeks.
Picture Q

*What's your WOODquotient?

Once again, the latest Pulse* says WOOD-AM has the greatest share of audience. In how many quarter hours per week do we lead? 297 365 433 (last week 262 333 433)"?

More national advertisers place schedules on WOOD-AM than on any other local station. How many were happily scheduled last year? 153 412 638 (last year 125 383 413).

WOOD-AM always leads in local promotions. The latest is coverage of the 5th Annual Woodand Antique Auto Tour, WOODland Sports Car Rally, WOODland Motorcycle Jump


WOODBRODER AMERICA FROM WOOD-AM.

How to rate your WOODquotient:
0 right — You need help, bad! Call the Katz man
1 right — Are you satisfied with mediocrity?
3 right — Close, but no seepar
4 right — You must be on our mailing list

* (450 Consumer Market, 1958, ** Michigan Secretary of State.

WOOD-AM is first — morning, noon, night, Monday through Sunday March ‘59 Pulse Grand Rapids — 5 county area

WOODBRODER AM TV
WOOOMand Center, Grand Rapids, Michigan
WOOD-TV — NBC for Western and Central Michigan.
Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing.
WOOD — Radio — NBC.

49th and Madison

Not technicians

In an article in the May 9th issue, your Commercial Commentary column reduced film producers to the role of "technicians."

We disagree with that remark very strongly. We have been in the production of motion pictures for many years and refuse to be "just technicians." Therefore, we refuse to take story board bids for tv spots, because we feel the film producer must play an active part in the film he produces. The story board restricts the producer forcing him to play a more passive role.

Herbert R. Dietz
Executive Producer
Institute of Visual Training
New York

Television Code

We appreciate very much your editorial support given to the Television Code Board's action in upholding the interpretations of the Code by withdrawing the seal from several stations, and also your editorial support of National Radio Month.

Radio Month has been exceedingly successful. The reaction to the jingles produced by NAB has been particularly enthusiastic.

Donald N. Martin
NAB
Washington

Philly picks up challenge


Using much of the same methods your articles ("Food: $50 Billion Challenge," 23 May and "$50 Billion Challenge to Radio TV," 30 May) outline, WOND, WTTM and Phila-
Double Double Impact Impact

KBIG

Stereo

KBIG adult listeners are hearing double! KBIG-FM adds a new dimension to KBIG radio entertainment...and advertising effectiveness. "The Sound of Stereo" reaches over one million AM-FM Stereo homes in 234 Southern California markets. It's the most powerful combination of AM and FM at the lowest rate. Half and quarter-hour segments of this exciting daily 1:30 P.M. show are available at time rates only.

A plug for spot

Many thanks for the opportunity to express our firm's ideas on promoting Spot Radio in your June 6th "Sponsor Asks" column. In the belief that sponsor is one of the most widely-read of trade publications, I would like to call your attention to the fact that we feel spot is the only method of capitalizing on radio's full effectiveness today, and not as stated in my item of last week "only one way." Our book, "Spot Radio '59, A 60-Market Appraisal" soon to be released, documents this point.

Frank G. Boehm
V.P. & Dir. of Res. & Prom.
Adam Young
New York

Mr. Boehm made his point clearly to us. We're sorry we couldn't make it clear in the printer.

WCTV Solves Another Problem
for an account executive

Hal was burning.

The competition copied his every move, rode his coattails into every market.

Freeze 'em out in one-station bonanza markets such as that served by WCTV, suggested Blair TV Associates, Hal moved fast, got choice time, and locked those $8,000's out!

He's less tense, puts better bow.

WCTV
Tallahassee
Thomasville

for Florida East and South Georgia

John H. Phillips
Broadcasting Stations
Gene W. Dennis, Potts-Woodbury, Inc., Kansas City, Mo., director of air media, thinks that the problem of competitive account separation and multiple spotting is growing more critical on an increasing number of radio and tv stations. “For several years this agency has conducted its own monitoring operation both to protect our clients’ media appropriations and to determine station programing policies,” Gene says. “Because each station operator justifiably sets his own policies on such matters, we feel it is time that the stations put themselves on record in their published rate on these two matters.”

Gene would like to see a simple station statement such as “15-minute competitive advertiser separation for spot announcements and 30-minute separation for program advertisers,” and a similar statement concerning its policy on triple spotting. “While we do not have the right to dictate station operation, we certainly do have a right to know, specifically in writing, what policies affect our clients in the execution of their advertising.

Jean Shay, Shay Advertising Agency, Inc., Los Angeles, feels that buyers must take advantage of the information provided by all the station representatives for a market to get a comprehensive picture. “Surveys made by various stations in a given area do not cover the same points. Naturally, each rep utilizes market data in terms of his own station, but when you place the facts side by side, you can pretty much determine market patterns.” Jean does not minimize ratings, but considers station ratings in terms of the audience she wants. “The top-rated program on the top-rated station may not bring you the biggest buying audience for your client’s product.” Jean says, “The third or fourth station in a market may be a better buy for your needs. I’ve found programing especially helpful in sizing up a station’s audience, and I always apply the question, ‘Why do they listen?’ The answer gives you a good idea of audience character and its receptiveness to the product. Working this way, we’ve gotten excellent sales results and have eliminated uneccassary waste circulation from our schedules.”
THREE POINTS OF VIEW
ONE CONCLUSION:
KFWB IS NUMBER-1 IN LOS ANGELES

Pulse View: KFWB is Number One in Los Angeles — daytime or nighttime
Nielsen View: KFWB is first station in total audience in the Los Angeles Area
Hooper View: KFWB has the largest audience of any radio station in the U.S.

ROBERT M. PURCELL,
President and Gen. Manager
JAMES F. SIMONS
General Sales Manager

Channel 98 KFWB
6419 HOLLYWOOD BOULEVARD, HOLLYWOOD 28/HOLLYWOOD 3 5151

Represented nationally by
JOHN BLAIR & CO.
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!

WBAY 2
GREEN BAY

THE CO-OP ADVERTISING PICTURE AT A GLANCE

1. Co-op advertising amounts to about $2 billion yearly (20% of estimated U.S. total ad budget of $10 billion)

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<tr>
<th>CO-OP</th>
<th>OTHER NATIONAL AND LOCAL ADVERTISING</th>
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2. Of this $2 billion, air media gets only about $400 million

<table>
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<tr>
<th>AIR</th>
<th>OTHER MEDIA</th>
<th>OTHER NATIONAL AND LOCAL ADVERTISING</th>
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3. TV gets about $200 million; radio gets another $200 million

<table>
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<tr>
<th>TV</th>
<th>OTHER NATIONAL AND LOCAL ADVERTISING</th>
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WHAT THIS MEANS is that the lion's share of about $1.6 billion goes to other than air media—mostly newspapers. In some product lines, newspapers get up to 85% of co-op money: one authority estimates less than one in five co-op plans include air

FIRST PART OF A TWO-PART STORY

CO-OP: AIR MEDIA’S BIG ENIGMA

TODAY CO-OP ADVERTISING IS AT THE CROSSROADS. CAN TV AND RADIO FIGURE BETTER IN THE ROAD THEY TAKE?

Of the estimated $10 billion total U.S. annual advertising bill, about $2 billion is believed to be co-operative money (estimates vary from $1.5 billion to $2.5 billion).

Yet this marketing plan, which produces 20% of total advertising, remains suspect as a hypodermic needle at a race track, misunderstood as a philandering husband, unwanted as a cold.

Abuses have been so prevalent that many manufacturers have scrapped co-op only to find, that as fast as they did, competitors set up plans. Schizophrenia was never so rampant.

sponsor set out to find some answers, tackled experts in co-op advertising, has come up with this two-part series, the nut of which—oversimplified—could be:
FOUR AUTHORITIES ON CO-OP SPEAK OUT

E. B. WEISS

"THERE is clearly evident a re-appraisal of co-op advertising by all concerned—this is a change of attitude of considerable magnitude. It could lead, in time, to substantial revision in co-operative advertising policies and practices."—Director of merchandising, Doyle Dane Bernbach, New York

L. GENTRY

"SOMEbody has got to be more realistic about co-op advertising, and it looks as if this someone must be the manufacturer. TV's challenge is to show this someone what the medium has accomplished in translating dealer enthusiasm into sales."—Manager of Co-op Advertising, TVB

LESTER KRUGMAN

"IT's deplorable that advertising agencies—involved as they are in marketing—have so little knowledge in and take so little interest in co-op. Co-op advertising is one of the most potent marketing tools."—NTA vice president of advertising; former ad agency and client company ad executive

KEVIN B. SWEENEY

"THERE's no more double-billing in air media than there is in newspapers. The advertiser with a co-op plan who discriminates against air media on 'proof of performance' grounds hasn't a leg to stand on. We have challenged many to point out one real case against radio."—President, RAB

Co-operative advertising is at a crossroads. It can take the lane to complete ignominy by becoming nothing more than a sales discount. It can take the highway to the goal for which it was intended—national advertising's greatest supplement. If the latter is to come true, then co-op must

1. Clean house—but good.
2. Use more tv and radio.

At present, air media gets about $100 million of the $2 billion co-op bundle. This is divided about equally between tv and radio—roughly about $200 million for each. The remaining $1.6 billion goes to other media, chiefly newspapers. In many cases, newspapers get as much as 85% of a manufacturer's co-op ad dollars.

"I doubt that one in five national manufacturers with co-op plans allows for either tv or radio," says Lester Krugman, an authority on co-op advertising long before he ever became vice president in charge of advertising and public relations for National Telefilm Associates. His interest in co-op spanned many posts, including executive vice president of the Getzschl Co., marketing v.p. for Emerson Radio (at which time he served on ANA's co-op committee), as well as executive slots at Bulova Watch, Decca Records and in the department store field.

The news that air media, upon which are based so many national campaigns, gets such short shrift under co-op plans must come as a shocker.

That a national campaign's prime medium might be tv, for example, while at the local level, retailers are dividing their co-op dollars between such unrelated media as newspapers, matchbooks, baseball uniforms and skywriting should make the co-op pioneers turn in their graves.

Co-op advertising had its beginnings before the turn of the century. In the 1890's, the highly competitive patent medicine field spawned the practice, national manufacturers allowing their local dealers money for the printing of handbills. By 1902, the pattern was firmly set by Warner Bros., corset and bra manufacturers, which is still a top source of co-op ad dollars, one of the top categories.

After World War I, co-op began to snowball, largely through the growth of automotive and household appliance industries, continued strong right through the depression, and didn't run into any serious trouble until 1936 when the Robinson-Patman Act was passed. Object of the act: to see that no one retailer in a market was favored over another in the dispersal of co-op funds. The picture hasn't been the same since; with the U.S. government peeking out of the bushes, co-op plans had to join the ants under the checkered tablecloths. (Today, not a single co-op advertiser could plead "not guilty" to fracturing this law, and less than 20% of all retail accounts control nearly 90% of the co-op contributions). The scarcities in certain product lines during World War II showed many manufacturers that—under emergency conditions—co-op plans could be done away with, an idea which still enchants many and which would probably be carried out by them except that the emergency has...
long passed. The Association of National Advertisers reported to sponsor no slackening in the co-op trend; the first half of the 1950's actually saw about a 20% gain in the number of manufacturers who instituted co-op plans. Since then, it seems to be holding its own; as fast as one company drops co-op, another adopts it.

The biggest change that has taken place is in direction.

This is important inasmuch as the direction seems to veer from the original concept of co-operative advertising.

"Co-op was developed originally," says Krugman, "as a supplement to a national advertising program. The national advertising dollars were spent to create consumer demand; the co-op campaign told the pre-sold customers where to buy it in their home town."

Theoretically, the two should work like twin dynamos. In reality, however, they have frequently stripped gears. What went wrong? A number of things, these four in particular:
- National advertisers have failed to set up intelligent, efficient plans.
- Retailers have cheated.
- Media has helped them cheat.
- Ad agencies have turned their backs on the whole thing.

Small wonder the system has survived for 50 years. One thing most authorities agree on: Its survival is more a tribute to the original concept than to its administration.

Among the most outstanding examples of what have contributed to co-op’s going sour are: the discrimination against air media by many national accounts and the ostensible lack of interest in a client’s entire sales program which leads an agency to stuff off co-op simply because it hasn’t tried to figure out a system to handle it profitably.

In the first case, it is surprising to discover the devious means by which a manufacturer can pay lip-service to air media while scuttling its use. Among the more subtle of these ways is the practice of offering a co-op contract that provides for a 75% contribution toward newspaper advertising or baseball uniforms or sound trucks but only a 30% or 40% contribution toward a local TV or radio campaign. This is usually just about as effective a means of ruling out air media as is the less subtle way of not permitting it at all as a co-op allowance.

The reason manufacturers go to such lengths to exclude what might be their greatest impact media is usually given out as “No proof of performance from radio and TV. At least the local newspaper can produce a tear sheet as can the local handbill printer.”

While it is true that air media had better invent some sort of better performance proof if it hopes to dispel such discrimination, the excesses of print media (in collusion with the more grasping local retailers) have managed to come about in spite of...

(please turn to page 63)

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**AN UNBIASED LOOK AT CO-OP ADVERTISING**

<table>
<thead>
<tr>
<th>ADVANTAGES</th>
<th>DISADVANTAGES</th>
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<tbody>
<tr>
<td><strong>BUYS MORE exposure for less money at the local level since most goes at local rates. Also permits more control in timing of the ads</strong></td>
<td><strong>CAN REDUCE funds available for national advertising. In many cases—particularly food—co-op has degenerated into a sales discount</strong></td>
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<tr>
<td><strong>INCREASES number of advertising impressions at point where sales are made, thus gives wider coverage to a national sales campaign</strong></td>
<td><strong>FREQUENTLY plunges a national manufacturer into all kinds of legal trouble since Robinson-Patman makes almost all co-op illegal</strong></td>
</tr>
<tr>
<td><strong>STIMULATES enthusiasm of local retailer in the product at the same time it builds the prestige of the national product in the community</strong></td>
<td><strong>TREATED far too often as a dealer “shake-down” of national advertiser. Nationals fail to administrate well, retailers take advantage</strong></td>
</tr>
<tr>
<td><strong>IDENTIFIES key dealers with product, often secures new dealers. Since the upsurge of private brands, co-op is national’s best weapon</strong></td>
<td><strong>CREATES a lot of intra-dealer dissatisfaction when one retailer suspects a competitor may be getting a fatter slice of the co-op pie</strong></td>
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SPONSOR • 20 JUNE 1959
CAN THEY UPSET THE CHAMP?

- Three giants—Colgate, Lever, P&G—market liquid detergents are out to beat Lestoil at its own tv game
- Focus of tv battle is in Syracuse, N. Y., only city where all of the major liquid cleaners are distributed

One of the biggest, bloodiest marketing battles of the past 10 years is brewing in the field of all purpose liquid detergent cleaners.

The contestants: five brawny giants with plenty of dollars and plenty of marketing savvy. The battlefield: the blue chip arena of network and spot television.

In 1958, four of the five big liquid detergent cleaners spent an estimated $14 million in spot tv alone. This year their combined total for net and spot television may well double that figure.

The new money will come from Lestoil, still leader in the field, which last year contributed $12.3 of that $14 million to spot tv's coffers, and from its four challengers on the national scene—Procter & Gamble's Mr. Clean, Colgate's Genie, Lever's Handy Andy and S. C. Johnson's Bravo. Still more tv spot will be placed by the several regional producers who are trying to capture the all-purpose liquid detergent field in their areas (such as the well entrenched Texize, in the South and Southeast). At this point, the entire budgets of Lestoil and Handy Andy are in tv.

Lestoil—a five-year-old product which has used television exclusively to set its sales records in a product field it developed—continues to dominate markets in which it distributes. But none of the majors has truly national distribution although Mr. Clean (P&G) is fast getting there and Lever claims a broad geographical spread for its Handy Andy.

At this point in the marketing program for these liquids—five years after Lestoil and 10 months after its first competition moved in—there is only one city in the U. S. where all five of these big-time national advertisers have distribution and are focusing their tv attention there. This is Syracuse, N. Y., a long-time test market.

Schedules in Syracuse are typical of the balance and the intensity which the four majors are showing in markets where they have gained distribution. Genie (Colgate), for example, is heavy in Los Angeles with an average of 93 announcements, 61 participation minutes and 32 minute breaks. All figures are from a recent week for each market as measured by Broadcast Advertisers Reports.

Mr. Clean, the only national competitor in that market, scheduled 70 announcements, 43 of which were minute participations and the remainder minute breaks.

A typical weekly schedule for Lestoil in New York called for 150 announcements, in Chicago, 120. Again with participation minutes predominating...
TV'S BIG 4 IN CLEANERS

GENIE (Colgate) is now distributed in 10 western states after January introduction. It's packaged in non-slip, grip bottle in pint, quart. It and Lestoil are only major liquid detergents which are also solvents. TV gets most of budget with minute announcements in live-animation film with jingle. Agency: handling Street & and Finney, N.Y.

HANDY ANDY, Lever entry, was introduced last August market by market. Entire current budget is in tr. mostly Lever's net shows. Distribution of pints, quarts is geographically national but needs more depth. Four-armed Handy Andy figure appears in animated commercials to build product image, personality. Agency is K&E, New York.

LESTOIL (Adell Chemical) is five years old, developed initial saturation TV formula which new entries use. It has national distribution except for West Coast; uses TV only in live-action minutes. Strong appeals: to consumer, product name: to dealers, higher profit margin on pint, quart sizes. Agency is Jackson Assocs., Holyoke, Mass.

MR. CLEAN (P&G) appears to be Lestoil's strongest opponent. Bottled in glass in two sizes, it will have national distribution by July after test-marketing in April 1958, intro in November. Spot TV (minutes with live action and animation) gets heaviest ad play, features Mr. Clean personality who was suggestion of Tatham-Laird, Chicago.
Here's how the TV network's nighttime schedule will look next season. Some 90% of the shows are now sold.

Use this chart for listing best spot adjacencies for clients and for estimating probable viewing audiences.

### A Special Service to Sellers

A special service to sellers and buyers of nighttime TV spot adjacencies, sponsors, has compiled this network fall programing chart. It indicates that:

- The TV webs have pretty well settled their evening program lineups.

<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
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<tbody>
<tr>
<td><strong>7:30</strong></td>
<td><strong>7:30</strong></td>
<td><strong>7:30</strong></td>
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<tr>
<td><em>Maverick (17-20-8:20)</em>&lt;br&gt;Kaiser&lt;br&gt;Brackett&lt;br&gt;W-F</td>
<td><em>TBA&lt;br&gt;Oldsmobile&lt;br&gt;Sc-F</em></td>
<td><em>Sc-F&lt;br&gt;W-F&lt;br&gt;AP-L</em></td>
</tr>
<tr>
<td><em>Riverboat (7-3)</em>&lt;br&gt;L&amp;M 1/3&lt;br&gt;N</td>
<td><em>Cheyenne (7-30-8:00)&lt;br&gt;Ralston&lt;br&gt;Nat'l Carbon&lt;br&gt;W-F</em></td>
<td><em>Name That Tune&lt;br&gt;Amer Home&lt;br&gt;W-F</em></td>
</tr>
<tr>
<td><em>Sc-F</em></td>
<td><em>AF-L</em></td>
<td><em>W-F</em></td>
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<td><strong>8:00</strong></td>
<td><strong>8:00</strong></td>
<td><strong>8:00</strong></td>
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<tr>
<td><em>Maverick&lt;br&gt;Ed Sullivan&lt;br&gt;Kodak&lt;br&gt;Colgate&lt;br&gt;V-L</em></td>
<td><em>Sunday Showcase&lt;br&gt;Sc-F&lt;br&gt;Equitable, and Various&lt;br&gt;W-F</em></td>
<td><em>Cheyenne&lt;br&gt;Par-L&lt;br&gt;Amer Chicle&lt;br&gt;Johnson &amp; J&lt;br&gt;W-F</em></td>
</tr>
<tr>
<td><em>Sunday&lt;br&gt;Sc-F</em></td>
<td><em>Father Knows Best&lt;br&gt;Wells Fargo&lt;br&gt;W-F</em></td>
<td><em>Texas&lt;br&gt;Par-L&lt;br&gt;Amer Tobacco&lt;br&gt;P&amp;G&lt;br&gt;W-F</em></td>
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<tr>
<td><em>W-F</em></td>
<td><em>Dr-L</em></td>
<td><em>N</em></td>
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<tr>
<td><strong>9:00</strong></td>
<td><strong>9:00</strong></td>
<td><strong>9:00</strong></td>
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<tr>
<td><em>The Rebel&lt;br&gt;W-F</em>&lt;br&gt;Par-L &amp; G</td>
<td><em>G.E. Theater&lt;br&gt;General&lt;br&gt;Electric&lt;br&gt;V-L</em></td>
<td><em>Dinah Shore (9-18)&lt;br&gt;Chevrolet&lt;br&gt;Sc-F</em></td>
</tr>
<tr>
<td><em>Sc-F&lt;br&gt;W-F</em>&lt;br&gt;Dr-L</td>
<td><em>Par-L&lt;br&gt;General&lt;br&gt;Electric&lt;br&gt;Sc-F</em></td>
<td><em>Bourbon St.&lt;br&gt;Van Horne&lt;br&gt;L &amp; F&lt;br&gt;P. Lorillard&lt;br&gt;Bermond Metal&lt;br&gt;A-F</em></td>
</tr>
<tr>
<td><em>Sc-F&lt;br&gt;N</em></td>
<td><em>M-F&lt;br&gt;My-F</em></td>
<td><em>Danny Thomas&lt;br&gt;General Foods&lt;br&gt;W-F</em></td>
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<td><strong>9:30</strong></td>
<td><strong>9:30</strong></td>
<td><strong>9:30</strong></td>
</tr>
<tr>
<td><em>The Alaskans&lt;br&gt;My-F</em>&lt;br&gt;Dr-L</td>
<td><em>Hitchcock&lt;br&gt;Presc.&lt;br&gt;Herslot-Myers&lt;br&gt;A-F</em></td>
<td><em>Dinah Shore&lt;br&gt;Sc-F</em></td>
</tr>
<tr>
<td><em>L-M&lt;br&gt;2/3 open</em></td>
<td><em>Adventures In Paradise&lt;br&gt;My-F&lt;br&gt;Dr-L</em></td>
<td><em>Ann Sothern&lt;br&gt;General Foods&lt;br&gt;N-F&lt;br&gt;Dr-L</em></td>
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<tr>
<td><em>O-V-L</em></td>
<td><em>AF-L&lt;br&gt;N</em></td>
<td><em>Alsea-Goodyear&lt;br&gt;Alsea&lt;br&gt;Goodyear&lt;br&gt;My-F</em></td>
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<td><strong>10:00</strong></td>
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<tr>
<td><em>The Alaskans&lt;br&gt;W-LGF&lt;br&gt;N</em></td>
<td><em>Loretta Young&lt;br&gt;Marboro&lt;br&gt;Pony&lt;br&gt;D-F&lt;br&gt;N&lt;br&gt;Sp-F</em></td>
<td><em>Hennessy&lt;br&gt;General Foods&lt;br&gt;P. Lorillard&lt;br&gt;Sc-F</em></td>
</tr>
<tr>
<td><em>AF&lt;br&gt;Dr-F&lt;br&gt;N&lt;br&gt;Dr-L&lt;br&gt;D-F&lt;br&gt;Sp-L</em></td>
<td><em>Steve Allen&lt;br&gt;Dr-F&lt;br&gt;N&lt;br&gt;Dr-L&lt;br&gt;Sp-L</em></td>
<td><em>Steve Allen&lt;br&gt;Dr-F&lt;br&gt;N&lt;br&gt;Dr-L&lt;br&gt;Sp-L</em></td>
</tr>
<tr>
<td><em>My-F&lt;br&gt;Dr-L&lt;br&gt;D-F&lt;br&gt;Sp-L</em></td>
<td><em>Alsea Presents&lt;br&gt;My-F&lt;br&gt;Dr-F&lt;br&gt;N&lt;br&gt;Dr-L&lt;br&gt;Sp-L</em></td>
<td><em>Alsea Presents&lt;br&gt;My-F&lt;br&gt;Dr-F&lt;br&gt;N&lt;br&gt;Dr-L&lt;br&gt;Sp-L</em></td>
</tr>
<tr>
<td><em>Steve Allen&lt;br&gt;Garry Moore&lt;br&gt;Tv's Finest&lt;br&gt;My-F&lt;br&gt;Dr-F&lt;br&gt;N</em></td>
<td><em>The Finest&lt;br&gt;Ralph&lt;br&gt;Pit's Plate&lt;br&gt;Dr-F&lt;br&gt;N</em></td>
<td><em>Steve Allen&lt;br&gt;Garry Moore&lt;br&gt;Tv's Finest&lt;br&gt;V-L&lt;br&gt;Dr-F&lt;br&gt;N</em></td>
</tr>
</tbody>
</table>

Key to abbreviations: (A) Adventure; (AF) Audience participation; (D) Documentary; (Dr) Drama; (P) Pilot; (I) Interview; (L) Live; (Mu) Music; (Ms) Mystery; (N) News; (Sp) Special; (V) Variety; (V-L) Variety-Live; (V-Local) Variety-Live-Local; (W) Western; (Wo) World; (W-L) Western-Live; (W-LGF) Western-Live-General Foods.
CHART FOR SPOT BUYERS

- The bulk of fall buying is nearly completed, with a SRO sign around some 90% of the shows.

You can also get these facts from the chart: the show types, whether live or film and whether new or old. (Footnote lists abbreviations.)

Those seeking maximum use of the chart will find it helpful to tear the pages out, list previous 'O' show ratings, and use the spaces between the programs for possible spot adjacencies.

And bear this in mind: there will be more one-hour sponsored shows on the networks this fall than any other season, hence the surprise (1) higher ratings during station breaks seem likely, and (2) the viewing audience can be pre-determined with greater accuracy.

<table>
<thead>
<tr>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
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<tbody>
<tr>
<td>BS TV</td>
<td>NBC TV</td>
<td>ABC TV</td>
<td>CBS TV</td>
</tr>
<tr>
<td>10:00 PM</td>
<td>9:30 PM</td>
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<td>8:30 PM</td>
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<td>10:00 PM</td>
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<td>9:00 PM</td>
<td>8:30 PM</td>
</tr>
</tbody>
</table>

**Footnote**

(1) Situational comedy; (2) Sports; (3) Variety; (4) Western
They're members of 100 Little League teams completely equipped by radio station WDIA of Memphis

50,000 watt outlet, beamed to all-Negro audiance, builds goodwill with uniforms, gloves, balls, bats

Examples of outstanding community service by the nation's radio stations come into sponsor by almost every mail. But perhaps none is more heartwarming, or more unusual than the 2,000-boy Little League story of Station WDIA Memphis.

Begun in 1955, the WDIA operation is expanding this year to cover 100 teams of future Henry Aarons, Jackie Robinsons, and Willie Mayes, in the Tennessee-Arkansas-Mississippi area around Memphis.

All expenses for equipping the teams are born by WDIA, America's largest radio station programmed entirely for Negro listeners. The station supplies uniforms, bats, baseballs, gloves and other equipment.

Sponsors of the teams, which include churches, schools, civic clubs and other organizations, are asked only to furnish the boys and the managers, known as adult leaders. Major cooperation is provided by the Memphis Park Commission which has equipped 15 regulation diamonds, including several with lights, for little league play.

Idea for the WDIA service originated four years ago when park commission superintendent Hal S. Lewis asked station v.p. Bert Ferguson if he would be interested in sponsoring one Negro boys' baseball team as part of the commission's program for the "Negro boy in the street."

Ferguson volunteered to sponsor 12 teams, enough for a full league. The number jumped to 26 teams in 1956, 41 in 1957, and 54 in 1958. This year there will be 100 teams—60 in the WDIA Memphis leagues, 21 in the Shelby County-West Tennessee Division, and 16 in the Mississippi-Arkansas Leagues.

WDIA, which consistently shows up in Pulse and Nielsen as the top rating Memphis station, claims a listening audience of 1,528,364 Negroes, one tenth of the nation's Negro population. Sajs station president Egmont Sonderling, "We're thrilled to furnish Little Leagues for these 2,000 teenagers. It is part of our overall program of public and good will, and needless to say we don't object to these boys wearing uniforms with the call letters WDIA on both front and back!"
Shulton's five-way radio attack

- $35 million toiletries firm employs five different spot radio plans to promote expanding product line
- This year it is using 20,000 spots for Old Spice products, more than three times what it used in 1952

In 1952, Shulton, Inc. used 6,700 one-minute radio spots for its Old Spice men’s line. This year it will use 20,000 (in 18 markets) for Old Spice alone, in addition to campaigns for other items added since 1952.

Moreover, according to CBS, Shulton has just completed—for its Father’s Day promotion—the largest single concentration of radio spots ever run in the history of radio.

When a sponsor triples his spot usage in such an impressive list of markets, you pretty well can ignore the bargain-hunting motive. It isn’t penny-saving, it’s some wise-dollar spending on Shulton’s part. To get on the same mental wave length with Shulton and its agency, Wesley Associates, you have to dial to this theory:

The best time to sell a prospect is when he’s using—or thinking about using—your product. And because this pregnant moment is apt to happen at varying times of the day and varying times of the week, radio is about the most flexible medium to bear the message.

“It’s particularly vital for Shulton to do a pinpointed selling job,” explains marketing vice president Frank N. Carpenter. “We have a quality product. While designed for mass consumption, it is packaged, advertised and promoted with a quality image. Our advertising has a tremendous job to do and of necessity must be carefully engineered.”

Shulton spends over $5 million in advertising yearly, of which a major part goes into radio—both spot and network—and network TV. Right now, radio is the principal air medium being used.

“Spots are all one minute in length to enable us to tell a full story,” says advertising manager Maxine Rowland, “and get effective use of our Old Spice sea chanty. Our six-year

SPOT RADIO PATTERNS for three important product lines are studied by (l to r) Wesley Associate’s Bernard Lee (a.e. for Shulton’s Fine Chemicals Div.), toiletries a.e. Jay Perine, Shulton’s ad mgr. Maxine Rowland, ad director Walter Lantz, marketing v.p. Frank Carpenter
use of the charity has made it 'whis-
tling' popular with the general pub-
lic. Last year, we developed delight-
ful variations on the musical theme to
keep it fresh—and at the same time
familiar.'

Shulton uses radio in several varia-
tions, too: Here's how it works:

- **Prime time spots.** These are
  used principally for the men's prod-
  ucts, with chief concentration in the
  morning. Says account executive Jay
  Perine, "We're better off telling our
  message between 6:30 and 8:30 a.m.
  when we can catch men while they're
  shaving and sprucing up for the day.'
  For turnover, spots are bought on a
  rotation rather than strip basis. Traffic
  hours get less emphasis than morn-
  ing times, except, according to Per-
  ine, where station rates or high traffic
  concentrations make them exceedingly
  worthwhile. Products emphasized:
  After Shave Lotion, Stick Deodorant,
  Smooth Shave, Spray Deodorant.

- **Weekend packages.** Shulton has
  steadily increased its use of weekend
  packages since 1955. That year, it
  conducted a five-weekend experiment
  with radio as the major push for its
  highly seasonal Bronz Tan, suntan
  lotion and cream. Sales gains came so
  fast from the 14-market schedules that
  in 1956, 46 markets were used. More-
over, weekend packages were enlarged
  to include After Shave Lotion, Stick
  Deodorant and a Christmas gift pro-
  motion. Weekend racks were further
  swelled the next year by Spray De-
  odorant and Smooth Shave.

Joseph D. Knapp, Jr., Wesley's me-
dia director, keeps Shulton's weekend
and weekday schedules in balance,
adjusting them to market size and
season. He has upped the weekends
in all markets to 30 out of the year.
Weekend packages play an important
role in Christmas and Father's Day
promotions, as well as for the im-
portant summer-selling season for Bronz-
Tan. Weekend spots began about 1
p.m., Friday and run through 7 p.m.
Sunday.

- **National spot plus network spot.**
  Shulton uses this combination gen-
erally for its Bridgeport Insecticide
  Line (see cut below). Shulton's air
  deodorizer—Good- aire—on the other
  hand, uses a local approach which
  includes all media, backed up with
  some national print as well as par-
ticipations on the *Arthur Godfrey
  Show* on CBS Radio last winter.
  For the Bridgeport line, weekday
  and some Saturday morning spots are
  used, explains Bernard Lee, Wesley
  account executive for Shulton's Fine
  Chemicals Division. The campaigns
  are seasonal—concentrated in June
  and July for the insecticides, spring
  and fall for Good- aire.

Bridgeport gets 20 spots per week
on CBS for six weeks, 17 per week
on NBC for four weeks. Added to
this are heavy spot radio campaigns
in key markets, again, as with Good-
airie, including some use of spot tv
and newspapers, depending on the
local media picture.

These radio commercials for
Bridgeport, recorded by Jonathan
Winters, are appealing, effective at-
tention-getters. They stress, humor-
ously, the pleasures of a bug-free
summer. The Winters commercials
were voted among the top six out-
standing radio spots last fall in
Blair's semi-annual popularity poll of
radio commercials. One of the Win-
ters radio spots was adapted for a
tv commercial now running in ex-
perimental markets with the insec-
ticide radio campaign.

In discussing future advertising
plans with advertising director Walter
A. Lantz, sponsor learned of another
 twist in Shulton's radio pattern. Up
to this fall, all toiletries advertised on
spot radio have been masculine. Come
fall, Shulton will use radio for a spe-
cial price promotion on its Desert
Flower Hand and Body Lotion.
Shulton has explored tv coverage of every kind, tying it to its radio schedules. It started out in '59 with tv spots, used syndication in '55, and was one of the pioneers in the use of tv specials. Shulton first underwrote a group of See It Now shows on CBS TV in '55-'56 (including Danny Kaye's first tv appearance with the UNICEF youngsters), and introduced Victor Borge's first two Comedy In Music shows in '56. The following year, it co-sponsored (with Pepsi-Cola) Rodgers and Hammerstein's color spectacular Cinderella. Surveys showed Cinderella reached what was the largest tv audience up to that time.

Next step was into weekly tv programs. 1957-58: alternate sponsorship of the Eve Arden Show on CBS TV. 1958-59: alternate on the Donna Reed Show, ABC TV.

This winter daytime tv was added:
(1) For its women's products, participation in the Peter Lind Hayes segment of ABC TV's Operation Daybreak (through mid-April), coordinated with the use of Arthur Godfrey for the same products on radio.
(2) To reach teenagers, participation in Dick Clark's American Bandstand on ABC TV at Christmas and during its just-completed Father's Day gift promotion backing up the heavy radio network-and-spot concentration. This 10-day promotion followed on the heels of a five-week participation on American Bandstand to introduce a new teenage product, Short Cut hair groom product cashing in on crew-cut craze.

With the addition of new lines and effective use of pinpointed advertising, Shulton's sales have been virtually skyrocketing:
- Item: A $10 million dollar jump in the last three years alone has brought its sales from the $25 million plus of 1956 to over $35 million.
- Item: In the same period of time, it has risen from 17½ on the New York Stock Exchange to 56.
- Item: Its advertising budget of $1,400,000 in 1952 is only a fraction of today's $5 million plus.

Shulton, Inc. was founded in 1933 by the late W. L. Schultz. The founder's son, George L. Schultz, continues as president. Under his direction, Shulton has diversified from a strictly toiletries firm into related fields - pharmaceuticals, consumer chemicals, and Fine Chemicals for industry.

By Dorothy M. Doherty

Thailand is unique in the Orient in that it has never been colonized or occupied by a Western power. Yet Bangkok is a modern city with ideas and concepts of progressive Western civilization.

Thai TV Co., Inc., is the major and principal station of two Bangkok stations, the other (Channel 7) is owned and operated by the Army. Thai TV on Channel 4 is equipped with RCA units. Its two key operating officials have had training in the U.S.

Late in 1958, Bangkok TV possessed a coverage of 30,000 sets. Annual license fees establish set count. Set receivers keep rising steadily and, and, it is realistic to predict fully 50,000 sets by 1960. Last year there was a provable increase of 3,500 sets and the 1959 expansion should be at least 9,500 to 10,000 sets.

The potential circulation is substantial. Approximately nine million persons live within the Grade B coverage of Thai TV Co. Bangkok's population is 1,250,000 persons. As in Portugal, the Thai set count of 30,000 sets is no indication of actual circulation. Per-set viewership is four to five persons, at least. Of interest to advertisers are the following:

1. Thai TV Co. operates early (6 p.m.) to late evening (10 or 11 p.m.) Tuesday through Sunday.

2. The full-time staff is 160 persons, well integrated for production and sponsor service.

3. Commercial announcements are both live and on film, mostly live.

4. The big live production begins at 9 a.m. Generally it is an ambitious program with participating commercials. I attended a two-hour "spectacular" sponsored by a Bangkok bank with a 23-piece orchestra. Thai dancers, singers and a cast of at least 50 artists and performers.

5. The majority of commercial accounts come from direct contact with sponsors, most of whom are "local" distributors for foreign products. There are three important agencies in Thailand with Grant of U.S., the major one.

6. Commercial rates are low and attractive even for 30,000 sets and an average viewing audience of 100,000 to 125,000 persons.

Straight announcements cost as little as $30 or $40 (with frequency discounts) and syndicated 30-minute film programs are available for cost plus $10 freight and handling charge. American syndicated programs are dubbed into the Thai language at an average cost of $25 to $50.

Because newspaper and other forms of advertising are not so well developed as in the U.S., television is a relatively stronger medium.
'Me-tooism' hurting tv selling, says Schwerin

Research expert finds that three-year study of tv commercials shows 'marked trend toward mediocrity'

He charges copy-cat tactics hurt tv marketers in competitive era where you must have originality to win

Major marketers who buy tv advertising are experiencing a drop-off in the effectiveness of their tv commercials at a time when it is most dangerous.

In today's highly competitive era, with its revolutionary marketing patterns, tv advertisers have to move at a fast clip to stay where they are in holding their market position. Yet, says Horace Schwerin, president of Schwerin Research Corp., these tv advertisers are losing their sales position with consumers because of "the marked drift toward mediocrity" in their tv commercials.

Here's the biggest danger: This year an expected $10 million will be spent on research and product development, bringing into the economic arena a vast array of consumer items which will fight for supremacy with tv as a major weapon. The alert tv advertiser, says Schwerin, knows he must move rapidly to hold his ground. Yet, he adds, advertisers are tending to lose tv advantage because of mediocre commercials and copy-catism.

Schwerin made this allegation after a comprehensive analysis of more than 1,000 tv commercials which his company has tested in its laboratories over the past three years. What do agency men, the middlemen directly responsible for the impact and quality of a tv commercial, say in answer to his charge? They are divided in their reactions.

Those with whom sponsor talked acknowledge the prevalence of "me-tooism"—a client following a pattern which has been proved successful by a competitive client. They agree there are, indeed, many examples of mediocrity on the air. But they say the final test as to mediocrity comes with cash register figures, and a lot of so-so commercials ring the register at a clip which pleases the most ambitious advertiser.

Schwerin's answer to this summary is that after-the-fact analysis of a tv commercial is too late for most advertisers. One agency v.p. agreed with this thesis. A proponent of pretesting by any of various devices, he said: "We can lose a lot of money in tv before we find out the commercial technique or the copy doesn't really make the sale. Tv is too expensive for this kind of by-hunch-and-by-guess method."

Another agency executive said some amount of me-tooism is inevita-
ANIMATION, DEMOS BOTH HAVE PROBLEMS

ANIMATION when used alone is less effective than when combined with live action, according to analysis of tv commercials over past three years by Schwerin Research. This one, for Pet Milk through Gardner Adv., got higher effectiveness ratings because it combined live and animated sequences. Last year, live plus animation averaged 15.6; live alone, a slim 8.2 in audience effect.

DEMONSTRATION is declining in effectiveness because of what Schwerin calls “metooism,” a trend for clients to “borrow” an idea which has been proven successful for someone else. This Scotties tissue demonstration, through J. Walter Thompson, indicates the kind of product-in-use action which pulls the highest effectiveness ratings. Copy-cat tactics tend to make viewers immune.

1. Over-all effectiveness is down and the number of ineffective commercials is up.
2. Demonstration devices have declined in effectiveness.
3. Live action alone in commercials tends to cut down on effectiveness but gains in impact when combined with animation.

Demonstration devices, Schwerin says, are “the unique forte of TV,” yet they’ve declined because of borrowing or—less politely—plagiarism. If Advertiser A conceives a fresh and original visual metaphor, his competitors immediately jump in with endless variations of the same idea, leaving the originator’s concept devalued and dimmed through imitation.

The drop-off in audience reaction to tested live-action commercials is attributed to much the same thing. Live action, which showed gains in 1956 and 1957, dropped off last year in effectiveness as a combination of live action and animation picked up. Although this latter group finds “less favor,” it was—as a group—“by far the most effective” studied by Schwerin.

He adds: “It was precisely these hybrid commercials which showed the greatest originality and creative accomplishment. They ranged from hard sell to extreme mood in approach, and they made the transition from animation to live-action or vice versa when nothing else would do as well in putting across their basic motivating idea.

“Their creators were not hobgoblin lined by Emerson’s ‘foolish consistency,’ and weren’t afraid to blend two different techniques to achieve the desired end: an effective and unified commercial.”

Here are Schwerin’s facts which document these points.

His testing technique is to screen before a sample audience a half-hour film show or kine not currently on the air, into which three commercials for three different products and product categories are interspersed. One product is being tested for commercial effectiveness; the other two are control commercials.

Before each showing the audience is asked to name the brand in each category (for example, soap, cigarettes, cosmetics) each would like most to receive as a prize. After (Please turn to page 49)
ANATOMY OF A TV CONTEST

Here's how Ronzoni geared a contest to getting distribution and sales for a new macaroni product

Chief problems were contest platform and rules, trade promotion, tie-in advertising, clearing legal hurdles

When it comes to know-how in contests, you have to hand a diploma to Ronzoni. Right now this macaroni maker is winding up his third go-round in that field with all the aplomb of a true veteran.

Ask Ronzoni (and Mogul Lewin Williams & Saylor) what makes a contest tick, and—more importantly—why you use a contest at all, and this is what they'll say:

"Let me tell you first of all why we are not in the contest business," says agency senior v.p. Milton Guttenplan, account supervisor for Ronzoni. "We are not out just to make a few quick sales at an exorbitant expense. Beginners in the contest field often think that a contest is merely a sales device.

"We are now in our third contest for Ronzoni for reasons which make a lot more long-range sense."

First, says Guttenplan, it's an excellent device for a new product introduction.

Second, it gets people into stores, shows retailers there's an interest in the brand.

Third, it helps widen the consumer base for a product—especially if it has an ethnic origin (like macaroni).

Fourth, it gives you a platform on which to create greater awareness of your advertising.

The platform, Guttenplan emphasizes, is the first consideration. Ronzoni contests are tied to its major tv show. By sponsor estimate, Ronzoni spends roughly $350,000 a year in tv, the major portion going into a 7 p.m. alternate Tuesday sponsorship (with Savarin Coffee) of If You Had a Million (re-runs of The Millionaire) on WRCA-TV, which relays the show.
SURVEY OF CONTEST ENTRANTS

If you have bought a product to enter a contest, do you continue to use the product instead of your former brand?

<table>
<thead>
<tr>
<th></th>
<th>Women</th>
<th>Men</th>
<th>Teenagers Female</th>
<th>Teenagers Male</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>19.9%</td>
<td>11.2%</td>
<td>10.1%</td>
<td>10.9%</td>
</tr>
<tr>
<td>NO</td>
<td>0.8</td>
<td>3.1</td>
<td>1.1</td>
<td>9.6</td>
</tr>
<tr>
<td>SOMETIMES</td>
<td>79.3</td>
<td>85.7</td>
<td>83.1</td>
<td>90.5</td>
</tr>
</tbody>
</table>

If contest requires trip to store to get entry blank, does this stop you from entering?

<table>
<thead>
<tr>
<th></th>
<th>Women</th>
<th>Men</th>
<th>Teenagers</th>
<th>Teenagers Male</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>33.4%</td>
<td>25.0%</td>
<td>31.8%</td>
<td>21.1%</td>
</tr>
<tr>
<td>NO</td>
<td>66.6</td>
<td>75.0</td>
<td>68.2</td>
<td>78.9</td>
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</table>

What type of contest appeals to you most?

<table>
<thead>
<tr>
<th>Action</th>
<th>Women</th>
<th>Men</th>
<th>Teenagers</th>
<th>Teenagers Male</th>
</tr>
</thead>
<tbody>
<tr>
<td>Completing last line to a jingle</td>
<td>33.2</td>
<td>25.2</td>
<td>11.1</td>
<td>12.5</td>
</tr>
<tr>
<td>Completing a statement about a product</td>
<td>14.2</td>
<td>11.9</td>
<td>3.6</td>
<td>3.3</td>
</tr>
<tr>
<td>Inventing a name for something</td>
<td>9.4</td>
<td>18.8</td>
<td>25.3</td>
<td>22.4</td>
</tr>
<tr>
<td>Submitting recipe ideas</td>
<td>2.7</td>
<td>1.5</td>
<td>4.7</td>
<td>0.0</td>
</tr>
<tr>
<td>Picture puzzles or games</td>
<td>10.4</td>
<td>16.8</td>
<td>32.0</td>
<td>32.2</td>
</tr>
<tr>
<td>Sweepstakes (No skill involved)</td>
<td>30.1</td>
<td>25.8</td>
<td>23.3</td>
<td>29.6</td>
</tr>
</tbody>
</table>

Which would you prefer as a prize?

<table>
<thead>
<tr>
<th>Prize</th>
<th>Women</th>
<th>Men</th>
<th>Teenagers</th>
<th>Teenagers Male</th>
</tr>
</thead>
<tbody>
<tr>
<td>(B) $100 in cash . . .</td>
<td>44.5%</td>
<td>29.6%</td>
<td>28.5%</td>
<td>31.2%</td>
</tr>
<tr>
<td>or $500 in merchandise</td>
<td>55.5</td>
<td>70.4</td>
<td>71.5</td>
<td>68.8</td>
</tr>
<tr>
<td>(C) $500 in cash . . .</td>
<td>45.6</td>
<td>33.5</td>
<td>36.1</td>
<td>32.6</td>
</tr>
<tr>
<td>or $2500 in merchandise</td>
<td>54.4</td>
<td>66.5</td>
<td>63.9</td>
<td>67.4</td>
</tr>
<tr>
<td>(D) $1000 in cash . . .</td>
<td>55.0</td>
<td>48.1</td>
<td>60.3</td>
<td>50.1</td>
</tr>
<tr>
<td>or $5000 in merchandise</td>
<td>42.0</td>
<td>51.9</td>
<td>39.7</td>
<td>49.9</td>
</tr>
</tbody>
</table>

Do you enter contests often?

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Women</th>
<th>Men</th>
<th>Teenagers</th>
<th>Teenagers Male</th>
</tr>
</thead>
<tbody>
<tr>
<td>MANY</td>
<td>40.1%</td>
<td>30.1%</td>
<td>14.0%</td>
<td>12.1%</td>
</tr>
<tr>
<td>SEVERAL</td>
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<td>52.8</td>
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<td>12.8</td>
<td>17.1</td>
<td>32.7</td>
<td>34.3</td>
</tr>
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</table>

SOURCE: Bruce Richards Corp. (Advertisers Confidential Contest News Bulletins)

SPONSOR • 20 JUNE 1959
Out here in Central Ohio we grow very special little girls and sometimes two at a time. Early in life they develop a fondness for ice cream, small pets and TV pajama parties like the one now in progress.

Our parties are nicest when Mother comes. Knowing this, WBNS-TV arranges its programming so that Mother and the princesses can share this satisfying world several times a day.

Because we live so closely with our Central Ohio neighbors, we frequently call on them for help and advice. When one of our newscasters asked for traffic safety suggestions, they poured in by the thousands. So did the votes for the favorite “bride-to-be.” And, it does our hearts good the way those WBNS-TV-advertised brands have been selling.

Such loyalty is typical of Central Ohio where we were born and raised. In this market of two million people, so much attention is concentrated on Channel 10 that time buyers who know their business say: “If you want to be seen in Central Ohio—WBNS-TV.”

WBNS-TV
CBS Television in Columbus, Ohio

Recipient of the 1959 Fifth District Advertising Federation of America award for best single television program, “The Visitor.”
**RESULTS ARE 2 TO 1 IN KPO'S CAPTIVE MARKET**

Surrounded by Mountain Peaks and isolated from both Seattle and Spokane, Washington's 12 Inland Counties are Truly a Captive Market!

KPO Gets Results...2 TO 1

How Do You Like Those Apples?

We'll back our claims with money where our mouths are!

---

**SPOT BUYS**

**RADIO BUYS**

Church & Dwight Co., Inc., New York, is preparing the summer campaign for its Arm & Hammer and Cow Brand baking sodas (brand name depends upon market) for relief of sunburn. The schedules start 27 June for six consecutive weekends. Minute announcements, with some 30's, are being placed in late afternoon periods. Saturdays and Sundays, to reach traffic coming home from the beach. Average frequency: 24-30 announcements per week each market. Carrie Senator buys; agency is J. Walter Thompson Co., N. Y.

Glenbrook Laboratories, Div. of Sterling Drug, Inc., New York, is lining up announcements in various markets for its Campho-Phenique antiseptic (for cuts, bruises, burns). The 11-week campaign starts 29 June. Minute announcements, 9 a.m. to 4 p.m., are being scheduled; frequencies vary from market to market. The buyer is Bob Hall; the agency is Thompson-Koch Co., Inc., New York.

Noxzema Chemical Co., Baltimore, is planning schedules in top markets for its High Noon Sun Tan Lotion. The campaign starts 29 June for eight weeks. Minute announcements over weekends are being placed to catch both to and from beach traffic; Thursdays and Fridays, 7 to 9 a.m. and 4 to 6:30 p.m.; Saturdays, 9 a.m. to 7 p.m.; Sundays, 9 a.m. to 3:30 p.m. Frequencies depend upon the market. The buyer is Bob Anderson; the agency is SSCB, New York.

**TV BUYS**

Scott Paper Co., Chester, Pa., is going into scattered markets with schedules for its Cut-Rite waxed paper. The schedules are short-term, begin 24 June. Chainbreaks and I.D.'s during daytime segments are being used; frequencies depend upon the market. Maria Barbato and Paul Bures buy; the agency is JWT, New York.

Johnson & Johnson, New Brunswick, N. J., is kicking off a campaign in major markets for its Extra Large Bandages. The schedules start the fourth week in June, run for four weeks. Minute announcements during early and late evening periods are being slotted, with frequencies varying. Bob Kowalski buys; agency is Y&R, N. Y.

The A-1 Sauce Co., Div. of Henklein, Inc., Hartford, is getting the summer campaign ready for its Sizz-Spray barbecue sauce. The seven-week schedule starts the last week in June. Minute adjacencies are being placed, next to late afternoon news and women's programs. Frequencies depend upon the market. The buyer is Elizabeth Griffiths; the agency is Bryan Houston, Inc., New York.

The Procter & Gamble Co., Cincinnati, is entering various markets with schedules for its Pin-It home permanent. The schedules start the fourth week in June, run for the P&G contract year. Chainbreaks during nighttime segments are being used; frequencies vary from market to market. The buyer is Dorothy Hough; the agency is Grey Advertising Agency, Inc., New York.
It's a habit...

like watching KMJ-TV in FRESNO
(California)

First TV station in Fresno
For example:
FIRST CHOICE OF VIEWERS FOR MATINEE AND EVENING MOVIES. KMJ-TV offers the fabulous MGM library of more than 700 feature films. The KMJ-TV Movie Matinee has 54.5% more audience than any other weekday movie and the Late Movie is tops for all evening movies.


THE KATZ AGENCY...NATIONAL REPRESENTATIVE

SPONSOR • 20 JUNE 1959
Many stations are revising formats to find a better audience slant. A researcher, station men report how Motivational Research is applied to programming

Dr. Tibor Koeves, vice president, Institute for Motivational Research, Croton-on-Hudson, New York

We have found in our work that when people tune in to a tv or radio program, they are guided by basic psychological needs or need constellations. It isn't 'the story' not even the star of a show which attracts them, but the need to satisfy an inner drive. Westerns tend to be an outlet for pent-up feelings of aggression in a competitive society full of stress; news reports provide orientation, and puts events into clearer focus in a complex world; music and dance stimulate, give a heightened sense of life in the midst of a routine existence; satisfaction situation comedies both relax and teach us about certain aspects of life, and so on and so forth.

When listeners criticize a program, what they are really saying is that it fails to satisfy their psychological needs; and when they praise a program, they indicate that the program has fulfilled those needs in some essential respects.

It is the function of motivational research to establish the constellation of needs which a given medium is expected to fulfill and then, through further research, to determine how well it does its job, what its shortcomings might be, and what steps might be taken to increase its effectiveness.

Each network, and each local station has a personality of its own, chiefly determined by the types of psychological needs it gratifies most satisfactorily. It is this very uniqueness which is the reason for its existence whether the reason be strong or weak; and the uniqueness is determined by the kinds of programs the station carries, the personalities of its announcers and the talents of its entertainers in terms of psychological satisfactions.

The total programing of a station is what establishes its image and personality. Programing determines a station's reputation among an audience: the kinds of people who will see it as "a station for my needs," and the kinds of people who will reject it as "not for people like me."

It is clear that any attempt to increase the size of an audience or to change its composition, must be done through programing. A station which fails to understand the needs of its listeners, and the reasons who others are not among its listeners, has no base on which constructive changes can be built.

Motivational research as a tool for programing serves an additional function: it guides the advertiser. For the more effective a station is in serving its audience with the kinds of programs they want, the more useful it is to the advertiser. As a rule there is a direct transfer of reactions from programing to advertising. Feelings about a station as a whole, its authority, modernity, selfishness, taste, influence, etc. etc. tend to influence and even determine attitudes to the commercials it carries —about the products it advertises. 

Glenn Konsinger, dir. of operations, KPRC Radio, Houston

The way to use an MR study in guiding programing policy is "careful high-brow!" It is essential, today, that a station have a well defined "personality" in the minds of listeners. The more appealing this station personality is to the average listener, the more likely the station is to have repeated tune-ins, and consequent high ratings.

In using the results of an MR study, you must decide, before proceeding with any changes at all, exactly what sort of personality you want for your station. If the station has too "young" an image in the listener's mind, there will be a lessening of the confidence of the listener in what the station says. Or, to put it another way, your station may be fun to listen to, but no one believes what you say. This can be deadly to sales results for advertisers. In the opposite direction, if your personality is too old, people will acknowledge your reliability and believe you, but not listen very often. This, naturally, is deadly to station audience ratings.

What does this mean, in terms of programing? It means that your station "personality" must be carefully built, using the entire program schedule to develop in the minds of listeners, a desirable station personality that the listener can be sure "will be there" every time he tunes in. Your station must be fun to listen to, it must satisfy certain basic needs and desires of listeners: it must, in short, be the personification of an individual that the listener likes, trusts, and believes.

Even after the basic personality of the station is decided upon, and the MR study results can do a great deal of the guiding in this decision, the program director must still avoid a "hell-for-leather" change in all programing, unless the study shows that there are no desirable features in any
with MR?

part of the station's personality.

As an example, KPRC found from its MR study, that it was by far leading all other area stations in reliability and believability in the minds of listeners. The average listener believed what he heard on KPRC over all other stations. This identification extended completely to commercials on the station as well. At the same time, listenership was down because there was a two-fold problem of "personality." First, a feeling that the station's over-all personality could be more exciting; and second, a feeling that some of the programming was over the head of the average listener.

The problem was, how to retain the believable and reliable personality traits while overcoming the undesirable aspects? The solution was an evolutionary change rather than a revolutionary one. We know from past experience that a major promotional campaign coupled with a completely overhauled format will produce an increase in listenership for a short period of time, with a drop-off when the initial promotional campaign slackens.

Don't accept the MR study results as the ideal which must be adopted immediately. Decide on your station's personality-to-be, then incorporate a logical plan of action, keeping the listeners aware of it. You'll enjoy long-term benefits from this approach.

James McNamara, Assistant General Manager, ABC & AL-TV, Mobile, Ala.

SIX will reach more homes for you, too.

The area A.R.B. taken April 11-17, 1959 again confirms that you get a bigger, more receptive audience on SIX.

QUARTER HOUR BREAKDOWN — HOMES REACHED

Sunday through Saturday —
8:00 a.m. - 12 midnight
Total quarter hours surveyed in breakdown - 449

WCSH-TV share of "firsts" 
277 - 61.7%
Station B share of "firsts" 
109 - 24.2
Station C share of "firsts" 
63 - 14.1

Remember, a matching spot schedule on Channel 2 in Bangor saves an extra 5%.

A MAINE BROADCASTING SYSTEM STATION

WCSH-TV—(6), Portland
WLBZ-TV—(2), Bangor
WCSH-Radio, Portland
WLBZ-Radio, Bangor
WRDO-Radio, Augusta

SPONSOR • 20 JUNE 1959
CLEANERS
(Cont'd from page 31)

tion in the market or, at least, a neck-and-neck running with Lestoil. But a grocery buyer interviewed by sponsor, who buys for some 40 supermarkets in his local independent chain, gave this as the order of consumer preference: Lestoil, Mr. Clean, Bravo, Handy Andy and Genie. His guess: For every 100 bottles his chain sells, 35 are Lestoil, 30 Mr. Clean, 15 Bravo, 12 Handy Andy and 8 Genie.

In the past nine weeks, he has ordered 1,305 cases of Lestoil—a total of 54,310 bottles in quart, pint and half-gallon sizes. He records Lestoil every week. Mr. Clean every 10 days.

Despite the emergence of this Lestoil competition into a market which it has "owned" for three years, Lestoil sales continue to climb.

Right now "It's a case of everybody winning!..." said the food chain buyer. Where is the new business coming from? "Nothing seems to be suffering, although powdered and granulated cleansers are down a bit. By and large, however, people are just cleaner minded! They're seeing all these new uses for a product of this kind, and they're cleaning things they never cleaned before!"

This is the clue to the marketing pattern: the total cleaner market is expanding and no product, during this skirmish period in any event, is losing ground. This is borne out by a study conducted by Syracuse U. students under sponsorship of WHEN-TV last year. Interviews in 500 homes showed a slight dip for Lestoil just at the point where Mr. Clean was introduced. But after three months, when surveys were redone, Lestoil was getting as much or more than it had in terms of market share and Mr. Clean's gain was about equal to that of its three-year-old competitor. Thus the market, in a short three-month span, had doubled for the liquid detergent producers.

TV, the companies themselves report, has done a consistently good sales job—in Syracuse as well as in the many markets in which they are now distributing. Yet this gain has been made by TV advertising despite several possible selling negatives.

For one thing, the cleaners all look and act alike. They're packaged in long, thin bottles although Genie, Mr. Clean and Handy Andy have developed an indentation near the top for more easy hand gripping. Bravo is the most distinctively packaged in a plastic container and the liquid is blue rather than clear. A customer lament that the odor of these detergents is unpleasant has led to a scented Bravo and Genie.

They're packaged in the same sizes (usually, quart and pint) and retail for about the same amount (usually, $6c for the large and 37c for the small). Their points about all-purpose cleaning functions are the same. Two have a point of difference, however, in that they are solvents as well as detergents: Genie and Lestoil.

Two major differences stand out, however. Lestoil and Genie give a better profit margin to the retailer—about 26% as compared with less than 20% for the others. And Lestoil is the only one of the five which isn't going in heavily for sampling, price-cutting, couponing. Bravo in its test campaign is issuing 50 food stamps with the purchase of a large bottle, for example.

Lestoil has succeeded in its fight for chain store distribution because of its customer-created channel for the (then) new product and because of its profit lure to retailers. But as the big soaps have moved into this product area, they've been able to distribute faster because they have long established retail channels for their wide assortment of items, S. C. Johnson, with its more limited distribution setup for waxes and cleansers, is expected to need more time to become national.

Lestoil, Mr. Clean and Genie are spotting saturation TV schedules in the markets where they've gained distribution. In general terms, Lestoil's marketing area is penetrated solidly everywhere except the West Coast. Genie is heaviest on the West Coast. Mr. Clean approaches the West national scope after test marketing in April of 1958 and a West Coast drive in November, followed by the West and Midwest. This month P&G is conducting final sales meetings before introduction of the product into the lower Eastern seaboard and the Gulf states.

In more national terms, Lestoil appears to lead in most markets except the West Coast, where Genie is top seller and in New York, where Mr. Clean has swamped the sales grosses.

Industry observers say P&G is the most aggressive competitor in attacking Lestoil's dominance. A major selling feature: the personality of Mr. Clean, a big-chested, small-waisted figure (see opening page) donned in white ducks and sporting a gold earring. The personification of a manly, handy helper around the house, Mr. Clean has another household rival in the figure developed by Lever for Handy Andy. Andy has four arms (an all-purpose worker) and a less startling mien.

Both figures are designed to establish a product personality and an image of efficiency, and both are incorporated into advertising.

The problem of product separation on the air will become even more intense as all five go into the top major markets throughout the country. Even in Syracuse, there's a challenge to the juggling artistry of station traffic people who have set 15 minutes as the minimum between competitive product commercials.

The tonnage of TV which these companies will use to gain sales supremacy can't even begin to be estimated because it will be so immense. Among them, the five last year spent a staggering $176 million on network and spot TV (TVB figures), some $75 million on spot alone. The biggest liquid cleaner buyer, of course, was Lestoil, which uses no network and which last year invested $12,339,090 in spot.

Here's what the others spent: P&G, $84,471,710 in all, $33.8 on spot and $50.6 million on network; Lever, $33,537,230 on all TV, $16.5 million on spot, $21.9 million on net; Colgate, $33,355,990, $10.9 million on spot, $5.2 million on network.

As for specific expenditures on TV advertising for the all-purpose cleaners, the amounts of record for 1958 are relatively small and will soar when 59 budgets are analyzed. Lestoil (through Jackson Assoc., Holyoke, Mass.) far outdistanced its competition with its $12.3 million of spot. Lever's Handy Andy (Kenyon & Eckhardt, New York) invested $740,730 in spot; Colgate's Genie (Street & Finney, New York), $319,840; P&G's Mr. Clean, (Tatham-Laird, Chicago), $421,300. Bravo's agency is Foote, Cone & Belding, Chicago.

Whatever the TV or the advertising investment within the near future,
marketing people think it'll be two or three years before the product shake-down is complete. One condemned Lestoil for "its ruthless use of communications," and predicted that the big entries in the field will take away Lestoil's profitable position of "being there first with the most—and getting still more!"

What will happen, this man says, is the natural marketing evolution of product development, introduction and sale. "The integrated marketer with the dynamics of a tremendous and impressive team" will win out over the independent and iconoclastic Adell Chemical, he says.

Yet others decry this prediction that Goliath will win out over little David, if only because in this battle everyone's a giant and David isn't little any more. Many ad pros admit the ad techniques and the tenacity of Adell management in coming up with a new product in such a competitive field, gaining distribution with no prior experience, buying TV in a way which made all the blue-chips sit up and take notice.

**SCHWERIN**

(Cont'd from page 39)

the showing, they are asked again to list their preferences. The number who switch brands in the one test product category are presumably responding to the commercial which they've just seen. And this gives the effectiveness factor.

The effectiveness factor—the percentage of change after a commercial was shown—dropped in 1956 to 6.4 from a high of 7.1 in 1957 and 7.2 in 1956. Schwerin summarizes ineffectiveness, too—the number of commercials which made no dent on the test audience and which inspired no change in product preference. In 1958 a high proportion of 42% of the tested commercials was ineffective, contrasted with only 33% in 1957 and 35% in 1956.

Here are the findings about demonstration devices. In 1955, commercials without demonstration added 2.7 to effectiveness; those with demonstration, 17.6, almost double. But in 1958 the trend toward "mediocrity," as Schwerin says, caught up with results so that those with demonstration rated 9.0, those without, 8.1—a narrowing of the margin.

Part of this slack in demonstration was picked up by the "hybrid" combination of live action and animation. Although the all-animation commercials comprise a small sample which diminishes the significance of the test figures, Schwerin shows this comparison among the three techniques.

All-live commercials in 1955 pulled an average effectiveness rating of 11.3, contrasted with a considerably lower figure of 8.2 in 1958. But a combination of live and animation commercials in 1953 rated a 15.6, contrasted with a 6.1 analyzed for 1955. All animation is a device rarely used, but based on a small sample it indicated a 7.4 rating in 1955 and a 1.1 in 1958.

Admen talking with sponsor agreed that the trend is definitely toward a combination of animation with live action sequences inserted for actual product demonstration. They don't necessarily agree with Schwerin Research as to the reasons why this is happening. They bring up a point which Horace Schwerin also makes: last year was a recession year with heavy unemployment, tight money and less responsiveness to sales stimuli.

Both the group responsible for the production of commercials and the researchers who analyze the end product, however, agree that the tendency toward tv commercial conformity is pronounced. They—and your viewers, themselves—will welcome a switch from the hackneyed and the pedestrian to a more progressive pattern which will enable marketers to compete with new products and to hold their market status.

Schwerin concludes that "Tv is the most potent advertising medium that exists. No other mass medium possesses its unique power of demonstration, its resources of visual metaphor and its measurable impact."

In protesting the drift toward the mediocre he "steers a course between those defenders of the faith to whom advertising is a sacred democratic art form and the cynical critics who regard it as 'the rattling of a stick in a swill bucket' (from George Orwell)."

Most ad pros today are trying to take this same objective middle-road in appraising the content and effectiveness of their tv commercials.
thank you, BROADCASTING
for your newest survey of trade paper reading preferences. Once again you prove that SPONSOR rates second in every agency/advertiser survey made by a competitive magazine (guess who rates first) -- but first in every independent survey of broadcast publications made since January 1958.
RADIO BASICS / JUNE

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index

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<th>Year</th>
<th>Radio Homes</th>
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<td>1958</td>
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Radio station index

End of May 1959

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<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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End of May 1958

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

Radio set index

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<td>Auto</td>
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<td>Public places</td>
<td>10,000,000*</td>
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<td><strong>Total</strong></td>
<td>142,600,000</td>
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</table>

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

2. CURRENT LISTENING PATTERNS

RADIO'S HOUR-BY-HOUR IN-HOME AUDIENCE BY LOCAL TIME
(millions of homes)

**(SUMMER 1958)**

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<td>5-6 pm</td>
<td>10.0</td>
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**(WINTER 1959)**

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<td></td>
</tr>
<tr>
<td>5-6 pm</td>
<td>10.5</td>
<td></td>
</tr>
</tbody>
</table>

Source: These national Nielsen figures adjusted by time zone provide local time figures in terms of millions of homes per average minute. The summer data is for July-August, the winter figures are for January-February.
Five more big producers...
Five more big producers join AM Radio Sales

First and Fast...  
Here's what AM Radio Sales is:

AM means stations that are the big producers in 14 markets.

AM service is guaranteed to be the fastest in the rep business:
If it's AM—it's in time!
An AM rep will give you plans today for buys "needed tomorrow."

AM means complete service: not just spot availabilities, but specific recommended spot plans matched to your current needs...for efficient and total market coverage.

AM's reputation for fast delivery of these productive plans has been proved over the years by Bill Losee and his expert staff. AM means the marketing know-how that comes from your AM man's personal, on-the-spot knowledge of each station—its talent, programming, facilities, market. AM means a Market Specialist for each station...

an AM man in daily contact with one or two assigned stations, who teams up with your regular AM rep when you need specialized market service. AM represents a limited list of vital stations...does the authoritative job of delivering the goods for each market represented. AM stations reach 64,000,000 people—36% of the country. Eight of the AM stations cover the top 11 U.S. markets.

AM repped stations are strong in music and news, leaders in local service...professional, forward-looking, community minded...the big producers, with the sound difference that gets results for national advertisers.
Here are the five big producers that join AM Radio Sales—July 1st—call stations of the Westinghouse Broadcasting Company, Inc.

**WBZ + WBZA Produces in Boston** First in New England, with more New England listeners than any other station. Latest 27 county Pulse rates + wexa. No. 1 in out of every 5 quarter-hours, in a primary service area of 5½ million people. Nielsen agree; shows wex clicks more adults than any other Boston radio station. Personalities like Carl deSuze, Alan Dary, Norm Prescott, Dave Maynard keep them coming back. News men in the field cover the entire local New England news beat. No wonder wex is wza is the only single medium that gets to all of New England!

**KDKA Produces in Pittsburgh** First by far—by the Greater Pittsburgh Pulse— is the nation's 8th Market! Nielsen confirms KDKA's delivery of the largest audience in the area. Exciting local news coverage using better phones, tape recorders, mobile units... top local personalities like Rege Cordic, Bob Tracey, Art Pallan, Clark Race who set a fantastic selling pace... keep KDKA 'way out front in a rich 72-county area. / More than 1.6 million radio homes... $9 billion in Effective Buying Income.

**KYW Produces in Cleveland**... the station rated first by Pulse, Nielsen and Hooper! / Blankets the country's 7th largest city... 6th in total retail sales... Covers 57 counties in Ohio, 1.8 million radio homes, over 6 million people. KYW's winning local personalities like "Big" Wilson, Specs Howard, Joe Finas, Wes Hopkins build an ever-loving audience... stump the market in person for added advertiser impact. / Unequalled local on-the-spot news coverage makes KYW a "must" for information as well as good company.

**WOWO Produces from Fort Wayne** First by far in year out in the nation's 37th radio market, this 50,000 watt station creates its own rich, responsive 56 county market in Northern Indiana, Southeast Ohio, Southeast Michigan. WOWO is the area's most powerful voice, reaching 2.3 million listeners... more than half of them in urban communities / WOWO captures strong local loyalties with personalities like Jack Underwood, Bob Sievers, Bob Chase, Marv Hunter, Jay Goud. WOWO's own hour-by-hour news reporting helps keep dials frozen on 1150 kc!

**KEX Produces in Portland** First in the hearts of big radio audiences in Portland... 50,000 watt KEX covers a population of 1,500,000 in the booming Northwest! KEX programming includes careful musical blendings from Portland's seven "favorite son" personalities: Barney Keep, George McGowan, Russ Conrad, Al Priddy, John Jordan, Pat Wilkins, Lee Smith... Lively weather reports by Kay West... dynamic, go-out and get the story news coverage create high listener dependence. / It's the happiest combination for audience and advertisers in this rich, growing area!

...and All Radio Sales will continue to represent the WBC producer in Chicago—

**WIND** First in audience 24-hours-a-day, all week, all month, all year / 48 newscasts a day / Chicago's star broadcast personalities: Howard Miller, Milo Hamilton, Berne Allen, Bruce Lee. / An audience share that's hardly equaled anywhere in the U.S. / WIND's long-established who has often been called the country's leading independent station. / What a producer!
For complete market facts and recommended spot plans on all these music and news stations, call AM Radio Sales. **If it's AM...It's in time!**

AM Radio Sales representing
New York WIMCA
Chicago WIND
Los Angeles KMPC
Detroit WCAR
Boston WBZ+ WBZA
San Francisco KSFO
Pittsburgh KDKA
Cleveland KFW
Minneapolis WLOL
Portland, Ore. KEX
Phoenix Kool
Tucson KOLD
Fort Wayne WOZO
(Cincinnati WCKY)
(Midwest West Coast only)

New York
W. H. "Bill" Losee
Vice President & General Manager
666 Fifth Avenue
New York 19, N. Y.
Plaza 7-4567

Chicago
Jerry Glynn
VP & Midwest Mgr.
400 North Michigan Ave.
Chicago 11, Ill.
Mohawk 4-6555

Detroit
Walter Schwartz, Mgr.
Penobscot Building
Detroit 26, Mich.
Woodward 5-2420

Los Angeles
Ray Taylor, Mgr.
5939 Sunset Blvd.
Los Angeles 28, Calif.
Hollywood 5-0695

San Francisco
Ken Carey, Mgr.
950 California St.
San Francisco 8, Calif.
GArfield 1-0716
If broadcasters are to get any relief from the equal political time headache, it will have to come directly from Congress.

The FCC this week tossed this ball of migraine toward Congress by flatly refusing to reconsider its Lars Daly decision.

Chairman Doerfer and Commissioner Craven voted to overturn the earlier decision—upholding Daly’s claim to equal time—and Commissioner Cross dissented from and concurred in part with them, but the majority stuck with the earlier FCC position that the wording of Section 315 left it no course but to support Daly.

In the meantime the Senate Commerce Committee, officially, has begun hearings on four bills on the subject of changing Section 315 of the Communications Act.

There have been many attempts to revise the section, usually in election years, but all have foundered on the fear of Congressmen that they might be legislating themselves out of use of the air waves.

What will probably happen, if Congress should elect to pass on a change, is this: Newscasts, discussion and documentary programs, when entirely under the control of the station, would be exempted from the equal time provisions.

A sour note: Although the Senate Commerce Committee is hard at work on Section 315, Rep. Oren Harris has given no sign that he will get his House Commerce Committee to work on the same problem. Many bills of many descriptions are pending before his group.

Investigation and hearings on broadcasting industry problems continue to multiply.

To give you a sampling of what’s on the roll:

1) Both the FCC and the House Commerce Committee are deeply involved in probes of how the spectrum is being used, with either or both proceedings likely to shift things around the industry.

2) The Senate Commerce Committee, which also keeps a weather eye on the spectrum, with particular emphasis on TV allocations, this week began work on proposals to do something about political equal time rules.

3) The FCC’s probe of network TV programming re-erupts with hearings set for 6 July, but there’s momentary quiet on the network option-time front. The next step in the FCC’s rulemaking proceeding will be the submission of briefs on the FCC proposal to cut from 3 to 2 1/2 hours per network-controlled broadcast day segment.

4) The House Committee is in the middle of eight days of hearings, on regulatory agency practices. The result from this one will be new ground rules of conduct for FCC, FTC and others for submission to Congress.

The military came in for a hard time in a panel which opened the House Commerce Committee’s spectrum probe.

Witnesses from the White House’s own special study group said the government should have an agency to assign government frequencies as the FCC assigns non-government uses.

Chairman Harris is temporarily stymied because of inability to hire experts and the hearings are adjourned indefinitely.

But the eventual fate of these hearings, the FCC’s own probe into non-government spectrum uses, and whatever the Senate Commerce Committee does may govern (a) how many TV channels there will be, and (b) whether FM will continue to have as much spectrum space.
FILM-SCOPE

The hottest half-hour of the week for syndication ratings this fall may yet be the late Saturday night slot following Gunsmoke—this despite the efforts of CBS TV to recapture the period.

Two reasons why syndication has been able to retain the post-Gunsmoke time in many markets:

(1) Schlitz’s CBS order for Markham (following Gunsmoke) did not include quite a number of markets.

(2) Some stations have refused to turn the period back to CBS, especially in markets with but three stations, since there was little chance of the network being in a position to threaten to switch the affiliation to an independent station.

CNP’s report of a 26% January-to-June sales increase over last year amounts to an estimated $5 million in business for the half-year.

The two network sales made by CNP this season probably account for around half of its business written since 1 January, and it’s not unlikely that CNP’s domestic syndication grosses are therefore below 1958.

There’s typically less fresh product being offered by syndicators now than a year ago, hence the new importance to syndication economics of holding down as hard as possible on areas other than new syndication sales.

Science-fiction shows may be running into mixed sales reactions this season because of miscalculations in programming strategy.

The attitude of one agency buyer—as expressed to FILM-SCOPE—was that he would recommend a science-fiction show that had strong dramatic and story values, but that some of the films he auditioned were either of too special and limited appeal or so cliché-ridden they resembled Buck Rogers stuff.

Although syndicators have been eager to cash in on IGY headlines, not a single new science-fiction series has gone into syndication, and several distributors are still left holding such pilots.

The high initial cost of using animation in film programing can be largely offset by re-use possibilities.

Kellogg’s, for example, has been paying $65,000 for Huckleberry Hound half-hours made by Screen Gems.

But the total price of $1.3 million for 22 films involves four runs in national spot over a period of two years, so that the price on an average weekly basis is only $16,250.

Syndication producers are now moving very cautiously on getting started with new westerns. The reason:

Distributors reason that so much off-network western programing will go on sale for re-runs in the near future that they don’t want to add to the supply with all-out investments in the same program type.
There are many reasons to believe that syndication's total grosses for 1959 will fall below 1958 levels.

If this were to happen, it would be the first 12-month period in which syndication would not show growth over a previous year since the TV film industry began.

Paradoxically, syndication business has been good and prices are firm, but the film companies are putting less on sale because of the expected shortages of half-hour time periods.

Typical of the time shortage is what's happening at 10:30 p.m. eastern time where only the following nights are expected to be open for syndication: Sundays and Tuesdays on NBC stations, Thursdays on ABC affiliates, and nothing on CBS affiliates.

Filmways' kick-off of TV film program production and sales activity may well be a way for its trade affiliate, Warner Brothers, to jump the curb that ties it to ABC TV as a program supplier.

Note that Warner Brothers might not be comfortable making a pitch for syndication or to the other networks, but that there's nothing to prevent Filmways from doing this.

The new unit under veteran producer Al Simon, Filmways Television Productions, could theoretically become a bigger grosser than the commercials side of Filmways; the latter's $4-million, a big annual figure for a commercials firm, is only medium-sized by program-producer standards.

**COMMERCIALS**

There's been a 100% increase in the use of original music in TV commercials over the past three years.

According to the first of a series of reports by Plandome Productions on the use of music in commercials, the rise is attributed to (1) increased competition for viewer attention, and (2) triple-spotting in prime time—factors which make production values increasingly critical.

Music was used mostly in connection with motivational campaigns in product categories such as coffees, hair preparations, toilet soaps, shaving creams, perfumes, beers, and soft drinks, where 75% or more of commercials used music.

Moderately heavy users included cereals, dairy products, soups, razors, wine, cleansers, soaps, cigarettes, confections and dental products, all scoring above 50%.

The lightest users, all under 25%, included baked goods, dry foods, waxes, household cleansers, cigars and the drug products as a group.

Among the top 25 network TV spenders, the heaviest brands using music were Phillies, L&M, Winston, Pall Mall, Chesterfield and Plymouth.

**Commercials animators are about as busy today as they were two seasons ago.**

While the use of straight animation appears to have declined, the difference in volume is being made up by the mixed animated-and-live-action commercial and by new uses for animation in film.

Among new utilizations for animation skills are squeeze motion, which was a major creative vogue this past season, and new special effects prepared for commercials by animation men.
Watch for CBS to spread participation of profits deeper into its executive strata. As an example, the company's key m&c station executives are going through an upgrading in status with the right to stock options at attractive quotations.

P.S.: Perhaps nothing in late years has touched CBS top management so deeply on the emotional side as the press reaction to the executive quake in the tv program department.

A New England account spending about $750,000 in tv spot will have its salesmen across the country monitoring its schedules the coming season.

The roadmen will be expected to do their checking one day a week. Their reports will be matched up with affidavits received from stations.

Sales rivalry between NBC TV and ABC TV has grown tough and bitter: Last week ABC charged NBC was claiming it had Black Saddle from L&M—just to hinder ABC's efforts to clear those Friday 10:30 p.m. stations.

P.S.: McCann-Erickson confirmed the business was definitely ABC's.

American Home Products has discovered that Canada makes a good place to test new products if you want to keep your activities secret from American competitors. Canadian salesmen find out soon enough, of course, but they usually assume that the product already is on sale in the States.

One of the bra accounts which is also in barter was switched last week by some tv stations onto a pay-as-you-go basis.

Incidentally, Bates, which has taken on part of the International Latex account, said that all tv placements out of its shop will be strictly on a cash arrangement. It will be recalled that Latex has millions of dollars riding in barter film.

If you're wondering why so many of the high-grade agencies are anxious to go after drug accounts, ponder this observation of veterans in the field:

The swamproot people are gradually being squeezed out of the proprietary business; their place is being taken by the ethical houses with proprietary divisions.

Also: (1) This new breed seems primarily interested in quality products, and (2) enjoys smoother relations with the FTC and F&D Administration.

Agency film buyers continue to learn the hard way that they can't assure a client that they have a syndication deal lined up until the signed contracts are in.

Syndicators keep looking for the big national prospect while taking orders for random markets; if a big one materializes, the agency with just a smattering of markets is left holding the bag.

After one big sale recently, six small agencies found themselves in such a lurch.
the so-called proof of performance.

The following except from Cooperative Advertising Newsletter, published monthly by J. Wendell Sether Assoc., in cooperation with the American Press Magazine (and whose columns will be used more constructively later in this story) shows how print media may cooperate in cheating despite the proof of tear sheets:

“Our new printer looked over a copy to give us estimates and quoted, ‘Cooperative advertising, eh? That’s the biggest racket I’ve ever heard of.’ We protested that we were in a respectable business and asked him why he made that remark. ‘I’ll tell you why. Every appliance dealer in town comes to me with mats, asks me to run off a few proofs of a flyer or throw-away. Then he asks me for a bill for 5,000 or 10,000 throwaways. I know what they do with that bill. They send it to G.E. Westinghouse, or Easy to get paid for advertising they never do . . . ‘"

As for newspaper “proof of performance,” there are numerous methods of soliciting Santa Claus, especially by the giant retailers and chains (small retailers usually are scrupulously honest—to the point of not even spending co-op money). Most prevalent bit of chicanery is billing at one rate, cashing in at another. Some big chains actually make bigger profits through co-op cheating than they do in selling merchandise. Another method of defrauding the national manufacturer is buying a regional edition (the one with the smallest circulation and the cheapest rate naturally), sending the tear sheet of the ad and claiming to have bought the entire run. The opportunities for abusing co-op at the local level are so numerous it is pointless to recount them; they’ve all been tried and proven successful. In the food and drug business, the whole thing has fallen into a sort of kick-back that guarantees good displays and some degree of merchandising—nothing else.

There is no use saying that such skullduggery negates the value of co-op advertising; it would be like throwing the baby out with the bathwater. It is equally pointless to say that all or the majority of retailers are dishonest in their use of co-op funds.

But it does point up the fact that all of the ways to beat co-op were invented long before air media came on the scene. It also demonstrates that the tear sheet “proof of performance” does not deserve to be above suspicion. Holding up such skim evidence as an argument against sanctioning of air media (because it doesn’t furnish tear sheets) in co-op plans seems to some co-op authorities a weakness in the system.

Krugman told sponsor that as much or more double billing goes on in newspaper co-op as in air media. Kevin Sweeney, president of Radio Advertising Bureau, echoed the feeling. “We’ve challenged many advertisers to point out one real case against radio,” he says.

But the idea persists that air media are the most logical conspirators with local retailers against the national manufacturer. The manufacturer sees himself taken over on the complex rates of air media, envisions himself paying for announcements never aired, even contributing to program costs on invisible programs.

Indeed this obsession has reached such a peak that Edward C. Crimmins, sales director for Advertising Checking Bureau Inc. (which checks newspaper tear sheets for the national contributors to co-op funds) recently suggested before an ANA workshop this idea for better control of co-op money. That before placing radio or tv advertising, the local retailer must first request permission in advance, indicating the time of each commercial so that the station could be monitored. Naturally, all stations and all spots can’t possibly be monitored, but Crimmins based his suggestion on the threat.

Many nationals are improving the running of co-op funds. Cooperative Advertising Newsletter reports the new plan by B. T. Babbit, Inc. (Bab-O, Cameo, etc.) which now allows dealers a straight 12 cents per case of Bab-O, 23 cents per case of Cameo, based on previous quarter sales, and this money the dealer may use in any medium.

Other manufacturers are building systems that may turn co-op back to its original purpose. But they may need, in the process, the help of their agencies (also of air media, if it hopes to improve its position). Agencies can help if they want to, as next week’s story will show.
U. S. TREASURER Ivy Baker Priest gets instructions from Phil Melillo, Prod. Alliance before taping at WTTG-TV, Wash., scene for tonight's Mr. America Show (20 June)

PICKETERS dressed as a Gay Nineties dancer, fashion model, 'beatnik' and flapper board cable car to tell San Franciscans of McLendon's new good music station, KABL

ABC TV disclosed this week that it lead on Nielsen's 24-market report for the week ending 7 June in the number of firsts in ratings by half hours.

Taking the 42 half hours representing between 7:30-10:30 p.m. through the week, ABC TV noted this network-by-network totalization of firsts:

<table>
<thead>
<tr>
<th>Network</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>16</td>
</tr>
<tr>
<td>CBS TV</td>
<td>14</td>
</tr>
<tr>
<td>NBC TV</td>
<td>11</td>
</tr>
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</table>

(ABC and CBS were tied for first in one period.)

CBS Radio Division and CBS Station Division announce the appointment this week of new v.p.'s (general managers).

They are: in Chicago, H. Leslie Atlass, WBMM-TV and E. H. Shomo, WBMM; in Los Angeles, Clark George, KNXT and Fred Ruegge, KNX; in Philadelphia, John Schneider, WCAU.

TRICKY BUSINESS THESE TRICYLES! Personalities of Balaban Stations' WIL, St. Louis get cheered on to the finish line by 3,000 spectators at the St. Louis Cycling Club's Safety Rodeo. Nearing the goal (l to r): Ed Bonner, Reed Farrell, Bob Hardy, Dick Clayton and Bill Jenkins.
TV and Joseph Connelly, WCAU; in New York, Frank Shakespeare, Jr., WCBS-TV and Sam Slate, WCBS; in St. Louis, Eugene Wilkey, KMOX-TV and Robert Hyland, KMOX; in Boston, Thomas Gorman, WEEI; in San Francisco, Maurie Webster, KCBS; Harvey Struthers, Station Services, CBS TV Stations Division; Bruce Bryant, CBS TV Spot Sales and Milton Allison, CBS Radio Spot Sales.

CBS Radio introduces its own comedy hour—a la NBC—at the end of this month.

It will have, in the 7-8 p.m. weekend slot, a miscellany of comedians: among them Andy Griffith, Burns and Allen and Bob and Ray.

R. J. Reynolds ranked as the No. 1 advertiser in network radio with most broadcasts, according to a Nielsen national radio index covering four weeks ending 10 May.

The Nielsen breakdown for that period, based on total home broadcasts delivered on all radio networks:

<table>
<thead>
<tr>
<th>Rank</th>
<th>Advertiser</th>
<th>No. of Mostly Delivered</th>
<th>Index</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>R. J. Reynolds</td>
<td>320</td>
<td>159,434</td>
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<tr>
<td>2</td>
<td>Ex-Lax</td>
<td>225</td>
<td>122,000</td>
</tr>
<tr>
<td>3</td>
<td>General Foods</td>
<td>130</td>
<td>115,866</td>
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<tr>
<td>4</td>
<td>B&amp;H &amp; Winstn.</td>
<td>169</td>
<td>109,799</td>
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<td>5</td>
<td>Lewis Home</td>
<td>170</td>
<td>103,512</td>
</tr>
<tr>
<td>6</td>
<td>Pepsi-Cola</td>
<td>211</td>
<td>103,305</td>
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<tr>
<td>7</td>
<td>Bristol-Meyers</td>
<td>122</td>
<td>102,271</td>
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<td>8</td>
<td>Amer. Motors</td>
<td>161</td>
<td>63,509</td>
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<td>9</td>
<td>Hudson Vitamin</td>
<td>190</td>
<td>63,243</td>
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<td>10</td>
<td>Midas</td>
<td>105</td>
<td>63,947</td>
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<td>11</td>
<td>Stewart-Warner</td>
<td>34</td>
<td>62,308</td>
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<td>12</td>
<td>California Packing</td>
<td>34</td>
<td>55,093</td>
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<td>13</td>
<td>Lehn &amp; Fink</td>
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<td>50,490</td>
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<td>14</td>
<td>Colgate</td>
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<td>39,901</td>
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<td>15</td>
<td>Lever</td>
<td>46</td>
<td>37,930</td>
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<td>16</td>
<td>General Mills</td>
<td>33</td>
<td>36,503</td>
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<tr>
<td>17</td>
<td>Longines-Wittnauer</td>
<td>67</td>
<td>33,929</td>
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<tr>
<td>18</td>
<td>Chevrolet</td>
<td>48</td>
<td>33,331</td>
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<tr>
<td>19</td>
<td>Bon Ami</td>
<td>90</td>
<td>32,593</td>
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<tr>
<td>20</td>
<td>Parker Pen</td>
<td>40</td>
<td>31,600</td>
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</tbody>
</table>

Fall sales and renewals on network tv: Maverick (ABC TV), for the third straight year by Kaiser (Y&R) with Drackett (Y&R) also participating... Show of the Month (CBS TV) also for the third straight year with Du Pont (BRDO), once-a-month specials to run in addition to Du Pont’s June Allison Show, CBS TV... Circle Theater (CBS TV), with Armstrong (BRDO) for the fifth season on alternate Wednesdays... New show: Goodbye, starring Betty Hutton, to debut 1 October, 3:30 p.m., CBS TV, for General Foods (B&B).

(For complete fall picture, see page 36, this issue.)

Network tv sales: General Mills (Knox Reeves), for half of NBC TV’s U.S.-Russia track meet, 19 July... Block Drug (SSCB), new ABC TV daytime sponsor... Texaco (C&W) for full sponsorship of NBC News—Huntley-Brinkley Report, beginning 29 June. Program will whence be Texaco Huntley-Brinkley Report.

LET’S CUT A RIBBON. This one opened new Henderson Adv. Agency building in Greenville, Miss. S. C. is aided by (1 to r) Lt. Gov. Burnet Maybank, Howard McIntyre, agency v.p.-sec. and James Henderson, pres.

COOL, MAN, COOL! Mail carrier Harry Steiner gets personal attention of Jim Butler (1), KMOX, St. Louis “Clockwatcher” and Rex Davis, news director, after delivering 327,873 entries for station’s latest contest.

SEVEN MEN, SEVENTH ANNIVERSARY: KBIG, Catalina celebrated its seventh year with these seven men who joined the station when it was originated (1 to r) are Bob McAndrews, John Poole, Wayne Muller, Carl Bailey, Bill Dalton, Joe Seidman, Alan Lasser.

BIG SOUND FROM BIG MOUNT. D.J. Dick Conrad of WEOL, Lorain County, O., does remote of his show astride parading elephant to promote station’s new sound.
Ideas: ABC TV issued this week a promotion piece dealing with the impact of American Bandstand. It’s dubbed “Adult Window on a Teen-Age World.”

Network tv programing notes: Colgate Western Theater, starring a host of Hollywood actors, will replace The Thin Man 3 July through 4 September, NBC TV. . . . On the Specials Front: Gene Kelly and Victor Borge will headline the Pontiac Star Parade series of eight one-hour specials on NBC TV next season.

Strictly personnel: Allen Ludden, to director of program services for seven CBS-owned radio stations . . . James Larkin, to Western sales service supervisor for ABC TV Network Sales . . . Arthur Hecht, program promotion and merchandising manager for the advertising and promotion department at CBS Radio . . . Resignation: Leon Cagan, as director of Latin American operations for NBC International, Ltd.

Why take a little?

Get full Coverage with WJAC-TV in the Johnstown-Altoona area

Why settle for WFBG-TV’s 28.1 share of audience when WJAC-TV covers the market like a circus tent with a 71.9, sign-on to sign-off, all week long? You get ALL the audience you’re paying for when you buy WJAC-TV.

Figures from ARB, November, 1958

TOP 30 SHOWS ON WJAC-TV

Johnstown-Altoona Trendex, Feb., 1959

The competition just can’t touch WJAC-TV. Leading its nearest competitor by nearly 3 to 1, it’s easy to see that WJAC-TV is the one to buy—the one that delivers the audience.

Ask for full details from HARRINGTON, RIGHTER & PARSONS, INC.

ADVERTISERS

The Richard Hudnut division of Warner-Lambert is gearing for a tv saturation campaign on Quick Home Permanent nationally this August.

It was not made clear by the company this week whether any of the time will come from barter.

Campaigns:

- The Indemnity Insurance Co. of North America has launched a three-day barrage of 10-second radio “teasers” (18 per day) throughout Pennsylvania, calling attention to Sunday newspaper announcements of the company’s new auto policy.


- Shulton’s Bridgeport line of insecticides will get an eight-week campaign this summer on CBS and NBC Radio. Agency: Wesley Associates.

- Purina Dog Chow will run a new consumer promotion this summer, which breaks nationally this Tuesday (25). The advertiser’s participation in The Rifleman and Leave it to Beaver will be backed by 20-second tv spots on 170 stations. Agency: Gardner, St. Louis.

Still the leader: Hamm’s beer, on top for the second consecutive month, in ARB’s May survey of best-liked tv commercials.


AGENCIES

Agency appointments: The Northern Warren Corp.,’s Cutex line of lipstick, nail polish and manicure items, billing $1 million, to Doherty, Clif-
Lancaster, Co.

Neil Newillman. Gen-

Mathe 20 Mori chapter McCann

Of John Lewis, Co.

Olork I. Kaufman Coldwater !o.

Victor Lou Renard, chairman,
advertising campaigns Paul General

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Melvin Hattwick, Continental Oil Co., and

Perry Shupert, Miles Labs.

They were elected officers:
- Of the Southern California Broadcasters Association: chairman, Howard Gray, KGL, San Fer-

nando Valley; vice-chairman, Herb Comstock, KAVL, Lancaster; secretary, Cliff Gill, KEZY, Anaheim and
treasurer, Norman Boggs, KHIJ, Los Angeles.
- Of the Nebraska Broadcasters Association: president, Jack Gil-

bert, KHOL-TV, Holdrege; v.p., Harry Peck, KODY, North Platte,

and secretary-treasurer, Dick Chappin, KFOHT, Lincoln.
- Of the TV and Radio Club of Philadelphia: president, Robert

Pryor, WCAU-TV; chairman, Pat-

rick Stanton, WJMJ; v.p., Walter

Tillman, TV Guide; treasurer, Blayne

Butcher, Al Paul Lefton Co., and secret-

ary, Mrs. Robert Stuart, Bauer &

Tripp.
- Of the Kansas Association of Radio Broadcasters: president, Tom

Rashaw, KFH, Wichita; v.p.,

Thad Sandstrom, WIBW, Topeka and

secretary-treasurer, Jim Platt, KBTX,

El Dorado.
- Of the American Women in Radio and TV, chapter presidents:

Lewin Williams & Saylor . . . Wil-

liam Weed, from P&G to account

executive at Ogilvy, Benson & Mather . . . Mort Kramer, from McCann to R&B as account executive.

Frank Kemp, Compton media di-

rector, in New York Presbyterian Hospital this week going through a

series of tests.

ASSOCIATIONS

The Advertising Federation of America concluded its 55th con-

vention in Minneapolis last week with the election of these new

officers:

Chairman, James Fish, v.p. and
director of advertising at General

Mills. New directors: J. Davis Dan-

forth, BBDO; Albert Halverstadt,

P&G; Burton Hotvedt, Klaau-Van

Piersons-Dunlap; Bill McDade,

Judd Advertising, St. Louis; Charles

Ryan Jr., Firestone Rubber Co.

AFA directors re-elected: Leo Bur-

nett: John Cunningham: Dr. Melvin

Hattwick, Continental Oil Co., and

Perry Shupert, Miles Labs.

They were named v.p.'s: Charles

Crittenton, James O'Neil and

James Rayen, at Ted Bates & Co.

. . . Thomas Batman, at C. J. La-

Roche . . . James Harvey, the first

v.p. at Richard K. Manoff, New York

. . . Lou Kashins, at Mark, Simeon

& Renard, New York . . . James

Woodman, Jr., to executive v.p. and
director of Peter Finney Co., Miami


and member of the executive commit-

tee at D. P. Brother.

More on agency personalities:

John Boyd, Clifford Dillon, Emile

Frisard, Muriel Haynes, Gabriel

Ondee and Otto Prochazka, v.p. and

assistant creative directors at

Compton, to creative directors . . .

Robert Cole, v.p. of George H. Hart-

man Co., Chicago, to creative direc-

tor . . . Frederick Sears, to director

of research at Johnson & Lewis, San

Francisco . . . John Owen, account

creative supervisor, W. Neil Lewton

and Ian Beaton, account executives

at D. P. Brother . . . Thomas Laf-

ferty, art group supervisor at Mogul
in Chicago, Ruby Anderson, of WGN; in New York, Mimi Hofmeir, of NBC; in Atlanta, Dora Cosse, of Dora-Clayton Agency.


Lee Rich
V.P.—Associate Media Director
Benton & Bowles

FILM

The roster of major film companies in syndication was increased by one last week with United Artists' finalization of plans to start regional and local selling.

UA-TV's first entry in syndication will be Tales of The Vikings; plans are for additional titles to follow every three or four months.

Among UA-TV titles as yet uncommitted to either network of syndicated sale are Hudson's Bay and Miami Undercover.

Exploitation: A syndicated show sponsored in Kansas City by two national advertisers got an unusual boost last week. WDAF-TV produced a special show, Beyond the Call, to promote Carnation Milk and Tide's Rescue 8.

Sales: MCA's Paramount package to WALA-TV, Mobile; WSYR-TV, Syracuse; WSOC-TV, Charlotte, and WFMB-TV, Indianapolis ... ABC Films' One Step Beyond sold to the English Language CBC ... New sales on NTN's Hour of Stars include WRCV-TV, Philadelphia; WNBQ-TV, Chicago; WNAC-TV, Boston; WHTC, New Haven; KNTV-TV, Tacoma; WHIO-TV, Dayton; KREM-TV, Spokane; WWLP-TV, Springfield, Mass.; KONA-TV, Honolulu; WINK-TV, Ft. Meyers; WMJM-TV, Lansing; KNTV, San Jose; WKBT-TV, La Crosse; WWTU, Cadillac; WNEM-TV, Bay City; WCN-TV, Boise, and KEYT, Santa Barbara.

More sales: Market list on Ziv sales of Lock-Up in 112 cities includes Chicago, Pittsburgh, Boston, Kansas City, Atlanta, Detroit, New Haven and others for American Tobacco; station sales include WRCA-TV, New York; KFY-TV, Lafayette; WLOSTV, Asheville; KTVB, Boise; WTYY-TV, Dohlan; KOMO-TV, Seattle, and KERO-TV. Bakersfield; sponsor sales include Thorp Finance on KVPD-TV, Milwaukee; Luscon Industries, New Haven; South Western Public Services, KCBF-TV, Lubuck; Superior Dairy, Austin, Texas; Iowa Electric and Power Company, Cedar Rapids; and Super-Duper Markets, Yakima, Washington.

Programs: WPIX has put its third documentary into syndication. The Secret Life of Adolph Hitler, using original films and their sound tracks. ... Two dozen films on medical and agricultural subjects are being offered free to stations by Chas. Pfizer & Co., New York ... Screen Gems put Manhunt, starring Victor Jory and produced with the cooperation of the San Diego Police Force, into syndication sale.

Commercials: WHCT-TV, Hartford is using animation of weather reports for local commercials of 10 to 15 seconds length daily from 4:30 to 10:30 p.m. ... Robert Lawrence reports a year of continuous production every week, including activity on near-holiday dates which in former years had no production scheduled ... MGM-TV will open a New York studio on 1 July for post-production editing and insert work to augment west coast production ... UPA will animate commercials for Mars Candy via Knox Reeves Advertising of Minneapolis ... Music Makers has completed two assignments for Nufizz through Charles W. Hoyt ... Errol Linderman will join Elliot, Unger and Elliot as supervisor of client relations ... Charles R. Hunt has been appointed sales manager of Sound Masters ... FPA will hold a sales tax "seminar" for associate members ... Transitfilm completed a business film for Fortune Magazine and the First National City Bank of New York ... Mitch Miller, speaking at the 55th annual convention of the Advertising Federation of América at Minneapolis, pointed out that "commercial music should utilize music to
Additional sales: CNP reports sales and renewals of The Silent Service as follows: first year. WTJY, Miami; KVARTV, Phoenix; KXAL-TV, Eugene; WBBRC-TV, Birmingham; KRBC-TV, Abilene; KFMB-TV, San Diego; WHBZ-TV, Boston; WDBJ-TV, Roanoke; WFTY, Dothan, Ala.; and KCRA-TV, Sacramento; second year, to WTCQ-TV, Savannah, KUAH, Honolulu: KRCB-TV, Abilene; KXAL-TV, Eugene; WBBRC-TV, Birmingham; KVARTV, Phoenix; WTJY, Miami.

Organizational move: Al Simon becomes president of Filmways Television Productions, a new production-distribution subsidiary of Filmways Inc.


Feature films: WABC-TV has purchased 100 feature films from NTA International, including the Rocket 86 package, for schedule on the station's Night Show and other programs; sources of the films include 20th Century Fox and Loret Films.

G.E., WJR Detroit, the Worcester Telegram (WTAG), KFI Los Angeles (NBC) and Travelers Insurance (WTIC Hartford). WTIC is affiliated with NBC.

Said CBS' Arthur Hull Hayes: We knew WHAS was leaving but our affiliates with but a few exceptions are going along with the Program Consolidated Plan.

What shocked CBS was Shol's method of publicizing WHAS' severance, like accusing CBS of price-cutting and poor programming.

Ideas at work:

- Beer and cookies: KYA, San Francisco, is distributing boxes of fortune cookies as promotion for Ham's Beer sponsorship of Giants' baseball. Explanation with boxes: On the back of the printed "fortune" appearing inside 15,000 cookies used weekly in restaurants is KYA's suggestion that Ham's be used to toast the Giants every time they win a game.

- Mooning: WHB, Kansas City, has received 2,716 entries in its "Trip to the Moon" contest. The prize: an all-expense trip to the moon on the first commercial rocket ship.

- Scavengers: KDEO, San Diego, promoting Capitol Record's release of "Castin' My Spell," ran a scavenger hunt offering a prize of $91 to listeners who could gather all of the items mentioned in the lyrics of the song.

- KWK, St. Louis, has distributed some 400,000 Bonus Club Cards during the first six months of 1959. The cards feature photos of station's top air personalities and contain a serial number enabling the bearer to participate in the station's Bonus Club promotion.

- Checking on consumers: In conjunction with Swift, Old Dutch Foods and Seven-Up, every weekend throughout the summer, a representative of KSST, Minneapolis-St. Paul, will visit outdoor eating areas and interview the picnickers, asking them if they're using the participating sponsors' products. The award if they are: a charcoal grill.

- WJQOS, Jackson, Miss., has sold a "Dream Vacation" promotion with 30 sponsors signed for $7,300. Customers register in the various places of business, with the privilege of registering daily. For added impact, one winner will cop the entire "package" prize.

Station purchase: WOA, Saline, Michigan, to Lester Broadcasting.

Sales tidings: NBC Chicago stations WBNQ and WMAQ reported record billings for the first five months of 1959 . . . KYA, San Francisco, said it set a 33-year record in local and national billings in May.

Kudos: The Connecticut General Assembly adopted a resolution commending WTIC, Hartford, for its legislative series, The Motion Before the House.


RADIO STATIONS

The latest jolt for network radio was a dispatch out of Louisville this week.

Vic Shol's, head of WHAS, Louisville, disclosed that not only was his station pulling out of CBS Radio this July but that a number of other network affiliated stations were joining him in what he described as a new network, Radio World Wide.

The ownership and station call letters he mentioned were Newhouse.

PSNOR • 20 JUNE 1959

REPRESENTATIVES

Petry, effective 1 July, takes over representation of Trans-continental stations: WGR-AM-TV, Buffalo; WROC-AM, Rochester and WSVA-AM-TV, Harrisonburg, Va. (50% ownership).

It is expected that Petry will also
represent WNEP-TV,Scranton-Wilkes-Barre (60% ownership by TTC), effective the same date. This will likely be finalized this week.

Rep appointments: WBAY-TV-AM, Green Bay, to Katz . . . XEAK, San Diego, to Peters, Griffin, Woodward . . . WOAK, Atlanta, to Daren F. McGavren Co. . . . KCRG, Cedar Rapids and WGST, Atlanta and to the Branham Co. . . . KTW, Seattle-Tacoma, to Richard O'Connell . . . KGA, Spokane, to George P. Hollingbery Co.

Financial report: National billing at Daren F. McGavren Co. for April — 73% ahead of April, 1958 and 31% ahead of last month.

Strictly personnel: Newton Dieter, to manager of the Los Angeles office of Broadcast Time Sales . . . Wilbur Fromm, to manager of sales development and promotion and Anthony Liotti, to manager of research at NBC Spot Sales.

TV STATIONS

Cleveland City Council wants to be friends with tv and radio:

Following station editorials by KYW-TV & AM critical of the City Planning Commission for not releasing news to air media, the Council arranged a tete-a-tete luncheon with station officials.

Result: Council will cease discriminatory information release policy. (For background, see Wrap-Up, 30 May.)

St. Louis stations last week pitched in to fill the void left by a newspaper strike.

Some examples: KPLR-TV aired at 7:30 a.m. with a full-time schedule of news and special interest features . . . KSDK-TV, operated by the Pulitzer Publishing Co. and sharing the same building as the striking newspaper, moved its studio equipment to outlying transmitters before the strike deadline, so both the radio and tv stations could air on schedule.

Taft Broadcasting Co. makes the latest station group to offer its stock to the public.

The offering consists of 433,322 shares of common stock. Proceeds will go entirely to stockholders.

For irony you probably couldn't top this one in the tv station field:

KAYS-TV, Hays, Kan., which specializes in giving twister warnings for the area, had two-thirds of its own tower tornade down recently. However, with but a third of the tower—and at a third power—it was able to hold its whole roster of sponsors during the emergency.

Kenneth Tredwell, v.p. and tv manager of WBTY, Charlotte, had this to say about videotape before the Birmingham Ad Club:

The quality of tape is every bit as good as live, and there are real savings possible in taping commercials for this reason:

You can see what you have immediately and do necessary retakes on the spot while all people and props are assembled.

Ideas at work:
- WBAY-TV & AM, Green Bay is mailing contest promotional pieces to agency people and agricultural firms. The gist of the contest: Name the gal who'll be selected in August as Wisconsin's "Alice in Dairyland" and write a 10-word-or-less slogan promoting station's farm service department.
- Putting the 'shock' on the road: Gregore, Shock Theater m.c. on KMTV, Omaha, toured the city streets recently donned in his 'shock' outfit, with a skull on his lap. How he got around: in what looked like an 1876 horse-drawn buggy. His message proved a real killer-diller for speedhappy travelers.

Thisa 'n' data: Top 10 Dance Party, live syndicated series, goes into the summer with these renewals: Royal Crown Cola and Castleberry's Food, on WJBF-TV, Augusta, to the end of November; Clark's Good Clothes, for one year on KOTV, Tulsa; Coca-Cola picked up the tab on WHBQ-TV, Memphis for the fifth straight year . . . Kudo: To WKJG-TV, Ft. Wayne, the top achievement award in regional competition from the Junior Achievement companies in the city.
TV CONTEST  
(Cont'd from page 11)  

- How well promoted the contest will be  
- Who knows about the contest?  

Because of the highly competitive nature of the macaroni business, the first two items become vital. Ronzoni admits estimate that their line "outsells any other brand in its area generally, and outsells all others put together in its territory in Italian-American sales." It has virtually 100% distribution in New York City and New Jersey and a share of New England and Philadelphia.  

How well promoted the contest would be was demonstrated by:  

(1) Three te shows: In addition to the basic three-market program, Ronzoni is alternate sponsor of Saturday Star Theater (WRCA-TV), 6:30 p.m., Saturday, and co-sponsor of Children's Theater (WRCA-TV), a.m., Saturday (both seen in New York only). The contest would be promoted on all three shows.  

(2) Radio spot schedule on WRCA (New York) and three Italian language programs would also plug it.  

(3) Ti-Guide ads in the three TV markets would call added attention to the contest.  

Added phrases for the grocer:  

(1) A $100 bonus to the store manager where the boxtop with the winning entry was purchased (a line was provided on the entry blank for the name of the store). Here, Guttenplan advises, the policies of chains as to who gets the bonus have to be investigated.  

(2) Promotional advantages were offered in terms of photo of winner with store manager.  

(3) Letters from Ti-Guide were mailed to the trade with copies of the ads.  

(4) Ten pilot stores were picked to try out display ideas.  

The experiments were conducted by Jules Leonard, agency v.p. and director of marketing and merchandising, and formed the basis of suggestions which Ronzoni salesmen made to grocers and store managers. Leonard and Guttenplan visited many stores themselves to check on displays, suggest ways of better displaying the point of sale pieces and, in particular, the entry blank (one tip: keep chest-high; eye level is too high).  

Keeping entry blanks stocked is a major problem of any campaign and, as Guttenplan freely admits, this one was no exception. But two solutions were provided:  

(1) Reproduction of entry blank in Ti-Guide ad provided the proper stationery (though, of course, the trip to the store was still necessary for the boxtop).  

(2) A non-entry blank requirement was announced in the last two weeks' commercials. An entry could be sent in on plain stationery, provided boxtop accompanied it.  

Ronzoni reports the gratifying fact that its new product is now well launched. What distribution was not obtained prior to the contest was obtained by consumer demand during the contest. Where stores called up for it as a result of requests, it was quickly supplied. Letters asking where it could be purchased (with or without an entry), were not only answered but also shown to store managers in areas affected.  

Contests remain a potent sales exciter for Ronzoni, and covering all bases the prime requisite. Not the least of these are the legal aspects.  

Basically, a lottery differs from a sweepstakes in that the latter requires no "consideration" (e.g., proof of purchase) and no element of "skill," merely the factor of "chance." The post office has ruled that consideration is not present "where the sole requirement for participation is registration at a store." So Ronzoni was on firm ground with its 55 and 58 "sweepstakes" plans.  

But when you add a "consideration" to the "chance" factor, then, like a chemical formula, the two cannot exist together without the addition of a third element—"skill."  

Because enforcement of contest rules is now a trade practice, networks, grocers and anyone else directly involved tend to be more finicky than ever. So Guttenplan advises, "Clear contest rules with best available authorities, so that you are on firm ground in counting any small points that may be brought up, also to avoid last-minute holdups by cautious legal departments after ruling from these authorities."  

The post office, your own attorney are two authorities Guttenplan particularly advises with. Clearance from these sources gives you a tremendous head start with legal departments, he says.  

SPONSOR ASKS  
(Cont'd from page 17)  

Patterson swept to victory on this slogan, plus a slight, favorable "image" to score a psychological landslide at the polls. Part of Patterson's perfect political "image" was based on his father's assassination while attorney general of Alabama, an act so nefarious it caused the gigantic cleanup of Phenix (sic) City, thanks to an outraged public.  

From a media man's standpoint, Patterson's victory was even more remarkable because of his "minimum" budget activities in print and broadcast during the campaign. Doctor Dichter, sometimes called "The Father of Motivational Research" probably would not have been as astonished as our broadcast brethren, because Patterson's political image almost fit the formula of the innumerable, elusive "something" that make up the positive, subjective, emotional expression which all public institutions need for success.  

Today, not only must broadcasters be management experts, tax experts, legal counsel, super-salesman, consulting engineers, research analyst, personnel managers, chaplains and film buyers, but most of all, they must be psychologist enough to know the basics of motivational research. They must know their "image" or how to find it, but better, how to improve it. Jack Harris of KPRC deserves the industry's kudos for the imaginative invasion of the "Space World" of motivational research. He called for Doctor Dichter's team of MR Specialists to invade Houston, and determine KPRC's "image."  

Radio men with a network affiliation had better search for the perfect "image" which blends the imagination of the "indies" with the authority of the net affiliate. The "indie" operator has the same problem in reverse. All of us need to perfect our own image in our market.  

Motivational research has "Most of the Answers." "Most" of the answers is the proper phraseology because when you apply a slide rule to human behavior, you can only wind up "Close, but no cigar."  

As long as Madison Avenue continues to hang as "By the Number," station gurus have to have a dig at motivational research to find the image which will bring us home a winner in the radio or TV rating books.
Elmer O. Wayne has been named general sales manager of KFL, Los Angeles. He comes from WJR, Detroit, where he spent eight years a general sales manager and v.p. in charge of sales. Prior to his Detroit move, Wayne was with Curtis Publishing Co. for five years as senior salesman; with McGraw-Hill for three years a manager of the Cleveland office and newspaper representative manager with John W. Callen Co. He is a member of the Detroit Sales Executive Club and Detroit Advertising Golf Assn.

Douglas S. Cramer has joined Ogilvy, Benson & Mather as broadcast supervisor on Lever. He has been, for the past three years, broadcast program supervisor with P&G in Cincinnati. Cramer entered broadcasting 11 years ago (when he was 17) as a tv producer for a weekly half-hour show on WKRC-TV, Cincinnati. His varied activities since then include: production assistant at Radio City Music Hall; script writer for MGM; teaching at Carnegie Tech; freelance writing; and professional playwright.

Raymon Hamilton has been appointed Detroit sales manager of TV Advertising Reps. He comes from WINS, New York, where, for the past 15 months, he was account executive. Prior to that, Hamilton was sales manager for the TV Film Co. and executive v.p. of Flamingo Films. His broadcasting career was preceded by a seven-year stint as a special agent for the FBI. Hamilton was graduated from the U. of Denver after a four-year tour with the Marine Corps. Previously, he attended the U. of Okla.

Robert H. Comfort has been appointed v.p. of the Borden Co.'s Pioneer Ice Cream Division, Brooklyn, N. Y. He will head the sales and advertising departments there. Comfort joined Borden in 1948 as a salesman in Pioneer's Paterson, N. J. branch. In 1950, he was transferred to the company's southern district and became sales manager of the Baton Rouge branch. He rejoined Pioneer in 1956 as asst. general manager, was promoted to branch gen. mgr. and last year, named dir. of sales and advertising.
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.

Sponsor • 20 June 1959
A sober thought for spot tv

The spectacular first quarter billings for spot tv, reported in last week’s sponsor, and the prospect that tv spot sales will “go through the roof” this year, place a particularly heavy burden of responsibility on station operators and station representatives.

In their enthusiasm over spot tv’s success, they should not forget the sobering lessons of an earlier industry experience.

Several years ago, when the freeze was still on and existing stations were almost sold out, certain tv people built the unenviable reputation of being high-handed, arbitrary and neglectful with advertisers whose orders they could not fill.

As a result the entire tv industry suffered a black eye because of the bad manners of a few of its members.

Today’s situation contains the same elements of danger. By next fall, spot tv availabilities on many stations probably will be almost non-existent.

We welcome this prosperity, of course. But we do have a word of caution. Remember that it is important for tv to keep its friends. Every advertiser and agency deserves thoughtfulness and respect, even if their orders cannot be handled.

You never know when you may need friendship.

Radio says it’s a boy

When a strike blacked out all St. Louis newspapers last week, J. Earl Smith, Director of Health and Hospitals, decided that an important matter of great public concern was being shamefully neglected.

Accordingly, station KMOX, with his encouragement and approval, began broadcasting the names of all babies born each day in St. Louis hospitals.

As far as we know this is the first time that radio has taken over this happy chore of public service. We understand that the response from friends and families of expectant mothers (and fathers) has been terrific.

THIS WE FIGHT FOR: Greater awareness on the part of agencies and advertisers of the role which modern radio plays in community life, and of its increasing social, cultural, economic importance in every major market.

10-SECOND SPOTS

Growing up: After delivering a radio editorial on teen-age mental health, WOWO manager Carl Vandagrift got this comment from a Fort Wayne merchant: “Fine editorial, but will you explain what you mean by ‘helping our teenagers achieve the smooth and successful transition into addultery?’” Vandagrift explained he had said “adulthood.”

Our fluff: Several weeks ago, this column goofed in spelling “pterodactyl,” omitting the first “t.” and the following was received from J. Bruce Summers, radio/tv director of Harry M. Miller, Inc., Columbus, Ohio, ad agency—

When flying pterodactyls, Would a bride cause them pain? Or, presume that I ate one of them, Could I expect pomegranate? What if this reptile lived today? Would he cause harm again By possibly destroying A creature like the parnigens? But stop and think! This monster old Could make a snack of all of me— Praise be he left this world Before the days of Polenyn.

Mirror, mirror: For the funniest parody on radio about radio, be sure to catch a playing of the two sides of the Liberty label record titled “Chaos,” or as it comes out in this masterpiece by Bob Arbogast and Stan Ross—KOS.

Culture: A N.Y. art center features Japan’s foremost Kabuki dancer—Hide-de-Na Azuma.

At last: Phil Stone of CHUM, Toronto, reports a struggling tv writer who finally sold something—his typewriter.

Revenge: TV Guide reports that a Los Angeles radio station has banned the playing of tv theme songs. If you can’t beat them, don’t join them.

Switcheroo: Tv has given a new slogan to show biz: “The show must go off.”—Charles V. Mathis.

Take TAE and See

PITTSBURGH'S

MOST STIMULATING VIEW

IS BREWED ON

W T A E

BIG TELEVISION IN PITTSBURGH

CHANEL 4

REPRESENTED BY THE KATZ AGENCY
as basic as the alphabet

EGYPTIAN
Drawings of animals, objects, and people were used in early writing to convey messages. For example, the Egyptian word-sign for head probably was the ancestor of our letter R.

PHOENICIAN
Discarding the idea of “talking pictures,” the Phoenicians selected a few stylized Egyptian signs to serve as models for their alphabet. Thus, the head sign became their letter resh.

GREEK
Later, the alphabet spread along trade routes to countries which had no writing, and was fitted to new languages. The Greeks made resh their letter rho.

ROMAN
Conquest and colonization carried the alphabet still farther. Greeks in Italy gave it to the Romans, whose armies spread the letters throughout the ancient world. Rho became the Latin R.

Historical data by Dr. Donald J. Lloyd, Wayne State University

Reach deep into prosperous Southeastern Michigan with 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.

Ride with the planned music of the WWJ Melody Parade, with personalities like Hugh Roberts, Faye Elizabeth, Dick French and Bob Maxwell—with product displays at WWJ’s exclusive “radio-vision” studios at Northland and Eastland Shopping Centers. 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.
COSMETICS:
TV'S MILLION DOLLAR BABY
This year's TV budget will top last year's $126 million spending, say industry observers.

Page 33

Here's how Mc-E makes its media decisions
Page 36

Loot song of a timebuyer
A SPONSOR Spoof
Page 40

Co-op's big need — more agency interest
Page 45

DIGEST ON PAGE 2
When KSTP-TV says "go out and buy it"...

people go out and buy it!

KSTP television

Basic NBC Affiliate

MINNEAPOLIS • ST. PAUL

"The Northwest's Leading Station"

Represented by Edward Petry & Co., Inc.
The Ones That Serve Are The Ones That Sell

in DES MOINES...

KRNT

RADIO and TV

In this area, most people have learned through years of experience that KRNT and KRNT-TV stand above all others in service to the public, day in and day out. Most people turn to these stations for help and information. During Iowa's blizzard of March 5 and 6, worst in the past decade, more Des Moines people chosen at random in an impartial survey of 500 telephone calls made March 6 said they listened for the greatest part of the time to KRNT TOTAL RADIO for storm news and information than all other stations combined!

Another outstanding example of public service occurred when KRNT-TV, in cooperation with the local Medical Society, planned and televised coverage of a "miracle" heart operation. Television made it possible for all Central Iowa doctors to benefit from viewing a new "mechanical heart" in actual operation.

Still another public service "tie-in" was with Goodwill Industries of Des Moines. A completely isolated appeal for neckties for re-sale by Goodwill Industries resulted in a landslide of ties to KRNT-TV's dominant emcee personality.

No wonder most people listen to, believe in and depend upon KRNT and KRNT-TV . . . selling Iowa because they're serving Iowa. In 1958, KRNT-TV presented 5,620 public service announcements; KRNT RADIO presented 5,628.

Serves BEST...Sells BEST

in DES MOINES....

KRNT

RADIO and TV

Represented by The KATZ AGENCY

SPONSOR  •  27 JUNE 1959
DIGEST OF ARTICLES

Cosmetics: tv’s $126 million sweetheart
33 Cosmetics and toiletries, after spending $126 million on net and spot last year, are tagging even bigger budgets for visual selling in ’59

How McCann makes media decisions
36 Planning v.p. Daniel McKinley explains 11 basic factors used by agency in determining media choices, stresses CPA, rate message, customers

Miller’s plus: tv’s out-of-home audience
38 Elaborate merchandising plan surrounding brewery’s co-sponsorship of All-Star Golf provides valuable clues on reaching “unmeasured” viewers

Loot song of a timebuyer
40 Whether or not he’s Daddyl-O at home, the timebuyer is Mr. Big at station promotions—proves it with loot ranging from sport cars to Paris holidays

Co-op: air media’s big enigma
42 Success almost put this advertiser out of business, Hard-hitting formula: start early, tell the full story, keep the copy recognizable—did the trick

Radio/tv copy boom in Southeast
43 Atlanta representatives association holds first copy awards for radio/tv commercials prepared by ad agencies in eight southeastern states

Dear Miss Freeloader...
44 Texas station KWFT rebels at efforts of publicity gals to get free broadcasts of commercials; sends them rate cards and suggests orders

What makes a price promotion go?
45 Part Two of this series points out two things that are vital to co-op advertising’s future: more air media and more support from ad agencies

FEATURES

62 Film-Scope
29 91st and Madison
66 News & Idea Wrap-Up
66 Picture Wrap-Up
54 Radio Results
14 Sponsor Backstage
50 Sponsor Asks
64 Sponsor Heats
21 Sponsor-Scope
80 Sponsor Speaks
58 Spot Buys
80 Ten-Second Spots
10 Timebuyers at Work
78 Tv and Radio Newsmakers
61 Washington Week

MERIDIAN MISSISSIPPI
This fast-growing, changing market has now mushroomed into one of the South’s new metropolitan areas. A highly diversified economy makes the Meridian, Mis-sis-sip-pi area a stable, steady market.

covering 29 key counties in Mississippi and Alabama, plus a surprisingly low cost, makes WTOK-TV one of the nation’s most efficient media buys,
• $927,311,000 Retail Sales
• $601,297,000 Effective Buying Income
• Over 100,000 TV Homes
• $200,000.00 Construction Program

WTOK-TV
MERIDIAN, MISSISSIPPI
CHANNEL 11

Maximum power 316,000 watts

Member of Business Publications Audit of Circulations Inc.

© 1959 Sponsor Publications Inc.
Another
great TV market...

another
great TV station
for

YOUNG

Effective July 1,
Young
Television
Corporation
becomes national
representative for

KMSP-TV

Channel 9... the NTA station in

MINNEAPOLIS-ST. PAUL

Watch NTA
programming know-how bring
KMSP-TV to the fore in
Twin Cities viewing.

And let service-minded
YoungPresentation make it
easy for you to capitalize on
KMSP's capacity for solving
your marketing problem.

YOUNG TELEVISION CORPORATION
An Adam Young Company
KLZ-RADIO SHOWS First IN SURVEY AFTER SURVEY!

Personalities such as these make KLZ the Denver leader!

Starr Yelland #1  Pat Gay #1  Art Gow #1

An estimated 10,000 ADULT listeners have participated ON THE AIR in Starr's "Party Line" beep-phone public opinion show—and it's still going strong!

PARTY LINE
8:05-9:00 P.M.

Every woman loves to talk—and every woman likes to "eaves drop" on phone conversations—all are satisfied on Pat's show where both sides of the conversation are heard on the air.

The PAT GAY SHOW
12:10-12:45 P.M.

Housewives by the thousands have talked with Art ON THE AIR through unique beep-phone showmanship arrangement and Art has played their live music requests as fast as they come up—he's still doing it!

The ART GOW SHOW
10:05-11:00 A.M.

LET THESE KLZ AIR SALESMEN SELL FOR YOU!

Call your KATZ man or Lee Fondren, Denver

KLZ-Radio
560 ON THE DIAL IN DENVER

CBS FOR THE ROCKY MOUNTAIN AREA
Lester Kamin and Public Radio announce

MORE FOR

YOUNGER PRESENTATION

Effective July 1 . . . The New

KIOA
DES MOINES
— one of America's 10 biggest-spending markets
- Consistently first in Des Moines (Metro Pulse)
- First in Iowa (70-county Area Pulse)
- Iowa's top news station
- Better cost-per-thousand than any other media—air or print
- Iowa's most powerful independent ... with 10,000 watts, 940 kc.

Effective March 1, 1959 . . . The New

KAKC
TULSA
- Consistently first in Tulsa, Hooper and Pulse
- Two-year record of efficiency . . . prestige . . . dominance in over one-third of Oklahoma
- KAKC sells the area of prime interest to advertisers with unparalleled cost efficiency
- Top news station in the nation (AP Poll, 1957)
- Best news station in the state (AP Polls, 1957, 1958)

Exclusive national representatives

ADAM YOUNG INC.
Representing all that's modern and effective in radio today

Sponsor • 27 June 1959
Sure, there are 3 good TV stations in FRESNO.

KJEO

10% of the state’s television stations are in Fresno. If you’ll study the ratings for the area, each has its special claims. Here are some for KJEO-TV:

1. Current ARB ratings show most audience 6 nights out of 7!
2. Current Nielsen shows quarter hour leadership from noon till sign off over the other UHF station and the VHF station.

Channel 47, No. 1 for the audience and the base cost in Central California!

J. E. O’Neill — President
Joe Drilling — Vice President
and General Manager
W.O. Edholm — Commercial Manager
See your H-R representative

NEWSMAKER of the week

Tom McDermott, who as late as a week ago was still being regarded as a possible successor to Hubbell Robinson at CBS, will give up agency business in favor of show business when he resigns his present post as a board member and senior v.p. at Benton & Bowles to become a producer at Four Star Productions. No date is set for the move.

The newsmaker: When Thomas McDermott joined Benton & Bowles in 1942, he was 22 years old and an English and dramatics M.A. from Manhattan College, a young man with experience in summer stock production. He worked in the agency’s radio department until the advent of tv, becoming production supervisor in 1948 and assistant to the director of radio/tv the following season.

In recent years McDermott became one of the best known agency programing executives. His reputation was particularly enhanced by an ability to pick winning tv shows for advertisers such as General Foods and P&G. Following his election in 1953 as v.p. in charge of radio/tv programing, last year he became a member of the board, and only three months ago was elected a senior v.p.

Since Hubbell Robinson’s resignation from the program department at CBS TV a few weeks ago, McDermott has been mentioned more often than any other executive as a likely successor to the post.

But it became clear only in the past few days that McDermott would not go to CBS. Instead, he will resign from Benton & Bowles to become executive producer, executive v.p. and a board member at Four Star Productions.

After 17 years in the agency field, McDermott will be returning to his first interest: producing.

The move typifies a long-standing dilemma for the agency program executive, namely, whether or not a man whose prime enthusiasm is show business should return to it once he has attained status and success as an agency man.

While there may not be literal precedents for an agency board member and senior v.p. leaving his post to become a tv film producer, the ex-show business executive, contented to remain in an agency post, has lately become the exception rather than the rule.

McDermott’s resignation will not take place for another month, until he carries out commitments to Benton & Bowles clients for programs to go on the tv networks this fall.

Thomas McDermott
NEWSMAKER  STATION of the WEEK
DAYTON, Ohio—Now America’s 30th market!

WING
DELCIVERS
DAYTON

Buy Dayton. It's up 8 points. Was the nation's 38th market. Now is 30th. Put your dollars where the people are.

Buy WING and you buy Dayton. It's a great station growing with this growing 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

LOS ANGELES:
Taft Building
1680 N. Vine St.
Hollywood, Cal.
Hollywood 4-7276

SPONSOR • 27 JUNE 1939
GRAND TOTAL...

Today, for the 94th consecutive rating period since July 1955, THE CBS TELEVISION NETWORK is attracting the biggest average nighttime audiences in television.*

Since the latest television season began last October, the Network has provided its advertisers not only with the greatest average nighttime audiences but with the largest average daytime audiences as well. It has also averaged as many of the Top 10 programs and as many of the Top 40 as the other two networks combined.**

This record provides the simplest explanation of why the CBS Television Network is today for the seventh consecutive year the world's largest single advertising medium.

*Nielson Television Index, 2nd May Report
**NTI, October 1955: May 1955: Average audience based: nighttime, 6-11 pm. Sunday-Saturday: daytime, 7 am-6 pm. Monday-Friday
Gene Del Bianco, Harold Cabot & Co., Inc., Boston, thinks that station representatives are making too many wasteful "social calls" and too few profitable sales calls. "Socializer salesmen," Gene says, "are easily recognized by their usual greeting, 'I was in the neighborhood and . . . etc. etc. . . . ' These salesmen are finding our doors closed. Sure, I know salesmen have to make calls, but why can't they make them informative and worthwhile? If half the time spent on purposeless calls was used by salesmen to organize and develop additional information, the result would be mutually advantageous."

Gene makes these suggestions to salesmen for preparing calls: 1) Be familiar with our clients' advertising, and make your presentation with this specifically in mind. 2) Compile your data in duplicate so the buyer can study it after you leave. 3) Tell your station's story always in light of new information. "We want to do business with you," Gene tells salesmen, "but it will be because we can profit, not because you're a 'nice guy.'"

Al Goldman, Goldman & Shoop, Inc., Pittsburgh, feels that an absolute single rate is the only answer to the local vs. national rate problem. "The proposals to better define what constitutes a local, regional or national advertiser are not solutions," Al says. "They are evasions of the entire issue. Uniform rates without qualification are the ethical foundation on which every well-established industry is built." Al thinks that agencies which demand a local or regional rate for their clients are taking a short-sighted viewpoint. Growing agencies must sooner or later place schedules beyond their city and region, he points out. Then the multi-rate practice which seemed so satisfactory for local advertising encroaches on them. "In Pittsburgh a single rate is applied to local, regional and national accounts successfully by the three major tv stations, KDKA, WTAE and WHC. Business is flourishing both locally and nationally for these stations, and because of no rate cutting, there is a healthy relationship between the agencies and stations. They set a fine example for stations throughout the country."
450 TOP DRUG STORES
IN METROPOLITAN BALTIMORE

Now feature selected W-I-T-H advertisers!

Put your drug-store product on Baltimore's sales-powered station for fast, sure results . . . for merchandising advantages in 450 drug stores as shown on the map, advantages you cannot get any other way!

- W-I-T-H is the official station of 450 drug stores of the Baltimore Metropolitan Pharmaceutical Association!

- You get Feature Display in 450 Metropolitan drug stores.
- In-store poster displays in 450 stores!
- List of 450 participating drug stores
- Advertising in the Maryland Pharmaceutical Journal!
- Jumbo mailings to 450 drug stores in Metropolitan Baltimore!

NO REASONABLE MERCHANDISING REQUEST EVER REFUSED!

Tom Tinsley, President  RADIO BALTIMORE  R. C. Embry, Vice-President

NATIONAL REPRESENTATIVES: Select Station Representatives in New York, Philadelphia, Baltimore, Washington; Simmons Associates in Chicago and Boston; Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; McLaren-Quinn in Seattle, San Francisco, Los Angeles.

SPONSOR • 27 JUNE 1959
Fran Allison is seen live daily, Monday through Friday, on WGN-TV in a program of music, song, guests and audience participation.

Chicago's liveliest station—

WGN-TV
WGN-TV originates more live local television programming than all other Chicago stations combined! Live programs are audience-building programs. They interest more viewers, cement viewer loyalty, and create the quality audiences that pay off at the cash register for you as a WGN-TV advertiser.

Live programming is just one of the many reasons why our "Serving all Chicagoland" programs bring the best in TV to Chicago audiences.

Typical live telecasts on WGN-TV include:

*Midnight Ticker*—comparable to any network variety show. Fridays—11:45 P.M. to 1:15 A.M.

*Paul Fogarty*—Chicago's only exercise program. Daily—8:30 to 9:00 A.M.

*Garfield Goose*—Chicago's favorite puppet show. Daily—5:00 to 5:45 P.M.

*Polka Party*—Orchestra, dancing, studio audience. Saturdays—7:00 to 7:30 P.M.

plus many special telecasts, newscasts and on-the-spot events.

WGN-TV CHANNEL 9
441 North Michigan Avenue • Chicago 11, Illinois
'What profiteth it a man . . . . ?'

This is about a friend of mine who just threw away a quarter of a million dollars because he believes in specialized radio. His name is Morrie Novik, and he is well known to many people in radio, television, advertising agencies, labor and political circles. He is also a fine traveling companion, as I can testify from personal experience, having made a five-week tour of Europe with him and 12 other broadcasting-newspaper gents in 1945.

About 26 years ago, in 1933, Morrie put on the air the first Italian language program in New York City. It was called The Voice of '39, featured Luigi Antonini, the No. 1 Italian labor leader in the U. S. and vice president of the International Ladies' Garment Workers' Union, as well as head of ILGWU's Local 89. The program bowed on station WEVD. It is still carried on that station as well as WOV, also in New York.

A promise made, a promise kept

The show didn't get on WOV, for one reason and another, until January, 1956, which was just about five months after Morrie Novik bought the controlling 69% interest in that station from Richard O'Day for $300,000. Mr. O'Day was dying at the time, and his advisers had urged him to sell the station before his death. Three months after he sold it to Morrie, whom he handpicked from among an eager list of would-be buyers, Mr. O'Day did, indeed, die. O'Day handpicked Morrie as the man to whom he wanted to sell the outlet because he (O'Day) wanted to see the station continue as an Italian language station, and he knew that Morrie was a devout disciple of specialized radio. He had learned of Morrie's work through the years with WEVD, and more latterly with WLIB, which Morrie's brother, Harry, had built into one of the most potent and respected Negro stations in America . . . largely with Morrie's help and inspiration.

Ralph Weil, WOV's manager, and Arnold Hartley, the station's program director were also amply protected by Morrie. Although he was a 69% owner of the station, he agreed that he would operate with a 50% stock vote, with Weil and Hartley swinging the other 50% vote. Morrie also gave Ralph and Arnold an option to buy (which they eventually exercised), at exactly the price he himself had paid for it, 19% of his 69% of the stock. Morrie stipulated with his station manager and program director, who willingly went along, that they, in turn, would never sell the station unless the buyer agreed to continue it as an Italian language station.

Since June, 1956 when Morrie took over he, Weil and Hartley have done an extremely effective job in building the station with New York's two million Italian people. In the course of the years they
PERSONALITIES can make your sales sing, too

on...

"Local Live" means a lot on WRAL-TV, the regional station with the regional personality. Viewers have a feeling of warm friendship with such well known performers as the "Tempus Fugit" funsters and straight talking Bill Armstrong with the news.

"Tempus Fugit" 1-1:30 p.m. Mon. thru Fri.; News 6:10-6:25 p.m. Mon. thru Fri.

These and many others provide the individuality that makes Raleigh-Durham Channel 5 your personality station. All this, plus NBC from TODAY to JACK PAAR and choices from ABC—no wonder WRAL-TV has been "tops" in every ARB and Nielsen survey, sign-on to sign-off, since it began operations! Check availabilities today.

4 CAMERA MOBILE UNIT • VIDEOTAPE RECORDER
LARGE NEW STUDIOS
FULL POWER CHANNEL 5 • NBC AND LOCAL COLOR

WRAL-TV RALEIGH, N. C.
REPRESENTED BY H-R, INC.
have received many offers to buy the station. They didn't entertain any of these until roughly June of this year.

At that time the highly successful Bartell Family approached Morrie and made him an offer of $1,500,000 for the station. Bartell, of course, owns KYA, San Francisco; KCBQ, San Diego; WOKY, Milwaukee; WAKE, Atlanta and WYDE, Birmingham. Since the Bartell reputation was built largely on special, carefully developed variations on music-news-service formats, Morrie threw at them the condition of sale that they must continue WOV as an Italian language station.

It turned out that brother Melvin Bartell of the clan was an opera singer, had lived and studied for years in Italy, was a tremendous buff of Italian culture and languages. And so with brother Mel running the operation, the Bartells agreed to keep WOV in the service of Gotham's two million Italian people.

But before any final commitments were made, a key station broker called Morrie with another offer. This prospective buyer, one of the top independent chains eager to get into the New York market, was ready to pay Morrie and his partners $2,000,000. Morrie reminded the broker of the condition of sale, that the station must continue as an Italian language operation. Word came back that the reason the chain was willing to pay $2,000,000 was that they thought they could come out if they could run the station exactly as they saw fit with no qualification and restriction other than those normally inherent in an FCC license to operate a station.

Morrie said no thanks to the $2,000,000 and wrapped up the deal with the Bartell family for $1,500,000. The fact that he had tossed away $250,000 for his share didn't bother him one bit. Morrie's attitude is simply that he has already made enough money out of the sell of $1,500,000 to last the rest of his life, and he would rather pass up the $250,000 and stick to his principles.

To him, it's radio with a soul

In the FCC papers re the station purchase by the Bartells, under theheading, "EXHIBIT 9 (Response to Section IV, Paragraph 101)" is found the following statement by the Bartells:

"We have attached as Exhibit 7 a proposed weekly program schedule. As will be noted, therefore, we plan to continue Italian language programming which type of programming has characterized the operation of WOV in the past. In the many years of its operation, WOV has actively sought to reflect the needs and desires of a large Italian-American public in the New York area and to bind more closely the friendship which unites the people of Italy with the U. S. It has cooperated with numerous public service organizations in the New York area in presenting programs of this type.

"It is our understanding that it is the responsibility of a station licensee continually to be aware of and responsive to the needs of its audience and we shall endeavor to so program WOV in the future."

So WINS, WNEW, WMGM, WMCA, WCBS, WRCA and all the other New York outlets needn't be too concerned about the Bartell Family bucking them in the big New York market. And the scores of Italian advertisers on WOV needn't go scratching for a new media. The two million Italians in the town will continue to get their programming in their own language thanks to a little Jewish fellow, who can't even speak Italian, but who believes in specialized radio, which he also likes to call Character Radio, or Radio with a Soul.
SHOTGUN SLADE

STARRING

SCOTT BRADY

Pre-Sold in 28 markets, 17 states, to Ballantine Beer
Set your sights for the big audience—with TV’s “detective on horseback.” SHOTGUN SLADE headlines rugged Scott Brady as a man who tames the West’s wildest badmen—and women! Here’s your chance to hit the “top 10” with both barrels...roaring adventure, thrill-a-minute mystery. This series sells on sight, so shoot us a call today!

39 ALL NEW HALF HOURS ON FILM FOR REGIONAL AND LOCAL SPONSORSHIP

produced by REVUE productions

mca tv

FILM SYNDICATION
Watching WRGB, of course!

(Along with over half the TV families in the area)

Better than half the viewing families—52.6%—watch WRGB. The May, 1959 ARB total area survey shows Channel 6 delivers more homes than the other two stations combined in the Northeastern New York and Western New England market. Contact your NBC Spot Sales representative for the complete story.

WRGB CHANNEL 6 ... A GENERAL ELECTRIC STATION ... ALBANY-SCHENECTADY-TROY
According to ARB, that's how highly the Jack Paar personality scores with Chicago viewers. WNBQ's rating averages well over twice that of the feature film fare or anything else in the 10:15 p.m. to midnight time period, Monday through Friday. And on WNBQ, Jack delivers audiences at a cost per thousand homes as low as $1.15!

Choose the favorite sport of Chicago viewers — Jack Paar — on Chicago's quality television station.

Channel 5 in Chicago  NBC Owned  Sold by NBC Spot Sales

Source: ARB, April 1959
Miller Brewing’s remarks to reps last week might be a tipoff that the pendulum is going to swing in favor of radio this fall.

Miller told spot tv contacts that it doesn’t want to talk about that medium. The reason: it’s become too expensive for its pocketbook. Miller thus seems set to get back to radio on the old grand scale.

(See page 33 for a rundown of Miller’s current merchandising.)

Vick’s tv activity for the cold season is beginning to shape up: 20-minute participations in CBS TV’s Rawhide and Line Up and about $2.5 million in spot.

There’ll also be some daytime network. (For more on seasonal advertisers, see p. 23).

TvB will make available to spot buyers in July a massive compilation of audience composition data—both national and local—which for the first time will show how many men, women, teenagers, and children in the country view the various types of programs.

The study, which will be loaded with tables obtained from Nielsen nationally and Pulse local-wise, will provide among other things a detailed audience composition analysis of local feature film viewing vs. syndication programs by type.

National spot radio this week got into the American Motors’ (Geyer) picture via a six-week buy in over 50 markets Monday through Friday, starting 27 July.

(American is already in spot tv, using 74 markets with a schedule of Friday night minutes and I.D.’s.)

Another major spot breakout of the week: Ray-O-Vac batteries (Howard H. Monk, Rockford, Ill.), 104 announcements in two flights in over 100 markets. Schedules will run Thursday, Friday, and Saturday, and the flights are 27 August-19 December and 17 January-17 April.

Business eventuating from tv availability calls on P&G brands out of New York plus activity by Vitalis (DCS&S) and Pillsbury (Burnett) should balance in some measure this week’s Alka-Seltzer (Wade) cancellation for the summer and the calling off of Mr. Clean (Tatum-Laird) daytime schedules.

Alka-Seltzer’s withdrawal is just for the summer. It will be back in the fall with hefty schedules of minutes, in contrast with its previous preference for 20’s and I.D.’s.

The P&G calls are for Charmin Paper Products and Zest (both B&B).

Pillsbury’s schedule of night and day minutes is in behalf of Angel Cake Mix; they will run in 75 markets for five weeks.

For saturating a radio audience with a single type of product you’ll have to go a long way to beat the setup WISH, Indianapolis, has on Saturdays.

The entire schedule from 8 a.m. to 8 p.m. is devoted to d.j. remotes from auto salesrooms and used car lots. In any event, it’s solved the station’s Saturday business problem.
SPONSOR-SCOPE continued

The assignment of Pat Weaver to the chairmanship of McCann-Erickson International accomplishes these multiple purposes (besides integrating him into the organization):

1) Relieves Robert Healy of the international responsibility so that he can devote more to Colgate—of which he once was ad director.

2) Brings Bert Stilson, another executive v.p., back from Germany—where he's been quartered the past two years—so that he can help solve top management administration problems (like finding a new president of Communications Counselors, Inc.).

3) Since the future of international advertising lies in broadcasting, McCann-Erickson International gets leadership for the first time from a person with programing prestige and reputation.

Put down as another first this week's statement by Regal Advertising Associates containing the list of advertisers to whom it's selling tv spots secured via barter of motion picture features.

Heretofore the barter gentry have preferred to keep their clientele on an unpublicized relationship. Named by Regal are Exquisite Form Brassiere, Perfection Wine, Sif Skin Girdles, and J. Rokeach foods.

If you've noticed the accent the Mr. Clean commercials (Tatham-Laird) are putting on corporate identity, don't jump to the conclusion that this is something new for P&G.

It's happened several times in the past—a new agency on a new product selling the brand manager on using the corporate identity as an assurance of performance. The idea, of course, is to get the big company's glamor to rub off on the Johnny-come-lately brand.

But, as a general rule, this apron-strings arrangement is limited to a run of less than two years.

Agencies in Chicago and other western cities will be seeing adaptations of the half-hour presentation on farm radio and tv which the National Association of Farm Directors put on before a couple hundred New York admen last week.

The presentation was financed by 27 reps, Keystone, and others. Some backers are breaking it down for showing elsewhere—with plugs attached for their own stations.

C. J. LaRoche, which has the farm end of the Merck account (about $700,000), is working on an approach to spot commercials which may have a strong influence on the composition of farm-director programs.

The idea: If a commercial deals with animal husbandry, use information or interviews on that particular subject just ahead of it to set the tone.

Merck's budget for farm air media: around the quarter-million mark.

The FCC last week confirmed what the trade generally figured about broadcast time sales for 1958 as compared to 1957: radio came out approximately even and tv's revenue took a jump of over 9%.

Here's the comparative financial data on the two media:

<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Network time sales</td>
<td>$46,500,000</td>
<td>-8.1%</td>
<td>$424,600,000</td>
<td>+7.7%</td>
</tr>
<tr>
<td>National-regional spot</td>
<td>172,000,000</td>
<td>+1.5%</td>
<td>345,200,000</td>
<td>+14.9%</td>
</tr>
<tr>
<td>Local time sales</td>
<td>320,200,000</td>
<td>+1.1%</td>
<td>181,100,000</td>
<td>+4.1%</td>
</tr>
<tr>
<td>Total time sales</td>
<td>$538,700,000</td>
<td>+0.3%</td>
<td>$950,900,000</td>
<td>+9.5%</td>
</tr>
<tr>
<td>Total broadcast revenues</td>
<td>$519,500,000</td>
<td>+0.7%</td>
<td>$1,030,000,000</td>
<td>+9.2%</td>
</tr>
<tr>
<td>Total broadcast expenses</td>
<td>481,400,000</td>
<td>+4.4%</td>
<td>858,100,000</td>
<td>+9.6%</td>
</tr>
<tr>
<td>Income before Fed. taxes</td>
<td>38,100,000</td>
<td>-30.9%</td>
<td>171,900,000</td>
<td>+7.4%</td>
</tr>
</tbody>
</table>
As a result of the FCC's proposed hearings to reduce TV network-controlled time, you may have wondered just where this option time is located for each of the networks.

The blocks as they stand today, per New York time:

**ABC TV:** Monday through Friday: 10 a.m. to 1 p.m., 2 to 2:30 p.m., 3 to 4:30 p.m., 5 to 6 p.m., 7:30 to 10:30 p.m. Saturday and Sunday: 10 a.m. to 1 p.m., 3 to 6 p.m., 7:30 to 10:30 p.m.

**CBS TV:** 10 a.m. to 1 p.m., 2 to 5 p.m., 8 to 11 p.m. Saturday and Sunday the nighttime span is 7:30 to 10:30 p.m.

**NBC TV:** 10 to 1 p.m., 2 to 5 p.m., and 7:30 to 10:30 p.m. Saturday and Sunday the afternoon stretch is from 3 to 6 p.m.

An interesting sidelight on this fall's regular TV network schedules in prime time is the relative number of programs controlled by each network—via complete ownership, investment as co-partner, or contracts with producers. This relationship shapes up as follows:

<table>
<thead>
<tr>
<th>Network</th>
<th>Total No. Programs</th>
<th>Total Network Controlled</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>34</td>
<td>22 (65%)</td>
</tr>
<tr>
<td>CBS TV</td>
<td>42</td>
<td>14 (33%)</td>
</tr>
<tr>
<td>NBC TV</td>
<td>33</td>
<td>19 (57%)</td>
</tr>
</tbody>
</table>

Notes: (1) CBS has a financial interest in all 14 nighttime programs it controls; (2) the tallies apply to both film and live shows regularly scheduled.

**CBS TV** appears to be the only network so far that's got its nighttime sales situation pretty well wrapped up.

The problem at the moment is sorting out clients and products for what's left over, avoiding product conflicts and getting the best lineup orders. Incidentally, **CBS has turned back the Tuesday 7:30-8 p.m. period to affiliates.** Until the past week the network had it programmed for the fall. It found not enough stations would clear 7:30-8 both Tuesday and Wednesday.

P.S.: An alternate week of the Texan becomes available as a result of Kellogg's backing out of the show to co-sponsor Hotel De Paris with L&M on the same network Friday.

For the first time, Corn Products has a TV network showcase for the products of its various divisions.

The concentration this fall—and this includes Skippy Peanut Butter—will be on NBC's Riverboat, with the time-talent operation coming to about $5 million a year. In other words, Corn Products has moved up a notch toward the General Foods class.

Two cold weather accounts this week latched onto ABC TV's evening shows via the participation route.

Luden Cough Drops (Mathes) picked up a flock of minutes, starting 21 September on the Alaskans, Bandstand, Bronco, The Untouchables and Adventure in Paradise. Meantime, National Carbon's Prestone antifreeze (Eaty) will be in on the Alaskans for four weeks starting 4 October.

Here's another case of how the right pricing can turn the tables: CBS TV's Capt. Kangaroo, which couldn't get off the ground with sponsors since its inception two years ago, is now 90% sold as a result of packaging and repricing.

A quarter-hour segment previously went for $22,215 for time (station list guaranteed) and $2,835 for talent. The current package price is a flat $5,000, but the advertiser must take the stations as they come.
NBC TV has done quite well so far in filling up the open night-time made available for the summer as a result of the network's willingness last fall to take 39-week contracts.

These summer sales include: Purex, 13 weeks of Who Pays?; Flit Chemical, segments of David Niven Show and Cimarron City; GE Refrigerator, alternate weeks of Bob Cummings Show and M. Squad; Gulf Spray, parts of Ellery Queen and Cimarron City; Midas Mufflers, participation in Lawless Years, Suspicion, and Cimarron City; Sergeant's Dog Care, alternate weeks of Masquerade Party.

An NBC sale for the fall this week: Liggett & Myers, three half hours of Bonanza and Laramie each on an alternate week basis over 13 weeks. And a daytime sale: Edison Electric Institute, two quarter hours on eight alternate weeks of Truth Or Consequence plus the Price Is Right.

Even though network TV will have the biggest final quarter ever, the people who do the forecasting at the networks agree that the margin of increase over 1958 can't go beyond 9% or 10%.

Their explanation:

The progression of rate increases and longer station lineups isn't enough to count importantly in the billings. Roughly, the indicated margin of rate increase per network for the next year: CBS TV and NBC TV, 2 1/2-5%; ABC TV, 10%.

All the network forecasters also agree on this:

Next year should be a very profitable year for the networks as a whole—providing they can keep their program and talent contract write-offs down to a minimum. Last year these write-offs ran to over $50 million.

The latest station image study—this one for CBS TV spot sales—was unveiled to buyers this week, with the traditional intent of demonstrating that there are factors to be considered other than existing audience measurements.

Gist of the findings: Five projective attitude tests showed that CBS stations WCBS TV, N.Y., and KNXT, L.A., have a competitive edge in listener interest, topic of viewer talk, commercial believability, confidence in the advertiser, and programing.

Number interviewed: 1,200. Conductors of the study: Institute for Motivational Research and Marketing Planning Corp. (McCann-Erickson affiliate).

The survey will be shown to advertisers in L.A. on 30 June and in San Francisco on 1 July.

CBS spot did a similar study on radio stations over a year ago.

It could be due to "efficiency" or saving a buck, but the unemployment situation among the older timebuyers in Chicago is beginning to get serious.

More and more pros are being replaced by younger, less expensive buyers along Michigan Avenue. Here's how the outs see it: They've become too highly-priced for an industry in which they've spent most of their lives; but what can they do with their specialized talent in other fields?

Socony (Compton) is abandoning network this fall (it's now on NBC TV with Trackdown) for at least a year's alliance with spot tv.

It wants to concentrate its ad power in special areas.

Whether the money will go to syndication or announcement schedules hasn't been settled yet.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 58; News and Idea Wrap-Up, page 66; Washington Week, page 61; Sponsor Hears, page 64; TV and Radio Newsmakers, page 73; and Film-Scope, page 62.

24 SPONSOR • 27 JUNE 1959
The Latest Nielsen PROVES CONCLUSIVELY THE SUPERIORITY of KRLD-TV in the Great Dallas-Fort Worth Market

COMPARATIVE CIRCULATION; STATION TOTALS

Monday through Friday... 6 a.m. to 6 p.m.
Sunday through Saturday... 6 p.m. to Midnight

KRLD-TV has 136.0% more than Station D
KRLD-TV has 41.2% more* than Station C
KRLD-TV has 23.8% more than Station B

If you buy any other station in the Dallas-Fort Worth Market, WE BOTH LOSE MONEY

KRLD-TV
THE DALLAS TIMES HERALD STATIONS
Channel 4, Dallas
MAXIMUM POWER TV-Twin to KRLD radio 1080, CBS outlet with 50,000 watts.

Sponsor • 27 JUNE 1959
For the Picture of Pictures...
TAPE IT RCA!
FOR THE PICTURE OF PICTURES...

TAPE IT RCA!

The picture's the thing... You want your commercials to have the snap, sparkle and punch characteristic of superb pictures. By "taping it RCA" you get live picture quality. All the freshness, all the life-like detail comes back to you on RCA tape—thanks to advanced, built-in, quality-control features of the RCA TV Tape Recorder. Unlike older designs, this newest of TV Tape Recorders makes it easy to get and keep highest quality pictures. Your programs and commercials stand closest scrutiny because they are transcribed "live" from the very first breath. Compatible in every respect, the RCA TV Tape Recorder also has built-in features for superior color rendition that become an added bonus for monochrome. Ask your engineer to explain the picture-plus advantages of RCA's electronic quadrature adjustment, sync regeneration, four-channel playback equalization, and built-in-test equipment, or see your RCA Representative. For complete particulars, write to RCA, Dept. TR-2, Building 15-1, Camden, N.J. In Canada: RCA VICTOR Company Ltd., Montreal.

RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT
CAMDEN, N. J.
program Audience Characteristic Profile that tells you who's watching and what they buy.

Another great first from WRCA-TV—A local

New WRCA-TV creates the research barrier and brings you the first qualitative "picture" of your TV program. The "picture" not only takes in the entire audience but shows who they are, what they buy and what they do. WRCA-TV, the leader in daytime TV show, has found a higher proportion of housewives in the household TV audience than does the average daytime TV show. Both shows get the full house market.

WRCA-TV
Why not local tv specials

We were in the process of building a
story for sponsor when the May 30th
edition arrived. After reading "Spon-
сор Speaks," we would like to compli-
ment you on the item "Why not local
tv specials." It is an excellent idea
and paves the road to active partici-
pation on the local level in producing
the kind of programing which takes
on prestige proportions with viewers
in the station's service area. This type
of programing has actually devel-
oped a "corporate image" for WFLA-
TV. We heartily endorse your sugges-
tion.

Byron Taggart
prom. mgr., WFLA-TV
Tampa, Fla.

* * *

I don't have to tell you I'm an avid
reader of your "Sponsor Speaks" edi-
torial page, but there was something
that caught my eye last week and ex-
cited my attention no end. It has to
do with "Why not local tv specials."

Ever since CBS took over down
here, we have been doing what I
think is a fairly creditable job in pro-
ducing special television programs on
a local level. As you can see from
the enclosed tear sheets, these are "lo-
cally planned and produced shows of
high community interest" and we are
rather proud of them.

With Bell & Howell, Prudential,
etc., sponsoring network public serv-
ice programs, it might be that the
time has come for local firms seeking
"a local corporate image" to spon-
sor programs of this type.
John A. Schneider
gen. mgr., WCAI-TV
Philadelphia

* * *

Read with much interest sponsor's
editorial, "Why not local tv specials" in
the issue just arrived.

Thought you might be interested in
the tv special KTIV already has
underway on a local level. Attached
you will find releases concerning the
first two presentations.

Reavis Winckler
dir. of publ., KTIV
Los Angeles

* * *

Since publishing our editorial "Why not
local tv specials" we have had a number
of letters from tv stations, such as those printed
above. Apparently, the idea of programing
special programs on a local basis is catching
on fast. We welcome the trend and suggest
that such programs be given thoughtful consid-
eration by community-minded local advertisers.
For a full case history of a commercially spon-
sored local tv special, see SPONSOR, 13 June.

Farm and ranch programing

Your 14 March issue contained a
reference that farm departments are
being cut down or eliminated. We
are happy to announce the formation
at KHOK of a full-time Ranch and
Farm Service Department, under
direction of Evan Slack. We are pro-
graming for the Ranch and Farm
audience, Monday thru Saturday,
5:30 to 6:30 a.m., and 12:15-1 p.m.
Our director has complete freedom to
come in this area in performing his
duties in behalf of KHOK's "RFD 630."

Robert S. Hix
gen. mgr.,
KHOK
Denver

They like us!

Congratulations on your 25 April is-
ue... another very interesting book.
If possible, we'd like ten reprints on
the bowling case history (page 341)
and 25 reprints of the Lumber & Build-
ing Material success story (page 541).

Steve Fayer
prom. dir., WTOL-TV
Toledo

* * *

Reprints of SPONSOR articles are fre-
quentlly available. Rates on request.
Sign of Responsibility

Philadelphia looks to WCAU-TV for far more than the finest entertainment. During the past 26 weeks, CBS Owned Channel 10 originated close to four hundred programs designed to inform and enlighten Philadelphia audiences on matters of vital concern to the community, the nation and the world.

Included are 15 regularly-scheduled public affairs programs every week, plus five “special reports”...live or on film, covering newsworthy topics from the Cuban revolt to a close-up of law enforcement agencies in operation throughout the Philadelphia area.

All produced locally by Channel 10’s Department of Public Affairs, these programs are patterned to the same high standards which distinguish the station’s entire broadcast schedule, of both local and network origin.

It is this sign of responsibility toward the community that creates a unique image of trust. And makes possible the very special response, far above and beyond the ordinary, on the part of Philadelphia audiences to all the programs and advertising they see on CBS OWNED CHANNEL 10 WCAU-TV
Take a bead on KFMB Radio in San Diego. Because here in the 19th market people are working, playing and buying at breakneck speed and KFMB is their reflection. Friendly voices with wonderful music. Authoritative voices with factual news from CBS, from our own reporters covering a market that relies on us to get the news first and get it right. Intimate voices with variety programming. Overall, a sound that has caught the San Diego area and has radio ever has. It all adds in the better part of no time to hold your fire straight at it with KFMB bounce, verve and life of the captured its ears as no other up to the biggest audiences Southern California. It's in San Diego. Shoot Radio. DRAW NOW!
COSMETICS:
TV'S
$126 MILLION
SWEETHEART

Now the second largest industry in the TV medium, cosmetics and toiletries are upping '59 ad budgets.

Spot and net spending in first quarter show new, added stress in visual selling for non-vital beauty aids.

As more consumer money pours into non-necessities—such as mascara, hand lotion and shaving tals—the romance heightens between television and the luxury classification of business known as cosmetics and toiletries.

Last year the 10 major products identified broadly as cosmetics and toiletries spent $126 million on television, $46.7 and $79.3 million respectively on spot and network. This year, observers within the industry document their optimistic guess that the total TV investment will reach at least $146 million—$96 million for network and $50 million for spot.

Here are reasons why they predict this upsurge in cosmetic spending:

• First quarter billing for spot is up from $11.5 million in 1958 to $12.0 million this year—and first quarter billings are always considerably lower than second, third and fourth quarter spending because of such seasonal items as deodorants, depilatories, sun tan lotions, colognes in spring and summer.

• Of nine major companies buying network television in 1958 as well as in the first quarter of '59, eight of these blue-chips are spending at a higher TV rate than last year.

• There’s a continuing trend for more national advertisers to buy into spot TV and network TV. In the past
three years the number of individual
network cosmetic advertisers rose
from 24 in 1956 and 27 in '57 to 27 in
1958 (including duplications for
clients using both day and night
slots). The number of spot tv spon-
sors in this category rose from 53
in 1956 to 73 in 1957 to 76 in 1958.

These growth figures are reflected
in the current spending rate of na-
tional advertisers manufacturing cos-
tmetic and toiletry lines in the 10
product classifications (as analyzed
by TVB and N. C. Rorabaugh): cos-
tmetics, deodorants, depilatories, hair
tonics and shampoos, hand and face
creams and lotions, home permanents
and coloring, perfumes and toilet
waters, razors and blades, shaving
creams and lotions and toilet soaps.

Here are the growth patterns:

Network: Of the top 20 investors
in television (see adjacent chart),
ine sponsored network programing
in '56 and '57; eight are spending at
a higher rate (based on first quarter
projections)—and only one—Che-
brough-Pond's—at a lower rate.
Maybelline, which puts a major share
of its budget into spot tv, this year
has added network.

Three clients—Schick, Helene
Curtis and Max Factor—canceled
their network schedules and with the
exception of Factor are putting more
money into spot.

Two companies—Alberto-Culver
and Harold Ritchie—spent more on
network tv in the first quarter of this
year than they did during the entire
year '58, and one, Carter Products,
spent almost as much, $1.2 million
in the first quarter of '59, contrasted
with $1.5 million for all of '58.

Spot: Of the top 20 companies
analyzed by sponsor in the adjacent
chart, seven are consistent spot and
non-network buyers—Jergens, Avon,
Charles Antell, Diversified, Ever-
sharp, Coty and Sardean. The big-
gest spender in both classifications is
Procter & Gamble, which last year
invested $12 million in network and
$6.4 million in spot.

Nine of the 20 majors buying spot
last year spent less than they did in
'57, but four of these companies spent
only a slightly smaller amount. None
of the advertisers dropped spot be-
tween '57 and '58, and last year two
new spot tv sponsors came in—
Diversified and Eversharp.

The biggest share of new billing

last year came from four classifica-
tions of toiletries: hand and face
creams, with investments soaring
from $739,000 to $2.3 million in '58;
perfumes, from $1 to $1.5 million;
razors and blades, from $591,000 to
$1.9 million and toilet soaps from
$95,000 to $1.07 million.

Food products—which are needed
items in contrast with cosmetics and
toiletries, and which have a higher
rate of consumption and therefore
greater sales turnover—continue to
account for the biggest share of the

tv dollar (last year, 19c in every $1).
But the margin between No. 1 and
No. 2—cosmetics—is narrowing de-
spite the non-necessity character of
almost all products within this latter
bread category.

Here's the ranking of the top five
spenders for net and spot tv and the
percentage of the total tv billing
which they contribute.

Network ('58): No. 1, food, 19%
of $566.5 million; No. 2, cosmetics,
11%; No. 3, tobacco, 10%; No. 4,
drugs, 9%; No. 5, automotive, 9%.
TOILETRY FIRMS SPEND ON SPOT AND NET TELEVISION

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<th>SPOT**</th>
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|        | 1,063,880     | 1,566,151       |
|        | 885,210       | 1,566,151       |
|        | 815,740       | 1,566,151       |
|        | 752,210       | 1,566,151       |
|        | 714,600       | 1,566,151       |
|        | 618,760       | 1,566,151       |

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**TVB figures based on N. C. Horbaugh estimates for only cosmetic and toiletry products manufactured by these accounts.

Spot (’58): No. 1., food, 26% of $511.7 million billing; No. 2., cosmetics, 9%; No. 3., tobacco, 6%; No. 4., drugs, 3%; No. 5., automotive, 9%. (All figures, Television Bureau of Advertising).

This spring, a spot check of network and spot activity shows the move into the visual medium to be even more pronounced. As of May, there were 21 network advertisers on the air selling 49 different products. Of the 91 programs sponsored by cosmetics-toiletries (this includes multiple-segment programs) every week, 15 were aired before 6 p.m., 46 after 6 p.m., representing an even division of interest in reaching housewives as well as an all family or adult audience. ABC is airing 20 of the shows, CBS, 28, and NBC, 13.

There's an interesting contrast between typical use patterns in the three major markets, also. This spring during a typical week of monitoring by Broadcast Advertisers Reports, there were 3.5 cosmetic advertisers using spot tv in Chicago, 10 in New York and 47 in Los Angeles. Each of these cities represented commercials for 52, 54 and 65 different cosmetic and toiletry products, respectively. Part of the explanation for this concentration on the West Coast undoubtedly lies in its weather, which calls for the same products which are summer seasonal in most other areas of the country.

Almost all of the Big 20 tv advertisers listed in the chart have experienced unusual success with their use.

*Please turn to page 74*
How McCann makes media decisions

Over 75 factors, hundreds of people influence media choices, say McCann-Erickson marketing men.

But planning v.p. Kinley explains 11 important yardsticks used by agency in inter-media selection.

It looks like a Rube Goldberg diagram," said Lee Adler, project director at McCann-Erickson's affiliate, Marketing Planning Corp.

Adler was explaining a chart prepared from a recent study of "Attitudes, Habits, and Motives Influencing Media Decisions," made by Marketing Planning among 125 outside advertiser and agency executives.

On the chart were dozens of boxes, arrows, and interconnecting lines, indicating the almost fabulous number of factors and people which can sometimes have a hand in a national advertiser's choice of media.

Nobody at McCann-Erickson believes that the job of media selection is easy or uncomplicated. America's No. 2 agency knows from broadscale experience and in-depth research that climate, geography, personal prejudices, pressure from the field, industry codes, production costs, ingrained habits and dozens of other tangibles and intangibles can often swing decisions to tv, radio, newspapers, or skywriting.

But McCann does have a clearly defined operating philosophy and practice for its own internal intermedia selection and planning. This philosophy was explained in detail recently by Daniel D. Kinley, v.p. and manager of planning, media, and research at McCann's home office, 185 Lexington Ave., New York.

At McCann, says Kinley, the establishment of basic marketing objectives is the starting point for media strategy. Once the McCann marketing department has worked out these objectives then media goes to work.

McCann believes that 11 basic factors must be weighed in all media planning decisions: 1) budget, 2) competitive activity, 3) frequency vs. coverage, 4) continuity, 5) impact on distribution, 6) flexibility, 7) franchise position, 8) standards of acceptance, 9) cost-per-1,000, 10)
effectiveness of selling message, 11) prospective customers.

The last three of these factors, says Kinley, are the “most important, most controversial and most difficult.”

Each of the 11 factors deeply affect inter-media selection, however, as a study of media plans of various McCann accounts clearly shows.

1) **Budget.** Size of budget often decides which and how many media shall be used. McCann advocates doing an adequate job in one primary medium, and adding secondary media only if funds are available. Thus Borax with a comparatively limited budget, puts almost all in spot tv. Del Monte, which wants color reproduction, concentrates in magazines.

2) **Competitive activity.** Here one of two strategies dictates McCann’s media planning: either to meet competition by covering the same audience, or to find a completely separate audience not reached by competition.

3) **Frequency vs. coverage.** This usually becomes a problem only when several different media are used. Decisions on “how often” and “how many” figure in overall media plans such as GMC Trucks, where a basic image-building job is done with magazines, and specific sections of the market are hit with direct mail.

4) **Continuity.** McCann feels that it is often uneconomical to jump around among media types, but sometimes with planned purchase items where repeat sales are unlikely, it may be desirable to reach a different audience, or change the selling message. This latter strategy is being followed with Balora, once almost exclusively in 20-second tv spots, but now using minute announcements in net tv, plus color magazine pages.

5) **Impact on distribution.** The need to impress wholesalers and retailers, to get tie-in advertising on a local basis and to use the promotional support offered by a medium is often a major factor in media strategy on some McCann accounts, as with Golden Grain Macaroni, which concentrates in newspapers.

6) **Flexibility.** This factor is most important, says McCann, in product situations where it is impossible to make long-range plans, or where regional, seasonal or use variations predominate. Nestle’s EverReady Cocoa uses spot tv for these reasons. Nestle spots are run when temperatures drop below a given point.

7) **Franchise positions.** McCann clients like Coca-Cola and Chesterfield have franchise positions in certain magazines worth thousands of dollars in extra readers. Other clients have franchise positions in net tv time and programs. Both types of franchises receive heavy consideration in media planning.

8) **Standards of acceptance.** Certain products, such as liquor, or those not advertised to a family audience, must consider the appropriateness of a medium for their selling messages. McCann’s Schenley account is one.

9) **Cost per thousand.** This is tremendously important in all McCann media planning, but, says Kinley, it is best approached when linked with the last two factors, 10) **effectiveness of selling message** and 11) **prospective customers.**

(please turn to page 75)

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**McCANN’S 11 MAJOR FACTORS IN INTER-MEDIA SELECTION**

According to Daniel D. Kinley, v.p. and manager of planning, media, and research at McCann-Erickson’s N.Y. ‘home’ office, the first eight of these factors are relatively easy to handle, the last three are the “most important, most controversial and most difficult” to deal with in making up media plans, and in evaluating different choices between media.

1. Budget
2. Competitive activity
3. Frequency vs. coverage
4. Continuity
5. Impact on distribution
6. Flexibility
7. Franchise position
8. Standards of acceptance
9. Cost per thousand
10. Effectiveness of selling message
11. Prospective customers

Kinley points out that at McCann these 11 factors produce widely different types of media strategy. See text for examples.
MILLER’S PLUS:
TV’S OUT-OF-HOME AUDIENCE

Miller Brewing promotes *All-Star Golf* to “unmeasured” audience with help of bartenders, club managers

Tips off action on upcoming tv matches to build suspense; Reynolds Metals adapts technique to reach execs

Probably one of the earliest renewals on record for a fall program is the $3 million commitment shared by Miller Brewing Co. and Reynolds Metals wrapped up last February.

Rather surprisingly, what they were able to do is a game not particularly noted for fast thrills, nor normally associated with television. Yet each sponsor sees an entirely different virtue in its 26 weeks of *All-Star Golf* on ABC TV:

- Miller aims at covering an “out-of-home” audience—in taverns, clubhouses, men’s clubs.
- A golf show serves Reynolds best as a good-will leverage with big business, specifically aluminum users.

What golf lacks in physical mayhem is more than made up for by the promotional facets inherent in the sport.

Miller has long been committed to sports promotions as a sales builder. It now spends over $1.7 million in radio and tv to clinch the connection. This, in addition to expenditures of well over a million in national and distributor spots.

Here’s how Miller’s sports pro-
graming breaks down in air media:

Tv
All-Star Golf
Program $500,500
Time 399,500
Promotion 100,000
Total $1,490,000

Radio
Milwaukee Braves
Total $212,000

Miller owns the rights to the Braves broadcasts (on 41 stations in Wisconsin, Michigan and Minnesota) and subcontracts one-third of each game to Clark Oil and P. Lorillard.

Miller's tried-and-true tactics for merchandising the Braves include scoreboards at retail outlets, liberal supplies of season schedules (including free mats to newspapers).

But merchandising golf involves an entirely different set of tactics. "The entire campaign," says advertising and sales promotion director Eddie Ball, "is aimed at a qualitative audience, specifically the audience that does not stay home to be measured. When we went into this thing we were under no impression that we

(Please turn to page 76)
SCENE: The office of Starke Ravin, associate media director of Galway, Bay, Grommet, Bottom & Bedrock Agency. Ravin is seated behind his 14-foot teakwood desk—monastic in the severity of its gold inlay designs. Before him, ankle-deep in Bigelow carpeting, stands assistant timebuyer Merwin Burdle. Behind Burdle on the carpet—pecking industriously at the pile—is a fat, white duck.

BURDLE: You sent for me, Mr. Ravin?

RAVIN: I did, Burdle. I've been getting some disturbing reports from your account supervisor. Seems you're spending more time on the bench than on the team. (Notices duck)... What—is—that?

BURDLE: (After a glance over his shoulder) It's a duck, sir.

RAVIN: I can see it's a duck! What's it doing here at GGGB&B?

BURDLE: I got it last week, sir, at a timebuyer party thrown by KWOK.

It came in a little crate with a note that read: "Don't Duck the Issue—KWOK is First in Share of Audience." (Turns on duck) Shoo! Scat! Back to media!

RAVIN: No, no, let it stay, Burdle. It points up what I want to talk to you about. You haven't bought a second's worth of time in three weeks.

BURDLE: I can explain that, Mr. Ravin.

RAVIN: I don't see how you can. The Scrub-a-Dubcleaner campaign was okayed two weeks ago Thursday. Yet you haven't asked a single rep for avail.

BURDLE: But I've been very busy, sir. The day it was okayed, I was at the WEAK-TV Turtle Race.

RAVIN: A turtle race! Now really, Burdle!

BURDLE: (Proudly) Picked the winning turtle, too. Came away with an oversize patio umbrella, symbolic of WEAK's coverage in its market area.

RAVIN: All right, all right. That was only one day. Why didn't your requests go out the very next morning?

BURDLE: Because I wasn't here next morning. I spent the next two days at The Sheraton-East where the races were held. You see, sir, they presented the umbrella to me opened up and until I figured how to get it down, I couldn't drag it out through the revolving doors.

RAVIN: Your supervisor reports you weren't in here Monday or Tuesday either.

BURDLE: But that was my round trip to Rome, sir.

RAVIN: Rome? In Italy? What the hell were you doing in Rome?

BURDLE: Have you forgotten the KRUM Timebuyer Pennmanship Contest? I won it, you know. I wrote the call letters KRUM on a single post card 11,793 times.
RAVIN: (Purpling!) You mean that while we're paying you to buy time, you spend your time copying call letters on a postcard?
BURDLE: But it only took me three days, Mr. Ravin. And in winning—I feel sure you'll agree—I added immeasurably to the stature of GBG-B&B. No other agency can claim a buyer who can squeeze 11,793—
RAVIN: (Weakly) I suppose not.
BURDLE: And I think you'll also rejoice in my good fortune of winning another contest only a day after returning from Rome. It was the KONK-TV Whither Pat Weaver? Contest.
RAVIN: And you guessed he would go to McCann?
BURDLE: No. I guessed he would go to Maxon. But Maxon is right above McCann in the SPONSOR directory, and no other timebuyer came closer than that. You'll never guess my prize for that one, sir, so I'll tell you—a trip to outer space.
RAVIN: Really? Were you Able or Baker?
BURDLE: Heh, heh, very funny, Mr. Ravin. Actually it may be a while before I collect on this prize, but KONK-TV guarantees me reservation on the first rocket to the moon. Lucky, aren't I?
RAVIN: Luckier than I, because I know you'll be back. Anyhow, Burdile, to get back to why you're not buying any time, where were you yesterday and the day before?
BURDLE: Well, the day before I spent trying to get the electric refrigerator home in my sport car.
RAVIN: What refrigerator? What sport car?
BURDLE: The 11-cubic foot freezer compartment model I won at the WRY presentation. It was a little large for the Alfa Romeo I got from that Duluth station we never buy. I can sure use that refrig. Takes a lot of horsemeat to feed two gators.
RAVIN: Gators? You mean alligators?
BURDLE: Yes, sir. The ones I got from that Miami station. Or didn't you hear the screams in the mail room?
RAVIN: (Sadly) Good heavens, Burdile! And to think when I was a timebuyer we were happy with a free martini and a ball-point pen. Well, let me tell you one thing, young man. Starting tomorrow, you trade in your ivy suit for coveralls. Starting tomorrow, you cut out the gay, social whirl. Starting tomorrow—
BURDLE: Er... but I won't be in tomorrow, sir. I guess you didn't get the word yet, but I won the ABC TV Timebuyer Contest.
RAVIN: So what's the prize?
BURDLE: I'm to be Ollie Treyz for a day.
HERE'S UNITED'S PRICE PROMOTION FORMULA

START EARLY. United found short-term promotion should get early start, so specified early morning spots, even in run of schedule, also made sure entire day was covered adequately.

TELL FULL STORY. Promotions, says United, need full 60 seconds to give price listings, comparisons, location, phone number. Don't chisel on time for this kind of announcement.

KEEP COPY RECOGNIZABLE. For short-term, price-type push, don't try to vary copy too much. United scored using just two different commercials. Family resemblance is important for impact.

CHECK RESULTS BY MEDIA. United analyzed returns, found (1) 75% of business came from radio, (2) radio pulled better credit-rating customers. Checks provide basis for future promos.

What makes a price promotion go?

» United Motors of Omaha did everything right in its 20-spot weekend push on low-cost transmission service.

» Results: it had to suspend 52-week schedule of 980 spots in order to catch up on orders from first weekend.

A couple of weeks ago, Jack Howard, KFAB sales manager in Omaha, found a letter in his morning mail. This was the first sentence:

"Dear Mr. Howard: Will you please cancel our spot schedule that we arranged with you last week . . ." The writer of this letter—Bob Brumley, Omaha manager of United Motor & Transmission Exchange—was canceling a hefty 52-week schedule calling for 980 minute announcements. Brumley and his bosses in Lincoln, Nebraska had counted on a continuous weekend radio promotion to trigger and maintain a flow of customers to the new Omaha garage. What they found out provides some helpful clues to running a price promotion.

Brumley and KFAB general manager Lyell Bremser had covered every base in laying out the plans for the campaign:

- **Frequency.** Contract called for 10 minute spots on Saturday, 10 on Sunday at a cost of $10 a piece, run-of-station scheduling with early morning coverage specified.
- **Copy.** Two basic pieces of copy, 60 seconds in length, were recorded. One was a straight, unvarnished listing of prices following a business-like attention-getter: "Now... you can have your car put in top condition for little money." Copy wound up with opening, closing hours: reference to Saturday and Sunday classified newspaper ads; address and phone number.

Second piece of copy was a dramatic variation of the first. But the action was merely a scene-setter (honking horn, stalled engine, gruff voice) for the price-listing copy. Wind-up was light musical theme under quick reiteration of main points by driver of stalled car and announcer.

The first spot went on the air at 6:50 a.m. Saturday morning. Brumley's woes, as stated in his letter, continue:

"... We rented a building we thought would be adequate... but by Saturday night cars wanting the service we advertised over KFAB
filled our 5,000 square feet. By Sunday morning we were looking for a parking lot for cars needing our immediate attention."

Customers whose cars were still in any sort of running order were put on waiting lists, while Brumley spent Sunday looking for a place large enough to take care of them, wining every time he heard a spot on the air. By mental calculation, each spot meant roughly another 18 cars. Where was he going to put them?

"We ended up leasing the Andrew Murphy & Son Oldsmobile garage at 1102 Jackson," he continues, "30,000 square feet of space."

This six-fold increase in space was needed to accommodate 176 cars and roughly $25,000 of business. Amid all the confusion, Brumley had not lost sight of having checks made of what advertising brought people in, because he wanted to find out certain things. One concerned credit risks.

"The radio-drawn customers," he says, "presented an absolute minimum of problem from the standpoint of credit rating. We noted the credit ratings were far superior to those of customers brought in by the newspaper advertising."

Another thing he wanted to establish was a media balance for future advertising. Since 75% of the business came from radio, that was the clue he was looking for. Specifically, $450 worth of weekend radio advertising can use a classified backup of $150. This would have been Brumley's formula.

But, another chore he remembered that week was the letter to Howard canceling his contract. Actually, however, his experimenting nature got the best of him. He let the 20-spot schedule run the following weekend just to see if the previous reaction hadn't been a fluke. Though results were the same, the only business he could take was waiting list business. Finding this engendered no ill will, he went for another weekend. But midway through Sunday, he had to call a halt. Only 15 spots ran the third weekend.

But all was not lost. Brumley dipped into his canceled schedule once again to run a fourth series of spots—this time a pitch for qualified mechanics.

ATLANTA, GA.

Southeastern U.S., once an arid Sahara of advertising creativeness, is blooming all over with radio TV selling ideas and techniques, say admen who attended the Atlanta Radio and Television Representatives Association's First Annual Awards presentation at the Atlanta Athletic Club last week.

An unusually high degree of professional ad creativity was noted in award-winning radio TV commercials, submitted by agencies in eight southeastern states.


The Atlanta representatives association was formed last year to further radio TV advertising in the Southeast and numbers 17 active member rep firms.

DEAR MISS FREELoader....

Texas radio station owner rebels against efforts of energetic publicity gals to get commercial plugs for free

Tells Ruth, Jane, Bette, Amy, Ellen, Mary and Kay he'd love to carry 'your wonderful copy' at card rates

Ben Ludy, president and general manager of radio station KWFT, Wichita Falls, Texas, is a patient soft-spoken man with a pleasant southwestern draw.

But he's as stalwart as Sam Houston, as dead-eyed as Davy Crockett, when it comes to defending the rights of hard-pressed radio stations who are being swamped these days with requests for free commercial time.

Almost invariably these requests come from well-meaning, well-mannered publicity girls attached to New York firms, who seem unable to distinguish between straight commercials and freeloading plugs.

Recently, within the space of two days, Ludy fired back no less than six replies to six different p.r. lassies.

Ludy answers each request individually—and with courtesy, firmness and pith. Thus to Bette Jane McCabe of Theodore R. Sills & Co., New York, he wrote, "I read with interest the commercial copy that you sent us in behalf of the California Strawberry Advisory Board, and I certainly would welcome an opportunity to work for the Strawberry Advisory Board on a legitimate advertising basis... I suggest that you instruct your advertising agency to issue a commercial order for one of our high value packages and then we could go to town selling strawberries."

To Amy Bladell, who pushes Helena Rubenstein's Bikini suntan cream, he said gallantly, "Your "news release" was a very, very clever radio commercial, and we must treat it as such." To Ellen Santonstall of Pan-American Coffee Bureau, who offered an "exclusive release" for Wichita, he pointed out there are "1,733,000 persons in KWFT's area who can be reached by legitimate advertising."

To Katherine R. Smith of the National Canners Association, who plugged Summer Fruit Cap, Zippy Kidney Beans and Fish Salad Sandwiches, he said, "We look forward to an order so that we can use these fine commercials." Mary Pearl of Heublein Inc., got a polite assurance that "we would certainly like to work for Heublein," along with a rate card.

Stout fellas, Mr. Ludy. Congratulations from your industry friends.
CO-OP CONFAB: At N. Y.'s New Weston Hotel, Lisa Gentry (l), TVB's co-op head, lunches with Mary Saladucha, ad manager of Peter Pan Foundations, who came into spot tv last spring. Makers of women's foundations are among big co-op users, along with tires and appliances.

PART TWO OF A TWO-PART SERIES

CO-OP: AIR MEDIA'S BIG ENIGMA

- Co-op advertising needs two things—more air media at local level and more support by national agencies
- When these two ends are accomplished, the system will become a great seller rather than a sales discount

Of the roughly $2 billion spent yearly in co-op advertising, air media commands only about $100 million (divided just about equally between radio and tv). An even greater shock must be the fact that last year, an estimated $250 million in co-op funds was never spent at all.

These two indictments of the current handling of co-op advertising plans point up the challenge that face both air media and ad agencies: air media because it deserves a bigger slice of the business, and agencies because most of them avoid taking an active role in the handling of co-op advertising.

Air media is actively pitching for co-op money. At Radio Advertising Bureau, two members of the national sales arm—Irv Trachtenberg, group manager, and Jack Lazarus, account executive, spend full time interesting national advertisers with co-op plans and their agencies in the medium of radio. For its members, it publishes the RAB Dealer Co-op Data with details on about 500 national accounts whose co-op plans include radio or who furnish radio material for distributors and dealers. Says President Kevin R. Sweeney, "RAB has become consultants to many advertisers on how to use co-op more effectively."

At Television Bureau of Advertising, Lisa Gentry is manager of co-op advertising. Since 1955, she has worked full time bringing more co-op dollars into tv, is in constant contact with national advertisers, distributors and retailers, member tv stations. In addition to personal calls and voluminous correspondence, she turns out a newsletter, Co-op News from TVB, an annual compilation of manufacturers with tv co-op plans or tv material available for co-op advertising titled Manufacturer Co-operative Television Plans and Dealer Aids (which is kept up to date with supplements throughout the year). At present she is completing a book on selling television with co-op which TVB will bring out soon.

Efforts by these two air media organizations are bearing fruit (see chart on co-op plans), and the success stories each has collected are impressive. As an example, TVB was influential in persuading Armour to put tv on an equal basis with newspapers in co-op allowance.

This does not mean that air media has it made. The biggest psycho-
HOW ONE NATIONAL AD AGENCY MAKES THE CO-OP SYSTEM WORK

The following report is condensed from Cooperative Advertising Newsletter, a monthly publication of J. Wendell Sether Assoc. & American Press Magazine, N. Y. The agency is Keyes, Madden & Jones, Chicago (formerly Russell M. Seeds Co.) which is a co-op pioneer.

Keyes, Madden & Jones is one of the few national agencies which maintains a complete co-op department; it has been handling co-op programs for clients for over five years. Its co-op billing is currently close to $1.5 million for such accounts as Pinex, Sheaffer Pen, Weco Products. Revenue is based on client share of co-op billing, so agency receives 15% of the billing.

KMJ renders complete service, including administrative, creative and merchandising functions, frequently sets up the whole co-op plan together with budgets, geographical allocation of funds, agreements with retailers.

Administration of fund is handled by KMJ’s clerical section of the co-op department. This department handles all claims, checks ads, rates, accruals. In 1957, about 2,000 claims were questioned or refused. The department also handles all correspondence.

The creative function rests with the creative section of the KMJ co-op department, manned by specialists in retail advertising. They prepare all material for the co-op program—radio and tv scripts, newspaper mats. On request, they will prepare special copy including live tv commercials.

Merchandising includes all the usual marketing techniques—research, sales analyses, copy testing, information on upcoming co-op programs. Their every effort is in the direction of tying the local co-op campaign as closely as possible to the national ad program. This department also conducts clinics for client sales executives, teaching them how to present total ad campaigns at the local level.

Patricia Buda heads this department under Fred Wilson. Says Wilson, “Co-op advertising must not be divorced from the over-all promotion effort. It must be handled by ad experts if it is to be most productive.”

logical hump it must cross to get its full share of co-op dollars is the barrier of “proof of performance.” In last week’s installment, sponsor listed some of the means by which national manufacturers are defrauded by retailers with the help of print media (which offers the “ultimate” in performance proof—tear sheets). That air media can’t even offer tear sheets makes them all the more suspect in the eyes of national accounts. As one adman told sponsor, “Manufacturers with co-op plans expect to be taken for a ride; the only thing they fear is that the cost of the ride for air media has a much bigger mark-up.”

He pointed out one case where a local retailer bought for $3,500 (at local rate) time on a station which was then sold to three national manufacturers for $20,000—a quick turn-over in profit of about $16,500.

The mark-up, however, disturbs the national account not nearly so much as the possibility that the announcement was never aired at all. And in the case of local tv shows, he is often plagued by the thought that he has paid for (in addition to time charges) the production of a program which has never been shown.

How can air media furnish better evidence that co-op funds actually have gone into advertising?

“If stations ever get some sort of uniformity in rates,” says Lester Krugman, NTA’s vice president in charge of advertising, “it will go a long way toward influencing more national accounts into including air media in their co-op plans. But ahead of rates, there is proof of performance.” (A number of quotes from Krugman were carried in last week’s installment. Krugman is a co-op advertising authority from way back, was an executive in department stores, vice president of The Gitschal Co., a marketing vice president for Emerson Radio, and a member of the co-op committee of ANA).

“After they hurdle the proof-of-performance obstacle, air media can worry about rates.” Krugman says. Indeed, he recommends that TVB and RAB sit down with ANA and work out an acceptable means of convincing advertisers of air media’s honesty. Station people, he believes are a pretty savvy lot, “if stimulated on the scope of co-op advertising, they could come up with good answers.”
Monitoring and the threat of monitoring have been mentioned as possibilities as evidence or insurance that a co-op ad is aired. There are reporting services that pick off TV commercials photographically from receiving sets. TVB's Lisa Gentry suggested that perhaps just snapshots in a studio would be better than nothing in establishing that a commercial was being done. All of these might help.

But the suspicion of air media has been so deeply implanted in the minds of national accounts (although the real culprit is the account's own retailer or distributor) that Krugman feels something very positive is needed. "If some smart, honest guy came along," he said, "and lined up a bunch of stations to handle co-op advertising for them for a number of accounts, he'd have it made." He pointed out the example of a West Coast entrepreneur who handles the newspaper co-op advertising of some 2,000 pharmacists. In the print media field, there is a specialist firm called Hardware/Housewares Merchandising Alliance which handles the newspaper co-operative advertising of O-Cedar, Rubbermaid, Ames Co., Borg-Erickson and Wear-Ever Aluminum. HMA takes over the whole plan, deals with newspapers and retailers, polices, pays off.

Some middle organization such as this, Krugman believes, might handle air co-op and bring more advertisers to direct ad dollars more efficiently through the use of more air media.

What he really hopes is that ad agencies eventually will take the interest in co-op which it deserves. If this happens, co-op will perhaps revert to its original purpose, that of a strong arm of a national ad campaign instead of degenerating further in the direction of a sales discount or kick-back to a few grasping retailers and distributors.

"I can't understand," he says, "that agencies—engrossed as they are in marketing—have so little knowledge of co-op.

"Actually these agencies are losing their clients' over-all sales programs. One such national agency is Keyes, Madden & Jones, Chicago, which charges 15% on some $1.5 million co-op billings (See box on page 49). Says KMJ's Fred Willson, who heads the co-op department, "A primary consideration in favor of an agency-directed co-op program is the fact that in reality co-op is an advertising medium. The consumer does not differentiate between media. An advertising message, whether seen on a network television show, in a national magazine, as a national ad in...

(Please turn to page 52)
Corinthian’s changing

in Sacramento...

KXTV
(Formerly KBET-TV)

... is now a Corinthian Station...
and new aggressive local management is
already busy... strengthening the pro-
gram structure... tripling newscasts...
stepping up promotion... improving
facilities.
KXTV can now tap the pooled resources,
talent and experience of the four other
Corinthian Stations and the Corinthian
staff.
There is now a Corinthian Station in the
capital of California serving the Central Val-
ley... the fastest growing area in the
fastest growing state... another Corinthian
Station on the move in a market on the
move... represented by H-R television.
the television picture

in Houston...

KHOU-TV
(Formerly KGUL-TV)

...it's a new name to go with a new look... newscasts tripled and a Washington News Bureau... exciting news personality Larry Rasco... Houston's first noon news and only woman's show... intensified, talk-creating promotion.

And construction is now underway on a striking new studio plant... designed to be a showcase for television in the burgeoning Houston market.

Another Corinthian Station on the move in a market on the move... represented by CBS-TV spot sales.

TV Tulsa • KHOU-TV Houston • KXTV Sacramento • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

SPONSOR • 27 JUNE 1959
Agency operations are tightening up, with executive changes, job shifts. Here admen tell the type of radio/tv personnel in demand

Lance Lindquist, v.p. & asso. dir. of tv radio pro., McCann-Erickson, Inc., N.Y.

To get a clear picture of the type of manpower and talent most needed in a modern advertising agency's tv/radio department, it is useful to examine such a department's proper function. In terms of networks, packagers, talent agencies and film companies, it is the middle ground of understanding between the needs and desires of clients and the potential of the supplier. It is an amalgam of the talents of many kinds of experience in the television and radio fields. The small agency must combine many skills and much diverse experience into a few people; the large agency, especially one which moves in the production field, can permit people to specialize more deeply and more truly. Basically, however, both large and small shops must achieve the same important ingredient of perspective.

There is no easily defined starting square, as in a parlor game; there is no college training course that is a magic key for everyone. Experience in any one of the various kinds of operations that makes up the broadcasting business can be useful; but the agency field can boast that some of its most successful tv executives and its most able creative people came through agency ranks, with a minimum of outside experience.

The ingredient most needed is perspective. It is not enough to know that a producer's attitude can sometimes be inimical to a client's best interests; it is important to know why he takes the attitude. It is easier to convince a network of some needed change in the lead-in to a program if we have an understanding of the network's economical and philosophical motives for the scheduling. The apparent foibles of individual station operation are more clearly understood by an agency man who was in station operation.

As television's costs have increased, so have its complexities. With a three-network, multi-station situation, competition makes it more important than ever before that effective, expert programming be the rule. Talent, skills and perspective from all the related fields are needed.

Robert J. "Bud" Stefan, v.p. in charge, BBDO, Hollywood

The type of tv/radio manpower most needed by advertising agencies today is ideally a broadcasting composite. At least this is true in the Hollywood office of BBDO, where our main functions are the supervision of programs originating in Hollywood and commercials selected to be produced here. In our New York office, the requirements differ because they are also involved in other vital areas of radio and television apart from production itself.

When television began to revolutionize broadcast advertising, a solid radio background was no longer enough. A decade ago agency management, to properly service an account, sought young men from television stations because the tv station was the only source of qualified tv personnel. Shortly after, film producer especially for television became a tremendous factor, and management again went outside—this time to film studios for specialists.

With the advance of film programs and film commercials, the agency production supervisor on some of the larger accounts found himself responsible for both live and film production—each method with its own peculiar specification. Moreover, today we have video tape with its own amazing qualities.

Fortunately, at BBDO-Hollywood the overwhelming majority of our people came to us from all the various fields represented. Assignments are carefully made with consideration given to individual experience. However, it is rare indeed today to question whether a program is on film, on live or on tape. It is simply on tv. To say that we now only interview a person with tv station experience, with a few years of film production, with a background in video tape, with a thorough knowledge of radio, with seasoning in an advertising agency and still young in years, would be obviously idiotic.

Certainly, however, a young man should have a solid background at the very least in one of the above methods of broadcasting production, with the ability to quickly learn and adapt to the others.

A really good writer writes for radio, feature motion pictures, telefilms, or live tv. There is no substitute for good writing. There is no substitute for good production, nor is there a substitute for good supervision. It is absolutely true that the advertising agency today must expect a lot of its radio tv manpower, but a client spending today's huge sums of money is certainly entitled to it.

Walter Selden, senior producer, tv department, SS&C&B, New York

In a commercial film studio or live at a network, there is only one basic in a successful advertising agency, and that's business; real insight into
most?

the client's marketing and merchandising problems, his need for maximum exposure at a minimum cost, his constant drive to improve his competitive position.

Here at SSC&B we are proud that each of our senior tv supervisors has either written, directed or acted in (or managed a combination of two or all three of these backgrounds) literally hundreds of shows that appeared on the stage, radio or tv itself. But today we find we must blend the businessman with the former writer, director or actor.

We have always believed at SSC&B that the tv producer assigned to a given account should supervise the show as well as the commercials which pay for it. In this way, we think we're better able to integrate the billboards, the lead-ins, possible star-spoken endorsements and straight commercial messages. And because so high a percentage of our clients' money goes into tv operations packaged by either the successful independent or the networks, once again the "agency man" must be a businessman—a skilled negotiator, a champion for his client's interests.

Today, with so many tv shows having multiple sponsorships, the agency tv producer has to use a slide rule as often as a zoomar lens to achieve his over-all objectives. These are the benchmarks we look for in the tv agency man we would like to hire:

1) a firm belief in his client, his client's product, his agency and himself; 2) a fierce desire to help the client sell his product; 3) the wish to express himself through this particular advertising medium; 4) the ability to look and listen objectively.

The only full power twins in the market . . . CKLW radio featuring Million Dollar Music . . . CKLW-TV featuring Million Dollar Movies . . . are sure to succeed in selling your products in this great market.

Great power and programming combinations that are at the head of the class.
KOBY is the No. 1 Record IN SAN FRANCISCO

There's a great new record in San Francisco... and it's KOBY! This record gives KOBY the highest average share... 6 am midnight—15.0 (from January-February Pulse). KOBY is the top San Francisco seller, with an audience that buys and buys 10% discount when buying KOBY and KOIS, Denver!

After July, when in Denver, stay at the Imperial Motel, 1728 Sherman-downtown.

KOBY / 10,000 Watts in San Francisco

See Petry and make your own sales records with KOBY!
For Greenville, Miss.—WGVM
Mid-American Broadcasting Company

CO-OP
(Cont. from page 47)
a newspaper... is an ad to the consumer. Co-op advertising must not be divorced from the over-all promotion effort. It must be handled by advertising experts if it is to be most productive.

On the West Coast, Donahue & Coe recently took over all the co-op for 51 Southern California superettes of Alpha Beta Food Markets.

There has been no stampede, however, by agencies in the direction of getting involved with co-op funds. "Why should agencies get mixed up in co-op?" asks Jay Victor, president of Jay Victor & Associates. "They have no control over this area. Co-op deals are usually between the manufacturer and his retailer or distributor, and most often handled by the client sales department."

On the other hand, TvB's Lisa Gentry told sponsors she calls on many sales directors who handle co-op plans, finds them vitally interested in media for the simple reason that they are interested in improving sales.

E. R. Weiss, director of merchandising for Doyle Dane Bernbach, did a comprehensive study of co-op recently, came to the conclusion that it is in for reassessment out of which will come new policies, "including both its elimination and its curtailment, and new policies with respect to co-operative advertising practices where the co-op advertising program is continued."

"Where co-operative advertising is continued," Weiss says, "the tendency will be increasingly to charge this as a sales expense, not as an advertising expense... When the sales department is saddled with co-op—then co-op will seldom appear so attractive to the sales department.

"Some of the manufacturers who have discontinued co-op recently will return to it under competitive pressure," Weiss said in his report, "and because they were not prepared to offer the trade an attractive alternative procedure... The co-op situation is fluid—and there will be back and forthing. But, on balance, the scale will tip away from co-operative advertising allowances.

"The manufacturer who canceled co-op and then return to it will be outnumbered by other manufacturers, long involved with co-op who will give it up permanently—or will cut the co-op percentage. A move has begun in this direction and, if 1959 and 1960 turn out to be the highly prosperous years now indicated, this move will pick up momentum. In numbers, the total number of manufacturers involved will be small, but they will be giant manufacturers; their co-op funds will represent a substantial part of the entire sum allotted to co-op. And... they will exert leadership."

This would appear to be the challenge both to agencies and to air media: to fight to keep this $2 billion annual bundle as a tool of advertising. It is true that co-op excesses have been many especially within the large supermarkets which today wield more power among consumers than do the national accounts whose brands they carry. Their private labels are an example of this power. Abe Rosenfeld, New York marketing consultant, estimates that one-fifth of total sales in the U. S. are private brands. In the face of this, it is unlikely that many national advertisers will be able to discontinue their co-op plans. The same is true in the drug industry, another big co-op contributor. (Aside from these, the big co-op categories, according to ANA, are: appliances, tires, women's foundation garments.) Although co-op experts recognize all the evils under the existing practice of co-op advertising, few look for its demise. (Automotives, which dropped co-op two years ago, are looking at it seriously again. Chrysler has moved back in: Cooperative Advertising Newsletter reports Rambler has just set up an ad service department for its dealers.)

Here is an answer to co-op's critics from J. W. Field, president of Warner Bros., the women's foundation garment firm credited with having started the whole system of co-op advertising a half century ago: "Warner's has used co-op advertising for a long time. We still believe in it after all these years, provided it is controlled. Over the years as other manufacturers in our industry and others have adopted a policy of offering co-op advertising support, retailers have come to accept co-op as an additional discount or rebate.

Despite these abuses, we still feel very strongly that co-op advertising is sound merchandising that plays an important role in the over-all marketing program.
THEIR TIME IS YOUR TIME IN DETROIT!

with WJBK-TV's EARLY SHOW movie!

Busy day behind them . . . Time to relax. Now's the highlight of their day with a topflight movie—WJBK-TV's "Early Show," Monday through Friday, 5:00 to 6:30 PM - begins June 29. Team up with PARAMOUNT, UNITED ARTISTS, SCREEN GEMS, NTA and RKO to tap the 9-billion-dollar sales potential in the nation's fifth market—at a strategically receptive time!

WJBK-TV puts you right in the picture in 1,900,000 television homes in Detroit and southeastern Michigan.

"Famous on the local scene" WJBK-TV

Represented by the Katz Agency

100,000 Watts CBS AFFILIATE 1057-foot tower N.Y. Sales Office: 623 Madison Ave., N.Y. 22 • Plaza 1-3910

Storer Television
SHOES

SPONSOR: Mary Jane Shoes
AGENCY: Direct

Capsule case history: Mary Jane Shoes, a branch of the John Irvin Shoe Co. of Boston, recently opened up in Winston-Salem, North Carolina. It was decided that the only advertising medium to be used would be radio. The company’s choice was WAAA. Initial campaign called for 30 spots per week scheduled throughout the day. The minute announcements were to be read live by the WAAA disk jockeys. Results came very soon. Traffic in the store was extremely heavy and customers mentioned hearing the various “specials” plugged on WAAA. Shoppers came from communities such as Greensboro, High Point, Lexington and Thomasville. One week, while the radio station was pitching the store, they had a $13,000 take. The home office in Boston gave all credit for the store’s extraordinary success to WAAA as they used no other advertising in the market. Disk jockeys Bob Roundtree, Oscar Alexander and Larry Williams ad-libbed which gave the spots additional impact.

WAAA, Winston-Salem, N. C.

MOVIE THEATER

SPONSOR: Rogers Theatre
AGENCY: Direct

Capsule case history: The Rogers Theatre in Chattanooga, in an effort to increase business, purchased spot radio time on WRIP. The announcements scheduled were “promos” for the movies featured at the theatre, and they were delivered live by the station. Results: The first week on the air with WRIP the movie theater did double their normal business; by the third week business had tripled. All attendance records were broken. In a letter to WRIP, Robert Dykes, general manager of the theater, wrote: “We at the Rogers have had truly fabulous results since using WRIP. We believe that the excellent staff at WRIP should get credit for our increase in business. You have a real formula for producing results in Chattanooga. We have increased our admission price and can now afford to show pictures of a much higher budget nature.” He added, “Your new, exciting type radio format certainly can sell.” New schedules are set on WRIP, using it exclusively in the Chattanooga market.

WRIP, Chattanooga, Tenn.

HOTEL

SPONSOR: Hotel Sherwyn
AGENCY: Direct

Capsule case history: Recently, the Sherwyn Hotel, Pittsburgh, acquired a new manager, J. J. White, and a new maitre d’, J. Cassell. In an effort to boost their wedding and reception business, they decided to use one-minute announcements in a special two-week promotion on WWSW. The schedule: seven one-minute announcements per day, Monday through Saturday; they averaged two in the daytime, three in the evening, two between 3 and 6 a.m. White said that, frankly, being newcomers to the city, they were skeptical of radio’s ability to pull in hotel business of this type, but they were willing to give it a try. No other station nor other media were used in the promotion. Results: Business almost doubled during that period alone. “Consequently,” White told the station, “we have decided to continue the wedding spots as well as other regular announcements throughout the year on WWSW. The station reaches a young audience which spends money in the better places.”

WWSW, Pittsburgh

AUTOMOBILE

SPONSOR: Al Abrams Motor Sales, Inc.
AGENCY: Direct

Capsule case history: Al Abrams Motor Sales, Inc., Chicago, a Pontiac dealer, wanted to attract new business from a particular segment of the city—Chicago’s South side. Abrams Pontiac had done very little advertising until recently, and after studying all the stations in the Chicago area, the agency felt that WBEE could do the best job for them. The dealer signed with the station for a 13-week Sunday religious hour and before the period was up the results broke all records for Chicago car sales in one month. The advertiser has since extended his original program to an hour and a half and has added twice daily news and sports programs. Abrams set a record goal for car sales for himself in 1959 and by the end of the first quarter he had sold 535 cars, more than twice the goal for that period, “Practically all of our advertising continues in radio, with three-fourths of it on WBEE,” said Abrams. He is now planning another half hour on WBEE for Saturday and Sunday.

WBEE, Chicago

51

SPONSOR • 27 JUNE 1959
Q: Which of the following words describes each of these radio stations: Lively? Dull?

A: This special qualitative survey, prepared by PULSE, found WWDC to be the most "radio active" station in the Washington, D. C. area. The results have us doing handsprings—strictly in character! It goes to prove that when you're "the station that keeps people in mind," they keep you in mind too. And they're not apt to forget your advertisers.

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</thead>
<tbody>
<tr>
<td>Lively</td>
<td>74.2</td>
<td>69.3</td>
<td>18.4</td>
<td>34.8</td>
<td>12.0</td>
<td>24.4</td>
<td>44.4</td>
<td>52.7</td>
</tr>
<tr>
<td>Dull</td>
<td>4.0</td>
<td>6.5</td>
<td>5.6</td>
<td>5.4</td>
<td>6.6</td>
<td>5.3</td>
<td>9.8</td>
<td>4.0</td>
</tr>
<tr>
<td>Don't Know</td>
<td>21.8</td>
<td>24.2</td>
<td>76.0</td>
<td>59.8</td>
<td>81.4</td>
<td>70.3</td>
<td>45.8</td>
<td>43.3</td>
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</table>

All figures indicate percentages.

Radio Washington

WWDC

Represented nationally by John Blair & Co.
The Colonel is Proud to
Beat the Drum Loudly

FOR WRVA-RADIO

WEST
KBOI — Boise .................. 5,000
KHOW — Denver .............. 5,000
KGMB-KHBC — Honolulu-Hilo 5,000
XEAK — San Diego ........... 50,000
KIRO — Seattle ............... 50,000

MIDWEST
WHO — Des Moines .......... 50,000
WOC — Davenport .......... 5,000
WDZ — Decatur .............. 1,000
WDSM — Duluth-Superior 5,000
WDAY — Fargo .............. 5,000
WIRE — Indianapolis ....... 5,000
KMBC-KFRM — Kansas City 5,000
WISC — Madison, Wisc. .... 1,000
WMBD — Peoria ............ 5,000

SOUTHWEST
KFDM — Beaumont .......... 5,000
KRRS — Corpus Christi ... 1,000
WBAP — Fort Worth-Dallas 50,000
KTRH — Houston .......... 50,000
KENS — San Antonio ....... 50,000

SOUTHEAST
WRVA—Richmond ..... 50,000
WLDS — Asheville ....... 5,000
WCSC — Charleston, S. C. 5,000
WIST — Charlotte .......... 5,000
WIS — Columbia, S. C. ... 5,000
WSVA — Harrisonburg, Va. 5,000
WPTF — Raleigh-Durham ... 50,000
WDBJ — Roanoke .......... 5,000

PETERS, GRIFFIN, WOODWARD, inc.
NEW YORK CHICAGO DETROIT HOLLYWOOD
ATLANTA DALLAS FT. WORTH SAN FRANCISCO

FT.

SAN FRANCISCO
Produces Sales Through

★ Coverage
WITH THE ONLY 50,000 WATT POWER IN VIRGINIA

★ Circulation
REACHING MORE THAN THREE TIMES AS MANY RADIO HOMES
AS THE SECOND STATION IN THE MARKET

★ Programming
GEARED TO THE FAMILY TASTE 24 HOURS AROUND THE CLOCK ALL WEEK

★ Personalities
THAT INSPIRE CONFIDENCE AND BELIEVABILITY

★ Public Service
THAT CREATES EXCITEMENT AND RESPONSE IN THE ENTIRE COMMUNITY

★ ...and now,
NBC AFFILIATION

WRVA-RADIO

RICHMOND, VIRGINIA
DIAL 1140 AM • 94.5 FM
50,000 WATTS • NBC RADIO
**BEST SPOT BUY IN SAN ANTONIO!**

The unquestioned market leader...by PULSE...by HOOPER...and used by the following advertisers:


**How about YOUR next schedule?**

See your

KATZ AGENCY REPRESENTATIVE

KONO

JACK ROTH, Manager
P. O. Box 2328
San Antonio 6, Texas

---

**TV BUYS**

The Procter & Gamble Co., Cincinnati, is going into top markets starting in July with schedules for its line of detergents. The estimate is that about 70 markets will be used. Prime time minutes are being slotted, with frequencies varying. Spic & Span and Zest schedules run for 52 weeks; Dreft and Oxydol for the P&G contract year. At Young & Rubicam, New York, Jack Ostrow and Don Procter buy on Spic & Span; at Benton & Bowles, Jack Scanlan's on Zest; at Dancer-Fitzgerald-Sample, Lyn Salzberg and Abe Butensky are on Dreft. Jay Walters and Gary Boyle are on Oxydol.

On the other hand, the latest report is that P&G's big expansion for its Mr. Clean may have come to a stand-still. Reports from Chicago indicate they will cancel all daytime tv spots for this product, and in some markets, nighttime; will then go into daytime network. At prestime, however, this buy could not be confirmed either via networks or the agency, Tatham-Laird.

Colgate-Palmolive Co., New York, is kicking off new schedules for its Genie. The schedules start in July, getting into full swing in the household cleaner battle. Minutes and 20's are being placed, and the frequencies depend upon the market. The buyer at Street & Finney in New York is Elencore Scanlan.

Brown & Williamson Tobacco Corp., Louisville, is testing tv for the first time, on short-term schedules in about eight markets. The advertiser is buying minutes in and around sports shows in its six Midwest markets. The schedules, due to begin 28 June and run through 6 September, will be in one and two-week flights. The buyer is Virginia Russett, the agency is Keyes, Madden & Jones, Inc., Chicago.

**RADIO BUYS**

Cities Service Co., New York, is initiating its second summer flight in July, with two more to follow, for its gasolines and oils. Starting dates vary, the mid-west schedules starting first. Dan Kane at Ellington & Co., New York, has purchased traffic hours, minutes during the week, I.D.'s over weekends. Frequencies depend upon the market.

Duffy-Mott Co., Inc., New York, continues to expand its testing for AM and PM fruit juices. The latest markets are in Providence and Ft. Wayne, and the schedules start 29 June for an undecided period. Minute announcements during daytime periods are being placed, with frequencies varying from market to market. The buyer is Steve Suren; the agency, SSC&B, New York.
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 free-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 cent work overtime for agency and client. Plus, a marketing and merchandising program that forms a bridge between TV 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

REPRESENTED BY EDWARD PETRY & CO., INC.
**ARB Shows WLOS-TV**

**FIRST in the Carolina Triad!**

**FIRST** in Weekly Circulation. ARB, March tabulation shows WLOS-TV reaches 316,480 unduplicated homes weekly; 28% more than station Y, 61% more than station Z.

**FIRST** with 7 out of the top 10 programs in the entire Carolina Triad!

**FIRST** in Daytime TV. "American Bandstand" delivers more homes, (60,200 average), than any other daytime program.

**FIRST** in Night Time TV. "Maverick" delivers more homes (121,400 average), than any other night time program.

**FIRST** with movie audiences. WLOS-TV's movies are the highest-rated in the March ARB report.

**O-o-o-p s... Almost FIRST**

Station Share-Homes-Reached Sign-on to Sign-off

<table>
<thead>
<tr>
<th>Station</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Y</td>
<td>39.5%</td>
</tr>
<tr>
<td><strong>WLOS-TV</strong></td>
<td>37.7%</td>
</tr>
<tr>
<td>Z</td>
<td>22.8%</td>
</tr>
</tbody>
</table>

Just watch for the next rating report!

**MORE FIRSTS ARE ON THE WAY**

under WLOS-TV's progressive new ownership and management...working always to provide the tops in entertainment and audience!

**WLOS-TV**

towering new force in Southeastern TV

Unduplicated ABC in Asheville • Greenville • Spartanburg

**WLOS AM-FM**

Represented by: Peters, Griffin, Woodward, Inc.
Southeastern Representative: James S. Ayers, Co.
Lar Daly told the Senate Commerce communications subcommittee that a candidate wearing a "native costume" consisting of an Uncle Sam suit and a sign around the neck "perennial candidate" was obviously as much news as Democratic and Republican candidates.

The fact, he added, that Chicago broadcasting stations didn't agree with him proved their untrustworthiness.

Thus the little man who will go down in communications history with his name attached to a precedent-shaking FCC decision, aimed at another distinction: He could prove the greatest influence toward passage of a "Lar Daly" bill to correct that FCC decision.

Frank Stanton, Robert Sarnoff and John Daly testified, in that order. But nothing had quite the impact of the man who admitted he received only two write-in votes for the Chicago mayorally after the FCC permission gave him his equal time.

The Lar Daly appearance showed the legislators the sort of "candidate" who would be getting free air rides under the FCC ruling. Stanton, Sarnoff and Daly could only deal in intangibles such as the probable cutting back on broadcast political coverage.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, finally set hearings on Sec. 315 bills, and at the same time revealed that he opposes the FCC's Lar Daly decision.

This appeared to drive the final nail in the legislative coffin being built for that ruling, since as Harris goes—so goes his committee.

The hearings will be held 29 and 30 June and 1 July, but in view of the Harris announcement, the accused has apparently already been hung.

Chances for a wholesale revision of Sec. 315 were never good: The reason was clearly outlined in a letter from Democratic chairman Paul Butler to Sen. John Pastore (D., R.I.), chairman of the Senate Commerce subcommittee.

In brief, Butler said he feared that if broadcasters were turned loose to use their own judgment, bias might be shown in some cases.

Sen. Vance Hartke (D., Ind.) continues to press for his measure which would do more than merely reverse the FCC's Lar Daly decision. Some broadcasting industry figures back him up. But he was much aggrieved that the network chiefs were willing to settle for less than he wanted to give.

The network people have finally decided in at least one matter to take the advice of their own Washington experts. That is, push for what you can get. Don't ask too much, get your partisans to fighting for too much, and wind up with nothing.

The Harris House Commerce Legislative Oversight subcommittee continued with its panel discussions about means of insulating regulatory agencies from improper pressures, and for speeding their work.

Eventually, Harris will follow the mild lines of a bill he has already introduced which was, in turn, remarkably like a bill he introduced last year, to take care of influence.
A prospect that might be cause for some soul-searching in syndication ranks: the withdrawal from all syndication by Schlitz.

The brewer and J. Walter Thompson are deep in discussions on what direction tv activities should take for the 1959-60 season, aside from the sponsorship of Markham (CBS TV) Saturday nights.

What appears to be the present disposition: Cancel out syndication and transfer this money to either spot announcements or another network show.

If this happens the major influencing factor will have been the reported apathy among Schlitz dealers toward the advertising support they've got out of syndication.

Schlitz' syndication buying pattern—regional split-ups—could figure in a large measure in the disaffection in dealer ranks. In other words, Schlitz has tried to stand on the middle-ground of two series: its money split between CNP's Flight in 20 cities and Ziv's MacKenzie's Raiders in 15 markets.

Note the contrast: Budweiser puts all its syndication money into a single show, while Pabst buys individual markets.

The lesson in the Schlitz dilemma might be this: It's likely better for a national buyer of syndication to obtain maximum impact via one regional show, or to aim for low cost with a variety of opportune buys, than to have to duplicate merchandising effectiveness over two separate multi-market deals.

Stations equipped with only a single tv tape recorder are running into programming bottlenecks that make purchase of a second unit a subject of serious consideration.

Where outlets use a single tape machine to produce commercials, often it's impossible to schedule the machine to also handle tape program telecasts.

Syndicators with tape series have been cooperating with such stations in providing film transfers of programs, and the same film prints serve non-tape stations.

Established feature film programs often accomplish a measure of ratings stability that makes future ratings scores apparently predictable.

The Early Show and the Late Show on CBS o&o's, for example, showed respective increases of 13% and 10% for the first five months of this year compared to 1958 averages, according to Nielsen reports.

Note that these average ratings increases have been earned in the face of heightened competition from the live Jack Paar show on NBC stations.

Here are the January-to-May averages:

<table>
<thead>
<tr>
<th>CITY</th>
<th>THE EARLY SHOW</th>
<th>THE LATE SHOW</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1959</td>
<td>1958</td>
</tr>
<tr>
<td>5-station average</td>
<td>3.8</td>
<td>7.8</td>
</tr>
<tr>
<td>WCBS-TV, New York</td>
<td>10.3</td>
<td>11.0</td>
</tr>
<tr>
<td>WBBM-TV, Chicago</td>
<td>7.1</td>
<td>8.5</td>
</tr>
<tr>
<td>KNXT, Los Angeles</td>
<td>4.7</td>
<td>5.1</td>
</tr>
<tr>
<td>WCAU-TV, Philadelphia</td>
<td>10.0</td>
<td>5.5</td>
</tr>
<tr>
<td>KMOX-TV, St. Louis</td>
<td>12.0</td>
<td>8.9</td>
</tr>
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</table>

Source: The April-May 1959 NRI.
American distributors appear to be inflating the bubble of possible tv film sales to Japan far beyond the realities of the situation. The argument runs that with a mushrooming tv population and 49 stations soon to be in operation, the Japanese market will (supposedly) be a gold mine for U.S. films sellers. But there are some vital facts being overlooked, such as:

- The Japanese have grown accustomed to paying only a few hundreds a week for multi-market sales, even on top U.S. products.
- Prints sent to the Far East are not returned and are unacceptable to U.S. air standards.
- Since monitoring is impossible, there’s a standing temptation for station operators to swap prints and take re-plays liberally, without paying for use.
- Some types of U.S. programing are of no special appeal to Japanese audiences, or require elaborate voice dubbing to be acceptable.

COMMERCIALS

American entries created a sensation at the Cannes advertising film festival this month as Hollywood producers captured both tv and cinema Grand Prix, despite confusion on entry standards. This was the first year for tv prizes and U.S. work in commercials, never seen before in Europe, was admired and is expected to widely influence European producers this coming season.

The tv Grand Prix went to a Calo Dog Food commercial made through Foote, Cone & Belding, Chicago, by Cascade Pictures. Hollywood.

The cinema Grand Prix went to a Chevrolet station wagon commercial via Campbell-Ewald, Detroit, made by Lawrence-Schnitzer Productions. (This is a tv commercial never shown in cinemas but entered in that category to show off its color production, since all tv entries were seen in black-and-white.)

First Prize for animation under 30 seconds went to Ford Dealers’ Shaggy Dog by Playhouse Pictures, Hollywood, through J. Walter Thompson.

First Prize for commercials over 60 seconds was awarded to Piel Bros. for its Hockey spot made by CBS Terrvtoons, N. Y., via Young & Rubicam.

For details on other prizes and citations, see Film Wrap-Up, p. 70.

An agency producer is sometimes his own worst enemy when he interferes too far in certain production aspects of his commercials. In specialties such as animation and music scoring, these protests were voiced to FILM-SCOPE last week on spoiled effectiveness:

- One commercials producer pointed out that his best animation jobs are always the result of minimum agency supervision, since few agency men are aware of the best that’s available in animation technique.
- The head of a music firm warned that alterations of scoring or jingles in anticipation of client reactions generally neutralize the initial impact of commercials music.

Dissatisfaction by U.S. producers and agencies over Cannes festival procedures might lead to a stay-away movement next year.

There were three common complaints: 1) many color commercials were barred, 2) some entries were lost or misplaced, and 3) there was a little confusion on how the competing categories were defined.
SPONSOR HEARS

27 JUNE 1959

Making the rounds of the agencies is this proposal for a special: A 90-minute program consisting of clips from Harold Lloyd's pictures, going back to 1919. Animated cartoon bits would bridge the excerpts. Price: $150,000.

Ask a smaller rep what burns him up about the "singular delusions" among some station men and he'll probably put this at the top of the list:

That a rep loaded with major markets always gets the ear of an agency buyer—even when the selection extends to the smaller markets. It isn't necessarily so.

The retirement this week of Bob Hinckley as ABC v.p. in charge of the Washington office marks the last of the Edward Noble recruits in the network.

Hinckley—who was brought in along with Bob Kintner and many others in the early '40s—will, however, remain on the executive committee of the board.

The newest agency on a giant account dropped an idea for a novel chainbreak gimmick like a hot potato when the client got wind of it.

In putting out feelers on the idea, the agency didn't mention any product. But the big Park Avenue account suspected it was being used as a guinea pig. So, in effect, it told the agency: Don't do us any such favors.

Agencies aren't going to get any official word in the future on how they rank among the leaders in spot tv billings.

TvB has dropped this annual comparison. Keeping accurate track of where the billings should be accredited has become too complex—moreover, too many agencies which were part of big account stables complained they got a bad shuffle.

Top management of a tv network is convinced that the time will come when the American networks will adapt the Rediffusion London system: set the program schedule for the whole season and let national advertisers come in only as participants.

This method would solve (1) the awkward problem of scheduling to fit the fancy of individual advertisers, (2) squabbles about co-sponsorships, and (3) the network's inability to remove an advertiser's program when it clashes with the rest of the schedule.

Oddities of the past week which tend to confirm the expectation of record billings for spot tv this fall:

1) A station rejected a schedule from a reputable account and equally reputable agency on the ground that the product "had no distribution in the market." (Oldtimers probably will rank this among tops in far-fetched excuses.)

2) A notable midwest station rejected a schedule it had orally confirmed because the personality on the designated program chose to accept an account with which she was more familiar. (The agency on the thumbed account wired a vehement protest to the station's board chairman.)
... and when he owns 200 "horses" will he still buy your gasoline? Chances are "yes," if you are a WKY-TV advertiser. Today's—and tomorrow's customers are sold on WKY-TV. In fact, 70% of Oklahoma's gasoline sales are made in the WKY-TV coverage area.

1949-1959

CELEBRATING
10 YEARS
TELEVISION
SERVICE
TO
OKLAHOMANS

WKY TELEVISION
OKLAHOMA CITY

NBC Channel 4

The WKY Television System, Inc.
WKY Radio, Oklahoma City
WTVT, Tampa—St. Petersburg, Fla.
WSFA-TV, Montgomery, Ala.
Represented by the Katz Agency
WRAP-UP
NEWS & IDEAS
PICTURES

A KNIFE INSTEAD OF A GUN is used by John Bromfield, star of U.S. Marshal, to cut the 10th anniversary cake for WROC-TV's (Rochester) celebration. Looking on (l to r): Gunnar Wigg, station manager; Charles Siverson, program director and John Kennedy, Jr., sales manager.

OH DANNY BOY is the theme; raising money for the Danny Thomas Hospital fund, the occasion, as Thomas and Eddie Clarke (r), program director-d.j., WHB, Kansas City, put on a benefit show attracting 6,000 people.

SHIRT-SLEEVED SALESMEN of WAMS, Wilmington, get a renewal from M. Mullins (men's store) as they tour the area. The staff (l to r): Charles Stone, Dick Lee, Ross Dunbar, Cliff Fearn and Willie Gaylord.

THEY'RE OFF! WSB, Atlanta's mobile radio unit leads the parade of early vintage autos in a "Weekend Safetython" sponsored by the Georgia Association of Broadcasters.

MILKING CONTEST AT HOME PLATE of Athletics' field is aired by WDAF, Kansas City, to promote June Dairy Month. Waiting for the 'go' signal: Bill Tuttle (l), Athletics and Jerry Walker, pitcher, Baltimore Orioles.

SCHLITZ this week was in the middle of discussions with its agency, JWT on what to do about spot tv the coming season.

The chances are it will pull out of syndication altogether and put the money either into tv announcements or a second network show.

Campaigns:
- A gun toting' Bob Hope holds up a refrigerated stage coach for Lady Borden ice cream in a humorous new Borden radio campaign running 62 times a week over seven metropolitan New York's stations. As a tie-in, Hope puts in a blue for his movie, "Alias Jesse James." The spots will run through July.
- Chemstrand will support its Acrilon carpet trademark via an ad campaign it describes as "unprecedented for the entire carpet industry." The carpet will be featured this fall, for 13 weeks, on Challenge (NBC TV). In addition, Chemstrand
will send to stores copy for local tv and radio spots. Agency: DDB.

- General Life Insurance Co.'s first major, national advertising campaign, will be keyed with NBC Radio's Monitor. The promotion will run for 13 weeks beginning 29 August and an additional 13 weeks beginning 2 April, 1960.

This "n' data: Gillette Safety Razor Co. is gathering some 200 of its executives and sales staff at meetings during the next two weeks to map out plans for their 1959 World Series campaign, marking the 21st consecutive year the games will be sponsored by Gillette ... Armstrong will launch a major promotion for shoes using its Fibercork insole material, 8 July on Armstrong Circle Theater (CBS TV). The cork company will send kits to retailers that tie-in with the commercial ... B. T. Babbitt is moving from free subway rides, to U.S. Bond via its support of the "Own A Bit of America" campaign. Coupons from Bab-O will be redeemable for U.S. Savings Stamps.

All about personnel: J. Charles Derrick, to director of advertising for the Stroh Brewery Co. ... Melvin Birnbaum, to American Home Products Corp. in an executive capacity ... Charles Allis, to v.p. in charge of sales for the McCallough Corp., Los Angeles ... Norman Matheson, to director of sales, Chett, Peabody & Co. ... Lewis Raskin, to national sales manager of Colorforms, Norwood, N. J.

AGENCIES

Agency appointments: Hudson Pulp and Paper, consumer products, billing $1.5 million, from Norman, Craig & Kummel to Grey ... Norman Warren Corp.'s Peggy Sage and Odorono lines to Ellington & Co. ... Delaware Valley Toy. Dealers' Associates to Elkman Co., Philadelphia ... Taylor Biscuit to Bennett, Raleigh, N. C. ... Dial Finance to W. B. Doner, Chicago ... The Perfection Co. to Murray-McCarthy & Associates, Denver.

On the merger front: Hirsh, Tanm & Ullman and Ridgway will merge on 1 August, forming Ridgway-Hirsch, St. Louis.

New agency: Charles Collins, formerly of Welch, Collins & Mirabile, will join with James B. Rogers Associates to form Rogers & Collins, Baltimore.


New name: Wentzel, Wainwright, Poister & Poore, Chicago, to Wentzel & Fluge.

Personnel moves: James P. Wilkerson and Edward L. Bond, Jr., promoted to senior v.p.'s at Y&R ... William Fisher to v.p. and director of broadcast programming, Gardner, St. Louis ... John Baker to Portland office, Bot-ford, Constantine & Gardner ... Carl Sigler to Wentzel & Fluge, Chicago.

FREDDIE THE FREELoader FAN CLUB greets Red Skelton and wife at Johnson's Wax plant, Racine, Wis., where Skelton put on performance for employees of CBS TV show sponsor
ANNOUNCING THE NEW
VIDEOTAPE* TELEVISION RECORDER
This new model of the widely accepted Ampex Videotape* Television Recorder is now being delivered to networks and stations everywhere. With many new features and a number of refinements, it brings even greater efficiency and convenience to station operation. For all of its new features, however, the "B" retains full compatibility with the over 360 Ampex VR-1000's already in operation, and so becomes a new and important part of the world-wide system of Ampex Videotape Television Recorders.

AND A MESSAGE OF IMPORTANCE TO THE TV INDUSTRY

We at Ampex are asked many questions by station management about tape recording and our equipment — questions directly related to the success of a television recorder installation. Of these, eight have stood out as particularly important, and they are answered here for you by Neal McNaughten, Manager of the Professional Products Division, and Charles Ginsburg, inventor of the Videotape Television Recorder.

HOW WIDESPREAD ARE AMPLEX VR-1000 INSTALLATIONS?

"The first prototypes of the VR-1000 were delivered to the three networks, ABC, CBS and NBC in the spring of 1956. Since that time more than 360 production models have gone into service throughout the world — with over 250 of these in the U.S."

WHY ARE YOU INTRODUCING A NEW "B" MODEL?

"During the year-and-a-half that we have been producing the VR-1000 on a production line basis, a number of developments have occurred and new features have been introduced. Most of these have been offered in the form of kits from time to time to VR-1000 owners. Finally there were enough of these innovations to justify the introduction of the 'B' model."

WHAT ARE THE FEATURES OF THE NEW VR-1000B?

"Very briefly — guaranteed signal-to-noise ratio of 36 db for even finer picture quality. RF/RF inter-connection for finest quality tape duplicates. Faster tape start (2 sec.) for quick cueing. Automatic brake release for easier tape handling. Adjustable tape playback speed control for lip-synchronizing two or more recorders. Simplified set-up procedures. Improved accessibility. Complete, accurate monitoring. And operation aids that include full width erase, cue channel with tone generator and tape timer. Even stereo sound tracks may be added."

DO I HAVE TO WORRY ABOUT OBSOLESCENCE?

"No — not if you buy an Ampex! While there have been refinements in the equipment there has been no change in the basic operation of the Ampex Recorder itself — nor is any anticipated in the future. The present Ampex recording system has been accepted as the standard throughout the industry — by independent stations, networks, and production companies alike. We expect to see all VR-1000's and VR-1000B's in operation for many years to come."

IS THE VR-1000B COMPATIBLE AND INTERCHANGEABLE WITH THE VR-1000?

"Yes — the 'B' is fully compatible with the VR-1000's now in operation. Tapes will be completely interchangeable. Interchangeability of television tapes, as with audio tapes, is achieved when all recorder units are set up to the same standard. Since some of the factors in the 'standard' are chosen arbitrarily, the practical day-to-day reference is a standard alignment tape. With adherence to this standard, full interchangeability is assured between Ampex recorders.

"This is evidenced daily in commercial operation. Right now, 10 different companies are syndicating over 20 taped programs on a national basis — and we have a report that one, 'Divorce Court,' is now in 23 markets 'on tape.'"

CAN THE VR-1000B BE EQUIPPED TO RECORD COLOR?

"Yes. Both the VR-1000B and the VR-1000 television recorders are engineered to record color by the addition of a single rack of electronics to the basic unit. The VR-1000B can be ordered from the factory ready to record color — or the color addition can be made at any time after installation. Right now (June 1959) NBC is operating 16 VR-1000's with full Ampex color — 12 factory equipped and 4 with Ampex color added after installation. And CBS is operating 4 VR-1000's to which Ampex color has been added."

SHOULD I WAIT FOR FURTHER IMPROVEMENTS?

"No — no more than one should wait for possible refinements in next year's camera chain or transmitter. Certainly future refinements will come — but the important thing is that Ampex television recording is now a completely proved and accepted television technique."

"Evidence of this is the number of Ampex recorders in regular use throughout the country. 90 within the networks; NBC, CBS and ABC — each with approximately 30 recorders. Over 100 in independent stations. And over 20 in production companies. These users, representing every phase of the industry, dictate that there will be no change to basic Ampex techniques."

"And, most important — these recorders are making money — which after all is the real determining factor of when to buy. In present installations many Recorders have already paid for themselves — and almost all stations are experiencing greater income and higher profits."

"To wait — is to pass up the money-making opportunities that exist today."

IF YOU HAVE ANY OTHER QUESTIONS...

... we would like the opportunity to answer them — and to describe more fully the significance and features of the VR-1000B. Our representative will be glad to do this with you personally — may he call you for an appointment? Or if you prefer, write to Dept. 304 for our two new publications — one describing the 'B' and all its features, the other a report on how stations are making and saving money with their Ampex VR-1000's.

**FILM**

The mutual dependence of U.S. and English tv film companies was pointed out last week by ITC's move to standardize its corporate image in both countries.

Henceforth the ITC initials will refer to affiliated companies on both sides of the ocean and the same logos will also be used.

In the U.S. the initials ITC refer to Independent Television Corporation, and in England they now signify Incorporated Television Co. Ltd.

**Sales:** Screen Gems reports renewals on Rescue 8 by Miles Laboratories via Geoffrey Wade Advertising for Seattle, Spokane, Portland, San Francisco, Los Angeles and Sacramento, and by West End Brewing Co. through Doyle Dane Bernbach in New York state markets; station renewals include WGN-TV, Chicago; KEY-TV, Santa Barbara; KOAT-TV, Albuquerque; KILZ-TV, Denver; WBTW, Charlotte; WBRE-TV, Scranton; WTOP-TV, Washington; KFSD-TV, San Diego; WTVJ, Miami and WLOV-TV, Asheville.

The station as syndicator: WPIN's Cold War-Berlin Crisis documentary reported sold to 30 stations with these 23 latest signers: KMMJ-TV, Austin; KOOK-TV, Billings; WWTV, Cadillac; WBTW, Charlotte; WSHL-TV, Chico; KKTU, Colorado Springs; WBNS-TV, Columbus; KVAL-TV, Eugene; KIEM-TV, Eureka; WBTW, Florence; WKGJ-TV, Ft. Wayne; WFMY-TV, Greensboro; WATE-TV, Knoxville; WBES-TV, Medford; KMID-TV, Midland; KPHL-TV, Phoenix; WCSS-TV, Portland; KCTV, San Angelo; KELO-TV, Sioux Falls; WTHH-TV, Terre Haute; WTOL-TV, Toledo; KWLL-TV, Waterloo, and KIMA-TV, Yakima.

**International sales:** Fremantle International reports sales in Mexico of Twentieth Century, O.S.S., Decoy, The Big Story and Foreign Intrigue; in Italy, of Perry Mason and Twentieth Century; and of other sales in Japan, France, Great Britain, Belgium, Germany, Denmark, Switzerland, Australia, and Bermuda; of these, the Twentieth Century sale in Mexico to a sponsor, Asbestos de Mexico, S. A., through Publicidad General, is said to be the first sponsorship there of a U. S. network public service series.

**Production:** Fred Briskin will become an independent producer with a long-range tie to Screen Gems. He will simultaneously remain a production executive of Screen Gems for a period of time.

**Promotion:** Duncan Renaldo and Leo Carrillo of Ziv's Cisco Kid will attend the Canadian National Exhibition this fall . . . Bernard L. Schubert will screen its Counterspy series for former U. S. intelligence agents . . . WABG-TV budgeted a record $40,000 and WPIN spent $18,000, each for promotion in connection with the move of Sea Hunt to their respective stations in New York . . . Narrator John Newland and producer John Young made personal appearances last week to launch ABC Films' One Step Beyond on the CBC . . . Larry Harmon Pictures merchandising division reports 100 licensees franchised for Bozo the Clown items.

**Trade notes:** The New York branch of SAG last week unanimously voted to reject a producer's counter-bargaining offer for extras' rates and conditions . . . NTA International reports 200 stations are expected to carry its 30-minute Passport to Glamour on the Cannes festival.

**Commercials:** Prizes and commendations for U.S. commercials at the Cannes festival included the following: Second Prize for animation under 60 seconds to Anderson Splitting Peas, made by Goulding-Elliot-Graham, New York, via Bryan Houston; and these seven brands won special commendations: Coty's French Spice, MPO for BBDO; Dial Soap's Hobo Mystery, Cascade, for Foote, Cone, Belding; Zest's Girl in Pool and also its Side, both Peter Elgar for Benton & Bowles; Chesterfield's Song of the Cowboy, Filmways for McCann-Erickson; Charmin Tissues' Charmin Baby. MPO for Campbell-Mithun; Carling Stag Beer's Goldfish by Edward H. Weiss Advertising, Chicago (no producer credits); Lestoi's Penetrating Agent, Robert Lawrence for Jackson Associates; Music scoring for Woolite and Lastic-Life commercials completed by Music Makers for Charles W. Hoyt.


**NETWORKS**

NBC TV's latest poll on color, taken among 800 homes in five cities on five tint-telecast shows, disclosed the average rating among color homes as 30.4 vs. 16.9 in black-and-white homes.

The cities in the study: Boston, Chicago, Omaha, Philadelphia and Milwaukee.

Added notation by networks: when color is on, more sets are turned on in color homes and more viewers are
watching than in black-and-white homes.

Incidentally, the Triangle stations, RCA and TVB this week held a symposium relative to all phases of color tv at the Waldorf Astoria.

Timex will spread some of its special money on ABC TV next fall.

It will be in on four one-hour pre-Christmas shots headed by Frank Sinatra. The first will be on 19 October.

ABC now has two presidents: Ed DeGraz was this week elected president of the radio network.

His counterpart in tv is Ollie Treyz.

Daytime network tv billings for the first four months, 1959, upped 25.8% over the like period last year, according to TvB.

The gross time charges: $70,667,562 compared with $56,191,804 for January-April, 1958.

Also from TvB, the estimated expenditures of the top 15 network company advertisers, followed by the top 15 network brand advertisers for April 1959 (compiled by LNA-BAR):

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Fall sales on network tv: The hassle over what show Oldsmobile (D. P. Brother) will have on CBS TV next season is ended, with the Dennis O'Keefe Show bowing Tuesday, 22 September, 8-9:30 p.m. . . . P&G (BBB), for full-sponsorship of Wichita Town, NBC TV, Wednesdays, 10:30-11 p.m. . . . Keep Talking moves to ABC TV's nighttime line-up, 29 Sept., 10:30-11 p.m. for Mutual of Omaha (Bozell & Jacobs) . . . Corn Products Co. for one-hour, alternate-weeks of Riverboat, NBC TV Sundays, 7:30 p.m.

More sales and renewals for network tv: Olin Mathieson Chemical Corp. (D'Arcy), for Small World, CBS TV, Sunday 6-7:30 p.m. beginning 4 October, with Edward R. Murrow moderating most of the series . . . Miles Labs (Geoffrey Wade) and Brown & Williamson (Bates) to co-sponsor Wednesday Night Fights.

Just to prove Cadillac's Importance —

WWTV REACHES MORE TV HOMES THAN THERE ARE IN WYOMING!

WWTV (Cadillac and Northern Lower Michigan) delivers to you more actual viewers than the entire TV-home-count in Wyoming!*

And to prove that the vast Cadillac market really belongs to WWTV, Pulse rates the WWTV audience an astounding 14% greater than that of the next two stations combined (Mon.-Fri., 12 noon-12 midnight)!

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

*There are 54,000 television homes in Wyoming. WWTV's NCS No. 3 nighttime daily circulation is 43,200.

The Top Stations

| CITY     | STATION | NETWORK | CALLS
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WWTV, 316,000 WATTS • CHANNEL 13 • 1292 TOWER
CBS and ABC in CADILLAC
Serving Northern Lower Michigan

SPONSOR • 27 JUNE 1959
ABC TV . . . Kitchen of Sarah Lee (C& W) for a twice-weekly segment of Captain Kangaroo, CBS TV, beginning this week.

Programming notes: The Landbreakers, one-hour show scheduled to appear 22 September, 7:30-8:30 p.m., CBS TV, postponed until 1960 . . . Specials note: CBS TV will again run The Wizard of Oz, two-hour color movie, Sunday, 13 December, 6:30 p.m., for Benrus (Grey) and Whitman Candies (Ayer).

Thisa 'n' data: Last week marked the first time a tv film was transmitted across the Atlantic by telephone cable. The occasion: Queen Elizabeth departure from London Airport. Network: NBC TV . . . Music 'Til Dawn renewed, for the third year, on six CBS Radio stations by American Airlines (Y & R) . . . ABC Radio gave prizes to audience for best guesses on winning round, etc., of Patterson-Johansson fight.

Network affiliate: WOLF, Syracuse:

WTKO, Ithaca, N. Y.; KEDO, Longview, Wash. and KUMA, Pendleton, Ore., to ABC Radio.

Network personnel: David Tebet, general program executive, will head up the expanded talent operation in the tv network program department of NBC TV . . . Bernard Eismann, to bureau manager—CBS News, Chicago.

RADIO STATIONS

Instead of selling retailers radio by citing case histories, success stories, rating reports and the like, Edward Prager, head of the Baltimore agency bearing his name, gave these pointers about the reluctant retailer before the Maryland Broadcasters district meeting:

"Radio's chief value to major retailers lies in the fact that radio is different. Don't sell it against print, or any other media.

"Sell radio to retailers for building a store personality, for preference and audience loyalty and through people speaking to people."

Critiquing the critics: Eric Sundquist, v.p. of A. C. Nielsen, at the Catholic Broadcasters Association, struck out at columnist who try to discredit broadcast research.

His contention: "A good small sample can produce more accurate figures than a complete census, because information from the smaller group can be gathered and tabulated much more carefully."

Radio World Wide, Inc., a new network program servicing setup, has been incorporated.


The executive committee, in addition to the officers: Henry B. Clay, Vic Sholis, and E. F. Vadeboncoeur.

What stations are doing about the plastic bag problem:

WTIX, New Orleans, offered a record for each bag brought to the station's studios via announcements aired every 15 minutes. Results:
10,000 bags turned in the first day. (See SPONSOR-SCOPE for sponsored network and radio spot campaign news.)

How WVIP, Mt. Kisco, N.Y. tied in the space age with a department store promotion:

The event was the fourth anniversary of Wannamaker's Westchester branch, and the store's theme was the "satellite sale." WVIP, working with the advertiser, got the Army to display Nike and Hercules missile models and an F-104 interceptor jet, with technicians to explain the workings of space rocketry to the onlookers.

Baltimore angle for a department store promotion: Hochschild, Kohn & Co. has signed a long-term contract with WITH for using its 35-foot mobile studio trailer, thuswise:

Every Saturday the station's trailer will be placed in front of one of H.K.'s shopping center locations, with a live show airing from it 10 a.m.-3:30 p.m. The trailer, and its marquee, will display the department store's sign on it.

Off-beat source of fan mail for a sportscaster: Indiana Governor Harold W. Handley wrote Jim McIntrye at WISH, Indianapolis, that he's an avid listener of his baseball game broadcasts while driving home evenings in his car.

Ideas at work:

- Trying to launch a "Comfort Crusade": WAVZ, New Haven is urging all businessmen to wear short sleeve white shirts with collars open during hot humid days. Station is airing all names of businesses and men joining the Comfort Crusade.
- A documentary on the rails: WCAO, Baltimore, is airing a series of broadcasts on Sunday morning about The Great American Railroads. The series tell the story of how the major rail lines relate to Baltimore and the places throughout the country that the Maryland metropolitan serves.
- To promote June Dairy Month, KLET, Litchfield, Minn., is conducting a 'Recipe Contest' for its listeners. The stipulation for entries: all recipes must contain milk, butter, ice cream, cheese or any dairy product.
- They've put up "Lucky Stop Signs": WCKR, Miami, has placed its octagon-shaped call letters sign at various intersections, inviting listeners to call the station nightly with correct location. Prize: $6.10—WCKR's frequency.

SALTING THE RADIO INDUSTRY AS "A BIG MEDIUM WITH A BIG HEART,"

Theodore Repplier, The Advertising Council's President, this week issued a special report on radio broadcasters' outstanding support of projects designed to solve some major national problems.

The book, "Radio and Public Service Advertising" especially notes radio's support of the anti-recession "Confidence in Growing America" campaign and the "Register, Contribute and Vote" drive.

Thisa 'n' data: Cordie & Co., the zany wake-up crew on KDKA, Pittsburgh, is featured in the July issue of Esquire... WIP, Philadelphia, has been granted permission by the FCC to operate its transmitter by remote control... The New Jersey Broadcasters' Association has set up a special committee to study the situation of the state's highschool and college sports broadcasts... WTTM, Trenton, N.J., celebrated Father's Day by visiting all hospitals in the area, giving new fathers a box of cigars.

Kudos: To the news department at WPEN, Philadelphia, two top awards at the Associated Broadcasters convention in Pittsburgh... To Ed Mitchell, a testimonial dinner for his 31-years with WGY, Albany-Schenectady-Troy as farm advisor.
“If you want to reach out for new customers and to survive in this
day of strong competition especially for the home furnishings
dollar, then you must be in tv,” noted Howard Abraham, v.p.
retail sales, TvB.

Speaking before the ARM of Re
tail Merchants in Chicago last week,
Abraham cited the young families as
the best customers for retail furnish-
ings.

“These are tv’s biggest viewers,” he added. “In the young family
groups, they watch tv 350 minutes a
day.”

Note: TvB is sending ad man-
gagers of retail stores a storyboard
showing them how to take the ele-
ments used in print advertising and
translate them into a tv commercial,
using slides and off-camera voice.

Another TvB report: Toy makers
using tv nearly doubled in 1958
over 57.

Total investment from the 121 toy
and game industry advertisers in
1958: $3.5 million. In 1957, 61 ad-
vertisers spent $2.1 million, and in
1956, the same number spent $1.3
million. Biggest tv toy spender in
1958 was Mattel, Inc.

Ideas at work:

- KTNA. Los Angeles, contracted
the newly-organized Mobile Video
Tapes, Inc. (a self-contained com-
mercial tape cruiser unit) to record a
master tape of the Bolshoi Ballet.
MVT ran about 40,000 feet of tape
over a four-day period for the four-
hour production which KTNA con-
tacted to produce for Skatron, pay-
tv firm. The estimated cost: $1 mil-
lion.

- They had a “circus of a time.”
When the Big Top visited Scranton,
Pa., WDAU-TV hired the circus ele-
phant for the day and sent an expedi-
tion of account executives on a safari
to the circus grounds. Reason: to
publicize that all “Big Shows” are
seen on that station.

- To promote Colorado’s “Rush
To The Rockies” Centennial celebra-
tion, KKTV, Colorado Springs-Pueblo,
produced a one-minute, sound-on-
film featuring rag time musician Max
Morath, singing and playing the
state’s Centennial song. Station is
sending the spots free to every tv
station in the state.

Thisa ‘n’ data: To make its first
profitable month in five years of
operating on uhf in a market of
nine major vhf stations, John Metts,
product manager of WICG-TV,
Bridgeport, climbed the 500-foot
transmitter tower and permanently
attached the dollar to it that took the
channel out of the red . . . WSOC-
TV, Charlotte, N. C. began airing
effectual editors last week . . . WANE-TV,
Fort Wayne, built a Little League base-
ball field behind its studio so it
could televise the LL ball games . . .
KGAS-TV, Portland, Me. is build-
ing a new tower, to rise 1,619 feet . . .
KFIZ AM-FM, Ft. Worth aired, what
it believes to be, the first com-
patible stereo broadcast . . . Anniver-
sary note: WPIN, New York, cele-
brating its 11th year this month.

Kudos: To KMEL. Omaha, the
American Red Cross Appreciation
award for its public service series
Teaching Johnnie To Swim . . . To
the news department at White,
Philadelphia, four first-place awards from
the Pa. Associated Press Broadcasters
Association.

On the personnel front: John F.
Dille, of WKJG-TV-AM, Fort Wayne,
named president-elect of The Univer-
sity of Chicago Alumni Association
. . . Arch Madsen, to assistant exec-
utive director of the Association of
Maximum Service Telecasters, Inc.,
Washington, D. C . . . Maurice
Guillermanc, to national sales man-
ger, WWL-TV, New Orleans . . .
Leonard Warager Jr., to account
executive at WABC-TV, New York
. . . David Aldrich, to the public
relations department of Westinghouse
Broadcasting . . . Scott Kemper, to
advertising and promotion director of
KOMV-AM, Stockton, Cal . . . Parker
Jackson, to sales development and
promotion director for KFMB-TV &
AM, San Diego.

Add to personnel moves: Mark
Woodlinger, executive v.p. of the
Community Telecasters Corp., will
also be national tv sales manager for
WMBB-TV, Peoria . . . George Don-
nelly, elected treasurer and W. H.
James, assistant secretary of WPIN,
New York . . . Tom Barkhart, to
regional sales coordinator, WLOS-
TV, Asheville-Greenville-Spartanburg
. . . Jack Lighter, promotion mgr.,
WREX-TV, Rockford, Ill.

COSMETICS

(Cont’d from page 35)

of the medium. Some of the stand-
outs: Revlon with its enticing demon-
strations of its varied products: the
big soaps—P&G, Lever. Colgate—
with their toilet soaps as well as their
shampoos and beauty aids: Avon,
with its successful pre-sell campaign
backing its door-to-door sales ladies.

Most of these national advertisers
allocate case allowances to retailers
for purchase of local advertising. But
the preponderance of tv money spent
by manufacturers in cosmetics and toile-
ttries goes to spot or network, whether
the account is national or regional.

Revlon, with its Barbara Britton,
was in the vanguard of commercial
development which combined a per-
sonality spokesman with glamour and
persuasive product demonstrations
both on live network shows and in
filmed commercials. Former ad man-
ger George Abrams, talking with
TvB about the results Revlon has ex-
perienced with sponsorship of the
Garry Moore Show (CBS, Tuesday
night), concluded after a product use
survey that the program reached a
responsive audience and one which
bought large amounts of the adver-
tised Revlon products.

Viewers of the Moore show were
checked in Philadelphia, Los Angeles
and Chicago during a program tele-
cast last October (the second of the
season). At that time, 36.5% of the
women watching the program used
Revlon lipstick. The same survey was
conducted during the 13th telecast of
the program series, at which point
61.9% of the women used Revlon
lipstick—a 70% increase.

And an analysis of Revlon product
use among viewers watching com-
peting programs showed a lower con-
sumption of Revlon products gen-
erally than among the Garry Moore
viewers. The phases gained by the
Moore show: 60% on lipsticks, 30% on
compact make-up, 10% on Living
Curl hair spray and 15% on facial
cleanser.

These results show why an in-
creased number of cosmetic adver-
sisers are following the Revlon phi-
losophy, as expressed by Mr. Abrams:
“Results were so overwhelmingly
good we renewed. But if we went by
ratings alone we would have can-
celled.”

SPONSOR • 27 JUNE 1959
McCANN

(Cont'd from page 37)

McCann believes that by doing this it is possible to make genuine intermedia comparisons (scorned by some as "apples and oranges" figuring).

Ideally, says McCann, most advertisers would like to have one comprehensive comparison: the cost-per-1,000 effective selling messages delivered to prospective customers. Here is the McCann formula for this:

First determine the best way you might use each of the media under consideration. How would you use TV? radio? magazines? What sort of message? How long?

Second, determine, for each medium two or three figures which come closest to the cost-per-1,000 of these effective messages delivered to prime prospects (for example, men between 18 and 35). Two or three figures are needed for each medium—no one will give the answer.

Third, compare all the cost-per-1,000 figures you have gathered for the media types under consideration, remembering that your conclusions must be tempered with judgment based on experience in this product category.

And finally, after making these comparisons on this basis, weigh in factors #1 through #3 for your final decision.

Especially noteworthy in this formula is the stress McCann lays on effective selling messages, and prime prospects as necessary considerations of all cost-per-1,000 comparisons.

Says Kinley, "In the final analysis a great deal of judgment enters into our media decisions. However, the more facts are available, the better our judgment can be."

In summing up the study on media selection made by the McCann affiliate Market Planning Corp. for Printers Ink, Lee Adler echoed these sentiments. He told the American Marketing Assn. in Cleveland last week, "In the fight against irrational influences on media selection, we must obtain all the facts on media and markets, and see to it that they are communicated, that they are read, understood, and accepted."

He added that agencies and advertisers polled wanted "improved broadcast rating services, improved sampling techniques and inclusion of audience areas not now measured well, such as car and other radios."

anyone For Statistics?

Let's face it—we're in a business where statistics flow like . . . er, water.

Since this is the case, here are a few for your consideration:

In the morning, WBT's audience lead over its nearest competitor is 92%.*

In the afternoon, WBT's audience lead over its nearest competitor is 69%.*

At night, WBT's audience lead over its nearest competitor is 123%.

Three mighty good reasons for placing your next schedule on WBT—the station that creates the nation's 24th largest radio market. Call CBS Radio Spot Sales for availabilities.

*Pulse 25 county area March 1959

WBT CHARLOTTE

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES
JEFFERSON STANDARD BROADCASTING COMPANY
matches with top pros across the country) gave Miller several merchandising clues. First and foremost, Miller had to get the show tuned in between 5-6 p.m. on Saturdays. What's more, it had to rivet attention to the show.

Solution: Tipoffs on the action. "A golf show offers two things primarily," says Ball, "surprise and instruction. If we could hold out a definite promise of both, we could keep the show tuned in, to our benefit, and keep customers at the bar, to the benefit of the retailer."

Strategy: Distributor letters well in advance of each show citing highlights—a hole in one, a spectacular fairway shot, some unusual difficulty. For example, will Casper sink the putt he needs to score? Only the bartender knows.

Results: A solid talking point for distributor salesmen, a handy lever- age for getting point-of-sale pieces displayed plugging the show, a lot of enthusiasm among bartenders, tavern owners, club managers. Advance filming of the show also enabled Miller's to make use of a dial-type, point-of-sale piece which lined up players' names. (See cut page 46.)

When Reynolds Metals joined Miller as sponsor the next year (October, 1958), it applied the same strategy but in a more refined atmosphere. The connection between golf and a company executive is fairly logical, and he is Reynolds' target.

Says president Bob Reynolds, "When we know there's a show in the can with Sam Snead making a terrific blast out of a sandtraps, our salesmen know which company president have broken golf sticks in the same spot. You can be sure they remind them to watch the show on the promise that they'll really learn something."

In its second year with the show, Miller refined its merchandising approach even further with:

- **Ball markers.** A giveaway item for on-premise retailers, club pros and managers, these are light metal objects in the form of the Miller logo. The company purchased $1.2 million of these for $1,300.

- **Golf booklets.** Small, pocket-size booklets containing golf tips were made available to club managers and pros. They were offered on the three broadcasts last winter. Results: 65,000 requests so far with inquiries still coming in.

- **Billboard streamers.** Strips added to Miller billboards gave local date, time, channel.

- **Greater participation by club owners.** As benefits of the show to clubhouses became more apparent, many owners and managers started using their own ingenuity. One manager, whose green was used for filming a series of matches, held his own "Junior All-Star Golf Tournament" one Saturday, then trooped players and spectators to the clubhouse to watch the show and compare scores.
Neither Miller nor Reynolds ever lets up in the search for new ways to get benefits from the show. That, in large part, was the reason for the early renewal this year, enabling the show’s owner Hank Saperstein to line up top players and the most desirable courses early. Early filming (already underway for next season) gives the sponsors a head start with merchandising the highlights (and tense moments) of the matches.

A new twist for fall carries the instructional value of the show a big step further. Instead of the customary chit-chat with players between nines, one of the players will explain and demonstrate a particularly exciting or unusual shot made during the first nine.

It takes seven cameras shooting simultaneously to pick up the action. Cost of each show (around $42,500) is amortized by Saperstein in plans for syndication, by Miller in adding the All-Star Golf segments to its 16 mm. film library, reportedly the largest industrial sports collection around. Films, all bearing Miller logo and credit at beginning and end, are loaned out to civic, church and fraternal groups. All of them, except All-Star Golf of course, are timed for and made available to TV. Last year Miller logged 679 TV showings.

Briefly, Miller got involved with golf on TV as an outgrowth of its own Miller Open Golf Tournament, launched in 1954 as part of its centennial celebration. It has grown to one of the largest in the country, with a purse of $35,000 riding on the fifth round (27-30 August in Milwaukee).

“You might say we were ‘ripe’ for All-Star Golf,” says Ball. “Success of our golf tournaments had convinced us of the zooming popularity of golf and the wide appeal the sport enjoyed. The show was a logical extension of the tournament activity which would put us on the national scene with a top-flight sports show.”

Miller's connection with sports reflects the influence of the late Frederick C. Miller, the company’s president until his death in 1954. Miller was one of Notre Dame’s famed Four Horsemen (the others: Stuhldreher, Crowley, Laydon). All American tackle in ’26, Miller captained the team in ’28 and was coached by Rockne.

Like Rockne, Miller was killed in a plane crash. Killed with him in the December, '54 accident in Milwaukee was his son Fred Jr., who was a Notre Dame varsity quarterback.

Miller was one of the moving forces in convincing owner Louis Perini to move the Braves from Boston to Milwaukee in 1953. In addition to its seven-year sponsorship of the Braves, Miller has sponsored the Green Bay Packers, New York Giants, Philadelphia Eagles, Milwaukee Hawks (major league basketball), and the former Milwaukee Brewers (American Association team that preceded the Braves).

A number of Miller executives were collegiate and pro-sports stars, among them Bob Forte, University of Arkansas All-American halfback in ’42, who supervises Miller’s sports promotion and film program.

The Miller sports tradition has been continued and expanded under the presidency of Norman R. Klug. Clearly, it is a long-range, complex and highly profitable program.

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**Ask the man who gets around...**

**WDBJ is one of the best buys in television... anywhere!**

WDBJ-TV covers 53 countries... where there are over 400,000 television homes, $2 billion in retail sales. You can buy into this rich market economically and effectively, for WDBJ-TV furnishes highly rated shows at comparatively low cost to you.

For example, Anne Howard’s PANORAMA, most popular women’s show in the area, has an average daily rating of 14.7, and delivers viewers for only 82 cents per M on a 10 Plan: $1.05 on a 5 Plan. Powerful sales-producing merchandising support provided, too.

It will pay you to take a closer look at PANORAMA and other “best buys” offered by WDBJ-TV.

*all rates based on March, 1959 NSI*

**ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES**

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**WDBJ-TV**

Maximum Power • Maximum Height

ROANOKE, VIRGINIA

SPONSOR • 27 JUNE 1959
Melvin B. Wright is the new general manager-sales manager of Skyline Advertisers' Sales, Inc., a tv network consisting of KID-TV, Idaho Falls; KLIX-TV, Twin Falls; KXLF-TV, Butte; KFBB-TV, Great Falls and KOOK-TV, Billings. Headquarters are in the KID building. Wright has been station manager of the Hawaiian Broadcasting System. Previously, he was with KSL-AM & TV, Salt Lake City for some 22 years, working in engineering, sales and merchandising. Skyline was started 1 July 1953.

John H. Picou will head the newly-created advertising and sales promotion department of the Atlantic Refining Co.—big. long-time users of spot. Picou joined Atlantic in 1951 and has been director of marketing research since 1956. Among his honors and activities: president (in 1957) of the Philadelphia chapter of the AMA; recipient of the University of Pennsylvania's Hess-Doubman Memorial Award for contributions to marketing and on the market research committee of Amer. Petroleum Inst.

William J. Kennedy was elected a v.p. and associate media director of Ted Bates & Co. He has been with Bates since 1951, coming up from the ranks of timebuyer, to his previous position as assistant v.p. and manager of the media department. Prior to '51, Kennedy had been a timebuyer with BBDO. Other v.p.'s and associate media directors named at Bates include William Kammerer, Winston Kirkert, Martin Murphy. Also named Norman Chester and Bruce Small, to asst. v.p.'s and media supervisors.

Bill Stewart has been named to the newly created post of assistant to the president. Don Burden, of the Star Stations (KOIL, Omaha; KIGN, Denver and KISN, Portland, Ore.) He was also appointed a v.p. of the Star Stations Combine. Stewart spent the past three and one-half years as national director of programming for the Storz Stations. Prior to joining Storz, Stewart held the post of national programming director for three years with the McLendon Corp. chain, headquartered in Dallas.
The WeeReBeL discusses "sales campaign ribbons" with Bert Mulligan, Broadcast Supervisor, Compton Advertising, New York.

Have you heard what the WeeReBeL said to Compton Advertising?

"We're rich in Columbus."

Average family income in the metropolitan trading area of Columbus, Georgia, is higher than that of New York, Chicago or Detroit. In fact, only 24 other cities in the U.S. beat it!

Over 33% of these better-than-average families own TV sets and WRBL-TV is the only VHF in the market. WRBL Radio is the station most listened to, with the lowest cost-per-thousand and the best availabilities because WRBL offers the soundest program format. Call HOLLINGBERY and get Columbus on your schedule, now.

WRBL
TV-CHANNEL 4 • RADIO-5000 WATTS
COLUMBUS, GA.©
Represented by George P. Hollingbery Co.
SPONSOR SPEAKS

Are we prejudiced?

A couple of weeks ago in Detroit, Perce Beatty, media head at Maxon, told us, "Sometimes I get awfully sore at sponsor. You fellows are so damned prejudiced in favor of radio and tv." To which we replied, "Maybe you feel that Perce, because you grew up as a print media man."

Our answer, of course, didn't solve very much, though Beatty did admit his heavy print background. Nor did it really explain certain facts about sponsor which sometimes puzzle our readers.

Do we have a prejudice in favor of air media?

Yes, of course we do. We sincerely believe that in 1959 radio and tv offer far more to most mass advertisers than do the older media—newspapers, magazines and outdoor.

There is a time and place for every advertising medium. There is an evolutionary process in the improvement of advertising that involves media as well as creativity and marketing.

Tv and radio, with the personal persuasiveness, intimacy, speed, flexibility and proximity, happen to be the best media for most purposes in this day and age.

Sponsor's entire editorial policy is rooted in these strong convictions. This is our credo, and we wouldn't for the world want to fool anybody about it.

Facts without ballyhoo

At the same time, we are wholly dedicated to the concept that sound research and thorough analysis are needed to give agencies and sponsors an honest appraisal of air media.

We aim to promote the use of radio/tv advertising, not through ballyhoo, but by providing facts, research and ideas which enable advertisers to employ air media more effectively.

To this end, sponsor has built up an editorial staff that is unique in the field. Our editors have had more years of actual, high-level, agency-advertiser work than those in any other trade publication.

Sure we're prejudiced. But our prejudices are based on tough experience. And we back them up with facts.

THIS WE FIGHT FOR: A dollars-and-cents approach to all air media advertising. Radio and tv are the strongest media, only because they pay off so superbly at the cash register.

10-SECOND SPOTS

That explains it: Ed Jameson, director of NBC TV spot sales, and Mort Gaffin, director of new business and promotion, recently made a pitch at Long Advertising Agency in San José, came away with this new version of the difference between "vertical" and "horizontal" saturation—Horizontal saturation reaches people who watch tv lying down, while vertical saturation gets those who watch it standing up in bars.

What watt? "I worked for a radio station once that was so small when they closed their windows they lost half of their listeners."—Charles V. Mathis.

Summertime: On the heels of the U.S. Weather Bureau's "discomfort index" comes news from KYW, Cleveland, that general manager Gordon Davis and program manager Mark Olds have coined a word (which has been aired on weathercasts) to describe a correlation between temperature and humidity—Humiture.

Prejudiced: The 25 cute cowgals—who sing and dance in the Broadway smash hit "Destry Rides Again"—voted for their favorite tv cowboy: the winner—James (Maverick) Garner. One of the girls refused to vote; she's part Indian.

Semper radio: A Marion, Ind., listener wrote to WOWO Radio in Fort Wayne (enclosing 20 cents): "I don't know the name of your daily paper. But would like to have one. I want to buy some cheap cars and want to see the ads. Please send me one."

Justice? KUDL, Kansas City disk jockey John "Alligator" Argo asked his listeners to produce an alligator in a station promotion scavenger hunt. A live baby alligator was sent in and John "Alligator" Argo got bitten by it.

Only yesterday: Robert Q. Lewis, CBS Radio star, spent his program the other day proving the "Roaring Twenties" were still roaring. featured old tunes and a guest appearance by Helen Kane, the "Booop-Oop-a-Doop" girl. Ouch! We're stuck in the Time Machine.
Western New Yorkers are sports minded . . . and so is WBEN-TV, their favorite sports station!

We learned long ago . . . back in 1948 when we first pioneered television in our rich, 15-county coverage area . . . to give our viewers what they wanted. “Live” wrestling was our first remote sports feature.

Since then WBEN-TV has supplemented the superb CBS network Sports Features with equally fine telecasts of our own. “Live” bowling . . . our BEAT THE CHAMP show . . . beats all competition and enjoys one of the largest audiences ever attracted to local TV.

The International Regatta on the turbulent Niagara River attracts the biggest names in speedboat racing and everything from outboards to hydroplanes. Our remote crew's annual coverage puts this water spectacle into hundreds of thousands of homes. Also, we've covered Ryder Club Golf, the Western Open, and almost every other sports event of local importance.

For good measure — and the good of our sponsors — we are the only Buffalo station that has a Late Sports Show 7 nights a week!

All selling is LOCAL, and this effort to localize sports with thorough, creative and imaginative coverage has made WBEN-TV audiences large and loyal. It also helps make your TV dollars count for more on Channel 4.
Send $3 plus 25c Postage and Packing for Sam Molen's Newest Book—
"TAKE 2 AND HIT TO RIGHT" (Money Back If Not Satisfied)

SAM MOLLEN, veteran sportscaster who celebrated his 15th anniversary with KMBC-TV at Kansas City May first, has done it again! His second book, "Take 2 and Hit to Right," is as big a success as was his first: "They Make Me Laugh."

The studies of Sam's latest laugh-booster are crammed with anecdotes of sports, baseball, football, basketball and other indoor sports. Two weeks of the course are comedy, while the other week is on the subject of comic stripdom. In it you'll read hundreds of humorous stories about the great and near-great of sportdom... stories that will become part of our folklore for years to come... stories that will make you laugh out loud. This new volume is the second in a series of volumes, and will be the richest for possession and use of this book.

The Devil, of Course!
Sample of the many offbeat stories is one about Bishop Fulton Sheen, scheduled to speak in a Syracuse, N. Y. armory used for wrestling, boxing, basketball and other indoor sports. Two were discussing the coming events, when Bishop Sheen said, "This is tomorrow night." said the first. "Who's going to be guest here?" asked his friend, "Bishop Sheen, who's that?" asked the other. "Oh," said the friend, "Who's he wrestle?"

If you'd like to think that's funny, and for the book anyway—and see how much funnier they get as you scan these pages averaging over 200 pages a glance—there may be your liking would be the chapter: "Quizzical and Unquotable." Here appears the remark of a coed to her eym instructor: "I'm going to learn to attend on my head or bust."

Who Is This Fellow, Molen?
He's a working capitalist—Kansas City's highest-rated radio and television performer. It's an arrangement KMBC-FM and KMBC-TV make money, too. Sam is a completely depend-

able, thoroughly tenacious man with a microphone or a sponsor. He's never been known to let go of either one. He broke into Radio as a time salesman while a senior in college, during the depression. Since then he has been a broadcaster, writer, syndicator, agent, manager and salesman—two or three at a time.

His History: Wtax and WCYS, Springfield, Illinois, as a salesman-sportscaster. Raths & Ryan for 55 years in merchandising and amusement work, meanwhile doing baseball-play-by-play for Hyde Park Beer, WCHS, and Kansas City, as sports director for 4-station West Virginia network. Then, in 1944, to KMBC in Kansas City—where he has been steadily sponsored by a group of happy advertisers for 15 years. "Sustainer" is the descriptive word Sam knows.

Sam's version is investment. He and his wife Randy play the market like a violin. KMBC would long have since installed Sam in an investment-counseling program—all that the viewers and listeners would profit financially in three months to move to the French Riviera—and where the stations be then?