The Metropolitan Broadcasting Corporation announces the appointment of Edward Petry & Co., Inc. as national sales representative for WNEW-TV, New York City.
Faster and faster the potter's wheel spins... from a mere mound of clay there suddenly arises a cherished piece of pottery—a visible reflection of one who possesses a quality touch.

Oftentimes this all-important quality reflection is not visible. Nevertheless, it is there... to be sensed and valued. Such is the case when quality enters the operational scene in today's better radio and television station operations.
THE MOST RECENT TV AUDIENCE MEASUREMENT MADE IN THIS MARKET (NIELSEN, JULY, 1959) REVEALED THAT KRNT-TV DELIVERED MORE TELEVISION HOMES THAN ITS COMPETITORS.

THE SURVEY BY ARB IN JANUARY OF 1959 SHOWED THE SAME THING.

SPECIFICS:
(from Nielsen, July, 1959 survey, homes viewing)

Paar on KRNT-TV leads against movies by 19.8%!
The KRNT-TV 10:30 PM strip of local and syndicated half-hours leads against movies by 21.9%!
The KRNT-TV 10:00 to 10:30 PM local news, weather and sports leads against news-weather-sports by 46.6%!

And here is something to think about. Among local advertisers, where THE TILL TELLS THE TALE, KRNT-TV consistently carries more local advertising than its competitors combined!

MORE SPECIFICS:

KRNT-TV carried over 80% of all local business in 1958!
KRNT-TV carried over 79% of all local business in 1957!
KRNT-TV carried over 80% of all local business in 1956!

So far in 1959, KRNT-TV’s local business is running at about the same ratio. Yes, when that cash register must ring in order to stay in business, those who know the stations best choose KRNT-TV four to one!
DIGEST OF ARTICLES

Forecast for a fine year

27 sponsor presents an economic analysis of radio tv trends by management consultant Doherty, who foresees a three-billion-dollar industry in 1963

How tv sets new Busch distribution

30 Anheuser-Busch reverses usual marketing tactic with its top-selling Busch Bavarian brand. Distribution now is geared to the tv signals

Portrait of a crusading marketer

32 The active 21-year career and present position as K&E's marketing vice president belies the contention of Stephens-Dietz that he was "born lazy"

Why tv spending is up in top 10 circle

34 Bullish attitude toward tv is reflected in Tvb nine-month expenditures by 10 top tv advertisers: Lestol enters list on spot tv strength alone

100% in radio spot gives boost to Dorann

34 Here's how a frozen food advertiser rounded up hard-to-get customers with spot radio campaign that pinpoints young housewives, teenagers

'Bigger radio news than payola'

36 RAB's Kevin Sweeney cites new radio developments in listening, set sales and research which will have major impact for advertisers in year ahead

Tv results—a national feature

37 A review of the year's most successful tv campaigns, with 34 capsule case histories arranged in alphabetical categories for easy reference

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6 Newsmaker of the Week

58 Picture Wrap-Up

50 Radio Basics

20 Reps at Work

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54 Sponsor Hears

13 Sponsor-Scope

70 Sponsor Speaks

48 Spot Buys

70 Ten-Second Spots

66 Top 20 Spots

51 Washington Week

Member of Business Publications Audit of Circulations Inc.
Mountain low. Valley high.

Wade through small mountains of data. Bounce your eyeballs on charts. Sort, sift and select. Check ratings. Check markets. Check population characteristics.

Investigate buying habits, merchandising aids, adjacencies. Count noses, eyeteeth, ears. Figure costs per m, costs per gross and miles per hour.

We could save you a lot of trouble. There’s a valley high in everything but altitude. There’s a TV station in that valley (whose signal leaps off a mountain 3934 ft. high) named WSLS-TV. With full power of 316,000 watts on Channel 10, a healthy assist from NBC, and strong local programming, that station welds a 58-county area into the greater Roanoke market of 448,001 TV homes.

For more information, wade through small mountains of data—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
They were climbing the stairs last week in the information department of NBC. The promotions came in the wake of Kenneth W. Bilby’s appointment to the post of vice president of public affairs of RCA, the parent company of NBC.

The newsmaker: Sydney H. Eiges, who came to NBC in 1941 as a writer in the press department and went on to become vice president of press and publicity, now moves up again. On 8 January, he will assume his new post as vice president of public information; he will have supervision over the network’s national advertising, promotional services, press and publicity departments.

At the same time that Robert E. Kintner, NBC president, announced Eiges’ promotion, several other appointments were made. Lester Bernstein, director of information, moves up to the newly created position of director of corporate affairs, and Ellis O. Moore, who has served as director of the New York press department since 1954 will become director of press and publicity.

“Three important jobs face us in the new set-up,” Eiges told SPONSOR. “First of these is giving the same creativity and imagination to public affairs programming that has been given to the entertainment shows. Public affairs programs,” he said, “are becoming more and more popular with the audiences. At the same time, they’re attracting increased interest from advertisers and broadcasters.

“The second job,” Eiges continued, “is to create and establish a better public understanding of the medium of broadcasting. Third, we must try for more varied approaches to the promotion of shows.”

Syd Eiges was born 50 years ago in New Kensington, Pa. While at the University of Pittsburgh, he was campus correspondent for a local paper and also for the New York Sun. After graduation, he joined International News Service, starting in Pittsburgh as a copy boy, moving on to Harrisburg and Philadelphia as reporter, then to New York in 1939 where he was night editor, and later, on the day side, cable editor. He came to NBC as press writer under Bill Kostka in 1941, became manager of the press department in 1945, and was elected vice president in 1947.

He is a director of the N.Y.C. Chapter of Public Relations Society of America, has contributed articles to the Public Relations Journal and Public Relations Handbook. Eiges lives with his wife, son, and daughter in Eastchester, N. Y., a fine place to pursue his hobby of gardening. “Except I never have time for it,” he says.
The Southwest's "Quality" TV Buy

TRiGG VAUGHN STATIONS

KROD-TV KVII-TV KOSA-TV
EL PASO AMARILLO ODESSA-MIDLAND

TV delivers 3 out of the top 4 BIG "Spendable Income" MARKETS in Texas

C. S. I. Per Household by Metropolitan Areas*

1. Odessa-Midland . . . . 87,349
2. El Paso . . . . 6,629
3. Wichita Falls . . . . 6,536
4. Amarillo . . . . 6,522
5. Galveston . . . . 6,439
6. Lubbock . . . . 6,387
7. Dallas-Ft. Worth . . . . 6,373
8. Houston . . . . 6,368

*Consumer Spendable Income from Standard Rate & Data, Nov., 1959

in "Quality" TEXAS' 1st MARKET

Trigg-Vaughn Stations

SPONSOR • 2 JANUARY 1960
IN PROVIDENCE

WJAR is UP

In twenty-eight out of forty-nine daylight hours, 6:00 A.M. to 6:00 P.M., Monday through Friday (Pulse, March '59 vs June '59) WJAR shows an increase.

WJAR is UP

Twelve out of twenty traffic periods rated 6:30 A.M. to 9:00 A.M., Monday through Friday (Pulse, March '59 vs June '59) WJAR shows increases.

WJAR is UP

Thirty-eight of the forty-nine daylight hour segments, 6:00 A.M. to 6:00 P.M., Monday through Friday (Pulse, June '58 vs June '59) WJAR shows increases.

GET RESULTS! BUY ADULTS! BUY WJAR

NBC NEWS, SPORTS, MONITOR

WJAR RADIO PROVIDENCE

Sister station of WJAR TV
Represented proudly by Edward Petry & Co.

Commercial commentary

FCC vs FTC—the secret struggle

Amidst all the whooping and hollering about the state of the tv business practically nobody seems to be noticing the big FCC-FTC battle that is boiling at the bottom of all the investigations.

On the one hand we have doughty John Doerfer of the FCC rumbling warnings to station owners that they must accept "total responsibility" for everything broadcast on their facilities.

On the other, kinetic Earl Kintner of the FTC is lambasting advertisers to take more responsibility for tv commercials.

And, as far as I have seen, no one yet has pointed out that these two viewpoints are completely and diametrically opposed.

Doerfer is not saying what Kintner is saying. And the FCC is moving into areas once thought sacred for FTC commissioners.

If this were just an intramural struggle for power and headlines (which heaven forbid!), we could dismiss it with a cynical shrug.

But I think that in this FCC-FTC hassle we have a key to the confusion which surrounds the whole problem of tv regulation.

If you're not scared, you should be

Take this matter of "total responsibility." Besides Doerfer, both NAB and the networks have proclaimed this position. But if I were a tv station owner such a doctrine would scare the pants off me.

For, carried to its logical conclusion, here is what it would mean.

You, and you alone, could be sued for any advertising (copy or programs) carried on your station. If you were "totally responsible," neither advertiser or agency could ever be held liable.

And, brother, it would take just about one large fat damage suit, unsuccessfully defended, to dump you flat on your kazoolum.

I don't believe, of course, that this doctrine of "total responsibility" would ever stand up in court. I am certain that no NAB or network code can absolve advertisers of their legal responsibilities for product claims and performance and possibly for programs.

But if this "total responsibility" concept is legally nonsensical, then what are we talking about it for?

Why are stations and networks using it as pious window-dressing to hoodwink the public, the government and, primarily, themselves?

One reason, of course, is that at the moment certain broadcasters are running scared. They'd rather try to make character in Washington than sense in their pronouncements.

But another reason, and we ought to face it, is that the Communications Act, as conceived and administered, is archaic, idiotic and wholly inadequate for the realities of the modern tv industry.

Back in the early Twenties, when our system of station licensing was developing, two gigantic forces in modern television were almost non-existent.
The first, which didn’t come in until 1926 when NBC was started, is the networks. The second, which did not reach full stature till the advent of tv, is the power and influence of large national advertisers.

As originally conceived, the licensing of stations was a simple, almost naive affair. In addition to the technical matters involved in channel allocations, stations were vaguely supposed to operate in the public interest, convenience and necessity, because, as Herbert Hoover put it primly in 1924, "radio is not to be considered merely for private gain, for private advertisement or for the entertainment of the curious."

(Hoover was always more noted for the practicality of his engineering than for the precision of his generalities—remember that "noble experiment"?)

The licensing of stations proceeded on a kind of comfortable, 19th Century liberal notion that each station owner would operate much like an independent country newspaper editor, dispensing news, entertainment, community service and cracker barrel philosophy.

Each station was factually and morally responsible for what it broadcast. The station owner held all the strings.

Which was a dandy little theory—for a horse and buggy age. But it doesn’t fit the facts of tv today.

Modern tv is a commercial medium of enormous complexity. Its inner dynamics no longer depend on the decisions and authority of the individual station owner (though he alone is licensed) but on the interworking of three forces—advertisers, networks, and stations—and of their joint broadcast products.

I think it is high time that we began recognizing that tv responsibility rests equally on all three.

**Let’s clear away the underbrush**

The spectacle we have been witnessing of the FCC and FTC advocating two entirely different theories of tv responsibility stems in large measure from the silliness of the Communications Act.

Under it, the station licensee seems the sole responsible party, whereas in practice all of us know that his schedules and broadcast content are often decided by networks and advertisers.

On the other hand, the FTC directive is equally impotent for a medium like tv in which not merely copy, but the selection of programs and, to a large degree, the composition of schedules are advertiser controlled.

The FTC can (and does) howl about commercials. But it has absolutely no authority in other areas of advertisers’ tv involvement.

Hence the confusion. And hence, I suspect, the curious kind of stalemate which we are now witnessing in the matter of tv regulation.

Without presuming to try to rewrite the Communications Act, I do suggest that we ought to face the facts of life about television as it now exists, and as we know it.

The fact is that three dominant elements—stations, networks, and advertisers—are all bound inextricably up in the production and broadcast of tv material.

The fact is that you cannot pin “total responsibility” on any one of these three without being both unfair and simple-minded.

The fact is that the sharing of tv responsibility by all three groups, and the recognition that they must do so, can lead to a far better broadcast product than any we have yet seen.

Let’s clear away the underbrush of tv thinking by openly and honestly proclaiming what all of us know to be true.
South Bend... Indiana's New Capital City is covered by WSBT-TV

South Bend, Indiana is in the midst of a vigorous growth cycle. Rising per household incomes (15th nationally) have attracted new capital investment for the construction and operation of supermarkets, department stores and shopping centers. Industry, too, continues to come into South Bend, thereby adding more stability to this industrially diversified market area.

There's no doubt about it—South Bend families have money to spend. Last year, for instance, nearly $70 million was spent for food in South Bend's Metro Area alone!

One of the best ways to stay competitive and to support your sales program in the 14-county South Bend market, is to use its dominant station... WSBT-TV. With a full schedule of CBS shows and popular local programs, WSBT-TV averages 47.8% share of sets in use, sign-on to sign-off! This is real impact—the kind that leads or supports a good sales program. You can get all the facts about WSBT-TV, its programs and its market from your Raymer man or this station.

*CAPITALIZE ON WSBT-TV'S POPULAR LOCAL SHOWS: A few availabilities remain on "Homemakers Time With Hazel Burnett" (9:00-9:30 A.M. daily), one of the nation's leading shows for housewives.*
Always stimulating, clearly stylish, and naturally designed to attract attention and approval from an ever-growing circle of admirers—like each of our outstanding stations... a "Metropolitan" personality.

METROPOLITAN BROADCASTING CORPORATION

205 East 67th Street, New York 21, New York
WGAL-TV Religious Programs

Religious programming on Channel 8 embraces all Faiths with such programs as “Doorway to Life”, “Frontiers of Faith”, “Eternal Light”, “The Catholic Hour”, “The Christophers”, “This is the Life”, and “A Minute With Your Bible”, the latter a daily sign-off feature. The most recent innovation under the auspices of the Pennsylvania Council of Churches is the Sunday evening “Talk Back” series which is telecast for in-church discussion groups throughout the Channel 8 area.
In polling Madison Avenue’s managerial and planning levels for 1960 portents SPONSOR-SCOPE found expectations uniformly leaning toward a record-spending first half—but with the supposition that peace will prevail in the steel industry.

Another shadow taken note of more or less: the pressures exerted on the Federal Trade Commission toward the policing of commercial copy.

Here are some of the more significant anticipations for the new year:

- Advertisers will budget for higher levels of profit; hence a swingback to investing in more small markets and a greater emphasis on national advertising. The effect will be favorable for both network tv and spot tv.

- Another force working beneficently for spot: a greater confidence among manufacturers toward stepping up their promotions on a market-by-market basis.

- It will be the year that the public service and informational program will come into its own as an article of sponsorship on a broad scale, with quite a few package goods advertisers—a la Brown & Williamson—taking a flyer in those precincts for sundry purposes.

- With the Washington climate in their favor, the tv networks will not only mushroom their programing control but go in as is deeply practical for the magazine, or participation, concept.

- Ad agencies will have to wrestle with the problem of whether to accept the curtailed role that the foregoing poses or press continuously for a freer hand.

- As the participation concept spreads, the trend will be toward greater flexibility of commitment—with sponsors demanding more escape clauses.

- Sellers will reevaluate their rates, with the tv networks offering greater incentives on daytime and stations generally doing something about their I.D.’s and minutes.

- There’ll be a greater concentration than ever on qualitative research with regard to tv, with advertisers seeking to correlate the specifics of who viewed the show to whether the tabulated audience is a good prospect for the product. This probing in depth will also entail the image impact of the program.

- National spot radio will have to focus more attention not only on its special supporting values as regards continuing campaigns and seasonal promotions but the strong community-oriented posture that is unique with local radio.

In spite of the relatively short work-week there was a lot going in spot radio.

The action included renewals from R. J. Reynolds, Nescafe and Vaseline; substantial schedules from Bristol-Myers’ MinitRub (DCSS) and Sutton Deodorants (Gumin- ner) and limited buys from Folger Coffee (C&W). Selcher & Righter (games) and Red Star Yeast (Krause, Minneapolis).

The MinitRub technique: Switch the campaign from one station to another in each market after so many weeks. The entire run will be 30 weeks.

Don’t be surprised, in the event the steel strike is resumed, to see Chevrolet’s Dinah Shore show go to three a month.

The factory has already discussed the possibility with NBC TV and responded with interest to a proposal for a once-a-month takeover of the spot by an electric shaver.

The shaver would sponsor a musical program also, with April as the starting date.

Meantime Buick, Pontiac and others are cutting loose with spaced spot radio bursts highlighting the immediate availability of plenty of cars.
In its continuing study, via R. H. Bruskin Associates, on the correlation of brand buying to tv advertising, NBC TV research developed some interesting answers in a poll of 2,600 men and women conducted during September.

The question in each instance was either what brand do you use most or what brand did you buy during the past four weeks.

Following were the percentages for the dominant brands in these categories:

GASOLINE: Texaco, 11.1%; Standard of Illinois, 10.5%; Esso, 8.5%; Shell, 7.1%; Gulf, 5.8%. Total for the five brands: 53%.

PEANUT BUTTER: Skippy, 28.3%; Peter Pan, 13.1%; Jif (P&G), 8.9%. Total: 50.3%.

COOKING & SALAD OIL: Wesson, 21½%; Mazola, 22.9%; Kraft, 5%. Total: 32.9%.

This season’s nighttime tv network programming offers a phenomenon in the June Allyson show (DuPont) that’s been food for pondering by researchers.

The curious characteristic: The Allyson show’s number of viewers per set (1.2) is almost identical with what an advertiser could expect from a daytime soap opera.

The average male tune-in per show is about 1 per set, but with the Allyson show its A4 male per set with another A1 coming from the under-18-year-old group. In other words, the Allyson show’s audience composition is that of a daytime serial.

Advertisers during the latter half of 1959 moved their accounts into what they hoped would be greener pastures in the usual profusion, but this parade lacked the abundance of giant-budget switchers in similar rosters of recent years.

Note the number of heavy tv spot users in this list of accounts that went thataway the second six months of this year:

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>FROM</th>
<th>TO</th>
<th>ESTIMATED BUDGET</th>
</tr>
</thead>
<tbody>
<tr>
<td>RCA</td>
<td>Kenyon &amp; Eckhardt</td>
<td>J. Walter Thompson</td>
<td>$10,000,000</td>
</tr>
<tr>
<td>Sylvania</td>
<td>J. Walter Thompson</td>
<td>Kudner</td>
<td>5,000,000</td>
</tr>
<tr>
<td>Boyle-Midway</td>
<td>Geyer</td>
<td>JWT, Bates</td>
<td>5,000,000</td>
</tr>
<tr>
<td>Jacob Ruppert</td>
<td>Compton</td>
<td>Norman, Craig &amp; Kimmel</td>
<td>4,000,000</td>
</tr>
<tr>
<td>Lipton Tea</td>
<td>Young &amp; Rubicam</td>
<td>SSC&amp;B</td>
<td>3,500,000</td>
</tr>
<tr>
<td>Mars, Inc.</td>
<td>Knox-Reeves</td>
<td>Needham, Louis &amp; Brorby</td>
<td>3,000,000</td>
</tr>
<tr>
<td>Vaseline tonic</td>
<td>McCann-Erickson</td>
<td>Norman, Craig &amp; Kimmel</td>
<td>3,000,000</td>
</tr>
<tr>
<td>John Breck</td>
<td>N. W. Ayer</td>
<td>Reach, McClinton</td>
<td>3,000,000</td>
</tr>
<tr>
<td>Columbia Records</td>
<td>McCann-Erickson</td>
<td>Benton &amp; Bowles</td>
<td>2,000,000</td>
</tr>
<tr>
<td>CBS TV</td>
<td>McCann-Erickson</td>
<td>BBDO</td>
<td>2,000,000</td>
</tr>
<tr>
<td>Johns-Manville</td>
<td>J. Walter Thompson</td>
<td>Cunningham &amp; Walsh</td>
<td>2,000,000</td>
</tr>
<tr>
<td>Salada-Junket</td>
<td>SSCB</td>
<td>Doyle-Dane-Bernbach</td>
<td>2,000,000</td>
</tr>
<tr>
<td>ABC TV-Radio</td>
<td>BBDO</td>
<td>Doyle-Dane-Bernbach</td>
<td>1,500,000</td>
</tr>
<tr>
<td>Oscar Mayer</td>
<td>Baker, Tilden &amp; B</td>
<td>J. Walter Thompson</td>
<td>1,500,000</td>
</tr>
<tr>
<td>Narragansett Beer</td>
<td>Cunningham &amp; Walsh</td>
<td>DCS&amp;S</td>
<td>1,500,000</td>
</tr>
<tr>
<td>Geo, Wiedeman</td>
<td>Tatham-Laird</td>
<td>DCS&amp;S</td>
<td>1,500,000</td>
</tr>
<tr>
<td>Wilson &amp; Co.</td>
<td>Kenyon &amp; Eckhardt</td>
<td>(not set)</td>
<td>1,250,000</td>
</tr>
<tr>
<td>Pertussin</td>
<td>McCann-Erickson</td>
<td>Compton</td>
<td>1,000,000</td>
</tr>
<tr>
<td>5-Day Labs</td>
<td>Grey</td>
<td>Doyle-Dane-Bernbach</td>
<td>1,000,000</td>
</tr>
<tr>
<td>Reddi-Wip</td>
<td>D’Arcy</td>
<td>North</td>
<td>1,000,000</td>
</tr>
<tr>
<td>Necco</td>
<td>LaRoche</td>
<td>Kenyon &amp; Eckhardt</td>
<td>1,000,000</td>
</tr>
</tbody>
</table>

(For account switches during 1959 first half, see 4 July SPONSOR-SCOPE.)

You might interpret this as riding herd on something Sid Caesar and Art Carney have made their stock in trade: NBC TV is offering eight specials by Max Liebman, which will burlesque modern day foibles and folk types. Gross price per hour show: $210,000.
Competition for the daytime network tv dollar is taking on more steam than ever.

NBC TV has started off the new year in that direction by putting through two rate cuts: (1) 10-11 a.m. from a C to D rate, or from 50% to 40% of the nighttime rate; (2) for every three quarter-hours bought between 2:30-4:30 p.m. a quarter-hour is tossed in as a bonus, which amounts to a 25% reduction per quarter hour.

The main NBC objective: to put itself in a better price competitive position against ABC TV in the afternoon and at the same time siphon off a greater share of the daytime potential profits.

This trend toward lowering the daytime rate has apparently another motive: keeping the remainder of P&G's daytime business in the NBC fold. P&G's media people have felt that the rate ratio of day to night was in need of an overhauling.

NBC TV has indicated to agencies that its forthcoming new rate card will also have readjustments for the early evening periods.

In working out its new nighttime discount incentives NBC has had the advantage of collating the confusions caused by the latest discount structure put out by CBS TV.

Media buyers say that the CBS discount setup is so confusing that it is imperative that they first check with the network before attempting to estimate for a client what his time bill will be after 1 April.

Where the agencies that do their own program buying from the producer are going to have a tough time from here on out: beating the networks to a deal for anything that has promise.

Because of the climate in Washington the tv networks are now in a position to control as much of the programming they elect and hence can quickly contract for any series in the making the moment an agency starts talking about it to clients.

Contrast this network freedom of action with the agency's inability to move until the various brand managers can make up their minds.

Two most recent cases in which networks hogtied a property while the agency and client were looking: the Tom Ewell show (CBS TV) and The Flagstones (ABC TV).

The three tv networks jointly were credited through Tvb with gross time billings of $59,030,752 for October, an increase of 12.4% over the like month of 1958.

Billings by network, with plus margins: ABC TV, $12,537,020, 25.9% ; CBS TV, $23,610,441, 7.8% ; NBC TV, $22,883,291, 10.7% .

Collective gross for the first 10 months of '59: $510,136,192; plus 10.7%.

Bates' research department has been conducting a qualitative study dealing with consumer impressions in connection with Brown & Williamson's sponsorship of the Journey to Understanding series on NBC TV.

The basic intent: comparison of the image held of Life cigarettes between those who saw reports of the Eisenhower trek on NBC and those who didn't.

The processed findings will be completed in about two weeks.

Journey was the first series of the kind sponsored by a package goods advertiser. The over-all price of the seven telecasts: $466,000.

Bates' top man on the B&W account told SPONSOR-SCOPE this week that what has already gratified the client deeply was the commendations it got from its own trade for identifying itself with this type of public service undertaking.

CBS TV reports what looks like a good nibble for the most expensive batch of documentaries to date: the four to six one-hour science series which Massachusetts Institute of Technology will co-produce as part of its 100th anniversary.

The programs are geared to cost $150,000 each and will debut October 1960.
As a competitor for the ad dollar Curtis Publishing (BBDO) may have its promotional differences with tv, but it's certainly got a lot of faith in radio as a seller of its products, and to the extent of $550,000 a year.

In its own advertising plan for 1960 Curtis includes these:
- Continuance of a weekly quarter-hour on Arthur Godfrey's radio strip in behalf of the Saturday Evening Post, and this is its fourth consecutive year.
- Local spot radio to augment Godfrey.
- Network participation for the company's other publications.

They may not be typical but you can get a pretty broad idea of where the expenses went in the 1959 breakdown below of the itemized percentages for a major agency and a rep firm.

The following overhead percentages came from an agency in the top five whose treasurer preferred anonymity and from Adam Young, Inc.:

<table>
<thead>
<tr>
<th>EXPENSE ITEM</th>
<th>AGENCY</th>
<th>STATION REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries</td>
<td>72.2%</td>
<td>66.7%</td>
</tr>
<tr>
<td>Travel &amp; entertaining</td>
<td>3.9%</td>
<td>7.6%</td>
</tr>
<tr>
<td>Rent</td>
<td>7.3%</td>
<td>6.1%</td>
</tr>
<tr>
<td>AT&amp;T</td>
<td>2.1%</td>
<td>5.8%</td>
</tr>
<tr>
<td>Legal &amp; auditing</td>
<td>1.1%</td>
<td>0.7%</td>
</tr>
<tr>
<td>Stationery &amp; office supplies</td>
<td>2.2%</td>
<td>1.6%</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>11.2%</td>
<td>11.5%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100 %</td>
<td>100 %</td>
</tr>
</tbody>
</table>

If you, as a seller of spot tv, have been puzzled by the succession of schedule pullbacks that P&G has given Duncan Hines this season, here's the explanation in a nutshell:

Distribution of the cake mix, out of Compton, has been built up to where it provides for 75% of potential sales, with the result it's able to buy more network.

However, there'll be plenty of spot money dished out for the brand this year in one big area of the country. It's where the competition is most intense.

Bekins Van & Storage (LaRoche) is buying about $1-million worth of spot tv for 1960, with coverage from K.C. down through the southwest and along the west coast.

However, in the states of Washington, Oregon and Idaho, with Frederick E. Baker as the agency, it will go on spot radio—this time weather reports in the a.m.

Two developments in the soap cleanser field that you might look for in 1960:
1) A marked increase in universal (all-purpose) liquid detergents a la Lestoil-Mr. Clean-Handy Andy and specialized liquid detergents.

2) Washing machine manufacturers putting out models with tanks that automatically measure out soap needs. (GE washers are already using this device for dispensing bleaching fluids).

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 48; News and Idea Wrap-Up, page 58; Washington Week, page 51; SPONSOR Hears, page 54; Tv and Radio Newsmakers, page 66; and Film-Scope, page 52.
WFBM-TV more than doubles your Indianapolis potential

for every 10 TV homes in the Indianapolis Trading Area . . . there are 13 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?

Where else will you find satellite markets that are 15% richer and 30% 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.

Represented Nationally by the KATZ Agency
To a Station
Deciding its 1960 Trade Advertising Campaign.....
According to all signs...

1960 WILL BE THE HOTTEST YEAR IN BUSINESS HISTORY. OVER TWELVE BILLION DOLLARS WILL BE INVESTED IN ADVERTISING...

OVER ONE BILLION IN NATIONAL SPOT TV/RADIO ALONE!

Competition will be sharper and there will be more of it. You'll get your full share of new business only if you sell aggressively and promote consistently.

More national spot dollars can be yours if you:

- Map your spot selling strategy now for 1960.
- Advise your national representative of your plans and enlist his counsel and support.
- Build a powerful station image that establishes your station's personality, qualifications and impact.
- Project this image in your trade publication advertising with a campaign of sufficient clarity, importance, size and frequency to command attention and do the job.
- Use a key publication tailor-made to impress timebuyers, account executives and ad managers. Use a magazine that's pinpointed to spot.

SPONSOR IS YOUR RED-HOT BUY!

SPONSOR'S editorial climate is 100% in tune with the men and women who make the spot-buying decisions at all top national agencies.

Since 1958, every independent survey of agency/advertiser trade paper reading preferences PROVE THAT SPONSOR LEADS THE TV/RADIO FIELD!

EXTRA!

SPONSOR guarantees low 1957 rates for all of 1960 to contract advertisers of record as of 1 April 1960.

THAT MEANS . . .

SPONSOR

The weekly magazine tv/radio advertisers use!
Martin F. Beck, The Katz Agency, Inc., New York, feels that faith in all radio must be at the core of every radio solicitation. “Let’s get the internecine warfare out of radio selling. Why praise one kind of radio and berate another? In the long run this kind of policy can only damage the medium as a whole. All radio is good radio. Network affiliate, independent station, fm, foreign language operation, farm radio, etc., all have a place. And each does a specific selling job for its advertisers. If there were an end to negative selling, to the rib-sticking, cynical, derogative classifying of competitive programing, all radio would benefit. After all, every station operates on the basis of a master programing blueprint, one for which they feel there is a genuine need. This programing concept is intended to give the station a personality, an image that will set it apart from other stations in the market. In this sense all stations are formula stations.” Martin says that renewed faith in the medium will bring in “more money from every budget and induce greater respect by advertisers for radio.”

John Barry, AM Radio Sales Company, Inc., New York, feels that agencymen who use station representatives only as a fund of availabilities are missing out on a service that would prove highly beneficial to their work. “The agency media man can’t possibly know everything about all markets. It is rare indeed when the media man can’t learn something more he wants to know about a specific market, from a station rep who is particularly familiar with that market. Some agencies discourage any contact between the account man and representatives. There seems to be the feeling that account men are too busy to see rep salesmen, or that the salesmen will hypnotize the account man into making a foolish buy. I don’t believe anything is further from the truth. Why should the man directly responsible to the client for a successful advertising campaign be too busy to hear well-founded, factual suggestions on how to improve sales or distribution?” John doesn’t mean to imply the rep be given a carte blanche, “but when the occasion warrants he should be invited to speak with the account man.”
Localizes national ratings

No two markets served by radio or television provide the same "climate" for your program. Local broadcast competition, program preferences, and customs have strong influences on dialing habits.

Nielsen Station Index Reports show, at a glance, your position in individual markets across the U.S. All NSI® data are compatible with NTI® and NRI® data which measure national audiences. Knowledge of local audiences quickly locates areas of strength and weakness in national coverage ... and provides basic information for interpretation or corrective measures.

**Number of homes reached ... by station.** NSI tells you both total and Metro (or Central) Area audiences for each station for each 15-minute period during the day.

**Composition of the audience.** NSI breaks down the tv and radio audiences to show who are listening or viewing ... men, women, teen-agers, children.

**For television.** NSI reports audience data for every competitive tv market in the U.S. These 146 market areas (231 cities) account for over 97 percent of all U.S. tv viewing.

**For radio.** NSI reports audience data for the top 34 markets in the U.S. These account for the bulk of radio listening, thanks to radio's long reach.

**Send for sample NSI Report.** See for yourself the wealth of information NSI Reports put at your fingertips ... it is the only way you will understand why leading agencies, advertisers, and stations consider NSI Reports a "must" for efficient operation.

---

**Nielsen Station Index**

*a service of A. C. Nielsen Company*

2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400

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**CALL ... WIRE ... OR WRITE TODAY FOR ALL THE FACTS**

**CHICAGO, ILLINOIS**
360 N. Michigan Ave., F ranklin 2-3810

**NEW YORK, NEW YORK**
575 Lexington Ave., M urray Hill 9-1020

**MENLO PARK, CALIFORNIA**
70 Willow Road, Davenport 5-0021

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Sponsor • 2 January 1960
Payola not the rule!

With the great hue and cry about radio, tv and payola, it is time that hundreds of stations who are honestly trying to run a good station and cater to its local audiences, speak up and defend themselves, and let their Congressmen and Senators know the truth. I doubt if there are 50 stations in the country who have been, or are now saddled with payola. As to the quiz shows; possibly five or six may have been fixed, but that is no reason to condemn all quiz shows.

The average station programs for its local audiences because that is where 75% to 85% of its revenue comes from. If a local station, network or not, does not give its listeners what they want, dials will be turned quickly. At our radio and tv station here in the great Shenandoah Valley, we cater to the housewife, farmer, business man and others with full time farm director, woman's director, two full time news editors, plus several good personality announcers who are free of "payola," and who work with our community's interest at heart.

Records, yes, we receive them by the dozens, with selections being made by our committee. In my estimation radio and television are two of the most important media for expression, and just because of a few "fixes" in television shows, or a few disk jockeys who may have received payola, there is no reason to condemn all radio and television.

I feel sure that both radio and television will come out of this mad adventure, better and stronger than ever, provided that station owners will take up the cudgel and let themselves be heard, for after all, radio and television are just as much entitled to freedom from legislation as newspapers and magazines.

Nat L. Royster
manager, station rel.—mdsg.
Harrisonburg, Va.

Same as last year

Thank you for another excellent year, as well as for the reminder to renew my 1960 subscription. I sincerely appreciate it, as I don't wish to miss a single copy.

My congratulations for having the best media magazine in the business.

Roger W. Kiley
account executive
WFBM, Indianapolis

Around the ad world

We enjoyed "Along Ad Row With Pack and Sleigh" by Bill Miksch. It showed depth perception of the advertising carousel.

Paul Winans
Paul Winans Co.
Los Angeles

All mixed up!

In the 12 December issue of sponsor magazine on page 75, we noted a specific reference to our product in the first paragraph where it was stated—"Whether you sell pancake make-up or pancake mix... take heed. Cleveland women have changed. (So have the men!)"

Needless to say we appreciate this reference to our product; however, you undoubtedly did not realize that the word "Pan-Cake" is the registered trademark (U. S. Patent Office No. 406126) of Max Factor & Co. and is not a synonym for cake make-up. The correct usage is "Pan-Cake Make-Up," or if you do not wish to mention particular brands, simply cake make-up.

We are sure that you are aware of the legal importance of protecting a trademark and trust you will use ours properly in any future reference to our product.

So that our records will be complete, we would appreciate an acknowledgment of this letter.

Ralph E. Lazarus
Max Factor & Co.
Hollywood, Cal.
COMMUNITY CONSCIENCE...

TELEVISION STYLE

Years of neglect had made historic Lippitt Hill an ideal area for redevelopment, but the decision to level and rebuild brought questions, doubts and fears to residents and taxpayers. In accord with its policy of fostering public understanding through public discussion, WPRO-TV presented in prime evening time another in its series of "documentaries in depth" to explain economic impacts and human considerations.

WPRO-TV recognizes that to maintain its community leadership, this station must be the leading participant in community affairs. This policy prompts WPRO-TV to program both sides of controversial issues as well as editorials on such pertinent subjects as Section 315 of the Communications Act, the activities of the Commission to Encourage Morality in Youth, Hurricane Protection for Downtown Providence, Legislative Preview by the Governor, the City Budget, and attempts to use public funds for public service announcements.

WPRO-TV Providence
CAPITAL CITIES TELEVISION CORPORATION

Sponsor • 2 January 1960
If you had wanted to get in touch with Eva Vasquez three years ago, you would have had to travel some two hundred miles from her home on the outskirts of Bakersfield, California, to Modesto State Hospital for the mentally ill.

She was hospitalized there because she was tired of living and tried dying. Withdrawal, they called it, from reality.

The communists could have made quite a thing out of her story if they had known it.

What about "all men are created equal"? they might have asked. What about "inalienable rights"?

Here she was: Eva. Born a Mexican, another victim of pride, prejudice and poverty. Knowing no love in her own home, she escaped into marriage at sixteen.

Now, at twenty-nine, she was the wife of Juan Vasquez, mother of seven children and pregnant again.

Because of recurring bouts of illness, finally diagnosed at Kern General as malnutrition, Juan was only intermittently employed. Come cotton time, the whole family took to the fields—usually earning a total of $7.50 a day.

Worry over her neglected children and Juan led to Eva's breakdown. The feeling that she, alone, was faced with these problems only exaggerated her anxiety.

It turned out she was not alone. And that's where the Russian script ends and the American story begins.

During Mrs. Vasquez's hospitalization the family received relief and the children were provided milk by
a local school nurse. Juan was encouraged to study English in night school in hopes of finding a better job. To practice English he read comic books and watched TV in the two-room cabin he shared with the children.

One day, and then again, he saw a TV message sponsored by The Advertising Council, urging people to send for a booklet entitled "How to Deal With Your Tensions," published by The National Association for Mental Health, Free.

He sent away for it and spent the next two months laboriously translating it with the aid of his comic books and a Spanish-American dictionary.

Among other things, he learned that Eva was not alone in her affliction. One in ten Americans suffers from mental illness. And 80% of those hospitalized, in the words of Dr. William Menninger, "could be out if enough of us cared."

The Advertising Council cared to the point of courageously sponsoring the Mental Health program during 1958 and 1959. Through the combined volunteer services and facilities of American business, advertising agencies, publishers, broadcasting stations, networks, outdoor and transit advertising companies, millions of dollars have been spent bringing that message to millions of people, more than 1,300,000 of whom have written in for the pamphlet.

People like Juan Vasquez, for instance, who cared enough to translate it painstakingly and sensitively, so that his wife would believe and understand and be re-

stored to her family, rehabilitated. That happened on July 7, 1958.

The Mental Health campaign was supported by The Advertising Council because mental illness is "the number one disease of the country." And the Council is committed to making ours a stronger nation. Stronger in human and natural resources.

Through public service campaigns—adding up to 170 million dollars of voluntary support during 1959 alone—our country was bulwarked in many ways.

Through saving lives on the highways. Preventing forest fires. Fighting for better schools. Selling savings bonds, and helping our friends and allies abroad.

Not by standing still, certainly, nor playing it solo. Rather, by people working together in the common cause of insuring our "health, wealth and happiness."

THE ADVERTISING COUNCIL . . . for public service

If you would like to know more about this work, this magazine suggests you write to The Advertising Council for a free booklet.

25 West 45th Street, New York 36, New York

The Advertising Council, supporting these and many other public service causes with men, materials and money contributed by American business, helps solve more problems and serve more people than any other single private institution:

AID TO HIGHER EDUCATION • BETTER SCHOOLS • CONFIDENCE IN A GROWING AMERICA
CRUSADE FOR FREEDOM • FOREST FIRE PREVENTION • MENTAL HEALTH • NATO • RED CROSS
REGISTER, VOTE AND CONTRIBUTE • RELIGION IN AMERICAN LIFE • RELIGIOUS OVERSEAS AID
STAMP OUT PARALYTIC POLIO • STOP ACCIDENTS • UNITED COMMUNITY CAMPAIGNS
U.S. SAVINGS BONDS • UNITED NATIONS

SPONSOR • 2 JANUARY 1960
FIRST FLYING MOBILE VIDEO TAPE UNIT...
covered President Eisenhower's European tour

MVT TELEVISION announces the first flying mobile video tape unit was used by CBS News to cover the President's tour through Europe and Asia. The aircraft was developed exclusively for mobile video tape operation and the following of events as they happen. The plane has its own power source, kitchen and accommodations for twenty persons, including crew.

Not only is the MVT Television flying unit ideally suited for coverage of public affairs and special events, but also for programming material extending over great distances. The mobility and speed of the airplane makes possible on-the-scene and continuing television coverage using the same equipment and personnel.

MVT also maintains a fleet of vans equipped with video tape, recorders and cameras for other mobile operations.

For information on the many ways MVT Television can serve you, call or write today.
HOW TV AND RADIO ARE MOVING AHEAD

<table>
<thead>
<tr>
<th>Year</th>
<th>Total TV Advertising (Millions)</th>
<th>Total Radio Advertising (Millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>$1,354</td>
<td>$616</td>
</tr>
<tr>
<td>1959</td>
<td>(estimate)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$1,505</td>
<td>$667</td>
</tr>
<tr>
<td>1960</td>
<td>(forecast)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$1,655</td>
<td>$714</td>
</tr>
</tbody>
</table>


FORECAST FOR A FINE YEAR

A SPECIAL ECONOMIC ANALYSIS OF THE 1960 RADIO TV BUSINESS OUTLOOK, PREPARED FOR SPONSOR BY CONSULTANT

BY RICHARD P. DOHERTY, PRES.
Tv-Radio Management Corp.

1959 was the year that broadcast advertising, for the first time, reached a level of $2 billion; our estimate is that combined radio/tv advertising aggregated $2.1 billion during 1959.

By 1963, the broadcasting industry will become a $3 billion industry and 1960 will provide a big step toward this achievement.

1960 will be a good, solid year for American business and the radio/tv industry will achieve a new historical high in sales revenue.

The tv picture may be highlighted by looking at 1960 expectation in relation to 1959 and 1958.

<table>
<thead>
<tr>
<th>Year</th>
<th>Total TV Advertising $'000 omitted</th>
<th>Total Local Advertising $'000 omitted</th>
<th>National-Regional Network &amp; Spot Advertising $'000 omitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>$1,354,200</td>
<td>$248,100</td>
<td>$1,106,100</td>
</tr>
<tr>
<td>1959 (estimate)</td>
<td>$1,505,000</td>
<td>$275,000</td>
<td>$1,230,000</td>
</tr>
<tr>
<td>1960 (forecast)</td>
<td>$1,655,000</td>
<td>$295,000</td>
<td>$1,360,000</td>
</tr>
</tbody>
</table>

Our estimate is that when the final results of 1959 are in and tabulated, a total of $1,505,000,000 was spent in tv advertising, or 13.7% of the all-media

SPONSOR • 2 JANUARY 1960
Doherty sees radio/tv moving past the $3 billion mark by 1963, competition getting tougher

advertising pie. Of the $1.545,000,000, approximately $1,230,000,000 came from national-regional sponsors, via network and spot purchases, and $275,000,000 came from local advertisers.

In 1960, network and national-regional spot should rise to approximately $1,360,000,000, an over-all increase in the vicinity of 10%. At the same time, we expect local tv sales to expand by 3%. Thus, we may expect a total 1960 tv advertising expenditure of approximately $1,655,000,000.

Expectations are that all-media advertising will reach the high historical level of $11.9 billion in 1960. tv should again improve its share and come up with 14% of the nation's advertising pie.

Radio, in aggregate, has had a relatively good year during 1959, but with the total industry picture showing divergent trends between individual stations and individual markets.

When the record of 1959 is fully written, radio sales and radio station broadcast revenues, industry-wide, will be the highest in history—aggregating $603 million. Total radio advertising investments (including commissions and talent payments) will total $667 million.

Revenue, industry-wise, should expand by 7%-8% for 1960 over 1959.

For a three-year period, the picture will look like this:

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Radio Advertising (Millions)</th>
<th>Total Radio Station Time Sales (Millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>$616</td>
<td>$341</td>
</tr>
<tr>
<td>1959 (estimated)</td>
<td>$661</td>
<td>$603</td>
</tr>
<tr>
<td>1960 (forecast)</td>
<td>$714</td>
<td>$661</td>
</tr>
</tbody>
</table>

The 1960 profit margin of radio stations, in toto, will remain about the same or decrease slightly because of the effect of higher labor (payroll) costs, heavier competitive expenses, plus added demands for programing and sponsor service. An over-all industry-wide profit margin of 11%-12% will, in our opinion, be a maximum achievement; the more likely ratio will be 9%-10%. The top 750 stations will show a 20%-25% ratio of profits and the 250 top ranking (revenue-wise) will achieve a 25%-30% profit margin.

The numerical majority of radio markets will show only about the same results in aggregate station sales revenues during 1960 vs. 1950. A sizable segment of stations will

10 FAVORABLE FACTORS WHICH WILL AID RADIO/TV

According to Management Consultant, Richard Doherty, these 10 anticipated developments in our national economy will have a decided bearing on the growth and vitality of the air media in the next 12 months. Says Doherty, however, plan now for 1961.

1. Gross National Product may rise 6%-7%.

2. Industrial output should expand 8%-9%.

3. Retail sales (dollar volume) should reach a level about 8%-10% higher than 1959, with food and automobiles accounting for a strong share of the upswing.

4. Employment will increase progressively with unemployment decreasing to an insignificant level, below 3,000,000 persons.

5. Wages will rise by 10%-12% including improved benefits.

6. The cost of living will go up nearly 2%.

7. Building and construction in dollar value will rise even though physical volume will remain at approximately the 1959 level.

8. Consumer spendable income should improve by 7%-8%.

9. Luxury spendable income, that overall segment of personal and family income available beyond the normal standard of living requirements, will reach new peak.

10. Congress and the Administration, facing the important November election, will avoid legislation which might have adverse economic-business effects.
likely experience something less than 5%-7% improvement in sales and 20%-25% of the radio stations will experience decrease in sales income.

Creative programming, station promotion and alert salesmanship will highlight individual station success during 1960. No radio station can depend on industry trends for automatic gains. The formula for growth is PPS—programming, promotion and sales effectiveness.

**Competition among stations** will be a highly significant factor affecting the 1960 business of individual TV and radio stations.

In virtually all TV markets, the audience share race among stations, became more intense in 1959 and will become even tighter in 1960. The three TV networks are in closer balance, program-wise. Thus, any given network affiliate, in 1960, may be No. 1 in its market through its own management acumen and though the stimulant of its own programs. This was not so true two or three years ago.

The formula by which any given TV station may achieve the largest gain in sales, in its market, includes three ingredients: (a) a well-selected and scheduled format of nature films, syndicated series and local live programs; (b) a solidly effective promotion program to advertise the station's story to both sponsors and the local viewing audience; (c) alert, creative selling by both the station's sales staff and the station's national representative.

Radio competition has, as everyone knows, become more intense in practically every multiple station market. A few years ago, sharp and progressive program operators began separating the men from the boys and long-established station ratings went into upheaval. During the past year or two, the boys have learned fast and program competition has become more balanced.

In most multiple station markets, we expect that 1960 will prove that radio competition is a fairly even race between several stations and that, with only a few exceptions, no one or two radio stations will leave competition far behind.

**Promotion** has become an essential tool for expanded radio station sales and added station profits.

Stations gain audiences and raise their share of the audience by better programming plus effective local audience promotion and advertising.

Promotion and advertising are as important to broadcast stations as broadcasters know that promotion and advertising are basic to the competitive advance of retail stores, products and services.

In the area of national spot sales, radio stations can bridge the distance between station and agency/sponsor only via effective trade press advertising. The station which, during 1960, doesn’t advertise effectively to national buyers will not share proportionately in the additional $900,000,000 of all media advertising expenditures which will be produced during the next 12 months.

**General business in 1960** will obviously provide the background stimulant for radio and TV sales expansion.

---

**ECONOMIST DOHERTY**

**A FORMER NAB V.P.**

Richard P. Doherity, who wrote this forecast of economic conditions for 1960 in the radio/TV industry, has a strong background in both economics and broadcasting. A former professor and head of the Economics Department at Boston University, he served from 1945-51 as v.p. of the NAB, specializing in station economics, labor relations and cost accounting matters. Since 1954 he has headed TV-Radio Management Corporation, Washington, D.C., business consultants to the broadcast industry, and has worked for and with 125 of the country's TV stations on various management problems. He is author of a number of books on economic subjects.

If the total American economy were not going to expand and improve, in 1960, we would not forecast a rise in radio sales; we would expect only a small, modest rise in TV sales; we would not expect all advertising dollars to expand.

Barring some unexpected international crisis, it is a practical certainty that 1960 will be a year of expansion and improvement in virtually every major sector of the economy, with the possible exception of agriculture.

For a rundown of our business forecast for 1960, see the box on opposite page.

**Recession ahead in 1961?** A small minority of business economists now believe that the progressive improvement of 1959-1960 will be followed by a recession in 1961, and that the road signs of this recession will become more evident during late 1960. We personally belong to this group.

The rhythm of business, coupled with the controlled money market and certain underlying economic drags, suggest that a corrective recession will be forthcoming during 1961, and that this adverse trend will become evident to economic researchers during the late months of 1960.

In our opinion, there are at least five forces which could well lead to a 1961 recession.

1. Consumer debt has mounted steadily and, during the prosperity of 1960, will go on expanding. Sooner or later, this huge mass of consumer debt will induce a cutback in new consumer purchases.

(Private turn to page 63)
How TV sets new Busch distribution

* New tactic of Anheuser-Busch reverses role of advertising by pacing market areas with TV signals
* Four-year-old Busch Bavarian brand has hit top sales in multiple markets with this media strategy

Anheuser-Busch, 108-year-old pioneer brewer in St. Louis, is meeting the demands of its own marketing revolution by counter-revolutionary media tactics. The medium is television, and the marketing revolution is introduction of a non-premium brand four years ago as a complement to its long-time top selling premium brand, Budweiser.

The counter-revolutionary tactic which Anheuser-Busch is using successfully to market and to sell its new Busch Bavarian brand is a reallocation of sales and distributor territories to what the company calls a "media coverage area." Advertising's usual role is reversed, so that it paces rather than follows product distribution.

This means simply that state and county boundaries used for the older A-B Budweiser brand, and adopted also by most advertisers to define their wholesaler and sales activity, have been removed. They've been replaced with a topsy-turvy, crazy-quilt pattern of television signals (see adjacent maps). Now, a Busch Bavarian salesman in the field contacts wholesalers within the reach of TV signals in a given area. The client, working with Gardner Advertising agency in St. Louis, has devised overlays on a U.S. map designating some 38 of these major media coverage areas in its 14-state distribution pattern.

This media-marketing approach has moved the new brand to No. 1 position in many of the markets where it is distributed, and has put it among the top 20 brands in any locality. So reports Walter Reisinger, regional brands advertising manager for Anheuser-Busch, in detailing the growth of the beer. A-B introduced the non-premium brand a scant four years ago to fill the gap left by its premium brand, Budweiser. Bud, the undisputed top seller nationally, is among the premiums which—all told—attract only 20% of the beer consuming market.

OLd BUSCH MARKETING USED COUNTY LINES...

FIXED LINES separating counties and states in map at left represent traditional approach to marketing, with advertising following the rigid distribution lines. But Anheuser-Busch has perfected new strategy of using TV as a primary medium, then tracing patterns covered by the signals.

The new "market" in the map at the right thus transcends state and county districts previously assigned to salesmen and distributors. A market for the new
This left some 30% of the potential market untapped by Anheuser-Busch. And this led to the development, creation and strategy for the new Busch Bavarian in only 60 days. The new media coverage area tactic focuses on two campaign phases: the predominant use of broadcast in an introductory drive and in a continuing effort.

Radio and tv in the first phase are allocated about 85% of the total advertising budget; in the follow-up phase, about 70%. The pattern is concentrated on spot announcements aired with varying frequency. Prime times are preferred, divided between minutes and 20's and used to round out local program schedules (usually sports).

The result, says Mr. Reisinger, is an ever-increasing market share for Busch Bavarian and a similar growth in consumption for Budweiser. He explains: "They don't compete with each other, because a Bud drinker absolutely cannot be switched to another brand once he's been hooked! And our Busch Bavarian is completely different from Bud so that our increased sales are coming from other non-premium brands." He adds that the sale of beer is primarily a local problem because no nationally known beer has total distribution, in the usual marketing sense. The situation is even more competitive because of the strong inroads made regionally and locally by some 200 different brand names.

To pinpoint the advertising campaign at this local level, and to eliminate wastage and thus maximize the dollar investment, the client and agency people worked to devise the new concept of media selection and usage. It started four years ago when signals from a Southern Illinois tv station reached far into adjacent Iowa counties where Anheuser had no distribution. This initial waste in that one market area, alone, had little over-all significance, says Mr. Reisinger. But had it been allowed to continue, and therefore been multiplied in all of the markets used by the company, the total loss could have been staggering.

So they worked assiduously to redefine their approach to a market. They started with tv, "our primary medium and the key to our entire marketing concept." So says the regional brands manager. And "the most important factor in marketing today is not just tv's selling power but where the television signal goes. The signal defines our market." TV signals, he continues, "don't stop at state lines. In our new marketing (Please turn to page 61)

NEW BUSCH MARKETING USES TV SIGNAL AREAS

Busch Bavarian beer can therefore encompass portions of four states with the reach of a single urban tv signal.

This new approach has resulted in the new product moving into the Top 20 beer circle nationally and bagging No. 1 sales position in many markets, despite the highly competitive nature of beer merchandising. The other brand produced by A-B is the nation's top seller, Budweiser.
**Portrait of a crusading marketer**

- His claim to 'being born lazy' is belied by the way K&E vice president Steve Dietz tackles agency problems

- Here are some of his views on marketing, merchandising and on semantics of several trite ad row terms

Ask five advertising executives what their hobby is, and four probably will say, "Golf," if the fifth one answers, "Reading." The chances are he is Stephens Dietz, group vice president, marketing services at Kenyon & Eckhardt, Inc., in New York.

"I was born lazy," Dietz explains, "and I'm still trying to achieve total laziness." If spare-time reading is an indication of this, Dietz' 21-year career in advertising and marketing and his present position at K&E (which he assumed on 6 November) belies it. Anyone who claims laziness as a virtue and takes up marketing and advertising must be spoofing.

At K&E, Stephens Dietz reports to D. C. Stewart, executive vice president. Reporting to Dietz are four department heads: the vice presidents of merchandising, media, research and radio.

"Then you coordinate these four important departments?" SPO 问 asked.

"Whoa," said Dietz. "'Coordinate' is a word I don't much care for. Let me put it this way: reading isn't my only hobby. Another is business management. And it seems to me that two of the most misused words in Madison Avenue parlance are 'coordinate' and 'administrator.'"

"Co-ordinator and administrator both strike me as extremely inactive words. They suggest a sort of passive shuffling of memos and filing of papers. Now a word like 'manage' is active. It's high time we say something like 'manage' and drop such weak words as 'coordinate' and 'administrate.'"

Dietz turned on a boyish smile. "Actually," he explained, "I've been group vice president here for such a short time—and most of that has been spent on the road—that I'm not quite sure what I'm managing. My first job on this job is to find out exactly what's expected of me." Again, in this statement, the Dietz brand of humor shows through. He has a very good idea of his new job. For three years he ran the merchandising department at K&E. Before that, as an account supervisor and client, he gained much more than passing knowledge of radio/tv, media and research.

He brings to his new post a sound background in all the spheres that now come under his aegis as marketing head. Along the way, Dietz also has formed some unshakable convictions about advertising and marketing.

For some time Dietz has been carrying on a crusade for realistic evaluation of marketing programs by client companies.

"It's shocking to me," Dietz told SPO, "to see a corporation put on an expensive marketing and merchandising program, then suddenly change the whole plan or even drop it without ever recording on paper exactly what went wrong. Such documentation is vital to planning new campaigns.

"Clients are demanding increased documentation from agencies," Dietz continued, "so it seems agencies have a right to expect the same from clients.

"Management has too often failed to demand reasons why a marketing program has failed. For too long, such evaluation has been the job of everybody and nobody. With costs increas-

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**THE QUOTABLE STEVE DIETZ**

_IN HIS 21-year career as an adman, K&E’s Stephens Dietz has formed some strong opinions on marketing. Here are a few quotes:_

"Marketing and merchandising are too often confused. Marketing is the creation and satisfaction of consumer demand at a profit. Merchandising is really the function of being a merchant, although in our lighter moments we frequently refer to it as the performance of anything that nobody else wants to do." The accompanying story is full of Dietz' observations on the ad scene.
ing from year to year, it's absolutely a 'must' that marketing dollars be spent more efficiently, and realistic evaluation of each program is just good economy.

"At K&E, we've been working toward this for some time, and happily I notice a definite beginning of a trend in this direction on the part of client." Dietz went on.

To document the trend, he picked up from his desk a bound typescript. "For example," he said. "here's a report we've just done—not on a past or present marketing program—but on a future one. It lists all the areas and aspects that we recommend should be documented at the end of the program. And this was turned out at the client's request."

For sponsor, Dietz cleared up what has been something of a confusion—the difference between marketing and merchandising.

"For 'marketing,' he said, "we've got a pretty clear-cut definition around K&E: Marketing is the creation and satisfaction of consumer demand at a profit.

"With 'merchandising,' however," he continued. "I don't know that I've ever heard a really satisfactory definition. In our lighter moments we like to say that merchandising is considered the doing of something that nobody else wants to do.

"But on the serious side, merchandising actually boils down to the function of being a merchant. The agency merchandising man must ask himself, 'What can we do to help the retailer be a truly successful merchant?' We must put ourselves in the role of the merchant and try to make client and agency objectives for a product mesh with the merchant's objectives. When we come up with an answer and carry it out, that's merchandising. Too many people construe merchandising as simply a means of grabbing favored shelf space or setting up point-of-purchase displays in the aisles of stores.

"The fact is that merchandising has many tools. A knowledge of pricing and discounts is one merchandising tool. Packaging (which also is an advertising tool) also is a vital part of merchandising. Co-op funds, wisely set up and managed, can be valuable to merchandising. One of our boys here at K&E, for example, just wrote up the whole co-op contract for a client."

What about television and merchandising?

Dietz thought it over. "I'm afraid television's effect has been primarily on advertising rather than merchandising," he said.

As for the reverse of the merchandising coin—the merchandising and exploiting of tv program personalities (an activity that K&E pioneered successfully; outstanding example—Ed Sullivan), Dietz looks upon it as a vanishing art.

"The day for merchandising of tv personalities," he says "has almost passed. Today's conditions are making such exploitation next to impossible." Principal reasons: (1) Performers' time becoming more limited through heavy show commitments so that there is little left to devote to personal merchandising; (2) Co-sponsorship has become so

(Please turn to page 61)
WHY TV SPENDING IS UP IN THE TOP TEN CIRCLE

A n outline of tv spending in 1960 can be seen in the bullish attitude toward tv among the leading contenders for 1959's Top Ten Circle.

Pitched marketing battles and new product introductions were the main motivating factors in tv budget increases by all but one and for the first appearance on the list (at the nine-month mark) of an advertiser who made it on the strength of spot tv expenditures alone.

The newcomer, Lestoil, spent $13,707,900 in spot tv in the first three quarters of 1959 to: (1) battle the rush into the liquid cleanser field by P&G, Lever and Colgate, (2) introduce a new product, Lestare, a powder bleach, (3) increase its distribution throughout the Atlantic Coast and as far west as Des Moines.

Even though Lestoil lost its No. 1 sales spot to P&G's Mr. Clean in 1959, its sales jumped 33% (from $81 million in 1958) to over $104 million in 1959. To achieve this, tv expenditures were upped 40% (see comparison of third quarter totals shown above).

The average hike in tv expenditures among the 10 advertisers was 19.3%. Aside from Lestoil, there were three significant departures from this general area of increase.

American Home Products made a dramatic 50% rise, largely accounted for by the company's growing reliance on spot tv for introducing new products. A case in point: Dristan, introduced by AHP's Whitehall Div. with a $1,339,360 spot tv campaign in 1958.

Lever Bros. 33% increase can be traced to the pro-television attitude of Henry Schachte, who moved last February from ad v.p. into the newly created post of executive v.p. of three consumer marketing divisions—Lever, Food, Pepsodent. 1958's tv total of $38 million was all but reached by September 30, 1959.

General Motors' decreased spending, of course, reflects the multiple problems which beset the automotive market generally last year.

100% in

Shift in media strategy by frozen food firm brings 31% increase over '58 sales

Hard-to-crack New York market responds to all-out, year-round radio emphasis

A frozen foods processor has no easy time of it rounding up customers. There is resistance to frozen food by older people, and resistance to new brands by frozen food consumers.

This was the problem Dorann Foods of Rye, N.Y., brought to the Zlowe advertising agency last May. By then, Dorann had a berth in quite a few stores throughout the metropolitan New York selling area. What it sought were additional shelf "facings" and more of that elusive commodity, customers.

Previously the company had promoted its frozen pizza and eight varieties of frozen potatoes via a run-of-schedule package of I.D.'s on one New York tv station. The Zlowe Co. felt a change was needed. Says a.e. Henry Shaffer, "We had too big a selling job to delegate to I.D.'s, especially run-of-schedule.

"Apart from lengthier time periods, we needed year-round exposure with frequency during the latter part of the week when most grocery shopping is done. We had to pinpoint our best prospects rather than spread ourselves thin on our modest budget.

"We needed coverage in Connecticut, Long Island and New Jersey where New York newspaper circulation tapers off. People in these areas listen to the New York radio stations however. So both salesmen and retailers are happy when we use these stations rather than New York-only papers."

This was why Dorann became a 100% spot radio advertiser last June. Result: the ensuing six months' sales exceeded those of the same period a year ago by 31%, despite an intervening strike in the A&P chain.

Sponsor • 2 January 1960
Radio spot gives boost to Dorann

Market research indicated that young housewives and teenagers are the most susceptible to these products. Zlowe selected three New York stations that appeal to this audience—WINS, WMCA and WMGM.

“In order to use three stations instead of two on our budget, we had to arrange short flights separated by a hiatus,” said media director Pauline Mann, “but with audience duplication practically negligible we were most anxious to have the extra outlet.”

Under the year-round schedule that was developed, the 60-second spots are aired in four- to eight-week flights, with a two-week interval between. During any given week two stations carry the Dorann spots; one is held in abeyance.

“We rely on recall to keep our message alive during the short periods of absence from each station,” explained Mrs. Mann.

All Doran spots hit the air between Wednesday afternoon and Saturday morning. They are delivered 8 a.m. to noon, with housewives in mind primarily, and 4 to 6:30 p.m., for housewives and teenagers.

The Dorann radio minutes are a combination of e.t. and live material. For many of the transcribed portions, Zlowe has employed a light, “tongue-in-cheek” approach.

Rendered by a vibrant tenor in appropriately Italian operatic style is the following frozen pizza lyric, to the tune of Verdi’s “La Donna E Mobile”:

“If you’re a pizza fan,
Then you’ll just love Dorann.
Nothing else beats a
This frozen pizza.
Sauce is so much saucier
Crust is so much crispier.
Just try it once and then,
You’ll buy it again and again
and again.
D-O-R;
A-N-N
There is no pizza better than
Dorann.”

For the frozen potatoes frequent play goes to an e.t. which describes all eight Dorann varieties, interspersed with enticing sound effects. It points up the possibility of serving a different type of potato every night of the week, and is well calculated to reach the best potential customers for new Dorann potato products, namely those already using the more conventional frozen potato products.

In many instances stores that previously had granted shelf facings for two or three Dorann potato varieties have added some of the newer ones, as a result of this commercial.

Dorann’s plans for 1960 include a substitution for one station. The purpose of this switch is to reach another segment of the younger audience.

A budget increase based on new sales heights is contemplated for June, which should mean that the older housewives, whose resistance to frozen foods tends to be stronger, are going to hear a lot about Dorann via spot radio.
Bigger news in radio than payola

- New radio facts, says RAB’s Sweeney, have more impact for big advertisers than newspaper headlines
- Increases in listening and set sales, plus new research give radio its greatest momentum in 1960

Kevin Sweeney, RAB pres.

**SWEENEY CITES SIGNIFICANT RADIO DEVELOPMENTS**

1. **LISTENING UP.** Radio listening is up in nearly every time segment. More people and more households are listening in '60

2. **SET SALES UP.** 1959 sale of 16,000,000 radios topped every year except 1947. A new set sold for every one of three families

3. **DOLLAR VALUE UP.** Last year Americans spent more for U.S. made radio sets than for all types and kinds of television sets

4. **ADULT LISTENING EQUALS TV.** Daily radio listening by adult customers is substantially equal to adult TV viewing

5. **NEW RESEARCH MORE SCIENTIFIC.** New studies announced by RAB give advertisers more accurate buying guides

**K** even Sweeney, fiery president of the RAB, drew laughs at a luncheon meeting of the Radio & Television Executives Society last week when he said, “I will not predict that radio will hold the front page indefinitely against the steady boring in of television.”

But the New York group listened attentively as Sweeney outlined what he called the “news that radio will make in the advertising business.”

Said the RAB head, “In terms of the needs of advertisers for better advertising planning, for less waste in marketing and for a generally more scientific approach in creating consumer demand without irritating either the consumer or their stockholders, the news of these radio developments is of far more importance than even payola.”

Among these developments: the healthy trend in radio set sales, of which Sweeney said, “This year, 1959, we will sell around 16,000,000 sets—better than 4,000,000 alone—for the best year in history save 1947 when pent-up wartime demand was satisfied for the first time.

“That means a new radio set of some description for one out of every three families in the United States—a new set for two-thirds of all U.S. families during the two-year period since 1 January 1958.”

“And in 1959—for the third consecutive year—the dollar value of U.S.-made radio sets, purchased by Americans (not to mention the Japanese sets) will exceed the dollar value of all TV sets bought by Americans.”

Turning to the matter of radio listening, Sweeney discussed three significant phases—total, adult, and summer listening.

Of total listening he said, “Listening is up everywhere in nearly every time segment by any measurement that includes all sets.

“There are more hours of listening, and there are more people and more households listening. The last is important because the newspapers conceal their steadily eroding position by pointing out that more newspapers are sold each year, but forget to mention that by every measurement that takes into account the growth of households, they have suffered a dramatic decline.”

Of the highly important area of

*(Please turn to page 65)*
TV 1959

RESULTS

A SPONSOR ANNUAL SECTION

- 34 capsule case histories of successful tv campaigns of 1959, covering 18 categories of products and industries in net, spot, local tv

- A valuable fact book for busy account men and ad managers who are planning to use the medium and need documentation of tv power
TV RESULTS

APPLIANCES
SPONSOR: Dorn's House of Miracles
AGENCY: Charles N. Shahi
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.e., reported that most of the announcements were placed on KIHI-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. The Charles N. Shahi Agency, is now working on a new campaign.

KIHI-TV, Los Angeles

AUTOMOBILES
SPONSOR: McLean Pontiac Corp.
AGENCY: Direct
Capsule case history: Although the year 1958 has been a very trying one for the automobile industry and its retail sales agencies, a Portsmouth, Va. Pontiac agency which used television has a different story to tell. During the first quarter of 1958, the sales of the McLean Pontiac Corp. had materially decreased over the past five years, and the company made a thorough study of what might be the best medium to advertise. During March 1958, the agency commenced a schedule of one-minute participations in WAVY-TV's Early Late Show. "From that point on our sales volume showed a remarkable increase," stated Richard J. Davis, McLean's secretary. "There were many instances where a displayed automobile was purchased without the buyer actually appearing at the agency, after having seen the vehicle on television." The company strongly believes that its success in 1958 was due solely to television advertising, and plans to devote most of its 1959 budget to WAVY-TV.

WAVY-TV, Norfolk-Portsmouth

AUTOMOBILES
SPONSOR: Summerfield Chevrolet Co.
AGENCY: Direct
Capsule case history: Arthur E. "Bud" Summerfield, Jr., owner of Summerfield Chevrolet Co., Flint, Mich., decided to switch all his advertising to tv. He felt that a "prestige medium that would reach the largest number of consumers in a direct way" would give him the impact he needed in the highly competitive Flint area, and he decided to sponsor California National Production's aviation film series, Flight, on WNEM-TV 9:30-10 p.m. on Monday nights. The move paid off: Flight leads the three-station market with a Nielsen of 45.7 and 62% share of audience, and in the face of a generally slow automobile market, Summerfield's sales increase for new cars-trucks for the first seven months of 1959 was up 40% over 1958; for service sales, up 21%, for parts sales, up 19%. Customers have come from not only Flint, but Saginaw, Bay City and Midland. Summerfield achieved these healthy increases despite a 25% decrease in his ad budget as a result of this single-medium selection.

WNEM-TV, Flint, Mich.

AUTOMOBILES
SPONSOR: Murray Vout
AGENCY: Direct
Capsule case history: Murray Vout, a local auto dealer in Salinas, Calif., had not been using television for quite a while. The firm, in business for over 30 years, switched its grant to English Fords and Studebakers and its budget to television. The car dealer then purchased full sponsorship of two sports programs on KSBW-TV, Salinas-Monterey, Calif., immediately following Wednesday Night Fights on ABC TV and Friday night fights on NBC TV. In the following 12 months Vout registered a 27% gain in business. With 95% of his advertising budget devoted to television, Vout decided he could not afford both sports programs he was sponsoring. He cut his tv budget to accommodate just one sports program and spread his budget among other media. One month later Vout returned to KSBW-TV with the report that he needed both programs. He found that they were the best advertising he had. "The impact of these shows is such," he said, "that they justify my total budget."

KSBW-TV, Salinas-Monterey

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AUTOMOBILE ACCESSORIES

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% I.D.s, 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

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 sponsorship, 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 Mc Gee, 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.

(Continued page 40)

6,000,000 eyes/ears—listen/watch Green Bay’s Channel 5

In the past year, our “faithful fivers” have seen the ONE HOUR “MARTINIZING” spots many times. First they sponsored the Wednesday night news, then last summer they used an “ROS” (60) Campaign.

Presently, ID’s are being used on a day and night basis. Wesley Crew and Claude Crawford... Appleton and Green Bay managers respectively, credit Channel 5 for “bringing in the business.” “OHM’S” remarkable INCREASE in sales, dramatically proves the effectiveness of Green Bay’s quality station!

Another sure proof of... the best cost per million

WFRV Green Bay 5
highest tower... maximum power
TV RESULTS

BANKING
SPONSOR: Silver Gate Savings & Loan Assn.
AGENCY: Don Larson Advertising Agency
Capsule Case History: Silver Gate Savings & Loan Assn. in San Diego, through the Don Larson Advertising Agency, sponsored a live hour spectacular on KFMB-TV, San Diego, starring Academy Award winner Andre Previn. The program, An Hour with Andre, was the nucleus of its campaign to announce its newly increased dividend rate. Cost, including everything from time, talent, set design, to coffee breaks, was under $5,000. Over a month and a half later, the promotional effect was still quite evident, and Robert D. Astin, assn. advertising manager, reported: “The business produced by the Previn show contributed to a highly successful transfer period. There were between $6½ and $7 million worth of new deposits alone the first four weeks after the show. This is an unprecedented transfer period in the history of the organization. Not only that, but the voluminous mail indicated that we received invaluable good will. We plan to use KFMB-TV again for our next campaign.”
KFMB-TV, San Diego
Program

BOTTLING COMPANIES
SPONSOR: Canada Dry
AGENCY: Gerth, Brown, Clark and Elkus
Capsule Case History: The Canada Dry Bottling Company of Sacramento is now a confirmed television advertiser. Roy G. Deary, an executive of the bottling company is convinced that advertising on KBET-TV has resulted in a sharp rise in sales of the Canada Dry beverages handled by the licensee of Canada Dry Ginger Ale Incorporated: Canada Dry Ginger Ale, Club Soda, Spur and Hi Spot. “We have shown an excellent increase on Canada Dry,” stated Mr. Deary, “and I sincerely think that use of the television medium and station KBET-TV has played a very important part in our sharp sales increase.” The bottler places its advertising through a local agency, Gerth, Brown, Clark and Elkus, and believes that a portion of the credit for the success of the campaign is due the agency for its “excellent” commercials which were “well placed between good shows.” The Canada Dry Bottling Company has extensive plans for tv; use of the medium is prominent in all the company’s marketing plans.

DONUTS
SPONSOR: Heavenly Donut Shop
AGENCY: Direct
Capsule Case History: An enterprising newspaper man, Mel Grossman, who runs the Heavenly Donut Shop in San Diego, decided on a tv spot schedule for KFMB-TV’s afternoon feature movie, with Bob Dale as host. Within five minutes after Bob Dale had munched his way through his “Heavenly” commercial, people began arriving at the donut shop requesting “Some of those donuts Bob Dale eats on tv.” It wasn’t just the neighborhood people who grew hungry for donuts, but customers from as far as 20 miles away. Everyday Bob sampled a different type of donut, the shop promptly “sold out” that item, whether they were 49¢ a dozen or $1.29 a dozen. On the third day, business was up 50% above normal, five extra helpers had been hired, people were lining up half way around the block and production could not meet the demand, as over 1,500 dozen donuts were sold. The following Saturday, there were still 1,000 people lined up demanding “those donuts Bob Dale eats on tv.”

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, Boston
Sponsorships & Announcements

(Continued page 42)
Experience Ten solid years of it this month. Since 1949 times have changed, but so have we. New news concepts, the culling and corralling of fresh program ideas, applauded public service, and the great CBS Network, account for WJW-TV's present acceptance in Northeastern Ohio.

YOU KNOW WHERE YOU'RE GOING WITH WJW-TV CBS CLEVELAND

A STORER STATION • REPRESENTED BY THE KATZ AGENCY

SPONSOR • 2 JANUARY 1960
TV RESULTS

FARMERS' PICNIC
SPONSOR: Rochelle Chamber of Commerce
AGENCY: Direct

Capsule case history: Each year the Rochelle Chamber of Commerce in Rochelle, Ill., a small farming community located in the North Central portion of the state, holds a farmers' picnic. This annual affair is somewhat of a cross between an agricultural fair and a farmers' market—and its success or failure has an important bearing on the state of Rochelle's economy. Although Rochelle is almost 30 air miles from Rockford, Mike Pullin, entertainment chairman of the 1958 Farmers' Picnic, called upon television station WREX-TV, Rockford, to put the annual affair across. The 1958 Picnic was one of the most successful in Rochelle's history. In a letter to WREX-TV general manager Joe Baisch, Pullin said: "The large crowd was certainly very much due to the efforts of WREX-TV. . . . Furthermore, the air time on WREX-TV helped us to keep within our limited budget." The Farmers' Picnic committee was so gratified with results, it has already decided to use WREX-TV again in 1959.

WREX-TV, Rockford

Announcements

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 co-sponsorship of Whirlybirds, Tuesday nights from 9:30 to 10 p.m. Cost to Case and dealers on television for 1958 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

FINANCE
SPONSOR: Pioneer Finance & Thrift
AGENCY: Direct

Capsule case history: Operating in the area for less than two years, Pioneer Finance and Thrift has risen fast in the ranks of Dallas-Fort Worth finance companies. Gene Cordell, mgr. of the company, attributes the quick acceptance of his company to the effective TV campaign created and produced for him by KFJZ-TV. The secret of the commercials, he feels, is their factual, believable approach. Each commercial outlines a typical family's finances and shows how high monthly payments can be lowered by sound consolidation of debts. His campaign of 12-20 spots per week spans the entire week's programming to reach as many different people viewing as possible. More than 60% of his advertising budget is now spent on KFJZ-TV, and it produces 80% of his new business. Cordell has checked his volume of business carefully against his advertising expenditure and estimates that his spot campaign costs less than 2% of the volume it produces, making it his lowest cost advertising.

KFJZ-TV, Dallas

Announcements

FUEL
SPONSOR: The Boyle Fuel Co.
AGENCY: Direct

Capsule case history: It may seem strange that a kid's show is able to sell home fuel oil, but The Boyle Fuel Co. of Spokane, the largest fuel dealer in this area, has been successfully using Starlite Stairway for seven years on KXLY-TV to advertise. "I love kids, and I think that the reason for my success is based on the fact that the parents know this," stated Leon J. Boyle, president and mgr. Starlite Stairway is a live kids' variety show and all entertainment is supplied by local and area talent. Boyle, himself, handles all producing and interviewing chores for each show, scheduled Saturdays from 6:30 to 7 p.m. Not only has Boyle been tremendously successful, but the show repeatedly gets 24 and 25 ARB's. Boyle attributes his success entirely to his KXLY-TV show, for which he spends approximately $12,000 a year. "Our customer gain over the past seven years has been phenomenal, and volume has risen sharply," stated Boyle. "Television is great and especially KXLY-TV."

KXLY-TV, Spokane

Programs
FURNITURE

SPONSOR: Wanamaker & Son  AGENCY: Direct

Capsule case history: In an area saturated with some 18 furniture stores, a boost in sales of 35% in just four short weeks is an outstanding success. This is Wanamaker’s story after trying television. The store purchased a 15-minute show for 26-weeks on WKTV, Utica-Rome, N. Y. The show brought amazing results almost immediately,” according to Bob Wanamaker, owner of the established firm of Wanamaker & Son. “We were reaching them all—from professional man to laborer,” reported the furniture dealer.

People came from Schenectady, Syracuse and places we never heard of before. ‘What’s more, they were all pre-sold customers.’ Wanamaker, who is currently planning his fall advertising campaign with the help of the WKTV sales department, insists that television’s advantage of bringing awareness right into the home is the “best thing that ever happened to us. I feel that without television you are just another store. ‘Tv, however, adds to your prestige and integrity.”

WKTV, Utica-Rome  Programs

LINGERIE

SPONSOR: Peter Pan Foundations  AGENCY: Ben Sackheim

Capsule case history: Peter Pan bought an 80-spot schedule in WOR-TV’s Million Dollar Movie—eight a week for 10 weeks. The segment is shown 16 times a week so that the commercials were only in half of each week’s runs. Women’s awareness of Peter Pan was checked by the account a week before the campaign began and again after it had been running for four weeks. The checks disclosed a considerable recognition of Peter Pan products before the campaign began, making it much more difficult to register again in awareness. However, in terms of brand identification, specific knowledge of the product, recent information about product superiority and attribution to TV as the source or that recent information, there were conclusive increases after only 32 spots. Said a Peter Pan exec, “This documents the effectiveness of movie vehicles and contradicts any suggestions that people don’t watch those intrusive interruptions between segments of movies. The impact here is tremendous.”

WOR-TV, New York  Announcements

LOAN COMPANIES

SPONSOR: City Finance  AGENCY: Direct

Capsule case history: City Finance loans, a medium size personal loan operation in Memphis, Tenn., has long used various media to advertise its service, but never particularly concentrated on television. Recently, City Finance decided to give television a real test, and purchased a solid schedule of minutes and 1.D.’s, most of it on WHBQ-TV, the ABC affiliate for Memphis. W. A. Woodmansee, president of the loan company, was delighted with the results of the campaign. “I thought you would be interested in knowing that our loan business for the past three months has increased some 30% over the same period in 1957,” he wrote to WHBQ-TV. “We feel that a good share of this increase is due to our television advertising, all of which was concentrated on your station.” City Finance is now thoroughly sold on the medium, and intends to advertise regularly. The loan company has now come to realize that only a thorough test can determine the effectiveness of a medium in a market.

WHBQ-TV, Memphis  Announcements

MAGAZINE CIRCULATION


Capsule case history: “Popular Science” magazine decided to try a test campaign in the Wichita, Kan., area to determine if TV could hypo circulation. A schedule was placed on KTVH consisting of 10 live announcements (eight participations, two spots) during a one-week period, with concentration on the Jack Munnley Show. Cost $351 for time, plus talent. No other station or advertising was used. At the end of the campaign, the M-S News Co., the magazine’s distributor, reported that 2,080 copies had been placed on the stands and that there was a 70% sale in the first five days on sale; after 12 days, a 99.6% sale. The distributor absorbed a 100 re-order over the second weekend and showed a 100% sale after 15 days on sale. Even then, the demand for copies continued. A. M. Schuessler, M-S News Co.’s manager, told KTVH, “We feel the amazing sales performance was due to the power of your advertising and in particular, to the tremendous appeal of the Jack Munnley Show.”

KTVH, Wichita  Announcements

(Continued page 44)
**TV RESULTS**

**MEAT PACKERS**

SPONSOR: Gus Glaser Meats  AGENCY: Truppe, LaGrave & Reynolds

*Capsule case history:* Gus Glaser Meats of Fort Dodge, Iowa, had never used radio or TV before their campaigns on WOI-TV. Their first venture was participation in WOI's *Magic Window*, 11 a.m. to 12 noon, Monday through Friday, to promote his packaged hot dogs, hams and assorted cold cuts. Immediately after his campaign began, Glaser experienced a tremendous increase in meat sales and, as a result, purchased full 52-week sponsorship of *Casey Jones*, a syndicated adventure series. As part of this promotion, Betty Lou McVay, hostess of *Magic Window*, made personal appearances in chain and independent stores. Glaser recently purchased heavy spot schedules at a cost of approximately $21,000. “It would be impossible for me to spend such an amount if I were not getting results,” he said. “Now, with the heavy sales and increased distribution of my product throughout the WOI-TV coverage area, I’ve had to enlarge my Fort Dodge plant facilities in order to take care of my customers.”

WOI-TV, Des Moines  Announcement & Programs

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**MOBILE HOMES**

SPONSOR: Blue Ridge Mobile Homes, Inc.  AGENCY: Direct

*Capsule case history:* The Blue Ridge Mobile Homes, Inc., of Crimora, Va., purchased a special spot campaign on WSVA-TV to announce the grand opening of its new mobile homes court, sales and parking. Blue Ridge’s sole aim, when it purchased the spot schedule, was to draw a crowd. The complete attendance for the three-day event was conservatively placed at 8,000 people. “In my experience, this was the largest number of people that has turned out for any private showing,” said Charles Bishop, sales and court manager. On each day’s showing customers were asked to fill out a card giving their name, address and if they were interested in purchasing a mobile home. On one day 170 people stated they wanted to buy a mobile home immediately; another 300 indicated they wanted to purchase a trailer in the near future. “WSVA-TV’s command as a complete advertising medium in the Shenandoah Valley, has certainly suited itself emphatically to our need,” Bishop remarked.

WSVA-TV, Harrisonburg, Va.  Announcement

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**NEW CARS**

SPONSOR: C. Weaver Chevrolet, Inc.  AGENCY: Direct

*Capsule case history:* C. Weaver Chevrolet, Inc., is totally sold on the effectiveness and selling power of television as a result of his advertising campaign of WKTV, Utica-Rome. N. Y. Weaver, a new car dealer, scheduled two flights of eight-second announcements to run four days each with a 11-day hiatus. Weaver used 47 eight-seconds during the first flight, scattered throughout the broadcast day, from the early morning *Today* show until sign-off. Immediately he sold 17 new Chevys and “that Saturday was the best Saturday, saleswise. we have had in two years,” Lloyd Ellsworth general manager, reported. The 74 eight-second spots used in the next flight were spread throughout the day as before and again Weaver experienced tremendous sales. This time a total of 43 cars were purchased by WKTV viewers—seven on Saturday, 21 on Monday and 15 on Tuesday. What really concerned Ellsworth was Monday’s sale. “Imagine 21 cars on a Monday! We are absolutely sold on WKTV.”

WKTV, Utica-Rome  Announcement
TV RESULTS

NEW HOMES
SPONSOR: Creative Homes Corp.  AGENCY: Direct
Capsule case history: The Creative Homes Corp., a large builder in Raleigh, N. C., believes that prospective buyers for new homes cannot be “sold” in the ordinary sense of the term as would the buyer of a food product. The corporation believes that their prospects must first be educated to accept a new way of life: living in a home as differentiated from living in a rented apartment. Creative also believed that, if they were to change people’s basic attitudes and outlook, they must use the most powerful medium available, and purchased a schedule on WRAL-TV, Raleigh. “To promote the advantages of home-living we have used every medium available, and from our very successful results we have come to the conclusion that, out of a direct mail campaign, newspaper advertising, radio, and television—the greatest effects were felt from our television advertising,” stated Frank P. Beacham, Jr., manager of the Creative Homes organization. “WRAL-TV gave us the audience and the impact we needed.”
WRAL-TV, Raleigh  Announcements

PAINTS
SPONSOR: The Glidden Co.  AGENCY: Direct
Capsule case history: The Glidden Co. purchased spots on WXIX in Milwaukee for their line of paints and varnishes. Previously, Paul Beavin, branch manager for the firm in Milwaukee, had used very little local advertising. He depended mostly on the company’s national campaigns to push its paints. As a test, he signed a 10-week contract with WXIX, buying a 12-Plan consisting of five announcements in the Late Show and seven in daytime hours. Spots featured 45-second films demonstrating the ease of applying Spred-Satin, with a 15-second tag listing four dealer locations per announcement. Also, dealers were provided store displays, and were given a tour of the station and a thorough rundown on the campaign and ad strategy. Results: the firm gained the enthusiastic support of 80 dealers and had a 34% increase on Spred-Satin in the Milwaukee area over the same period the previous year. Paul Beavin is now planning another Glidden Paints campaign for the spring.
WXIX, Milwaukee  Announcements

PERSONAL LOANS
SPONSOR: Mercantile Acceptance Co.  AGENCY: Direct
Capsule case history: After only three weeks on KTVU, the Mercantile Acceptance Co. of San Francisco reported that the dollar volume from one branch directly accountable to television was somewhere between $10,000 and $15,000. Jack Cole, vice president of the loan company, reported that in the two weeks before the KTVU schedule commenced, business was way off in his company, and, in fact, this was the case throughout the loan field. However, since going on television in October, he reports business has increased to the point where it is much better than the month of September, generally regarded as a high point in the industry. Mr. Cole further reported that six phone calls had even been received at Mercantile’s executive offices on Market Street, all of which reported tv as their source of interest. Mercantile Acceptance’s schedule on KTVU calls for nine announcements per week, within Roller Derby, Topper, Mystery Strip and Racket Squad. The cost per lead is low.
KTVU, San Francisco  Participations

PERSONNEL
SPONSOR: Star Employment Service, Inc.  AGENCY: Direct
Capsule case history: Agnes Gayner exec director of Star Employment Service, Inc., Miami, felt that the traditional newspaper ads were not always effective, and thought that tv might provide the dramatic, visual impact necessary to attract prospects who might ordinarily skip over newspaper listings. Also she reasoned that many employed people not actively seeking new employment and therefore not turning to newspaper want ad sections, might become prospects if attractive jobs were advertised on tv. Miss Gayner decided that WTVJ could give Star Employment the kind of exposure it needed, and purchased, on a short-term basis, one 60-second announcement each week on the Sunday night feature movie segment, 11:15 p.m. to sign-off. The first announcement alone brought in over 100 applicants; all were placed the same day. Subsequent spots produced equally good results. Star has since renewed its schedule, and is now a regular advertiser on the station throughout the year.
WTVJ, Miami, Fla.  Announcements

(Continued page 46)
TV RESULTS

PUBLIC UTILITIES

SPONSOR: Atlanta Transit System
AGENCY: Direct

Capsule case history: Georgia’s Atlanta Transit Co., operating a large urban transportation system, now enjoys the greatest public support and good will in its history. This achievement is based on sponsorship of a half-hour program uniquely tailored to the tastes of people in the area. Plus the support gained from a weekly schedule of spot announcements. The program is called Two Bells—TV Edition; the subject is Atlanta, places and events. The cost of Two Bells—TV Edition, on WAGA-TV (spot announcements on WLW-A), with time, production filming and talent charges, is less than a third of the price for a full-page newspaper advertisement. But in order to determine how well Atlanta Transit’s advertising policies are meeting its objectives there must be an indication of whether the public’s attitude has changed in any noticeable manner. Television has paid off: Before Atlanta went to television complaint letters were leading four to one—now letters of praise lead six to one.

WAGA-TV, WLW-A, Atlanta

Program & Announcement

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 for G-730 seed with results equal to the initial run.

KNOE-TV, Monroe

Announcements

SPORTS

SPONSOR: Kelley’s, Inc.
AGENCY: Direct

Capsule case history: Kelley’s, Inc., a two-chain bowling alley concern of Omaha, Nebraska, recently purchased a campaign on KETV, Omaha, to increase the number of bowlers using Kelley’s Hilltop Lanes and North Bowl Lanes and to identify the two Kelley locations. Their advertising campaign consisted of five 70-minute live telecasts due from the Hilltop Lanes. The bowling shows, scheduled Mondays, 9:35 to 10:45 p.m., were new to Omaha (the games were not regular bowling but headpin bowling which requires the bowler to hit the headpin in order to score). The results were quickly felt by Kelley’s. An immediate 20% increase in bowling business, cocktail lounge and snack bar sales, as well as a 20% increase in patrons was registered by the bowling outfit. There were 170 new patrons each Sunday during the show period, and approximately 100 new customers have continued to bowl Sundays since the campaign has ended. Another campaign is being planned.

KETV, Omaha

Program

SPORTS

SPONSOR: Los Angeles Rams
AGENCY: Direct

Capsule case history: Advance season ticket sales for the Los Angeles Ram pro-football games zoomed to record heights this past spring through KNXT promotion. The team’s management placed a two-week schedule consisting of six 20-second spots, three 60-second spots on KNXT Commercials were on film, and showed film clips of the top plays of the team’s stars. Pete Rozelle, team’s manager, reported that the KNXT commercials received unprecedented attention, and as a result, sales for season tickets climbed 75% over the preceding weeks of the sale. Rozelle said: “Exposure on KNXT produced the biggest sale for season tickets in the club’s history, and there is no telling what the gate would be from an extended schedule.” Now the club is following it up with an intensive campaign beginning this month (July). Using similar film clip commercials, Rozelle expects to sell between 35,000 and 40,000 season tickets in the Southern California area through the new KNXT schedules.

KNXT, Los Angeles

Announcement
TV RESULTS

TOYS
ONSPOR: Bostwick-Braun AGENCY: Direct
Capsule case history: Three Lucas County deputy sheriffs rode to the aid of besieged Westgate Shopping Center in Toledo, when WTOL-TV's Romper Room host Miss Judy made a personal appearance at a Bostwick-Braun outlet, the Toy Store. The shopping center's 5,000-car parking lot was to a capacity and other parking lots were hard-pressed to accommodate the hundreds of others that had come to see Miss Judy. Bob Fayer, Lion Store manager, reports that, "The Lion's Store toyland was swamped by 3,000 parents and youngsters when the event got underway officially." Fax Davis, president of the Westgate's Merchant Assn., reported that this was one of the biggest Saturdays the shopping center had ever experienced. The Lion Store toy department manager and buyer said, "Sales were up 75% or the day. This tremendous sales increase was unexpected because the store personnel, as they did not anticipate parents buying toys with children in tow. Romper Room really sold for us."

TOL-TV, Toledo Announcements

TOYS
ONSPOR: Harold Hahn Co. AGENCY: Direct
Capsule case history: Harold Hahn Co., one of New England's principal toy distributors, first entered television on NHC-TV, New Haven, near the close of 1958 with a television budget of $15,000. Within one month, results proved striking that John Payson, general manager of Hahn, who had placed the budget, considered entering other New England tv markets. His first step was toward traditional Boston, where a campaign of live minutes was purchased on WNAC-TV. The company found immediate and traceable results with television. Payson noted that items featured on live spots soon made previous high-item sales figures miniscule. The company then increased its New England budget. By the end of 1958, the toy distributor realized he could use the medium to sell toys the year round. As a result, a new 1959 contract was signed by the Hahn Company from an expenditure of $15,000. Hahn increased its budget more than sixteen-fold, to $250,000 in a short period.

NHC-TV, New Haven; WNAC-TV, Boston Announcements

TOYS
ONSPOR: William & Shelton Co. AGENCY: Direct
Capsule case history: Several years ago, the Williams & Shelton Co. of Charlotte, N. C., distributors of dry goods, toys and notions, purchased a newspaper campaign in area papers for its Whirley Bird toys. Although the products were selling for half their present cost, the newspaper promotion was a failure. For this reason, sales manager W. S. Gray was hesitant about participating in a tv campaign for the Whirley Bird line again. As an experiment, however, he decided to try a 25-plan on WSOC-TV. Announcements were distributed equally throughout a 10-week period. The campaign resulted in a complete success for the toys, with Williams & Shelton taking orders for over 8,400 Whirley Bird units for the initial schedule alone. Gray told the station, "I am sold on the power of WSOC-TV as a sales medium, and will continue to use it for some time." Gray has since renewed schedules several times over for the toys, and is planning to use the station's facilities for other products.

WSOC-TV, Charlotte, N. C. Announcements

TRANSPORTATION
ONSPOR: Frank Martz Coach Co. AGENCY: The Lynn Organization
Capsule case history: Using WDAU-TV as a substantial portion of its advertising budget has proven highly successful to the Frank Martz Coach Co., Wilkes-Barre, one of the leading bus lines in Northeastern Pennsylvania. Martz Bus Lines offer daily express service to New York, Philadelphia, Newark, Bethlehem, Atlantic City, and all points enroute with package service on all schedules. This company now sponsors the Sunday night Sports Highlights over WDAU-TV, Scranton-Wilkes Barre, with commercials aimed at emphasizing vacation time and America's favorite playground—Atlantic City. Jack Lewis, a.e. for The Lynn Organization, says, "Business for Martz Bus Lines' Atlantic City and shore points has shown a considerable increase this year, and the client and I feel this is a direct result of the present television advertising. For reaching a male audience, Sports Highlights does one of the best jobs we know." Martz Bus Lines is now expanding its budget on the station.

WDAU-TV, Scranton, Wilkes-Barre Program
SPOT BUYS

RADIO BUYS


American Motors Corp., Detroit: Delayed by the steel strike, the Rambler car schedules begin 15 January for four weeks. Both traffic and day minutes are being lined up in a reported 75 markets. Buyer: Betty Powell. Agency: Geyer, Morey, Madden & Ballard, Inc., N.Y.

TV BUYS


RADIO & TV BUYS

EVERGLADE KITE

...Known To Hundreds Of Bird-Watchers As Florida's Own!

By Wallace Hughes, FLORIDA WILDLIFE Magazine
Florida Game and Fresh Water Fish Commission

WCKT-TV 7, Miami

...Known To 1,600,000 TV-Watchers As South Florida's Own!

For reprints of this painting and for availabilities — N.B.C. Spot Sales
Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index

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End of November 1959

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End of November 1958

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Radio station index

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

Radio set index

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Radio set sales index

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Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. In addition, RAB estimates that 2.2 million Japanese sets were sold in U.S. during 1958.

2. CURRENT LISTENING PATTERNS

In-home radio listening during Fall hours

Source: A. C. Nielsen, listening per average minute in thousands of homes, October 1959
WASHINGTON WEEK

Each recent year has appeared in advance to be a year of crisis for broadcasting in Washington, and, far from being an exception, 1960 seems to be the most threatening of all.

Right down the line, in the Senate and the House, in the FCC, the FTC, the Justice Department, the stew is cooking and broadcasting is in the stew.

It will be a race between Sen. Warren Magnuson (D., Wash.) and his Senate Commerce Committee vs. Rep. Oren Harris (D., Ark.) and his full House Commerce Committee as well as its Legislative Oversight subcommittee. But whichever strikes first, none of it will be good news.

Harris, it now appears certain, will be hard at work on “payola” to disk jockeys and to station and network personnel to secure plugs on programs sponsored by somebody else. He may broaden out to investigate other allegations contained in his subcommittee's incredibly heavy mail.

This will keep the broadcasting and FCC feet to the fire of publicity, although the Harris track record doesn’t portend much, if anything, in the way of legislative action.

Magnuson promises to hit quickly, but more directly to the point. He intends to call the FCC to book as early in the session as possible about why the commission permitted the Harris-exposed practices to continue.

Again, it would only be a confirmed plunger who would gamble on any new legislation.

But the result of this pincers movement from the two chambers of Congress could push the FCC well over to the side of stronger regulation in the field of broadcasting, and as 1960 wears along it will likely become evident that this will be the major significance of Congressional activity along these lines.

The FCC will have a lot of other decisions to weigh and act on during 1960.

The problems and decisions it will face include these:

- Whether to put new stations on the clear radio channel, which would be much to the displeasure of the 50KWers now occupying these channels all to themselves at night.
- What to do about getting more TV stations on the air. (With the commission due soon to have all members available, action on new “drop-ins” is expected quickly.)
- The advisability of cutting down on mileage operations between TV stations—something that ABC has been urging and existing VHF stations have been bitterly opposing—although the FCC has no genuine plans for that service.
- The final decision on what proposals to adopt for a half-hour cut in network option time, while at the same time strengthening the right of affiliates to refuse networks programs.
- The “$64,000 Question” itself: whether it should use powers over station programing, if it's got them, or whether, if it's lacking them, should Congress be asked for such powers. (Of course, a lot depends here on how tough Harris or Magnuson actually get. The commission itself favors a minimum of program regulation and maximum avoidance of censorship, and it'll probably move as far as Congressional, or public, pressure demands.)

Present indications are that some general over-all standards of operation will be described for broadcasters, but that these standards will cause complications at license renewal time only; that is, in a comparison of original station promises with actual performance.
There's good news for syndication in the return to local control of the 10:30 p.m. EST Saturday time period following Gunsmoke on CBS TV, now being exited by Schlitz's Markham (JWT).

On the surface some 120 choice station time periods appear to fall back into syndication's lap, but underneath there are these complexities:

1) **No more than about 60 of these stations actually cleared the post-Gunsmoke slot for Markham; the rest were D.B.**

2) Of these 60-odd stations, all are now placed in the position of quickly making a more or less unforeseen midseason decision on what, in many markets, is the best of any availability open to syndication.

3) Many CBS stations that built up a powerful syndicated show in this time period saw it wander to an ABC rival when Markham arrived—and must now ironically go against a show they themselves once nurtured.

One of the most realistic ways of charting the syndication course is to look over the stern view at its wake for the past 12 months.

Hence a recap of syndication's biggest aspirations and chief headaches during 1959 is of real value for decisions that must be faced in coming months.

Here then are some of the most significant highlights of the past year:

**NEW MONEY:** Cigarette and automotive advertisers were two of the largest new buyers in syndication: Among these were Lucky Strike, Volkswagen and Renault.

**RETURNING BUYERS:** Jax Beer returned to syndication after several years' absence.

**SYNDICATION EXITS:** Two blows to syndication were Schlitz's departure from the medium and the end of Nabisco's national spot film campaigns.

**TAPE SYNDICATION:** the biggest upbeat here was more coverage — more markets, more stations, more recorders—but the complexion of tape programing failed to alter drastically from the previous year; many tape shows still depended on film prints to get into non-tape and one-recorder stations.

**FILM PROGRAMING:** The unusual thing about film syndication is how little programs changed; action-adventure series and westerns continued strong, and mystery-detective shows did better, but new types like science fiction never got started.

**FILM STRATEGIES:** There were a number of new trends in the ways advertisers were using syndication, including these:

- Ballantine switched from full sponsorship of Ziv's Highway Patrol to alternate week sponsorship of two MCA shows, Shotgun Slade and Johnny Midnight.
- Schaefer tried using entire feature films as local specials in New York, and consoli-dated its syndication into Four Just Men in other markets.
- Falstaff took MCA's Rod Cameron and moved him from a western (State Trooper) to a mystery (Coronado 9)—which is just where client, syndicator and star got started some seasons ago (City Detective).

**HOLLYWOOD MAJORS:** Activity in tv by Hollywood picture companies included Paramount's entry into tv film, the Warner Bros. affiliation with Filmways, National Theater's purchase of NTA and UA's talks with Ziv.

**WASHINGTON:** CBS Films and CBS stations came under a new corporate policy that had still uncertain implications for syndication production and scheduling: **don't cover up on a show's appearances or illusions.**
Syndication grosses with the off-network backlog of a re-run show can compare very favorably with the business of a new first-run series.

CNP’s Life of Riley, for example, grossed $3 million in re-run with its 217 episodes over an 18-month selling period.

A second factor behind the re-run gross is strip programing in almost every market, which greatly accelerates the rate of film usage.

Here are latest ARB ratings of Life of Riley in these markets:

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**COMMERCIALS**

In the past 12 months the commercials field took for itself more of the limelight than ever before in television history.

There appeared to be every indication at year’s end that commercials would continue to attract more and more of the industry’s attention and interest.

With this in mind, here is a review of many of the most significant or far-reaching developments that took place in commercials during 1959:

**WASHINGTON:** The threat of potential government action spurred many advertisers and agencies to re-work commercials rather than face the publicity of investigation: Ted Bates, for one, remade over 30 tv spots.

- Under the same shadow of possible Washington action, many advertisers re-examined their copy claims and production techniques. The result: An anticipated landslide of new business for commercials producers.

**TAPE:** If the top headache of the year in tape was the lack of head standardization, then the top contribution was the formation of a committee to arrive at a uniform “tip penetration” setting for the industry.

- The experience of certain agencies and producers with tape was especially significant: Compton found that tape handling costs could offset production savings, and Filmways found itself doing so little business it sold its tape equipment last summer.

- The battle for the tape future played a part in mergers, such as Warner Bros.-Filmways and Screen Gems-EUE, while smaller producers lacking capital found themselves without tape facilities of their own.

**NON-BROADCAST BUSINESS:** Film and tape work not intended for broadcast use played an increasing role in producer income, as the horizons of industrial and business films expanded and packagers moved in on a growing field.

**PROGRAM EXPERIMENTS:** Commercials producers announced ambitious plans to enter programing last year; with but a few exceptions, all these experiments failed.

The broadcasters are showing that they definitely intend to maintain the jump in video tape commercials production that they have over the independent producers.

CBS and NBC were first into tape commercials, but don’t underestimate the strength of local station tape sales units.

In Chicago, for example, WNBQ’s video recording sales department has been doing work for General Mills, Peter Hand Brewery, Jewel Tea, Serta Mattresses, and Wrisley Soap.

WBBM-TV, the CBS station in Chicago, is expected to start a similar unit shortly.
Because of its long roster of nighttime shows on the tv networks, it had to happen sometime to JWT: three programs out of the same agency competing against one another.

Come next week the JWT threesome in the Thursday 9:30 slots: Schlitz's Markham, CBS TV; Ford's Ernie Ford, NBC TV; 7-Up's participations in the Untouchables, ABC TV.

Metropolitan Broadcasting boss John Kluge's business is predominantly advertising now that he not only operates two tv stations, two radio stations and a short-wave setup (WRUL) but an outdoor firm, Foster & Kleiser.

His other investment interests are still food brokering and real estate holdings.

Here are some advertisers that played it fairly big in network radio 20 years ago but you don’t see or hear much about in air media these days:


THINGS YOU SHOULDN'T EXPECT TO HAPPEN IN 1960:

• A rep salesman on losing out on a schedule to congratulate the timebuyer on showing good judgment by picking the competitive station.

• All stationmen visitors to New York coming heavily primed with new information to pass on to timebuyers.

• Media people to go into verse and chapter and facts and figures after telling a rep, “Sorry, yours is not as efficient a buy as your competitor’s.”

• Sellers of spot, because of the agency's constant flow of orders and cancellations, to keep ahead of Compton on paperwork.

• Advising radio stations: Don’t send us your logs, because we have implicit faith in how you place our spots.

• ABC TV research refraining from telling the trade how well it’s doing against the other networks on average nighttime ratings for the week.

As the business shuffles into another decade it might bemuse the veteran—and the newcomer—to note where some of the workers in the air media vineyard were 20 years ago.

A random flip of the album brings these to mind:

<table>
<thead>
<tr>
<th>NAME</th>
<th>20 YEARS AGO</th>
<th>NOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward Aleshire</td>
<td>Radio director, B&amp;B Chi</td>
<td>Cohen-Dowd &amp; Aleshire</td>
</tr>
<tr>
<td>Leonard Erikson</td>
<td>CBS Chicago sales</td>
<td>McCann-Erickson</td>
</tr>
<tr>
<td>William Fagan</td>
<td>B&amp;B radio department</td>
<td>CBS TV sales service</td>
</tr>
<tr>
<td>Arthur J. Kemp</td>
<td>CBS Pacific sales</td>
<td>Marschalk &amp; Pratt</td>
</tr>
<tr>
<td>Tom Lewis</td>
<td>Y&amp;R radio department</td>
<td>C. J. LaRoche</td>
</tr>
<tr>
<td>Bill Lewis</td>
<td>CBS programing</td>
<td>Kenyon &amp; Eckhardt</td>
</tr>
<tr>
<td>Tom McAvity</td>
<td>Lord &amp; Thomas radio</td>
<td>McCann-Erickson</td>
</tr>
<tr>
<td>Lewis Titterton</td>
<td>NBC script department</td>
<td>Compton tv/radio</td>
</tr>
<tr>
<td>Niles Trammell</td>
<td>NBC executive v.p.</td>
<td>WCKT, Miami, pres.</td>
</tr>
</tbody>
</table>
While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area...a circumstance that must be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.
With production costs at all-time high, SPONSOR ASKS:

Do production refinements in commercials get across to

The trend in tv commercials is minute detail, artistic polish and often subtle audio and video effects. Here, three experts discuss the effectiveness of these values.

Rollo Hunter, vice president & director of radio and tv, Erwin Wasey, Rathrauff & Ryan, Inc., New York

It’s admirable to be a perfectionist, but there’s a point of diminishing returns in making tv commercials. Finding that point isn’t easy. It’s purely a matter of judgment. Client agency and producer must clearly define the all-important viewer’s viewpoint. Flaw or jab on the screen can make an overall impression which will impel him to buy. Some refinements will help. Some won’t.

One consideration is life expectancy of the commercial and frequency of exposure to the same people. A minor technical flaw isn’t likely to be noticed by the layman who sees it only once or twice. If it requires absolutely perfect home reception, it probably isn’t worth undertaking. Unfortunately, badly tuned sets abound. People just don’t take time to set brightness and contrast properly. This, of course, is no excuse for sloppy production, but should militate against nit-picking.

We first see film under ideal conditions—crisp projection in darkness on a screen many times the size of the largest home tube. We look at this screen with an eye far more critical than that of the average viewer, especially when the product appears. Thus product-in-use shots come in for many changes and sometimes these “refinements” actually worsen commercials. Reshooting a scene to get an actor’s finger from overlapping the label a fraction of an inch may infuse a feeling of artificiality. Reshooting product shots for symmetry can lend sameness, put the product in a sterile atmosphere.

Sitting in a blacked-out viewing theater, staring suspiciously at a big bright screen, we can spot little specks in the background that no eagle eye will detect at home. It’s easy to panic over a wrinkle on a sleeve in an otherwise perfect take. Often we spray wax onto silverware, shiny metal, anything which might “kick” or throw a flare of light. To the experts, these flares are always mistakes. To the viewer who doesn’t know about the wax job, they may be realistic sparkles.

However, there are essential refinements. Dirty fingernails in a close-up ought to go. People do see such things that bear on personal cleanliness. Superimposed titles which “ride” or jiggle on the screen can make a viewer uncomfortable and create the risk of having him reject the message.

Exploring refinements, a pattern emerges: in general, the tiny technical faults probably don’t get across to the viewer. Such defects lose their magnitude or disappear entirely when seen at home. It’s the refinements which bear in a larger sense on the over-all commercial that are important. Yet each flaw, big or little, must be judged individually and carefully—stroboscopic effect, rocky camera, dollying, crumbs on cake plates.

The most respected experts don’t make a perfect score every time. There’s no such thing as a perfect film, whether it be an eight-second I.D. or three and a half hours of epic. If you look closely at the parting of the Red Sea in “The Ten Commandments,” you’ll observe a clearly visible matte line between the receding waves and the land. Cecil B. De Mille apparently didn’t consider it unforgivable, yet such matte lines have caused numberless refinements in commercials. Fixing them isn’t worth the candle if it’s just balm for professional ego and means nothing to the viewer at home.


My answer to this question would be an emphatic “Yes” if the question means what I think it does. Of course, production refinements would be grouped under two headings—obvious and subtle refinements. Let’s start with the obvious production elements:

When tv first began, the thrill of seeing this electronic marvel commanded the viewer’s almost unwavering attention, including commercials. Then, as the novelty began to wear off, commercial tv had to work to hold the viewer’s attention. This started a progression of obvious refinements—studied care was given to sets, props, costumes, hair styling, etc. With the inclusion and betterment of these obvious elements, commercials entertained the viewers and did a better selling job.

The viewer is not always aware of more subtle refinements yet they do make an unconscious impression. Production elements falling into this category are lighting, timing, continuity, music, etc. By proper integration of these elements, the viewer is moved to accept the message, regardless of whether or not he is an intermediate potential consumer.

Both obvious and subtle refinements are necessary to total impressiveness.

The most important thing is that all refinements must be properly used. They can be a great negative if not used correctly, and a great asset if used knowingly.
to viewers?

Harold M. Spielman, vice president, Schwerin Research Corp.

Our answer to this one would have to be a qualified "No." Having tested

...some 15,000 tv commercials in the past 10 years, we have been forced to conclude that in tv advertising nothing is as important as the motivating force of an idea. The clothing in which the idea is dressed is of secondary importance.

I've no doubt that production "values"—the artful use of lighting, musical background, sets, and so on—increase the viewer's aesthetic pleasure in watching a commercial.

But winning an art director's award for a commercial is not synonymous with creating an effective one. We have seen any number of award-winning animated commercials, bright, witty and truly creative, fail absolutely to influence viewers' brand preferences.

We do considerable pre-testing of "rough" commercials for our clients. The purpose of this testing is to evaluate the basic motivating idea or the specific approach presented in a given commercial. What surprised us at first, but has since become a commonplace, was the fact that a "rough" commercial could do as well in motivating people as its polished, finished version.

Finally, nothing, not the most ingenious production work in the world, will rescue a basically weak commercial idea. The right visualization of a strong idea is the ideal to be sought. But production gimmicks play a relatively minor role, we think, in the construction of effective commercials.
SANTA DOES HAVE HELPERS! When over 45,000 pieces of Xmas mail destined for destruction due to insufficient postage caught attention of WPST-TV, Miami, station got into spirit of things fast. Here (l-r), Pat Ulrich, Percy Manley, asst. administrator, Miami post office, Virginia Booker, Helen Waller transact exchange of station's check for extra postage.

NO TOIL AT ALL for Jacob Barowski (l), head of Adell Chemical Corp., who spoke before Radio & Television Club in Pittsburgh. KDKA-TV sales mgr. Henry V. Greene, Jr., hosted; station's Miss Lestoil (Edythe Tylka), handed out Lestoil dolls and product samples.

QUEEN OF MUSICALS, Mary Martin, accepts citation of merit for her contribution to radio/TV from Mimi Hoffmeir, pres., N.Y.C. chapter, American Women in Radio & TV.
It was: Their most effective sales tool in dealing with the grocery trade is the efficient merchandising of a radio or tv campaign.

In other words, the broker can’t just depend on the campaign; he has to impress the retailer with the way the campaign will move goods.

Camps:  
- Clorox liquid bleach is introducing its new pitcher-handle bottle nationally via a stepped-up schedule of day and night tv spots on stations reaching an estimated 84% of all U.S. tv homes. Agency: Honig-Cooper & Harrington, San Francisco.
- Santa Fe Wine, product of the Giorgio Co. in California, will be introduced into the Eastern market next month. An all-media campaign is currently being prepared to introduce the wine in the New York Metropolitan area, with some $250,000 in local ads for this local promotion. Agency: Cole, Fischer & Rogow.
- General Foods Corp. is turning to Columbus, O., as a radio test market for its Jell-O Tapioca Pudding. The schedule, running on WCOL, is designed to reach the housewife via 15 one-minute spots per week on a Tuesday through Friday basis, to run through mid-April.
- The Purex Corp. will present a series of six one-hour specials, budgeted at $1.2 million, on NBC TV during the first part of this year. The dates scheduled: 16 January, 19 February, 27 March, 22 April, 22 May and 29 May.

The Miller Brewing Co. will film the National Football League’s 1960 Pro Bowl Game.

This half-hour film of the annual classic held 17 January in Los Angeles will be added to Miller High Life’s sports film library and will be available free of charge to civic groups and tv stations.

P&G topped the list of the top 10 national advertisers in the first nine months of ’59 on network and spot tv by gross time expenditures, according to Tvb.

Following are these top 10 advertisers with their total tv gross time expenditures in the nine-month period of 1958 and 1959:

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>1958</th>
<th>1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>P&amp;G</td>
<td>$62,088,295</td>
<td>$72,639,411</td>
</tr>
<tr>
<td>Lever</td>
<td>27,937,741</td>
<td>36,900,073</td>
</tr>
<tr>
<td>Colgate</td>
<td>25,868,960</td>
<td>28,549,617</td>
</tr>
<tr>
<td>Amer. Home</td>
<td>18,673,081</td>
<td>27,617,314</td>
</tr>
<tr>
<td>Gen. Foods</td>
<td>23,312,743</td>
<td>26,527,316</td>
</tr>
<tr>
<td>R.J. Reynolds</td>
<td>14,061,289</td>
<td>16,217,071</td>
</tr>
<tr>
<td>Gen. Motors</td>
<td>15,958,563</td>
<td>14,990,702</td>
</tr>
<tr>
<td>Bristle &amp; Bristle (Myers)</td>
<td>13,857,262</td>
<td>14,099,911</td>
</tr>
<tr>
<td>P. Lorillard</td>
<td>12,061,986</td>
<td>13,982,586</td>
</tr>
<tr>
<td>Adell Chem.</td>
<td>8,470,700</td>
<td>13,707,900</td>
</tr>
</tbody>
</table>

NETWORKS

A special conference of executives of CBS TV and the network affiliates has been scheduled for 29 February in Washington, D.C.

Purpose of the meeting, according to CBS TV president James A. Aubrey, Jr., to examine the tv broad-

CRYSTAL CLEAR, in another moment, will be results of John Blair Co.’s timebuyer contest. Tvb’s Ann Carhart, assisted by John Blair, draws as executive vice president Ed Shurick [], and Art McCoy [ ], eagerly await the lucky winners of Corning’s Steuben crystal

VOICES FROM THE PAST, dating prior to 1910 and recorded on some 50,000 Edison disks, were recently unveiled by WSB, Atlanta. The entire collection (recorded vertically) was donated by Ted Grob, Jr. [1], exec director, Goodwill Industries to Bill Foster of WSB Radio News

MONEY GROWS ON TREES? It would seem that way. Actually, Bob Veddell, WFMY-TV (Greensboro, N.C.), is clipping bills to trees as part of “Nancy’s Best Christmas” station’s project to buy gifts for a polio sufferer. Bills were sent in by listeners

PSYCHOLOGICAL WARFARE, some might call it, but no matter what their heritage, these cuddly Siberian pups (first born in Okla. City) look pretty cute. Four were named for Russian notables. Cap’n Art, LOCO-TV poses with pet owners after contest which tagged fifth “Ike”
casters’ role, their public responsibilities, and how best these responsibilities can be fulfilled.

The affiliates conference will be addressed by Sen. Magnuson, Rep. Harris, FCC chairman Doerfer, and FTC Chairman Earl Kintner.

New network TV series: ABC TV is preparing for next fall a weekly, half-hour TV show based on six volumes of Sir Winston Churchill’s memoirs covering world history from 1919 onward... FyI (For Your Information) a new weekly public affairs series spotlighting topical issues will debut on CBS TV Sunday, 3 January, 11:15 a.m. The first in a series of mystery classic specials dubbed *The Doomed Hour of Great Mysteries* will premiere on NBC TV Thursday, 31 March, 9:10 p.m., for the Dow Chemical Co. (MacManus, John & Adams) with attorney Joseph Welch as host.

Dow Corning Silcones makes its initial entry on TV via a one-quarter weekly hour buy on ABC TV’s Daybreak schedule, to run for nine weeks.

Other recent daytime business for ABC TV includes buys by: Clearasil, increasing its schedule in Bandstand: Nucoa, renewing one-quarter hour alternate of Bandstand: Goodrich Rubber, for one-half hour alternate on Bandstand; and Sterling Drug, for one-quarter hours on Daybreak.

Sports business: The Schick Safety Razor Co. (Compton) will sponsor eight quarters of the Sunday afternoon professional basketball telecasts on NBC TV, January through March. Other sponsors of the Sunday telecasts are Phillips Cigars, General Mills, and Anheuser-Busch.

Network radio sales: Orders totaling $3 million in new and renewed business were placed with ABC Radio during the past 30 days. Among the new clients: Frito, Maxwell House Coffee, Universal Pictures, Foster-Milburn, Winegard, and The Watchmakers of Switzerland... Mutual reports 19 new advertisers on the network since 1 July. According to MBS president Robert Hurleigh, all advertisers with Mutual on that date—when he initiated federal court financial reorganiza-

tion for MBS—are still with the network.

New network affiliations: KBEE, Modesto, Calif., and KBFX, Sacramento, both McClatchy Broadcasting stations, to CBS Radio... WTMT, Louisville; WMFT, Terre Haute: KOFE, Pullman, Wash.; and WRPB, Macon-Warner Robins, Ga., to ABC Radio.

Disaffiliation: Effective this week, KROY, Sacramento, leaves the CBS Radio Network, to program independently as a music, sports and public service station.

Add to network personnel news: Herbert Hahn, elected v.p. of ABPT... John Heywood, to director of business affairs, NBC TV... John Beebe, to ABC TV Central Division sales staff... Robert Wood, to v.p. of CBS TV Stations Division and general manager of KNXT, Hollywood... Kenneth Bilby, to v.p., public affairs, at RCA.

During the next 10 years the American economy will grow as much as it has in the past 25, according to a report prepared by Market Planning Corp. for McCann-Erickson.

The report, a detailed study of the economic and marketing outlook through 1969, makes these projections:

1. In 1960, the total national output of goods and services for the first time will cross the $500 billion mark: by 1965 total national output will be approaching $600 billion, and by 1970, beyond $700 billion.

2. The average income of nonfarm families, now $7,500, will be $9,500 by 1970.

3. Discretionary income (income available after paying for necessities) will double its level of last year, reaching almost $90 billion a year.

4. Increased spending for consumer durables—$58 billion by 1965, $70 billion by 1970 (with cars accounting for $30 billion).

Other predictions at the turn of the new year include these from agencies regarding increased billings:

- Mogul, Williams & Saylor forecast a $30 million billing level by the end of 1965. This prediction is based on a "conservative" projection of 7% increases annually over the agency’s 1959 billing of $19.25 million.

- Ketchum, MacLeod & Grove predicted that 1960 billings will hit $34 million—an increase of about 17% over 1959.

Foote, Cone & Belding’s executive committee chairman Fairfax Cone berated the major advertising associations for failing to act more positively in wiping out the wrongs done in the name of advertising.

In a year-end memorandum to the agency’s Chicago staff, Cone criticized the 4 A’s, the ANA and the AFA for not insisting that advertising be free of “unproved claims and tasteless promises.”

Agency appointments: The Paper Plate Association, appropriating $1.5 million for the next three years, to C. J. LaRoche... Lady Esther cosmetics, a division of Chanewy Corp., billing $350,000, from Donahue & Coe, to Cohen, Dowd & Aleshire... Perfect Circle Corp., manufacturer of piston rings and other automotive products, to Compton, Chicago... Amalie Division of L. Sonneborn Sons and Greensburg Division of I.T.E. Circuit Breaker Co., to Carr Liggett Advertising, Cleveland.

Name change: This week, Honig-Cooper, Harrington & Miner, San Francisco and Los Angeles, becomes Honig-Cooper & Harrington.

New agency: Ernest Fladell and Leslie Harris, both formerly with NTA, have formed Fladell/Harris Advertising, at 352 West 56th St., New York.

Typical of the bullish attitude of syndicators who have had a successful 1959 is Ziv's attitude in expanding its sales staff.

Last week Bud Rifkin, Ziv v.p. in charge of sales, disclosed that it would increase its sales staff by 20%.

There are reportedly 117 men on the Ziv staffs at present; this will increase to a total of 140.

The sales staff increase will affect all five areas of Ziv's activity: network, national, regional, syndication and rerun (Econome).

International: Screen Gems was especially active on the international front last week. M. J. Frankovich was elected board chairman of Screen Gems, Ltd., the London affiliate, and Kenneth Hargreaves was named managing director. At the same time, Lloyd Burns, international operations v.p., revealed that London would become the focal point of Screen Gems' entire European sales efforts. Yet another international development at Screen Gems was the beginning of a coordinated sales drive for the worldwide distribution of the half-hour documentary series based in Winston Churchill's Memoirs.

Programs: Will Rogers, Jr., will be the host in Crosby/Brown Productions' syndication of Death Valley Days under the title The Pioneers. Writer-producer Phil Rapp and California Studios chief Philip N. Krasne have joined forces to produce tv film series.

Commercials: Music Makers has completed spots for Lipton Soup via Young & Rubicam; agency producer was Paul Blustain.

Promotion: Jerry Franken, named executive director for advertising, promotion and publicity of NTA. Joining the Los Angeles office of NTA in the promotion department are Sheldon Levine, Jane Kirk and Mrs. Gladys Boule. Screen Gems' Tightrope series will appear in a magazine version published by Great American Publishing Company.

Tape: Mobile Video Tapes, Inc., of Los Angeles, has appointed Television Communications, Inc., as its sales representative in the 11 Western states outside the Southern California area.

Expansion: CBS Films has termed 1959 a year of expansion. Of special importance were five personnel appointments: Robert F. Lewine as program v.p., Ralph Baruch as international director, Joseph B. Irwin as business director, Murray Benson as licensing director, and Robert A. Fuller as publicity director.

Promotion: Official Films and B.O.A.C. cooperating to promote International Detective.

Programs: Screen Gems signed with Robert L. Wacks productions for two shows. ITC's Ding Dong School reached its 1,700th program.


Promotions: Four regional advertisers will spend $200,000 for consumer promotion of Ziv's Tombstone Territory. They are: Pacific Gas and Electric Light Co.; Morning Milk; Moullson's Brewery, and Stroy Brewing. Four Star Television received an award from the Los Angeles Press Club.

RADIO STATIONS

More than nine out of 10 middle-income men listen to radio during an average week, documents RAB in its latest study on this group.

The report, conducted for RAB by Pulse among middle-income men in six metropolitan markets, also reveals that they listen on an average of two and a half hours per day, with more than half of these men tuning in radio during morning hours.

Ideas at work:
- Radio hitting back: WPTR, Albany-Schenectady-Troy, has been waging a campaign against purveyors of "newsoia"—a term coined by the station's editorial staff to cover the newspaper practice of filing editorial columns with free plugs for advertisers. Station has been airing editorials about this practice, and at the same time reprimanding the papers for their slanted attacks against the radio industry.
- The top 30 newspaper advertisers in Omaha are being bombarded by KOIL with a direct mail and personal delivery campaign. Each day they've been receiving an item pointing out the station's dominance in the area. For example: the first day of the campaign models delivered a small piece of pie to each of the advertisers. The next day, the girls were back with the whole pie, and a card that said "Opportunity never knocks, it broadcasts. So why settle for just a piece when you get the whole pie on KOIL?"
- Winners in KYW. Cleveland's "Million Dollar Sound" campaign among the agencies: Lee Curfin, B&B; Leonard Matthews, Leo Burnett; and Jack Bistrow, BBDO.
- How they helped during the holiday: WKYB, Paducah, Ky., to raise toys for toots, moved its entire studio to a store window in the downtown shopping area for full-time broadcasting there over a 10-day period. WEJL, Scranton, Pa., aired a variety show, complete with gifts, refreshments and a visit by Santa for some 200 crippled children and adults.
- Growing, growing, gone: To signify the "Growing sound in town" at WTHE. Spartanburg, S. C., sta.
downtown.

The second.

Joseph.

toward the fm format: WAIT, Chicago, heretofore a standard chart tune operation, is revising its image, via its new schedule of nothing but "beautiful" music. Station's announcers are being schooled in elocution—lowering the pitch of their voices, and slowing down the delivery rate.

This 'n' data: Ground-breaking ceremonies were held last week for the new transmitter site for WFYI, Long Island. After FCC permission to increase its power from 250 to 10,000 watts . . . The winner: Doug Holecord, director of promotion and advertising for WDAU, Scranton, Pa., named winner of the $500 first prize in the "Du Pont Everyone Wins" contest.


**TV STATIONS**

Ideas at work:

- New tv monitoring system: Henry M. Hume has devised a method for banishing tv bloopers. This system eliminates the dangers of unscheduled bloopers via electronically storing all camera sequences for a second or two before transmission so that the program director can cut off a camera that picked up an unexpected picture. Hume has dubbed his device "Good Trap."

- Support for a tv program: Colonel Humphrey J. Flack, a syndicated half-hour series about to end its run on WWJ-TV, Detroit, made front page news there under the prod-

ing of the city's Crisis Club. The group staged a tongue-in-cheek pro-

**UPPER STRATA STRATEGY!**

Friend of ours who always attends the sessions in the lecture halls, starts on the Fourth Floor with Production Items . . . and works his way down to Components on the First Floor. Says his feet tell him it's easier to come down than to go up! And he never misses a trick this way. Sounds like good engineering logic. Why don't you join him this year . . . and see if it doesn't work for you!

Will Copp
Show Manager

**COME TO THE COLISEUM...**

the place to look for

**NEW IDEAS IN RADIO-ELECTRONICS**

1960!

Here, in New York City's Coliseum, is where you'll find the very latest information about the giant, radio-electronics industry's plans for the future.

Here, you'll rub shoulders with over 60,000 of your fellow radio-electronics engineers. Here, you'll see 950 exhibits, representative of 80% of your industry's productive capacity, covering equipment, component parts, instruments and production. Here, you'll hear your choice of more than 200 papers to be given during the CONVENTION.

Yes, here — and only here — is your once-a-year chance to see and profit by all the NEW IDEAS IN RADIO-ELECTRONICS, 1960 gathered in one place. Attend the IRE NATIONAL CONVENTION AND RADIO ENGINEERING SHOW. Come to the Coliseum!

**The IRE NATIONAL CONVENTION**
Waldorf-Astoria Hotel
and The RADIO ENGINEERING SHOW
Coliseum, New York City
**MARCH 21, 22, 23, 24**

The Institute of Radio Engineers
1 East 79th St., New York 21, N. Y.
Best over the program’s demise via a 200-line newspaper ad. This was followed-up by several hundred letters supporting the campaign, and a front page newspaper article describing the problems of Col. Flack.

New radio/tv group: The W. R. Baker Radio & TV Corp., formed in Syracuse by seven businessmen, to “engage in radio and tv broadcasting, with strong emphasis on community service.” The group will apply for the next tv channel allocated to Syracuse.

Financial reports: Wometco Enterprises’ earnings for the 44 weeks ending 7 November are up 31.8% over the comparable period in 1958. . . . Storer Broadcasting declared a quarterly dividend of 45c per share on its common stock.

Thisa ‘n’ data: WTCN-TV, Minneapolis-St. Paul, revealed its new portable mobile videotape recording unit at its annual client-agency cocktail party last week. . . . George Murphy, appointed tv director for the “Diner with Ike” closed-circuit event at the Pan Pacific Auditorium 27 January on the West Coast.

Sports sales: The National Brewing Co. has purchased third-chance sponsorship of the Washington Senators baseball games on WTOP-TV, Washington, D. C. . . . Colgate has joined the Pudpeholi Brewing Co. and standard Oil of Ohio in the sponsorship of 53 Cincinnati Redlegs baseball games via WLW-TV, Cincinnati.

On the personnel front: Phil Cowan, named director of publicity and special events for Metropolitan Broadcasting Corp . . . . R. Earl Higgins, to business manager for WJZ-TV, Baltimore . . . . Walt Hawbourn, to merchandising manager of KGW-TV, Portland, Ore.

REPERSRENTATIVES

PGW president H. Preston Peters has been re-named president of the Station Representatives Association.

Other officers elected at SRA’s annual membership meeting last week: Pres. John Blair; treasurer, Eugene Katz; secretary. Daren F. McGavren; and directors, Frank Headley and Richard O’Connell.

Adam Young, last week, issued a study to its salesmen on teenagers, and how much money they have to spend.

Included is a breakdown of what they purchase and own. Reason for the study: to help “sell” the positive side of the teenage radio/tv audience.


Rep personnel notes: Robert Huth joins the San Francisco radio sales staff of The Katz Agency . . . Hal Thompson, account executive in charge of PGW’s Ft. Worth office, presented with a gold watch in honor of his fifth anniversary with the representative firm.

RADIO/TV ANALYSIS
(Continued from page 29)

2. Money market controls have been moving in short cycles. Right now the money market is tight and interest rates are high. There doesn’t appear to be any reason why the money market should loosen or that interests rates should decrease during 1960. In fact, past Federal Reserve policy would indicate the likelihood of tighter money as business upswings during the next year. No economy will avoid a corrective recession in the face of tighter and tighter money controls—except where wide inflation is in progress. Consumer buying credit will also tighten.

3. Farm prices are already a drag on the economy; real farm purchasing power is receding. During 1960, the continued fall of farm prices, in the face of a rising cost of living, will begin to produce pains in the agricultural sector of our economy.

4. Higher labor costs will result in heavier production costs. In 1960, we believe that the wage-operating, cost-profit ratios will gradually erect a barrier, in many companies, to cumulative expansion.

5. The U. S. export trade will grow less healthy in the year ahead. The economic recovery of foreign nations, it is true, provides us with greater markets for our goods. However, many of these nations—Germany, Japan, Italy, France, England, etc.—are underselling us (by virtue of their internal mechanization coupled with lower wages) in world markets. In fact, an increasing volume of U. S. imports from these countries indicates a growing ability to undersell us in our American market.

Conclusions:

1. 1960 will not be a boom year, but it is practically certain to be a year of wide economic and business expansion.

2. Broadcasters, tv and radio, should have the best year of their lives, so far as sales are concerned, even though profit margins are cut slightly.

3. Despite the widespread criticism of tv, the television industry will not only achieve a 10%-11% expansion in sales but will again increase its percentage share of the all-media advertising pie.

4. The political and regulatory phase of broadcasting will be the most harassing and difficult the industry has ever faced. In this area, the broadcasting industry will, in all probability, suffer reverse, but of a nature which will not hurt the P/L results.

5. Most radio and tv stations should improve their dollar profits during 1960 even though their profit margins may shrink slightly. Being faced with a prosperous 1960, smart broadcast operators will improve reserves, control expenses and make plans for a corrective economic recession in 1961. Years of growth and improvement are years when farsighted and alert management consolidates gain and builds for the future. 1960 will offer this opportunity to broadcasters.

During 1960, progressive station management will strive to strengthen its station’s audience position; promote and advertise itself into a solid sponsor and or agency acceptance and, using the effective tool of advertising, improve its competitive status within the market and broadcast industry.
ANHEUSER-BUSCH
(Continued from page 31)

area map, the U. S. appears not as a list of states or a ranking of metropolis areas but as a series of contiguous television markets.

This is the Anheuser-Busch concept of modern marketing: determining which of these massive tv areas to use, working out media coverage factors and shifting the former concept of sales and wholesaler territories. Until six months ago, while the new product was still emerging as a leader, the Busch Bavarian sales had been handled by the Budweiser field force. But this year—as barrelog for Busch Bavarian mounted on order from the salesmen—the new brand hired its own salesmen and assigned them to media coverage areas. They now visit more wholesalers than the Budweiser men used to, but they see them less frequently.

The reassignment was predicated on Mr. Reisinger's analysis: "The important thing today is not where advertising originates: it's where the impressions go. The more of them that go into your distribution area, the more effectively you're spending your advertising dollar.

"Radio and tv, the most effective media for telling our story, do not confine themselves to geographical lines. They cross wholesaler territories, even state boundaries, in reaching out into their effective coverage areas."

So he explains that Busch Bavarian is broadcast marketed on these three new concepts of local advertising:

1. "We now say that local advertising is the advertising pressure received within a wholesaler's territory, regardless of where the advertising comes from."

2. "We have changed our method of selecting areas for new distribution. Instead of opening entire states, all at the same time, we now select those areas that can be most effectively covered by advertising without any regard to geographical boundaries."

3. "We are now concentrating our advertising dollars in tv, which we consider the most effective medium for telling our story. We now define a market not in terms of states or wholesaler territories but in terms of those areas most effectively covered by tv emanating from major population centers."

He illustrates this new approach with an example of the newly defined Memphis media coverage area.

"When a buyer buys time on Memphis tv stations, he automatically buys coverage of the entire area, for the people living in this area have no local tv stations. They have become dependent on Memphis for their tv entertainment. Therefore, to get maximum value from the dollars we spend on these stations, we must take our distribution to all wholesalers serving this entire area, even though geographically speaking, they are located in four different states. To extend distribution beyond this area would require advertising pressure from somewhere else."

Replacing the traditional rule that advertising follows distribution with the concept of distribution following advertising has resulted in this kind of sales success for Busch Bavarian.

"We have opened more than 50 major marketing areas in 14 states since we launched Busch Bavarian in September 1955. In 1958 we doubled our barrelog over '57, and in 1959 we'll double barrelog over '58 to the point where our marketing success has exceeded our present production capacity. Busch Bavarian represents the most successful introduction of a new beer since the turn of the century, and in just four years ranks among the first 20 brands in the country in sales."

The beer, itself, has been sold with mood and atmosphere copy rather than with descriptions of the product's attributes. Much of the reputation of the Busch name as a quality beer producer has been imparted to the new Busch Bavarian.

The Anheuser-Busch marketing concept, says Mr. Reisinger, is the same as that which the Corinthian Broadcasting Stations group calls Tele-Urbia, and he thinks "this perhaps more accurately describes this new marketing concept." The Corinthian name, analyzes a company spokesman, "suggests the urban origin of a television signal whose contour determines the size of a market."

Whatever the name, Anheuser-Busch is in the vanguard of modern marketers in tracing its distribution pattern to the outlines of the television signal coverage in any given sales area. And this is the idea, concludes Mr. Reisinger, "which has led to profound changes in our marketing philosophy and operation."

DIETZ
(Continued from page 33)

much the order of the day that very few accounts have their own shows and don't seem to go all out promoting a shared star.

The long road to marketing head and membership on K&E's board began for Stephens Dietz the night his sister sat next to a P&G advertising executive at a dinner in Cleveland who happened to ask if her brother would like to be in advertising. Dietz promptly applied at P&G for a job. This was two years after he had graduated from Dartmouth in 1938, summa cum laude, and complete with Phi Beta Kappa key. Until he applied at P&G, he had had exactly two jobs—one of fairly long duration, stretching through late high school and through college vacations which was helping out in bill collecting and floor sales in a washing machine manufacturing business his family had in Cincinnati. The other job, after college, was the post of assistant to the president of Globe-Warnecke Office Equipment Co., also in Cincinnati.

Hired by P&G, Dietz started off his marketing career by reporting to Sharon, Pa., where he tramped the streets of the town handing out free samples of P&G products door-to-door. "Believe me, I met Mrs. America in those days," says Dietz.

Soon Dietz was handling such doorto-door crews, and finally—field training period ended—he returned to P&G headquarters in his hometown and worked at advertising under roof. He was there until 3 February 1945, on which day his son was born and he went into the Navy. "I'm not sure my wife has ever quite forgiven me or the Navy for that day," he says. He came out of the Navy a Lieutenant in November 1945, returned to his job as copy supervisor at P&G where he worked on such products as Drene, Tide and Oxydol.

In 1946, he left P&G to become assistant ad manager for Albers Milling Division (Friskies dog food and a line of cereals sold on the West Coast) of the Carnation Co. in Seattle. When the company decided to move to Los Angeles in 1948, Dietz decided he didn't want to move along, and came to New York instead to join Ted Bates Co. as an account executive, handled Yellow Blue Bonnet
margarine and Instant Royal Puddings. From Bates, he went to Ogilvy, Benson & Mather in charge of that agency’s marketing activities on all products, but primarily on the Lever account which comprised Good Luck margarine, Rinso and Dove.

He joined K&E in 1955 as supervisor of the Hudnut and Mennen accounts, was involved through them in such heavy TV sponsorships as Hudnut on Hit Parade and Mennen’s Wednesday Night Fights. (K&E was just awarded the Necco account, a heavy investor in spot TV.) A year later, he was named vice president in charge of merchandising, the post he held until his recent promotion to group vice president, marketing services.

Dietz commutes from Mamaroneck, N. Y., where he lives with his wife Elizabeth; they have two children: Stephens, 16, and Kristin, 9. He is a member of the Academy of Political Arts and Sciences, and recently was elected director of American Youth Hostels Assoc., which he became interested in after his son took a Hostels junket last summer.

SWEENEY

(Continued from page 36)

adult listening, Sweeney said this: “When you measure the daily listening habits of adults—the only customers that count for anything—radio and TV are not too different in hours of use. If you don’t give a damn who is in front of the set, and measure simply on the basis of home set use there is a substantial difference in favor of TV. But if you are interested in adult viewing and in adult listening, the differences are not major.”

Of summer listening, Sweeney noted that 1959 had brought a dramatic reversal in the trend begun in 1951 when TV began to snatch from radio its leadership in total sets tuned hour by hour.

Sindlinger studies in the summer of 1959 showed radio clearly ahead of TV in adults reached during a 24-hour day, for eight consecutive weeks. (Radio was ahead for only one week in 1958.)

In addition to these new developments in set sales and listening, Sweeney stressed new research studies undertaken by RAB and aimed at simplifying media decisions.

“Most promising,” he said, are the ‘on target’ studies which seek to lay down a radio pattern to reach the known buyer of a commodity, rather than just a listener of a certain type.”

“For example, some families are heavy buyers of canned fruit, rarely buy frozen fruit. Does the purchaser of such specific grocery products have a specific listening pattern? The answer apparently is ‘yes’—and there is reason to believe this pattern may repeat itself from market to market.”

“How dramatic this pattern can be is illustrated by the canned milk study we recently received. In a market where dozens of stations are available on the dial, a single station reaches half of all canned milk buyers during its Monday through Friday morning schedule alone, and 40% of all buyers with its afternoon schedule. The combination of two stations in this huge market reaches virtually all buyers of canned milk.”

Turning to another phase of the RAB media-simplication studies, Sweeney outlined new ‘listening pattern’ research—what single working women listen to and when and where, the same facts for married working women, housewives, middle income wage earners, etc.

Sweeney cited several examples of important conclusions to be derived from them including the following:

a) The best combination to reach people who spend their day outside the home is a combination of early morning and early evening spots. For example, a spot at 7 a.m. and one at 6:30 p.m. is a better combination to reach middle income working men than two morning spots—7 a.m. and 7:15 a.m.

b) To reach the lady who stays at home the period after 8 a.m. is better than early morning. Times like 9 a.m. 10 a.m., 2 p.m., 3 p.m. show better in total housewife audiences than the so-called prime times—7:30 a.m. and 4:30-6 p.m.

c) “Generally speaking a less expensive combination than morning and evening drive times reaches more of the kind of folks you want to reach—at a considerable saving to the client.”

“This new pattern of targeting listeners and of combining times more scientifically to increase total reach—when combined with radio’s rapid expansion and its inexorable taking over of three places to listen for every place it had a decade ago—this pattern is what will assuredly make radio the major medium for many brands in the 1960’s,” says Sweeney.

Sweeney concluded his RAB comments by referring to the current wave of investigations now plaguing broadcasting, told the timebuying group, “Through a large part of 1960 there will be an invisible participant in every conversation you, as a buyer, have with broadcasters.

“The invisible participant is going to be the station’s Washington counsel, the one who helps him get and preserve his license. Both are a lot less likely to see it your way in 1960 than in 1957 or 1958. Broadcasters, both radio and TV, are going to be supercritical of many product claims and even more averse than they have been to serving the public first and the advertiser second. I mention this because it is important for you to know that the complete climate in which radio operates has been changed materially. Radio will be occupied protecting itself for several months. We hope you will not forget us while we are busy in this direction.”
Ray Ellingsen

P

HOTOGRAFY

can give your photographic needs the kind of attention you like ... backed by experience and artistry!

Simply call DElaware 7-7249 or write to 12 E. Grand Ave. Chicago

THE OLD WEST LIVES AGAIN...

AT

EL RANCHO VEGAS

Las Vegas, Nev.—DUdeley 2-1300

INDIVIDUAL BUNGALOWS ON 66 SPACIOUS ACRES DEDICATED TO YOUR MODERN COMFORT BUT STRESSING WESTERN ATMOSPHERE.

The world famous OPERA HOUSE THEATRE RESTAURANT presents nightly the greatest names in show business in lavish productions reminiscent of the exuberant Frontier Days

Phone Direct for Reservations
New York San Francisco Los Angeles
LONGacre 3-6149 YUKon 2-7105 BREdshaw 2-3366
Beverly Hills Miami Beach
BREDshaw 2-3366 MOhawk 4-0111 JEFFerson 8-0591

Robert D. Wood has been named v.p. of CBS TV Stations Division, and general manager of KNXT, Hollywood. He has been general sales manager for KNXT and the CBS TV Pacific Network since 1955. Prior to that, he was an account executive with CBS TV Spot Sales in New York. Wood has been associated with the network since 1949, following his graduation from the University of Southern California. He was sales service manager for KNX; acct. exec with KTTV; and then acct. exec for KNXT.

Charles R. Hook, Jr., executive v.p. of Kudner for the past four years, has been elected president of the agency. He succeeds C. M. Rohrbaugh, who was elected chairman of the board and chief executive officer. Hook joined Kudner in 1955 as executive v.p., after resigning his post as Deputy Postmaster General. Before that, he was v.p. in charge of personnel for the Chesapeake & Ohio Railroad. Also elected: Robert Watson, senior v.p., to executive v.p. of Kudner. He was formerly chmn. of EWR&R.

Harold J. Klein has been appointed v.p. in charge of business affairs for ABC Films, Inc. He joined the company in May of this year as a N. Y. acct. exec and as assistant to the president in business affairs. Prior to that, Klein was exec v.p. of JJ Theatres of New York, which he joined as film buyer in 1941. In his new post, Klein will be responsible for contract negotiations, will serve as chief liaison officer with producers for ABC Films. Extra-curricularly he is a member of the Variety Club of New York.

Walter Nilson, tv sales manager of The Katz Agency, has been elected to the rep firm's board of directors. He joined Katz in 1947 as a member of the Chicago sales staff, and was named tv sales manager two years ago. From 1946-47, he was western radio sales manager for J. P. McKinney Co. Nilson began his broadcasting career with WTNT, Hartford in 1937 as an announcer and then salesman. He served as a major in the Army during World War II. Nilson will continue as tv sales manager.

Sponsor • 2 January 1960
Frankly, 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 families enjoying CBS-ch. 2 television.
The seller's viewpoint

Do you adhere strictly to the "Standard Metropolitan Area" concept? J. Robert Covington, v.p. of research and promotion, Jefferson Standard Broadcasting Co., points out that this guide is not infallible and should not be used as a yardstick by which to measure markets. Covington notes, too, that the Standard Metropolitan Area was devised by the government as "a unit for the collection of statistical data," and that it recently changed its name to Standard Metropolitan Statistical Area, in order to more accurately define its objective.

Don't let SMSA 'do you in'

Conversations with advertising people and articles in trade magazines make us wonder if the word "market" may be the most used and most poorly defined term in advertising today.

Obviously, an advertiser must have some concept to guide him in appropriating to various sections of the country the money made available for a specific advertising campaign. Too often, those responsible for breaking the total appropriation down by marketing areas take the easy way by using lists based on Standard Metropolitan Area rankings instead of making their own market analyses.

There are three major reasons why Standard Metropolitan Areas are not an infallible guide to effective marketing.

First, Standard Metropolitan Areas are tied to county lines. Except in New England, all Standard Metropolitan Areas consist of one or more whole counties. These counties vary sharply in total land area. For example, Mecklenburg (N.C.) County in which Charlotte is located contains 552 square miles; the county in which San Bernardino, California, is located contains 20,031 square miles.

Second, there is an enormous variation between states as to the percentage of total state population living in Standard Metropolitan Areas. The percentage ranges from over 97% in Massachusetts down to zero in four states that have no Standard Metropolitan Areas. In approximately half of the states, less than 50% of the population lives in Standard Metropolitan Areas.

Third, the current criteria for adding counties to existing Standard Metropolitan Areas depend on "commuting workers" almost to the exclusion of all other criteria showing the relationship of people in the "outside" counties to the central city. A central city may have a tremendous inflow of people from the outside area for shopping, entertainment, medical service, transportation and scores of other services; it may have a densely populated contiguous area extending into several other counties; but if the people in the contiguous areas don't come into the central city to work, the other relationships are ineffectual in bringing them into the Standard Metropolitan Area.

Actually, the Standard Metropolitan Area was never designed as a marketing tool. It was, and still is, basically designed as a unit for the collection of statistical data by the government. It is my opinion, based on many discussions with people responsible for defining Standard Metropolitan Areas, that they are still a little bewildered by the way a few marketing men have clutched Standard Metropolitan Areas to their bosoms and made them the "be all" and "end all" of market selection.

This would certainly appear to be one reason why the Bureau of the Budget has recently added the word "Statistical" to "Standard Metropolitan Area." In their own words, "The term 'Standard Metropolitan Area' has been changed to 'Standard Metropolitan Statistical Area' in order to describe more accurately the objective of the definition. That objective is, ... to utilize the same boundaries in publishing statistical data useful for analyzing metropolitan problems."

Lest anyone think that he has discovered a hidden motive for this little diatribe, let us clearly confess that we at Charlotte think that the Standard Metropolitan Area concept has "done us wrong." "Wrong," understand, but not "in." The majority of marketing men is inclined to see at the idea of appropriating money for Charlotte on the basis of its Standard Metropolitan Statistical Area ranking. Yet a few have still to see the light. It is to them that we throw the challenge.
WHY TELEVISION TAPE ENGINEERS AND PRODUCTION MEN CHOOSE THE AMPEX CONSOLE

7 WAYS BETTER...

Console design is the hottest talking point among the men who do the actual day-to-day production work on TV tape. Seven hands are better than two, and they know it. And they know that Ampex console design gives them those extra hands with a speed and efficiency in production unmatched by rack or any other design . . .

- One operator has complete control over all recording and playback functions while standing in one position.
- All pushbutton controls are within fingertip reach.
- Monitoring is at eye level.
- Waist-high tape transport makes changing reels quick and easy.
- Splicing is a 30 second operation, right on the recorder.
- Desk-top convenience provides space for cue sheets and extra reels — no extra table required.
- And it’s safe — you can’t bump into turning reels.

There are already more than 410 Ampex Videotape® Television Recorders in operation throughout the world — in all major networks, in stations and production companies.

Write, wire or phone today for an Ampex representative — or ask for the new, fully illustrated brochure describing the new Ampex VR-1000B. Whatever you want to know about the advantages and profits in TV tape, get the facts from Ampex.
SPONSOR SPEAKS

What we hope for in 1960

In our lead article in this issue (page 27), Richard P. Doherty, well-known broadcast business consultant, outlines the prospects for radio and TV during the next 12 months.

His thoughtful analysis of business conditions and their meaning to the air media makes fascinating reading, and his predictions of dollar volume gains for both radio and TV will be cheering to everyone.

But, over and beyond the facts of increased advertising revenues and greater industry prosperity, there are certain things we hope will happen in 1960.

In radio—we hope that radio men will forget intramural squabbling, and station-against-station selling, and will concentrate on promoting the over-all image of radio itself.

Radio as a medium has not been placed in proper perspective for advertisers and for the public during most of the past 10 years. Its tremendous vitality, its extraordinary personal appeal, its power and importance in American community life have too often been overlooked, or underplayed.

In television—we hope that the industry will rebound sharply from the scandals, hearings and investigations that made 1959 TV’s most turbulent year.

We hope that TV men will demonstrate by their actions—in programing and TV practices—that it was a good thing for the medium that all the unpleasantness happened, and that, though much of the criticism was unfounded and unfair, it spurred the industry to even greater heights.

And for agencies and advertisers—we hope that 1960 will see a greatly accelerated trend toward more qualitative measurements for both radio and TV.

There is evidence that more and more clients and agency men are looking for the “facts beyond the ratings.”

We hope that 1960 will see great strides in this direction, for such an attitude is the healthiest possible one for both advertising and the air media.

**THIS WE FIGHT FOR:** Support for organizations in radio/TV which are striving to increase the prestige of the media. Confidence and respect are the industry’s greatest assets.

---

10-SECOND SPOTS

Post-Yule: Stories heard or overheard at office Christmas parties—

A male robin was singing his mate over the fact that he found in their nest of robin’s egg blue eggs, one that was speckled brown and white. “Don’t get so excited,” said the she-robin. “I only did it for a lark.”

Two beatniks were walking down the street when one suddenly threw a fit. “Go, man, go!” applauded his friend.

Robin Hood: At WFBM-TV, Indianapolis, personality John Totten had as a guest on his Hollywood House an archery expert. After watching the expert demonstrate his skill with a bow, Totten decided to try his own hand. The arrow missed the target, crashed through three scenery flats and the glass pane of the control room. And where was Gardner’s “Invisible Shield”?

Sustaining: The son of an agency account exec was being baptized. “Who stands as the sponsor of this child?” asked the clergyman. “I had no idea that this was for television,” said the father.—Frank Hughes.

Swap: TV Guide reports the following ad in a Madrid magazine: “Would like to trade beautiful shady cemetery plot for TV set in good condition.” Our set is a 21-inch; what size is the plot?

Encore: Blair-TV’s Bill Vernon did it again. Last Christmas, he sponsored a 30-minute play on WBAI-FM, NYC. This year, his greeting was a recording which could be heard by dialing PL 3-0052. Next year a spot TV spectacular?

Explained: Communiqué from Gene Deitch Associates, TV commercial producers, attempts to explain the “Nebbish” (Herb Gardner’s popular cartoon character). “The Nebbish is not merely a nobody. He is a spectacular nobody. He is a being completely without status. When a Nebbish enters a room, you have the feeling someone has just left.”

Definition: We should be the last to repeat it—but we’re only reporting: Gag definition of advertising is “85% hokum, 15% commission.”

---

SPONSOR • 2 JANUARY 1961
in the NEW PITTSBURGH

Take TAE and See

hefty, hearty sales-builder in the growing Pittsburgh

W T A E
BIG TELEVISION IN PITTSBURGH
CHANNEL 4

BASIC ABC IN PITTSBURGH
VIDEOTAPE
REPRESENTED BY THE KATZ AGENCY
Rockford, too?

Yes, the prudent buyer knows that WISC-TV at Madison, Wisconsin has the tallest tower in the state, bringing service to 378,310 TV homes in thirty-two counties in Wisconsin, Illinois and Iowa. For instance, in the Rockford area, WISC-TV now carries 25 out of 38 nighttime CBS Network programs exclusively.

WISC-TV

CHANNEL

MADISON, WISC.
SCRAKTON—WILKES-BARRE

Now—first in Pennsylvania's third largest market with highest quarter-hour ratings.
16% more homes reached than the second station.
18% more than the third.

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<thead>
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<th>Share of Sets-In-Use</th>
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<td>Station X</td>
<td>29.1</td>
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<tr>
<td>Station Y</td>
<td>26.3</td>
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<td>Other</td>
<td>9.2</td>
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ABC • CHANNEL 16 • SCRAKTON—WILKES-BARRE

*9 AM to 12 MIDNIGHT, Sunday through Saturday, Four-Week Summary, ARB, Nov. '59

IS NUMBERS RESEARCH ON THE RUN?

No, say experts, but 1960 will move away from ratings, toward more depth in findings.

Page 29

Five timebuyers, five agencies, 500 problems

Page 32

The case of the purloined puppet

Page 36

They're not running away from tv!

Page 38

DIGEST ON PAGE 4
When KSTP-TV says "GO OUT AND BUY IT"...

people go out and buy it!

KSTP television
MINNEAPOLIS • ST. PAUL
100,000 WATTS • NBC

REPRESENTED BY EDWARD PETRY & CO., INC. — A GOLD SEAL STATION
Like the immortal riders themselves, one PONY EXPRESS episode picks up where the last one left off. Running skirmishes with Indians, bushwhackers, and the forces of nature over a 1,966-mile trail provide compelling action for scene after scene, episode after episode. The gripping dramas of PONY EXPRESS have no need for contrived situations. Their springboard for action and reality is indelibly inscribed in the history of the West. NBC Television Films, A Division of CNP California National Productions, Inc.
DIGEST OF ARTICLES

Is numbers research on the run?
29 Raw ratings aren't on the way out, but fast giving way to more qualitative research. New trend is to a much broader analysis of figure.

Five diaries of five timebuyers
32 How timebuyers in five agencies tackled a single day's client problem provide clues to what the big buying problems may prove to be in 1961.

Koehler scores with two-second tv spots
34 Here's how a regional brewery used two-second tv time signals get more frequency, impact and copy flexibility in its tv schedule.

Case of the purloined puppet
36 How a cartoon character from a WBT, Charlotte, N. C. ad in Sponsor turned up suddenly for station K-POI in the daily Honolulu Advertiser.

They don't run away from tv
38 Some five million people will visit South Florida in 1960. They will spend about $625 million, but won't desert tv. New WTVJ tourist and tv spot.

Is area confusion fouling up radio buying?
40 Adam Young agency poll finds most want Advertiser Areas to replace other measures; shows up to six coverage areas in use for major market.

'Folksy, deep, gravel-toned'
42 Kansas City merchant Magey-Magers delivers own radio spots, builds reliability image; expands neighborhood operation to city-wide enterprise.

How to get druggist, banker, grocer on tv
43 KMTV, Omaha, took advantage of SAC movement to area eight years ago sell institutional programs to local merchants; finds results still paying off.

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55 Washington Week

Tall TV towers are fine when located to serve people instead of pines, possums and porcupines. The WSPA-TV tower located on Paris Mountain, 3 miles from Greenville, is at the very heart of the industrial Piedmont. With its 12 bay RCA antenna 1182 feet above average terrain (2209 feet above sea level) WSPA-TV serves 1,500,000 with a saturation signal.
Edward Perry & Co., Inc.

What do you think?

Edward Perry & Co., Inc., in the midst of expanding and diversifying its operations, found itself facing challenges in maintaining its reputation for excellence in its media and advertising work. The company, a prominent player in the field of advertising and media, was struggling to keep up with the changing landscape of the industry. The competition was fierce, and the company felt the pressure to innovate and adapt.

To address these challenges, Edward Perry & Co., Inc., decided to conduct a thorough review of its operations. The review included an assessment of its advertising strategies, media placements, and overall performance. The company also sought input from its clients and industry peers to gain a better understanding of the market and its needs.

The results of the review were promising. The company identified areas for improvement and developed a comprehensive plan to address them. This included investing in new technologies, enhancing its advertising creative, and improving its relationships with clients.

Edward Perry & Co., Inc., remained committed to excellence and continued to strive for excellence in all its endeavors. The company's dedication to its clients and its commitment to the industry were a testament to its strength and resilience.

Second location address:

Arlington, LA.

No sugar, no tea are in.

Let us strive on to finish the work we are in, with firmness in the right, as God guides us to see the right.
NEWSMAKER
of the week

Longevity is a rare word in the vocabulary of advertising. Yet this past week, two notable milestones were marked by Needham, Louis & Brorby, distinguished Chicago advertising agency: on 2 January, the agency became 35 years old, and on that same day Maurice H. Needham observed his 35th year as its president. Today, the ever-growing, agency is billing $38.5 million annually, of which 51% is in broadcast.

The newsmaker: Maurice H. Needham has been an iconoclast and an independent thinker for most of his 70 years. A proponent of diversification rather than specialization since his college days (U. of Wisconsin, 1910), in an economic and advertising era when the latter is the pattern, he continues as the active head of an agency organization which now numbers 335 persons. The staff, as well as the billings, contrast with the agency of 35 years ago.

In 1925, Maurice H. Needham Co. sprang into advertising existence with these local programs:

- Romper Room
- Little Rascals Club
- Fun 'n Stuff with Popeye
- Evening and Morning News
- Promenade 21
- Club 21 Dance Show
- Sports Desk
- Shock with Ainsworth Chamberly

These programs were broadcast on the ABC Network. Yet the man from Young TV Corp. states, "Ask the man from WPTA Channel 21."
How to build more effective TV commercials

In actual TV tests, the Good Housekeeping Guaranty Seal increased commercial effectiveness 20% . . . 27% . . . 30% . . . 51% . . .

Recently the Schwerin Research Corporation, whose clients include leading networks and advertisers, tested the commercials of several major TV advertisers, then re-tested them with the addition of the Guaranty Seal.

RESULT: Commercials with the Seal showed an average increase in effectiveness of 32%.

<table>
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<tr>
<th>Increases due to addition of Guaranty Seal</th>
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<tr>
<td>Appliance A . . . . . . . . . . . . . . . . . 20%</td>
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<tr>
<td>Breakfast Cereal B . . . . . . . . . . . . 27%</td>
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<tr>
<td>Cosmetic C . . . . . . . . . . . . . . . . . 30%</td>
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<tr>
<td>Prepared Mix D . . . . . . . . . . . . . . . 51%</td>
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These facts demonstrate once again the cumulative confidence that has been built up in Good Housekeeping and its Guaranty Seal over 75 years.

There are some products and some claims that may never earn our Seal, or the sales influence it enjoys among 40,930,000* women. But if you make a good product, and want to sell it with conviction, let us show you the Schwerin results and discuss how that selling influence can go to work for you now—on TV, and everywhere.

Good Housekeeping

MAGAZINE AND INSTITUTE

*Crossley, S-D Surveys, Inc.
STEP UP TO KJEO-TV RESULTS

KJEO-TV—ABC for Fresno, California’s $600,000,000 market—stepped up its metropolitan Nielsen rating a full 10% in its December 1959 survey over the corresponding 1953 period. 32% of the audience 6 to 9 p.m.—33% of the audience 9 p.m. to midnight.

In contrast, one of the other two stations in the market showed a static position with 1958, the other a decline.

Your HR representative will help you get your share of the stepping out and stepping up TV buy for 1960—KJEO-TV, Channel 47, Fresno.

KJE channel 47

J. E. O'Neill — President
Joe Drilling — Vice President and General Manager
W. O. Edholm — Commercial Manager
See your HR representative
To Get to MONEYED HOUSEHOLDS

Houston, Dallas, Los Angeles — rich markets, yes. But they pale in power compared with Baton Rouge. Louisiana's second market in size is first in effective buying income per household. To blanket the buyers, buy two in Louisiana — one for size, and 2 in Baton Rouge for quality.
HALF A BILLION $ FOOD MARKET?

POPULATION 3,179,000
FOOD SALES $541,043,000. Exceeds the twelfth metro market.

DISTRIBUTION Most food sold in the WPTF market is distributed from Raleigh warehouses (A & P, Colonial Stores, Winn Dixie and Piggly Wiggly serve 215 supermarkets from Raleigh). Twelve major wholesalers and jobbers, 17 food brokers, representatives of most major food manufacturers, plus offices and warehouses or processing plants for Swift & Co., Armour, Wilson Co., Kraft Foods, Jesse Jones, Continental Baking, Ward Baking, American Bakeries, and many others are in Raleigh.

AD COVERAGE WPTF Radio is the only single mass medium that reaches all of this major food market. Over 50% of the homes in the area listening to WPTF (NCS#2).

Dorothy Glasser, Kastor, Hilton, Chesley, Clifford & Atherton, Inc., New York, looks forward to visits from personable station men. “Here comes the station manager from the fourth-rated operation. ‘Anytown’ making his New York call. ‘Tell ya what I’m gonna do, says he, opening his attaché case with a flourish. ‘I’m gonna show you the greatest set of ratings ever done by my interviewers. Completely objective and impartial. These three other stations don’t even show. And look at these headlines in the hometown monthly. Why, since Johnny J., the competition’s morning man went to the doctor, he’s lost an entire segment of his audience. It may not show in this Pulse, but wait till next month. Your sales not moving? That’s because we don’t have your entire budget. Increase your budget and we’ll include you in our new merchandising plan. Postcards are sent to our complete list of two wholesalers and we place shelf talkers in the Main Street drug store. Why advertisers have been known to skip spots on-the-air because merchandising is more valuable... Oh, to be a space buyer!”

Dave Zoellner, Cunningham & Walsh, Inc., New York, feels that the timebuyer must know his product and its channels of distribution. “A knowledge of the product means more than recognizing the label on the can. The buyer, when possible, should attend client-agency meetings to get to know the background of the product and understand its values. This information is doubly significant relating to the product’s channels of distribution. Any successful campaign attempts to fulfill the client’s sales objectives. Now, it’s often most important for the client to sell the wholesaler, distributor and the retailer before he can sell the consumer. It’s obvious that the cans have to be on the dealer’s shelf before the consumer can purchase them.” Dave points out that there’s a difference between selling to the man who sells to the consumer and dealing directly with the buying public. “Ratings aren’t quite as significant as usual, and merchandising support is more of a factor. Remember, the audience you’re after is selective as well as quantitative. Timebuying and marketing are interdependent.
Important notice to Time Buyers in

as well as
Minneapolis,
Milwaukee,
Cincinnati,
Cleveland,
Pittsburgh
and Seattle:

Adam Young is now the man to see when you
want the best buys in Baltimore and Richmond!

WITH WXEX-TV WLEE

Radio Baltimore:
Tom Tinsley, President
R. C. Embry, Vice Pres.

Radio Richmond:
Tom Tinsley, President
Harvey Hudson, Vice Pres.

NATIONAL REPRESENTATIVES: Select Station Representatives in New York, Baltimore, Washington and Philadelphia
Clarke Brown Company in the South and Southwest.
RADIO BUYS


Swedish Shampoo Laboratories, New York: Campaign kicks off this month for Blondex Shampoo in roughly the top 20 markets. Daytime and traffic minutes, light frequencies, are being scheduled for 26 weeks. Buyer: Dick Jones. Agency: Firestone A. A. N. Y.


TV BUYS


V. La Rosa & Sons, Inc., Brooklyn, N. Y.: New activity starts this month in mostly northeastern markets for its macaroni products. About 15 markets are being used altogether, with 10-15 spots per market. Placements are for daytime minutes and some nighttime minutes and 20's. Buyer: Len Soglio. Agency: Hicks & Greist, New York.


JAZZ UP YOUR STATION WITH THESE SWINGIN' MUSICAL SHORTS!

165 Film Shorts Featuring The Greatest Names In The Musical World—All Ready To Give Your Programming A Lilt And A Lift!

We're blowing our own horn about these swingin' musical treats from Warner Bros. A Festival Of Top Pop Tunes, all Standards—ideal for local programming in your market. One reel, all approximately 10 minutes.

Get On The Bandwagon and Watch Those Ratings Roll Up—Write, Wire, Or Phone!
Adman, know thy show

I missed Bob Foreman's talk at the American Marketing Assn. luncheon the Monday before Christmas, but I was very much interested to read his remarks. Bob has demonstrated over and over again that he is one of the most astute showman-advertising men around the trade. Calling the signals at BBD&O, he has long since proved that he knows whereof he speaks on television and advertising matters. I wonder, however, if his speech before the AMA wasn't composed of 90 parts of wishful thinking and 10 of educated guesses based on cold, hard fact.

The 'untouchables' of tv

Bob's feeling is that the Government investigations just past, in the works and upcoming into a number of television areas are going to speed a trend toward a new program "balance." He says that there are far too many westerns and detective shows on tv, and apart from the fact that this represents a poor program balance, it also represents increasingly bad advertising value. It's Bob's point that with about 30 westerns and some 20 cops-and-robbers shows on the air, it's difficult, if not altogether impossible, to tell the difference between them, let alone identify the sponsors of each. This is surely true enough, but against this you have several ice-cold facts which just refuse to go away. One is that the Nielsen's still show that westerns and detective shows are way, way out front as rating-getters. The tally for the week ending 6 December, the latest available at this writing, continues to show the numbers 1, 2, 3, shows on the air as the old standby cowpokers: Gunsmoke, Wagon Train and Have Gun, Will Travel. It still shows 12 of the top 25 shows are sagebrush sagas, and another three or four are detective shows. Of the new shows to hit the air this season, the following westerns and/or crime shows have made 15 or better ratings: Bonanza, Hawaiian Eye, Bourbon Street Beat and The Untouchables.

In the works at MCA's Revue productions is a brand new western called Whispering Smith, which will star Audie Murphy, and over at another of the more proficient show factories, Four star, they're readying a new hoss opera called Winchester and a new detective series called Michael Shayne, Detective.

Even politics won't stop 'em

There is no doubt that the Congressional investigations will spur all kinds of reconsideration of programming formats, but I really do not believe that show types, which have demonstrated their overwhelming popular appeal in the manner of the westerns and the whodunits will be affected in any meaningful way. I do believe we'll see more and better so-called serious, public affairs programming, but we've already seen a good deal of this in the past year or two.

(Please turn to page 16)
Successful advertising campaigns feature spot at the top of the list... the only medium that allows you to reach — with maximum impact — the prospective customers you must reach, pinpointing only the markets you’re in. Top advertisers get high return with low investment and there’s no waste.

Scores of success stories in H-R’s files attest to the sensational job spot advertising does.

Your nearest H-R man will be happy to give you a fast, first-rate fill-in.

HR Television, Inc. Representatives
“We always send a man to do a man’s job”
two—quiz and payola scandals notwithstanding. I wonder how many of us realize how intense the Congressional investigations are really going to be. It's been pointed out in general terms that they're likely to be many and hot, because 1960 is going to be an election year. But I didn't realize till the other day what kind of an election year it's going to be. Every single seat in the House is up for grabs in '60, as are almost 30% of the seats in the Senate. The fireworks are going to be sustained and spectacular. Of that there is no question. But I still don't believe one of the results will be a diminution of, or an interest in westerns and detective stories.

Bob also made the very valid point at the AMA meeting that "No business man can ignore the fact that each program carries with it more than an advertising goal." That's a fine line in a speech, but the simple, unhappy truth is that business men are people, and many not only can but do, and forever will, ignore the fact that each program carries with it more than an advertising goal. Bob knows the kind of cynical businessmen—as a matter of fact I believe he's worked with some of them—who would sponsor any kind of a show that would help them sell more merchandise. This will always be true, and all the Congressional investigations in the world, and speeches won't change it. Nobody is likely to sponsor a quiz show in the immediate future, but surely not because the sponsors of the once-most successful quiz shows feel they should present something more cultural to uplift the public mind.

It is important to the general welfare that top showman-advertising men like Bob Foreman preach the sermon of the business man's responsibility to the community in television and elsewhere. It is important, too, that such men practice to the fullest extent of their ability, and within practical bounds of this preachment. For with such men leading the way, the majority of advertisers will follow, perhaps in their own fashion, but will follow nevertheless.

Old acquaintance . . .

Speaking of people, I'd like to take this opportunity to wish all of my friends, enemies and readers a healthy, happy and prosperous new decade, and to give a special hoorah for those of my old friends who have taken on new, important duties.

Joe Ream, in his brand new job as head of the equally brand new department of public practices at CBS. Joe has been with Mr. Paley and Doc Stanton for 25 years, and has done a tremendously effective job in whatever area he's been placed. He'll do equally well with this spot, wherein he's responsible for editing, censorship and acceptance standards of the web.

Syd Eiges, in his new post as the public information v.p. at NBC,Syd's another who's been through the wars. He's always come through with a fine performance, and surely will in the new spot.

Jerry Franken, my old Billboard stablemate, who's just been promoted to exec director of advertising, promotion and publicity for National Telefilm Associates. They couldn't have upped a better man.

Phil Williams, that dancing fool and dynamic salesman, who's just been made acting syndication sales manager at United Artists Television. Phil did fine at ABC TV Films. Ziv and everybody else he's held, and will do great here.

To all these, and to all my old buddies wherever you are or go, and to all you readers, a big, booming '60 to you. Good luck!
the TEXTILE industry...

creates buying power in the Piedmont Industrial Crescent!

The South's expansive textile industry is another reason why WFMY-TV ... located in the heart of the industrial piedmont ... is the dominant selling influence in this $3,000,000,000 market. WFMY-TV serves ... and sells in this heavy industrial 54-county area where 2,250,000 people live, work and buy.

WFMY-TV
GREENSBORO, N. C.
"NOW IN OUR 11th YEAR OF SERVICE"

Represented by Harrington, Righter and Parsons, Inc. New York, Chicago, San Francisco, Atlanta, Boston, Detroit
New York audiences have learned to expect network quality entertainment every night on WPIX-11. Advertisers know that of all seven New York stations only WPIX offers so many opportunities to place minute commercials in prime evening time in such network quality programming. This "quality compatibility" obviously best complements and supports your commercial messages. It's one of many reasons why WPIX carries more minute commercials from the top 25 national spot advertisers than any other New York TV station*. Where are your 60-second commercials tonight?
What are some of the issues or evolving developments that you can expect to churn up a flavor of controversy during the early part of 1960?

SPONSOR-SCOPE’s spotcheck of the trade this week suggests these candidates:

PROGRAM CONTROL AND RESPONSIBILITY: Regardless of what happens in Washington, you will find some of the more important advertisers and agencies holding to the doctrine that no one programing source can determine what is good for the people and what they should like.

MARKETING: Look for a hot debate on whether advertisers haven’t gone overboard on dealing—premiums, sampling, cut-pricing, etc.—and whether it wouldn’t be more profitable to plough this money back into brand and image selling. This may turn out to be the biggest challenge to media in 1960.

FRINGE TIME: Look for the struggle between the networks and affiliates over the 7:30-8 p.m. period to intensify, with the stations more determined to hold out this time for syndication sales. Incidentally, at least ABC TV and CBS TV are progressively competing with themselves, since the syndicated reruns they offer have to vie for the fringe time.

SPOT TV RATES: There’s no apparent letup in the demand for minutes and knowledgeable leading buyers of spot predict that sellers will be generally debating the question of whether to revise the rate for 20’s and I.D.’s or to up the rates for minute announcements.

National spot radio, new business-wise, got off to a nice 1960 start, at least from the New York end.

Standard Brands’ new Siesta instant (Bates) and L&M cigarettes (DFS) are cutting loose with generous schedules for a minimum of 10 weeks each. The pressure in Siesta’s behalf will consume between 15-20 spots a week.

Incidentally, Lydia Pinkham (Cohen, D&A) is back for its perennial 13-week gambol.

What we at the moment know as the McCann-Erickson empire is in for another structural alteration and it’ll be along these lines:

1) Marschalk & Pratt will become McCann-Marschalk, with S. L. Meulendyke retiring as president and William E. McKeachie coming in from International to take his place.

2) McCann-Marschalk will absorb the sister agency’s Cleveland office, with its hefty Ohio Standard account, and also the Portland, Ore., branch.

3) McCann-Marschalk will have its own offices in Europe and South America.

Billings of the agency with the new name: $35-40 million.

The demand for tv I.D.’s seems to be staging a resurgence.

R. J. Reynolds (Esty) is moving into them on, what may turn out to be, a lush scale, with 17 January as the starting date.

Lorillard, via Lennen & Newell, several weeks ago advised reps that it had bigger chainbreak plans for 1960, providing it could gather enough of the right kind to build a franchise for itself. The account has been spending at the rate of $3-4 million a year on spot, with Kent the chief beneficiary.
DuPont's fibers division (BBDO) will use 40 tv markets—more than ever before—for its spring spot tv campaign.

It will be a full week of saturation minutes, with the usual department store tie-ins.

Trendex is figuring on adding a miscellany of new information to its reports designed to (1) answer some questions posed by advertisers and (2) help promote tv's effectiveness on the sales side.

The supplementary data would deal with products used in tv homes, the product image and what ideas the viewer has of the sponsor.

The Radio/Tv Research Council took a swipe at Life Magazine's recent piece on tv ratings via a resolution.

The Council, composed of researchers with networks, station groups, agencies and independent firms, condemned the article as opinionated rather than straight reporting and motivated by competitive purposes.

The margin of radio usage between mid-summer and mid-fall remains unchanged: in other words, they're listening about the same number of hours regardless of time of year.

Following is an updating of the comparative average hours of radio usage per home per day as computed by Nielsen:

<table>
<thead>
<tr>
<th>YEAR</th>
<th>OCTOBER</th>
<th>JULY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1959</td>
<td>1 hour; 53 minutes</td>
<td>1 hour; 40 minutes</td>
</tr>
<tr>
<td>1958</td>
<td>1 hour; 56 minutes</td>
<td>1 hour; 49 minutes</td>
</tr>
<tr>
<td>1957</td>
<td>1 hour; 54 minutes</td>
<td>1 hour; 59 minutes</td>
</tr>
</tbody>
</table>

Anahist (Bates) and Welch's Grape (Manoff) helped give spot tv new business a nifty sendoff for 1960.

Both accounts this week were buying a raft of markets—Anahist for seven weeks at the rate of eight a week and Welch 3-4 a week for 10 weeks.

GE's lamp division is lining up spot tv schedules for the southwest and other areas out of BBDO, Cleveland.

The six leading cigarette companies, jointly, are spending at the rate of between $1.8-1.9 million dollars a week on nighttime network tv.

This weekly estimate is based on the number of commercial minutes they had running per week during November 1959, with $30,000 used as a broad figure for cost per commercial minute.

Here's a tally, by company, of the total programs, total minutes and number of homes reached on the basis of the Nielsen report for that month:

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>NO. SHOWS</th>
<th>MINUTES</th>
<th>HOMES REACHED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liggett &amp; Myers</td>
<td>10</td>
<td>13½</td>
<td>87 million</td>
</tr>
<tr>
<td>Reynolds</td>
<td>9</td>
<td>13½</td>
<td>85.5 million</td>
</tr>
<tr>
<td>Philip Morris</td>
<td>7</td>
<td>8½</td>
<td>55 million</td>
</tr>
<tr>
<td>Brown &amp; Williamson</td>
<td>6</td>
<td>10</td>
<td>45 million</td>
</tr>
<tr>
<td>American Tobacco</td>
<td>4</td>
<td>6</td>
<td>43.5 million</td>
</tr>
<tr>
<td>Lorillard</td>
<td>5</td>
<td>10</td>
<td>31 million</td>
</tr>
</tbody>
</table>
A sign of how TV will fare this summer: Quite a number of advertisers with warm season products have been inquiring, this week and last, of the networks about both regular programing and specials.

Interesting aspect: they’re trying to line up their needs earlier than ever.

ABC TV keeps hammering away at the thesis that its programing attracts younger and larger families than does its competitors.

To make its point daytime-wise, it cites Nielsen October data (taking noon to 4 p.m., Monday through Friday) to estimate that with four quarter-hours a week on ABC (costing $30,000) an advertiser can, over four weeks, reach 35% of all U. S. homes at an average of 4.7 times. The claim when broken down into age brackets:

<table>
<thead>
<tr>
<th>AGE GROUP</th>
<th>PERCENTAGE OF HOMES</th>
<th>NO. OF TIMES REACHED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 40</td>
<td>43.2%</td>
<td>4.2</td>
</tr>
<tr>
<td>40-54</td>
<td>48.7%</td>
<td>4.9</td>
</tr>
<tr>
<td>55 &amp; over</td>
<td>24.4%</td>
<td>4.8</td>
</tr>
</tbody>
</table>

As for nighttime, ABC has culled this comparison from the same Nielsen report:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>1-2-FAMILIES</th>
<th>3 &amp; MORE FAMILIES</th>
<th>UNDER 55</th>
<th>OVER 55</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>28%</td>
<td>72%</td>
<td>78%</td>
<td>22%</td>
</tr>
<tr>
<td>CBS TV</td>
<td>34%</td>
<td>66%</td>
<td>71%</td>
<td>29%</td>
</tr>
<tr>
<td>NBC TV</td>
<td>40%</td>
<td>60%</td>
<td>69%</td>
<td>31%</td>
</tr>
</tbody>
</table>

Total U.S. population: Under 55, 70%; 1-2 families, 33%; 3 & more, 62%.

American Machine & Foundry has committed itself for at least two of those MIT anniversary documentaries which CBS TV will usher in next fall.

Cost of time-talent per program: $265,000. Frank Stanton himself got this one rolling at AM&F top level. Cunningham & Walsh is the agency.

It could turn out that the hand-wringers over this season’s TV network fare have gone away off base with their laments.

The roster of probable casualties at night indicates that the percentage of miss-outs come the end of the first 26 weeks of the season will fall far short of the 1958-59 level.

In the area of newcomers the count of fallers-by-the-wayside shapes up like this, by network: ABC TV, seven shows; CBS TV, five shows; NBC TV, five shows.

A hedge concerning CBS: there’s no telling what added effect the network’s flicker into the magazine concept—that is, exclusively controlled programing for at least one night of the week—will have on the total washout.

Still another rotating nighttime minute-participation plan is being toyed with at ABC TV.

The latest one, as bounded off agencies the past week: buy a minute a week and the network will spot the commercials on successive weeks on four different nights of the week so that at the end of the month it will have occupied 21 different positions.

ABC is still working on this: how to price that minute time and talent, since it will occupy programs that have made it and programs that are on the make.

The week’s big sigh of relief for both TV/radio and the agencies: the settlement of the steel strike.

There’s no telling how many millions the strike has cost both networks and spot—revenue that can never be recovered—but, as one network chief put it to SPONSOR-SCOPE this week, the Detroit cutbacks will have put a rueful crimp in the last 1959 quarter’s profits.
The uproar over tv programing out of Washington has taken its toll on the bigger agencies in one particular respect. They’ve had to spend hundreds of upper management manhours in extra meetings and lunches reassuring client tophrass—and that includes board chairmen—that they’re not remiss in sponsoring certain types of programing.

The answer goes like this: Of course a mass medium has common appeal, but that’s the inevitable cost of educating the mass population to higher standards of taste and literacy. It’s all a process of evolution. Viewers could progress from westerns and whodunits to high grade dramatic fare and think programs. If the tastes of the people in the lower rungs are censured you can lose them for better things in the long run.

Tobacco industry experts can’t seem to agree whether the ratio of the filter cigarettes vs. the non-filters will remain where it is through 1960.

The preponderant guessing: the filters have pretty well leveled off.

Ratios as they now stand: filters, 51%; kings, 19%, and regulars, 30%.
Consumption of all types for 1960: somewhere around 455 billion; up 4%.

Nielsen is still studying BAR’s proposal that the two consolidate the data they collect in Nielsen’s local tv reports.

The composite job would give subscribers a one-plan-to-scan benchmark for spot in addition to impressions, audience composition, and cost-per-thousand, they’d know what competitive brands are doing in what markets. And within two weeks after the broadcast.

If Nielsen bends, it will probably be largely due to the edge that the expanded information will give it in competing with the national ARB.

Don’t be surprised if during 1960 you hear less and less from the giant agencies about having the advantage of a full line of services.

The reason for this change of melody and words: A study of the agency business score board has shown them that the shops which have had the biggest growth in the past two years have been the specializing kind: package goods and fashions.

Especially those with a creative style, like Bates and Burnett. The one big exception, of course, is J. Walter Thompson, which has the faculty of riding consistently upward on a new medium and at the same time keeping its prestige image in the forefront.

Those who talk about qualitative research might ponder this warning from pros in the air media research field:

The moment they start converting the qualitative factors into numbers they’re no longer dealing with qualitative aspects but with quantative measurement.

For instance, if you set out to find out how people feel about a program and you add up the results into neat compartments you’re dealing in the quantitative.

(For appraisal of qualitative activity see Is Numbers Research on the Run?, page 29.)

McCann-Erickson has got itself in the barter game, with reruns of Death Valley Days as the bait.

The proposition being offered to tv stations out of the agency’s L.A. office: give Pacific Borax two minutes free and the station pays nothing for the show. The preference is daytime spots. Borax is after added pressure for housewives.

Bing Crosby-Ken Brown Associates would handle the distribution for McCann.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 12; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 70; and Film-Scope, page 56.
Everyone is selling more of everything in the Land of Profitunity—and with good reason!

Population in this 26-county area has rocketed to more than a million and a half—up 61% since 1950. Retail Sales spiraled upward 131% in the same period, Food Sales zoomed up 146% and Effective Buying Income, 112%.

Get your share of this exciting profit opportunity—spot your product on WFLA-TV—sales powerhouse in the Land of Profitunity!

Figures from Sales Management 1959 Survey of Buying Power.
Here's a “quack” salesman for Drake's Super Service Stations in Michigan. This web-footed whiz kid was hatched by Filmack “film-sense” to build a stronger awareness of product and symbol. Filmack's creative department put him through the animated paces to entertain as well as create a stronger association between a warm, friendly “Drake” and Drake gasoline stations. Live scenes followed to complete the selling job.

*Film-sense at work—the happy blending of creative ability, mechanical know-how and a staff ready to tackle your needs and your budget. To learn more about “film-sense,” send for your copy of our new booklet explaining Filmack's many approaches to film problems.

49th at Madiso

Point of reference
We have been very impressed over the years with the excellent case history stories you run on successful advertising campaigns.

With the hope that you maintain a library service on these programs, we write to see if we could get page and copy references or copies of any interesting promotion stories you have run in the last two or three years of the following products:
(a) Paint—both outdoor and indoor.
(b) Processed Meat Products, that is, canned meat such as meat spreads and meat stews, etc., and canned chicken.
(c) Gasoline.

Very many thanks indeed for any assistance you may be able to give us.

George F. Sayers
managing director
O'Brien Adv. Ltd.
Vancouver, B.C.

*Stories covering the products mentioned appeared recently in the following issues:

Figuratively speaking...
I would like to call your attention to an apparent typographical error in the chart on page 34 of your 26 December issue showing the top 50 ad agencies in 1959.

In the column headed “Total Ad Dollars 1959” the correct figure for Compton should be 43.6.

In the column headed “Dollars in Tv Net” the correct figure for Compton should be 23.4.

Frank B. Kemp
media director
Compton Adv., Inc.
N. Y. C.

(Please turn to page 26)
RISING SALES IN SAN DIEGO KFMB-TV SENDS MORE PEOPLE AWAY FROM HOME (TO BUY) THAN ANYTHING!

FMB TV SAN DIEGO
49TH & MADISON
(Continued from page 24)

Order fulfilled
Each week over 1,000 men and women composing the National Advertising Agency Network look to SPONSOR for news. Quite a few of these people have asked me why the Network meetings are not reported in your publication. You see, I am the publicity chairman for the Network and am supposed to look after such things.

Therefore, I am giving you the following information with the hope that it may appear as these dates come up:

Eastern Regional Meeting. The Warwick Hotel, Philadelphia—January 29-30-31, 1960
Midwestern Regional Meeting. The Marott Hotel, Indianapolis—February 5-6-7, 1960
National Conference, Oyster Harbors Club, Osterville, Mass.—June 19 through 24, 1960

If I can be of any further help to you supplying information or data regarding these meetings please let me know.

Scott Robertson
Robertson, Buckley & Gotsch, Inc. Chicago

Confused identity
With due apologies to Will Shakespeare who said “What’s in a name,” and Gerty Stein who said “A rose is a rose.” . . . I was somewhat amazed when I picked up your 19 December issue to find that you had most kindly included a photo of me playing one of the great parts of all time—Santa Claus. But there for the world to read, was the caption, which called me Herb Martin!

Now I don’t know Mr. Martin, and I’m sure he’s a great guy—but for more years than I care to remember or admit to here and now—I’ve very happily been known as HERB OSCAR ANDERSON.

Herb Oscar Anderson
WMCA
New York, N.Y.

Mistakes can be costly! This time remember this PROVEN fact! You best sell to Negroes with Negro Radio. It’s true some read papers and magazines and some watch TV, but 95% of all Negroes listen to radio. Rounsaville Radio programs 100% to Negroes with Negro performers. All six Rounsaville stations are Number-One Rated by BOTH Pulse and Hooper! Get the facts on the tremendous rise in income, increase in population, standard of living and best of all—the BUYING POWER of the Rounsaville Negro Markets . . . $92,219,000 AFTER taxes in the Rounsaville coverage area! Experience is the best teacher. Experience Rounsaville Radio—one of the oldest and largest in Negro Radio!

FIRST U. S. NEGRO-PROGRAMMED CHAIN
FIRST IN RATING IN SIX BIG MARKETS

WCIN, 1,000 Watts—(5,000 Watts soon)–Cincinnati’s only Negro-Programmed Station!
WLOU, 5,000 Watts—Louisville’s only all Negro-Programmed Station!
WMBM, 5,000 Watts—Miami-Miami Beach’s only full time Negro-Programmed Station!
WVOL, 5,000 Watts—Nashville’s only all Negro-Programmed Station!
WYLD, 1,000 Watts—New Orleans’ only full time Negro-Programmed Station!
WTMP, 5,000 Watts—Tampa-St. Petersburg’s only all Negro-Programmed Station!

BUY ONE OR ALL WITH GROUP DISCOUNTS!

ROUNSAVILLE RADIO STATIONS
PEACHTREE AT MATHESON, ATLANTA 5, GEORGIA

ROBERT W. ROUNSAVILLE
Owner-President

ROBERT W. ROUNSAVILLE
Owner—President

SPONSOR • 9 JANUARY 1960
New Nielsen Proves
KETV's Leadership in Omaha!

FIRST in Prime Time
6 - 9 P.M. 37% Share 9 - Mid. 38% Share

FIRST in Network Shows
6 of Top 10 on KETV

FIRST in Movies
Movie Masterpiece 9:40 - 11:15 P.M., 6-night average rating 22.7

FIRST in News
7-night average rating 26.1

FIRST in play-by-play Sports
Local live Bowling 24.4 rating
Local live Wrestling 22.0 rating

Buy the leader in Omaha!

KETV  channel 7
Call H-R now!
632,070 TV HOMES
ESTABLISH CHARLOTTE-WBTV
AS FIRST TV MARKET
IN ENTIRE SOUTHEAST

BUT—EVEN MORE IMPORTANT TO YOU IS
WHAT’S HAPPENING INSIDE THESE HOMES
In the WBTV 71-county coverage area, families are feasting on more
food annually than the city of Detroit; Moms are doctoring families
with more drugs than would be used by nine New Havens; the entire
flock of families is spending 68% of its effective buying income at
retail—almost 3 billion dollars. There are twenty-six states that don’t
sell this much.

Compare Southeastern TV markets—you’ll rank WBTV first in the
Southeast and first in your advertising plans.

COMPARE THESE SOUTHEAST MARKETS!

<table>
<thead>
<tr>
<th>Market</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBTV-Charlotte</td>
<td>632,070</td>
</tr>
<tr>
<td>Atlanta</td>
<td>579,090</td>
</tr>
<tr>
<td>Louisville</td>
<td>509,480</td>
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<tr>
<td>Birmingham</td>
<td>587,800</td>
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<td>453,240</td>
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<td>Miami</td>
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<td>New Orleans</td>
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<td>337,580</td>
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<td>Richmond</td>
<td>311,680</td>
</tr>
</tbody>
</table>
In 1960 you'll see a marked move away from ratings toward depth and qualitative research at all levels.

It won't replace quantitative data, but new trend deeper surveys will complement the box-car statistics.

With government turning the spotlight of query on the broadcast industry about its ratings systems, and the public clamoring for the return of stars or personalities who didn't "pay out" for the sponsor; with a deluge barrages from columnists deriding the "top 10" practice, and advertisers, themselves, wondering if they've been snared in a numbers trap, the "ratings madness" is getting to be more and more psychopathic.

Is the madness in the ratings—or in the way they are used?

Are systems of rating programs locally and nationally inept or superficial? And, if they are, what can be done to replace them?

Who really wants ratings and statistics, and what kind do they want?

These are the questions Sponsor posed this past week to researchers, both independent and those employed by agency or client organizations; to station representatives and network executives; to agency brass and advertisers. Their answers indicate that on the specifics of ratings—their use, how to ascertain them, how to apply them—there is a wide range of disagreement. But on the basic premise of the need for ratings there is almost universal agreement.

Here's what these research-oriented professionals think:

Ratings, as such, are not "on the way out"—and never will be. But the so-called quantitative rating—the gross audience or the big box-car figures of circulation reach—will be modified, not replaced. These overall raw figures will be modified in-
creasingly with qualitative information and with analysis of the ratings so conclusions conform to the marketing needs of agencies and their clients.

This hand-in-hand cooperation of quantitative and qualitative broadcast research is nothing new, of course. But the qualitative effort heretofore has been the smaller hand in the relationship.

The experts, queried by sponsor, see this pattern emerging: Continued strong emphasis on quantitative research by the syndicators—the research organizations who provide the same service and the same statistical matter to all subscribers—joined in move to interpret, analyze, relate and re-direct toward marketing patterns the raw program rating. In 1960, the trend will move into high gear.

For example, experienced researchers for years have broken down raw statistics about program audiences to reveal such patterns as cost-per-1,000, the cumulative audience, the minute-by-minute audience, audience flow, audience by market sections, age of housewife, family size and age of the head of the household.

By definition, figures are quantitative. But these figures can lead to qualitative conclusions. The Gillette fights, for example, rank 122 among the choice viewers have made among the programs available.”

He is surprised that there has not been produced “some technique or methodology for a continuing appraisal of audience appreciation—a指数 to provide an interpretive dimension to sheer nose counting. We need to develop a qualitative quotient or an appreciation index and couple it with audience circulation figures in the continuous evaluation of our schedule.”

The research service which seems to meet these stipulations of Dr. Stanton is a young pioneer in the area qualitative research, known as TvQ.

WHO’S ORIGINATING THE DEEPER QUALITATIVE RESEARCH

MEDIA is originating more research than ever before, as with CBS’ recent More Than Meets the Eye depth study. Typical CBS TV media plans group: (l-r), R. Schneider, W. T. Dawson, W. Stein, R. Davis

INDEPENDENT RESEARCH organizations do both continuing special surveys on order. Among them: (l to r), Albert Sindling that company; Bob Morris, Broadcast Adv. Reports; Henry Brenner Port Washington, Long Island, fi headed by Henry Brenner.

TvQ, he explains, measures the appeal of a tv show and measures it in terms of individuals and the opinions about programs. Members of his Home Testing Institute periodically note their program preferences qualitatively which, in turn, are synthesized into the Q rating.

The Q factor is determined by providing “familiarity” (the portion of people knowing about the show) in the share who say it’s their favorite. On the basis of the Q factor, Mr. Brenner says he can project the success or failure of programs.

This kind of analysis has gone—

perhaps equal strength by the specialized researchers who conduct special projects on order. They see too, however, a need for the syndicators to move into the area of special qualitative research if they are to maintain their positions.

The biggest syndicator, the A. C. Nielsen Co., adopts the theory that if you collect enough quantitative data you end up with qualitative research. This seemingly enigmatic summary points the pattern of media research for the past decade. Ten years ago the broadcast industry had nothing but raw ratings. Since then, however, there’s been a progressive national tv network audience circulation. But in terms of reaching men—prime market target for Gillette products—the program series is No. 3.

There are still more intangible factors in research which need to be measured, and this is the direction in which ratings figures are now moving. Most experienced and forward-thinking professionals in the field have been calling for this type of depth or analytical material for years.

One of the most recent proponents to outline the need is Dr. Frank Stanton, CBS president, who contends “ratings, properly taken, serve a useful purpose. But, at best, they reveal

30
long time, although less formally than by bunch or by, statistics, any an advertiser realizes he may a lot more of his product to the social audience of a limited-appeal ow than he would to a mass-appeal dience. But television, by its na, is a mass-appeal medium and its ents therefore are selling to mass diences.

The stress on program ratings is ser in the selection of spot an in the sponsorship of program- g. Ratings stand out in somewhat eater isolation when the period of ne being studied by a buyer is be- en shows rather than in one. The ting is relied on as a yardstick, but spot announcement selection that yardstick seems to be larger than in a purchase of a program.

This pattern points up the increas- ing trend for qualitative program section. Robert Foreman, executive vice president of BBDO, noted this ed in discussing the fact that “spon- sorial identification is at a low ebb,” is association is not important for spot advertiser, of course. But a program sponsor is using a consid- ible portion of his show budget to y identification.

That’s why a BBDO client, the B. Goodrich Co., typifies the progress- e approach of buying so-called nilted-appeal programing with less in massive ratings. The Fred friendly Biography of a Missile and lulation Explosion series, half- onsored by the tire concern, “had comparatively low rating,” says s. Foreman. “Each was No. 3 to e other networks in its time it, yet each has already done great ings for our client. We traded a lot people for this atmosphere, but be- ve me it was worth it!”

He concludes: “We have counted ses long enough. Qualitative in- stigations must be broadened, made ere readily available, improved. d once we do this, we can dem- rate to the satisfaction of any mittee that the aims of business d good television are compatible ther than incompatible!”

He also charges agencies with the sk of “doing more and far better search.”

And this is another crucial prob- n in the area of broadcast research.

(Please turn to page 68)
Here's how five timebuyers in five agencies spent a typical day working out problems for a variety of clients.

For a clear-cut picture of what timebuying will encompass in 1960—and, incidentally, what makes a timebuyer tick—SPONSOR asked five buyers to record a typical day.

Here, in diary form is how various problems now facing a large range of key advertisers were tackled by five timebuyers:

**Vince De Luca**, Erwin Wasey Ruthrauff & Ryan, New York

"Homo tempus fugit," says Vince, "comes about as close as you can get to "timebuyer" in Latin." A recent day—involving a local network preemption, fm evaluations, problems of a client new to tv—shows why.

9 a.m. First phone call of day (from Bob David, Dutch Masters Cigar account supervisor): "Vince client's on phone. Wants to know how come Ernie Kovacs was preempted in Philadelphia last night. He's coming in later."

9:10 a.m. Get answers to that one away, work on Tuborg fm buy.

10 a.m. With Dallas, Houston, Detroit markets left to check for Tuborg, make 10 a.m. client screening of *Four Just Men*. After screening discuss suitability of show for...
5:30 p.m. Back to desk. Loaded with memos: "Client in at 3 p.m. to discuss Kovacs pre-emption. Please be available, Bob D." "Need recommendations by 3 p.m. Al T." "Can we get together at about 3 p.m.? Need New York recommendation by 9 a.m. tomorrow, John K." "Your wife called. Call her at her mother's at about 3 p.m." "Vince, where's my map in two colors? Bill C."

3:55 p.m. Turn completed fm information over to Al. Head for Dutch Masters meeting.

3 p.m. Sit down in conference room with Bob David, Marv Richfield, a.e. Milt Campbell and Dutch Masters ad manager Jack Sperzel. David: "We've protested to the network about that pre-emption last night without prior notice . . ."

Long session involves discussion of network show problems in general. To do: prepare memo for future meeting, recommending how to handle these problems.


Lucy Kerwin, Kenyon & Eckhardt, New York

The role of the timebuyer as a "bridge" between departments in an agency is a growing one. Here's how Lucy uses her knowledge of market-
copy veep and supervisor on Mead-Johnson. What’s length of Pabulum tv spots? 20’s and minutes. Why more 20 seconds? Call him back.

10:15 a.m. Bid Jerry and Mr. Lewin goodbye, apologizing for constant interruptions. Call from Bill Vernon at Blair: WHNC o.k. for Westminster Show but can’t take all of 9 to 11:30 p.m. program. Will join late. Call Chuck Daniels in research with word on Mead-Johnson spot campaign. Call Bob Pasch, explain minutes are few and far between in kind of schedule we’re buying for Pabulum. Agree that copy theme is harder to sell in 20 seconds, but that’s life. Suggest we have plenty of spots for both lengths.

10:40 a.m. Try to get back to mail. Kathy reminds me—10:45 meeting to update Capital’s plan for January through April 1960. Rustle up all notes taken at yesterday’s meeting with Bob West, airlines ad director.

10:45 a.m. Conference room with Des O’Neill, media supervisor; Martin Prager, space buyer and Jeffrey Greene, associate account exec on Capital. Go over complete tv, radio and newspaper schedule, market by market. Copy theme is different for each market so this is long, careful, painstaking job. Each station, each newspaper, price checked, location checked, copy theme checked. Position. Time spots. Spots before eyes.

12:50 p.m. Ten minutes late for lunch date with Tom Delaney, WMCA.

2 p.m. Capital meeting resumes. Goes straight through till 3.

3 p.m. To screening room for presentation by Dick Golden, CBS on radio network’s revision of programming to catch and hold audiences.

3:45 p.m. Call from Marilyn Bender of tv traffic to verify commercial time Nabisco will be entitled to for each station on which Big Mac program is being cleared. Jack Caplan of research pops in to say he’s completed the analysis on Milk-Bone that Dick Trea, media supervisor on Nabisco, has requested. Wants to check it before final typing. Sure thing, tomorrow.

4 p.m. Time to see Stacey Serafin, estimator on Nabisco. Comes in with news she’s now Mrs. Will Krause. Congratulations! And time out to admire sparkling rings.

Hard to settle down to business, but finally make it. In comes Bessie Rossomando, estimator on Capital, worrying about clearances. What space and timebuyers would do without estimators awful to contemplate!

4:30 p.m. Stick nose outside office as boss Joe Braun comes down the aisle. Says he had a grand vacation and hereafter will always take one during holidays. Des calls to ask if I can get in at 9 tomorrow for early Capital schedule meeting.

5 p.m. Lou Ergmann of NBC TV calls to say management is now having series of meetings on new network rate card. He’ll let us know whether or not it will affect our Nabisco costs as soon as rate.

(please turn to page 50)

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**Koehler**

- Regional brewery needs same frequency and impact on tv that it got from radio
- So it turned to 2-second tv time signals modeled after successful 10-second tag

Can two-second spots sell a product on television? This was the question a regional brewer asked itself two and a half years ago.

Traditionally, Erie Brewing’s tv advertising had run to programs. Tv records reveal it had pioneered the use of television in Erie when it put its Koehler Beer on a schedule of WICU-TV newscasts back in 1949 when that station first went on the air. Wrestling, syndication and bowling shows had followed as Koehler expanded its tv advertising to other markets in Pennsylvania, Ohio, West Virginia and New York. Then, a competition tightened. Erie felt there was a need for more frequency.

Short, frequent impressions would be like a constant change of line for its growing list of copy points. And what it needed was the same flexibility it was getting from its radio advertising.

At the time Erie was averaging 1,000 60-second spots per year on 2 radio stations in 20 markets—using 15 different jingles on 50 seconds with a 10-second live tag that cropped up in endless variations. They aired from 7 a.m. to 6 p.m. Could the same trip hammer frequency be applied to Koehler’s tv advertising?

If so, it would not only solve the problem of making multiple copy points stand out, but would form a tighter link between its radio and tv advertising (backbone of a yearly budget which, by SPONSOR estimate runs to around $425,000).

M. John Yount, president of Yount Co., Erie advertising firm, thought it could be done by tagging time signals on television with a terse two
scores with two-second tv spots

second reminder similar to the 10-second tags to the radio jingles. But there were many kinks to be ironed out before the switch could be made.

Chief problem was product promotion. For impact, Koehler needed repetition at short intervals—ideally every half hour during Class A time (7-10:30 p.m.) throughout the week. Such a light of 30-minute product protection policies, this would virtually exclude other beer advertisers from eight-time schedules on stations running the Koehler spots.

A compromise was worked out with the stations guaranteeing Koehler of more than 35, nor less than 20 Class A spots, per week. Run in consecutive half hours on as many full evening schedules as possible. The agency says that all stations usually manage to come closer to the 35-spot schedule than the 20.

To maintain this frequency called on or weekend spots when schedules ran short during the week. In all cases, the rules of consecutive half hours applied. Quarter-hour signals were used as necessary to maintain a sequence of spots on a tight evening. These quarter-hour signals require different slides from the usual ones which contain a clock with movable hands (see cut). The quarter-hour slides carry copy with no clock.

Koehler also experimented with the degree of repetition needed to make a particular copy point register. It was found that the same two-second reminder could be repeated throughout the entire week without losing the audience.

As to the effect of specific promotions (ale, 16-ounce bottles, etc.) this could be checked with dealers and distributors. Koehler learned early in its experiment that the two-second length used throughout the entire week had a measurable effect on sales.

Currently, there are 20 time signal tags forming the basic TV copy store. At the rate of one per week, this means every point is repeated about three times a year on each station (WICU-TV, WSEE-TV in Erie; WJAC-TV, Johnstown, Pa.; WTV-

TV, Steubenville, Ohio: WKBN-TV, Youngstown, Ohio).

A typical announcement goes like this: “9 p.m. Like beer? You'll love Koehler Beer.” The stable of tv weather tags is designed to cover every copy point Koehler might want to make during the year. Examples:

- **Quality.** One tag makes the general point, “Taste and flavor exactly right.” Another states specifically: “Electronics makes the difference in Koehler Beer.” (Note copy should not exceed seven words for this type of announcement.)

- **Industry good will.** “Koehler salutes National Tavern Month” was a good, week-long way of making the trade in Koehler’s chief marketing areas aware of the company’s support.

- **Pinpointing audiences.** “Bowl- ers prefer Koehler’s select beer” aimed at males, also linked the tv spots to Koehler’s sports shows in three of its radio markets.

- **Local image problems.** About 18 months ago, Erie Brewing decided it was time to scotch an unfounded rumor that somewhere along the line non-union hands were getting into the brewing of Koehler, a damaging as-

sertion in the country’s strongest pro-union area. Solution: “Koehler Beer is 100% union-made,” a time signal tag that turns up every three months—about the only departure, incidentally, from the usual four-month frequency pattern.

- **General image building.** Specif- ic problem solving one week, gives way to staunch reminders the next, as in “For over 100 years, first choice—Koehler Beer.”

- **Special promotions.** For 16- ounce cans, one tag has a party flavor: “When you entertain, try Koehler 16’s.” The other is keyed to price: “It’s true, Koehler 16’s save you money.”

- **Year-round promotions:** Last year, Koehler decided to tie its advertising to selection of a “Miss Koehler of 1959.” Point-of-sale pieces with an artist’s conception of 12 girls, each representing a month of the year, were displayed in taverns and stores. Tabs were provided on each display piece for the customer to mark his vote. Each month, Koehler’s billboard advertising (24 sheets) sported a different girl, representing the

(Please turn to page 52)

**ROUND-THE-CLOCK** repetition for copy points ranging from quality to union label is provided by 2-second tv time signals, 7-10:30 p.m.; 10-second tags to radio jingles, 7 a.m.-6 p.m.
THE CASE OF THE PURLOINED PUPPET

SUGGESTED costume for the WBT cartoon character when he is next used by Honolulu's K-POI

- How the cartoon character advertising a Charlotte, N. C., station turned up in a Honolulu newspaper ad

- Mystery solved, WBT suggests how little guy might be better dressed for Hawaii—or even for Alaska use

If Erle Stanley Gardner were writing it, the story might begin:

Della Street opened the door to Perry Mason's private office. "Can you crowd in another client, Chief?"

"If she's long-limbed and high-bosomed, yes," said Mason.

"It's not a she; it's a he—a squat little fellow carrying a mike. He wears a press card in his hat, a pencil behind his ear, and a worried look on his face. Claims he's from Charlotte, N. C., but found himself—suddenly and mysteriously—in Honolulu. Mason frowned. "Show him in, Della, and bring your notebook."

Here are the facts in the case:

In the 22 August issue of sponsor, there appeared an advertisement for WBT, the Jefferson Standard Broadcasting Co. station in Charlotte, N. C. It featured a long-faced, long-nosed newshawk, cartoon creation of an artist named Smith. To symbolize the "hot" quality of WBT news broadcasts, the little fellow's left arm was
trolled and smoking, ostensibly fromaving a box of matches flare up in a fist.

Less than a month later—on 14 September, to be exact—the same little cartoon character turned up in an advertisement in the Honolulu Advertiser, leading daily newspaper (now its 104th year) of our 50th state—Hawai. The ad was for Honolulu radio station K-POI, named for a national dish but touted as “The Hawaiian word for radio.”

It seems there had been a spectacular fire at Van’s Furniture Store in Honolulu, and a K-POI news crew on the scene had scooped all competition.

To the promotion staff of K-POI, the little WBT newshawk in the sponsor ad seemed ideally suited to illustrate the Hawaiian station’s coverage of a fire—especially since the WBT character already had one arm badly scorched. So they instantly adopted him for their own advertisement.

Instead of being upset at sharing a cartoon character, WBT was flattered. Said J. Robert Covington, WBT vice president in charge of promotion and research, “Not only were we delighted at K-POI’s acceptance of our same taste in cartoon art, but we regard it as our own way of welcoming the Aloha State to the Union. We would also be glad here at WBT to make the little chap available to some station in our 49th State—Alaska. The only thing that has been worrying us: Is the little guy suitably loathed for the climates of Hawaii or Alaska?”

Taking a cue from this, Cartoonist Smith was engaged to do two more caricatures of the character—in costumes more in keeping with the two newest states. What he came up with are shown on the facing page: a rass-skirted, on-the-beach type for use by K-POI: a be-furred, thermom- 

ter-toting sourdough for an Alaskan station.

Incidentally, K-POI has been hitting a lot more than the advertising columns of the Honolulu Advertiser. For more than a week last month, it got daily front page headlines as Tom Rounds, K-POI’s news director set a new world’s record for sleeplessness.

On 9 December, the Advertiser’s front page bannerline—in blue ink—proclaimed, “Rounds Sleeps: He’s Champ.” At that point he had stayed awake for 203 hours, 44 minutes and 40 seconds, beating by more than two and a half hours the previous “no-doze” record set by disk jockey Peter Tripp of WMGM, New York.

The endurance feat by Rounds was done not only as station promotion, but to increase store traffic in Honolulu’s Wigwam Department Store, was called, in fact—“Wigwam Wake-up.” Surprising was the front page coverage by two Honolulu dailies, since each of them has a radio station affiliate of its own.

The stunt plus the affair of the stateside cartoon shows no one need worry about the Aloha State.

**IDENTICAL TWINS—5,000 MILES APART**

**AD-HOPPER:** From the sponsor ad (left) inserted by WBT, Charlotte, N. C., the same sad-faced little character hopped clean across the Pacific to Hawaii, turned up in K-POI ad in Honolulu Advertiser.
THEY DON’T RUN AWAY FROM TV

- The five million tourists who will spend $625 million in South Florida this year are heavy TV viewers.
- Contrary to what some believe, sun worshippers don’t desert the television screens, new survey shows.

This year, about five million vacationers will descend on South Florida and leave in their wake an estimated $625 million. What is of special significance in these statistics to advertisers and agencies is that nine out of 10 of these sun-followers have a place to watch television.

This market—a mobile, transient one—has been in motion for a long time. Research, for the most part, has passed it by. As a market with roots that hold fast for 48-50 weeks of a year, tourists have been measured and studied on their home ground. But once the gypsy strain shall through and the pleasure caravans roll, they acquire new characteristics, new motivations.

Now a study of tourist characteristics in relation to advertising has been made in Southern Florida, section often referred to as the “G. Coast” which stretches from Palm Beach down through Miami to the Keys.

Television station WTVJ, Miami commissioned two research organizations to conduct a pair of studies that have emerged in a final report presentation which WTVJ calls “Sun, Surf and Sales.”

One was conducted by ARB Surveys, Inc., an affiliate of America Research Bureau. Its purpose: to determine general characteristics of the South Florida tourist and the level his exposure to TV. The second study was by Dr. Reinhold Wolfe, direct of the Bureau of Economic and Business Research at the University of Miami. Dr. Wolfe’s project: to study the penetration of TV viewing facilities among tourists-only, how many sets and where they were located.

Both surveys were conducted in late spring. ARB conducted 1,406 personal interviews. The tourist-only count by Dr. Wolfe’s bureau resulted from polling 65% of all motel and hotel facilities in the area.

Here are findings from the WTVJ commissioned studies:

The area: The South Florida area includes such vacation spots as West Palm Beach, Ft. Lauderdale, Delray, Hollywood, Homestead, Key West and, of course, the twin giants—Miami and Miami Beach. Here live some 1.7 million permanent residents, all of whom are currently being joined by about 60,000 new families per year who come to reside.

The natives: Contrary to popular opinion, the permanent population of South Florida is made up of relatively younger people. The “over-60 age bracket is substantially low.
than the national average. Majority of the newcomers are young marrieds who have not yet completed their families. School enrollment has doubled in the last 10 years. 

The vacationers: An estimated five million vacationers will visit South Florida during 1960. The combination of these visitors and the permanent population produces on an average single day a total population greater than that of Washington, D.C. (1,980,000 vs. 1,950,500).

About 65% of these tourists will come from the Middle Atlantic states and from the East North Central regions (New York, New Jersey, Pennsylvania, Wisconsin, Michigan, Illinois, Indiana and Ohio). The next largest group (11%) comes from New England. Only about 1% come from the West Coast.

How they come: 48% of the tourists come in their family cars, 30% arrive via airlines, 20% take a train, and 2% come by bus. These different transportation modes appear to have some relation to where the tourists stay when they arrive in South Florida. Tourists arriving by airlines usually stay in large hotels; only 15% stay in motels. But with tourists who come by auto, about 50% stay in motels, only about 10% in hotels. Most of those who arrive via train or bus stay with friends or relatives. Between 10% and 20% of the train-bus travelers stay in motels.

Many of the tourists, regardless of how they arrive, rent apartments—especially if their stay will be fairly long. (30% rent apartments.)

As of July, there were 2,142 motels and hotels of all sizes within the "Gold Coast" area: 1,105 of these are within the Miami-Miami Beach area. In addition, there are in the "Gold Coast," an estimated 43,030 apartments that are normally occupied by tourists only.

To set count: Both surveys commissioned by WTVJ came up with estimates of total television sets within this South Florida area that are available only to tourists. Dr. Wolfe's U. of Miami Bureau estimated 65,707 tourist-only tv sets, while the ARB estimate was 67,865.

Both these estimates exclude tv sets in bars and restaurants.

WTVJ, for its presentation, has picked a figure between the two estimates. They give 66,500 receivers as the tourist-only tv set count.

Among permanent residents in this South Florida area, the 1 January 1960 tv home count is estimated at 462,100, according to A. C. Nielsen Co., updated from its NCS#3. The tourist-only set count plus the permanent resident tv homes makes a total of 523,600 as a new base in evaluating this section's media.

Where sets located: More than one out of three (36.5%) of all "Gold Coast" hotels and motels have tv sets permanently installed in their rooms. Such installations account for 59% of the total 66,500 tourist-only tv sets.

Tv circulation: Of the five million vacationers who will hit South Florida nine out of 10 will have access to tv viewing.

Of still more significance is the fact that, according to the WTVJ surveys, two out of three (66%) will watch tv. They will do their viewing mainly in their own room or quarters, with motel or lobby or recreation room representing the second principle viewing point (47% in own rooms; 40% in lobbies or recreation rooms). Only a small percentage will watch tv in bars or restaurants or at homes of friends.

Tv viewing characteristics: Women tourists do slightly more viewing than (Please turn to page 69)

FOR THE ADVERTISER: SOME NEW POINTS ON TOURISTS AND TV

1 ABOUT 66,500 tv sets are available to tourists alone in South Florida. Added to permanent residence tv home set count of 462,100, this makes the total for area—523,600.

2 ONE OUT of three South Florida hotels and motels have tv sets permanently installed in rooms. Only 24% of all tourist-only sets are in hotel-motel lobbies, bars or recreation rooms.

3 TOURIST-ONLY apartments (of which the "Gold Coast" area has some 43,000) represent 22% of all tourist sets. About 16.6% of tv sets are in trailer homes, rooming, rental homes.

4 TOURISTS, who daily will swell area's total population to 1.96 million, will spend some $625 million during 1960. Biggest expenditure (29%) is for groceries, foods and beverages.

5 NEXT BIGGEST slice of $625 million jackpot goes for lodging (24%). After that, in order, come clothing, gifts, souvenirs, drugs, cosmetics, tobacco, gas, oil, services, amusements.

6 MOST POPULAR tv program fare among vacationers, according to WTVJ studies, are: news, weather, westerns, dramas, variety. Average age of tourists is 47. median age is 45.
IS CONFUSION ABOUT AREAS FOULING UP RADIO BUYING?

Adam Young polls agencies, finds most believe Advertiser Areas should replace other measurement

Survey shows up to six different coverage areas now used in radio research for many major markets

Two new studies, recently released by Adam Young, Inc., station representatives, have called attention to a confusion in research standards which is widely prevalent in modern radio, and to the need for uniformity in area definition, based on advertiser requirements rather than station signal patterns.

What the rep firm terms the “First Advertiser-Oriented Research” for radio covers special “Advertiser Area” studies for Pittsburgh and Tulsa made by The Pulse Inc.

Significant in these reports is that Retail Trading Zones are used as a basis for determining station audiences, rather than either Metro Areas, or county areas fixed by individual station coverage patterns.

The choice of Retail Trading Zones as Advertiser Areas was made by Adam Young, Inc. after consultation with more than 80 advertising agencies, coast to coast.

Comparison of Advertiser Areas for both Tulsa and Pittsburgh shows a marked contrast with the Metro Areas currently surveyed by Pulse and Hooper, and with many other special studies.

In Tulsa, for instance, The Metro Area covers only Tulsa County, while the Advertiser Area (Retail Trading Zone) comprises 21 counties.

In Pittsburgh, the Metro Area regularly reported by Pulse covers four counties and the Advertiser Area includes 10 counties.

Further confusion in both markets is compounded by the fact that a number of stations regularly commissioned research based on other area definitions.

In Pittsburgh, Pulse alone is preparing three studies on a regular basis—1) its regular Metro Area report 2) a special one-county report for station KQV 3) a special 15-county report for station WDKA.

A similar situation prevails in Tulsa (see box) and in many other markets.

In Omaha, Nebraska, four radio stations have prepared special radio listening research based on four different coverage patterns.

The Young firm points out that “each report is valid insofar as research techniques are concerned. But they do pose a considerable problem for the timebuyer who must evaluate each in terms of the marketing requirements of a specific advertiser.”

To reduce timebuying problems and to tie area studies more closely to advertiser needs, Adam Young proposes that the Advertiser Area (Retail Trading Zone) definition be made a standard for future radio coverage surveys.

In its recommendations, Young says:

1) We hope that Advertiser Area will provide a common denominator upon which to evaluate the quantitative values of radio stations . . . a denominator that is larger than the customary metro area which hinders radio with respect to newspapers.

2) Advertiser Areas provide this measurement on a basis selected not by the stations but by the advertisers themselves.

3) Advertiser Areas should encourage more money for radio re
3 TULSA RADIO AREAS MEASURED BY PULSE

1. 61-COUNTY SURVEY prepared annually by the Pulse for station KRMG. The extent of this area is in sharp contrast with the more usual metro areas measured by Hooper and Pulse but is typical of much radio coverage research that is originated by stations, rather than by radio advertisers.

2. METRO AREA is basis of regular Pulse reports, covers only Tulsa County. Hooper surveys non-toll telephone area, which is substantially the same measuring radio effectiveness which, in turn will result in expanded use of the medium by advertisers.

3. ADVERTISER AREA, proposed by Adam Young, Inc., after consultation with 80 agencies, comprises 21 counties in Tulsa, and is based on the market's Retail Trading Zone, a standard generally used by newspapers in selling.

Research since stations will realize that surveys carry a greater degree of acceptance than surveys specifically tailored to their coverage characteristics. The norm will no longer be the biggest area, but will be right the "area of maximum advertiser interest."

4. Advertiser Areas will provide a better means of comparing radio with newspapers.

5. Expansion of these Advertiser areas studies into the top 100 markets would remove the necessity for the coverage studies since over 96% of all U.S. counties could be measured on a regular basis.

6. The need for using coverage in such as NCS ±2, which is over 10 years old, or formulae such as SRA formula would be unnecessary.

7. Advertiser Areas will build greater confidence in the tools for

In answer to the question, "What about the stations whose coverage is significantly larger or smaller than the Advertiser Area?" Frank S. Boehm, v.p. for research at Adam Young, Inc. says, "We know that with the emphasis on maximum community service, most radio stations today are not particularly effective beyond their retail trading areas.

"However, should a powerful station wish to have a survey taken in its entire coverage zone, this would be possible just as it is now. We believe, though, that the burden of selling any advertiser on this special survey should be up to the station.

"In the case of the local 250-watt the same would be true. The station would have as a sales tool the regular Pulse and Hooper metro area studies. It would be up to the station to convince the advertiser that, for some reason a portion of his budget should be concentrated in this smaller area. (For example, the bulk of effective buying power or population might be concentrated within the metro area.)

"We are convinced, however, that introduction of Advertiser Areas as a standard method of coverage measurement would work for the good of radio as a medium, and would be applicable and proper in the majority of cases."

Young sums up its case by asking agencies, "Why should radio be short-changed when newspapers use a Retail Trading Zone definition?"
FOLKSY, DEEP, GRAVEL-TONED

That's the way listeners describe Mage Mager's radio personality, and what sold reliability image

Decade of personally delivered commercials upped Kansas City neighborhood store to city-wide operation

"Send out a new 21-inch television set. Mr. Magers sounds like the type of person I'd like to do business with."

The Vesto Co. of Kansas City, Kan., doesn't receive this type of telephone call every day in the week. Most of its customers come in and look over the tv sets, hi-fi equipment and electric organs before they buy.

Nevertheless, that recent phone call illustrates the corporate image that store owner Mage Magers has built with a decade of personally delivered radio commercials.

Virtually from the start, Vesto's Mr. Magers relied on radio to get across the desired image of friendliness, capability, reliability and service. And the bulk of Vesto's advertising budget has consistently been earmarked for radio. Currently, the annual share is $12,000.

The company has grown from a suburban North Kansas City operation to the point where, as Mr. Magers puts it, "Thanks to radio, we sell and service customers throughout the entire Greater Kansas City area. We have even made sales to residents as far as 300 miles away."

Vesto's continued growth is evidenced in the latest tabulation for the key September-December selling season. This year's sales are roughly double those for the same period last year—"This, in the face of quite severe setbacks in our area in television set sales," says Mr. Magers.

Mr. Magers' commercials are thoroughly imbued with the personal touch. In his "folksy, deep, gravel-toned" voice he ties in his commercial message with current local events. Often he includes references to his family, such as a reminder that the voice customers will hear when they call the credit department is that of his wife, who is credit manager. Mrs. Magers, their son, Bruce, and their three-year-old grandchild have all participated in commercials.

For Vesto and its agency, Merritt Owens, Inc., programs in traffic time have proved the most effective framework for Mr. Magers' messages. They prefer programs to spot schedules on the rationale that the former afford more commercial exposure at one time. And they emphasize traffic time because adult males are considered their prime customers. With the ever-increasing popularity of traffic time, however, it has become difficult to buy a whole traffic time program. For three years Vesto held onto a 15-minute late afternoon d.j. show over KMBC. Mr. Magers was on hand for live, ad-libbed commer-

SELF-DELIVERED radio commercials is the way Mage Magers builds an image of reliability for his Vesto Co. in Kansas City. Shown at taping session (l-r): KCMO engineer Ken Young, Mr. Magers, Merritt Owens ad agency acct. exec Fritz Liseck and station personality John Pearson
A BANKER, a druggist and a grocer join the Air Force and KMTV, Omaha, in a formula for local institutional tv. They are (1 to r) Dick Barrett, KMTV; John Johnston of Wolber Pharmacy; Col. Gunter, SAC; Charles Reed of Bank of Bellevue and Bob Baker of Baker Supermarkets

**HOW TO GET A DRUGGIST, BANKER, GROCER ON TV**

Selling institutional programs to local merchants is easy. At least, so says KMTV, Omaha, in the case of a SAC tribute it sold recently to the Bank of Bellevue, Baker’s Super Market and Wolber Pharmacy.

Ever since the SAC moved into Bellevue eight years ago, the area has boomed. Hence the special importance of SAC people to local merchants, and their willingness to sponsor documentary programs with institutional commercials.

Two of KMTV’s three advertisers on the show were using tv for the first time: Baker’s Super Market, and Wolber Pharmacy. The third sponsor, Bank of Bellevue, was on tv for only the second time.

The program itself, Payload, was filmed under the direction of KMTV news director Jim Roberts by newsman Jack Anderson and Dave Hammer on an actual 2,700 mile training flight.

Each of the three advertisers used its commercial in a different way. The bank took an appropriately formal approach, the pharmacy took a personal approach, and the chain store took an attitude that combined elements of both.

Bank president Charles S. Reed called the telecast an unusual opportunity for a local businessman. He said: “We were 100% satisfied. Our aim is to be good neighbors and to remind them we are here for service.”

Johnny Johnston, pharmacist and partner of Wolber Pharmacy, appeared on camera during his commercial, although a station announcer delivered the message. His excellent relationship with SAC people was further enhanced by the special telecast.

And Abe Baker, president of Baker’s Super Markets, reported a favorable customer and employee reaction to Payload. Commercials for his two stores came midway between the institutional approaches of the other two sponsors.

Since Mr. Johnston and Mr. Baker were using television for the first time, their reactions are particularly noteworthy because of their general significance for other local merchants who may be considering using the medium.

The druggist and the grocer were both thoroughly satisfied with their show. Mr. Johnston said, “As an institutional piece of advertising, Payload could never be surpassed.” Mr. Baker said he had aimed for the objective of making friends for his stores and at giving the SAC men a well-earned “pat on the back.”

Important cooperation in filming the show was provided by Lt. Col. Lester Gunter of the 34th Aerial Refueling Squadron.

The occasion for the telecast was the 34th squadron’s first anniversary. Half-hour program used 14 hours of film shooting which took eight hours to edit.

**SPONSOR • 9 JANUARY 1960**
How can stations develop more national

With many major advertisers firming up their first quarter plans, station men review current business trends and discuss methods for increasing billings

W. Thomas Hamilton, acting general manager, WADU & WNDU-TV, South Bend, Ind.

Writing about how stations can get more national business is, in the case of individual stations, like trying to help solve someone’s problems without knowing what the problems are. However, there are some ground rules that station management can briefly run down to see what areas might be accentuated or changed for better relationship.

As in all salesmanship we must first presume the salesman has a good product. That the house is in order concerning ratings, etc.

We reach people who are influential in bringing a station more business through—

1) Station reps. Certainly, we all pick the rep we feel can do the best job for us. But do we supply him continually with all the information he needs? Information on market conditions, new programming, on air audits of competition and other basic information should be continually flowing to the rep. If we do a thorough job on this, they will do a better selling job for us.

2) Personal calls on agencies, local representatives or national companies.

The latter in this group I think we especially overlook. Certainly, a lot of business could be gotten if the local distributors were in there pitching for a support in a market for a better buy on their own station over the competition. As for agency calls, I feel they can be very beneficial if a few simple rules are followed. “Call only on the agency whose account is a solid prospect; call by appointment with the rep along; if the client is being contacted, tell the agency; have a prethought-out presentation: give new information on the market on other media in the market and “positive” sell against other stations; give only facts not readily available to the buyer from his file: when you have finished your organized pitch and answered questions—take off.

3) Trade advertising. A lot of us sell advertising to everyone but ourselves. Trade ads reach many people that cannot possibly be reached in any other way.

4) Publicity. Many times a publicity firm can be the best contact in the world between a station and the media that needs information on what’s happening in the field.

5) Station presentations to buyer groups. If you want to get the news on something big over in a hurry or if your material can be better presented by using large visual displays or video tape then the group meeting is a natural.

These are the major ways I know to reach the people who do the buying. Every station certainly does not have the resources or personnel to do an adequate job in all—and even if they did, there are still certain markets who will get business because of their inherent size. But FCC figures indicate that the biggest spot billings don’t always come from the biggest markets, so someone is doing a good selling job and has established a memorable image on buyers’ minds. The individual station must decide which methods it can employ and to what extent.

Thomas P. Chisman, pres. & gen. mgr., WITE-TV, Norfolk-Hampton, Va.

The fact that the “best tv buys” are not always the ones that national advertisers finally select can be quite disillusioning to a broadcaster. Often you run up against general inertia in the agency where it’s just too much trouble to check into figures that might prove your station has a better buy than the competition.

Another formidable barricade in selling the value of your station against the opposition is the Frequency Discount situation. A national advertiser often remains on a station for a long period of time because of the discount advantage he builds up despite the fact that his product is not reaching the audience or creating the sales pull that it should.

How to overcome such problems is a tough, continuing job that never ends. It is a job that requires constant promotion and publicity on the part of the station manager and his stuff. It is a job in which a close liaison with the station’s representative is absolutely essential and one in which the station representative must make more than a casual pitch to sell the potential of the station.

It is imperative that the station reps have complete information about the station it represents, including its facilities, programming, merchandising, promotion and supplementary advantages provided by the station and that more imagination be utilized in presenting these facts.

Above all, a station’s image and acceptance in its market and the reputation the station has built in its community over a period of time should be clearly defined for the agency.

A closer evaluation of the quality of a station’s operation by the time-buyer could easily make the difference in a campaign’s success or failure in a market. It is unfortunate
business?

Perhaps, but true in some instances that the agency that takes the "real deal" that can't be duplicated by a station operating on a quality basis, winds up with its announcements being tripled and even quadrupled spotted.

In a truly competitive situation, the station that operates on a high quality level in all of its dealings, will eventually capture more than its share of the national sales from the selective agencies.

Stanley L. Spero, v.p. in charge of sales, KMPC, Los Angeles

It has always been the opinion here at KMPC that the best way to obtain more national business is to provide the national agencies with vital information concerning the station, the market, and current success stories of various categories of advertisers.

It is our feeling that advertising agencies, both in the media department and the accounts section, should have a complete, up-to-date file on a station's personality. For example, an agency should be supplied with current information regarding a d.j., personality and his approach to his specialty: the news department and how it operates; and the sports coverage delivered by the station. In other words, if we are dealing with a personality station, it is important for our customers to know who these personalities are and why they are important to an advertiser.

It is fortunate for us who live in Southern California to be in a market that is enjoying tremendous growth. However, whether you live in Southern California or any other area, it is vitally important that a

Provide agencies with documented information

Adams Young, Inc. invested considerable effort and expense in this new advertiser-oriented research. Why? First, because in the so-called "area study," research and promotion have too easily and too frequently been confused. (In a given market, there may be as many coverage area surveys as there are stations—all valid as to research techniques. But from among all the surveys available the time-buyer has none which gives him his area of maximum interest.)

Reason two: Regularly-scheduled metro area surveys short-change radio vis-a-vis newspapers which use a Retail Trading Zone definition. Can newspapers, with their limited circulation be as effective as radio in reaching people of the growing suburban areas?

What the new studies mean:

1. Common denominator for evaluating all radio stations quantitatively.
2. More equitable comparison of newspapers, since Retail Trading Zone and Advertiser Area are roughly in agreement.
3. Greater acceptance than surveys "tailored" to individual stations' coverage characteristics. (As more stations realize this, they will invest more—and more wisely—in radio research.)
4. No further need to use over-3-year-old coverage data or formuale.
5. Expanded use of radio, as confidence grows in tools for measuring the medium's effectiveness.
6. Future coverage studies would become unnecessary, if the Advertiser Area concept catches hold. Pulse is prepared to expand it into the top 100 markets in which case over 75% of all U.S. counties could be measured on a regular basis.
7. The first time in history that advertisers—not stations—have determined areas to be surveyed.

Available: Limited number of these first two Advertiser Area Pulse reports for distribution to advertising agencies and advertisers. With it we will send an analysis which goes into greater detail than our space here permits. No charge or obligation.

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 Corp., Young Canadian Ltd.

Sponsor • 9 January 1960
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.
HOBBY SHOPS

SPONSOR: Hull’s Hobby Shop  AGENCY: Direct

Capsule case history: Hull’s Hobby Store of New Haven has a schedule on WELI, of the same city, which consists of a single one-minute spot Friday mornings and ten 20-second spots spread over Friday afternoon and evening and Saturday mornings. In a recent test Hull’s ran a special on electric train sets on WELI exclusively. The announcements specified that the trains would be offered on Saturday only. The following day turned out rainy and windy, but at 8 a.m., one hour before Hull’s opens, a crowd had gathered in front of the shop. By 8:30 the line extended around the corner. Owner of the hobby store, Mr. Hull, reported, “About 100 train sets were sold, and store personnel were able to ‘upgrade’ a large percentage of customers to more expensive items and thus further increase sales.” This was the best Saturday business Hull had ever had, outside of one Christmas weekend in 1958. Even better, according to Hull, some 50% of the customers had never been inside the store before.

WELI, New Haven  Announcements

NEW HOMES

SPONSOR: Mahay Construction Co.  AGENCY: Direct

Capsule case history: To stimulate traffic to TMP Homes in Mountain Meadows, built by Mahay Construction Co. of LaMesa, Calif., KGB of San Diego, proposed a special promotion: a KGB Open House in which all KGB am and fm personnel would participate. Called “KGB Money Tree Open House,” KGB placed an 8-foot, white Christmas tree in the living room of one of four model homes and literally covered it with new one-dollar bills. A schedule of spots promoted the tree and listeners were invited to join KGB and TMP Homes for the “KGB Money Tree Open House” Saturday and Sunday, 12 and 13 December, register for the tree, meet the KGB family, receive a picture of the staff, record Christmas greetings for broadcast the following week. The KGBs remote unit, which was on the tree nine hours Saturday and Sunday. No other form of advertising was used. The campaign was such a success that Mahay has plans for another and similar promotion soon.

KGB, San Diego  Announcements

WOMEN’S APPAREL

SPONSOR: Goldstein-Chapman  AGENCY: Direct

Capsule case history: Goldstein-Chapman of Omaha women’s apparel store, had not used any radio advertising for awhile. Then, the store decided to try a spot campaign for one month on KOWH, Omaha. The schedule was fifty 60-second spots on a run-of-schedule basis, to begin between 8:30 a.m. and 5 p.m. Announcements were read by the KOWH staff, and the results of the campaign were immediate. After only several spots, listeners started phoning in orders for the various advertised items. Results were equally apparent in the store itself. In-store traffic over a period jumped many-fold and has been sustained since. Herman Goldstein, owner and manager, told KOWH that the schedule showed that broadcast could sell better than other advertising. He felt, in particular, that disk jockeys Bud Vurty, George Lester, Dean Reeter and Bob Day “gave the spots the personal touch that advertising needs.” The store has since renewed a similar schedule on KOWH.

KOWH, Omaha  Announcements

MATTRESSES

SPONSOR: A. J. Logan Co.  AGENCY: Direct

Capsule case history: The A. J. Logan Co. of Pittsburgh for many years has been manufacturing mattresses under various house brands. It has also been selling its own brand, Spring Air, but not pushing it. The manufacturer decided to give it a whirl and bought four weekly half-minute spots on WWSW at 7:30 and one at 8:45 a.m. in the Good Morning To You show. The transcribed announcements feature long-ringing alarm clock. Inside of a few weeks, four downtown Pittsburgh department stores, instead of one, were carrying Spring Air and the company had greatly expanded its suburban distribution. So many customers asked for mattresses after hearing the WWSW announcements that stores contacted A. J. Logan Co. for the line. The manufacturer was overwhelmed with these results and subsequent placed a regular schedule with the station. WWSW’s campaign became the first big step in the successful promotion of the Spring Air mattress in retail stores in this area.

WWSW, Pittsburgh  Announcements
357,519 WWDC homes own at least one car...13.5% above the total sample Washington, D.C. average. 
210,485 are 1957 or newer...17.9% above average.*

*PULSE Audience Image Study—July, 1959

WWDC

... the station that keeps people in mind
WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR
structure is settled. Call Kathy in and explain that we start at 9 instead of 9:30 tomorrow; that she must cancel two dates with apologies, cancel lunch with Mary Dowling at Ellington as I have to work straight through, correlate all Westminster stuff for Wendell, clean up Quaker State spot radio stuff tomorrow for sure. Kathy reminds me that she is taking tomorrow off, had asked me at least two weeks ago and that this is the last day of vacation she has coming. Sigh and admit you'd forgotten all about it and of course she can go.

Mort Reiner, Hicks & Greist, N. Y.
The secret of buying spot participations on local live kid shows is known to most timebuyers: be there first. For months, Reiner had been needing a particular New England station and Jerry McNally of Blair for an evening kid show.

9 a.m. Meeting with group a.e.'s, a regular Tuesday morning session.

9:35 a.m. McNally's call comes through, leave meeting to take it. Sun total of McNally's information at this point: Bozo the Clown finally scheduled for an evening time period. No definite time slot or costs available yet.

9:55 a.m. Wrap up discussion with a.e.'s, schedule another after 5 p.m. to finish session.

10:05 a.m. Call client ad manager. Not in. Leave word. Urgent.

10:10 a.m. Coffee break at desk, while reading mail.

10:20 a.m. There it is! Client delighted to hear good news. Authorizes tentative o.k., pending full details. Meantime would clear with company marketing committee.

10:30 a.m. Phone McNally. Ask him to hold participation till 5 p.m. and to obtain time and costs at once.

10:45 a.m. Ad manager back on phone. Marketing committee says, "Fine, but what about time slot and costs?"

10:45 a.m. Phone call to McNally. "Jerry, everything hinges on actual time slot and costs—get back to me in a hurry."

11 a.m. Interview with Philadelphia station rep (by appointment) to discuss avails there.

11:45 a.m. Dictation.

12 noon. Lunch with station manager from Cincinnati and rep.

2 p.m. Return calls, place several others, including one to McNally (not back from lunch yet).

2:30 p.m. McNally returns call. Has checked with station. Now knows exact time period. Satisfactory. But there is complication in pricing. Do we want to buy on preemptible or non preemptible basis? Cost may vary as much as 25-30%. Discuss pros and cons, including possibility someone would want to preempt us. McNally sees strong possibility of this.

3 p.m. Phone client with new information, outline McNally's recommendation. In view of difficulty of getting good shows, recommend buying a non-preemptible schedule. Client will call back before 5 p.m. with final decision.

3:30 p.m. Work with assistant timebuyer and estimator on program for new client.

4:10 p.m. Dictation.

4:30 p.m. Client calls with final o.k. Non-preemptible schedule authorized.

4:45 p.m. Phone McNally. Can both breathe a sigh of satisfaction.

5 p.m. Attend postponed morning meeting with group a.e.'s.

Next day, McNally shows up with a big, fat cigar for Reiner to celebrate the occasion.

Norm Jackman, Campbell-Ewald, Detroit

That the pace in the Midwest is no less hectic than on Madison Avenue is revealed in the day Jackman recorded for SPONSOR.

8:25 a.m. Deposited by elevator in reception lobby of Campbell-Ewald, fourth floor, General Motors Building, Detroit.

8:30 a.m. Begin preparations for 9:30 meeting on special campaign for United Motors Service. Leaf through areas where UMS wants additional battery advertising. Compile data on similar campaign conducted six months ago.

9:15 a.m. Answer first phone call of day. Assure Detroit Edison a.e. he'll have schedule of stations which will most effectively cover client's area by next day.

9:25 a.m. Step across hall to media director Carl Georgi's office for meeting on UMS campaign. UMS ad director Syd M. Cowan explains special campaign, emphasis on tv, augmented by radio and outdoor. Buyers of all media present. Discussion of importance of considering all media prior to final decision. Back to office to compile tentative schedules.

10:45 a.m. Call from Larry Harbadian that UMS list has hit snag with cost above tentative budget. Suggests we compile figures for revised budget to present to UMS.

11:30 a.m. Welcome station representative with manager from Iowa station with disk jockey presentation. Listen to tapes. They suggest continuing talk over lunch.

12:20 p.m. At lunch, inquire about local market programing, promise careful consideration of station in future spot schedules.

1:30 p.m. Back to desk and stack old pink telephone slips in corner of desk pad. From WWJ-TV (Detroit): "Pls call re 11 p.m. newscast." (National Bank of Detroit) decided on 11 p.m. newscast six months ago, has been waiting for first time availability.) Arrange for station to meet with client, then alert contract and radio and tv departments on proposed programs.

2 p.m. Back to UMS battery campaign budget. Phone interrupts again. Station manager in Mississippi asks to be considered in Chevrolet schedule. Explain schedule arrangements, suggest he send information about his station.

2:30 p.m. With Harbadian, complete UMS budget using top tv station in areas concerned, then get together with Dick Fischer on spot radio schedule to round out campaign. Use agency's eight month radio survey giving average cost per spot. Very accurate for quick estimate of radio spot budget.

3 p.m. Turn budget report and schedule over to secretaty for retyping and presentation to UMS next day then begin check of Detroit Ediso area coverage.

3:30 p.m. A.e. for Goebel Beer calls wants complete list of radio and tv stations on pro football schedule for publicity release. Promises he'll have it next morning.

4 p.m. Profitable half hour with John Logan, CBS TV Spot Sales, talking over availabilities six months in future. Clear up problem of overlapping of network shows by tv.

(Please turn to page 52)
A skillful artery reconstruction surgical operation was recently telecast by KRON/TV and sponsored by Jenkel-Davidson Optical Company. It was the first of a series of medical programs to be produced by KRON/TV under the auspices of the San Francisco Medical Association. • Great viewer interest was proved by the results of a special ARB coincidental survey, which gave this program a rating of 18.3 — more than the other three Bay Area TV stations combined!
Getting a new Post cereal on the road was the major concern of the Gershon's day. Like all buyers at Benton & Bowles, Dick buys all media.

9 a.m. Breakfast pitch by Tvb.

10:15 a.m. Check with NBC Sales Service on network clearance for Fury in Schenectady.

10:30 a.m. Confer with assistant, Tom Peschel, on progress of spot buy scheduled to begin shortly.

10:50 a.m. Informal discussion with Petry salesman as to availability and cost of 30-second spot announcements on his stations throughout industry.

11:15 a.m. Put finishing touches on recommendation calling for test of certain techniques of brand commercial scheduling on net shows.

11:50 a.m. Order network cut-ins of General Foods shows through CTV for new Post cereal. Infor agency traffic department of order and ask them to send film to stations on schedule.

12:15 p.m. Lunch with tv representative and station manager. Discuss hors d'oeuvres, local politics, and status of a syndicated film Post sponsors on his station.

1:50 p.m. Sort through one and a half pounds of incoming mail.

2:10 p.m. Meet with Post Cereal group—Quentin McDonald, Bob Diserens, Tom Mahon—to discuss next year's media plan.

3:30 p.m. See Bob Diserens about marketing strategy of new Post cereal. Discuss importance of color in copy treatment of new brand.

4:45 p.m. Sign thank-you notes to stations that have given merchandising assistance to Post Cereals.

5:15 p.m. Fill attaché case with trade magazines and inter-agency memo for evening reading.

KOELER BEER
(Continued from page 35)

month. Last week in December, '59 tv time signals were tagged with "Watch for Koehler's Miss January. Tags to the radio jingle also prepared the way. Koehler's newspaper advertising (60 inches per month in 10 major newspapers, 30 inches in 15 others) was tied into the contest which culminated in June when the votes were counted. Then both the radio tags and tv time signals carried the same announcement: "Miss December, selected as Miss Koehler of '59."

One tag, now in use, has a very significant meaning. "Koehler's new sales record in '59" can be traced largely to the impact of the company's high-frequency advertising strategy.

In 1960, the company will apply this formula a little differently, however. The time signals (in use now for two and a half years) will be used in conjunction with 20-second spots, elaborating on the theme of the time signal tags.
in the people’s interest*

REPORT OF POSSIBLE CODE VIOLATIONS
(Spot Announcements)

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME OF OCCURRENCE</th>
<th>TYPE OF OCCURRENCE*</th>
<th>COMMERCIAL(S) INVOLVED</th>
<th>LENGTH</th>
<th>COMMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/15/59</td>
<td></td>
<td>NO CODE VIOLATIONS</td>
<td></td>
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<td></td>
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<tr>
<td>8/21/59</td>
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</table>

* in the advertisers’ interest, too.

A clean slate is a good place to write any advertising message. WWJ-TV’s deep sense of responsibility to its audience prohibits unworthy practices, maintains high regard for the station’s integrity, and lends to every commercial the extra measure of believability that is so important to sales.

When you plan your 1960 schedules, specify WWJ-TV in Detroit—operating in the people’s interest and, therefore, in your best interest, too.
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. Cristal man or call WGY, Schenectady, N. Y.

50,000 Watts • NBC Affiliate • 810 Kilocycles

A GENERAL ELECTRIC STATION
Probing radio/tv and trying to determine what to do about rectifying bad practices continues to hold the Capital spotlight exclusively as far as the broadcast industry is concerned.

Of course, the Justice Department helped start the 1960 round off with a bang with its hardhitting report to President Eisenhower.

The FCC this week let it be known that the 2700 radio stations that have already answered the query about payola said they’re taking all safeguards possible against the thing happening in their operations.

Meanwhile the Harris House Legislative Oversight subcommittee is keeping its revelatory-powder dry—outside of occasional sidedoor dribbles to the press—pending the resumption of its hearings.

Attorney General Rogers in his communication to the President—to get to the nub of his recital—recommended only minor legislation.

These proposals included:

1) Make it a Federal crime for station or network employees to accept payola, where present law holds only stations accountable.

2) Give the FCC power to suspend licenses or renew them conditionally, where now the only punishment the FCC may mete out is the “death sentence” of license revocation.

But, added Rogers, if these changes and vigorous enforcement of present laws don’t work, Congress might want to consider empowering the FCC to regulate networks directly, and it might also wish to increase the FTC’s powers to halt deceptive advertising.

Rogers, likewise, called for “more timely and vigorous action by the regulatory agencies.” He noted that while NAB code tightening is a good thing, self-regulation will not be successful unless the government agencies wish to protect the public interest by using their powers directly and promptly.

The Rogers report signals a much stronger Justice Department hand in broadcasting affairs all down the line.

Justice, with the aid of the FCC, won a Supreme Court decision last year holding the Department to be the expert agency on antitrust matters. The President has demonstrated that he will rely on the Justice Department rather than on the FCC and FTC, not only on antitrust matters, but also for direction of administration policy on broadcasting generally.

The Department is expected in 1960, aside from carrying the ball in urging tighter regulation of the industry, to begin cracking down with antitrust court actions.

The FCC is expected to give final approval to a half-hour cut in network option time, and present indications are that as soon as this is done Justice will move in with a court action seeking to have option time tossed out entirely as an unreasonable restraint of trade.

It is known that the Department is restless, wants to move, and has conducted extensive probes in various directions. But where it will actually move first is purely conjecture at this stage.

Odds favor the option time action, and also favor a move against alleged talent agency monopolies of talent and programing.
Studebaker (D'Arcy) has jumped into syndication with a six-city buy in New York State of ITC's Four Just Men.
Cities on the Studebaker Dealer's line-up include New York, Albany, Syracuse, Binghamton, Watertown and Plattsburgh.
In New York, WRCA-TV will move Ziv's Lock-Up, a station purchase, to make room for the automotive advertiser.
Studebaker is the fourth automotive advertiser to buy into ITC's Four Just Men this year: others are Volkswagen, Renault and Chrysler (Mexico).

Look for a big piece of new cigarette money to be spent in syndication during 1960.
A cascade of new brands—including Duke, Alpine, Life and Spring—mean new spending using tested syndication strategies.
A review of what three brands are already doing demonstrate the choices the cigarette men have at their disposal:
1) Easiest way to start into syndication is buying nighttime minutes within acceptable film shows, placing the business station-by-station. Camels has been using this for high cost efficiency.
2) Heaviest commitment to syndication is the pattern Raleigths used last year: Eventually it came down to full sponsorship in selected markets, the objective being maximum identification and impact.
3) A compromise between advantages of efficiency and identification is Lucky Strike's alternate week regional pattern with one show, going into markets where satisfactory time can be cleared.

The National Audience Board is undertaking studies to determine how audiences react to scenes involving sex or violence in syndicated shows.
One show being tested is Official Films' What Are The Odds? which starts on some stations in January; producers are Leo Guild and Kenneth Herts.
Testing method entails an analysis of ballots of sample audience.

Promotion continues to be one of syndication's strongest trump cards.
Witness what Ziv is preparing with Tombstone Territory: Awards to four distinguished citizens in each TV market to be presented at the actual Tombstone, Arizona, locale.
Tombstone Territory is now sold in 151 markets. (For show's latest sales, see FILM WRAP-UP, Page 62.)

Keep your eye on The Flagstones, the first animated situation comedy in half hour form, going on ABC TV next fall.
The teamwork for the show comes out of Kellogg's successful experience with Huckleberry Hound and Quick Draw McGraw in national spot.
Should Flagstones pay off in the ratings and commercials sweepstakes, an important new use for film animation in programs might follow next season.
Screen Gems has handled all three shows for Hanna-Barbera.
The possibility that WNTA-TV, New York, might drop its pioneering two-hour local dramatic tape show, Play of the Week, brought 15,000 letters from area viewers.

Syndication hopes for the show rest partly on the list of national advertisers who have bought spots in the show.

These include cigarettes such as Life, Newport, Kent; cleaners such as Ivory Liquid, Mr. Clean; foods like Chase & Sanborn coffee and Fleischmann’s margarine; and other advertisers including Alcoa, Reader’s Digest, and Bufferin.

20th Century-Fox’s tv plans for 1960 include a heavy accent on comedy.
At the moment the drawing boards call for more episodes of Dobie Gillis plus a new series to be called Split Level; writer is Max Shulman and producer is Rod Amateau.

More than 350 tapes are broadcast weekly through syndication, if only the 26 shows in regular syndication are added up.

Actually there are many more local broadcasts of syndicated tapes, since dozens are informally exchanged weekly among stations.

Furthermore, here is a list Ampex collected of new shows being readied for tape syndication:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>DISTRIBUTOR</th>
<th>PRODUCER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atomic Submarine</td>
<td>Majestic Prods.</td>
<td>Jonathan Yost</td>
</tr>
<tr>
<td>Bill of Indictment</td>
<td>KTLA, Los Angeles</td>
<td>KTLA</td>
</tr>
<tr>
<td>Courtmartial</td>
<td>KTTV, Los Angeles</td>
<td>KTTV</td>
</tr>
<tr>
<td>Emergency Ward</td>
<td>KTTV</td>
<td>KTTV</td>
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<tr>
<td>George Jessel Show</td>
<td>Synditape</td>
<td>KCOP, Los Angeles</td>
</tr>
<tr>
<td>Guy Mitchell Show</td>
<td>KTLA</td>
<td>KTLA</td>
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<tr>
<td>The Happy Time</td>
<td>KTLA</td>
<td>KTLA</td>
</tr>
<tr>
<td>Juvenile Court</td>
<td>KTTV</td>
<td>KTTV</td>
</tr>
<tr>
<td>Luncheon in Las Vegas</td>
<td>Majestic Prods.</td>
<td>Jonathan Yost</td>
</tr>
<tr>
<td>Mark Brand</td>
<td>KTLA</td>
<td>KTLA</td>
</tr>
<tr>
<td>Municipal Court</td>
<td>KTLA</td>
<td>KTLA</td>
</tr>
<tr>
<td>Out of the West</td>
<td>Majestic Prods.</td>
<td>Jonathan Yost</td>
</tr>
<tr>
<td>Town Hall Party</td>
<td>KTTV</td>
<td>KTTV</td>
</tr>
</tbody>
</table>

COMMERCIALLS

Women are doing more and more important jobs in the commercials field these days, especially in selling.

Latest of the lady executives is Louise N. Stone, animation sales director for Robert Lawrence.

Other women in commercials going into sales have previously come from casting, acting or production backgrounds, but Miss Stone is probably the first distaffer to be honored with a sales director’s title.

A perfect instance of video tape’s ability to handle a fast-changing situation with ease was given last weekend by U. S. Steel (BBDO).

With a Monday evening national telecast scheduled, U. S. Steel chief Roger Blough made tapes at Telestudios, N. Y., on the preceding Friday, only to find major changes in the status of the strike over the weekend.

A standby unit with Blough made new tapes a few hours before the telecast as new developments in the steel strike took place—a capability that would not have been possible with usual film methods.
SPONSOR HEARS

Don't think that top management in the larger agencies hasn't a problem of its own when it comes to payola.

The practice of taking reaches into tv commercials, art jobs and equipment buying.

In fact, the kickback has become such a "must" at one of the top 10 shops that reputable tv commercial producers steer clear of it.

Trendex and Nielsen aren't the only two research services that don't match up in their findings: two computers of cigarette sales disagreed on which brand came through 1959 as No. 1 brand.

One gave it to Pall Mall and the other to the long-time champ, Camels.

They also differed on total turnout: 63.2 billion vs. 65.2 billion.

Mark down 1959 as the year when a number of more or less leading agencies recorded their top media posts to people still in their 30's.

Just to name a few: Herbert Zeltner, L&N; Marvin Richfield, EWR&R; Fran Gromer, FCB; Gerald Arthur, Donahue & Coe; Don Leonard, F-S-R.

Watch for this trend in 1960: Giant package goods advertisers buying quality programming for purposes of higher level appeal and setting up 90-second commercials.

Put P&G down as a pretty certain prospect among Crest and Lilt.

This being the lush season for award-making, SPONSOR HEARS took a poll among the trade for the Top 10 Headaches and came up with these winners, according to classification:

TIMEBUYER: the buzz-saw who calls for an exhaustive list of availabilities by the next day and isn't heard from again on that particular inquiry.

TV DEPARTMENT DIRECTOR: the slick operator who has his researchers prime to document any of his preconceived notions.

NETWORK: the penchant for dressing up a promotion by describing it in releases as "a newly created v.p. post."

TV CRITIC: makes a fetish of quoting his young brood's reactions to a program a practice which often raises the question: "where was he at the time of telecast?"

AD MANAGER: the type who insists on a massive documentation of the agency's recommendations and never looks at the stuff.

THE SUPPLIER: he who boasts he doesn't have to talk to the agency because he knows the board chairman of the client company.

THE CLIENT: a member of who's family is talent.

COMEDIAN: the gentry who reminisce about their origin on New York's lower East Side or about the old Palace Theatre.

THE REP SALESMAN: the smoothie who's slow with his availabilities because he figures that if he can stall the agency's decision long enough the competitor's spot will go elsewhere.

THE RESEARCHER: the kind that finds it necessary to befog his studies with esoteric terminology and then complains he was misunderstood.
More people hear more of what they like on WBML, the #1 station in Macon, Georgia.

When buying Macon, choose the station that Macon people choose...

For Joe, Nat'l. Rep.

1240 on your dial

The #1 Station in the Heart of Georgia!

In Chattanooga, Tenn., use WOGA.
PASSING THE SALT (Lake City, that is) to participate in United Fund Ball celebrating introduction of new radio/tv station KCPX, is screen star Kathy Grant. On hand to greet her (l-r): Norman Louvau, station's gen. mgr., Mayor Adiel F. Stewart, Alan Quist, United Fund officer.

COOL CAT WINS KIDS' BIDS! In the first world premiere ever held for children, Westhouse Bdcstg. Co., Trans-Lux Television Corp., in cooperation with WNEW-TV, screened Felix Cat, new tv series debuting next month, at N.Y.'s Trans-Lux Theater for benefit of CARE.

TREASURE OF PLEASURE, consisting of $20 gold candy pieces, gets local distribution by attractive models on occasion of WKRC's (Cincinnati) 20th year of Taft ownership.

Radio and tv will be used by the Father's Day Council to promote the "New" Father's Day, 16 Jun ('"New," as coined by the FDC means the new 1960 kind of father: the young dad who helps with the children and the dishes and the baby care; activities that were unknown 25 or 50 years ago.)

Last Father's Day saw nearly a billion dollars in retail gift purchases.

Liggett & Myers has enlarged buys on Bonanza and Laramie with some of the money coming from Duke's (McCann) pulling from Markham.

The advertiser decided to make the switch before CBS TV had agreed to assign Markham the Thursday, 9-10 p.m. slot.

Incidentally, Duke, which will be on five network shows, will continue its spot campaign in several top markets.
and now that there are 50 million others (more than double the number there were 25 years ago) the uncil feels that with this planned out campaign, this year business would be well over the billion dollar mark.

Campaigns:
- Sylvania's tv, radio, and high fidelity spring advertising campaign I be spearheaded on the Jack Paar show, NBC TV. The tv commercials will stress the 23-inch bonded shield line which Sylvania introduced last year.
- Mrs. Grass Noodle Soups will present a line of four soup mixes, including its latest French onion soup, on NBC Radio. The campaign is for Mrs. Grass spots 15 times each week in every market that has a NBC station.

Lisa 'n data: Cohen, Dowd & Shirley, the newly-appointed agency Chemway's Lady Esther Divi-

n, is starting off the New Year with the introduction of a new Lady Esther cosmetic product via tests in several markets around the country. . . . Robert Garrett, a jeweler in Waco,Tex., won the first prize of having tv star Art Linkletter act as watch salesman for the day in Bulova's local jeweler promotion contest.

AGENCIES

Agency appointments: Pharmaco-

Craft, billing some $2 million, has resigned its Fresh deodorants and Coldene cold medicine from JWT, and its Ting athlete's foot prepara-

tion from Cohen, Dowd & Aleshire. Daniel & Charles will handle Fresh, Ting and a new unnamed product. No agency assignment, at presstime, for Coldene . . . Doyle, Inc., manu-

facturer of Strongheart Dog Food and Kit Kat cat food, billing $2 million, from D'Arcy to Lilienfeld & Co. . . . Bulova Watch Co.'s radios and stereophonic phonographs, from McCann-Erickson, to Sullivan, Stauffer, Colwell & Bayles . . . Elgin Watch Co., Ltd., of Toronto, to K&E, Toronto . . . Pioneer Corn Co., Tipton, Ind.; Pioneer Hi-Bred Corn Co. of Illinois; and Garst and Thomas Hybrid Corn Co., Coon Rapids, Iowa, to Klau-Van Pietersen-Dunlap, Milwaukee.

Going to split buying authority:
An expanding list and the "increased complexities in the buying and mechanical processes used in each of the media" have induced Harold Cabot & Co., Boston, to split its media department into two separate divisions.

The changes: Gene Del Bianco will be broadcast media manager; serving as administrative head of all media and in charge of all broadcast media buying. Jack Lamere and John Quinn have been named space buyers.

On the distaff front: Marion Montgomery, account executive at Henri, Hurst & McDonald, Chicago, has been appointed the first wo-

ISS CAREER GIRL” contest, staged by B, Atlanta, reaches climax as Delta Air

line ticket agent Alice McCool draws winner, ranking on: theater mgr. M. Buckley; Delta rep. J. Lambert; sta. reporter, J. Robinson

ERATION PING PONG BALL, to pro-

e new San Diego subdivision, was planned KFMB, who chartered helicopter, dropped 20 balls (some worth $500). Here, station Virgil Clemens helps secty. Nanch Kierspe

MATING THE MEDIA was object of party held by Detroit Spot Radio & Tv for tradespeople. Present (l-r): Gabriel Dye, Blair-TV; Mickey Foster, Albin Yagley, media dir. Grant Adv.; Janet Trojan


61
man v.p. in the agency’s 47-year history.

Her new duties will be to implement and expand the creative fashion and design services at the agency.

Thsia ‘n’ data: Ten staff members of the Henderson Advertising Agency, Greenville, S. C., have become stockholders by invitation of the board... Kastor Hilton Chelsey Clifford & Atherton has established a profit-sharing trust plan in which all staff members will automatically become participants.

Admen on the move: Henry Bankart, Henry Haines and Willard Heggen, named senior v.p.’s at Compton... Guy Mercer joins Needham, Louis & Brorby as v.p. and member of the plans board... Roy Gorski and Earl Schultz, elect v.p.’s of C&W... Carl Spielvogel, to McCann-Erickson as corporate public relations director... John Burker, to executive v.p. and board member of Botsford, Constantine & Gardner, Portland, Ore.,... Stanley Evans, to v.p. of Lawrence C. Gumbinner Advertising... Anthony Hyde, to Robert C. Durham Associates, New York, as senior v.p. and senior management consultant... Jack Dash, to executive v.p. of Gresh & Kramer, Philadelphia... Colin Kemper and Dr. Sidney Lirtman, to v.p.’s at the Center for Research in Marketing, Inc., Peeks-

ASSOCIATIONS

One of tv’s high-dome critics, Gilbert Seldes, and an official spokesman for the industry, Lou Hausman, this week regaled RTES luncheoners with opposite viewpoints.

The stickiest of the proposals advanced by Seldes for the improvement of tv programing was this: station operators make a routine of holding broadcast meetings, or “open hearings,” with people of the community to find out what they’d like in programing. In other words, let the operator’s own judgment go by default.

Hausman, TIO director, cited the types of upper crust programing that have been telecast so far this season as proof that the industry was giving the people food for mental and cultural stimulation as well as popular entertainiment.

The NAB announced this week that there are now 873 subscribers to its Standards of Good Practices for Radio Broadcasters — representing 35% of the Board’s radio membership.

This new total comes to an increase of 14% in the month of December, and is the largest number of subscribers since the implementation program for the Standards was started in April, 1958.

Meeting dates:


The First Advertising Agency Group will hold its 32nd annual conference at the Holiday Hotel, Dallas, 20-24 June.

They were elected:


Other electees: Lynn Christian, president of KHGM-FM, Houston, to a regional v.p. and director of the National Association of FM Broadcasters... John Dickinson, of Harrington, Righter & Parsons, and H. P. Lasker, of the Crosley Broadcasting Corp., to co-chairman of TV’s advertising sales advisory committee.

FILM

Despite the appearance of holidays during December to divert attention from business, at least one syndicated show continued to do brisk business.

Ziv’s Tombstone Territory, for example, added a number of sales to both advertisers and stations to bring its market list to 151 after eight weeks of selling.

Sales: Ziv’s Tombstone Territory R. J. Reynolds (Esty) and Oril Brewing (Lewis & Gilman) as alternate sponsors of WFLN-TV, Philadelphia; Brown & Williamson (Ke, Madden & Jones) adding WDAF-TV Kansas City; WDH-TV, Boston, and WBKB-TV, Chicago, alternating Chicago with Dodge Dealers; A land Oil (Ralph H. Jones, Cincinnati on WPST-TV, Paducah; WCPA, Cincinnati, and WSPD-TV, Steubenville; Swift Ice Cream alternating WSPD-TV; Tom Gloor Chevrolet WAPZ-TV, Birmingham; Beat Foods on KKT, Peabody; Dea Milk and Schilling Motors (Sin Gwynn) alternate on WWHQ, Memphis; Service Chevrolet WDAY-TV, Fargo; Avera Pack and Coca-Cola Bottling alternate WJIB, Augusta; Kahler-Craft House and Bryan Brothers Packing (Bur Assoc.) alternate on WLB-T, Jackson; Bryan Packing is also on WQTV, Columbus; buyers not reporting stations are Smith Motor Sales (Whorne Assoc.) in San Antonio, a Rural Electric (Bradham) in Canton; station buyers include WHIZ, Zanesville; KREM-TV, Spokane; WPBN-TV, Traverse City; KLRJ, Las Vegas; WLWC, Columbia; KVAL-TV, Eugene, and WNEW, New York.

International: Fremantle starts new Italian representative, Frema-
tle Italiana, S. R. L., headquartered in Rome, and handling CBS Films and independent American and British producers. Office is Fremantle’s fourth overseas subsidiary.

Strictly personnel: Benedict Fe
genberg joins Television Graphics producer and director... Louis Stone to Robert Lawrence Ani
tion as sales director.

NETWORKS

NBC TV’s afternoon program alignment, effective 8 February, only sharpens the accent on nighttime tv film repeats for off-
time programing among the networks.
our sales curves look good, too!

**WING** is the thing in **DAYTON**

WING has more local business volume than any other station in Dayton. The happy sound of WING makes cash registers ring. Our advertisers all agree (and so do Nielsen, Hooper and Pulse) that WING is THE dominant force in the Dayton market. Get the facts TODAY from your East/Man or General Manager Dale Moudy.

**robert e. eastman & co., inc.**

**WING** is an AIR TRAILS station affiliated with WEZE, Boston; WKLO, Louisville; WCOL, Columbus, O.; and WIZE, Springfield, O.
Out of the six shows in NBC's new 2:30-4:30 lineup, three derive from what had been nighttime film series. ABC TV is using three such repeats, and CBS TV, two, in the daytime.

The NBC revised lineup:
2 p.m., Queen for a Day; 2:30 p.m., Loretta Young; 3 p.m., Young Dr. Malone; 3:30 p.m., From These Roots; 4 p.m., Comedy Theatre (Repeats of Thin Man and like); 4:30 p.m., Adventure Theatre (repeats of Yancy Derringer and like).

Nighttime schedule changes on NBC TV include the shifting of Riverboat to Monday, 7:30-8:30 p.m., replacing Richard Diamond and Love and Marriage. Noxzema, the latter's sponsor, will take half of it. Overland Trail, a new one-hour western, will replace Riverboat in the Sunday 7-8 p.m. slot.

A year-end tally of advertisers on ABC Radio during 1959 showed a total of 117—as compared with 89 advertisers during 1958.

Of the new total, 56 clients bought the network exclusively, and 57 renewed contracts they had made in 1958 or early 1959.

Network tv programing notes:
Kate Smith will return to tv on a regular basis as the star of her own half-hour musical variety show on CBS TV starting Monday, 7:30-8 p.m., 25 January, for Whitehall and Boyle-Midway Divisions (Bates) of American Home . . . William Benedict will star, and Doug McClure will be featured, in a new one-hour Western series, Overland Trail, now being filmed for use on NBC TV this year . . . The Flagstones, a half-hour situation comedy series produced in animation, will make its debut as an evening feature on ABC TV next fall . . . A series of six special one-hour dramatic shows, dubbed Manhattan, will debut on CBS TV Friday, 9-10 p.m., 26 February.

Network sales and renewals: Esquire Shoe Polish, for its Spray Shine, begins this week participations on the Jack Paar Show, NBC TV . . . Jet-O (Y&R) has renewed sponsorship, through 25 June, of Lunch With Soupy Sales, on ABC TV Saturday, 12-12:30 p.m., . . . The Monroe Auto Equipment Co. of Monroe, Mich. (Aitkin-Kynatt) began sponsorship of a morning five-minute news and sports feature on Mutual, and this week the Sinclair Refining Co. (GMM&B) kicks-off its 1960 campaign via adjacencies several times daily on MBS' newscasts. Both buy are slated for one-year of Mutual's Monday through Friday schedules.

This 'n' data: NBC News, in 1959, won a total of more than 30 honors for programs on the tv and radio networks . . . Mutual will hold the fifth in a series of meetings with affiliate owners and managers 14 January at the Biltmore Hotel, in New York . . . "The Population Explosion," expanded to 90-minutes, will be re-broadcast as a special CBS Reports program Thursday, 9:30-11 p.m., 14 January, on CBS TV.

Strictly personnel: Howard Berk has been appointed director of information services for CBS TV stations and CBS TV Spot Sales . . . Courtney McLeod, to regional manager for Pacific Coast and Mountain Zone affiliates and Robert Curran, to regional manager for a group of stations in the East and the Midwest, in the ABC TV station relations department.

**RADIO STATIONS**

Two long-time rivals in the West are smoking the peace pipe: KREX-AM-FM-TV, Grand Junction, Col., has merged its news-gathering facilities with those of the Grand Junction Daily Sentinel. Station has moved its entire news department into the newspaper's building, thus adding some 70 area correspondents as well as a half dozen reporters to its staff.

Ideas at work:
• No more 'Polly wants a cracker': Instead, KING, Seattle, has been asking bird owners to teach their pets to say "Polly Wants a Bubble Up." The contest, brainchild of account executive Ed Roe, was to promote station's new soda advertiser. Winning bird got a $50 check and a chance to "speak his mind" on radio.
• Turning the tables: Recently, Bob Braun, of WLW, Cincinnati, awarded Judge Benjamin Schwartz of the Hamilton County Juvenile Court with a hand-carved wooden plaque of the Ten Commandments Hebrew and English to hang in his court chamber. The surprise presentation was made on the Bandstand show as a memento to the Judge's work in juvenile rehabilitation.
• On the public service front: When WSUN, St. Petersburg, Fla. was awarded $40 from the Florida Citizen's Advisory Committee for highway safety campaign, station decided to add to the award and present it to the elementary school having the best safety record from the start of the term through last month. A special assembly was held this past week at the Clearview Elementary School for presentation of WSUN's $100 award.

Station acquisitions: KXY, Houston, to the NAFI Corp. . . . KTRN, Wichita Falls, to Raymond Ruff, former manager of KOMA, Oklahoma City, for $380,000, brokered by Hamilton-Landis And Associates. WINE-AM-FM, Buffalo, to the M. Lendon Corp., bringing to the group a "full house" of seven radio stations, from Western N. Y. Broadcasting Co., headed by John W. Kluge . . . WILD, Boston, to William John Jr., and associates, from Nelson Noble, for $295,000; and WDAR, Dallington, S. C., to Walter Pearce, for $65,000. Both sales brokered by Blackburn & Crenshaw . . . KJBS, San Francisco, to the A. G. Salter Broadcasting Co., headed by Bill Gil Patridge and A. J. Krisik, for about $1 million . . . WQUA, Moline, Ill., to Radio Moline Inc., headed by Len and Burrell Smith . . . KUTL, Yakima, Wash., to Yakima Valley Radio, headed by H. G. Wells Jr., from Harrison Roddick, for $150,000; and KCLE-AM-FM, Chico, Tex., to Jim Gorden, for LeRoy Martz, for $145,000. Both sales brokered by Hamilton-Landis Associates.

New programing policy: Launch this week by WRCA, New York, provides: "Wall-to-Wall Music," expanded to six hours daily, increase local news coverage and a move round-the-clock weather service.

First of the new schedule change was the shift of station's all-night disc jockey Ford to the daytime lineup following Bill Cullen—to feature on his show only the truly "great" recordings.

SPONSOR • 9 JANUARY 1960
WSJS TELEVISION
serves more large cities with
CITY GRADE COVERAGE* than any other
North Carolina Station

THIS FACT FACES YOU!

PROOF:
WSJS Television's City Grade coverage saturates fourteen cities, each with over 6000 population, in North Carolina's biggest Metropolitan market. These fourteen cities are located in the rich industrial Piedmont—North Carolina's first market buy with WSJS Television.

WSJS television
Winston-Salem / Greensboro

MST

* Map of North Carolina showing fourteen cities served by WSJS Television.
Thisa 'n' data: WINS, New York, is celebrating its second anniversary of the Town Crier — public service announcements aired every hour, 24 hours a day, seven days a week...


KYA, San Francisco, announces the addition of full-time, compatible stereophonic broadcasting with the addition of its own fm station.

Station staffers: Jack Thayer, elected v.p. of Metropolitan Broadcasting Corp. . . . Alexander Klein, Jr., to executive v.p. and general sales manager of WTEL, Philadelphia . . .

Robert Hoth, promoted to executive v.p. of Public Radio Corp., in charge of KAKC, Tulsa, and KBKC.

Kansas City: James Dowell, to v.p. of PRC in charge of national sales, and general manager of KIOA, Des Moines; Larry Monroe, station manager of KIOA; and William Allred, to manager of KBKC . . .

Donman Jacobson, to sales manager of WWJ, Detroit . . .

Henry Franz, to sales manager of WFMB, Indianapolis, and Richard Higgs, to local sales manager of the station . . .

Art Arkalain, named general manager of WERC, Erie, Pa. . . .

Joseph Fife, to general manager of KYOK, Houston . . .

Lee Murray, to women's director of WJR, Detroit . . .

Edward Wolfe and Karl Eisele, to account executives at WBAB, Babylon, L. I., N. Y. . . .

Robert Swanson, to the sales staff at WBBM, Chicago.

TV STATIONS

The American Legion is hopping on the tv-censoring bandwagon.

Out of L.A. this week there came an announcement from one of the Legion's national commanders that the Legion plans to "develop tv chairmen" to be appointed by their own posts in 50 states.

The announced purpose: "to express their individual opinions concerning entertainment and instruction values on the tv screen."

Initial act: preview in New York

12 January and 15 January in Los Angeles, a tv episode "to help ascertain whether sex and violence can be treated in a tasteful manner."

Tv viewing has not had the adverse effect on the American youth that many critics claimed it would, concluded Dr. Paul A. Witty, professor of education at Northwestern University.

Dr. Witty, who has been studying the tv viewing habits of school children, their parents and their teachers in the Chicago area since 1950, read his report to the American Association for the Advancement of Sciences in Chicago this week.

In his study, Dr. Witty found a decline since 1950 in the number of viewing hours by children; elementary school pupils who averaged 24 hours a week at the tv screens in 1955 now spend only 21 hours a week, while high school students spend 12.3 hours a week as against 17 hours in 1953.

But, Dr. Witty pointed out, tv viewing does not affect the health, nor does it restrict outdoor play, hobbies, sports and creative activities of these children.

Ideas at work:

- The news in lights: WNBQ and WMAQ, the NBC tv and radio stations in Chicago, and the Pepsi-Cola General Bottlers, Inc., are co-sponsoring a giant electrical spectacular display on Michigan Avenue which will flash up-to-the-second news bulletins to pedestrians and motorists.

- Located atop an 11-story building, the electrical motograph messages will be transmitted instantaneously from the NBC newroom in Chicago.

- On-campus tv: Yale University and the Radio-TV Division of Triangle Publications, via WNHC-TV, New Haven, produced six one-hour specials on Yale's campus. The first, aired some weeks ago, was dubbed Christmas and Christianity in a Shrinking World. The other five, all with a holiday theme, were telecast during station's special Christmas week programing.

Local sports buys: The Stroh Brewing Co. (Zimmer, Keller & Calvert), via Videotape, will sponsor the National League Hockey games in Detroit on WXYZ-TV . . .

The Pennzoil Co. (Eisman, Johns & Laws) co-sponsored the bowl games in five major midwestern markets . . .

Carling Brewing joins Standard Oil of Ohio and Central National Bank in presenting all telecasts of the Cleveland Indians baseball games.

Thisa 'n' data: WKRC-TV, Cincinnati, this past week moved all equipment, personnel and the like to its new $2 million building at 1906 Highland Avenue . . .

Local live programing note: WRAL-TV, Raleigh, will present, next week, Don Pasquale the Italian opera, to be telecast from 7:30 p.m. . . .

Jerome Reeser, general manager of KDKA-TV, Pittsburgh, has been named publisher, relations chairman of the city's chapter of the American Red Cross.

On the personnel front: Jerome Barnes, elected v.p. for programing, responsible for Springfield (Mass.) Tv Broadcasting Corp., three tv stations, and John Fergi to v.p. in charge of WRLP, Brattleboro-Greenfield-Keene . . .

Bi Thorpe, to local sales manager at WHEN-TV, Syracuse . . .

Rex King appointed general sales manager for KELO-TV, Sioux Falls.

INTERNATIONAL

A new appointment for McCann-Erickson's Australian affiliate has climaxed the biggest last quarter for this agency.

Named Hansen-Rubinsohn-M. Cann-Erickson when the merger took place last September, the Sydney agency last week was assigned the Coca-Cola Export Co.—bringing the total of new accounts since the merger to seven.

Other clients include: Bayer Apirin, Andrews Liver Salts for Sterling Drug, and John Lawler & Son Australian subsidiary for the Simmons Co.

Hugh Carleton Greene, 49-year-old veteran broadcaster and newspaperman, takes over this week the top post of the BBC.

He succeeds Sir Ian Jacob as director general of the world's largest independent, non-profit radio and service.

A new company: International Community Club Awards, Inc. formed as a separate entity to handle the franchise operations of
Also, according to the new organization’s president W. M. Carpenter, All-Canada Radio & TV Facilities, Ltd., has been signed to represent the International CCA Corp. in the Dominion of Canada—thus granting All-Canada the exclusive franchise rights for CCA throughout that country.

The “first” international TV recording unit was officially launched outside the French Embassy in London this past month.

The new unit represents the cooperation of broadcasting organizations from England, the U. S. and France, on mobile facilities to provide European programs on the American 525 line standard.

This completely self-contained mobile taping facility, composed of equipment made by the Pye Co. in Britain, and Ampex in America, was developed jointly by ATV engineers and the research department of the Pye Group of Companies, in association with a team of CBS experts.

SPONSOR ASKS
(Continued from page 45)

current condensed report of the market in question be given the ad agency.

There are many factors in a marketing picture which can graphically illustrate the desirability of using radio as an advertising medium. Any help that you can provide an agency enabling them to furnish ammunition for a media recommendation is bound to pay big dividends.

One of the most difficult problems of all radio stations—due to the competitive nature of this business—is to provide up-to-date success stories from advertisers. When it is possible to secure current evidence of success in the use of your station from an advertiser or his agency it helps the sales manager substantiate the desirability of using your facilities.

In the last analysis, there is no magic formula for securing national business. It is a combination of many services, sales efforts, personal contacts and a tremendous amount of work by an effective sales organization, sales promotion department, and a good facility.

It’s Important to know:

**WWTV AREA FOOD SALES ARE 14% HIGHER THAN UTAH’S!**

That’s right!—people in Cadillac and Northern Lower Michigan buy more food than the entire population of Utah*!

Yet just one station—WWTV, Cadillac—can keep you firmly in touch with this amazingly important market. WWTV is the only station with daily circulation in all of Northern Lower Michigan’s 36 counties (NCS No. 3). ARB (May, 1959) for Cadillac-Traverse City also gives WWTV top position in 202 of 250 competitive quarter hours surveyed, Sunday through Saturday.

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!

*Annual food sales in Utah are $203.1 million. The WWTV area accounts for $231.9 million in food sales.

**SPONSOR**  •  **9 JANUARY 1960**
NUMBERS RESEARCH
(Continued from page 31)
Who's to do it? And who will pay for it?
Most original research is conducted by independent research organizations rather than by agencies and clients. But heretofore the analysis of this research had been carried on primarily within agency and client research departments. In general, there are two kinds of independent research: (1) that which is paid for by subscribers on a continuing basis and (2) that which is paid for by companies with a special interest who have ordered special research.
Agencies, caught in the squeeze of their limited media commissions, are loathe to invest their own slim profits in costly research projects. Clients are equally reluctant, expecting media or agencies to furnish them with research data.
As a result, much of the special research type of information is being paid for by media. Television Advertising Representatives, for example, have just debuted a new "Audience Dimensions" report series, which is described as a continuing project "delving into untouched corners of video audience characteristics."

Working with its Westinghouse TV-stations group, TVRAR supplements the usual ratings with such qualitative studies as the viewing habits of working women, owners of pets, mothers of toddlers, men who shave and "viewer venturesomeness." Says Larry Israel, general manager, "We have undertaken a 3-D project to provide detail, definition and depth to existing information about audiences."

Another example of media-originated and media-sponsored research is the recent qualitative study published —after a reported total investment of $50,000—by the CBS Television Stations Division. "More than Meets the Eye," researched by the Institute for Motivational Research, Inc., attempted to document the assertion that a television station has its own personality and has intangible as well as tangible appeals to the community it serves. Says Merle Jones, president: "A timebuying decision cannot be based solely on any slide-rule formula—on rate cards and ratings."

Professionals queried by SPONSOR think agencies and clients, as a result of increasing pressure in today's competitive marketing situation, are coming to realize they must set aside new and/or bigger research budgets. But research, itself, has become more costly. This is one reason why the major syndicators—such as A. C. Nielsen, The Pulse, American Research Bureau—will probably move more toward special-project research.

As it stands now, agencies are deluged with various research services. As their costs go up, the agency is being forced to re-examine its statistical needs in light of available monies. As one media research director said: "A thousand dollars alone isn't unreasonable. But when five or six services ask for this, and still another expects you to subsidize a new company, the total amount is staggering—and impossible! This spring, for the first time, we'll probably have to drop one of the major services of the two we're using."

The choice of which research service to select is a difficult one. Why? Because as the selection of media becomes a more precise skill the need for analyses and data increases. Broadcast media selection is infinitely more difficult and hazardous than

1949-1959
10th anniversary
WOC-TV Ch. 6
Davenport, Iowa—Rock Island—Moline, Illinois
The Nation's Forty-Seventh TV Market

On October 31, 1949, WOC-TV went on the air. FIRST in the Quad-Cities—FIRST in Iowa. This was in keeping with the foresight and courage of Colonel B. J. Palmer, who had pioneered the first radio station west of the Mississippi in 1922.

In 1949, there were less than 400 TV sets available to receive WOC-TV's first broadcast. On this 10th anniversary date, there are more than 438,000 sets in a 42-county area. WOC-TV land today is rated as the 47th TV market in the nation.

WOC-TV continues to maintain its leadership and success in serving its viewers and its advertisers.

Your PGW Colonel has all the facts. See him today!
print for the very reason that radio
and tv are intangible. Tv, the mass
medium and the one which is de-
signed to grow faster than any other,
represents particular difficulties be-
cause of its massive sweep. Big
money is involved in the simplest tv
buy, and the risk for an advertiser
is great even when all possible fac-
tors are controlled.

That's why everyone in the indus-
try is vitally concerned with helping
to isolate these many factors and make
them controllable.

One new development which will
eventually reveal some heretofore
unknown facts about viewing is a mecha
nical device called the Dyna-Foto-Chron. Mem-
bers of the American Marketing Assn.
in Washington heard about it for the
first time last week as Dr. Charles
Allen, its inventor, detailed its pos
sible application to broadcast-market
research. Dr. Allen, dean of the
School of Communications at Okla
oma State U. and former assistant
dean at the Medill School of Journal-
ism, Northwestern U., for many years
was research director of the Chicago
Television Council.

He has patents pending in England
and the U. S. (and Canadian patents
have been issued) for the instrument,
which is similar to A. C. Nielsen's
Audimeter but which includes a cam
era unit which takes still photographs
of the tv viewing audience as well as
what they are viewing.

Test studies conducted with 100-
5½ viewing minutes on film indicate
such qualitative information as atten-
viveness, facial reactions to what's on
the screen, number of viewers, who
turns the dial, how often they leave
the room, whether they're paying at
ention or talking, if they're doing
something else while viewing—eating,
reading, etc. (See box on page 31.)

The mechanism is contained in a
unit separate from the tv set, and is
eared to a mirror installation which
reflects the screen picture back to a
camera lens. It has been field tested
over the past 10 years, and will be
used—says Dr. Allen—on a lease ar
rangement by interested concerns.

The device can be pre-set to turn on
automatically at the precise time when
commercial is coming on.

This blend of the quantitative with
the qualitative typifies the current
trend in broadcast research. Most
professionals in the broadcast buying
field think it's been a rare buyer
who has purchased time on the basis
of ratings alone, although there are
still some "hold out" agencies and
clients who insist on a certain num
ber of rating points.

The experienced, profound buyer
has always worked in a margin of
varying shades of gray, says one net
work tv executive. "Qualitative ele
ments have always been taken into
consideration by more adroit agency
people—but it's been on hunch more
than by fact. What we're beginning
to get more of is the fact which docu
ments the quantitative hunch!"

Agency people, says one buyer,
"despite many accusations to the con
trary, have never looked for more
than guideposts in a rating. All of
the major research companies tend
to agree on program audience trends
even if the numbers don't match ex
actly. And that's what research is
and will continue to be: general pat
terns, series of guideposts, which
help in our media determinations.

They're an effort to minimize the
risk factor, which is so very great.

But, with few exceptions, they have
never been the end-all and be-all of
buying or scheduling."

---

**FLORIDA VACATIONERS**
(Continued from page 57)

men tourists, except in the post-11
p.m. period when male-female view
ning levels are just about equal. Most
popular program types, according to
WTVJ (which claims an audience
share of 48.5% for the area) are
news, weather, westerns, dramas and
variety in that order.

*What tourists spend:* According to
Florida Development Commission,
airline tourists spend almost twice as
much per day as do auto tourists
($15.81 vs. $8.75 per person.) Here
is how they'll spend part of the $625
million:

<table>
<thead>
<tr>
<th>ITEM</th>
<th>PER CENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lodging</td>
<td>24%</td>
</tr>
<tr>
<td>Groceries, food, beverages</td>
<td>29%</td>
</tr>
<tr>
<td>Clothing, apparel</td>
<td>11%</td>
</tr>
<tr>
<td>Jewelry, gifts, souvenirs</td>
<td>3%</td>
</tr>
<tr>
<td>Drugs, tobacco, photo supplies</td>
<td>6%</td>
</tr>
<tr>
<td>Gas, oil, auto maintenance</td>
<td>10%</td>
</tr>
</tbody>
</table>

*General characteristics:* Average size
of tourist party is 2.4 persons. Most
are in 30 to 59 age group. Slightly
more than 50% of them vacation from
two weeks to over three months.
Louis Dorfsman has been appointed creative director of sales promotion and advertising, for CBS TV. With the network since 1946, Dorfsman was made v.p. in charge of advertising and promotion for CBS Radio in October, 1959. Prior to that, he was director of art, advertising and promotion for the radio network. Dorfsman has received seven Gold Medals and six Awards of Distinctive Merit from the New York Art Directors Club for his graphic designs on CBS Radio's advertisements, promotions.

Hugh Kibbey has been promoted to sales manager for WFMB-TV, Indianapolis. He has been national sales manager for the station since the beginning of last year, having joined WFMB as a staff writer in 1942. Since that time, Kibbey successively served as continuity director, assistant to the acting manager, production director, program director and sales service manager. He was graduated from the Indiana Business College and also completed a special radio course at Jordan Conservatory of Music.

Ernest Lee Jahncke, Jr., v.p. and assistant to the president of Edward Petry & Co., has been named director, standards, of NBC. In this post, Jahncke will supervise and direct the formulation of specific standards to reflect the network's policy and govern practices relating to programs and advertising presentations on NBC facilities. Prior to joining the Petry organization, Jahncke was v.p. and assistant to the president of ABC, and earlier, v.p. in charge of ABC Radio. He is on the board of RTES.

Roland H. Cramer, account supervisor at BBDO since May, 1957, joins Lennen & Newell as a v.p. on the Colgate account. Prior to his association with BBDO, Cramer had been a v.p. with account responsibilities at Ted Bates & Co. and at Ruthrauff & Ryan. Before that, he spent 17 years with McCann-Erickson, serving as a v.p. and account supervisor in the New York office, and a v.p. and member of the plans board at the agency's Chicago office. Cramer was graduated from Bowdoin College.
The WDAF fleet of rolling stock is never lined up behind the station, as you see it above, except by appointment and under protest. The newsman, the farm department, the sportscaster and the remote crews who pilot the Signal Hill fleet can't spare much time for posing. The events they cover are spread all over the map...and they don't wait to happen. Shortly before this picture was taken, here was the deployment: Unit #1 (News) at the Truman Library, where Harry S. Truman was receiving official documents from former Interior Secretary Oscar Chapman; Unit #2 (News) checking a reported robbery in a downtown fur shop; Unit #3 (Farm Dept.) with Farm Director Jack Kreck at state REA meeting in Jefferson City, covering activities of 350 delegates from every county in Missouri; Unit #4 (Sports Dept.) with Merle Harmon covering basketball double-header — Kansas State vs. San Francisco, Kansas University vs. Brigham Young — in Manhattan, Kansas; Unit #5 (News) at Municipal Air Terminal filming arrival of globe-girdling Max Conrad, the flying grandfather; Unit #6 (Mobile TV Truck) videotaping a 2½ hour presentation of “The Messiah” by the RLDS choir from the church's world headquarters in Independence, Missouri. Our mobile fleet (the largest in the Heartland) moves with the news. When you look at the geography we cover from Signal Hill, that's a heap of moving.

TV Representative: Harrington, Righter & Parsons, Inc.
The seller's viewpoint

Are your program buys based completely on rating points and, if so, why? L. E. Cooney, sales manager, KSL-TV, Salt Lake City, finds this characteristic an all-too-frequent trade-mark of timebuyers. Cooney asks, "How significant are total rating points without information as to audience composition?" He points out that the "work burden" on many agency buyers does not allow them to consider available information which would help their clients get more for their ad dollars. Do you agree with his suggestion that perhaps agency executives and media directors are guilty of serious organization errors?

Timebuyers—look beyond the ratings

In a recent article in Sponsor, timebuyers were asked to give their opinions on the quality of performance of the national reps who called on them. I noted with interest that many of them in summarizing their opinions asked that the reps give them more detailed information. They also said that they liked visits from station personnel because it gave them an opportunity to get more information about the station.

I am sure that many station people joined with me in wishing that this represented the majority opinion of timebuyers throughout the industry. One of the discouragements of the sales manager's job (at least those sales managers who want to compete on a professional rather than personal basis) is the fact that too many timebuyers are not interested in receiving, evaluating, and using all pertinent station information before making a time buy for their clients. Whether this is because of work burden, disinterest or pure laziness, the over-all result remains the same—the sponsor does not always get the best value for his advertising dollar unless the timebuyer makes use of all information available which might affect the placement of the schedule. If the primary reason is the work burden on the timebuyer, I feel that it is the responsibility of the agencies' research departments to develop profiles of each station in each market from the huge amount of material the stations and audience measurement surveys make available to them.

How many would disagree that many, if not most, time buys are made almost purely on the basis of total rating points (even when it might take sub-standard bonus spots to get that total)? Of course, at the other extreme is the time buy which is made after considering total rating points, ratings per individual spot, product compatability with adjacent programing, audience composition, station's commercial policy and over-all image, distribution of spots, net audience, and so forth. Probably the majority of time buys fall somewhere between these two extremes—and it is not unlikely that the results of the schedule might be in direct relation to which extreme is the closer. For instance, how significant are total rating points, without information, as to audience composition? I recognize that there are those who say that with plenty of rating points you're sure to get exposure to all audience types. This is ridiculous, unless you can believe that twenty spots in Romper Room, a children's show, will sell more adult products than five spots in this same program. Every timebuyer seems to realize that to sell kiddies you've got to be in children's shows—but how many timebuyers use the same degree of reason in other factors of audience composition? Likewise, how many timebuyers make their buy on rating points for a metro area when total home figures are available—but probably require more effort to fit into the agency's buying formula, or the media director's instructions. Also, in spite of the furor created by many agencies against triple spotting, how many timebuyers are concerned as much with the station's commercial policies as they are with those sacred total points? (Could it be that agency executives can be concerned with industry ethics and policies, while timebuyers have to think of cost-per-1,000?)

There is no doubt that the best place to look for detailed information is to the rep or station contact. And, obviously, once the rep and stations are aware that the timebuyer desires full information and will conscientiously use it, the exchange of this information will be almost automatic. Certainly the station has the information available, and will welcome every opportunity to tell, write, picture and draw diagrams of it for anyone interested enough to listen.

(See also "Is Numbers Research On the Run?" page 29.)
Our apologies to
Atlanta, St. Louis, Boston,
Dallas and some other cities!

The new 5-City Directory, just off the press, contains more than 1900 listings, and 36 pages.

It's the recognized tv/radio guide to 5 cities where 93% of all national spot business is bought.

The 1960 directory is substantially bigger than any of its predecessors. You will find it more useful, and we hope you will forgive us if your city is not included.

If you're a SPONSOR subscriber drop us a note and we'll send you a 5-City Directory with our compliments.

If not, the price is 50¢ each . . . 40¢ in quantities of 5 to 10 . . . 30¢ for 10 or more.

If you're not a subscriber, enter your subscription now by using the form shown on this page. We'll send you, as a bonus, not only the 5-City Directory but also the 220 page 1959-60 Air Media Basics including Radio Basics, Tv Basics, Timebuying Basics, and much more.

Send me—— copies of Sponsor's 5-city directory.

Enter my subscription to Sponsor for one year at $8.00 and send me FREE the 5-CITY DIRECTORY & AIR MEDIA BASICS.

NAME________________________________________
TITLE________________________________________
COMPANY______________________________________
ADDRESS_______________________________________
CITY_________________ ZONE_____ STATE__________
Why not tv men in agency management

Everyone aware of the realities of the modern agency business knows that radio and tv have become the dominant factors in agency billings today.

Last week, for instance, sponsor published its annual list of the top 50 air media agencies. Heading the list, with a whopping $135.5 million total, and 49% of its billings in radio tv was J. Walter Thompson.

Others in the leading 10 included Bates with 80%, Benton & Bowles with 60%, Dancer-Fitzgerald-Sample with 65% of its business in the broadcast media.

Radio tv, and particularly tv, are in nearly every case the most important phase of agency activity, and we believe they are destined to become even more dominant.

But why, since this is the case, are the air media so poorly represented in top level agency management?

Recently we were challenged to name 10 tv men in top agencies who serve on either the board of directors or the executive committees of their firms.

The fact that we couldn't name more than three is evidence of the serious management imbalance that now exists in most agencies today. There is just no question—radio/tv men deserve more of a place in agency councils.

Copycats and the magazine concept

Sometimes our industry's vogue for fancy names and labels makes us want to snicker a little bit.

Most recent cause: the large amount of talk about the so-called "magazine" concept for net tv.

Maybe the concept is all right, but why give it a "magazine" tag? Which magazine is net tv trying to imitate? Playboy? Esquire? True Confessions? Look?

Balanced programing is a worthy objective, of course. But why should the world's greatest medium try to copy the format of one that is declining fast?

**10-SECOND SPOTS**

**Sleepola:** Bill Schwarz, program manager of KDKA, Pittsburgh checked time sheet of announcer John Stewart, found eight hours overtime charged to "sleeping." Stewart had been testing a "sleep-learning" gadget that came into Program PM.

**Specialization:** Heard about the agency timebuyer who had two doors to his office? The sign on one door read, "Standard." The other was marked, "Daylight Saving."—Frank Hughes.

**Adjacency:** Press release from Washington, D. C. station WWDC—"Currently, Manager Ben Strouse is conducting a hard-hitting editorial campaign on the deplorable condition in many mental hospitals. On his morning show, Fred Fiske suddenly realized one of these editorials was scheduled immediately following the record he was playing—the tune "Coooco-U"—the Kingston Trio's latest release. A Makegood for the editorial will be scheduled later." Better make it much later; we don't forget easily.

**Ultimate:** Gene Kilham, of Boston WCRB-AM-FM, reports he heard of a station "so hungry for business they would take a P. I. Recip.—make them sound commercial."

**Definition:** "Payola," according to Dan Tyler, morning man for CKGM Montreal, "is special money paid by newspaper editors for distorting a minor story against radio or television into a national headline."

**Summing up:** From the original New Year's greeting of Jay Gould, farm service director of WOWO, Ft. Wayne

*Increased population . . .
Fall-out and mutatation . . .
Conservation, inflation. You see, Nits and gnats; grubs and rats; Scabb and lice; ticks and mice Are making a mess out of me. I've got leptospirosis, Perhaps brucellosis And hilmenthostorium blight. Cranberries, payola, Mack The Knife or old Nola . . . What wonder I can't sleep at night.*
WEAU-TV sells to one of the richest farm areas in the country . . . where more than 2 million cows create a constant demand for drugs, machinery, equipment, buildings and farmers to keep Wisconsin's largest industry growing.
DIGEST OF ARTICLES

Watch these young men!

33 SPONSOR polls industry leaders, asks “Who are rising young stars of tv radio advertising?” They cite 70 “comers” in agency, client, media

Why JWT and Esty stay strong in radio

36 This pair of top, veteran agencies invest over $18 million annually in radio. One big reason: They know from experience what medium can do

What we worried about in 1950

38 SPONSOR turns back clock, reminisces about the problems that plagued us a decade ago. Remember how we worried about Faye’s bosom?

How Page & Shaw tv test paid off

40 Candy manufacturer uses I.D. to broaden distribution in Ohio-Michigan area during 9-week holiday push; gets 13 new wholesalers, hike in sales

How an automated tv station works

42 Media v.p. of Cincinnati agency visits new automation system at WKRC TV, says that this installation will save agency supervisory headaches

16% increase in apple turnover

44 Here’s how Western New York apple growers turned 25% crop fall-off into 16% sales increase via 15-market spot drive, merchandising tie-ins

They’re not axin’ ‘em like they used to

45 Network tv’s first 13-week lap has emerged as one of the most stable in recent seasons; only nine casualties (five new shows). Also Comparagraph

FEATURES

14 Commercial Commentary
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Member of Business Publications
Audit of Circulations Inc.

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MERRY MID-DAY!

It's a merry time for wives and mothers (nap-time for kiddies) ... time when thousands of Central Iowa housewives relax and raise the curtain on WHO-TV's popular Family Theatre.

Family Theatre's playbill is always full of hits from the immense WHO-TV film library* ... offering the inverter (at amazingly low costs) a large, loyal audience of Iowa's biggest spenders. NSI puts Family Theatre head-and-shoulders above competition—No. 1 in 30 of 40 quarter hours surveyed, Monday-Friday (Noon-2 p.m.)!

Ask your PGW Colonel for availabilities in Family theatre— one of many "station time" success shows on WHO-TV!

*MGM Package ★ WARNER BROTHERS "Vanguard" ★ "Showcase Package" ★ NTA "Dream," "Champagne," "Lion" ★ SCREEN GEMS "Sweet 65" ★ HOLLYWOOD TELEVISION SERVICE "Constellation" ★ M and ALEXANDER "Imperial Prestige" ★ PARAMOUNT LIBRARY and others.

NSI SURVEY
DES MOINES-AMES METROPOLITAN AREA (November, 1959)

<table>
<thead>
<tr>
<th>FAMILY THEATRE — FIRST PLACE QUARTER HOURS</th>
<th>Number Reported</th>
<th>Percent of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHO-TV</td>
<td>30</td>
<td>75%</td>
</tr>
<tr>
<td>STATION B</td>
<td>10</td>
<td>25%</td>
</tr>
<tr>
<td>STATION C</td>
<td>0</td>
<td>0</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
NBC Affiliate
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

Peters, Griffin, Woodward, Inc., National Representatives
On March 1, the Taft Broadcasting Co. gets a vice president in charge of operations who will supervise all five Taft TV stations as well as the group's four AM-FM radio outlets. The new v.p. is Lawrence "Bud" Rogers, of Huntington, W. Va.

The newsmaker: Lawrence H. Rogers, II, still on the leeward side of 40 but already a TV veteran, will soon carry into five states the broadcast savvy he acquired in one—West Virginia.

In 1948, Rogers was responsible for building that state's first TV station—WSAV-TV in Huntington, and has managed it ever since. He is president of the Corporation that operates it and is also president of Kanawha Valley Broadcasting Co., which owns WKAZ Radio in nearby Charleston. Now he moves on to supervise the five stations of the Taft Broadcasting Co.: WKRC-AM-FM-TV, Cincinnati; WTVN-AM-FM-TV, Columbus; WBRC-AM-FM-TV, Birmingham, Ala.; WBIR-AM-FM-TV, Knoxville, Tenn.; and WKYT-TV, Lexington, Ky. He will report directly to Hulbert Taft Jr., President of the Taft Stations who had this to say about the appointment: "We have an extremely efficient but somewhat too small central office. I believe Rogers will add considerable strength to the organization."

The belief is well-founded. Rogers is a whiz on all fronts—programming and technical. In tv's early days, he directed construction of the first successful, privately owned, long distance microwave relay system for local station-network service that formed a pattern for similar systems still in use in some parts of the U.S. Also on the technical side, Rogers played a pioneer role in delayed network service to non-Daylight Saving Time areas.

A staunch believer in tv's responsibility in such areas as news and public affairs, Rogers worked hard at WSAV to build up the news reputation it now enjoys. He personally became well-known in the area for his Sunday evening editorials.

Rogers is one of the founders and a former board chairman of TVB, currently serves on committee on editorializing of NAB, is a member of Television Information Committee, NBC TV Affiliates Board, Assoc. of Maximum Service Telecasters and charter member of Society of Television Pioneers. An Ivy Leaguer he was graduated from Princeton and a yachtsman (each summer finds him off the New England coast), Rogers is married to the former Suzanne Hamilton Long of Huntington. They have six children. Between now and 1 March, they will vacation in Europe.
CALLING ALL MATHEMATICIANS

Suppose you have three TV-media-buying plans for Washington, D. C. One plan involves WMAL-TV and Station B. Plan 2 involves Station B only (horrors!). Plan 3 involves WMAL-TV only (now you're planning).

Suppose you prepare schedules for WMAL-TV and Station B, placing them in a file folder tabbed “Plan One.” In another folder, tabbed “Plan Two,” you place two schedules, both for Station B. In a third folder, tabbed “Plan Three,” you place two schedules, both for WMAL-TV.

Then a gremlin sneaks in and mixes the tabs, leaving all folders incorrectly tabbed. Along comes a sterling-type fellow from H-R Television, Inc. You explain the tab mix-up, telling him what each folder contained originally.

He makes you a sporting proposition. “Let me look at one folder tab and one schedule from its folder and I'll tell you what's in all the folders. If I'm right, put Plan 3 into effect.”

You think a moment about the odds—and accept. He selects the folder erroneously marked Plan 1. From it you show him one schedule. It’s for WMAL-TV. Our H-R hero says “The other schedule in this folder is also for WMAL-TV. And the folder wrongly marked Plan 2 must now contain schedules for WMAL-TV and Station B. The remaining folder must contain the two Station B schedules.”

He's correct. You put Plan 3 in effect, a smart move anyway. How did the H-R man do it?

(For every correct explanation of the logical steps involved in this solution we'll supply a copy of Dudeney’s delightful “Amusements in Mathematics,” published by Dover Publications, Inc., New York)
"we take you now to..."

The most exciting words in radio—
and they carry a special meaning
on the NBC Radio Network
where microphones range far and near
to capture the Sound of the Sixties.

The roar of a rocket...
the din of a political convention...
the familiar voices of headline
personalities and favorite entertainers—these sounds are part
of the Listening Watch
which will be kept by NBC Radio
in the critical years ahead.
ese sounds—and many more:
the immediate sounds of news events—
reported and interpreted...
and the lighter sounds
of music, comedy, drama.
They're brought to you,
moment-by-moment, day-after-day
on such programs as
News of the Hour, Emphasis
and weekend Monitor...
the kind of programs
only Network radio can provide.

For listeners the new
1960 NBC Radio Schedule represents
what they want to hear: the important,
exciting, entertaining sounds
which reflect our changing times.
And for advertisers,
an unparalleled opportunity
to capitalize on the
greatest listener-interest in history.

The sound of the sixties on
THE NBC RADIO NETWORK
AGAIN
WRAL-TV
proves its
dominance in the
Raleigh-Durham market

Day Part Station Shares
And Total Homes Reached
Durham-Raleigh—November, 1959

Table 1. Metro Area

<table>
<thead>
<tr>
<th>STATIONS</th>
<th>MONDAY THRU FRIDAY</th>
<th>SUNDAY THRU SATURDAY</th>
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<tr>
<td></td>
<td>Morning</td>
<td>Afternoon</td>
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<td></td>
<td>6 am-9 am</td>
<td>7 am-Noon</td>
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<tr>
<td>WRAL-TV</td>
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<td>53</td>
<td>46</td>
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<tr>
<td>STATION B</td>
<td>33</td>
<td>47</td>
</tr>
<tr>
<td>OTHERS</td>
<td>14</td>
<td>7</td>
</tr>
</tbody>
</table>

A. C. Nielsen Co. report

WRAL-TV
Raleigh, N. C.

CHANNEL 5    TOP POWER

NBC plus top programs from ABC

Represented by H-R Television, Inc.
HOW TO TELL THE GOOD-IES FROM THE BAD-IES

Everyone knows the answer: the hero wears a white hat, the heavy wears a black hat. And when the commercial comes on, you don't have to guess long: if the audience remains seated, it's a Good-ie.... Keeping the family rooted to their chairs during the product sell is one of the toughest jobs in television. There's no hero in horse opera to match the advertising agency that can wring major sales and profit from that crucial minute. N. W. AYER & SON, INC.

The commercial is the payoff
This is cultural democracy in action:

(OR HOW THE PUBLIC EXPRESSED ITS VIEWING PREFERENCES IN THE '50s)

In the '50s television came of age. Its growing pains were necessarily marked by occasional dislocations and disenchantments as well as by many brilliant cultural achievements.

And in the '50s, as television emerged as the world’s largest mass medium, it became clear that the television audience is actually many audiences, with widely diverse tastes.

The programming obligations of the broadcasters must therefore be based on a democratic concept of cultural freedom—that is, the rights of the people to want what they want when they want it.

Obviously no one is told what to watch in this country. Instead of arm-twisting, we go in for dial-twisting. It is this broad freedom of choice, as it naturally evolved in the '50s, which makes the graph on the left worth noting. This graph shows at a glance how consistent has been ABC’s gain in average share of audience* over the peak viewing periods of seven Decembers.

Today, in a medium where cultural democracy supplies the most definitive of measurements, ABC has now gained the largest share of audience.† This is an expression of popularity achieved, it would seem, by giving more people what they want when they want it. This will continue to be our goal for the sixties.

*ABC TELEVISION
"Sunny" Says:
"IT'S WHO'S UP FRONT THAT COUNTS!"

When you put your money on WSUN you've got a real winner. A pair-a-mutual payoff factors are the Nation's 26th Retail Sales Market, TAMPA- ST. PETERSBURG, and WSUN. Serving a 29 county population of 1,203,400, "Sunny" delivers more radio homes, at the lowest cost per home, of any station in the heart of Florida. Psssssst! If you want to wind up in the winners circle... get on "SUNNY!"

*Sales Management
**NCS2

FLORIDA SUNCOAST

620KC

WSUN
TAMPA - ST. PETERSBURG

-call, Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS

Commercial commentary

The Pipes of Ban

At least they are not using the Venus de Milo. That I think is the nicest thing you can say about the current "statues with body odor" commercials which Ogilvy, Benson & Mather are running as tv spots for Ban, the Bristol-Myers stick deodorant.

Brilliant, British-born David Ogilvy, himself a director of the New York Philharmonic and an ardent worker with John D. Rockefeller III for the Lincoln Square culture center, has shown a sensitive respect for art.

He has not ransacked the Louvre. He has not desecrated the Elgin Marbles. He has resisted the temptation to poke his cameras into the armpits of the Laocoons.

Those glistening Ban-type statues are obviously plaster of Paris copies of Hollywood copies of Roman copies of Hellenistic copies of legendary Greek originals, long lost in the mists of civilization's rosy-fingered dawn.

But all the same, the Ban commercials are pretty frightening.

Oh, the wonder of it all

Not since Henry Luce hired Westbrook Van Voorhis to express the Time-Life wonder of it all on radio's March of Time have I heard anything to match the sepulchral organ tones of the Ban announcer.

In a rich brown chocolate diapason he proclaims, "In the mature male and in the mature female, powerful glands in the curve of the arm secrete perspiration."

And then, as your astonished eye travels along the marble muscles of a somewhat spurious Apollo, his voice hardens, "When bacterial attack these glands they give off an offensive odor."

Pretty classy, don't you think? And such a decent, well-bred way of expressing it.

In my ragamuffin Yankee boyhood we never talked like that. Instead we used to smirk and snigger about B.O. And when we felt particularly vulgar we chanted an old refrain which (slightly bowdlerized) went like this:

"Shucks Ma, I can't dance. Cause when I dance I sweat. And when I sweat I stink. And when I stink the boys don't like me. A-shucks Ma, I can't dance."

But then, of course, we didn't have David Ogilvy with us in those days. We were just rough, tough, crude Americans.

And culture had not yet crept into advertising.

Where will it all end?

I wonder, though, if this Ogilvy-inspired peep into the Parthenon, this scrambling of Phidias, Praxiteles, and patent medicines, is altogether a healthy trend.
Should Oxford and Harvard-educated admen use their trade to enrich the lowly masses with an appreciation of the classic arts?

Should Daphne, Amaryllis, Iphigenia, and Agamemnon loom larger on America’s 21-inch screens?

Should we mix detergents and Dionysus, corn flakes and Clytemnestra, and play the pipes of Ban and the Lestoil lute in every spot campaign?

If you believe that Madison Avenue has a mandated mission of noblesse oblige you will probably say yes.

But before you start rapturizing about the possibilities of advertising as a great culture medium, consider the poor admen who must perform these Herculean labors.

Are you being quite fair to us?

Don’t forget, most of us have never had David Ogilvy’s advantages. It’s all very well for him—with his Continental background, his 10 centuries of British aristocracy, his memories of Crécy and Agincourt—to come charging over the wine-dark sea with these dazzling displays of taste, breeding, delicacy and refinement.

But most of us in the ad business are from places like Bad Axe, Newark, Bellows Falls and South Chicago.

We went to schools like B.U., Oklahoma Aggies, Yale, Slippery Rock Teachers and Arizona State.

We’re just folks, ordinary under-privileged folks who don’t think or talk good, like a gentleman should.

And if you expect us to sling this Ban-type literary language, to cram our commercials with classic Athenian beauty, to make every consumer a Hector and every housewife an Andromache, you’re asking an awful lot.

I don’t think we’re up to it.

The isles of Greece, the isles of Greece!

What do you suppose would happen if us dead-end kids tried to employ the neo-cultural Ban-Ogilvy approach?

You’d probably see a tight closeup of a bust of Homer’s grizzled head, while a cathedral-voiced announcer reverently intoned Lord Byron’s lines, “The isles of Greece, the isles of Greece!”—and then went into a pitch for greaseless hair tonic.

Or we might pan slowly over the gleaming statue of the Discus Thrower, while solemnly proclaiming that, “From the first syllable of recorded time, the physically active male has suffered from lesions and fungus growths between his pedal phalanges.”

Or think what we might do for the Maidenform bras. A smoky-voiced Cassandra, muttering through an echo-chamber, “In the mature female, and in the immature female, uplift spells success,” as our camera rose exultingly to the Winged Victory of Samothrace.

It might be advertising. But it wouldn’t be art. And frankly, fellows, it would lack that indefinable cultural touch, that precise je ne sais quoi of aristocratic breeding that marks the Ban commercials.

No, this Ogilvy is a genius. Like Shakespeare, he has proved that he can “people the sea coasts of Bohemia with timeless Englishmen”—Commander Whitehead, the Tetley Tea Taster, the man in the Hathaway shirt.

And when it comes to wedding Demosthenes, Diana and deodorants, he is just in a class by himself. We’d better not try to imitate his sensitive artistry.

We have, perhaps, the simple faith. We lack, alas, the Norman blood.

SPONSOR • 16 JANUARY 1960
...in 1959... these 20 top local and national spot advertisers

AMERICAN AIRLINES
Programs and Announcements
ANHEUSER-BUSCH
Announcements
BELL SAVINGS
Programs and Announcements
BURTON-DIXIE CORP.
Programs and Announcements
CHRYSLER CORP.
Programs and Announcements
CLARK OIL and REFINING CORP.
Announcements
REUBEN H. DONNELLEY CORP.
Announcements
FORD MOTOR CO
Programs and Announcements
GENERAL MOTORS CORP.
Programs and Announcements
PETER HAND BREWERY CO.
Program
P. LORILLARD CO.
Announcements
MANOR HOUSE COFFEE
Announcements
METROPOLITAN LIFE INS. CO.
Announcements

spent...

$2,409

Again, the finest local and national spot advertisers recognize the sales effectiveness and high standards of entertainment and public service delivered by WBBM-RADIO. Once again, LIVE Showmanship programming and LIVE Salesmanship performance have made WBBM-RADIO the honored and most sponsored radio station in the nation's second market.
in 1958 . . . 20 top local and national spot advertisers on WBBM-RADIO spent $2,397,906.51

PPIS & SACHS
PRISTINE BRANDS
AMERICAN AIRLINES
INVEST ORIENT AIRLINES
MARKET AND MARKETINGS
WIGGARD BRANDS
WIGGARD OIL CO. (Indiana)
WIGGARD OIL CO. (Missouri)
CHICAGO
COLORADO
OIL & GAS INDUSTRY
INVESTOR NEWSLETTERS
VACATION AIR LINES
CARGO AIR LINES
MARKET AND MARKETINGS
WIGGARD OIL CO.

on WBBM-RADIO

Chicago's Showmanship Station . . .
Call Bill Connelly—Whitehall 4-6000 or CBS Radio Spot Sales

PONSOR • 16 JANUARY 1960
LOS ANGELES

SPOT-DATA CENTER for the Bay Area

Manufacturing is California's major industry — a fact often surprising to those who think of the state mainly in terms of fruit or film. In just six years following World War II, California's industrial production more than doubled.

In helping west coast industries get a greater share of America's consumer dollars, Spot Television has played a big part. And in 25 key markets, the stations that consistently deliver top selling-power per dollar are represented by Blair-TV.

Efficient time-buying demands accurate down-to-the-minute data on these markets and stations — data instantly available to the Bay Area through our San Francisco 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 effectively. Today these stations cover 56 percent of America's population — virtually 60 percent of its effective buying power.

In its area, each of these stations stands as a power-house of selling force. To help advertisers and their agencies make most profitable use of that force, is the constant objective of our entire organization.
SPONSOR-SCOPE

For the second week in a row new business for national spot radio was moving along at a gratifying pace for the medium.

One of the big ones of the week was the Lucky Strike (BBDO) campaign, involving about 75 markets in five flights of five weeks each at the rate of 10-15 spots a week.

Another American Tobacco brand, Pall Mall (SSCB) is gearing itself for an extra flight in February.

Other buying activities included Chesterfield (McCann-Erickson), DuPont’s Men’s Wear division (BBDO) and Bristol-Myers’ Trig (BBDO).

A not so happy note: Sinclair (Geyer, MM&B) has cancelled out all radio, as of 13 February, pending, as the agency put it, a general reexamination and decision of the company’s media plans for 1960. Maybe this is significant: Richard Ferricker, who was on Esso at McCann, recently joined Geyer as executive v.p., with Sinclair a special charge of his.

Don’t think it’s all skittles and beer in the relations between the tv networks and their affiliates when it comes to clearing time for sponsored public service and informational shows.

There are still stations that refuse to accept such programs on the grounds that their controversial nature would tend to antagonize local viewers.

It happened most recently in the case of the Population Explosion chapter of CBS News Reports.

To assure maximum clearance for these specials CBS takes the precautions of giving the stations, in advance, as complete a rundown as possible via closed circuit or tele-type of each of them.

In light of what’s transpiring in Washington at the moment and CBS’ plans for balanced programming next fall, the network is of the optimistic belief that the clearance problem in matters of public service will shrink to the vanishing point by next fall.

With the steel strike out of the way, Detroit again has become the special mecca of sales effort on the part of both the networks and the reps.

The main focus of pitching at the moment is Chevrolet, and that involving the three tv networks and the company’s plans for the 1960-61 season.

Indications are that not only has Pat Boone had it with Chevrolet but that the division is contemplating a much lessened role for Dinah Shore. The new top management team at Chevrolet may go so far as to wipe the tv sheet clean.

Judging from a quick check of automotive agencies, spot will benefit handsomely from the big sales push, especially among the compacts, slated for the spring.

At the rate that new business was perking this week national spot tv should likewise register a whopping January.

The buys out of New York included Gaines’ Gravy Train dogfood (Benton & Bowles), average of six spots a week; Puffs, P&G’s competitor to Kleenex, five to eight spots a week; limited markets for Tenderleaf Tea, Scott Paper and Stripe toothpaste (all JWT). Lever’s Dove (OBM) extended its schedule for 1960.

Chicago spot tv activity included Tea Council (Burnett), 20s this time; Wrigley Doublemint (Myerhoff), 52 weeks in 50-odd markets; Helene Curtis (Weiss) six weeks.
National spot tv also started off the new year with a couple surprising schedule pull-backs.

The accounts were Maypo (Fletcher Richards), hailed as one of tv’s standout success stories, and Pillsbury’s cake mixes (Burnett). Maypo’s tv investment has been at the rate of about $1 million a year, while the cake mixes have meant about $1.5 million for the medium.

The explanation SPONSOR-SCOPE got from Maypo’s ad manager, Frank C. Marshall, was to this effect: schedule reductions had been made necessary by both underestimating costs and overspending in some markets. In some markets this resulted from upped rates when certain economy packages became no longer available.

Burnett declined to discuss the Pillsbury move out of the spot picture, but here’s one speculation: it’s got a new product or package coming out and hence is saving its ammunition for the big boom.

Spot radio likewise suffered a bit of chagrin the past week: this coming from American Bakeries (Y&R, Chicago).

After an admittedly successful 12-week run with its 21½-minute pop-tune commercials, the chain swung the entire budget to newspapers for the coming spring and summer, with the plan of coming back to radio in the fall.

The client’s story for exchanging media: a change of pace stimulates interest.

It doesn’t look now as though the so-called magazine concept will play any significant part in CBS TV’s future.

Agencies that lately have been inquiring about the prospects of the network experimenting with the concept one night a week come the fall have been told this: just forget about the whole thing.

CBS TV had indicated that its plans included carving off one night for a trial in balanced programing exclusively controlled by the network and selling it on a participation basis.

A suspicion stemming from the assurance: that the idea of having to contend with the segment participation plan on a broad scale didn’t sit well with CBS’ affiliates.

After passing up the offer for over a year, NBC Radio chief Joe Culligan decided this week to move over to McCann-Erickson as a general corporate executive.

Culligan, regarded as one of the most colorful and dynamic personalities in the business, will operate closely with Marion Harper, Jr., making them, to put it mildly, a team of well-dovetailed attributes and background. Joining date: 1 March.

Harper’s plan for Culligan will in due time move him into practically all areas of the company’s business, including advanced projects, clients’ problems, McCann-Erickson affiliate company relations, and as the chief sparkplug for the agency’s current grand strategy, namely, Operation Thrust.

In addition to being a corporate officer Culligan will be on the directorate.

If you accept P&G as a pretty good forecaster, as well as bellwether, on media matters, look for tv rates generally to go up at least 5% in 1960.

Anyway, that’s what the media planners out in Cincinnati are banking on.

Judging from random comment picked up by SPONSOR-SCOPE on Madison Avenue the past week the prospect for summer business in tv this year looks unusually sharp.

A number of seasonal accounts new to tv appear to be in the offing, and what agency-men say would be welcome: updated data anent summer and recent success stories.
Elgin (JWT) would like to latch onto a couple Jack Paar specials as its main spearhead for gift-season promotions next fall.

It's been using participations on Paar regular shows and is interested in buying, if it can get them.

Look for the real slugfest in competitive network tv selling during 1960 to take place within the daytime arena.

With the transfer this week of Robert McFadyen from sales development to manager of daytime sales at NBC TV, all three networks are now primed with executive manpower to sparkplug the specialty of day selling.

What advertisers and agencies can likewise expect: far more presentations about daytime, in volume and frequency.

The pressure on the dayside has been augmented by the fact that lots of small advertiser money is being siphoned off from this area by nighttime network spot carriers.

For NBC the daytime billings problem has been further aggravated by the loss of two heavily-sold and high-rating strips, Tic Tac Dough and Treasure Hunt.

Inadvertently, as NBC TV girds itself for a bigger share of the daytime billings, the emphasis in its sell is undergoing a change.

The philosophy as it now shapes up: with the number of advertisers who can afford daytime network only limited, daytime should be approached as basically a supplementary to nighttime for the bigger spenders.

And as a secondary purchase it offers:

- 85% of all U.S. homes as compared to 96% of all homes after 6 p.m.
- A cost efficiency, if bought extensively enough, is a fourth or a fifth per commercial minute of the nighttime figure.
- An added dimension in viewing: daytime showed 18% more homes in 1959, whereas nighttime had an increase of less than 7%.

CBS TV affiliates are being given the privilege of selling the first 20 minutes locally of Be Our Guest, which is replacing The Lineup.

Only complication to this that might develop: if a network sale poses product conflict the local sponsor will have to depart—on two weeks' notice.

Helene Curtis keeps adding to its tv investment: this time with a spot pattern on ABC TV at night.

The buy involves at least four shows and comes out of Chicago.

Don't be surprised if General Foods continues to keep all its nighttime network tv eggs in the CBS basket next season.

At a session in White Plains last week CBS is reported to have submitted a proposed innovation in its discount structure that makes it worthwhile for the food giant to remain on that network.

GF showed restlessness after it found that CBS' rate regrouping for specific evening periods, come April, would up its annual time bill by about $600,000.

At least two of the General Foods agencies had suggested that this nighttime business be moved to ABC TV.

Program note: GF is taking a look this week at the Andy Griffith pilot.
According to topnotch agency researchers, Congressional probers may find themselves out on a frustrating limb when they get around to the rating services.

Say these specialists: When the rating services are analyzed correctly and the data put into the proper context, the results come out closely alike. In other words, if the seven-city Arbitron is matched against the same Nielsen markets there’s scarcely any difference in the correlation.

The basic fault for all the rating controversies: the ways the figures are being used.

The tv rating services keep pushing up the ante on what they’ll deliver: Trendex is adding five markets on the West Coast, making a total 30 markets polled.

The markets—it’s the first time any service has included that area—are: Los Angeles, San Francisco, Seattle, Portland and Spokane.

Making this practical: All tv networks now have a same feed pattern for the Coast. Trendex’s competitors are expected to follow suit.

Several station reps have been quietly taking a look at the prospects of this year with the view of perhaps investing some money in the medium’s behalf.

Such as financing some studies on fm and veering more of their sales and promotion effort toward the medium.

One of the reps has been feeling out media planners and account men on their thinking and disposition toward the medium.

TVB is aiming to make it easier for potential tv advertisers and stations to get a loan out of bankers.

The helping hand: A presentation in book form addressed to banks acquaints them with what tv is about and what it’s done to build various businesses. A case in point: Lestoil which borrowed $20,000 to make its initial investment in tv.

There’s quite a diversity in the prices being asked by NBC TV per half-hour for the realigned programming between 2 and 5:30 p.m.

The quotations: Queen for a Day, $200; Dr. Malone, $200; From These Rock, $200; Comedy Theatre, $1,000; Adventure Theatre, $1,000; Loretta Young, $3,000.

Note: The Loretta Young repeats are not included with the others in the new bonus plan whereby a daytime advertiser who buys three quarter-hours gets the fourth gratis.

Another example of how far CBS TV is ready to go to make it economically attractive for advertisers to sponsor its quality programming.

The production cost on Playhouse 90 (as an intermittent program) is being increased by at least a third—the weekly average had been $110,000—but present sponsors will be billed at the old price, namely, $37,000 per half hour.

Witness this latest twist in the trend of media people toward tv programming: Bert Mulligan, who had been Compton’s chief timebuyer, is now No. 2 man in the agency’s program bailiwick.

The spot had been previously occupied by a programming specialist.

Mulligan’s transfer sprouted these two designations: Bob Liddell to head timebuying and Graham Hay to assistant head timebuyer.

For other news coverage in this issue, see Newsmaker of the Week, page News and Idea Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; TV and Radio Newsmakers, page 74; and Film-Scope, page 60.
dedicated to
better programming
and outstanding service
to our clients

WBEN-TV... every modern facility for complete programming

This month, WBEN-TV goes on the air from its ultra-modern studios, control room and offices. These new buildings house important technological advancements for production of television, AM and FM programs.

In combination with the outstanding shows of the CBS Network, WBEN-TV will be able to provide the more than 2,000,000 people of our coverage area that something "extra" which adds up to sales, success and prestige for the client.

To our advertisers this means more effective means than ever before through this proven facility to reach most of the people most of the time, and to make TV dollars count for more on Channel 4.

WBEN-TV
The Buffalo Evening News Station

CH.
CBS in Buffalo

PONSOR • 16 JANUARY 1960
"INTERPOL"
Diamond Thieves
Forged Currencies
Firebug Extortion
Protection Rackets
Insurance Frauds
Crime Lords
Securities Swindle
Raging Epidemics

SUSPENSE

ACTION STORIES
ABOUT INTERPOL—
THE JET-AGE POLICE AGENCY—
THE SCOURGE OF THE
INTERNATIONAL UNDERWORLD

CALLING"

starring
CHARLES KORVIN
as Chief Inspector Duval

Only
The Rank Organisation Limited
(of J. ARTHUR RANK fame)
with established world-wide facilities
could produce this absorbing television series
in association with
The Jack Wrather Organization
for I T C.

INDEPENDENT
TELEVISION
CORPORATION

488 Madison Avenue • New York 22 • Plaza 5-2100

ITC OF CANADA, LTD.
100 University Avenue • Toronto 1, Ontario • EMpire 2-1166
Russell Walker, John E. Pearson Co., Inc., New York, has noted a willingness by advertisers to try new techniques in broadcast media last year. “Some of the techniques are really adaptations of established ideas, but it does appear that there are now more varied ways of getting response and impact. Television has given us the practice of alternate week sponsorship. In the last few years, however, some radio advertisers have used this technique with spot packages, running heavier schedules on alternate weeks by using 20 spots a week for 13 alternate weeks instead of 10 spots per week for 26 weeks. The ‘mixing’ technique has been used more than ever before, where minutes, 20- or 30-second spots and even I.D.’s are combined in one campaign. Another practice that is more in evidence these days is advertiser use of program time and announcements in a combined effort.” Russ wonders if this might lead any stations to change the standard practice and allow combining of programs and spots for discounts. “The use of program time with spots is a healthy sign and we look for it to grow.”

Robert Aissa, Venard, Rintoul & McConnell, Inc., New York, feels that direct contact between representative and advertiser should usually be arranged for at the agency level. “Contacts made in this manner are mutually advantageous and contribute to a better working climate for everyone concerned. Certainly no one knows more about an advertiser’s philosophy of advertising than an agency’s buyer, media director and account group. I think that only under very special circumstances is it desirable for the rep to contact the client without the knowledge, advice and consent of the agency.” Bob feels that reps and agencies can have a workable understanding on this matter. “For the most part, agencies prefer to have reps call on advertisers only when a large or unusual type of appropriation is involved. Of course, in the case of baseball sponsorship, which is definitely a specialty, a call on the client would lend impetus to the agency’s proposal. In these special instances closer cooperation between agency men and reps will have positive results for the client and for the industry as a whole.”
No mountains. No deserts.
No great bodies of water.
No wastelands. No distractions (to speak of).
No dearth of TV sets (more than half of Iowa’s 734,600 TV homes in our TV area).
No doubt: WMT-TV, CBS Television for Eastern Iowa.
Cedar Rapids—Waterloo.
National reps: The Katz Agency
On Wednesday, Nov. 18, WNEW began to air a 50-word announcement at least once during every hour:

"...whether or not you get the turkey wishbone on Thanksgiving Day, WNEW would like to make your wish come true. Every hour, all day, Thanksgiving Day we're going to give away a brand new transistor radio. Just mail your name and address..."

Through Nov. 25, we had received 144,897 qualified entries. All together: 154,087 by Monday, Nov. 30.

WNEW is proud to have piled up more evidence of what it means to be number one in the number one market.

WNEW RADIO
New York 17, New York
“So I told this time buyer”...

Put your advertising dollars on the No. 1 radio
station in Houston . . . K·NUZ *

. . . lowest cost per thousand!

*See Latest Surveys for Houston

Kudos from kustomers

Words cannot express my enthusiasm for the stand SPONSOR magazine taking with regard to “More Information for the General Public on the Workings of Air Media.” The editorial in the 19 December issue, “Life Attacks the Ratings,” is tremendous.

I herewith request permission from SPONSOR to use this as an editorial on WPTR. We will naturally give SPONSOR magazine the credit. We will introduce this editorial in any manner you wish.

Every radio station and every television station should air such material as you have printed regularly. I heartily urge them to do so.

Again, my congratulations to SPONSOR for furnishing its subscribers with such intelligent and well-written material, but it behooves all stations in the industry to get such material and such information to the general public. We can’t just sell ideas to one another and benefit by Duncan Mounsey
exec. v.p. & gen. mg
WPTR
Albany

Ad big in caricature

I understand that you have reprint suitable for framing of a series of cartoons about the advertising business. I would appreciate it if you would send me a set of these and bill the company.

Joseph R. F.
gen. mg
KYOK, Inc.
Houston

SPONSOR has a limited supply of these prints available to its readers at $4 per set. Drawings were done by Jaro Hess.

A thank you to you and your staff for printing our item on the bus service by way of radio in your 5 December issue of SPONSOR (“Wrap-Up”).

We will be sending you news...
value of our facility as we progress
d grow in our area.

Bill Wippel
Co-owner
KOFÉ
Pullman, Wash.


know the secret of stretching your sales seconds on radio?

Small budget or big one... FRESH AIR gives you more for your money. More impact, more coverage with each broadcast second! This distinctive, new KBIG programming adds greater prominence to your sales message... gets the attention and respect of a convincing, higher-income audience in 234 Southern California markets. Yet, you can buy 17 "minutes" of FRESH AIR for less than the average cost of 10 on the other big-signal regional stations. Your KBIG or Weed Rep has proof!

Different programming, different audience... KBIG (FM) is a valuable combination buy with KBIG—at a special combination rate.

KBIG
Radio Catalina... 740kc/10,000 watts

JOHN POOLE BROADCASTING COMPANY, INC.,
6540 Sunset Blvd., Los Angeles 28, Calif. • HOLlywood 3-3205
National Representative: Weed Radio Corporation

Mary G. Sanger
Oakland, Cal.

Harry Novik
pres.-gen. mgr.
WLIR
N.Y.C.

Sam Brownstein
Broadcast Time Sales
N.Y.C.

Bill Vitt
DCSS
N.Y.C.

I wish to state that I enjoy reading SPONSOR for it keeps me up on advertising ideas from all sections of the country. I feel that it keeps me well-informed what other people are doing in the business world and enable me to put more power-force into my sales talks.

Mary G. Sanger
Oakland, Cal.

December SPONSOR. It's a difficult to summarize the events of a year and give them meaning and direction to the small space of a magazine. But you capped the year with intelligent in-focus recapitulation.

Sam Vitt
DCSS
N.Y.C.

A photograph of a capsule case history campaigns covering Appliances to Household Franchises to Travel (SPONSOR, 959 Radio Results, 26 Dec.) make one of the most valuable reporting jobs in the broadcast media field. It's difficult to create "something for everyone," but these Radio Results are a source of ideas and information that can be put to good use with every type of client.

Harry Novik
pres.-gen. mgr.
WLIR
N.Y.C.

Small budget or big one... FRESH AIR gives you more for your money. More impact, more coverage with each broadcast second! This distinctive, new KBIG programming adds greater prominence to your sales message... gets the attention and respect of a convincing, higher-income audience in 234 Southern California markets. Yet, you can buy 17 "minutes" of FRESH AIR for less than the average cost of 10 on the other big-signal regional stations. Your KBIG or Weed Rep has proof!

Different programming, different audience... KBIG (FM) is a valuable combination buy with KBIG—at a special combination rate.

KBIG
Radio Catalina... 740kc/10,000 watts

JOHN POOLE BROADCASTING COMPANY, INC.,
6540 Sunset Blvd., Los Angeles 28, Calif. • HOLlywood 3-3205
National Representative: Weed Radio Corporation
Your personalities came through for us beyond our expectations.

...Over the three-day weekend period our usual sales volume doubled.

excerpt from a letter written by Charles W. Conner, manager, Advertising and Sales Promotion

THE KROGER COMPANY

Use these WROV personalities and ROANOKE will love you! WYNN ALBY • BARBARA FEDO

• KEN TANNER • JERRY JOYNES • GARY E. COOPER • JESS DUBOY • DON MCGRAVE

WROV

ROANOKE, VA.

affiliated with WEET, Richmond, Va.

Burt Levine, President
73 YOUNG MEN

-WHO ARE WELL WORTH WATCHING

SPONSOR polled industry observers, asked, ‘Who are young rising stars of radio and tv advertising?’

Most frequently mentioned were these 73 ad pros from ad agencies, clients, networks, stations and reps

Even the man on the street in Pocatello, Idaho, knows that advertising is a very special lure for bright young men.

But this detached observer—inpressed as he is with such star-studded telltale signs as Advertising, Radio and Television—has more in common with his Madison or Michigan Ave. counterpart than you might think: neither can put into specific words just what a bright young man ... or why and how he becomes so. But they can easily spot one when they see one!

SPONSOR, in asking top people in broadcast industry for their nominations of young professionals worth watching, suggested that these radio, agency, representative and advertiser executives use their own personal, workable definitions of a “comer.” In response, 73 names were heard most frequently.

The majority of the 73 are “comers” in only one sense of the word. They’ve “arrived,” in that they are performing responsible jobs: but they have farther to go—in the opinion of SPONSOR’s informal panel—because of the merit and potential they’ve shown. Thus an agency vice president is hardly an advertising novice, but he may have such impressive management and cranial capacity that he seems marked for an even bigger assignment.

Advertising, covering as it does a considerable scope of activities, has long been directed by people on the...
look-out for new ideas, new approaches and techniques, young and fresh staffers who have management as well as creative potential. When such a prospect for future growth comes along, the tendency is to hang on tightly, not tout him to the competition, always talent hungry!

That's why all of SPONSOR's informal panelists asked to remain anonymous. Agencies, of course, are particularly close-mouthed about the talent in the confines of their offices. To avoid any direct selection by an executive of his own personnel, SPONSOR in all cases asked for nominations of unusually bright young people in other companies and throughout different activities within the industry.

None of the nominees was told the list was being compiled or that his name was on it. And no employer was told any of the names. Thus an effort was made to keep the selection as objective as possible, and the selectors completely anonymous from each other as they are from SPONSOR readers.

The names suggested, of course, are only a small reflection of the vast number of "comers" or young-men-on-the-way-up employed in television, radio and advertising. These 73 at their work, however, are typical of the youth and vigor which advertising requires for its continued effectiveness and growth.

The leadership of tomorrow at the top levels of clients, agencies and media will be drawn inevitably from the second-level executive rank. In the particular listing, SPONSOR's analysis indicates that most of the men cited are in their 30's—a few are in the late 20's; a few, early 40's. But the emerging pattern of executives moving into the top stratum of the hierarchy seems to peak in the mid-30's.

AGENCIES HAVE RESERVOIR OF YOUNG TALENT

ADVERTISING AGENCIES WORK diligently both inside and outside the shop to scout out executive and creative talent and to promote young men to additional responsibility as soon as possible. These eight, among the 45 agency men commended to SPONSOR in its survey, reflect the great reservoir of talent in advertising

HERBERT ZELTNER, v.p.-director of media at Lennen & Newell, New York


LANSING B. LINDQUIST, v.p., bdcs. media, Ketchum, MacLeod & Grove, N.Y.

R. DAVID KIMBLE is an account supervisor at Grey Advertising in New York

BILL REGA is a tv and radio copywriter at J. Walter Thompson's Chicago shop

BILL OBERHOLTZER works as associate media dir. at Leo Burnett, Chicago

DIXON HARPER is radio farm dir., Aubrey, Finlay, Marley & Hodgson, Cgo.

GERALD T. ARTHUR is new v.p. in charge of media, Donahue & Coe in N.Y.
The interaction of agencies, clients and media groups (stations, networks and station representatives) demands a high level of performance within all these divisions of effort. Thus, ability must be evident both in creative and managerial assignments. Client personnel who were cited as having these qualities included Howard Eaton, media director of Lever Bros.; Robert F. Ryan, production supervisor in radio and tv at Colgate-Palmolive, and Robert Llewellyn, advertising manager of American Bakeries in Chicago.

On the agency side of the business, persons interviewed by SPONSOR named 45 persons whose job functions break down as follows: buyers, 12; media, 11; radio/tv, six; account executives, four; administrative and copy, three each; research, one, with three others in miscellaneous niches.

The young men in administrative branches of major ad agencies are performing unusually demanding tasks in their high executive positions. Yet their future, panelists prophesied, should be even more brilliant either within the advertising agency itself or the broader framework of advertising generally.

They are Ted Grunewald, executive vice president of Hicks & Greist; and John Peace and Mark Byrne, both executive vice presidents at William & McAdoo. Account group staffers nominated included David Wham of Young & Ridge—Fitzgerald-Sample; William Adler and R. David Kimble of Key Adv.; Ed Tashjian of Mogul, Williams & Saylor, all New York, and Frank Gruner, vice president at the W. Shaw agency in Chicago.

Media people were the most frequently cited in the poll because they are the individuals dealt with most frequently and most personally by clients on the business side of the broadcast media.

Eleven media executives included several men who have risen to eminence positions as media vice presidents at a young age. Among them: Jerry Arthur, vice president for media at Donahue & Coe; Herb Zeltner, who has the equivalent rank at Lennen & Newell, and Frank Gromer at Foote, Cone & Belding.

Other media pros cited: Warren Bahr, associate media director, Young & Rubicam; Mike Donavan and Herb Manloveveg, associate media directors, BBDO; Ed Fleri, BBDO's media coordinator for spot radio and tv; Mary Richfield, media director of Erwin, Wasey, Ruthrauff & Ryan; Hal Miller, v.p. and associate media director, Benton & Bowles; James Ducey, group media director, Cunningham & Walsh; Bill Oberholtzer, associate media supervisor at Leo Burnett Co. in Chicago.

Thirteen buyers were ranked as typical of the kind of combination thinker and doer who comes up with the most solid — yet imaginative — buys: Norman Chester, Nat Gayster, John Catanese and Jack Rothenberg, all of Ted Bates; Graham Hay and Bob Liddell, timebuying supervisors at Compton, and Len Ziegler, buyer in the same shop; Richard Pickett and Peter Bardach, Foote, Cone & Belding; Robert Palmer, Con-

(please turn to page 54)
WHY J. WALTER THOMPSON AND ESTY STAY STRONG IN RADIO

Frequency and economy are obvious reasons why two top, veteran agencies spend $18.5 million in radio.

But deeper reasons are their long experiences with medium and their mastery of all its copy techniques.

There are many reasons why many advertising agencies are heavy investors in radio. But none are more deeply rooted in the past than those that have impelled those giant bellwethers—J. Walter Thompson and William Esty Co.—to boost the medium for well over a quarter century.

Last year, Esty invested about $11.5 million in spot radio, over $2 million in network. JWT spent some $3.5 million in spot radio and about $1 million in network. The JWT figures appear to be on the low side, although they were the agency's own estimate (see "Top 50 Air Agencies in 1959," Sponsor, 26 December). Ford alone, according to one industry estimate, spent more in spot radio last year than the agency claims for all its clients.

Esty, however, is by far the greater air supporter of the two, for it invests between half and two-thirds of its total air billings in radio. JWT's radio investment in radio admittedly is a much smaller share of its giant total air expenditures. Yet it is significant that both agencies, in a period when some younger agencies are almost completely over-awed by the glamour of TV, continue to use radio heavily and intelligently.

Last fall, when Radio Advertising Bureau tallied its estimates of spending by companies for the first six months of 1959, the clients of both Esty and JWT showed up in excellent positions among the top 5 radio advertisers.

No. 1 spot radio investor for the period was Ford, a JWT client, with an estimated expenditure of $3.5 million. Since this was for the first half of the year only, the Ford investment for the whole year may have been about double that with new 1960 models and its new compact car Falcon introduced during the second half.

No. 3 spot radio spender in the RAB six-month estimate was an Esty client—R. J. Reynolds Tobacco Co. for its Camel, Winston and Salem...
garettes. Reynolds’ estimated investment was $2.1 million.

Besides taking “win” and “show” positions, JWT and Esty clients were quoted all through the field of the AB top 100 spot radio spenders. Schlitz Brewing (JWT), for example, as No. 9 with a half-year investment of $1.275 million, while Thos. Leeming & Co.’s Ben-Gay (Esty) was in No. 10 spot with an estimated $1.250 million. Sun Oil and Ballantine Beer ad Ale (both Esty accounts) invested around $400,000. Shell Oil and Champion Spark Plugs (JWT) were heavy users to the tune of $825,000 and more than $200,000 respectively.

Network radio also has fared well on some accounts of this pair of agencies. Chief among them is R. J. Reynolds Tobacco (Esty) which is persistent and heavy user of air time, which spreads its business around the networks. Another sizable network investor appears to be T. French Co. (JWT) which has run its first flight on all networks may well invest between $1 million and $1.5 million during 1960. Why do these two agencies which were pioneers in radio advertising still continue as boosters of the medium despite changes that TV has made on the media scene?

The reasons lie both in the present and the past.

Ask admen from either agency why they use radio so heavily and their reply will be that they need its frequency and its memorability. They appreciate its ability to give them the most recent contact with the consumer: the housewife who listens to radio up to the minute she goes shopping and even hears it in the supermarket; the motorist who hears a gasoline or anti-freeze commercial on his car radio an instant before he pulls in at a service station.

The memorability of a good radio jingle, the repetition of a sales message that can be had economically, the flexibility of radio that permits a campaign to be launched fast or copy changed in mid-flight—these are some of the practical reasons for using radio, say Esty and JWT admen. There also is the fact that a good, healthy budget (and most of these two agencies’ accounts have that) can easily dominate the air waves through their use of radio saturation.

These are the spoken-of, down-to-earth, and somewhat obvious reasons why JWT and Esty continue strong in radio. But they are only part of the story.

The deeper reasons are rooted in the past and in the character of the agencies themselves. If they could be lumped into a single package, the reasons might boil down to this: Both Esty and JWT are heavily in radio because they know radio.

In 1878, an early ad agency called Carlton & Smith was taken over by Commodore J. Walter Thompson; at the turn of the century, Thompson’s agency controlled ads in some 30 publications, practically sewed up the women’s market.

In 1917, a Cincinnatian who had gotten his briefing in ground rules for advertising with a local soap manufacturer (P&G, naturally is never mentioned in an agency which handles Lever Bros.) came to work for Thompson. His name was Stanley Resor, and it will probably last in fact and legend so long as advertising influences the economy of the coun-

(Please turn to page 56)
WHAT WE WORRIED ABOUT IN ’50

- If you think we’ve got problems today, just take a look at the earth-shattering issues of 10 years ago.

- From color freeze to cleavage frenzy, we had a lot of headaches in those days, but we managed to survive.

1960 will have its problems, but so did 1950. To get a sense of perspective, SPONSOR suggests taking a backward glance instead of an aspirin (even without buffering).

In 1950, while the FCC was holding to its freeze on tv stations and slapping another on color, Faye Emerson was a decidedly warming influence on tv outlets.

The scrap for first call on microwave relay circuits (and the budding coaxial cable) was a major sport among the big kids on the block (CBS and NBC) and the baby-carriage set (ABC and Dumont). RCA and CBS were squared off on the tint issue, network and spot battles were shaping up in both tv and radio, and sponsors—to everyone’s amazement—found themselves fighting for sold-out time slots for the first time in tv history.

Far above the battle, movie companies were unwittingly shaping tv’s lushest trend by a lofty freeze on the bulk of their oldies except for large packets of westerns. Even these commanded higher rates on their second and third runs in view of audiences that were obviously larger than the first time ’round.

Early in 1950, SPONSOR reported that “television broadcasters have been losing money since tv’s commercial debut in 1947. Now, approximately a score of the 107 stations on the air have begun to show a profit. The reason for the breakthrough lies in doubled and tripled ad rates and in the fact that upwards of 10 million tv sets would be sold by the end of the year, compared with the four million with which 1949 started out. What’s more, more than 2,000 advertisers were using tv (as opposed to less than 500 in mid-1948). Television’s gross volume was on its way to a whopping $45 million as compared to $12 million the year before.
The fact that 150 of these 2,000 advertisers were sponsoring network shows was a matter of grave concern to radio circles. When Burns & Allen and Amm-dent to a tv crime show and Fibber McGee & Molly lost S. C. Johnson, they became bellwethers of impending network radio disasters. splendor issued a warning that one day to stave off disaster was to strengthen summer programing. The networks took heed and, that summer, turned out a rash of "package shows" for sale to sponsors. (Until then, radio networks had been happy to let agencies do the creating.)

Participations were brought into the breach. NBC's "Operation Tandem" was introduced in 1950 to make it easy for advertisers to buy network time (Monitor was still four years away). Actual rate-cutting did not occur till mid-1951. Several things enabled radio to take its spectacular 1950 rally: The aggressive selling of spot to advertisers entering tv; the tv station freeze; the Korean War (the year's biggest natural disaster); and one development still in the experimental stages as the year began—tape recording, pros and cons of which had a ring we were to hear in discussions of tv tape. splendor reported these advantages of magnetic tape in 1950: "ease of editing, elimination of line charges, 'on pot' recording, easy portability." These disadvantages: "cueing, tape leakage, difficulty of using on short material like commercials, variation of speeds between different recorders, me needed to rewind." But these difficulties too, were to pass, bringing the era of radio synchronization into full flower.

Television, meanwhile, was caught between two freezes:
Since the end of 1948, the number of tv outlets had been frozen at 77 stations covering 67 markets even such cities as Denver and Portland were without tv in 1950. The situation shortage led to inter-network overs of allocation of AT&T facilities. An FCC investigation was shaping up over just how these lines were being doled out, was avoided by an agreement among the four networks on how the coaxial cable and relay time circuits could be shared.

The station freeze was to be lifted in April of 1951, but another freeze—this time on color tv—was to last for a full three years. By summer of 1950, it looked as though the CBS mechanical screening color system would be running by year's end.

It was an over-optimistic forecast. First came a hue and cry from set manufacturers who claimed that it would cost $1.5 billion to convert existing sets to receive the CBS system, and that conversion to "bracket standards" for the reception of such a color system was far too impractical.
RCA—fighting for time to perfect its compatible all-electronic system—brought a suit against the FCC on the eve of the 20 November date, when commercial operations of the CBS system were to begin. As a result, the U. S. District Court of Appeals issued a temporary restraining order till April, 1960. (Shortage of materials due to Korean War did the rest, and color was put off till 17 December 1953, when the FCC approved the compatible standards of the RCA color tv system, and Zoo Parade became the first program to be telecast.

**SOME OF THE BIG ISSUES OF A DECADE AGO**

**FIRST BENNY SHOW** 29 Oct. 1950 ended clown era, gave Dinah some tv practice

**BIRTH OF A TREND** Gene Autry, in old movies, unknowingly made tv history.

COVERS FAYE'S BosOM was problem. Brooch was sometimes satisfactory solution

(Please turn to page 72)
How Page & Shaw tv test paid off

- Candy manufacturer used I.D.'s as distribution wedge in Ohio-Michigan for 9-week holiday campaign
- Strategy bagged 13 new wholesalers, got up to 75% sales increases, provided strategy for pre-Valentine push

What can four-to-five I.D.'s per week do for a product in just over two months' time?

Page & Shaw is now well into the planning on a pre-Valentine candy promotion that draws heavily on the strategy of a nine-week crash program it undertook in the Ohio-Michigan area prior to Christmas. Details of this holiday promotion hold some valuable clues for other advertisers on the scheduling and trade implementation of a minimum tv buy.

Page & Shaw is a division of the Daggett Chocolate Co., Cambridge, Mass. And, its agency, Horton, Church & Goff in Providence, R. I., had never taken any of the Daggett divisions into air media before. But, the objectives of the Ohio-Michigan campaign according to Kingsley Meyer, agency v.p. and marketing director, made tv imperative. Specifically, Page & Shaw needed the following in its midwest trading area:

- Stepped-up wholesale distribution with the increased sales outlets this would bring.
- A broadening of the line at the retail level.
- Greater package identification among consumers.

"Obviously," says Meyer, "all of this had to happen simultaneously and fast. Trade and consumer enthusiasm had to be whipped to a fever pitch in a hurry."

The biggest stumbling block, Meyer reported, was a budget allocation of less than $50,000 for time and production. "Since males are the biggest purchasers of packaged candy (with women playing a strong role in influencing brand), P&S wanted to reach the largest viewing audience possible and, at the same time, establish a strong competitive position with the trade.

"Quite frankly," Meyer admits, "the impression had to be one of lots of advertising exposure. We decided, on the budget available, the only buy that would accomplish this was an I.D. schedule between 7:30 and 10 p.m. aimed at a four-week average rating figure over 20."

Six markets were selected to cover the crucial marketing area. Then Meyer and Bill Cook, the agency's radio/tv director, set out on a swing of the key cities to nail down exactly what they needed. Top-rated adjacencies to network shows was one requirement; some good merchandising support was another. Comprehensive talks with station managers enabled Meyer and Cook to project the following schedule for the nine-week campaign due to begin 10 October:
one, angled to women, emphasized general candy giving. A woman’s voice said: “Birthday, holiday, any day. Give Page & Shaw, etc.” A third (see box) had both voices. Woman: “Girls go for men who give Page & Shaw chocolates.” The man gave the standard closing phrase. Mad Comics

illustrator Bill Elder made as many as 12 separate drawings to give full-art, rather than pop-on, feel to the “visual squeeze” technique employed.

Once the schedules were set and commercials in production, the big job of trade implementation began. Client and agency outlined the Ohio-Michigan campaign to company salesmen at sales meeting in September followed by meetings with wholesale distributors in key cities.

Direct mail promotion to the trade was next. This began in September with a mailing to all drug retailers in Ohio and Michigan of an illustrated catalogue of the product line and fall promotion literature.

Ten days prior to kickoff of the tv

(Please turn to page 72)

I.D.’S PITCHED BOTH SEXES

MALE is biggest candy purchaser, but woman influences brand choice. Three I.D.’s alternated for copy balance. One pitched men, one women, third (above) aimed at both
Media head of Stockton, West, Burkhart follows path of Hudepohl spot in WKRC-TV automation system

- McDowell says new RCA automated equipment will relieve many supervisory headaches for ad agencies

“T here are some things that machines can do better than people!” says Robert A. McDowell, v.p. in charge of media at Stockton, West, Burkhart, Inc. and apparently one of them is operating production at a television station.”

The Cincinnati adman had just finished a tour of inspection of the new automation facilities at WKRC-TV and he was quick to note the advantages of the special equipment to agencymen.

According to McDowell, “This should relieve some of the biggest headaches in the agency business. So much of our supervisory time must be spent in double-checking to see that our commercials are properly handled at the station level. And the old element of human fallibility is the usual cause of mistakes.”

At WKRC-TV McDowell watched the progress of one of his agency’s Hudepohl Beer commercials, as instructions and switching cues for broadcast were punched by the Flexowriter, druged on the station schedule, then fed to the master control panel. At the right time, the automated equipment acted and performed the correct switching operations.

McDowell’s enthusiasm for the smooth handling of his client’s spot was typical of reactions which have been flowing into Taft station headquarters since the automated system became operational at WKRC-TV.

Automation of TV stations is, of course, not wholly new in the industry. KRON-TV San Francisco (Harold Lee, general manager), has for some time employed an automated system developed by its own engineering staff. WBRE-TV, Wilkes Barre (Dave Baltimore, general manager), pioneered in the use of R.C.A. automated equipment, and WRC-TV Washington (Carleton Smith, general manager), has come to be regarded by industry men as a kind of test station.
NEW AUTOMATED TV STATION

or the RCA automation division. However, according to Hulbert Taft, pres. of Taft Broadcasting, the VKR-C TV installation represents a considerably more comprehensive use of the automation principle than has yet been employed elsewhere.

One of the chief reasons for automated equipment in TV stations is the so-called "panic period" which comes at the time of station breaks.

Within a period lasting from 30 seconds to several minutes, a station operator must perform a multitude of complex duties. He must select and operate the proper pushbuttons on a video switcher, start and stop film and slide projectors, turntables and tape recorders, and change the position of the film room multiplexer mirrors—all in proper sequence, and at the precise instant required by the station's program schedule.

Most advertising men who have ever seen these operations marvel that so many spots ever get on the air correctly, without fluffs, errors, and lost commercials.

Every station manager, however, knows all too well the appearance of such items on the "trouble list" as, 10:30:00 a.m. XXX SHOE COMPANY. Live announcement ran 10 seconds long. Joined net program late. Lost part of opening commercial.

9:00:00 a.m. XXX CEREAL. No audio for 1st eight seconds of spot. Engineer punched wrong button.

11:14:30 p.m. XXX BEER. Spot upcut five seconds. I.D. slide appeared before film. Director called for wrong projector.

To eliminate such expensive and exasperating headaches, as well as to cash in on the other advantages of automation, WKRC-TV executives determined on a wholly new system of station operation for their new $2,000,000 headquarters.

Taft Broadcasting's v.p. for engineering, William Hamsher, put together a general plan for the automation station facilities, then called in RCA for help in developing equipment and systems for carrying it out.

An awesome amount of planning and detail work went into the installation. The system called for 1,653 pieces of equipment and more than 32 miles of wiring. Paper work for the wiring alone would cover the walls of the average home.

Though automation at WKRC-TV involves a number of highly technical features, the two most spectacular, from a layman's standpoint, are the Flexowriter and the remote control cameras.

Basically, automated television follows the same principal as the popularly known "Univac" machines. The Flexowriter is the keystone of the system. Operated like an electric typewriter, it punches a one-inch-wide tape on which are recorded all details of a full day's programing.

This tape is then fed into a tape reader in the master control room which feeds information into the data processing and storage sections of the automation equipment, which in turn performs all switching functions. The tape reader is controlled by a master clock mechanism. correctable at any time to Washington official time by means of automatic adjustment twice every 60 seconds by signal from Washington.

The remote control camera feature of the WKRC-TV automation system has probably been exciting more comment than any other phase of the operation (see pictures above). It permits actors in studios to perform without cameramen or floor directors. At WKRC-TV the camera control unit is on the second floor of the building while the studios are on the first floor.

Control levers on a live camera control unit in the master control room are operated much like an airplane joystick governing up and down and left and right movements. Placement of cameras is done by hand in advance of the program. But depth of focus, close shots, pan shots and up and down scanning are operated by master control.
16% INCREASE IN APPLE TURNOVER

Western N.Y. Growers faced with 25% crop decline used 15-market spot radio campaign to hike sales

Merchandising tie-ins and station cooperation overcame retailer resistance, insured campaign success

This week, the Western New York Apple Growers Assn., Rochester, and its agency, Charles W. Hoyt Co., launch the third phase of a spot radio campaign designed to get the 1959 apple harvest into the hands of the consumer.

The new two-week push is expected to complete the job done so well by phases one and two. (Latest figures show that despite a 25% production falloff this year, sales are up 16% through November, compared to the same period last year.)

This time the 15 markets, most of which are in New York State, will be exposed to 10-second spots running Wednesday through Friday, at a frequency of 40 the first week, 30 the second. Area listeners will be asked, "Have you enjoyed an apple today?" They'll get suggestions on various ways to use apples—pie, sauce, or gingerbread, baked, in salads, juice.

As has been the over-all strategy right along, there is a merchandising tie-in. This time it'll be window streamers and clerk's buttons advising customers to "Enjoy an apple today!"

It all began back in September when, for the first time, the Growers Assn. was able to come up with a sizable and definite ad budget. Previously, contributions for advertising had been voluntary. This year, thanks to a newly agreed-on assessment plan, the Growers were armed with over $80,000 to advertise their '59 crop, the bulk to go to spot radio.

The apple harvest usually begins in early September, but was delayed last fall by unseasonably warm weather. The inside of the apple, sweetened by the warm weather, needs a touch of frost to turn the skin from green to red. The Growers' initial campaign was therefore held off until the last week in September, to give the mercury a chance to dip. The apples finally turned red; the green light went on for spot radio.

The campaign's first flight ran for three weeks into mid-October, ending just as National Apple Week promotion began. In November, the Growers moved into a new two-week flight which carried the selling season up to Thanksgiving and the oncoming holidays.

Minutes were used in both flights, aired by most stations at the rate of approximately 20 per week. Frequency on the rest of the stations ranged from 12 to 30. The spots were spread over the week, aimed at housewives, usually as part of morning or afternoon personality shows. When a particular market's spot allotment didn't allow for exactly even distribution over the week, the extras were applied to the Wednesday-Friday heavy shopping period.

Over-all format consisted of opening jingle, live drop-in and jingle tag. "The live drop-in allowed us to

(Please turn to page 73)
They’re not axin’ ’em like they did

Network TV’s first 13-week lap emerged as one of the stabllest, with only nine shows on the casualty list.

Of these, five were newcomers. Last season at this time, 10 new shows were dropped; the year before, seven

Despite the recent TV hearings in Washington, the first lap of the 1959-60 network TV season, just completed, has gone the way of the country’s general mood: “peace and prosperity.”

On the peaceful side of the picture, the industry has seen one of the most stable first laps in recent years: of the 44 new nighttime shows hitting the screens, only five sponsored ones fell by the wayside.

This compares with 10 new shows that were dropped last year at this time, and seven the year before.

Of the 119 shows (new and holdovers) starting out this season, the end of 13 weeks found nine casualties.

On the prosperous side of the picture, TVB’s October figures (which reflect what the first cycle of the season will be), show a 12.4% gain in the billings level over last year’s comparable month, or a three-network total of $59,030,752 in gross time billings.

Here are the nighttime highlights, by network, of the first 13-week lap:

- ABC TV had only one casualty, Dick Clark’s World of Talent, which was replaced by 21 Beacon Street.
- CBS TV saw the Kate Smith Show replacing Masquerade Party and Be Our Guest taking over Lineup’s one-hour slot. Playhouse 90, and its alternate. Revlon’s Big Party are out, with Schlitz’s Markham scheduled for the first half-hour, and a weekly Revlon musical-variety show set for the Thursday 10-11 p.m. time period.
- NBC TV moved Riverboat to Monday, 7:30-8:30 p.m., dropping Richard Diamond and Love and Marriage. Noxema, the latter’s sponsor, will take over half of the new slot. In Riverboat’s original Sunday night spot is a new one-hour western, Overland Trail. Five Fingers, the Saturday one-hour mystery fare, has been replaced by a news documentary dubbed World Wide 60.

Changes in the weekly, Monday through Friday daytime lineup include:

A reshuffling of shows on CBS TV after the network dropped Top Dollar and The Big Payoff. Newcomers during this cycle are The Red Rose Show and repeats of The Millionaire.

NBC TV replaced Treasure Hunt with Play Your Hunch and Tic Tac Dough with Truth or Consequences. Afternoon schedule changes show up as repeats of nighttime films, with Loretta Young replacing The Thin Man; Comedy Theatre (repeats of Thin Man and others) in for The House on High Street; and Adventure Theatre (reruns of Yancy Der- ringer and others) for Split Personality.

Taking a look at the next 13-week lap, talk along Madison Avenue has it that these shows look weak: On ABC TV, The Alaskans, Man With A Camera, Take A Good Look, and Charley Weaver; on CBS TV, Betty Hutton and Johnny Ringo; on NBC TV, Fibber McGee & Molly, Wichita Town and Trouble Shooters.

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 12 February

<table>
<thead>
<tr>
<th>PROGRAM (NETWORK)*</th>
<th>COSTS</th>
<th>SPONSOR, AGENCY, DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>After Hours (N)</td>
<td>$230,000</td>
<td>Breck, Reach-McC, 2/7.</td>
</tr>
<tr>
<td>AT&amp;T Telephone Hr. (N)</td>
<td>275,000</td>
<td>AT&amp;T, Ayer, 1/29, 2/12.</td>
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<tr>
<td>L. Bernstein (C)</td>
<td>175,000</td>
<td>Ford, K&amp;E, 1/31.</td>
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<tr>
<td>Buick Electric Playhouse (C)</td>
<td>265,000</td>
<td>Buick, Mc-E, 1/29.</td>
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<tr>
<td>Art Carney (N)</td>
<td>225,000</td>
<td>AC/UMS, Camp-E, 2/5.</td>
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<tr>
<td>Art Carney (N)</td>
<td>225,000</td>
<td>Purex, FC&amp;B, 1/16.</td>
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<tr>
<td>Bing Crosby Golf Tournament (A)</td>
<td>100,000</td>
<td>Oldsmobile, Brother</td>
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<th>PROGRAM (NETWORK)*</th>
<th>COSTS</th>
<th>SPONSOR, AGENCY, DATE</th>
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<tr>
<td>Fabulous Fifties (C)</td>
<td>525,000</td>
<td>Gen. Electric, Y&amp;R, 1/31.</td>
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<tr>
<td>Hall of Fame (N)</td>
<td>250,000</td>
<td>Hallmark, FC&amp;B, 2/3.</td>
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<td>Jerry Lewis (N)</td>
<td>250,000</td>
<td>Timex, Doner &amp; Peck, 1/16.</td>
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<tr>
<td>Meet Mr. Lincoln (N)</td>
<td>50,000</td>
<td>Lincoln Ins. Co., Maxon, 2/22.</td>
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<tr>
<td>Our American Heritage (N)</td>
<td>230,000</td>
<td>Equitable, FC&amp;B, 1/24.</td>
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<tr>
<td>Mort Sahl (N)</td>
<td>225,000</td>
<td>Pontiac, Mac, J&amp;A, 1/22.</td>
</tr>
<tr>
<td>Show of Month (C)</td>
<td>275,000</td>
<td>DuPont, BBDO, 1/17.</td>
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* Networks: (A) ABC TV; (C) CBS TV; (N) NBC TV.
## 2. NIGHTTIME

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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 16 Jan.-15 Feb. Program types are indicated as follows: (A) Adventure, (An) Audience Participation, (C) Comedy, (D) Documentary, (Dr)*

**SPONSOR**  • 16 JANUARY 1960
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<td><strong>16 JAN. - 12 FEB.</strong></td>
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**News**

- Wmson
- Dr. Whitehall (Bates)

**Wagon Train**

- (7:30-9:30)
- Ford (JWT)
- $7,000

**Wagon Train**

- R. J. Reynolds (Esty)
- Nell Bisc. (M-E)
- Hall of Fame (7-30-9)
- Reel $28,000

**Price Is Right**

- Lever (ORM)
- alt Hostel (NC&E)
- (9-12) $21,500

**Pat Boone**

- Chevrolet (JVT)
- $125,000

**Emer Gas (LAN)**

- Dr.-L&P $110,000
- alt Lever (Bates)
- (1/1-21) $6,000

**Uncountables**

- Warren Merch. (
- (9-11) $52,000

**Lawless Years**

- (Wed.)
- (Wed.)
- (Wed.)
- (Wed.)

**Jackpot Bowling**

- (Wed.)
- (Wed.)
- (Wed.)
- (Wed.)

**Jubilee**

- (Wed.)
- (Wed.)
- (Wed.)
- (Wed.)

**Steel Hrs (E-E)**

- (Wed.)
- (Wed.)
- (Wed.)
- (Wed.)

**This Is Your Life**

- (Wed.)
- (Wed.)
- (Wed.)
- (Wed.)

**Fait Good Look**

- Dutch Masters (ERSW)
- (Wed.)
- (Wed.)
- (Wed.)
- (Wed.)

**It Could Be You**

- (Wed.)
- (Wed.)
- (Wed.)
- (Wed.)

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**SPONSOR**

- 16 JANUARY 1960
WHEN SPONSOR WAS ONE YEAR OLD . . .

SPONSOR began life as a monthly in November, 1946. It operated (and still does) on a simple editorial premise: Every word must help the radio/tv buyer in his appreciation and use of air advertising.

When SPONSOR was one year old we took our readers behind-the-scenes with "One year in the life of SPONSOR," a factual report on our objectives, methods and progress. This was followed by "Two years in the life of SPONSOR," then "The first 8,000 pages."

These intimate glimpses of a trade publication were well received. But somehow the idea was lost in the hustle and bustle of the air age.

We've been asked to revive these reports and we're glad to oblige.
N YEARS IN THE LIFE OF SPONSOR

...ize in home readership (and how wives love it!). None of these concepts are copyrightable, and our innovations are now discernible throughout the trade field.

Editors Are Agency-Educated

One in the advertising magazine field, SPONSOR is edited by men who have held executive posts at top advertising agencies. John McMillin, executive editor, and Ben Bodec, news editor (our two key editors), spent a total of 26 years at Compton, J. Walter Thompson, Kenyon & Eckhardt, and other large agencies. These men are exceptional analysts and writers. But more than that, they bring their readers advertising understanding and know-how far beyond native and mechanical skills. SPONSOR's strength always has been in its product. Some 20 editors, the top nine of whom average nearly seven years each at SPONSOR, are the job.

We Specialize in Being Useful

When SPONSOR was beginning, extracting facts-and-figures from agency and advertiser sources was no mean feat. But the industry gradually has learned to share its secrets; and we've had a hand in this education. In the past year two agencies (Leo Burnett and N. W. Ayer) broke hush-hush policies by inviting us to analyze their operations and report their findings with no holds barred. They must have liked the results; both ordered thousands of reprints.

This information is the heart of SPONSOR'S editorial content. Case histories, cost studies, research analyses, charts, and surveys of all kinds dot our pages. Standard for the industry are such tools as TV Basics, Radio Basics, All Media Evaluation Study, Network Comparative, Five-City Directory, TV Dictionary, Timebuying Basics, Marketing Basics, Annual Farm Issue, Annual Negro Issue, Timebuyers of the U.S. In November, 1959 our Readers' Service answered 225 agency/advertiser questions.

We Influence the Influential 7,500

SPONSOR's target, editorial and circulation, is some 7,500 agency and advertiser executives whom we consider worth reaching because they participate to some degree in air-buying decisions. Of these, perhaps 2,000—largely time-buyers—are of major importance. Our task is not only to reach but to truly influence the 7,500. This is a tall order. These are busy people who must pick their reading matter with care. It takes a penetrating use book which covers the weekly essentials (and avoids the non-essentials) to register. SPONSOR registers so well that in 1959 we averaged close to 100 paid subscribers at such prominent spot-buying agencies as Young & Rubicam, BBDO, McCann-Erickson and J. Walter Thompson.

These are signs of our progress as we enter our fourteenth year. There are others. For example, in 1959 our renewal percentage climbed 14% over the previous year; newspaper and magazine publicity mentions tripled; advertising income reached an all-time high; new surveys appeared which attested to our continuing leadership among agencies and advertisers. And in June, 1959 we began publication of CANADIAN SPONSOR, a biweekly edited in Toronto.

Old Rates in 1960 for Old Advertisers

1960 brings an advertising rate increase, the first since 1957. But it's our wish that we give old advertisers a break. So we have decided to guarantee current contract advertisers our old rates until 1 January, 1961.

We have many plans afoot for 1960. Not the least of these is the further professionalizing of our sales and sales promotion departments, two operations which have taken a back seat as we've gone all-out on improving our editorial product. So you can expect to hear more about our advertising values and see us more often during 1960.

I hope that this report tells you what you want to know about SPONSOR. If we've omitted anything, please drop me a line and I'll do my best to furnish the fill-in.

Sincerely,

John R. Glenn
EDITOR AND PUBLISHER

* A presentation explaining trade paper values (1960 vintage) has just been completed by our promotion department. We'd like to show it to you. May we?
## DAYTIME COMPANION

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
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<tbody>
<tr>
<td>10:00</td>
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<tr>
<td>10:15</td>
<td>Lamp Into My Feet suit</td>
<td>Red Rowe suit</td>
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<tr>
<td>10:30</td>
<td>Look Up &amp; Live suit</td>
<td>On The Go suit</td>
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<tr>
<td>10:45</td>
<td>FYI suit</td>
<td>I Love Lucy Menthol all suit</td>
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<tr>
<td>11:00</td>
<td>Camera Three suit</td>
<td>December Bride suit</td>
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<td>11:15</td>
<td>Johns Hopkins File suit</td>
<td>Restless Gun Cracker Jack</td>
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<td>11:30</td>
<td>Bishop Pike suit</td>
<td>Love That Bob Shelton &amp; J. Stanley</td>
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<td>11:45</td>
<td>College News Conference suit</td>
<td>No net service</td>
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<td>12:00</td>
<td>Frontiers of Faith suit</td>
<td>About Faces suit</td>
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<td>12:15</td>
<td>NBA Pro Basketball All-Star suit</td>
<td>World Turns P&amp;G National Call</td>
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<td>12:30</td>
<td>College Game No. Amer. Van Lines</td>
<td>For Better Or For Worse suit</td>
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<td>12:45</td>
<td>Championshi Bridge</td>
<td>Who Do You Trust?</td>
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<td>1:00</td>
<td>Wednesday</td>
<td>Millionaire Consequences</td>
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<td>1:15</td>
<td>Who Are You?</td>
<td>Verdict Is Yours</td>
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<td>1:30</td>
<td>Who Is It?</td>
<td>From These Roots</td>
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<td>Paul Winchell</td>
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**HOW TO USE SPONSOR’S NETWORK TELEVISION COMPARAGRAPh**

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programs 16 January to 15 February, inclusive (with possible exception of changes made by the networks after pretime). Irregularly sched-
illegal programs appearing during this period are listed

as well, with air dates. The only regularly scheduled pro-
grams not listed are: Tonight, NBC, 11:15 p.m.-1 a.m.,
Monday-Friday, participating sponsorship; Sunday News

Special, CBS, Sunday, 11-11:15 p.m.; 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 time periods are
Eastern Standard.
What do you think of the sampling techniques of rating?

Accuracy of audience measurements are expected to come under close government scrutiny. Here, top researchers discuss the scope of the most used methods.


Sampling is the only way we can get the answers to: "Who watches television? How frequently? When and where?" Calculated guesses on the popularity of various shows, the reach of stations or the dimensions of the audience to television, could be very costly. Ask any producer who gambled big money only to have his property collapse after four weeks on the air.

Sampling gives us an idea as to the scope of radio or television. Suppose we did not rely on sampling, but insisted on a complete enumeration, a study of every tv home in the United States. Can you imagine anything more cumbersome, slow, or costly?

Of course, we can get only indicative answers about the audience to radio and television, and they will not be as accurate as a complete census, but they cost much less, and we get them faster, often overnight. These answers, used with judgment, help us to make better decisions.

However, there is one question which should concern the industry: Is all the duplication of effort by all the research services giving us the most for our research dollar?

For example, Nielsen and ARB both measure New York with instantaneous mechanical methods. ARB is currently doing a multi-city mechanical network report. Nielsen has announced plans to do the same. Both measure as their local service the metropolitan audience and the total homes audience to stations. Both plan a county-by-county coverage study within the year.

The difference is that one service measures telephone-only homes, who agree to keep diaries; the other measures all homes who agree to keep diaries and a counter on their set.

Nielsen and ARB both report local ratings on a four-week basis. This four-week data is deceiving when you are trying to decide on the strength of a program, because of frequent program changes, specials, and variations in tune in.

ARB and Nielsen are only two of the rating services. Research money is also spent by Telepulse, Conlan, Verifax, Trendex, Videodex and many more firms.

Perhaps it is time for us to consider again an industry supported survey, paid for by networks and stations. Would we not get more significant data if all of the money spent for research were pooled to create a Television Measurement Bureau under the auspices of the National Association of Broadcasters?


Let's call a spade a spade. None of the samples used by the rating services will stand up to a rigorous inspection from a purely statistical standpoint.

A perfect sample is, of course, one that mirrors the “universe” under study. If we define as the universe studied by the rating services all homes owning tv sets, then it is obvious that the telephone sample must omit those homes which do not own a telephone or whose number is not listed, that the diary sample cannot measure those who cannot read or write or whose address is not shown in any listing, that the personal interview sample cannot reach those who are not at home or those who live in remote areas. Only the meter technique has the opportunity to design a perfect sample.

But, when it comes to putting the sample design into actual practice, the meter technique runs into a high rate of refusal caused by the fact that many people are not enthusiastic about having someone look over their shoulder continuously. Refusals make substitutions necessary and substitutions, as well as mechanical failures of the meters themselves, destroy the randomness of the original selection.

So much for the insurmountable problems faced by the rating services in designing a truly representative sample, problems incidentally not exclusive to the rating services alone, but encountered by the government agencies, by social scientists, by any one attempting to measure attitudes, opinions and behavior of human beings.

Rating services are often criticized for what appears to be a very small sample size. As any statistician will verify, small samples are completely acceptable to the trained technicians in the field of statistical measurement and a randomly selected sample of a thousand respondents can accurately measure the characteristics of millions. The layman often overlooks the fact that ratings are not a one-time affair but that ratings are taken continuously and that over a period of a year, thousands upon thousands of people are being questioned.

The major rating services use the same sampling principles that are being used by the U. S. Gov.
sions to the medical profession, and the social scientists. All of these sampling plans break down to varying degrees in their execution and, therefore, a certain amount of bias will appear in the final results. I believe that the sample sizes currently used are adequate and that any meaningful increase in their size will make the rating services so expensive that they will not be supported by the industry.

Personally, I believe that the rating services are performing a vital function. The trouble with them is that they are a part of an industry about which everything is suspect at the moment, that their end-product is grossly misused and mishandled by a good number of the industry's decision makers (and I might add by many of the industry's researchers) and that their true nature and importance is constantly misrepresented by the press in an attempt to bring discredit to a competing medium.

Melvin A. Goldberg, director of research, Westinghouse Broadcasting Co., New York

We take samples of blood to check on white and red cell counts. We check on samples of food for radioactivity or chemical content. We take samples of the electorate to select our jury panels. Samples and surveys are conducted continuously by the Department of Agriculture, Census Bureau, Department of Commerce, and the State Department.

So it would seem that sampling as a technique is here to stay. Each

(Please turn to page 71)
RADIO/TV MEN
(Continued from page 35)

ningham & Walsh: Bill Abrams.
SSCB: Nate Rind, Doyle, Dane, Bernbach: Lionel Schoen, C. J. LaRoche.

Because of the demands of television, particularly, positions of enhanced responsibility have been created in most ad agencies, filled many times by persons described as unusually adept. Among these: Mark Lawrence, vice president for radio and tv production at MacManus, John & Adams; George Polk, vice president of radio/TV programing. BBDO: Lansing Lindquist, vice president for broadcast and media departments, Ketchum, MacLeod & Grove: John Calley, director of new programing, and Mitchell Lipman, manager of network relations, both at Ted Bates; Bert Mulligan, new #2 man in programing at Compton.

In the creative area, the young stand-outs cited were David MacColl, vice president for copy at Ogilvy, Benson & Mather; Kenneth C. T. Snyder, vice president and tv/radio creative director at Needham, Louis & Brorby, Chicago; Bill Rega, tv/radio writer, J. Walter Thompson, Chicago.

Research experts, too, came in for special mention. They are Martin Herbst, director of media research at Donahue & Coe, and Kent D'Alessandro, director of media research at BBDO. Two other men round out the agency nominees: Lee Curran, premium buyer, BBDO, and Harry Treleaven, vice president in charge of the creative departments, JWT.

The third part of the advertising triangle, media, came in for several nominations—25 in all, representing eight at representative firms, 12 at networks and five at stations.

Young and progressive station managers are taking over prime responsibilities in many areas. Among them: Joe Dougherty, WPRO-TV, Providence; James E. Allen, WBZ-TV, Boston; Ralph Beaudin, also a vice president at KVO, Pittsburgh; Dan Hydrick, Jr., WGH, Norfolk. Another nominee was Donald L. Keaney, director of sales for Corinthian Broadcasting Co.

At the networks, several young executives with varying functions came in for mention from the panel. At ABC TV, the group included Donald Coyle, vice president of the new international division: Julius Barnathan, vice president for affiliated stations: Giraud Chester, vice president for the day time programing: Fred Pierce, manager of network tv research: Bert Briller, director of sales development.

The CBS TV contingent included two managers of CBS o&o stations. Clark George at WBBM-TV, Chicago, and Jack Schneider, WCAU-TV, Philadelphia; and Bruce Bryant, vice president of CBS TV Spot Sales.

The NBC TV group was comprised of Alan Courtney, national programing vice president; Carl Lindemann, day programing vice president; Robert Casmire, special projects coordinator, and J. Harvey La Terre, coordinator of sales development in participating programs.

Still another media group, station representatives, was commended with the citation of eight young men. They included Jack Denninger, vice presi-
men of action

ASSOCIATED WITH RADIO AND TELEVISION
realise the dynamic potential of the Canadian market, the fastest growing in the world at the heart of which lies Toronto. When in Toronto they choose to

stay at the PARK PLAZA

where a central location with luxurious modern surroundings, efficient yet dignified service and an excellent cuisine, have, for the past twenty years established the tradition

IN TORONTO—"THE PARK PLAZA OF COURSE"

The Park Plaza Hotel | Bloor Street West and Avenue Road | Toronto

SPONSOR • 16 JANUARY 1960
YOU KCAN'T KCOVER TEXAS without KCEN-TV

A.M. or P.M. more people in Central Texas watch us day and night over an area 73% greater than the station nearby...

BLAIR TELEVISION ASSOCIATES National Representatives

Chicago, What—typical takes high-impact was heart almo 16 came...^ Texas A.M. CHANNEL 9

KCOVER KCENTV H9

A.M.

KCOVER KCENTV

TEMPLE - WACO

BLAIR TELEVISION ASSOCIATES National Representatives

ident and eastern sales manager, and John Boden, radio salesman, at Blair-Tv in New York and John Blair & Co. in Chicago, respectively; Frank Boehm, vice president and director of research, advertising and promotion at Adam Young, Inc.: George Kupper, tv salesman, and Bob Teter, vice president and director of radio at Peters, Griffin, Woodward; Ralph Guild, vice president of McGavren-Quinn; Charles W. Kline, head of his own FM Unlimited company in Chicago, and Joe Hogan, tv salesman at The Katz Agency, Chicago.

In summary, this group of 73 persons cited is typical of advertising patterns but in no way attempts to be definitive. These men aren’t necessarily the best: They are primarily representative of the best which advertising and the broadcast media have to offer. Competent people in these professions are numberless.

JWT & ESTY IN RADIO

(Continued from page 37)

try. Indeed, it was the thinking of Resor that molded the present day concepts of JWT and indirectly the concepts of Wm. Esty Co.

In 1932, Bill Esty of JWT, left to form his own advertising agency. The staff that came as the nucleus of his agency came out of JWT also. Thus both JWT and Esty might be said to have common roots. (This is not uncommon on Madison Avenue; Ted Bates Co. for example, came out of Benton & Bowles, and in many cases inherited characteristics stick.) Whatever their surface differences, Esty is a chip off the old JWT.

Each plays their hand close to the vest. (Does Macy tell Gimbel?"

Each is reluctant to turn the spotlight on any single individual.

Each has given to its personnel a stature that commands loyalty.

Each has given its personnel material benefits (profit sharing, salary increases, etc.) that keep them staying and on in an industry where job-switching has become virtually a trade practice. Even people who leave these agencies keep coming back like homing pigeons. One of the classic examples of homing was Bob Colwell, who left JWT to start his own successful agency, Sullivan Staut-fer, Colwell & Bayles, only to return after 10 years to JWT with this explanation which was reported in Martin Mayer’s Madison Avenue, U.S.A.: “I was in the hospital four times,” said Colwell. “I had a heart attack, they took out my stomach, I almost lost my eyesight. My doctor said to me, ‘Bob, I don’t think this place (SS&B) agrees with you.’”

Each agency learned to use radio almost from the medium’s invention, have been improving on techniques ever since.

The solidity of both JWT and Esty (which might conceivably be compared with banking and investment houses; indeed JWT’s early accounts were out of the J. P. Morgan holdings) have kept employees loyal over many years. In this way, key media and creative people at both agencies have spanned the entire broadcast era. Cut their teeth on radio and were not overwhelmed by the glamour of television when it came along. Their first consideration is to the agency and its clients.

If marketing strategy at either agency calls for a high-impact tv push with radio as the back-stop, each can make commercials or jingles that could stand alone even if tv hadn’t been invented. After all, the people who grew up with radio in these agencies are running the show today.

Thus have the precepts that Resor laid down for JWT continued to influence that agency, and carried over into the philosophy of its offspring—Esty. Since the precepts were sound, they will never be outdated since advertising is, despite any offbeat frills or fancies, a very elemental thing.

And thus have the Esty and JWT agencies mastered the technique of buying radio, of policing their buys (for bad spotting or triple-spotting), of creating memorable jingles (they keep winning annual commercials awards from RAB, John Blair Co., etc.), unique copy approaches. Both agencies, on behalf of their clients, are interested in radio. And interest and understanding of the medium is all it takes to sell successfully with radio.
10-SECOND SPOTS — PRACTICAL AND PROFITABLE WITH AN AMPEX

Spot commercials pay off. And even 10-second spots become practical with an Ampex Videotape* Television Recorder. Here’s how these Ampex exclusive features make it possible...

- **TAPE TIMER** Locates the 10-second spot on a reel...measures in hours, minutes and seconds ...lets you set up 2, 3, 5 or 7 second cue-in for programming the 10-second spot.

- **2-SECOND START** Recorder is in full, stable speed fast...permits even a 2-second cue with a safety margin.

- **WAIST HIGH TAPE DECK** Permits loading of next commercial in seconds...reels lie securely without locks. Table top provides extra work space.

- **AUTOMATIC BRAKE RELEASE** Makes reels free wheeling...tape pulls easily for fast threading — without tape stretch or crease.

Write, wire or phone today for an Ampex representative — or ask for the new, fully illustrated brochure describing the new Ampex VR-1000B. Whatever you want to know about the advantages and profits in TV tape, get the facts from Ampex. AMPEX HAS THE EXPERIENCE.
Want to Build a Bigger FM Audience

You can with this beautifully-styled, high quality SARKES TARZIAN FM RADIO

$19.95
SUGGESTED RETAIL PRICE
(Limited Time Offer)

Here’s how we’re doing it. We are now installing two FM stations in Indiana.

Like you, we are interested in increasing the number of FM equipped homes. One of the easiest ways—it seemed to us—was to make available to the public a high quality, low-priced receiver. We had the engineering and production facilities for turning out just such a set—in quantities, and, at the RIGHT price. You can’t beat this one at $19.95.

We are making arrangements with drug and grocery chains, department stores and other similar outlets in our areas—giving them FREE plugs telling the listening audience where they can buy the sets. Everyone benefits. You can make a little profit by being the source for the FM receivers . . . the outlets get the plugs . . . and the audience in your area is increased.

Receivers are now available—for a limited time only—to all FM stations. Orders must be on FM station letterheads.

ORDERING INFORMATION
Model 501: Champagne White Cabinet, Champagne White Front
Model 502: Moonmist Grey Cabinet, Charcoal Front
Model 503: Moonmist Grey Cabinet, Champagne White Front
Model 504: Champagne White Cabinet, Charcoal Front
(Specify model Number)

YOUR COST

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<th>Cost</th>
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<td>1-49</td>
<td>$18.00 ea.</td>
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<tr>
<td>50-99</td>
<td>17.80 ea.</td>
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<tr>
<td>100-4999</td>
<td>16.50 ea.</td>
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<tr>
<td>5000-over</td>
<td>16.40 ea.</td>
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TERMS

Net 30 days, all prices FOB Bloomington, Indiana, Federal Excise Tax included.

Broadcast Equipment Division
Consumer Products Section

SARKES TARZIAN INC
east hillside drive • bloomington, indiana

SPONSOR • 16 JANUARY 1960
WASHINGTON WEEK

Shadows continue to fall toward the broadcast industry in Washington.

Like these developments of the week: (1) The House Commerce Legislative Oversight subcommittee wants another $250,000 for its probes; (2) Rep. Emanuel Celler is on a kick against letting newspapers own tv stations and vice versa; (3) broadcasters themselves are nudging the FCC into assuming more power over station regulation.

The FCC programing hearings could have become thoroughly monotonous and repetitious by now, except for two developments.

The most unexpected was that testimony by broadcasters thus far has been weighted more to the side of FCC intervention in programing than against it. The second is that Commissioner Cross, the newest member, has revealed in his cross-examination that he has definitely joined the camp of those who feel the FCC must do something about minimum standards for broadcasters.

As of this moment, it appears that the FCC would vote 5-2 in favor of stronger intervention in programing, but just how strong will become clearer only with the passing of more time and perhaps more witnesses.

The Cross argument was with Tom Chauncey, Arizona Broadcasters Association president and president of KOOL-AM-TV, Phoenix and KOLD AM-TV, Tucson.

Chauncey argued for a complete FCC hands-off policy, but Cross eventually got him to say that “a jukebox shouldn’t be licensed.” and that if the FCC doesn’t have the power to revoke the license of such a station, it should have.

Cecil Woodland, WEJL, Scranton, president of the Pennsylvania Association, made a direct appeal for FCC registration of disk jockeys, though he opposed further government intervention. Howard Hayes, general manager of WPIK, Alexandria, and WOKO, Albany, hit Madison Avenue and ratings, and called on the FCC for action. Philip Cortney of Coty, Inc., also asked that advertisers keep hands off as did tv writer-producer Rod Serling.

Pending the broadcasting industry’s chief testimony in the week of Jan. 25, the picture was certainly of a divided industry and was not calculated to convince a government agency it should keep its hands off.

Peter W. Allport, a vice-president of the Association of National Advertisers, took a swipe at Hayes’ statements when it came his turn before the FCC.

Allport’s remarks were along these lines: (a) sponsor participation in programing can be beneficial to tv; (b) what with high tv costs, advertisers would go into competitive media unless they could have the benefits of sponsor identification; (c) all programing would suffer if advertiser money were withdrawn from tv.

As for the Oversight subcommittee’s quest for another quarter-million, it seems that there are only “pennies” left from that $200,000 appropriated for the group last year.

The fact that the subcommittee is asking for even more than it got the year before adds up to this: if in 1959 it only shook the very structure, the industry can cross its fingers on what the devastation could be in 1960.
Filmways has apparently hitched on to what is expected to be the next big tv program vogue; namely, comedies.

The reference, of course, is to Filmways' maiden entry into tv film programing, under Al Simon, who has plans for five shows—three of them comedies. The comedy show titles: Barney Benedict, Double Take, Mr. Cellini.

Only recently CBS Films let it be known that the first two productions by its new program chief, Robert F. Lewine, will both be comedies. Also producing comedies for CBS' syndication arm will be Ralph Levy (Jack Benny) Jess Oppenheim (I Love Lucy).

Trade speculation poses a curious motive for Filmways' advent in entertainment films. As some see it, the move offers a route for reaching buyers other than ABC TV, which has exclusivity on Warner's tv production services. Filmways, it should be noted, is related to Warners as an investment affiliate only.

Don't be surprised if Schlitz (JWT) ends up as a syndication sponsor in some markets of the Saturday night network time period it's vacating on CBS.

Although Schlitz has just pulled out of syndication, it's reportedly looking into chances of picking up alternate weeks of syndicated shows in around eight markets.

If they do, it'll be another case of an advertiser revamping its budget when the unexpected opportunity came along.

Three new shows coming out of Screen Gems for syndication in the immediate future represent separate attacks on programing concepts.

The shows are:
• Two Faces West: This will use one actor in two roles (the Corsican brothers gimmick) which has not yet been attempted in a tv series.
• Ivanhoe: A ratings success in England and other countries, this series is coming off the shelf in response to a new interest in literary properties this season.
• Wild Bill Hickok: A 113-episode re-run. It was originally both network and national spot at various times for Kelloggs. Already sold to WOR-TV, New York, and WGN-TV, Chicago.

What may be a precursor to a Ziv-United Artist deal: the wholesale naming by Ziv this week of three executive v.p.'s and six v.p.'s.

The move, anyway, represents the sudden creation of a highly stratified hierarchy within the Ziv organization.

Three v.p.’s given executive v.p. rank are M. J. Rifkin, sales; Maurice Unger, production; and Robert W. Friedheim, administration.

The six newly elected v.p.’s are Joseph Bailey, Eastern production; Edward J. Broman, regional sales; Len Firestone, syndication sales; Frank Reel, legal affairs; James Shaw, national-regional sales; and Pierre Weis, Economee.

MCA reports its Paramount feature films are drawing audience shares of 50% or better in many major markets.

Cities are New York, Detroit, Milwaukee, Cincinnati, Washington, Pittsburgh, Boston, St. Louis, Cleveland and Harrisburg.

For latest Paramount features sales, see FILM WRAP-UP, Page 66.
The traditional inaccessibility of CBS o&os’s as film customers for CBS Films has been shattered by a move indirectly involving CBS TV.

Among syndication deals for re-runs between CBS Films and CBS o&os’s for the late Saturday night period just vacated by CBS TV: KMOX-TV, St. Louis, which is taking San Francisco Beat.

This trend doesn’t necessarily apply to all CBS affiliates or even other o&os’s: For example, WCBS-TV, New York, will return Ziv’s Sea Hunt; WCAU-TV, Philadelphia, will put in MCA’s Mike Hammer, and KNXT, Los Angeles, will start earlier with its feature film series, Fabulous Fifty-Two.

**COMMERCIALS**

The effect of the Screen Gems-Elliot, Unger & Elliot merger was to boost EUE into the $4 million category in 1959.

This was an increase in gross business of 80% over the previous year.

The main part of EUE’s 1959 increased business came from new access to Columbia’s West Coast facilities; these accounted for $1 million.

But there was a real upbeat in EUE’s fiscal status apart from the merger, since its New York studios also enjoyed a 20% business increase.

Last year EUE was the only film commercials producer to be operating in tape as well, but its tape grosses were not substantial.

In other words, it was strictly a film boom as far as EUE was concerned.

Congressional probes of commercials may lead advertisers to reconsider their present attitudes toward animation.

But commercials men in animation differ among themselves on what to expect, as you can see here:

- Howard Henkin of HFH Productions, New York, doesn’t expect any wholesale switch-over to animation, but anticipates increased mixtures of live-action and animation commercials.

- Earl Klein of Animation, Inc., Hollywood, looks for a sharp gain of animation in 1960, and expects a 20% increase in his firm’s business this year.

However, there was agreement among commercials men that imaginative or humorous approaches using animation might be the solution for advertisers concerned lest their commercials be taken as misleading in Washington.

Cooperation between tape producers and stations with tape facilities is luring important national brand business in commercials.

In Los Angeles, for example, National Videotape Service, which uses the KCOP facilities, has just signed six major products or brands.

They are: Johnson’s Glo-Coat, Pride and Stride (N,L & B), Laura Scudder Potato Chips (Campbell-Mithun), Protonail (Capes) and Schick Safety Razor.

Early experience with the new AFM contract indicates that it’s simple and workable in practice.

Insofar as simplified paperwork can make any object more usable, music producers are expecting an accent on music in commercials this year.

Another factor behind a music boom is this: Advertisers with possible FTC troubles may find that the emotional appeal of music can make up for lost effectiveness caused by new modesty in copy claims.
A gag making the rounds of Madison Avenue the past week: a top-rung agency has been so exhaustive in compiling prospects for an open media director spot that it had to use Univac to make a choice.

That is, feed the aptitudes and personality characteristics of each candidate into an electronic brain and have it decide which one comes closest to the ideal requirements of a 1960s media chief.

This is about the time of the year when ad managers call up agency tv directors with the query: how soon are we taking the trip to Hollywood.

And with this corollary question: Should I take my golf clubs with me, or will I be able to rent some out there.

It all comes under the head of scouting the field for fall shows.

The major drugstore chains can expect one of the giant drug companies to cut out the practice of letting them buy air media locally on the grounds they can buy it at much lower rates.

The reason is compounded of disillusionment and a mounting fear of what the FTC might do about these favored coop plums one of these days.

The disillusionment stems from way the company's brands are handled by the chain as part of its advertising bundle.

Something that tv sales development people say they can't help but notice in their travels around the country:

The difference in enthusiasm about tv between an agency's New York and branch offices.

This enthusiasm, the sales developers add, diminishes more and more as you travel west, with the approximately lowest point a toss up between the branches in San Francisco and Los Angeles.

Their wry addendum: Perhaps the climate itself has much to do with the degree of tv consciousness.

There aren't as many firm-founder second generations plying the station rep field as you'd think.

SPONSOR HEARS flushed out only these three names in looking over the strictly station-selling field for twigs of the pioneers: Stephan R. Rintoul, George W. Bolling, the third, and Monte Everett, who's in the midwest office of Everett-McKinney.

The Bolling firm's sales also includes a nephew of the founder, Robert Bolling.

Talk about the irony that often derives from an account switch, you should have a hard time topping this recent episode.

The itchy ad manager asked the successor agency for a new media plan.

The response: "You've been buying your spot tv so cheap that it would be inadvisable and uneconomic to make any change."
His voice spoke of baseball, but his presence spoke of peace. Syngman Rhee, President of the Republic of Korea, granted his first broadcast interview in history to KMOX Radio. He told the KMOX audience how the St. Louis Cardinals' goodwill tour of the Orient formed a bridge of understanding, a bridge spanning miles, cultures and ancient suspicions. The occasion was the broadcasts by KMOX of the Red Birds' Far East exhibition games, the first play-by-play baseball to be broadcast to the U.S. from overseas. Another memorable example of the "wide horizon" programming of "The Voice of St. Louis".

*A voice that speaks to the largest audience ever reported by Pulse for a St. Louis radio station. (Annual Cumulative Pulse study of Metropolitan St. Louis, December, 1954 thru January, 1959)*

KMOX Radio
1120 on your dial
50,000 watts, represented by CBS Radio Spot Sales
NEWS & IDEA WRAP-UP

ACCENT ON HAWAII. “Maggi” Inouye (c) prepares for WDAF-TV (Kansas City) Accent show with help of station’s Bette Hayes, and Rogers & Smith p.r. dir. Ed Denham, while her husband, Congressman Daniel K. Inouye, Hawaii, attends opening of Home Savings Assoc. hdqtrs.

AIRBORNE MARKET COVERAGE is what Minneapolis gives buyers. Here, Art Swift (r), manager, WTCN, Radio and TV, and pilot (l) prepare to take Frank Shaw (c) of Katz Agency, Inc., on helicopter tour of Minneapolis-St. Paul for bird’s-eye-view of station’s coverage area.

ON TOP OF THE HEAP stands d.j. Dick Buckley, WKDA, Nashville. His fans answered station request, sent in one-third of total trading stamps received to be exchanged for toys for hundreds of needy youngsters.

ADVERTISERS

Old Dutch Coffee (out of Ketchum, MacLeod & Grove) has launched what it believes to be the biggest and most complete coffee campaign in the New York market in many years.

The promotion includes a 52-week schedule of prime evening TV time via WCBS-TV and WABC-TV, plus periodic waves of saturation TV spot over these stations and WRCA-TV.

Borden’s joined the ABC TV day-time roster this week.

The buy: three-quarter hours per week, for 13 weeks, in the Daybreak show.

Campaigns:

•  The Greater Detroit Chevrolet Dealers Association is launching a year-long campaign to "gain the confidence of the car buyer in the integrity and dependability of its mem-

SPONSOR • 16 JANUARY 1960
planned starting from the Eastern Seaboard.
- The Rek-O-Kut Co., manufacturer of high fidelity components, purchased a full year of fm radio time starting this week on WABC, New York. The program to be called the Rek-O-Kut Hour, will be aired every Monday, Wednesday, and Friday, from 10-11 p.m.

In search of talent: The Coca-Cola Co. is about to unveil "Talentsville, U.S.A."—a national teen-age talent contest, via the Hi-Fi Club which the company sponsors through its local bottlers. The contest, to run through June, offers as the grand prize $5,000 in cash or a college scholarship.

Thisa 'n' data: The Jell-O division of General Foods is readying a Spring campaign to introduce its new product—Minute Spanish Rice Mix.

Earl Kinter, chairman of the FTC, will address the special one-day meeting of the ANA at the Hotel Plaza in New York 2 February

... National sales volume for Dr. Pepper Co. in 1959 shows a new all-time high with an increase of nearly 9% over sales in 1958. The company has plans, this year, for its largest national advertising campaign.

Strictly personnel: Stanley Frame, to director of marketing research for National Biscuit Co.'s recently-created New Products division... Stuart Peabody joins Robert Durham Associates as a senior management consultant in advertising and marketing... Michael Caparon, promoted to manager of the advertising department of The Dobeckmun Co., a division of The Dow Chemical Co. ... Robert Kahl, v.p. in charge of marketing at Borden Foods Co., named chairman of ANA's advertising research committee.

AGENCIES

McCann-Erickson merged three of its services this week to form

UTYS REWARDS go to employees Irene Kerrigan, Frank Kelly (l) from Rolland W. Taylor, pres. Foote, Cone & Belding, for loyal service. The point of retiring, Miss Kerrigan boasts 29 years with FC&B, Mr. Kelly 29. Both received presentations at N.Y.'s Sheraton East hotel

MAKING HISTORY is what Yankee Stores, Flint, Mich., dept. store chain, has been doing. Its radio campaign over WFDF proved most effective in co.'s record. Here (l-r), station's Marion Cook, Marvin Levey and pres. Yankee Stores Joe Megdell look over listener response

PUTTING ON THE DOG for commercial of Bristol-Myers Trig, men's deodorant, can be very time-consuming operation. Waiting for Dan, a N. Y. State Police bloodhound, to speak are (l to r): BBDO's sound engineer and Rocco Dellarso, with State Trooper Paul Paquet
Communications Affiliates, Inc.
The components of the company are the Marplan Division (formerly Market Planning Corp.), SCI Division (formerly Sales Communication, Inc.) and CCI Division (formerly Communications Counselors, Inc.).

Agency appointments: Sealtest Foods, Great Lakes Division serving Ohio, Michigan, Western Pa. and W. Va., to N. W. Ayer & Sons, which now serves six National Dairy Products accounts...Rainbow Crafts, manufacturers of Play-Doh and Wood-Doh, to EWR&R, Chicago...American Brewing Co., New Orleans, for its Regal Beer, to North Advertising, Chicago...The Rambler Dealers Association of Greater Boston, with a planned radio/tv campaign, to Harold Cabot & Co., Boston...The Ohio Independent Telephone Association, to Hameronoff Advertising, Columbus...WKNB, West Hartford, a division of the Beacon Broadcasting Co., to Reach, McClintock & Co....The Universal Match Co., to D'Arcy Advertising.

New and expanded offices: The Victor A. Bennett Co. will open a San Francisco office, to be headed by M. M. Craig Spitz...Venet Advertising, now located at 1525 Morris Avenue, Union, N.J.,...Clinton E. Frank is taking over the entire 22nd floor of the Merchandise Mart in Chicago.

A novel idea for Christmas gifts: Clients of Litman-Stevens & Sher, Kansas City, received for the holidays a silver dollar in a cellophane bag, and a gift certificate good for two days and nights at the Flamingo Hotel in Las Vegas. The silver dollar was to be used in whatever way seemed appropriate during the stay in Las Vegas, and was tagged by a greeting card bearing the slogan, "LS&S takes the gamble out of your advertising dollar."

This 'n' data: The R. T. O'Connell Co., New York, has signed a "working agreement" with The Gardner Co., of the same city, and will move to the latter's building at 50 East 42nd Street, maintaining a separate suit of offices...Harry Chesley Jr., D'Arcy president, is the first agency head in St. Louis to serve as general chairman of the United Fund campaign.

They were elected v.p.'s: Richard Mercer, Harold Longman, and E. E. Norris, at BBDO...Michael Barnett, at DC&S...William Ballard, Brantz Bryan and James Kavanagh, at Ted Bates...Henry Caldera, at Lennen & Newell...Ralph Selden and D. Edward Ricchiuto, at Hicks & Greist, New York...Clair Gross, at Bozell & Jacobs, Omaha...Henry Soskin, at Williams & London Advertising, Newark...James Jackson, William Mathews, Joseph Neall and Edward Simon, at Ross Roy, Detroit...James Rahders and Thomas Killbride, at Knox Reeves, Minneapolis...Richard Simpson, to v.p. and merchandising department director at Y&R's Chicago office...Len Carey, to executive v.p. of C. J. LaRoche & Co....Joseph Stodola, to senior v.p. and member of the executive committee of Klau-Van Pietersom-Dunlap, Milwaukee.

Add to admen on the move: Robert Stafford, elected president of Knox Reeves, Minneapolis...John Egan joins Doyle Dane Bernbach as director of tv and radio programming...Ann Smith, to media director of Carson, Huff & Northlich, Cincinnati...C. Bruse Hardy, to associate media director of Meldrum & Fewsmit, Cleveland...Moe Ranney, to director of marketing at Carr Liggert Advertising, Cleveland...Richard Lane, to mid-West agency sales manager for the American Research Bureau...Godfrey Cobliner, to the research department of K&E...Vincent Darato, to account executive at Hicks & Greist, New York...Henry Kozlowski, to account executive at Baker/Johnson & Dickinson, Milwaukee.

One of advertising's most respected marketing researchers has taken a hard swipe at Life's recent article on tv ratings.

Dr. Darrell B. Lucas, BBDO consultant and marketing department chairman at New York University, turned the tables on magazines by using Life's own language on tv ratings.

He said magazines also (1) make nationwide ratings with a sample, (2) frequently disagree on audience figures, (3) do not measure the audience's quality of enjoyment, (4) are hurt by misuse of audience figure and (5) benefit from buyers who consider numbers the be-all and end-all of all performances.

Lucas addressed an AMA meeting in New York this week. The meeting was concerned with magazine ad exposure figures and was also addressed by Joel Harnett, assistant to the publisher of Look.

They've applied for membership in the Association of Maximum Service Telecasters:

KSTP-TV, Minneapolis-St. Paul
KHQ-TV, Spokane; KXYL-TV, Spokane; KERO-TV, Bakersfield, Calif.; KXTV, Sacramento; KTVU, San Francisco-Oakland; WWTV, Cadillac, Mich.; WTTM-T, Cheyenne, Wyo.; and WVAR, Phoenix-Mesa, Ariz.

FILM

The large potentials of licensing merchandise for tv film series have been demonstrated again by Ziv's Bat Masterson.

Retail merchandise bearing the Bat Masterson imprint had reportedly totaled $4 million in value by the end of 1959.

Licensed items include a Dell comic series, a Columbia Features comic strip, Arlington hats, Carnell canes, Colorforms, Atlas dungarees, Faberties and belts, John Henry handkerchiefs, clothing by Kayne and Pilgrim T-shirts.

Franchise for the series is held by NBC Merchandising division.

Trade Note: The question of how many commercials should go into a station break was debated at a RTES luncheon in New York this week.

H. P. Lasker, Crosley Broadcasting sales v.p., argued that there might be room for more spots within the network and local breaks; William E. "Pete" Matthews, media v.p. of Y&R, took the position that the public interest prohibits loosening of codes on multiple spotting.
Molten steel fires the forces of progress in the

market on the move **TAMPA-ST. PETERSBURG**

Tampa-located, the Electric Steel Mill Division of Florida Steel Corporation typifies the mushrooming industries in a dynamic market.

This rich, booming market is dominated by WTVT, the station on the move—your most profitable buy in the entire Southeast!

**TOTAL SHARE OF AUDIENCE**

48.6%...Latest ARB

Check the Top 50 Shows!

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Station on the move **WTVT**

Channel 13

**TAMPA-ST. PETERSBURG**

THE WKY TELEVISION SYSTEM, INC. **WKY-TV/WKY-RADIO** Oklahoma City  Represented by the Katz Agency

**SPONSOR** • 16 JANUARY 1960
Strictly personnel: Stanley Dudleyson named syndication sales manager of Screen Gems... Sidney Kramer elected foreign sales v.p. of NTA.

**NETWORKS**

Frank Stanton went on another gambit this week: he asked tv critics to aid him in determining what’s best for tv.

The project is Stanton’s own. His wire to the reviewers was mainly this: What do you think were the best 10 telecasts in 1959?

Asked for what he had in mind: The views of people who watch tv with a critical eye might give him some tips for inside discussion on programming.

NBC TV has a new plan for enabling its affiliates to preview all new program series planned for NBC presentation.

It calls for previews to be carried to all interconnected NBC TV Affiliates by-closed circuit on regular network lines. Special screening for filmed shows will also be held for affiliate managers when they are in New York.

CBS TV has been doing this for some time.

Network sales: Renault will become co-sponsor of CBS TV’s Markham... which will be shifted... 28 Jan... to the 9:30-10 p.m. spot on Thursdays... Peter Pan Foundations... is entering the network tv field via a 13-week purchase calling for co-sponsorship three times a week of Who Do You Trust, on ABC TV... Phillips Cigars... (Wremen & Schorr), as part of its year-round sports package, will sponsor half of each of the seven Racing From Hialeah telecasts on NBC TV Saturdays... Pharmaceuticals Parkson is sponsoring Person-to-Person on CBS TV every week until the end of March.

Network affiliation and disaffiliation: KSUB, Cedar City, Utah, rejoins CBS Radio this week... WOGA, Chattanooga, will not renew the Mutual contract, held by the former licensees WAGC, which expires 28 February. Station will go independent with a music and new format.

This ‘n’ data: CBS, for the fourth consecutive year, is entering its fellowship program, awarding eight “CBS Foundation News and Public Affairs Fellowships” to applicants to attend Columbia University for the academic year beginning September 1960... ABC TV and CBS TV have signed for ARB’s 1960 Coverage Study which analyzes all countries’ reception station-by-station... The Hockey Game of the Week returned to CBS TV last week for its fourth season, to run through 19 March on Saturday afternoons.

Network personnel news: Lester Bernstein, v.p. corporate affairs, for NBC... W. Thomas Dawson, to v.p. in charge of advertising and promotion for CBS Radio... Alfred Schneider, to v.p. in charge of administration for ABC TV... Alfred Beckman, to v.p. in charge of ABC’s Washington, D.C. office... Robert Coe, appointed director of station relations for ABC TV... John Cimperman, named director of practice, NBC... Charles Henderson, to manager, press relations, and Cornelius Sullivan, to manager, administration and services, in the NBC press and publicity department... Van Patrick, to sports director of Mutual... King Horton, to account executive at ABC TV... B. P. Timothy, to account executive at Mutual.

**RADIO STATIONS**

Ideas at work:
- On the public service front: WMCA, New York, presented this week the first in a two-part program dubbed We Accuse — an original script dramatizing the Mack Charles Parker lynching. The second “explosive” documentary will be aired 20 January. Incidentally, WMCA is distributing daily, to restaurants along the Madison Avenue area, a ‘Noon Time News’ sheet, placed on each table for busy luncheon guests to glance at.
- How they’re helping the March of Dimes campaign:
WJAR-TV

sews

up

the

feature film audience

in Providence

with the

hottest exclusives in filmdom!

Shirley Temple, Danny Kaye, Martin & Lewis, Tarzan — exclusives with WJAR-TV in Providence! 460 top-drawer features from Hollywood's 9 biggest studios just added to the largest film library in the market! Station personality, Jay Kroll — "Mister Movie" to his New England viewers! Not 2, but 7 great nighttime features per week! All on the station that pioneered movie programming!

CHANNEL 10 • COCK-OF-THE-WALK IN THE PROVIDENCE MARKET

SPONSOR • 16 JANUARY 1960
WBUD, Trenton, N. J., kicked-off the promotion with a six-day, 103-hour broadcast from a downtown store window ... WWDC, Washington, D. C., is putting its dollar game to work for the campaign. For each winner during this month (with amounts in the "identify the bill numbers" game ranging from $25 to $1,000), station will present a duplicate cash award to the local March of Dimes' chapter.

Station acquisition: KPAM & KPFM, Portland, Ore., to Kem-Air, Inc., a William E. Boeing, Jr., enterprise, for $200,000. Boeing also owns KIDO, Boise; KEDO, Longview, Wash.; and KETO-FM, Seattle. Sale brokered by Edwin Tornberg & Co.

Call letter change: KOWH, Omaha, to KMEO. Effective with the change is a switch to a "good music" format.

Out-of-home listening continues on the upgrade: During the summer of '69, out-of-home listening added 30.5% to in-home listening, according to a 29-market survey by Pulse. This compares with 28.3% in the previous summer and 25.7% in 1957.

Station staffers: H. Shelton Earl, appointed general manager of WWIN, Baltimore ... Walter Patterson, elected executive v.p. and Walter Briggs, Jr., John Carroll and Charles Sitta, to v.p.'s of the Knorr Broadcasting Corp. ... Shel Singer, to station manager of KRDO, Colorado Springs ... Stanley Edwards, to station manager of WTRY, Albany-Schenectady-Troy ... Hilis Bell, named sales manager of KIOA, Des Moines ... Henry Franz, to sales manager of WFBM, Indianapolis ... Dan Danford, to regional sales manager and Bill McReynolds, retail sales manager of KCMO, Kansas City ... Martin Ross, to assistant station manager of WPTP, Albany-Schenectady-Troy.

Add to station staffers:

Dale Woods, to regional manager in RAB's member service department ... Bentley Stecher, to regional sales manager of WEBB, Baltimore ... Charles Crawford, to director of the sales development and promotion department at WTOP, Washington, D. C. ... John Murray, Jr., to national promotion director for the Trigg-Vaughn radio stations ... Robert Scott, to account executive at WCOL, Columbus, Ohio ... Lou Silverstein, chosen as general sales manager for KRLA, Los Angeles ... Warren Maus, to account executive at KRIZ, Phoenix ... Five appointments at WBBM, Chicago: Gerald Popper, to radio sales promotion manager; Ben Larson, news director; Hugh Hill, special events director; Len Schlosser, public affairs director; and Henry Roepken, press information director.

WPRO-TV, Providence, R. I., is now airing a campaign designed to offset criticisms leveled at tv's programs.

The station, via its promotion spot availability, is reminding viewers of the benefits they enjoy from tv in general, and from WPRO-TV in particular.

Another phase of this "prestige campaign" was in the form of a half-hour program, telecast six times over the New Year's weekend. Written and produced by the station's public service director, and dubbed "13 Hours A Day," the program described the activities which make up a typical telecasting day.

WXYZ-TV, Detroit, launched this week a regular daily schedule of "Dual Tx." This is a new form of videocasting which beams two programs on the same screen at the same time—in this case a show dubbed "Funey," which is slated to appeal to children via cartoons and comedies, with audio, and adults via headline news along with the correct time and weather reports.

Scheduled for Mondays through Fridays, 7-7:30 a.m., "Funey" has as a full sponsor for 39-weeks Awreys Bakeries of Detroit, out of Zimmer, Keller & Calvert.

Ideas at work:

- Brave new world: Viewers of the Big Movie on WBZ-TV, Boston, are being asked to write, in 50-words or less, the answer to this question: "If you were a volunteer passenger on the first rocket to the moon will these three books would you take with you and aids in starting a new civilization?" This "Operation Moon" competition will award 12 prizes valued at $5,000 each to the best entries.

- What is 'Slap-Stik': Two dozen toys and 10 one-minute announcements created one of the most successful promotions on WKTV, Utica, N. Y. The idea: station secured 3-5 "Slap-Stiks" from a toy company for a minor promotional gimmick on a weekday morning Cartoon Time program, inviting youngsters to enter their name in a drawing for them. More than 1,000 cards were received before the 10 announcements were scheduled, plus the same amount of phone calls asking where the contest could be purchased. The end result was the signing up of one of Utica's leading toy stores as sponsor of special children's show for seven weeks.

Thisa 'n' data: WSLS-AM-TV, Roanoke, Va., took a full-page ad in the Roanoke Times last week to reaffirm the station's "honest belief that broadcasters in the area are holding on to these basic values—honesty, in terriy and truths." WFAA-AM TV, Dallas, has signed contracts for the construction of $2 million facilities, completion of which is scheduled for May 1961. TVB will feature two film presentations at the 43rd annual Automobile Dealer Association convention in Washington, D. C., 1-3 February. The first a "Oldsathon" telling the story of the oldsmobile, Tex., dealer's successful marathon sponsorship, and the second is a composite of outstanding auto tv commercials.

On the personnel front: Robert Schultis, to sales manager of WDSU-TV, New Orleans ... Norman Gray appointed local sales manager of KXTV, Sacramento ... Walter Brauns, to v.p. of TV Stations Inc. ... Joseph Sinclair, elected v.p. of The Outlet Co. ... Henry Schaefer, to business manager and William Garry, to director of the public affairs department at WBBM-TV, Chicago ... Karen Rohwer, to promotion manager of KMS-P-TV, Minneapolis-St. Paul ... Judith.
Sterling Beeson, after 19

years with the firm, has
resigned president of Headley-Reed.

The personnel moves resulting
from this development: John Wrath,
executive v.p. in Chicago, comes to
New York as president; Bill Shaw
from St. Louis to manager of
Chicago office and Earl Gallagher
over Shaw’s previous post.

New branch office: The Branham
next month opens its Minneapolis
office in the Northwestern Bank
headquarters.

Robert Brockman will
manage the radio and tv operation
there.

Top appointments — personnel:
Robert Hutton to v.p. of Edward
sterey & Co.; Max Friedmen to
western sales manager of H-R Reps,
Inc.; John Wade, named director
research for radio and tv and
Alton Altura, to the sales promo-
don department at Avery-Knoll, .
Robert Stuart, to manager of the
Brown Co.’s New Orleans office
Tom Buchanan, from N. Y.
Office of Everett-McKinley, to manager
the Chicago office.

SPONSOR ASKS
(Continued from page 53)

rating service uses a different method
of sample selection, but the principle
involved is essentially the same for
all—selection of a sample of popula-
tion that will effectively and within
an area of desirable limits represent
the entire population under study.

How large should the sample be
and how should it be selected, is the
problem. It must be recognized
that sampling at least has inherent
errors, but the errors are statistically
defined and the qualified researcher
does know the limits and reliability of
figures so obtained. Obviously, the
larger the sample, the greater the reli-
ability. But it takes a fourfold in-
crease in sample size to double the
accuracy.

As a compromise on costs, service,
and somewhat lessened accuracy, the
to be expected, statistical agreement,
modified the size of
sample and the techniques to come up
with an effective statistical accuracy,
a much faster service and at much
more moderate costs.

Ratings information is available on
a continuing basis and it must be
studied, to make the most sense, on
a trend basis. Considered that way,
we have in effect a larger sample
while maintaining the moderate cost.
Certain misuses cloud the accuracy
of course, but by and large, rating
services are using the most modern,
efficient techniques of sampling under
the constant supervision not only of
their own competitors but all their
clients.

While we continue to find fault
with one service or another on minor
points, I do believe with fewer excep-
tions we are getting what we pay
for.

AGGRESSIVE HARDWORKING
SALESMAN AVAILABLE

Advertising time salesman desirous of permanent connection
in Metropolitan area with station or representative firm.
Twelve years selling experience complemented with promotion
and research background. Address Box 21 SPONSOR

to whom
this may
concern

After 19 Years
I am no longer
connected with
Headley-Reed as
President or in
any other
capacity. I leave
with full respect
and well wishes
for this fine
company.

I am now
available for
another post.

Sterling Beeson
1 Abington Ave.
Ardsley, N. Y.
Owens 3-4475
PROBLEMS OF '50
(Continued from page 39)

The year 1950 saw some 50% of tv network programming devoted to crime shows. But sponsor noted these straws in the wind: Rumblings by some stations that they would refuse the gorier examples: exposure of tv viewers to a spate of western movies was leading such stars as Gene Autry, Roy Rogers, Bill Boyd to film a series for tv in order to cash in financially on the current craze. And, in the classic cliff hanger of the year, sponsor said in December 1950: "Television sponsors are discovering that quiz shows go big visually. Types that get best viewer reaction still not fully known, but many stations now experimenting."  

Other programming trends: NBC TV went into the comedy-variety field with both feet in the fall of 1950. A two-and-a-half hour block on Saturday night called for 60 minutes of stand-up comedy by Jack Carter, followed by a slick revue format with Sid Caesar and Imogene Coca. The same year NBC applied a similar idea to radio with The Big Show, Tallulah Bankhead's 90-minute marathon.

March 1950 saw the birth of national tv ratings when the first national Nielsen television report came out. Here's the coverage, registered by shows in that report, compared with their counterparts today:

Milton Berle, who virtually owned Tuesday night, with his Texaco Star Theater was the No. 1. The show reached 3,277,000 homes, according to the first NTI. On 2 March, 1959, his 9 p.m. Kraft Music Hall reached 8,932,000 homes.

Ed Sullivan's Toast of the Town registered 1,983,000 tv homes, compared to 10,369,000 recorded for the same Sunday 8 p.m. time slot 1 December 1959.

General Mills' Lone Ranger, No. 7 show and grandaddy of today's western crop, reached 1,828,000 homes in March 1950. Gunsmoke, registered 17,133,000 homes 1 December 1959.

PAGE & SHAW
(Continued from page 41)
campaign, retailers received a flyer—"Page & Shaw puts a 'come hither' look in the Ohio-Michigan market"—outlining details of the post-Christmas tv push.

Right on the heels of these fliers came promotional mailings from stations to retail drugstores.

Trade advertising in sectional retail trade journals in Ohio and Michigan during October and November also highlighted the tv promotion.

This was the way Page & Shaw laid the groundwork for the 10 October kickoff of their nine-week, six-city schedule of 211 I.D.'s. And here, according to v.p.-sales manager Lee W. Fuller, are the results:

- Thirteen additional wholesale many in key markets where distribution was previously weak
- Increased sales to existing wholesalers (from 30-75% over the same period in 1958)
- Broadened distribution of the full line of assorted box chocolate. (Both wholesalers and retailers added items not previously stocked)
- Increased retail sales. Field checks of control retail stores the week showed this picture: Columbus reported an average increase in sales of 27%; Cincinnati, 32%; Cleveland, 47%; Dayton, 29%; Toledo, 37%; Detroit, 42%.

Even more important, Fuller says is the fact that wholesale sales have continued to climb since the close of the tv campaign a week prior to Christmas.

While the tv test was underway in the midwest, two week-long radio campaigns were conducted on WPEN in Philadelphia, again illustrating the dual male-female approach to selling candy. For a week prior to Thanksgiving, afternoon minutes pitched after-dinner and hostess uses of candy. For a week prior to Christmas, early morning 30's were aimed at men.

Page & Shaw's pre-Valentine push will incorporate elements of both campaigns, that is a minimum schedule of prime time I.D.'s on tv, early a.m. spots on radio—backed by plenty of promotion to the trade.

SPONSOR • 16 JANUARY 1950
APPLE TURNOVER

(continued from page 44)

"Some broken field running when did copy changes were needed," Hoyt a.e. Gus Bruggemann. also, we found that the combination recorded jingle and live copy desired by a local personality known the housewives was particularly active."

The live copy boosted one or more varieties—e.g. McIntosh and Cortland—or processed apples, i.e., ice, juice or cider. Conditions in market determined which copy used. Once "Mac's" were moved, well, the copy support could be shifted to Cortland, or processed, etc.

Two minutes were devoted entirely live copy, and promoted all varieties apples, including processed. These were used in conjunction with newspaper ads which ran simultaneously and also covered the entire field.

The Growers Assn. and Hoyt place considerable emphasis on merchandising tie-ins with the radio advertising. Special efforts along these lines went into the November phase because of the perennial apple sales slump that sets in at that time. Since situation is blamed primarily on merchant disinterest after handling a huge of apples in October, Hoyt arranged an in-store display contest to whip up enthusiasm among these all-important retailers.

The stations cooperated by informing storekeepers of how the display contest was to be run and encouraging them to enter. Some provided on-air interviews for officials the prize-winning stores. That the contest was hit despite its slump season timing evidenced by the flood of display photographs submitted judges.

These are stations which carried the Growers' spot campaign: WSYR Syracuse; WHEN; WBEN and GR, Buffalo; WHAM and WHEC, Rochester; WNBF, Binghamton; WHLD, Niagara Falls; WRUN, tica-Rome; WJTN, Jamestown; WENY, Elmira; WHCU, Ithaca; WNY, Watertown; WUSJ Lockport; WHDL, Olean; KDKA, Pittsburgh; WBRE, Wilkes-Barre, and YW, Cleveland.

TODAY...THE EFFECTIVENESS OF A RADIO STATION IS MEASURED "BY THE AMOUNT OF GOODS IT SELLS. And in Sacramento, KXOA sells more of everything, including tobacco, because it reaches, influences and appeals to more people. The unique KXOA "Sound" coupled with extensive news coverage and promotional activities has made KXOA the station in the prosperous Sacramento Valley. Rated first by Pulse* and Hooper*, KXOA sells more because it reaches and influences more people.

KXOA—First in Sacramento, California's Capital


Edward Kenefick has been appointed general sales manager of WBBM-TV, Chicago. He comes to the station from WCBS-TV, New York, where he served on the account executive staff. Prior to that, he was with NBC Spot Sales as acct. exec. George P. Hollingbery, station representatives and, for three years, with the F.B.I. as a special agent. Kenefick’s sales career began with the Alexander Hamilton Institute. He is a U. of Notre Dame graduate and has been head football coach at two high schools in I

Joseph M. Seiferth, 30-year radio/tv veteran, has been named director of promotion and publicity for WDSU-TV, New Orleans. Immediately following his graduation from Tulane U., Seiferth joined NBC’s experimental station in N. Y., W2XBS. Later, served as audience promotion manager for ABC, director-producer for WABD, N. v.p., Liberty Broadcasting System, exec. director, Chicago Unlimited and advertising director for Emil Mog. Seiferth is a former N.Y.U. instructor of T.V. Programming-Promotio

Richard C. Arbuckle, has been elected vice president of Robert Eastman & Co., Inc., national radio representatives in New York. Arbuckle has been with Eastman as v.p. and midwest sales manager as well as manager of the Chicago office, since the company’s establishment in June, 1950. Earlier he was with NBC Spot Sales as manager of the central division in Chicago and account executive in New York, and with McGraw Hill Publishing Co., as assistant district manager of electrical merchandisin
KCMO has the “knows” for news

There’s this about news: you have to get it in before you get it out. KCMO is long on what it takes for both.

Getting it in: KCMO’s staff of ten career journalists has the “knows” of experience. KCMO cruiser units give on-the-spot coverage of local and nearby events. “Operation Skywatch” reports from our aircraft on happenings below. News in the making around the world comes in through A. P., Photofax, and CBS Newsreel.

Getting it out: from Broadcasting House and the tall, tall tower, KCMO-TV blankets Mid-America. KCMO-Radio keeps a four-state area up to the minute on doings everywhere.

Among the top news awards we have won: National Association of Radio News Directors’ Distinguished Achievement Award; the Sigma Delta Chi Award; Medill School of Journalism Award — plus the award of a loyal following that makes a great audience for the advertiser.

KCMO • Television • Radio / Kansas City, Mo.
The seller’s viewpoint

Is your agency as familiar as it should be with the details of film commercial production? Wade Barnes, general sales manager, Bonded TV Film Service, notes that too many agencymen hurt themselves and their clients because they just don’t understand the production intricacies of the film commercial business. Here, Barnes presents a fascinating rundown which, we feel, will prove a valuable guide to the film commercial process and offer your clients more service. Have you any comments? Send them to “The Seller’s Viewpoint.”

SOME HINTS ON PRINTS

Whenever an ad agency buys commercial films for television for the first time, there is a tendency to underestimate the details of production and the details of after-production. As one client said recently, “We’ll shoot the film commercial on Tuesday and play it on Wednesday.” Or as another said, “While you’re editing the film, have the laboratory print another copy.”

There seems to be a lack of understanding in some areas as to what is needed to make film commercials. There are some people who think it is far more simple than it is, and others who are completely mystified. It is for these people that this little piece is being written, with apologies to those who are experts in the field.

Briefly, once the producer is set on the script, sets, actors and sounds, the commercial is shot, preferably on 35 mm film. The original negative material is developed and prints are made of each shot. From these prints (or takes or rushes) the film editor puts the basic spot together. He does the same with the sound track which is originally recorded on magnetic tape. If special effects (sometimes called opticals as well) are to be used, these are shot on other negatives. Then from the edited work prints, the negatives are edited. This means, too, that when using special effects there are several negatives with effects on them for the same spot.

From the edited negatives, master fine grain pictures are made. These are called Fine Grains for optics and from them the finished optical negative is made. It is this negative that is used for all subsequent release printing. From a master mixed magnetic track a negative optical track is also made.

After the optical negative and optical sound track negative are made, a 35 mm composite fine grain positive picture (called the master fine grain) is made for protection purposes.

From the 35 mm optical negative and track, 35 mm release prints and 16 mm reduction release prints can be made. Sixteen millimeter contact prints have to be made from a 16 mm reduction negative which is made from the master fine grain positive, and the 16 mm negative track is made either by re-recording the magnetic track on to a 16 mm negative track or by reducing the track from a 35 mm positive print of the track.

When more than a hundred 16 mm prints are necessary, it is faster and less expensive to have them printed by the contact method than by reduction. To do this, two or more reduction 16 mm negatives are made from the master fine grain and they are spliced together to form a loop on the lab’s printing machine. In reduction printing, each frame has to be printed separately. In contact printing the negative and film stock are placed next to each other and go through the printing machine in a continuous movement.

The question of whether reduction or contact printing for 16 mm is better (all 35 mm printing is contact) I leave to the agency and the producer. When printing small quantities of 16 mm prints, reduction printing is cheaper, because additional negatives are not necessary. However, contact printing is cheaper for large quantities. No negative, 35 mm or 16 mm, should be used to make more than 100 prints to maintain quality.

The care that goes into the printing of release prints should be just as great as that which went into the original production, if you want quality prints for tv.
Here's news about a development that gives added strength to KBEE, the McClatchy Beeline radio station in Modesto. KBEE is now a CBS affiliate. This means that the variety and style of CBS radio shows, including the renowned CBS news facilities, will be added to the diversified and successful McClatchy programs. This will provide a balanced format that will attract an even wider circle of listeners. Make sure they hear your story.
How advertisers look at tv programing

So many witnesses have been appearing before the FCC hearings in Washington lately that it has been difficult to keep up with all the testimony.

One important witness whose statements have not been fully reported in the public press was Peter W. Allport, spokesman for the ANA, who took the stand last week.

Because the ANA represents 93 of the nation's top 100 advertisers and nearly all of the top tv users, Allport's testimony has particular significance.

He said in part, "the ANA recognizes clearly that the fundamental responsibility on what is transmitted to the public rests with the licensee... However, it is also the conviction of the board of directors of the ANA that the advertiser who wishes should not be barred—through legislation or regulation—from participating in the selection and production of tv programs he wishes to sponsor."

"To remain and grow as an effective communications and entertainment medium, the tv industry must remain financially sound. At present all of the revenue supporting tv comes from advertisers. But in return for their financial investment in tv, advertisers must be reasonably sure of commensurate value.

"In this connection, if many advertisers were denied the right to participate in the selection of program material and if, furthermore, they could not be identified with the particular program of their choice, they could not justify, for simple economic reasons, their present investment in tv.

"We in ANA believe strongly that the public's best interest can be served only if advertisers are free to compete for better programing. Continuing improvement in programing is dependent primarily on the democratic process of competition between stations and their networks and between advertisers."

The Allport statement should serve as a sober warning to certain station and network men who, in the present crisis, have tended to neglect or overlook the advertisers' viewpoint.

THIS WE FIGHT FOR: Constant creativity, by stations, networks, agencies, advertisers and producers, to improve the quality of programs and program schedules in tv and radio.
STEINMAN STATION - Clair McCollough, Pres.
Home of the world famous Cleveland Orchestra, SEVERANCE HALL—like WDK—is synonymous with good music in Cleveland.

"More Moments of Good Music"

MEAN
MORE PEOPLE
... WITH MORE
PURCHASING POWER
LISTEN TO

W D O K*

5,000 Fulltime Watts IN THE HEART OF Cleveland Radio

1100 | 1220 | 1260 | 1300 | 1420

What factors determine a time-buying decision? Programming, power, ratings, cost-per-thous—and all are important. But... equally important is a station's stature in the eyes of the community.

We can show you all the facts and figures. And we wish we could show you the remarkable community acceptance as represented by the hundreds of letters received weekly saying simply "thank you."

* No. 2 in Cleveland (Nielsen)

Frederick Wolf, General Manager

Represented by BTS
THE CIVIC BROADCASTERS, INC., 1515 EUCLID AVENUE, CLEVELAND 15, OHIO
Get more mileage for your money...

FILL 'ER UP AT THE STORZ STATIONS
(each preferred in its market)

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.
The birth of a skyscraper...a vision soon to become reality. Here in the hands of one who possesses a quality touch every minute detail must be perfect before the first steel is formed—the first spade of earth turned. The same important attention to details, no matter how small, is also what provides that quality atmosphere in today's better television and radio station operations.
...when you buy the Shreveport market. Like every other business, television stations must build their own reputations to gain the respect and loyalty of their customers and the industry. Six years ago KSLA-TV started operations as Shreveport's first and only television station. Today it is still the No. 1 preference of viewers and advertisers alike.

We like to feel that this is possible because of our strict adherence to good station practices...consistent, yet imaginative, programming...and loyalty to national and local advertisers who can depend on KSLA-TV to fulfill its obligations to both advertisers and viewers.

This consistency PLUS dynamic ratings (and we have 'em) add up to KSLA-TV. Your Harrington, Righter & Parsons man has the complete story. Why not give him a call?
WSFA-TV has the TOP SHOWS in an area of over one million population. The April '59 ARB survey proves the dominance of WSFA-TV...

Top 10 Shows
- WSFA-TV: 9 (90%)
- Station "C": 1 (10%)

Top 15 Shows
- WSFA-TV: 13 (86%)
- Station "C": 2 (14%)

WSFA-TV placed five syndicated shows in the Top 30 while Station "C" placed none in the Top 50. A further indication of WSFA-TV's acceptance.

OVER A MILLION VIEWERS IN 35 ALABAMA COUNTIES*

- Population: 1,106,000
- Effective Buying Income: $1,201,510,000
- Retail Sales: 799,440,000
- Food Store Sales: 217,402,000
- Drug Store Sales: 23,964,000
- Automotive Sales: 157,280,000
- Gasoline Service Station Sales: 74,867,000

Mark Central and South Alabama on your list... 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 Broadcast Power)

WSFA-TV
MONTGOMERY
Channel 12 NBC/ABC

The BROADCASTING COMPANY of the SOUTH
WIS-TV and WIS-COLUMBIA, S. C.
WIST-CHARLOTTE, N. C.
Represented by the Kate Agency

DIGEST OF ARTICLES

Here we go again boys
31 What networks are doing in the scramble to make political package tempting to sponsors; $6 million CBS-Westinghouse deal is only one.

Don't overlook nighttime radio
34 There's a lot more activity in network, spot and local nighttime than many people realize. Low costs, broad reach are spurring interest.

Who's who in media at top 10 agencies
36 Listing of media department execs in the 10 leading radio/TV agencies which in '59 accounted for combined total of $841 million in air time.

Farm radio gives boost to boots
39 U.S. Rubber asks station farm directors to implement 23-market radio campaign for farm footwear; sets off spurt of new dealer accounts.

Cold day in Canton as judge picks odd winner
40 Here's an account of how radio station WAND, in Canton, Ohio, took precautions to keep contest 'unrigged'; ended up getting shock of its life.

World's best supermarket sell?
40 Bert Maher, manager of Eavey's in Ft. Wayne, runs the biggest supermarket in the world, grosses $13 million with tough tv selling.

SPONSOR—The last half of 1959
43 Issued semi-annually, this is the latest index of articles, case histories and features published in sponsored during the past six months.
Any way you look at it Ben... in Detroit you know where you’re going with WJBK-TV. They lead the market consistently.

WJBK-TV gives you:
- The CBS address for 1,900,000 homes.
- 9 billion dollars of purchasing power.
- The nation’s fifth largest market.

WJBK-TV call Katz

DETROIT—CHANNEL 2

a STORER station

National Sales Offices:
625 Madison Ave., N.Y. 22 • 230 N. Michigan Ave., Chicago 1

SPONSOR • 23 JANUARY 1960
The latest addition to Marion Harper's collection of "best brains" that form the upper echelon of McCann-Erickson will be Matthew "Joe" Culligan, who becomes a director of the agency on 1 March in charge of its advanced projects division.

The newsmaker: Matthew J. Culligan, better known as Joe Culligan, one of the most colorful, most dynamic and most experienced figures in broadcasting.

Even though his decision to join McCann-Erickson as a director of the company is in response to an offer first made one year ago by Marion Harper, Jr., Culligan's move promises to open fresh horizons for both broadcasting and advertising.

As a general corporate executive in charge of the agency's advanced projects division, Culligan will have three areas of responsibility, with several others following shortly.

He will be in charge of perception laboratories doing basic pure research on how we perceive, he will explore how TV commercials can be made more effective, and he will also take over the agency's marketing communication labs.

Culligan credited Marion Harper with "bringing the concept of an open society into the agency structure.

"American society has been most successful when it has been most adaptive," said Culligan, "and we have had most of our troubles when we tried to reduce the thing to formulas."

He called Harper's collection of broadcasting advertising's best talents McCann's attempt to prepare for the unpredictable. He cited Robert E. Healy, formerly Colgate's ad manager, and Pat Weaver, ex-NBC chieftain, as examples of trade veterans who are now McCann executives.

Culligan was expected to get into at least three additional areas of McCann-Erickson activity in the near future: affiliate company relations, client problems and Operation Thrust—the agency's current grand strategy.

NBC Radio executive v.p. since 1956, and an NBC executive council member, Culligan said he was leaving the radio network at NBC in the "best possible hands, and under a new format that should be good for another 10 years."

Prior to joining NBC, he was executive v.p. of John Sutherland Productions, a motion picture production company.

Culligan, who is 41, resides now in Rye, New York, with his wife and four children.
the PIONEER of ADULT PROGRAMMING

is pleased to announce
the appointment of

robert e. eastman & co., inc.

AS EXCLUSIVE NATIONAL REPRESENTATIVES

representing major radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
Plaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 5-7640

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:
2111 Olive St.
Hollywood, Cal.
Central 1-6055

DETROIT:
Book Building
Detroit, Mich.
Woodward 5-5457

SPONSOR  •  23 JANUARY 1960
How magnetic is your videotape?

You may never want to televise a flying carpet trip to the Taj Mahal. But whether you are producing a simple 20-second taped commercial or a complex 90-minute drama, you can rely on the facilities, engineers and technicians of CBS Television Production Sales to do the job with imagination and economy.

Back in 1956 we were the first to put video tape on the air, and ever since we have been striving to add to its inherent versatility and value. So far this effort has produced devices like VideoScene, which created the illusion you see above, and the Tape Transfer Process, which reproduces tape images on film with exacting fidelity. And indeed our video tape installation
in New York and Television City, Hollywood, are notable for having solved a wide variety of production problems.

Among the facilities embraced by CBS Television Production Sales are mobile tape units that have met the most demanding assignments—from on-the-spot news events to automobile road-test commercials; ample television studio space on both coasts, and two Production Centers housing a complete range of production departments. Here you will find accomplished art and lighting directors, costume designers, set decorators and make-up artists; a vast assortment of stock scenery; two storehouses filled with props of every description; fully equipped carpentry, electrical and paint shops; a plastic vacuum machine to mold featherweight sets and props; a sorcerer's collection of snow, rain, fire, explosive special effects; along with a stock of Zoom Keyers, Super Wipes, special lenses and projected effects that will add scope and excitement to your productions.

Anyone with a video tape recorder can put pictures on tape. The trick is to do it skillfully all the way down the line. In essence, this is why some of the nation's leading advertisers now use our facilities to produce their programs and commercials.
Sure Is A Happy New Year
For CHANNEL 10 Rochester, New York

According to The Latest Nielsen Report:

CHANNEL 10 Carries 11 of Rochester's TOP 12 Programs!

1. THE TEXAN .................. 53.0
2. GUNSMOKE .................. 50.5
3. HAVE GUN, WILL TRAVEL .... 50.0
4. FATHER KNOWS BEST .......... 47.3
5. SEA HUNT .................. 46.5
6. DENNIS THE MENACE .......... 46.1
7. ED SULLIVAN SHOW .......... 45.4
8. PERRY MASON ............... 43.2
9. TIGHTROPE .................. 42.5
10. MR. LUCKY ................. 41.3
11. WANTED, DEAD OR ALIVE .... 40.8

Afternoons and Evenings, when TV Audiences are Largest, CHANNEL 10's Share is
56% Noon to 6:00 P.M.
54% 6:00 P.M. to Midnight

"10" Has The LARGEST Share-of-Audience Over-all, Sign-On To Sign-OFF!
*Nielson 4-week Survey, Oct. 12 to Nov. 8, 1959
your best buy in

**TEXAS’ HOT SPOT**

SHARE OF AUDIENCE

<table>
<thead>
<tr>
<th>Program</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>KFDM-TV</td>
<td>54.4%</td>
</tr>
<tr>
<td>Station B</td>
<td>44.0%</td>
</tr>
</tbody>
</table>

**TOP 20 SHOWS**

<table>
<thead>
<tr>
<th>Program</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>KFDM-TV</td>
<td>15</td>
</tr>
<tr>
<td>Station B</td>
<td>5</td>
</tr>
</tbody>
</table>

Neilson Sta. Index
Nov. 2-29, 1959

**KFDM-TV DELIVERS THE 4TH TV MARKET IN TEXAS**

152,600 TV Homes
20 Prosperous Counties and Parishes

**TEXAS’ HOT SPOT**

**BUY THE HOT SPOT STATION**

**KFDM-TV**

**CHANNEL 6**

Beaumont - Port Arthur - Orange

D. A. CANNAN,
President

C. B. LOCKE, Executive Vice President & General Manager

MOTT JOHNSON,
Sales & Operations Manager

Peters-Griffin-Woodward, Inc.
### January '59

**Albany-Troy Schenectady**

- Rating: 32.6 ARB
- Share: 55.9%

3-station market

*Outrates:* Naked City, Lawman, Zane Grey, Rifleman, Rescue 8

### February '59

**New York City**

- Rating: 14.3 (Arbitron) ARB
- Share: 21.3%

2nd in 7-station market

*Outrates:* MacKenzie's Raiders, Jefferson Drum, Dial 999, Harbor Command, Lawman

### Current Smash Rating

#### May '59

**Orlando**

- Rating: 20.6 ARB
- Share: 35.4%

3-station market

*Outrates:* Lawless Years, MacKenzie's Raiders, M-Squad, D.A.'s Man, Walter Winchell File

#### August '59

**Greensboro Winston-Salem**

- Rating: 31.5 ARB
- Share: 77.0%

2-station market

No. 1 syndicated show

*Outrates:* Sea Hunt, Restless Gun, Rifleman, MacKenzie's Raiders, Wyatt Earp

#### September '59

**Seattle**

- Rating: 23.0 ARB
- Share: 43.1%

4-station market

*Outrates:* Naked City, M-Squad, Father Knows Best, U.S. Marshal, Meet McGraw

#### October '59

**Charlotte**

- Rating: 25.5 Pulse
- Share: 53.1%

2-station market

*Outrates:* Highway Patrol, Sea Hunt, Peter Gunn, The Vikings, Manhunt

---

*In some markets, NEW YORK CONFIDENTIAL and CANNONBALL are now available through Arrow Products—realistically priced to meet your needs. Wire or phone today.*
<table>
<thead>
<tr>
<th>Month</th>
<th>City</th>
<th>Rating</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>APRIL '59</td>
<td>DETROIT</td>
<td>18.8</td>
<td>40.1%</td>
</tr>
<tr>
<td>JUNE '59</td>
<td>TULSA</td>
<td>28.1</td>
<td>56.5%</td>
</tr>
<tr>
<td>JULY '59</td>
<td>NEW ORLEANS</td>
<td>15.9</td>
<td>53.0%</td>
</tr>
</tbody>
</table>

**Outrates:**
- Detroit: Highway Patrol, Rawhide, Union Pacific, The Texan, Rough Riders
- Tulsa: Restless Gun, Highway Patrol, Mike Hammer, Tombstone Territory, Whirlybirds
- New Orleans: Naked City, 77 Sunset Strip, Wyatt Earp, Tombstone Territory, Whirlybirds

**HIGHBALLING INTO 2nd YEAR!**

<table>
<thead>
<tr>
<th>Month</th>
<th>City</th>
<th>Rating</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOVEMBER '59</td>
<td>PHILA</td>
<td>22.4</td>
<td>57.4%</td>
</tr>
</tbody>
</table>

**Outrates:**
- Philo Marlowe, Heath Valley Days, Richard Diamond

**ARROW PRODUCTIONS**

488 MADISON AVENUE • NEW YORK 22 • PLAZA 5-2100
New York audiences have learned to expect network quality entertainment every night on WPIX-11. Advertisers know that of all seven New York stations only WPIX offers so many opportunities to place minute commercials in prime evening time in such network quality programming. This "quality compatibility" obviously best complements and supports your commercial messages. It's one of many reasons why WPIX carries more minute commercials from the top 25 national spot advertisers than any other New York TV station. Where are your 60-second commercials tonight?
The eyebrow-lifter of the week, as far as reps were concerned: the bundle of free merchandising that the Watchmakers of Switzerland (C&W) wants from radio stations in return for a 13-week schedule of 20 thirty-second announcements per week.

Among the things the stations would be expected to furnish gratis: (1) a weekly contest plus gift certificates for Swiss watches; (2) newspaper ads; (3) billboards; (4) streamers, counter cards and entry blanks at jewelers and department stores; (5) grand prizes for the campaign’s fadeout week.

Reps were advised in a meeting at C&W last week that stations would have to stipulate how much of this ballyhoo they were prepared to give before the agency went to work on compiling the station list. Schedule’s intended starting date: 14 March.

American Motors (Geyer, MM&B) will hit about 70 markets with a spot tv campaign of saturation dimensions in March.

This will be in addition to the spot radio schedule it got moving in 85 markets this week.

Air media might be wise to ponder a trend in food marketing that may have a lot to do with the advertiser’s determining where to spend his money during the broadcast clock.

The trend, as uncovered by various marketing studies: as a product gets closer to the meal stage it is the man of the household who controls the brand selection.

In other words, he has a lot more to say about the choice of ready-to-serve or instant products than he did when ingredient-type foods easily dominated the shelves.

Other factors of moment in this connection: (1) two-person households are increasing at a rapid pace; (2) the man now does as much shopping as the wife.

The rush to buy spot tv was maintained at an even heavy pace through the third week of January.

What with starting off the year with an unusually high rate of renewals, the medium—at least in the top markets—seems headed for another record quarter.

Here’s a partial rundown by cities of the past week’s activities:

**NEW YORK:** Ipana new product (DCSS); Consolidated Cigar (L&N); Decaf and Nestea (McCann); Socony (Compton); Beech-Nut Coffee (Hoyt).

**CHICAGO:** Franco-American (Burnett); Revere Camera (KM&J); Johnson’s Klear (FCB); Simoniz (Y&R); P&G’s Joy (Burnett); Helene Curtis’ Tender Touch (Weiss).

**MINNEAPOLIS:** Minnesota M&M’s Scotch Tape and Scotch Brite Scouring Pad (BBDO); Wheaties (Knox Reeves); Northrup Flower Seeds (BBDO); Mishawaka Rubber Shoes (Campbell-Mithun).

(For more details see SPOT BUYS, page 58.)

Spot tv can look forward to a third year’s campaign from the National Association of Insurance Agents (Doremus), effective in March.

The dimensions of the next round: $800,000 in billings, which is 80% of the co-op group’s budget; 185 stations, 20 more than the previous fiscal year.

A poll among the participating agents disclosed that they prefer their tv be allied to news and sports and hence the new buys will be exclusively within those areas.
What might be interpreted as a case of fighting fire with fire: the marked disposition among tv stations to clear for the Mennen (Warwick & Legler) campaign, despite its several hiatuses.

As one rep executive put it: "The networks aren't adamant about letting an advertiser, both on nighttime spot carriers and daytime, move in and out, and, anyway, if spot is truly flexible it must conform to the advertiser's requirements.

The Mennen schedule, whose start was put off from 18 January to 1 February, will run in about 100 markets in six flights, with three hiatuses (a week each) up to June, layoff until October and then a hiatus between the October-November flights.

Adjacency preferences: sports, news, weather.

A delegation of ABC TV sales brass journeyed to Battle Creek this week to put in the finishing licks for that General Foods Post Division business now on CBS TV.

Dissenting from the other GF agencies, Benton & Bowles has recommended that GF keep its nighttime fare and settle for the added discount CBS is proffering.

Daytime spot tv seems to be holding its own quite well, judging from a crosscheck made by SPONSOR-SCOPE among reps this week.

That's quite a different picture from the one given about daytime network tv in the chart on the next page.

Also learned from the reps: among the new business that's been flowing in this month with February starting dates the ratio of daytime has been at least equal to what it was the year before.

Shulton (Wesley) will spend between $5-600,000 on its Father's Day-spring promotion this year—an appreciable jump in budget over last year.

The plans call for using part of a tv special as the promotional spearhead, diversity network participations and about a third of the money for spot tv and radio.

Chalk up Chicago as one advertising center where the distaff side snag the gold rings: Witness, for instance, the appointment of Jane Daly, as assistant to Wade president, Albert G. Wade II, on special radio and tv projects.

What makes the ascent even more notable: she came up from the ranks of time-buyers.

Miss Daly was formerly v.p. in charge of the radio/tv department at Earle Ludgin.

Rankling as it may be to tv critics, westerns still deliver by far the best batting average when it comes to the top 40 in the Nielsen ratings.

Following is a breakdown of top 40 occupants vs. total show types as culled out of the December Nielsen by a major agency:

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>TOTAL NIGHT NETWORK SHOWS</th>
<th>IN TOP 40</th>
<th>BATTING AVERAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Westerns</td>
<td>27</td>
<td>16</td>
<td>.593</td>
</tr>
<tr>
<td>Situation comedy</td>
<td>16</td>
<td>6</td>
<td>.375</td>
</tr>
<tr>
<td>Variety</td>
<td>10</td>
<td>4</td>
<td>.400</td>
</tr>
<tr>
<td>Straight comedy</td>
<td>6</td>
<td>2</td>
<td>.333</td>
</tr>
<tr>
<td>Panel &amp; audi. partic.</td>
<td>10</td>
<td>3</td>
<td>.300</td>
</tr>
<tr>
<td>Suspense-crime</td>
<td>18</td>
<td>5</td>
<td>.278</td>
</tr>
<tr>
<td>General drama</td>
<td>10</td>
<td>2</td>
<td>.200</td>
</tr>
<tr>
<td>Specials</td>
<td>10</td>
<td>1</td>
<td>.100</td>
</tr>
<tr>
<td>Action adventure</td>
<td>8</td>
<td>0</td>
<td>.009</td>
</tr>
<tr>
<td>Prizefights</td>
<td>2</td>
<td>1</td>
<td>.500</td>
</tr>
<tr>
<td>Total-average</td>
<td>117</td>
<td>40</td>
<td>.308</td>
</tr>
</tbody>
</table>
There's quite a difference, in terms of sponsored time, between what's happened to TV network daytime and nighttime this January as compared to a year ago.

The nub of this contrast: total sponsored hours for all nighttime went up 16%, while total sponsored hours for daytime dropped 22%.

Here's the distribution of sponsored time for the week of 4-11 January this year and the parallel week of 1959:

<table>
<thead>
<tr>
<th></th>
<th>1960</th>
<th>1959</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NIGHTTIME NETWORK</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ABC TV</td>
<td>22 hrs.; 45 mins.</td>
<td>17 hrs.; 15 mins.</td>
</tr>
<tr>
<td>CBS TV</td>
<td>25 hrs.; 30 mins.</td>
<td>24 hrs.; 15 mins.</td>
</tr>
<tr>
<td>NBC TV</td>
<td>23 hrs.; 40 mins.</td>
<td>19 hrs.; 40 mins.</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>71 hrs.; 55 mins.</td>
<td>61 hrs.; 10 mins.</td>
</tr>
<tr>
<td><strong>DAYTIME NETWORK</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ABC TV</td>
<td>14 hrs.; 40 mins.</td>
<td>19 hrs.; 45 mins.</td>
</tr>
<tr>
<td>CBS TV</td>
<td>20 hrs.; 35 mins.</td>
<td>25 hrs.; 15 mins.</td>
</tr>
<tr>
<td>NBC TV</td>
<td>13 hrs.; 50 mins.</td>
<td>18 hrs.; 20 mins.</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>49 hrs.; 5 mins.</td>
<td>63 hrs.; 20 mins.</td>
</tr>
</tbody>
</table>

Note: the total for the parallel week in '58: nighttime, 67 hrs.; daytime, 50 hrs.

Chevrolet has decided to keep a show going in the NBC TV Sunday 9-10 p.m. niche through the summer and call it quits with Pat Boone this spring.

The upshot as far as NBC is concerned: it doesn't want to talk—as of now—about the availability of that Sunday spot in the fall.

Incidentally, Plymouth's interested in continuing with Steve Allen as TV ambassador and it'll probably be via the situation comedy Allen is putting together with his wife, Jayne Meadows.

If a pitch made this week by Bates to Standard Brands finds fertile soil, NBC TV may find itself on the losing end of another weekly three daytime quarter-hours.

The tack to SB involves discounts. Figured Bates: If CBS TV's new summer discounts were added to the normal discounts for the second quarter and amortized over two quarters, Standard Brands would save a goodly chunk of money by switching its daytime business to CBS.

Note: NBC has yet to reveal how it is going to match the new discount structure which CBS is putting into effect as of 1 April.

Don't be surprised if a plan that ABC TV is mulling results in a revolution for the basic concepts of network discounts.

ABC TV is reported ready to adopt a discount structure solely taking one thing into account: the amount of money spent annually by an advertiser.

The credo here is that the other designs now in network use are either too complicated or outmoded—that they're jerrybuilt on traditions carried over from radio.

Under the proposed ABC TV system, an advertiser could spread his use over any period of the year he wants to and still be entitled to an annual discount—provided, of course, his annual expenditure falls within the minimum discount bracket.

Among the anticipated advantages: (1) attracting more daytime business; (2) giving seasonal advertisers a discount break; (3) encouraging the big leaners toward specials to throw their lot with ABC.

ABC TV is warming up an added argument for advertisers on some of the new shows who are wavering about staying on for the summer.

The "some" refers to those film series that were budgeted on a basis of no cost for repeats.

Sales angle: Since the price of the negatives for those shows will have been written, staying on for the summer assures an uncommonly low cost per thousand.
If you as an advertiser or agency are trying to figure how much more you'll have to pay for regularly scheduled film fare on the networks next fall, a safe estimate would be 5%.

That's the consensus that emerged from a cross-check made of film producers and SPONSOR-SCOPE this week.

The common annotation was that the increase would go solely for added union and other production costs.

In other words, the average half-hour show, including repeats, will run a little over $40,000.

Look for Rod Erickson to go off on series of business enterprises of his own.

He resigned this week as Warner Bros. v.p. in charge of tv sales, though he'll remain an employee of the film company until July 1961.

His plans include consolidating some of the smaller tv film companies for operations not only here but in Canada and England, getting into foreign film production and setting up a tv station investment combination with its own sales rep link.

Something that should be gratifying to radio stations in the medium and small markets: the number of recently placed cigarette schedules that were not limited to a few top markets.

The buys, obviously, were made on the basis of pinpointed distribution and sales problems or needed support, instead of staking out the markets by rote.

With Ollie Treyz back from Hollywood this week, ABC TV should soon reveal its nighttime program lineup for the fall.

Meanwhile these moves are under consideration: (1) Sugarfoot every week in the Friday 7:30-8:30 slot and (2) moving Bourbon Street to a more “sophisticated” period of the night.

The L&M brand (DFS) is going after the campus trade with a 13-week campaign in spot radio, starting 1 February.

It will use 36 regular stations in college areas in addition to the inside-campus stations offered by the College Radio Corp., the College Network and the Ivy League Network.

About half of the money is coming from what had been newspaper budgets.

An interesting slant that banks around the country might contemplate: the Bankers Trust Co. (N.Y.) has come around to the view that radio has what it takes to establish a franchise.

The bank, the sixth largest commercial institution in the country, is appropriating $250,000 via Ross-Martini, Inc., to make its point.

Bristol-Myers’ new product division denied the report current in the trade last week that a preliminary study of the media testing of two brands showed that tv had come out 4 to 1 over Sunday supp in impressions registered and sales.

The version from B-M was this: it was using a mixture of tv and supp in some markets and only supp in a couple of markets for Fortisun, a cold remedy, and Excedrin, an analgesic, but no attempt has been made to measure response by medium.

For other news coverage in this issue, see Newsmaker of the Week, page 6: Spot Buys, page 58; News and Idea Wrap-Up, page 60; Washington Week, page 51; Sponsor Hears, page 54; Tv and Radio Newsmakers, page 66; and Film-Scope, page 52.
Good sight on a dark night

COURTESY OF THE GULF OIL CORPORATION

EDWARD PETRY & CO., NATIONAL REPRESENTATIVES

1960 • 23 JANUARY 1960
While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area... a circumstance that must be reflected in audience response to advertising carried.

Five full 1/2 hours of local public service programming each week.

*WTHI-TV*  
CHANNEL 10 CBS · ABC  
TERRE HAUTE INDIANA

Represented Nationally by Boiling Co.

Ray Ellingsen

PHOTOGRAPHY

can give your photographic needs the kind of attention you like... backed by experience and artistry!

Simply call  
DElaware 7-7249  
or write to  
12 E. Grand Ave.  
Chicago

Bandstandland revisited

Herb Martin of SPONSOR’s Birmingham, Alabama office informed me last week that Mrs. Pat Wilson of the Lillier, Neal. Battle & Lindsay advertising agency in Birmingham had commented favorably to him on the several pieces I had done on the television bandstand-type shows, and had asked him to pass on to me the word that she had just bought 35 such dance party programs for client H. W. Lay & Co., makers of Lay’s Potato Chips. In the new mail came this letter from Barbara Paton of the Allmayer, Fox and Reshkin Agency, Inc., in Kansas City, Mo.:

**Dear Mr. Csida:**

* I have been very interested in following your articles regarding the “television bandstand” or “pop music-record dance shows.” They have proved both interesting and informative to us, as the advertising agency and producer of a local one-hour TV show, TV Teen Hop broadcast on WDAF-TV every Saturday at 4 p.m.

* In your most recent article (SPONSOR, 26 December, 1959) you stated you were conducting a study in depth concerning these shows and encompassing all facets including the general information or data, the advertising aspects, ratings, and the record and recording artists information.

* Our show has been on the air now for six years and has maintained ratings of an average of 12.0, surpassing competition in the same time segment. I certainly believe in and have faith in a show of this type as a service to the teenagers and a means of spreading good will and understanding.

* We have found that information on similar shows in other markets, their activities and approach, is certainly beneficial and of interest to us in maintaining and improving our ratings (November ARB—10.9); however, there seems to be no accessible information or method in obtaining same without actual communication with the market. I am wondering if your study is to be released soon, or if I may request a copy of the results as soon as they are available.

* Thanking you in advance, I remain

Sincerely,

Allmayer, Fox & Reshkin Agency, Inc.  
(Miss) Barbara Paton  
Producer, TV Teen Hop

As I’ve stated previously I’m delighted at the strong interest on the part of agencies and sponsors in shows of this kind. I also like the portion of Miss Paton’s approach to the shows, indicated by the phrase in her letter, which states: “... I certainly believe in an have faith in a show of this type as a service to teenagers and means of spreading good will and understanding.”
Ratings buck heaviest competition

The truth is, these shows do just that, in addition to serving as highly effective advertising vehicles. Miss Paton’s and Mrs. Wilson’s comments spurred me to go back to work on the vast number of questionnaires I have on hand for the big majority of these shows.

The 2.0 rating which Miss Paton’s To Teen Hop on WDAF-TV bucks up is a healthy one, but the ratings on bandstand or dance party shows generally are very good. And very good, I might add, against all manner of competition in all kinds of time slots. Here are some typical ratings as supplied to my bandstand survey:

Against sports shows: Columbus Bandstand on WTVM in Columbus, Georgia, runs from 10:5 to 12:0 against competitive Hockey with 11.5 and 9.5 respectively. This is for Saturdays, 3 to 5 p.m. Record Top on WBKB in Chicago, gets a 4.1 against wrestling’s 7.0 in its 3:30 p.m. period, but tops football with 3.1 in same period. The same hour fares as follows through its 15-minute segments against football: 3:30 p.m. Hop, 4.1; football, 3.2; 3:45, Hop, 4.7; football, 2.1; p.m. Hop, 6.4; football, 6.4; 4:15, Hop, 6.6; football, 6.9, etc. Same show’s ratings against movies later in this column. The seventeen show in Ames-Des Moines, Iowa, gets a 17.4 on Saturdays at 4:30 against 8.7 for a competitive basketball game, and a 22.0 against a 9.6 for a pro golf show. In Rochester on WHEC-TV, the TV Dancing Party on Saturdays from 5 to 6 p.m. gets a 26.1 against an 8 for a competitive wrestling show.

Many of the dance party-bandstands are, of course, on against movies. The previously mentioned Record Hop on WBKB, Chicago, one of these. Against the Early Show on a competitive station at 3:30 p.m. the Hop gets a 7.1 against the movie’s 5.8. At 4:45 the Hop comes in with a 6.9 and the movie moves up to 6.3. These figures hold for the 5 p.m. 15-minute segment, and the two shows win neck and neck rating-wise from that point on. In Fort Wayne, Indiana, on WPTA-TV, the Club 21 bandstand-type show again splits the audience with a competitive movie, racking up a 9.0 against the movie’s 11.0 in one slot, but a 9.0 against another movie’s 6.0 in another. This again is a Saturday show. Bob Braun’s Bandstand on WLW-T in Cincinnati, tops the opposition movie shows substantially with a 13.9 against one movie rating of 3.2 and another of 4.9. Similarly in Philadelphia, the Grady and Hurst Bandwagon racks up 7.5 on Saturday against the opposition’s 3.3 for Favorite Films.

Can be good community-servers

Naturally, these are the ratings submitted by the bandstand shows themselves, who I suppose offered those ratings which would make the shows seem strongest. This is only as it should be. The fact remains that against almost all types of opposition these shows, when intelligently and carefully produced, earn substantial ratings at extremely low cost, and equally important, become great factors for good with the young people in a given community. A prime example which bucks the toughest shows in net tv very successfully and at the same time is a model of community service, is Bob Clayton’s Boston Ballroom on WHDH-TV in Boston. Bob gets a 17.1 against Perry Mason’s 19.0 and Bonanza’s 20.0 in the 8 to 9:30 segment, Saturday night, and a 12.2 against a 23.2 and a 19.7 for Wanted Dead or Alive and Man and the Challenge respectively, in the 8:30-9 period.

Two weeks from now, in Clayton’s own words I’d like to tell you just how this show racks up these ratings and serves its community in the fullest sense of the word.

SPONSOR • 23 JANUARY 1960

Tall TV towers are fine when located to serve people instead of pines, possums and porcupines. The WSPA-TV tower located on Paris Mountain, 3 miles from Greenville, is at the very heart of the industrial Piedmont. With its 12 bay RCA antenna 1,182 feet above average terrain (2,209 feet above sea level) WSPA-TV serves 1,500,000 with a saturation signal.

SERVING THE SPARTANBURG-GREENVILLE SUPERMARKET

WSPA-TV
AM-FM-TV 7
channel
CBS in Spartanburg, S. C.
National Representatives
GEORGE P. HOLLINGSBURY CO.
YOU KNOW WHERE YOU'RE AT

STORER STATIONS

TELEVISION

Detroit
WJBK-TV

Cleveland
WJW-TV

Toledo
WSPD-TV

Atlanta
WAGA-TV

Milwaukee
WITI-TV

RADIO

Philadelphia
WIBG

Detroit
WJBK

Cleveland
WJW

Los Angeles
KPOP

Wheeling
WWVA

Toledo
WSPD

Miami
WGBS
The fastest route between your product and the cash register is the non-stop service between a Storer station and its buying audience. Storer pilots you to increased sales and bigger profits through maximum audiences.

Storer strength and acceptance in the nation's markets are the results of many years of community leadership, dedication to continuing public service, fine programming, and ethical practices. This is why — always — you know where you're going with Storer.


Storer Broadcasting Company
National Sales Offices: 625 Madison Ave., N.Y. 22, PLaza 1-3940
230 N. Michigan Ave., Chicago, FRanklin 2-6498
The show that goes everywhere is
that's right! If you were proving just for this country's mar- 
ing areas, it wouldn't matter too much! But you never are . . . the 
realities of production and dis- 
tribution demand a show that can 
anywhere—be welcome every- 
day! A show that can be pre- 
red in Johnstown . . . shown in 
iersville without straining the 
ilities of any group or station. A 
that can extract residuals in 
on or Rio, or Rome or Paris! In 
or words, a show that's made 
! For further information, 
us a call:

tion Picture Film Department
MAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Ave.
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706-Santa Monica Blvd.
Hollywood, 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.

Don De Carlo, Needham, Louis & Brorby, Inc., Chicago, gets little 
argument when he avows that station rate cards are too complex. 
"In order to make the most efficient buy, the buyer must be able to 
calculate the exact cost of all the stations in the market. Often, the 
amount of time spent trying to figure out the cost of schedules ex- 
ceeds the time it takes to make the 
by. It is agreed that there are 
good reasons for package plans. 
But why so many of them? What, 
for instance, is the actual differ- 
ence between a five and six plan 
and a 9, 10 and 12 plan? Couldn't 
all stations agree to have a five 
plan, 10 plan, 15 plan, etc.? Why 
are some discounts earned from 
the base rate and others after fre- 
quency discounts? Why are some 
participations combinable for plan 
rates and others not? Why are only some stations on a multiple 
product account, single product stations? Don points out that these 
are but a few of the rate card variables. "We realize that discounts 
are for the good of the advertiser. However, once the structure is 
standardized the buyer will have more time for creative buying."

Len Soglio, Hicks & Greist, Inc., Advertising, New York, feels that 
too much importance has been given to the "cost-per-1,000" theory 
of buying. "When buyers and sellers constantly refer to cost-per- 
1,000 rather than the effective program adaptation to products, we 
are reduced merely to bookkeepers who easily note the play of avail- 
able numbers and fail to do the 
kind of job desired by the client. 
In such an atmosphere, the busi-
ness of buying and selling becomes 
stagnant. Many high-quality shows 
have been removed from program-
ing formats—unfortunate victims 
of the so-called 'high cost-per-
1,000.' A well-known example, 
current in New York, is the at- 
tempt of an independent station to 
pull TV broadcasting out of the 
doldrums by presenting a series 
which acknowledges the intelligence of the viewing audience. How- 
ever, because of high cost-per-1,000, this program has been shunned 
by many advertisers who could derive great benefit from it." Len 
thinks that more important programs would be broadcast if "less 
concentration were placed upon ratings and cost-per-1,000 figures."
Harassed timebuyer

Pity the plight of the harassed and over-worked timebuyer as reported by SPONSOR, 9 January 1960 ("Five Diaries of Five Timebuyers").

In the face of a work load that would have made Hercules quail, four of the five cases were still able to squeeze into the work-day a lunch period that consumed an average of one hour and 39 minutes each. And they didn't have to pick up the check either. The fifth case reported was on a diet so lunch was only incidental here.

To one who under similar conditions of work pressure too often has to settle for a sandwich at the desk (total elapsed time 15 minutes), it would be extremely helpful to learn the formula of these more efficiently organized brethren.

"You too can make a success of each day, if you'll spend but 2 hours at Danny's Hideaway." Harassed and overworked timebuyer.

Good project coverage

Your coverage of our Advertiser Area project ("Is Confusion About Areas Foul Up Radio Buying?" SPONSOR, 9 Jan.) I was certainly well-done. I am sure that this will have a very powerful effect on encouraging other stations and agencies to participate in this endeavor.

Frank G. Boehm
Adam Young, Inc.
N.Y.C.

We miss her, too

I just finished reading your testimonial to Gert Scanlan (SPONSOR, 19 Dec.) I have never written a letter to a magazine before in my life, but I felt that I would like to on this occasion to let you know that I thought it was one of the nicest testimonials ever given by a magazine to any son, living or dead. I know that I would have appreciated it and I know that she does from her throne high.

James D. Bowden, Sr.
James D. Bowden & Co.
Minneapolis

* * *

Your "Farewell to a Wonderful Girl" said about Gert Scanlan that was so many of us had wanted to say. Thank you very much.

J. C. Kellog
KTBC
Austin, Tex.

* * *

Thank you for the lovely tribute to Gert in SPONSOR. I'll miss her very much, but it is a consoling thought knowing that she helped make our world a little brighter and happier, and had so many friends.

Elenore Scanlan
Street & Fair
N.Y.C.

Communications Act needs overhaul

I enjoyed your editorial in the January 2nd issue on the FCC vs. FTC.

Your original point of view through a lot of public buzz-buzz Congress must be shown that the historical philosophies of FCC and FTC are inadequate for the problems of new, young, and different industries. The time has come for a revision of the Communications Act.

I wish you would go right ahead and "presume" to rewrite it. The result would be not only good sense, but also a piece of the most lucid prose in the statute books.

Allen F. Floutet
Senior V.P.,
Compton Adv.
N.Y.C.
LISTENING HABITS HAVE CHANGED!

...in Cleveland, particularly

Deep—even superficial—analysis of Cleveland radio reveals a marked transference of affection to WHK. Listeners used to offer WHK great resistance. But that was before Metropolitan Broadcasting Corporation installed its unique Gestalt of service, news and showmanship. The New WHK delivers Cleveland’s second largest audience, and advertisers are re-orienting. For more insight into the change, consult with Blair, or General Manager Jack Thayer (EXpress 1-5000).
WHEN SPONSOR WAS ONE YEAR OLD . . .

SPONSOR began life as a monthly in November, 1946. It operated (and still does) on a simple editorial premise: Every word must help the radio/tv buyer in his appreciation and use of air advertising.

When SPONSOR was one year old we took our readers behind the scenes with “One year in the life of SPONSOR,” a factual report on our objectives, methods and progress. This was followed by “Two years in the life of SPONSOR,” then “The first 8,000 pages.”

These intimate glimpses of a trade publication were well received. But somehow the idea was lost in the hustle and bustle of the air age.

To us, we’ve been asked to revive these reports and we’re glad to oblige.
TEN YEARS IN THE LIFE OF SPONSOR

Realize in home readership (and how wives love it). None of these concepts are copyrightable, and our innovations are now discernible throughout the trade field.

OUR EDITORS ARE AGENCY-EDUCATED

Done in the advertising magazine field, SPONSOR is edited by men who have held executive posts at top advertising agencies. John McMillin, executive editor, and Ben Bodec, news editor (our two key editors), spent a total of 26 years at Compton, J. Walter Thompson, Kenyon & Eckhardt, and other large agencies. These men are exceptional analysts and writers. But more than that, they bring their readers an advertising understanding and know-how far beyond creative and mechanical skills. SPONSOR’s strength always has been in its product. Some 20 editors, the top nine of whom average nearly seven years each at SPONSOR, are on the job.

WE SPECIALIZE IN BEING USEFUL

When SPONSOR was beginning, extracting facts-and-figures from agency and advertiser sources was no mean feat. But the industry gradually has learned to share its secrets; and we’ve had a hand in this education. In the past year two agencies (Leo Burnett and N. W. Ayer) broke hush-hush policies by inviting us to analyze their operations and report our findings with no holds barred. They must have liked the results; both ordered thousands of reprints.

Use information is the heart of SPONSOR’s editorial content. Case histories, cost studies, research analyses, charts, and surveys of all kinds dot our pages. Standard for the industry are such tools as Tv Basics, Radio Basics, All-Media Evaluation Study, Network Compara-graph, Five-City Directory, Tv Dictionary, Timebuying Basics, Marketing Basics, Annual Farm Issue, Annual Negro Issue, Timebuyers of the U. S. In November, 1959 our Readers’ Service answered 225 agency/advertiser questions.

WE INFLUENCE THE INFLUENTIAL 7,500

SPONSOR’s target, editorial and circulation, is some 7,500 agency and advertiser executives whom we consider worth reaching because they participate to some degree in air-buying decisions. Of these, perhaps 2,000—largely time buyers—are of major importance. Our task is not only to reach but to truly influence the 7,500. This is a tall order. These are busy people who must pick their reading matter with care. It takes a penetrating use book which covers the weekly essentials (and avoids the non-essentials) to register. SPONSOR registers so well that in 1959 we averaged close to 100 paid subscribers at such prominent spot-buying agencies as Young & Rubicam, BBDO, McCann-Erickson, and J. Walter Thompson.

These are signs of our progress as we enter our fourteenth year. There are others. For example, in 1959 our renewal percentage climbed 14% over the previous year; newspaper and magazine publicity mentions tripled; advertising income reached an all-time high; new surveys appeared which attested to our continuing leadership among agencies and advertisers. And in June, 1959 we began publication of CANADIAN SPONSOR, a biweekly edited in Toronto.

OLD RATES IN 1960 FOR OLD ADMVERTISERS

1960 brings an advertising rate increase, the first since 1957. But it’s our wish that we give old advertisers a break. So we have decided to guarantee current contract advertisers our old rates until 1 January, 1961.

We have many plans afoot for 1960. Not the least of these is the further professionalizing of our sales and sales promotion departments, two operations which have taken a back seat as we’ve gone all-out on improving our editorial product. So you can expect to hear more about our advertising values* and see us more often during 1960.

I hope that this report tells you what you want to know about SPONSOR. If we’ve omitted anything, please drop me a line and I’ll do my best to furnish the fill-in.

SINCERELY,

[Signature]

EDITOR AND PUBLISHER

* A presentation explaining trade paper values (1960 vintage) has just been completed by our promotion department. We’d like to show it to you. May we?
Crêpes Suzette Soufflées

...OLD NEW ORLEANS FAVORITE

WWL-TV... New New Orleans Favorite

Among New Orleans' favorite shows are the ones they see live on WWL-TV. Ranging in interest from NEW ORLEANS JAZZ to MORGUS BOARD (featured in TV Guide, Nov. 21) to authentic jungle adventures on WILD CARGO, WWL-TV's schedule of 49 live shows per week provides the perfect vehicle for commercials that require a personal touch.

Ask Katz about the local popularity of WWL-TV's live programs

There are three steps in the Crêpes ritual at Broussard's—a sassy sauce, a light egg batter and a determined meringue.

Make sauce and store until needed. Cream 1/4 cup sweet butter with 1 cup sifted confectioner's sugar. Flavor with rum or a few drops pure rum extract. Grate rinds of 1 medium orange and 1 lemon; extract juice & pulp. Combine with sauce and heat just a little to blend it. Add 2-3 whole cloves. Makes 1 cup.

Make 4 paper-thin French pancakes about 8 inches in diameter. Follow your own favorite recipe, but use a light egg batter.

Fill the centers with 4-5 heaping tbsp. very firm vanilla-flavored meringue. Fold in half, then again, making a triangle. Dust with confectioner's sugar.

Pour sauce into baking dish, arrange folded Crêpes in it. Set in pre-heated 325-degree oven 10-12 minutes, until Crêpes puff up and meringue browns lightly.

Carry to table at once. Pour 1 1/2 oz. good brandy and 1/2 oz. Grand Marnier over each. Touch match to the dish and flame-baste Crêpes a minute or so. Serve at once on heated plates covered with brandy sauce. Makes 4 gourmets happy.

As served at Broussard's by Felix Savoy. Napoleon approves!

WWL-TV
NEW ORLEANS

Sponsor • 23 January 1960
HERE WE GO AGAIN, BOYS

- The pressure is on as year’s convention, campaign coverage problems put networks, advertisers in an uproar
- $6 million CBS-Westinghouse tie-up is only deal set; steel strikes, 25% cost hikes have held back other sales

As presidential contenders got set to slug it out in the local primaries, one of the biggest and toughest pre-convention bouts began to take shape this week in the television industry.

Two of the knottiest problems: How to cover the year’s biggest extravaganza (Democrats convene in Los Angeles 11 July; Republicans in Chicago 25 July) and who would pick up the multi-million dollar tabs.

The steel strike kept both ABC and NBC from making much headway with their sales pitches to likely advertisers. Now, even with this threat removed, just who is to sponsor their coverage remains up in the air.

With a rueful smile, one network executive told sponsor he had just about concluded that “there just aren’t any more Westinghouses around these days.” He’s referring, of course, to the over $6 million dollar contract CBS has wrapped up with the mammoth appliance manufacturer for a tv/radio package that is the envy and wonder of other broadcasters and advertisers. This is the third time around for the Westinghouse and CBS partnership, in spite of the spiraling price tag (it was $2.5 million in 1952).

NBC is charging $6.1 million dollars for full sponsorship, splitting that down the middle for half sponsorship. Roughly $500,000 of the total goes for the radio coverage, which at this point NBC will not separate from the package. Nor will it sell election-night coverage separately, reasoning that the low cost-per-1,000 of election night (Westing-
THERE ARE HEADACHES FOR EVERYONE

ALL DOWN THE LINE, planners face problems. $3 million rebate to advertisers is biggest cost worry of network executives like CBS president Frank Stanton. Technicians face new problems with production costs (at right above with newsmen Bob Trout during '56 convention), estimated at record $1.7 million, while directors and newsmen hope to keep activity at frenzied peak (like typical scene below) in spite of fears over “dull” Republican showing. TV tape will give them big advantage in recording simultaneous happenings during conventions.

house hit $1.55 on CBS TV in '56) adds to the attractiveness of the package.

ABC, charging $5.5 million for the full package, will simulcast its TV and radio coverage. The network, of course, is placing emphasis on its growth in the last four years to a stronger competitive position, boasting 100 live affiliates by spring, in contrast to the 70 primary affiliates it had in 1956 when Philco sponsored. (NBC sponsors were Oldsmobile, Sunbeam and RCA).

CBS, with the Westinghouse contract in its pocket, must nevertheless weigh the fact that the money was largely shifted from Desilu Playhouse when Westinghouse cut its sponsorship of that show to alternate weeks effective 8 January.

In any event, the cost is a full million over the $5 million tab to Westinghouse in 1956, reflecting the 25% increase in program and time costs generally since 1956, a major stumbling block to the networks still out selling.

Production and talent estimates are up, too, running $1,725,000 (including cable costs), according to CBS. Biggest bite, of course, comes in rebates to advertisers whose shows must be pre-empted. CBS estimates pre-emption costs and loss of net time income at $3 million. To this must be added time charges of $1,900,000 (value of facilities for minimum guaranteed coverage). Add up these figures and you get a total cost to a network for a full political package in the neighborhood of $9 million, or roughly $3 million more than they can hope to recoup from a sponsor (or sponsors).

Another headache for the men who have to sell these political extravaganzas came with the withdrawal of Rockefeller. However, sponsor’s discussions with network news heads show that they have no intention of approaching the Republican convention in the spirit of covering a shoe-in nomination. They all point to TV tape as their biggest ally in getting the full record of events happening simultaneously. Immediate replay advantages will heighten the whole air of excitement. All three networks are also counting on the increased pres-
Though the audience was highly interested in the conventions, all three networks are emphasizing some pretty attractive costs-per-1,000 figures. NBC, for example, puts its estimate as low as $2.25 for planned coverage as against roughly $3.40 for guaranteed coverage.

All networks are guaranteeing 20 hours for each convention. But where the advertiser gets his break is in the planned coverage—that is, the added hours convention (and election night) coverage is expected to run into. CBS estimates the Republican convention at 23 hours tops, the Democratic at 30. NBC even sees a possibility of the Republicans running under the guarantee, but this will be more than made up for by the heat the Democrats are expected to generate the week before. Convention coverage in ’56 by all networks ran to about 58 hours.

The networks differ on their election-night guarantees. CBS and ABC are guaranteeing four hours; NBC guarantees three. All agree it will probably run closer to seven with that many more commercial minutes riding the gravy train.

The complete packages vary, too. ABC will provide four pre-convention programs of 30 minutes each (two before each convention). Its $5.5 million asking price for full sponsorship of the package breaks down to $2,731,250 for half, $1,820,833 for a third sponsorship.

NBC is offering several lures. Full-sponsorship money will buy an additional 22 commercial minutes tied to political news in the Today show between conventions and election night. NBC is also throwing in a one-hour pre-convention show 8-9 p.m., 10 July. The $6,130,000 tab works out to $3,065,000 for half sponsorship, $2,040,000 for a third.

(At pretime, both ABC and NBC executives gave sponsor ample reason to believe these packages would be subdivided still further, though actual plans were not set.)

For the third time out, CBS will produce a political “bridge” series for Westinghouse—weekly half hour programs on consecutive Fridays beginning July 7.

**WHAT WESTINGHOUSE LEARNED FROM 1956 POLITICAL COVERAGE**

Special A. C. Nielsen analysis prepared for Westinghouse and never before released shed important light on other advertisers on convention and election audiences, c-p-m, etc.

1. **REACH.** Westinghouse convention coverage on CBS TV reached 78.2% of all tv homes (or 28,514,000). Democratic: 26,098,000 (74.4% of homes able to receive program), 5:45 hrs. average. Republican: 24,163,000 (68.9%), 4.38 hrs.

2. **VIEWING TIMES.** 51.2% of all U.S. tv homes were both day and night viewers. 24.2% were nighttime only, 2.8% daytime only. Total nighttime: 27,521,000 homes (75.4% of total tv homes). Total daytime: 19,710,000

3. **COST-PER-1,000.** Westinghouse’s 184 commercial minutes were delivered for $2.77 c-p-m, 5¢ higher than average daytime program c-p-m in summer, ’56, far under average evening c-p-m of $4.40. Election-night c-p-m was $1.51.

4. **AGE DIFFERENCES.** Election-night audience had twice as many older families as younger. 16-34 age group averaged 1:51 hours; 35-49, 2:46 hours; 50 plus, 4:08 hours. No significant variations by territory, family or county size.

5. **CONVENTIONS vs. ELECTION.** Total convention audience for the three networks was 33,836,000 tv homes (or 93% of homes in their coverage area). Election-night audience was nearly as large: 33,214,000 homes (88.8% of total).
Night radio shows comeback signs

There's much more activity and potential in night radio than many advertisers, agencies seem to think.

Sales results at the local level, and low costs with extended reach at national are hypoing new interest.

At this point, several signs point to a reawakened interest in nighttime radio, too long regarded as an adjunct of daytime.

Industry observers seem convinced that 1960 will mark a significant upsurge in the appeal of the post 6 p.m. hours for advertisers and their agencies, and have told SPONSOR that this trend is evident at all levels—national network and spot as well as local.

Here's why things look brighter:

Network—An impressive total of 43 national advertisers are investing considerable sums of money in the hours after 6 p.m. (see picture and listing above). They've been unendeared by the slimming down of network hours for affiliates, and are responding with budget allocations to the new program lures of shorter segments and an emphasis on news in this current-events-minded world.

Spot—The trend among station representatives is to sell saturation packages as well as round-the-clock schedules, and these popular offerings are pulling many new advertisers into the nighttime realm. Real saturation and a run-of-schedule slotting demands proportionate concentration for announcements in the nighttime hours to gain maximum and total radio audiences.

Local—The biggest potential for nighttime, say industry men, is in the local area. The big-money advertisers and their agencies are interested primarily in mass audiences and major markets. But the local and regional advertisers continue to get startling sales results from their community-level use of some 4,000 stations.

Local advertisers are more person-
ally involved with a community and, therefore, more interested in reaching its specialized audiences with personal impact. They look upon armed forces personnel stationed nearby, or collegians enrolled during the school year, or workers employed on night shifts as vital to their economic success while the national advertiser tends to consider these special audiences as peripheral.

The biggest growth prospects for the nighttime hours, therefore, seem to be at the local stations, which in many cases have gone to late- or all-night programming to accommodate both listeners and advertisers.

There's a lot more billing in prospect for both network and spot, however, as clients and agencies peruse new statistics and depth surveys which give them an even more favorable cost, broader reach, deeper penetration into a market and needed frequency.

Nighttime, in the opinion of most buyers, extends the daytime audience significantly because a lot of listeners are not available until after 6 p.m. This group is comprised, for the most part, by working women, men and teenagers, plus the housewife—who is a steady listener through the day.

At every level of buying, advertisers like to buy into or around news and music programing. But there's as much variety in these two program types as there used to be in radio drama.

Network sponsors, particularly, seem most attracted to the shorter time segments featuring news, interpretation and analyses by respected and authoritative "name" newscasters. And they're buying frequency to get the changeover audience as well as repetition.

At latest count (based on December rundown), ABC had 71 weekly nighttime news shows; CBS, 18; MBS, 99, and NBC, 25 in addition to the Monitor weekend programing, which includes many news bulletins. CBS tends to have longer news periods than the other networks, but it also services its affiliates with fewer hours than ABC or MBS. Its current limitation is 30 hours weekly of nighttime shows. NBC has slimmed down its nighttime offerings to some.

(Please turn to page 55)

GROWTH PROSPECTS locally are better than those nationally because of varied opportunities for station promotions, such as summer night radio kickoff by Charles Stone, manager of WAMS, Wilmington, Del., and his sales crew (left). They sold six advertisers rotating half hours from 6 to 9 p.m. nightly with outstanding sales results for each. Several examples of nighttime audience pull are listed below.

LOCAL CLIENTS ARE BIGGEST POTENTIAL FOR NIGHT RADIO

Steefel's clothing chain, Troy, N. Y., aired 3 a.m. test on WTRY. Name, address were aired, with winner getting free trip by calling in 15 minutes. Result: 10 trips in 10 days.

Thalheimer department store, Richmond, Va., advertised a $4 RCA album once in 30-minute show segment on WRVA. Store buyer credits half-hour with selling 1,500 albums in area: 602 in store, 74 through station from people in 14 states, Canada—$6,000 worth. Same album, advertised by Higbee department store on WERE, Cleveland, racked up $5,000 in phone sales after single three-hour d.j. broadcast.

J. C. Penney Co., using WFST, Caribou, Me., reports that within 90 minutes after one commercial it sold more than 5,000 yards of percale fabric. Store is steady radio user.

In Detroit, d.j. Tom Clay offered five watches to the first listeners who timed correctly a record played on WJBK. One offer on one night brought in 2,170 guesses in mail entries.

Farm & Home Equipment Co., Cincinnati, buying an 8:30 p.m. music show on WCKY, offered $64 power lawn mower, asked listeners to send station $1 down payment. In two months, 2,580 persons had written in—more than $165,000 worth of business on this one item alone from the program.
WHO'S WHO IN MEDIA AT THE

Here are media executives in agencies with more than $50 million annual billings in radio and television.

Titles and responsibilities vary by individual shops but organization charts show similar echelon structure.

<table>
<thead>
<tr>
<th>1</th>
<th>J. Walter Thompson</th>
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<tr>
<td>MEDIA DIRECTOR</td>
<td>Arthur Porter</td>
</tr>
<tr>
<td>MEDIA MANAGER</td>
<td>R. P. Jones</td>
</tr>
<tr>
<td>ASSOC. MEDIA DIRS.</td>
<td>Philip Birch, Jack Greene, R. P. Jones, Ruth Jones, Thomas Glynn, Robert Lilien, Daniel E. Charnes, Ann Wright (Mrs. H. V. Anderson)</td>
</tr>
<tr>
<td>RADIO/TVC.</td>
<td>(35 or more)</td>
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<th>McCann-Erickson</th>
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<td>DIRECTOR OF MEDIA</td>
<td>William C. Dekker</td>
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<td>ASSOC. MEDIA DIRS.</td>
<td>John Crandall, William Fricke, Alfred Sanno, Thomas Swick</td>
</tr>
<tr>
<td>MEDIA ACCOUNT SUPVRS.</td>
<td>Thomas Corey, John Horvath, Ted Kelly, Murray Roffis</td>
</tr>
<tr>
<td>BROADCAST SUPVRS.</td>
<td>William Frame, Seymour Goldis, John Morena, William Pelczyn, Jay Schoenfeld</td>
</tr>
<tr>
<td>BROADCAST BUYERS</td>
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<th>Young &amp; Rubicam</th>
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<td>V.P. &amp; DIRECTOR</td>
<td>William E. Matthews</td>
</tr>
<tr>
<td>ASSOC. MEDIA DIRS.</td>
<td>Warren A. Baker, Frank Coulter, G. Kirk Greiner, George Leithner, Joseph St. Georges, Charles Thomas Skelton, Henry L. Sparks</td>
</tr>
<tr>
<td>MEDIA ACCOUNT SUPVRS.</td>
<td>Richard Anderson, Kay Brown, Charles F. Buccheri, William P. Dollard, Seymour Drantch, Robert Gleckler, Frank Grady, Rodney Holbrook, Robert Kowalski, Thomas Lynch, James Scala, Russell A. Young</td>
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<td>ALL-MEDIA BUYERS</td>
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<tr>
<td>SPOT RADIO/TVC.</td>
<td>Raymond E. Jones</td>
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</table>

The executives whose names appear on these pages form almost a Blue Book of air media buying.

Last year the 10 agencies they work for spent a combined total of over $841 million in radio/tv — nearly 50% of all the national advertising.
dollars that went into the air media.

Each of these agencies had more than $50 million billings in radio/tv alone. Together they averaged 53% of their total billings in the electronic media (from 42% for BBDO and N. W. Ayer to 80% for Ted Bates) and

the planning and buying responsibilities that rested on their media department executives would stagger the top echelon personnel in almost any type of corporation.

Shown on these pages are the executive levels of the media department organizations for the top agencies.

Not mentioned by name are the men on the firing line—the more than 200 timebuyers in these blue-chip shops, whose intimate, personal knowledge of radio/tv markets and facilities give their agency recommen-

| 4 | Ted Bates | SENIOR V.P. OF MEDIA | Edward A. Grey |
|   |          | V.P. & MEDIA DIRS.   | William J. Kennedy |
|   |          |                      | William T. Kammerer |
|   |          |                      | Winston W. Kirchert |
|   |          |                      | Martin J. Murphy |
|   |          | ASST. V.P. & MEDIA SUPVRS. | Norman A. Chester |
|   |          |                      | Albert Skolnik |
|   |          |                      | Christopher P. Lynch |
|   |          |                      | Bruce Small |
|   |          |                      | Edwin A. Kirschner |
|   |          | MEDIA SUPVR.         | Robert P. Engelke |
|   |          | ASST. MEDIA SUPVRS.  | Henry Peterson |
|   |          |                      | Nathaniel Gayster |
|   |          |                      | Francis K. Thompson |
|   |          | ALL MEDIA BUYERS     | (23) |

| 5 | BBDO Inc. | V.P. & MEDIA DIRECTOR | (At sponsor preertime, this post, formerly held by Fred Barrett, had not been filled.) |
|   |          | ASSOC. MEDIA DIRS.    | William Beste |
|   |          |                      | Joe Harris |
|   |          |                      | Ted Meredith |
|   |          |                      | Herbert Maneloveg |
|   |          |                      | Richard Wright |
|   |          |                      | Mike Donovan |
|   |          | MEDIA COORDINATORS   | Dick McKeever |
|   |          |                      | Ed Fleri |
|   |          | RADIO/TV BUYERS      | (14) |

| 6 | Benton & Bowles | V.P. OF MEDIA | Lee M. Rich |
|   |                | ASSOC. MEDIA DIRS. | Hal Miller |
|   |                |                      | Bern Kanner |
|   |                |                      | Lee Currlin |
|   |                |                      | Milt Kiebler |
|   |                |                      | Dan Harris |
|   |                | ASST. MEDIA DIRS.    | Roger Clapp |
|   |                |                      | Tom Mahon |
|   |                |                      | Rudy Maffei |
|   |                |                      | Heinz Linden |
|   |                |                      | John Collins |
|   |                |                      | Dave Wedeck |
|   |                | ALL MEDIA BUYERS     | (21) |
In drawing up this list of media executives, SPONSOR had the complete cooperation of all agencies involved with the notable exception of Dancer-Fitzgerald-Sample, who reported that it was "against policy" to give out the names of media personnel. The D-F-S listing represents, therefore, an educated industry guess, rather than the official listing assembled by the agency itself.

As to the extent of each agency's involvement in air media, JWT leads the parade with a 1959 total of $135.8 million (49% in radio/tv billing. McCann is second with $108 million (49% of total); Y&R third with $105 million (47.7%); Bates fourth with $83 million (30%) and BBDO fifth with $83 million (42%). Benton & Bowles, in 6th place had $66 million in radio/tv (69%), Compton $64 million (56%). Burnett 58.6 million (51.8%), Dancer-Fitzgerald-Sample $57 million (65%), N. W. Ayer $55 million (42%).

Three of the top 10 agencies, Y&R, Bates and B&B, employ an all media buying system. The balance have either specialized buyers or a modified "group buying" structure.

As of the time SPONSOR went to press, the top media spot at BBDO, formerly held by Fred Barrett, had not been filled.

7
Compton
V.P. & MEDIA DIRECTOR
Frank B. Kemp
V. P. & ASSOC. MEDIA DIRS.
Walter Barber
Julia Brown
Henry Clochessey
ASSOC. MEDIA DIRS.
Maurice Sculfart
Thomas Carson
HEAD TIMEBUYER
Bob Liddel
ASSOC. HEAD TIMEBUYER
Graham Hay
BROADCAST BUYERS
(10 full buyers
7 asst. buyers)

8
Leo Burnett
V.P. & MANAGER MEDIA
Thomas A. Wright, Jr.
ASST. MANAGER
John W. Setear
V.P., MGR. MEDIA & PGM. ANALYSIS
Dr. Seymour Banks
MEDIA SUPVRS.
D. Arnold
D. Coons
G. Pfleger
G. Stanton
H. Tillson
ASSOC. MEDIA SUPVRS.
R. French
B. Harmon
G. Miller
R. Oberholtzer
D. Seidel
G. Wilcox
TIMEBUYERS
(21)

9
Dancer-Fitzgerald-Sample
V.P., MEDIA DIRECTOR
Louis T. Fischer
ASSOC. MEDIA DIRS.
Shelton Pogue
Kenneth P. Torgerson
Peter Triolo
Robert A. Wulffhorst

10
N. W. Ayer
V.P. OF MEDIA
L. D. Farnath
MEDIA DIRECTOR
G. Burrows
MEDIA SUPVRS.
F. Carrell
C. Gates
W. Kane
P. Radford
R. Brown
I. Ziegler
TIMEBUYERS
(12)
U. S. Rubber stirs up farm footwear circulation with 24-market radio push built around station farm directors

Agency briefs salesmen, maps out merchandising tie-ins combining efforts of salesmen, dealers, stations

Last fall U. S. Rubber called spot radio in on special assignment. Objective: wider distribution and stepped-up sales for its U. S. Royal farm footwear in general, the higher-priced, "tempered" rubber four-buckle "arctic" boot in particular.

Why radio? U. S. Rubber's agency, Fletcher Richards, Calkins & Holden, explained it this way to company salesmen:

"Today, radio is the hour-by-hour bulletin board for 98% of the farm radio market. Radio gives the information vital to running a farm—weather, crop news, commodity prices. Radio has timeliness, immediacy, local focus. Radio reaches the kitchen, porch, barn, car, farm truck. Truly, radio is the one essential 'implement' in selling today's farms!"

Focal point of the 24-market, primarily mid-western push was the station farm director. "He is a man with outstanding local acceptance, and we wanted him on our side," says FRC&H account executive Dick Richards, discussing the radio campaign.

"With farm director participation, we were in a good position to fire up the interest of our own salesmen and local dealers," continues Richards. "Retailers were taking the easier, low-price sale on staple arctics (tempered rubber models retail as high as $10) and few if any were displaying this type of merchandise unless the snow was two feet high. We had to get those boots up from dealers' basements.

The kit which FRC&H developed to orient U. S. Rubber salesmen on the farm footwear spot radio campaign contained merchandising and promotional tie-in ideas to be passed on to dealers and stations. Included were mats for farm newspaper advertisements, with space set aside for a picture of the participating local station's farm director and his product recommendation; model in-store streamers and cards with farm director's picture and recommendation, and details for various contests, some involving both station and dealer, with a pair of boots as prize.

In assembling the station lineup, FRC&H timebuyer Jim Kelley contacted the farm directors of all stations slated for inclusion, described the plans and sounded them out on their willingness to deliver the farm footwear commercials personally. There was agreement from all but one on the initial list, and a substitute station was found for that market.

The spot buy, which consisted of minutes, ran for approximately eight weeks, beginning 1 October in most markets, 15 October at the more southern points where winter arrives a little later. Announcements were aired in the vicinity of 6 a.m. or noon—farmer mealtimes—as part of farm information programs. Frequency averaged four per week.

"Farm directors were more or less given carte blanche," points out Dick Richards. "We sent 10-second transcribed spot openers with rooster sound effects and introductory copy to be used as they wished. We also supplied them with several suggested copy approaches to serve as a pattern, plus detailed information about the product."

The transcribed material consisted of a rooster's "Cock-A-Doodle-Doo,"

(please turn to page 55)
COLD DAY IN CANTON AS JUDGE PICKS ODD WINNER

Sometimes, no matter how you play it, you just can't win!

At least that's how it looked for station WAND, Canton, O., at the climax of their "Giant Christmas Stocking" promotion last month—an event so carefully planned and timed, it turned out to be one of the station's most successful, if surprising, promotion ventures.

In cooperation with 26 local IGA Stores who sponsored the event, WAND built a giant Christmas stocking made of glass and wood, stuffed it with $1,200 worth of groceries, a variety of prizes and up to $100 a month for a year from the IGA store of the winner's choice. All this would go to the lucky person whose name would be drawn first.

There were over a hundred other prizes in store ranging from water skis to $25 gift certificates to theater passes.

Contest entry was made simple and inviting. Interested parties had only to drop in at one of sponsor's stores, fill out an entry blank and drop it into a stocking placed nearby. As an added incentive, the station set no limit on the number of entries one person could cram into the stocking.

The day of drawing neared. Excitement mounted. Unlike most contests, each contestant in this case stood more than a one in 50,000 (total number of entries) chance of winning. He stood maybe two in 50,000; or 10; or 50.

Held in a local square on December 21, 1959, the drawing was picked up by WAND for remote broadcast. In the midst of today's payola palaver, WAND station management took extra precaution against charges of a "fix" by hiring a cement Readi-Mix Truck to "mix" the entries. Suspense grew as Judge Paul D. Van Nostrand, selected to draw the winners, stepped up to the mixer and proceeded to call minor prize winners first.

There was a five-minute break to allow for the tabulation of winners' names and addresses, after which all remaining entries got a final tossing around by the mixer. Then came the big moment. Judge Van Nostrand called out the winner of first prize.

Who was it?
Nick Barry, manager of WTIG, Massillon, O.—WAND's biggest competitor.
get 'heard' in the newspapers.

"Newspapers," Maher continued "are like billboards. You can get across one or two big ideas. But in television you can tell, demonstrate and appeal. People, in most cases, don't read the fine print in the newspaper ads."

As a matter of fact the only time shoppers get a chance to read an Eavey's ad is once a week, when Maher runs a single page in the two (single-ownership) Ft. Wayne papers. But every Wednesday, Thursday and Friday night, television viewers can watch an Eavey's-sponsored quarter-hour newscast at 6:30 p.m. on WANE-TV and another on WKJG-TV at 11 p.m. This tv campaign (sponsor estimates its cost at more than $3,000 monthly) is the main-spring of Eavey Supermarket's advertising and merchandising strategy.

Significant is the fact that this strategy developed by Maher and his Ft. Wayne ad agency, Willis S. Martin Co., Inc., has proved that tv can draw heavy customer traffic from a great distance to a single food market in a single location. Also significant is the amount of money these customers leave behind. Average weekly food sales at Eavey's are estimated at $1 1/2 million or a gross of about $12 million a year.

Considered the largest food supermarket in the world, almost all of Eavey's 80,000 square feet (about two acres) of floor space devoted to foods and household products. On the premises is its own bakery, ice cream manufacturing plant, butcher shop, delicatessen and a three-story coffee roaster. It is not uncommon on any shopping day to find Eavey's 15 check-out aisles jammed and its 1,000-car parking lot overflowing.

Behind this gigantic operation is the tough, competitive thinking of Maher. "In tv, there's a tremendous visual appeal," he says. "I don't know of a better way to show fresh meats, luscious grapes."

How tv can demonstrate a food better than any other medium can was pointed up by Maher some time ago. The food product was frozen boysenberries, a sluggard in sales in the Ft. Wayne area. The boysenberries were bought along with volume purchases of corn, peas, raspberries and French Fried potatoes. They were packaged and frozen in two-pound sacks, a process that is termed "free-flowing" and permits the housewife to use as much or as little as she needs for a meal, the remainder being resealed and shoved back into the freezer. Everything

TOUGH TO COMPETE WITH: In the food supermarket business all his life, Bert Maher, manager of Eavey's in Ft. Wayne, brings to his role all the savvy that permits him to be a non-conformist. So he makes tv his prime medium instead of newspapers, and does his own commercials.
TV SPOTS STRESS COFFEE, PARKING

Eavey commercials on WANE-TV and WKJG-TV stress such talking points as giant coffee roaster (at right), 1,000-car parking lot (below). "You get 'heard' on tv," says Maher. Which is the reason newspapers play only a minor part in Eavey's advertising, while bulk goes to television.

sold well except the boysenberries.

At this point, Maher decided the only reason boysenberries weren't selling was because nobody knew what to do with them. So he took the case to his tv audience through the tv commercials on the newscasts. Maher personally demonstrated how to use boysenberries in pancakes and pies, on cereals, salads and ice creams. By now, boysenberries have become one of the most popular frozen food items at Eavey's.

"Before we told the people about boysenberries on tv," says Maher, "there weren't enough sold in Ft. Wayne to fill your hat. We appealed to the family shopper and sold the idea by demonstration."

Maher brings to his tv commercials much more than demonstration. "Only thing I've got to watch out for," he says, "is never to use high pressure." But he does use sugar-coated "hard-sell." In the competitive field of food sales, the salesman can never lose track of his function.

In every Eavey's newscast there are three commercials, each a minute in length. Whether by pure design or partial accident, they have tied up in a single package the whole supermarket marketing concept.

In every newscast, each of the three commercials covers a single front. Here is how they break down by type, and the Martin agency writes them just this way:

1. Institutional commercial.
2. Specials and coupons.
3. A comparison commercial.

In the case of the institutional commercial (which might talk about the market's complete delicatessen, parking facilities or that three-story coffee roaster) the object is to create what supermarkets across the country are beginning to look for—an image. "Tv gives us a chance," says Maher, "to develop the personality of the store. This is a big store, and with myself and the Eavey girl (latter is a carbon copy of the store's check-out clerks, dressed in a blue pinafore and Dutch-maid cap) doing the tv commercials, it enables me to meet more of our customers than I could hope to otherwise. Throughout a regular shopping day, many customers stop me in the store and greet me as a friend because they've seen me on tv. You just can't get that friendly in a newspaper ad," he says. "But the tv appearances help us create an image for our slogan—'Friendly in a big way.'"

When one mentions "image" in supermarket circles, the first thing that comes to mind is the private label. Here's what Maher feels about the private label vs. national brands: "In the case of the private label, price is not the big issue. The private label is more for identification. You want to tie the people to the label and insure their return to your store." As for the national brand, Maher's views are very realistic. "We want an item in public demand," he says. By implication, if the national manufacturer hasn't advertised it to this point, the supermarket has no need for it.

Here's a typical excerpt from an Eavey's institutional commercial: "Have you heard the latest? Eavey's are now bringing you controlled quality in beef, packaged under the exclusive Swift Premium label. . . Eavey's now have a brand new Swift's beef program that offers you the finest beef you can buy at any price. Beef you can truly believe in. . . Just 10 cattle out of a hundred qualify to meet the rigid specifications . . . only the top three cattle qualify for sale at Eavey's under the Swift's Premium label. . . ."

The "specials and coupons" commercial is a specific sell for a specific item or items. Here's a quote from one that ran in the Hallowe'en season: "Saturday is October 31st and you know what that means. . . All the young spooks and goblins will be rapping at your door. . . . These

(Please turn to page 65)
Sponsor Index

Another six months and another semi-annual Index covering the articles that have appeared on sponsor's pages during the final six months of 1959. In it you'll find all the familiar classifications and sub-classifications that have helped you to use our previous Indexes. And a few changes—new case history categories, the appearance of tape in conjunction with film, to name a couple.

The Index starts on this page, runs consecutively to page 48, with headings arranged in alphabetical order, sub-headings in chronological order, for readers' quick and easy reference.

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POLITICAL COVERAGE
(Continued from page 33)
twix 11 September and 6 November. Format is not set. A half hour pre-
view on the Sunday preceding each
 convention is also included.

What keeps Westinghouse in the
 political coverage arena, in spite of
 more than doubled costs? After two
 profitable excursions in 1952 and '56,
 company executives told sponsor,
 they feel Westinghouse would be
 missing a bet to relinquish a proven
 sales and image builder with which
 it is so strongly identified, using each
 political year to dig in more solidly
 with the same unchanging elements:
(1) Image building. Leadership
 in research is a key feature of adver-
sizing by both Westinghouse and its
 arch rival, General Electric. In 1956,
 Westinghouse devoted 37 1/2% of its
 convention and election commercials
to corporate image building, tied to
 its General Industrial and Defense
 Products Division. To make sure it
 wasn't shooting in the dark, the com-
 pany conducted a corporate image
 study among 18,000 people in 1955
 and again after the 1956 convention.

The question: "What company do
 you consider outstanding in re-
 search?" The number of Westing-
 house mentions in answer to this
 question in the 1956 study increased
 69.2% over the 1955 mentions.

(2) Consumer products. Westing-
 house is able to parade a whole ar-
 ray of consumer products to increase
 the company's identification with a
 variety of lines and provide plenty
 of opportunities for dealer tie-ins.

There's also Betty Furness, who
 provides a continuity for the West-
inghouse commercials that has be-
 come a big consumer and dealer plus
 for the company.

The timing for the political hoopla
 is particularly fortuitous for an ap-
 pliance manufacturer, and Westing-
 house makes the most of it. It will
 use the two weeks of the conventions
 in July to wrap up its major appli-
cance push which begins in the spring,
at the same time selling hard such
 warm weather products as room air
 conditioners, fans, refrigerators and
 freezers.

Then comes election night, just at
 the right time to introduce new
 models of major appliances and to
 hypo the big fall portable appliance
 selling season, which peaks in De-
cember.

Giving continuity to the two pro-
motions is a nine-week September-
October campaign tied to its Friday
 night political coverage show on
 CBS TV, as described here earlier.

Of vital importance in political
 sponsorship is tying it to dealer and
 distributor efforts. In 1956, Westing-
 house did this with a closed circuit
telecast to distributors in 55 cities.
Chris Witting, v.p. of Consumer
 Products Division, outlined the basic
 strategy, managers of key divisions
 showed the new lines, and Walter
 Cronkite wound up the telecast by ex-
 plaining the mechanics of the actual
 convention coverage.

This year, Westinghouse will try
 something different. To heighten di-
 rect contact, the closed circuit will
 consist only of CBS telling the story
 of how the convention will be cov-
ered, followed by local presentations
 on the spot of how Westinghouse will
 conduct the sales drive. Salesmen
 from the company's 35 company-
 owned distributor houses as well as
 its 20 independent distributors will
 get a first-hand feel of the merchan-
dise and the sales tools they'll have
 to work with.

Another purpose of the distributor
 meetings will be to outline plans for
 Dealer Rally Week, which takes place
 about four to five weeks before the
 conventions begin. During this week,
some 155 top brass from Westing-
 house go on the road, calling per-
Because of our pioneering association with political coverage, the audience expects this sense of immediacy and would, we feel, be able to tell the difference.

One naturally wonders how Miss Furness feels about this back-of-the-hand to labor-saving devices, and sponsor asked this. Bolin pointed out that she's all for it and that in past years "she's refused to go back to her hotel when we felt the late hour called for the throwing in of filmed standbys."

These and other problems are now being worked out by Bolin, Gil (J. G.) Baird, consumer products sales promotion manager, Chris Witting, v.p. in charge of consumer products, Bob Lynch, major appliance advertising manager, Russ Johnson, TV/radio advertising manager, and others at Westinghouse. They are working with their three agencises: Ketchum, MacLeod & Groves for industrial products, McCann-Erickson for the appliance divisions, Grey Advertising for the television/radio division.

Network news head—Sig Nickelson (CBS), Bill McAndrew (NBC), John Daly (ABC)—all indicate the same thing: that "people and reporting" will be the prime emphasis, rather than the gadgets of former years.

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.

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<th>TV Homes</th>
<th>Monthly Coverage</th>
<th>Weekly Circulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOC-TV</td>
<td>458,480</td>
<td>308,150</td>
<td>263,430</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>268,300</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 (458,480), 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!
new RCA automatic turntable

BQ-103

Assures Efficient, Simplified Handling of Recorded Program Material

This new automatic turntable offers easy-to-operate semi-automated programming for 45 RPM records. Record selection, cue, and playback have been automated. “Fluffs” are minimized and program flow is smoother for the listening audience.

Records may be played in either random or sequential order. Sequential play can be fully automatic. For random play, a manual control unit permits programming of any of 200 selections.

When used in combination with a Transistorized Turntable Preamplifier (Type BA-26A), the Type BQ-103 Turntable produces an output signal capable of being fed into a console at mixer level. The preamplifier easily mounts in the BQ-103 cabinet.

The BQ-103 Turntable offers semi-automated operation now, and becomes an integral part of the automation system later. The BQ-103 is a basic building block in preparing for automation. For complete information, call your RCA Broadcast Representative or write to RCA, Dept. CD-264, Building 15-1, Camden, N. J.
In Canada: RCA VICTOR Company Limited, Montreal.

Type BQ-103 Automatic Turntable

Manual Control Unit

Full automatic or manual operation is possible with this single control unit, which provides push-button control of every turntable operation.

RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT
CAMDEN, N. J.
The administration is putting very little money where its mouth is, at least with respect to its announced intention of stepping up the monitoring of radio/tv commercials.

FTC chairman Kintner had been talking about an extra million dollars in the context of stepping up these efforts, while acknowledging that the Commission couldn’t do very much if it doubled and then redoubled its staff.

The President’s budget this week asked an increase of only $760,000 in its entire budget, up to $7,600,000, an even 10 percent. Of this, only $1,942,600 is earmarked for both investigation and litigation of all deceptive practices, including false and misleading ad claims. In this category the increase from last year is just $351,000.

Not only is this a far cry from the earlier threats and the budget statement that “the commission has already increased its efforts in the field of radio and television advertising as a result of disclosures during recent investigations by the Congress. Funds are specifically provided in 1961 to support more effectively the Commission’s efforts in this field.” It is also true that a large part of even this increase would have to go to litigation.

Even more to the point is the FTC’s own budget estimate of its activity in the fiscal year which starts on 1 July 1960. It expects to receive 6,000 applications for all types of complaints, up 500, to institute 1,500 investigations, up 400, to have 1,500 investigations pending, unchanged.

The administration asks $13,500,000 to run the FCC, an increase of almost $3 million from the current fiscal year: of this raise, $2,250,000 is slated to go into a two-year study of uhf for “the resolution of the television channel allocation problem.”

This after the so-called McConnaughey crash program during which the industry, itself, spent considerable cash studying the capabilities of uhf, and after a long waiting period following the TASO report that uhf is an inferior service.

The administration asks $2,351,005 for its activities with respect to broadcasting, an increase of $158,000.

An interesting note is the FCC’s estimate that it will be regulating 5,800 radio and tv stations by 30 June 1961, up from an estimated 5,558 expected on 30 June 1960, and compared to an actual 5,160 on 30 June 1959 and 4,862 on that date in 1958.

The FCC expects to act on 846 applications for new AM radio stations, 425 for fm and 242 for tv—the last the same as this year.

All quiet on the FCC programing front, with activity due to break out again during the week of 25 January, when NAB and the networks will testify.

Individual broadcasters were surprisingly split over whether the FCC should assume greater programing control.

The Harris House Commerce Legislative Oversight subcommittee payola hearings set to start on or about 8 February, and Harris indicates he expects to shake the broadcasting and ad industries even harder than he did with the quiz show scandal.
Look for a strategic reorientation at CNP to follow in the wake of NBC's increased control of its film syndication subsidiary.

Latest NBC move is the appointment of Herbert S. Schlosser, formerly an NBC legal staff member, as v.p. and general manager of CNP.

H. Weller (Jake) Keever will relinquish his title as general manager to become v.p.; Mr. Keever originally joined CNP as a salesman and came up through the ranks.

Schlosser's appointment was made by Earl Rettig, CNP president, an NBC veteran and former network treasurer and v.p. himself.

Rationale for the move is apparently to keep control of CNP within NBC insofar as top administrative posts are concerned, with NBC getting highest priority in CNP's fiscal and legal decisions.

Background for NBC's move into the driver's seat at CNP is today's increased competition in syndication sales and production, putting the captains in these areas up on the firing line to bring full pressure to bear through freeing them of corporate and administrative chores.

Furthermore, there's an apparent parallel to NBC's treatment of CNP as a subsidiary in AB-PT's handling of its syndication arm, ABC Films.

What may well be the most important boost given to station syndication of tape programs since the birth of the concept came this week.

Here's what happened: Standard Oil of New Jersey (Ogilvy, Benson & Mather) picked up full sponsorship of all of the multi-weekly broadcasts of WNTA-TV's Play of the Week in New York.

The two-hour series, produced on tape by David Susskind, is shown on a strip schedule comparable to the pattern previously devised by other stations for their feature films in Million Dollar Movie. WNTA absorbs part of show's cost.

There's more to Standard Oil's move than simply a sale of a tape strip to a blue-chip advertiser.

It's this: Esso's commercials pattern calls for limited breaks.

This means a drastic shift in motive in favor of enhancing a corporate image, and the abandonment of the hard-sell cost-per-thousand approach.

Esso's decision appears to have been influenced by heavy mail for the shows, and the encouraging reception to them of the New York press.

Screen Gems' maiden entry into tape syndication will be Medicine 1960, a series of 12 full-hour medical documentaries.

The show will consist of actual operations taped by KRON-TV, San Francisco, in cooperation with the San Francisco Medical Society.

In San Francisco the show has already been fully sponsored in its first two telecasts by Jenkel-Davidson Optical Co.

In a 13 December special Trendex the show pointed Maverick in that city and scored an 18.5 rating.

Special questions asked at that time revealed that 79% of viewers said they would watch such a show monthly, 92% found medical operations on TV interesting, and 98% wanted more public affairs shows of this type.

Medicine 1960 will also be offered on kinescope for non-tape stations.
Syndication men are breathing easier now that the first quarter has arrived with its customary flood of film buying.

The last months of 1959 were reported to be unusually quiet in terms of sales activity for several syndicators, which led to wide soul-searching lest this prove an omen for 1960.

The hull proved to be more of a suspension of decision-making into the new year, rather than any basic alteration in syndication’s role.

MCA’s bid to come back into first-run syndication as a major force this season has depended on the classic formula of snaring the beer regionals.

Here’s a sales status profile of MCA’s three new shows:

- **Shotgun Slade**, in 160 markets, is sold to Ballantine (Esty), Jax Beer and Blue Plate foods (both Fitzgerald) in major regionals.
- **Coronado 9**, reaching 110 markets, rests on a deal for 70 cities with Falstaff (D-F-S).
- **Johnny Midnight**, MCA’s latest entry, is in 100 markets, which include Ballantine alternate weeks.

CNP is taking a ride on the post office and treasury department celebrations of the Pony Express centennial for sales promotion of its own tv series in syndication under that title.

Series has been sold in 56 markets, including these regional deals:

- **American Petrofina** for Fina Gas (Taylor & Norsworthy, Dallas) for 20 midwest and southwest markets.
- **Valley Forge Beer** (Gray & Rogers) for markets in Pennsylvania, Maryland and in Washington, D. C.
- **O’Keefe’s Brewing** for six northern border markets, including Buffalo.

For details on individual markets and station sales, see WRAP-UP, page 63.

UAA is linking its home 8mm movie sales to its tv film efforts.

Dealer agreements have already been made with a third of the 6,000 dealers who sell home movies, and UAA expects both its library and sales to shoot up this year.

Two new techniques were cited by UAA in 8mm home movie sales, and they both appear to derive from tv practices: **subtitles instead of title cards, and more luminous prints for lighted room viewing.**

Humorous commercials are your best bet for reaching teenage viewers, according to a nationwide survey of 1,500 teenagers made by a consumer magazine.

This study by 'Teen magazine found the following first choices as buying influences among tv commercials in its teenage reading audience:

<table>
<thead>
<tr>
<th>TYPE</th>
<th>PREFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Humorous commercials</td>
<td>30.9%</td>
</tr>
<tr>
<td>Star commercials</td>
<td>22.4%</td>
</tr>
<tr>
<td>Cartoon commercials</td>
<td>20.3%</td>
</tr>
<tr>
<td>Musical commercials</td>
<td>17.2%</td>
</tr>
</tbody>
</table>

Among types especially cited by teenagers as annoying were **the categories of announcer commercials and commercials using diagrams and charts.**
SPONSOR HEARS

Two accounts that were bheading an ear to agency presentations this week: Bromo-Seltzer (Warner-Lambert) and Chunky Chocolate Corp.

The Bromo budget runs around $3 million and the Chunky segment, $1.8 million.

For an example of what TV stations are up against in the wide divergence numbering systems for commercials among agencies observe this:

One film received recently had the identifying code on the leaders as follows: 59-TJK1-SB-492-R1.

Commented the station's commercial manager: There are at least 14 (count them) possibilities for error, if you can get all these notations on the log in the first place.

The rumor that got the spotlight during luncheon chatter on Madison Avenue and around Rockefeller Plaza this week:

Bob Kintner is moving to RCA and Hubbell Robinson, Jr., becomes NI president.

Some Madison Avenue top managements see McCann-Erickson's latest rash of corporate spin-offs as basically a tax maneuver, despite the fancy explanations.

They note that under the excess profits provision it's 30% on the first $25,000 profits and 52% on everything above that. The more corporations the bigger the net.

(For details of McCann's splinterization see AGENCIES under WRAP-UP, page 61.)

The post-holidays' descent of stationmen on New York reps and timebuyers became quite a flurry the past week.

Not a few of the visiting firemen timed their trip with the release of the latest local rating reports.

However, they ran into this situation: the important buyers were hamstrung for time to see them because of the heavy flurry of new spot business.

Madison Avenue is more bemused and befuddled than alarmed by the action of the FTC snipers and gendarmes in the issuance of complaints against commercials.

The rush to make a record of some sort was expected but the policy of shoot-and-then-ask-questions—particularly with regard to "poetic license" taken because of camera study problems—could in the long run boomerang in favor of the real miscreants.

There's an interesting bit of comparison between TV and radio in the fact that Brown & Williamson has assigned Sir Walter Raleigh to the Wednesday Night Fights.

Sir Walter is the only tobacco with its own nationwide weekly network show.

Contrast this with the early epoch of radio when the air was loaded with tobacco brands with network occupants including U. S. Tobacco's Dill's Best and Model, American Half 'n' Half and Bond Street, Philip Morris' Revelation, R. J. Reynolds' Prime Albert, Lorillard's Velvet and Granger and Larn's Edgeworth.

Obvious reason for the difference: Smoking tobacco ad budgets find network TV somewhat too rich for them.
4K5HTIME

hours, with ABC feeding 39 and typical about 125 per week.

Spot advertisers, in the main, still go to the prime-time habit of slotting announcements at periods when hindsight and out-of-home audiences peak—roughly, 7 to 9 a.m. and 7 p.m. But the statistics and the eschewal of representatives are working to lure many of these one-time drop-arrows away to other riddles.

The new trend, buying around the clock, enables the buyer to get (1) portable discount advantages, lowering cost-per-1,000's appreciably; (2) extended audience so the advertising message reaches a station's total dience at every hour of the day; and (3) repetition of commercials.

As one rep told SPONSOR, “Even an erasure station in a week reaches 5% of all the radio homes in the area, and a good station goes into 6% to 90% within a seven-day period, day and night.” This broad audience reach is the reason many reps these days are selling the concept of 24-hour radio with the use of a single station in a major market. But buyers continue to be most interested in single radio in top 25 or 50 markets.

The standout client in nighttime buying is still American Airlines, with its Music ‘til Dawn on five CBS stations. The midnight show continues for five hours, six nights each week, with musical selections interspersed by a.a commercials, and has just been renewed (through Young & Rubicam, New York) for a year.

Late night listenership, of course, does not deliver a mass audience. But radio’s proponents say that nighttime offers many pluses in pinpointed audiences who are reached “in depth” and who respond in kind at the cash register. But significant proportions of audience groups tune to radio throughout the post 6 p.m. period.

A Pulse survey of last June, for example, shows that 15.8% of middle-class wage earners surveyed tuned at 9:30, with the highest listening during the week between 6:30 and 7.8 and 9:30, and on weekends between 6 and 9. Patterns for other groups in this same study: single working women: 19.8% tuned in at 7:30; midweek peaks, 6-8; weekend, 6-7.9:30-10:11; weekend, 8-10. Working men: 12.8% tuned in at 10 p.m. mid-week; midweek peaks, 6-7, 8-9, 10-10:30; weekend, 8-9, 10-11. Young homemakers: 11.8% tuned in at 9:30 midweek; midweek peaks, 6-7:30; weekend, 7:30-10.

An A. C. Nielsen analysis last March indicates only 22% of in-home listening takes place during the so-called prime time periods from 7 to 9 a.m. and 4 to 6 p.m. Yet 24% of the weekly listening occurs during the evening and late-night time: 19% in the evening, 5% from midnight to 6 a.m.

Thus an advertiser misses 78% of his audience potential by omitting all but prime time. The average home tuned in the evening listens 4.82 hours per week; those from midnight on, 4.53 hours weekly. Evening tuning in weekly reaches 53.1% of all radio homes, some 26,228,000 homes in all; late-night, with a tune-in by 15.6% of radio homes, is listened to by 7,714,000 families.

A Katz Agency summary shows relationships between daytime and nighttime costs which are representative today even though they’re a year old. With daytime costs in 1958 indexed at 100, prime time charges showed an index of 116.2 and evening, 36.3, reflecting the savings in dollar investments possible.

Peters, Griffin, Woodward station representatives think their 1957 figures indicate some relationships which are valid today. Then, in a nighttime radio presentation, PGW said “The cost of reaching 1,000 radio homes or cars from 6:30 to 9 averages 80¢; from 6 to 10 p.m., 73¢. A dollar invested in nighttime usually can deliver 9.6% more radio impressions than $1 in morning radio.”

A current PGW Spot Radio Pocket Guide, based on the most recent NCS No. 2, indicates that in the nation’s 194 top markets nighttime radio reaches 96% of all homes; daytime, 97.1%.

At the local level stations are making the most of tie-in possibilities and many show the bulk of their nighttime schedules near the sell-out point. WIBC, Indianapolis, has tied in late evening broadcasting with a drive-in eating, and broadcasts from a circular glass studio atop the building. And as of next week, WSLS, Roanoke, will have its 8 p.m. to 1 a.m. time slots sold entirely.

FARM RADIO

(Continued from page 39)

followed by, “Stop and shop at the sign of the U. S. Royal weathervane! There’s one-third more wear in every pair of U. S. Royal tempered rubber farm boots. And here’s your farm director to tell you the story.” At this point the farm director took over, having at his disposal sample copy written in rural vernacular by Bill Vance at FRC&H.

Suggested closing for the spot was a repeat of the rooster sound effects. (Cut-outs of the rooster, perched on the U. S. Rubber weathervane symbol, had been sent to all U. S. Rubber dealers for point-of-sale display.)

Reports from Chicago show that 22 new dealer accounts have been signed in the area as a result of the campaign. Six dealers have been added to the U. S. Rubber farm footwear roster in the St. Louis district.

Out of Syracuse comes word that during the campaign WSYR farm director Deacon Doubleday received three or four telephone inquiries a day from farmers in the vicinity—some right from the milking barns—on where to buy the arctics. At least five new area dealerships came out of this effort, two in Syracuse proper, because many said they’d prefer to come “to the big city” to shop.

WSAU, Wausau, Wis., following the agency’s suggestion, ran a “win a pair of arctics” contest. In response, neighboring farmers inundated the station with a pile of nearly 500 entry cards. Farm director Chuck Summers made the awards and in every case mentioned the dealer involved.

When U. S. Rubber district sales managers got together in December, they greeted FRC&H representatives with glowing accounts of wider use of U.S. farm footwear in-store displays—in fair weather as well as stormy. And, indications are that the success of this campaign is likely to lead to an expanded version next fall.

Among the stations in the 1959 campaign: KFYR, Bismarck, N. D.; WMT, Cedar Rapids, Iowa; WLS, Chicago; WLW, Cincinnati; WGBR, Cleveland; KDA, Denver; KJIO, Des Moines; WCR, Detroit; WDNY, Faro, N. D.; WOWO, Ft. Wayne, Ind.; WCCO, Minneapolis; KCBJ, Minot, N. D.; WOW, Omaha; KMON, St. Louis; WGY, Schenectady; KFH, Wichita.

SPONSOR • 23 JANUARY 1960
What makes a timebuyer click?

The complexity of buying today requires astute, informed media specialists. These three admen discuss what makes a buyer good.


The obvious attributes a good timebuyer must have are:

1) A thorough knowledge of broadcast media. He must know the various trends in modern radio, the present and future television programs and basic costs.

2) A thorough understanding of the clients’ problems. If he doesn’t know his clients’ products, sales problems, and all he can learn about them, he’s not doing a job.

3) Good media contacts. Not only time salesmen, but personnel from as many television and radio stations as possible.

4) A basic knowledge of procedure. For example, the making and forwarding of radio transcriptions and TV commercials. By the same token, he should have a thorough knowledge of the workings of the entire agency — account work, copy, traffic, billing.

5) A good basic background in broadcast estimating. With this knowledge, a timebuyer is equipped to recognize, recommend and purchase for the client the maximum and appropriate advertising for a minimum expenditure.

Those are five basic points and if he fills the bill on those, he’s on his way to being a good timebuyer. But he needs more. To put it simply: in our shop a timebuyer is a professional media specialist. He’s not just a fellow who gets availabilities and places orders. Rather, he’s a fellow who contributes to the basic strategies of a plan and then lives with its actual execution. He offers continuing suggestions for refinements and improvements.

He’s got to have intelligence, experience, job-knowledge and judgment. In addition, we want those indefinable extras that make an executive timebuyer. Such things as genuine interest, intimate knowledge of the client’s problems, alertness to opportunities, concern with the sales curve, and finally, creative thinking and the ability to sell ideas with conviction.

At K&E, we look for these extra qualities. If a man has them, they are always recognized quickly.


Trying to come up with an acceptable definition of a good timebuyer is a lot like trying to define a good American. But if I were cornered and asked to present at least a reasonably objective analysis of the so-called “good timebuyer,” I would offer these four fundamental principles:

1) The good timebuyer gets completely immersed in the client’s product. Moreover, he thoroughly probes and absorbs the product’s marketing strategy and history for direct application in his day-to-day relationship with the account. He has a good working knowledge of the client’s distribution patterns, prices, competitive situations, merchandising practices, etc.

2) Our man (or woman, of course) never sits back smugly on his rata cards and dabbles in the timebuying version of the numbers game. Time buying is not, certainly, an exact science. But it is a craft that requires considerable skill, patience, imagination and, in a very real sense, creativity. A good timebuyer is we aware that techniques are the tools of his trade, and new techniques are more than merely helpful in keeping his work at peak effectiveness. And he is particularly aware of new and successful testing techniques.

With the flood of research projects conducted over the years, a timebuyer should know how to estimate, with a fair degree of accuracy, the required impact of a campaign via frequency and coverage in order to maintain an efficient advertising/sales ratio.

3) The good timebuyer goes to the source whenever possible. I believe that an essential requisite for a buyer is a genuine interest in air media. He must be an avid viewer and listener. More knowledge of a station operation can be gained by tuning in to the station than by reading promotional material or sitting through elaborate presentations.

4) In my own list of basics for the good timebuyer, a sense of responsibility is absolutely vital. The awesome responsibility of determining the expenditures of the client’s budget cannot be accepted frivolously. When a client places his confidence and trust in the agency of his choice, he has the right to expect unalloyed diligence and dedication in the time-buying function. Every last dollar spent in air media must be made to work for the client in the most effective manner possible. It’s not enough just to obtain a satisfactory cost-per-1,000 buy. Hiring a timebuyer who lacks a sharply honed sense of responsibility with respect to the client, is like handing a loaded revolver to a 10-year-old boy with the hope he’ll stay out of mischief.

(Please turn to page 66)
Despite the evident good spirits, there is a passing chance that this is not a typical KMPC listener. With more than 165,000 Pulse-people tuned to the station in the average quarter hour, the typical KMPC enthusiast would be difficult to single out. KMPC's flair for reaching some 30,000 more adults in a quarter hour than the second-place Los Angeles station only adds to the profusion. For KMPC advertisers, it is a pretty piece of multiplicity indeed.

KMPC, 50,000 watts, Los Angeles, A Golden West Broadcasters station (10)
KMPC Los Angeles • KSFO San Francisco • KVI Seattle
Represented by AM Radio Sales Company
**RADIO BUYS**


**TV BUYS**

**General Foods Corp.**, Post Div., Battle Creek: Schedules start this month for its new dog food, Gravy Train, in about 20 eastern markets where it has distribution. A national campaign is expected in the spring when expansion reaches full swing. Placements are for night minutes and chainbreaks for eight weeks, about six per week per market. Buyers: Jordan Schreiber and Ted Distler. Agency: Benton & Bowles, Inc., New York.

**Procter & Gamble Co.**, Cincinnati: Going into about 20 markets this month with schedules for Duncan Hines cake mixes. Run is for the P&G contract year using day and night minutes and chainbreaks. Buyer: Doug McMullen. Agency: Compton Advertising, Inc., N. Y.

**Anderson Foods**, Div. of Heublein, Inc., Menlo Park, Calif.: Seven-week campaign begins this month in roughly 12 West Coast markets for its soups. Day minutes are being scheduled primarily, with some fringe night. Frequencies range from about six to 25 spots per week per market. Buyer: Elizabeth Griffiths. Agency: Fletcher, Richards, Calkins & Holden, Inc., New York.

**Thomas J. Lipton Inc.**, Div. of Lever Bros., Hoboken: Kicking off a campaign in the top markets this month for its soups. Schedules are for five to eight weeks; day and night minutes. Buyer: Lorraine Ruggiero. Agency: Young & Rubicam, Inc., New York.

**RADIO & TV BUYS**

**Penick & Ford Ltd., Inc.**, New York: Radio schedules for several P&F products start at different times from early to mid-February for eight to 13 weeks. Being bought are package plans, minutes Monday through Friday and some Saturdays. Ted Wallower buys at BBDO, New York, which has My-T-Fine desserts, and Vermont Maid syrup. In TV, through Samuel Croot, Inc., New York, agency for its Swel Frosting, schedules of day minutes kick off this month for eight to 13 weeks. Delores LaFalce is the buyer.
Peanuts Will Buy Pearls

So maybe the natives on WCOL island don't savvy money... you should worry? You pays your peanuts and you gets your pearls... gems like these! Cultivated ratings, built up to 1st place in Columbus (Hooper, Pulse, Nielsen). Natural results, created through “showcasing” your sales messages in single spotting. Genuine sales from the New WCOL's family audience... adults and teenagers, all with grown-up buying power. So, grab your goobers and head for WCOL island! Contact Chief Collie Young for fast service, and GET YOUR PEARLS FOR PEANUTS!

1230 AM — 92.3 FM  24 Hour-a-day Broadcasting

representative nationally by: Robert E. Eastman & Co., Inc.

Station WING, Dayton; WEZE, Boston; WKLO, Louisville and WIZE, Springfield, O., are other AIR TRAILS stations.
TWO UP! at Robert Eastman & Co. Here firm's president, Robert Eastman (l), maps out future plans with two newly promoted members of his N.Y. sales staff: James H. Fuller (c), appointed director of creative sales and Joseph P. Cuff, named eastern sales manager.

HOW TO JUDGE BEAUTY is appropriately demonstrated by former Miss America entrant Lynn Freyse for Bill Wood, Bill Best—judges-to-be in contest by joint Pima County Fair-Southern International Livestock Show, Tucson. Scott Henderson Adv. handles show's publicity.

ADVERTISERS

Philip Morris (Burnett) last week showed its annoyance at the fact that NBC TV put the Lorett repeats on a daytime strip basis by cancelling out of her nighttime show.

The network quickly found a substitute: the toiletries division of Warner-Lambert and at the list price of $49,500.

The FTC last week filed formal charges against the manufacturers of four nationally advertised products, and their agencies claiming that the commercials involved do not prove what they purport to prove.

Those cited: Standard Brands, for its Blue Bonnet margarine (Ted Bates); Colgate for its Palmolive Rapid Shave (Ted Bates); Aluminum Co. of America, for Alcoa Wrap (Ketchum, MacLeod & Grove); and Lever

EXTRA-SPATIAL . . . and, of course, it's a woman. Undergoing strenuous astronaut tests for possible flight into space, is Betty Skelton, one of Chevrolet test-drivers employed by Campbell-Ewald (Det.) for its tv commercials.
for its Pepsodent toothpaste (Foote, Cone & Belding).

Gordon's Beer, in November, marked its eighth successive month as leader in ARB's Best-Kicked TV Commercials report.

The continuing 

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campaigns:

• Breakstone Foods, for its emp-Tee Whipped Cream cheese, is continuing with an intensive mid-winter promotional drive in the Metropolitan New York market. The product will be pushed for 10 weeks with an accelerated TV campaign totalling 64 one-minute spots per week, via WNEW-TV, WOR-TV, WPIX and WNTA-TV. Agency: Moxie Paul Williams & Saylor.

• Northam Warren Corp., manufacturers of Cutex nail polish, hand preparations and lipstick, has appropriated a larger 1960 ad budget to be used primarily in network and spot TV. The cosmetic company will sponsor American Bandstand on the full ABC TV line-up and will supplement this schedule with TV spots in key markets.

• The Carnation Co.'s Friskies division will support its pet foods this year via a coast-to-coast campaign of local TV spots covering markets accounting for 80% of all retail food sales.

• Hamilton Beach will promote its complete line of electric housewares via participation in the Jack Paar Show over the entire NBC TV network. The schedule will run through the Spring and Fall. Agency: Clinton E. Frank, Chicago.


AGENCIES

McCann-Erickson last week announced the reorganization of its operation.

The set-up:

1) McCann-Erickson Advertising (U.S.A.), with estimated annual billings at $170 million, formed to concentrate solely on creative advertising functions. Heading this new division are Robert Healy, chairman; NEW STRIPE FOR COLOR! Interchangeability of color TV tape recorders is here at last. Feather in cap of RCA, it was one of most eagerly awaited developments in the industry.

ANOTHER MATE for Capt. Kangaroo is Binney & Smith, whose adv. dir. Alan Holt is shown here with star Bob Keeshan. Veteran toy mfr. will make TV debut on CBS show.

LADY GREYHOUND, living symbol of The Greyhound Corp. and participant in NBC TV's People Are Funny, plays mother to two pups for Mothers' 1960 New March of Dimes, 28 January.

ELEGANT ENTERTAINMENT for new decade is what WBAL (Baltimore) has in store for listeners. Personifying top hat music entertainment are some of the station's "big band era" early-evening, easy-listening shows.

SPONSOR • 23 JANUARY 1960
C. Terence Clyne, vice chairman; and Emerson Foote, president.

1. **McCann-Marschalk Co.** (formerly Marschalk & Pratt), with billings at $80 million a year, organized on a traditional basis with self-contained departments. Officers: Stuart Watson, board chairman; S. L. Meulendyke, vice chairman; William McKeachie, president; and Harry Marschalk, honorary chairman.

2. **M.E Productions, Inc.**, formed to supply the above two divisions with radio and TV services.

C. Terence Clyne will be president, and Thomas Losee, executive v.p.

McCann-Erickson, Inc., will thus be divided into four line divisions — McCann-Erickson Advertising (U.S.A.), McCann-Marschalk, McCann-Erickson International, and Communications Affiliates—and four operating divisions—M-E Productions, Advance Projects, Business Management, and Finance.

To come: John Tinker & Partners, an autonomous creative operation. (See Newsmaker of the Week, page 6, for details on Advance Project division.)

**Agency appointments:** Webcor Inc., manufacturer of tape recorders, stereophonic phonographs, radios and accessory equipment, billing $300,000, from John W. Shaw Advertising, to North Advertising... Encyclopaedia Britannica, billing $1.5 million, from Dancer-Fitzgerald-Sample, to McCann-Erickson, Chicago... WPIX, New York, to The Zakin Co... WBTW-TV, Florence, S.C., to Henry J. Kaufman & Associates, Washington, D.C.

**Merger:** The Amundson-Bolstein agency of Sioux City, with Bozell & Jacobs, Omaha.

**This 'n' data:** The New York office of N. W Ayer moved this week, to new quarters at 1271 Avenue of the Americas, in Rockefeller Center, New York... The Public Relations Board examines this year's consumer in its PRB Newsletter, which topped 5,000 circulation this month to advertisers and agencies... About 150 clients and media people attended open house last week at the Milwaukee Press Club given by Grabin-Shaw Advertising, newly-formed affiliate of John W. Shaw, Chicago.

**Admen on the move:** Edmund Johnstone, to vice chairman of the executive committee and a member of the board of directors at Kastor, H.C.C.A... Arthur Kemp, to Compton as a v.p. and assistant to the president... Jane Daly, to assistant to the president, on special radio and TV projects, at Wade Advertising, Chicago... Charles Feldman, to senior v.p. and creative director of Y&R... Franklin Bruck, to become associated with Maxwell Sackheim-Franklin Bruck, Inc., New York... William Groome and Edward Heath, elected v.p.'s of Ted Bates & Co... Don Cole, to K&E as an executive in the sales development division... Gene Ruggiero, to head radio and TV production at Ted Bates & Co... Jackie West, elected a v.p., and F. Stanley Newberry, Jr., to v.p. and account supervisor Cunningham & Walsh.
syndicators turned their eyes on international business prospects last week, as two leading distributors made major personnel appointments in other English-speaking countries.

They are: ITC moved up John E. Pearson to the post of general manager of ITC of Canada. He was formerly sales manager. CBS Films appointed Kirk Torney as managing director of CBS Ltd. in London. Torney was manager of group sales for ITC.

Sales: KSBW-TV, Salinas, reports Falstaff renewed MCA’s Coronado 9. and Standard Chevron has signed for Ziv’s Sea Hunt ... MCA’s Paramount features to WCIA, Decatur; KTMV, Little Rock; KSHO-TV, Las Vegas; WANE-TV, Ft. Wayne, and KERO-TV, Bakersfield. ... CNP’s Pony Express to American Petrofina in Dallas-Fort Worth, Amarillo, Tulsa, Kansas City, St. Louis, Wichita, Shreveport. Wichita Falls, Lubbock, Springfield (Mo.), Temple-Waco, Odessa-Midland; Tyler, Abilene and in six additional markets; alternate sponsors are National Bank in Amarillo, Mercantile Bank in Dallas-Ft. Worth, and Lee Optical in Lubbock and Odessa-Midland; other sales include Albuquerque Lumber Co., General Petroleum in Phoenix, General Electric for Joplin-Pittsburg (Missouri-Kansas), and Schaeffer Mercury-Lincoln in Mobile; station sales include WLWA, Atlanta; WCKT, Miami; KTTV, Los Angeles; KBAK-TV, Bakersfield; KXTV, Sacramento; WSJV, Elkhart; WMBD-TV, Peoria; KKTU, Colorado Springs; WTAR-TV, Norfolk; WJAC-TV, Johnstown; WLTV, Green Bay; WLCT-TV, Marquette; KTSN-TV, El Paso; WBRZ-TV, Baton Rouge, and WWLV-TV, New Orleans.

More sales: UAA’s Big Mac cartoons sold to WAST-TV, Albany: WBEN-TV, Buffalo; KMJ-TV, Fresno: WJAC-TV, Johnstown; WWLP-TV, Springfield; WHCT-TV, Hartford: KOSA-TV, Odessa; KRGC-TV, Jefferson City; KTVR, Denver: KCSJ-TV, Pueblo; WLTV, Marquette: WEAU-TV, Eau Claire. and WMTV, Madison. ... MCA’s Johnny Midnight sold to alternate week advertisers with Ballantine as follows:


Promotion: Winners of UAA’s sales contest are George Mitchell and Lloyd Crouse.

Commercials: Jamieson Film Co. of Dallas has elected three v.p.’s: Jerry Dickinson in production, Bill Stokes in sales, and Robert Redd in charge of producer’s services ... Fred Niles Productions of Chicago has named William E. Harder production v.p., Edward E. Katz controller and v.p., and Frederick B. Foster sales v.p. ... Music Makers of New York has elected Bill Schwartau to production v.p. and Lee Higgens to creative services manager; recent spots completed three for Sinclair through Geyer. Morev, Madden & Ballard ... Joseph E. Spery appointed staff director of Robert Lawrence Productions.

Strictly personnel: Sam Cook Digges and Ralph Baruch of CBS Films off to Europe on business ... Lee Francis, former advertising and promotion manager of ABC Films, has left to take on free-lance assignments ... Buddy Faber promoted to eastern division account executive for UAA.

**NETWORKS**

NBC Radio has a new management team, all representing promotions from within the rank.

The men: William McDaniel, named v.p. in charge of the radio network replacing Joe Culligan who’d gone to McCann-Erickson; George Graham, to v.p. and general manager; and William Fairbanks to v.p. in charge of sales.

CBS Radio is adding taped programming with Bing Crosby and Rosemary Clooney in the 10:40-11 a.m. strip, starting 29 February.

It’s being sold in 10-minute segments—$4,300 gross each, time and talent—with a 1½-minute commercial one day and a 30-second commercial as a cross-plug the next day.

The three TV networks were asked, by FCC chairman John Doerfer, to set aside one-half hour of prime time, weekday nights, for public service programming on a rotating basis.

Doerfer, speaking at a gathering of the RTES in New York, proposed that 7:30-8 p.m. be used by a different network each week for cultural and educational shows. He saw the networks programing three or four of the weekday half-hours, with the local affiliates filling in for the rest of the time.

Nighttime network TV gross time billings for October, ’59, upped 16.3% over the like month in 1958, according to TVB.

The figures: $40,116,447 in October, 1959, compared with $34,343,147 for the same month in ’58. Daytime billings for October increased 4% over last year — $18,914,305 against $18,103,000.

Network TV sale: Gulf (Y&R) has bought alternate weeks of Men Into Space, CBS TV, Wednesday. American Tobacco has the other week.

Network radio sales: CBS Radio reports sales of more than $82 million worth of programs for 1960 during a sales drive extending through the first week in January. The buyers include Pepsi-Cola, Bristol-Myers, Tetley Tea, Curtiss Publishing, American Molasses, Northam Warren, Whitehall, and Glenbrook Labs.

New network affiliates: To ABC Radio, WWIZ, Lorain, O.; KDNS, North Little Rock; WICO, Salisbury, Md.; WALB, Albany, Ga.; and WRLD, West Point, Ga. ... Also to ABC Radio, WLS, the Mutual outlet in Chicago.

Re network personnel moves: Richard Golden, CBS TV director of sales presentations and market planning. ... Norman Felton, director of programs, administration, CBS TV Hollywood. ... William Lynn, Jr., appointed director of program development and supervision for the Western division of ABC TV ... Edward Smith, to Pacific division administrator of the NBC department of standards and practices ...
Carmine Patti, named regional manager in the station relations department of ABC TV, Karl Peckmann, Jr. and William Keeling, to account executives for the Eastern region of ABC Radio.

**Radio Stations**

National spot radio rates showed little change in 1959 as compared with '58, according to the Katz Agency's latest "Spot Radio Budget Estimator."

The figures tabulated in the Estimator: 1959 rates for 150 markets were 0.8% higher than 1958 for early morning-late afternoon periods. 1.5% up for daytime, and decreased 1.3% for evening time.

Victor Diehm, owner and operator of four radio stations, charged the FCC for contributing to the present scandal situation in broadcasting by permitting single ownership of both radio and tv facilities in the same community.

Speaking last week at a meeting of the City Business Club, Philadelphia, Diehm, who is also chairman of the Mutual Affiliates Advisory Committee, claimed that another basic cause for the scandals stems from a laxity by the FCC.

"This laxity lies in permissions granted in recent years whereby men with non-broadcasting experience are now licensed owners and operators of radio and tv stations."

"I recall vividly," Diehm continued, "in the late '20's it was necessary for an applicant for a radio license to testify that actual day-to-day operations would be in the hands of someone with sufficient broadcast experience."

"Experienced broadcasters would never have dreamed of doing the kind of things that originally caused the scandals," he concluded.

**Ideas at work:**

- A million dollars in sound: WAAF, Chicago, to promote its new theme of "Your Million Dollar Music Station" is distributing, this week at the Auto Show, a total of one million $1 million bills (printed by the station) calling attention to the station's new music idea. Certificates on the bills are being deposited at the WAAF booth, with lucky numbers worth prizes of radios, tv and hi-fi sets, plus an all-expense-paid trip to Las Vegas.

- The "Mystery Santa Claus" contests this past holiday: KISN, Portland, O., awarded more than $5,000 in merchandise prizes to 18 listeners identifying the sheriff as the "mystery santa"... KBKC, Kansas City, aired clues hourly as to the location of its mystery man. The prize for the nine-year-old winner was a 1960 Lark.

- Thisa 'n' data: WFLM, Ft. Lauderdale, Broward County's first fulltime fm station, will begin broadcasting on 30 January... RAB awarded a gold plaque to the New York Times for its "outstanding regional radio commercials"... Foods business: The Denver Studebaker-Packard Dealers Association (D'Arcy) will sponsor This Week In Sports in 15 Mountain States markets... Kudo: To KSST, Minneapolis-St. Paul, a citation from the American Civil Liberties Union commending the station for its Behind The Parade news show.

- Station staffs: C. L. Doty, appointed national sales manager of WSAI, Cincinnati... James Bailey, to managing director of WJW, Cleveland... T. E. Paisley, to station manager of WRCV, Philadelphia... William Venell, to director of sales development at WPBC, Minneapolis... Jerry Chapman, to promotion manager of WFBM, Indianapolis... J. H. Corbitt, to director of sales promotion and Herb Berg, to account executive at WIST, Charlotte, N. C.,... Mel Ewing, to account executive in the KNX-CBS Radio Pacific Network sales department... Sterling Barlow, to the sales staff of KYW, Cleveland... Bob Silverman and Roger Coleman, to the sales staff of WABC-FM, New York.

**Tv Stations**

The Chicago chapter of the Academy of TV Arts & Sciences is embarking on a project with educational WTTW in that city to put a more favorable focus on the medium.

The avenue: a series of programs that will explore the problems and progress of tv. First of the behind-the-scenes pieces: A Show Is Born, demonstrating the steps in putting together a tv musical.

WRCA-TV, the NBC flagship station in New York, marked 1959 as its most successful year, with total billings up 16.7% over the previous record year in 1958.

"So great was advertiser demand for time," said station manager Max Buck, that WRCA-TV expanded its broadcast hours with an additional daily half-hour, from 1:15-1:45 a.m., Monday through Friday. This demand was spurred by the SRO status of the Jack-Paar-Dr. Joyce Brothers late-night combination.

Tv has one of the finest censors, noted Thomas Chisman, president and general manager of WVEC-TV, Norfolk, and that is "the on-off button on the tv set."

"If you don't like what you see on tv turn it off" was his answer to a "government regulation for tv" question put to him during a speech before the Norfolk Kiwanis Club last week.

Chisman, whose station recently switched from uhf to vhf, predicted that in 10 years "all tv will be on ultra high frequency band."

He said that one of the biggest errors the FCC ever made was in confining tv to just 12 vhf channels instead of changing over to uhf. "Uhf would enable more cities to have tv of their own."

**Ideas at work:**

- "The cleanest wrestling match in the world": That's how KSL-TV, Salt Lake City, billed a live wrestling hour show it televised from the Salt Lake Coliseum. The idea: Colgate donated some 360 cans of shaving cream which filled the wrestling ring from corner to corner with an 18-inch treatment. The show then saw seven wrestling stars colliding in the ring in an attempt to remain the longest. Winner received $1,000.

- On the public service front: KLFY-TV, Lafayette, La., launched its "Project Peace" program New Year's Day. The idea: Station invited area children to address greetings of peace and friendship to children of Russia. The promotion snowballed into an all-day observance featuring packing of letters by children.
On equipped delicious Sports year, Russ is general. Heights Wednesday 23 language. "tremendous interesting contract big Bogen. rset Ihatii in presi;..onia COB 3 Ili,.i. of I- Mayors' ing, remote cail in Metropolitan acquisition TV, Station affiliation main telecast front: Maurice York, Mo. manager leans Carino, ar Standard. added office Maurice York, WFIL-TV, 'n' McCarroll. daily WWL-TV, post McCarthy, headley-reed, Group Edward Griffin, 35mm Woodward Center's audio- video December, 1960. Located. 9601 tape recorder, a Mackintosh amplifier and a Bogen all-speed turntable.


EAVY'S
(Continued from page 42)
youngsters will be glad to throw away their bag of tricks if you invite them in for a delicious Halloween treat like this one. Just pour a big glass of ice cold apple cider. . . . Eavey's has cider that's made from the finest apples in any crop. This week, you can buy a full gallon for just 39 cents. But please, just one gallon per customer. . . ."

Reaction to such commercials, Maher says, are felt almost immediately. The effect of a Wednesday night commercial is felt on Thursday; the accumulative effects of the three nights running is overwhelming on Saturday. Indeed Maher was led into his WANE-TV and WKJG-TV campaigns about a year ago with an ice cream offer on tv only that sold out his ice cream plant output overnight.

When it comes to the third commercial in a show—the "compassion" commercial, Maher and the Martin agency pull out all the stops. Here is where Maher, the rugged, competitive salesman, goes to town and accomplishes what is known in sales circles as "clinchining" or "closing the sale." Although he may deliver it in a low-key fashion, what he has to say is anything but. "Couldn't you use an extra $300?" he asks the tv audience. "Here's how you can do it, and there's no work involved. . . . This is a $9.39 grocery order shopped at Eavey's and also at two of Ft. Wayne's leading chain stores. At "Store A" the cost was $11.10 and at "Store B" it was $11.56. By shopping at Eavey's you can save as much as $2.17 or 23%." He goes on to work out the saving on a $25 weekly food bill over a year, arrives at a saving of $299. It is one of the reasons customers drive past many other food markets on the way to Eavey's.

Maher's marketing technique which ranges from the soft-sell institutional to the hard-sell competitive pitch makes his tv campaign (running now for a year) a real block-buster. But it is interesting to note that this veteran food salesman credits the ad medium with so much influence. "The sales at Eavey's, the distances from which customers come because of our live commercials," he says, "point up one thing: shows that in rural areas there is a tremendous craving for live television."
Given native abilities time and experience do the rest

the quantity and quality of these facilities plus the caliber of supervision, and both the agency’s and client’s degree of interest in and reliance on the media role, are important in the development of a good timebuyer.

At the outset, I believe an individual must have certain natural abilities that are vital for the proper performance of an assignment. Since he will ultimately be entrusted with the expenditure of a client’s funds, a buyer must display a logical, concise, precise and intelligent mind. The proper use of these natural abilities will enable him to exercise judgment in reaching the right decision to inspire confidence.

These native abilities are broadened to reach their proper potential only by the constant development of sound media knowledge and skills. This necessary phase is both self-taught and taught by the pressures of high agency standards designed to develop a respected media department and, in turn, good personnel.

An agency’s dependence on the services provided by a particular medium necessitates a sound approach to the human equation. A media department buyer must be able to deal effectively with whomever he contacts. I can think of no other business where this is so true.

Above all, a “good timebuyer” is not the result of six month’s or a year’s experience. Like any good specialist, he develops with time and experience.

Robert L. Hutton, Jr., promotion director for tv at Edward Petry & Co., has been named a v.p. He joined Petry in 1950 as manager of tv promotion and research. Prior to that, he was promotion director of the Woman’s Home Companion. Hutton’s earlier broadcasting experience included a stint as promotion director of WCCO, Minneapolis, and the same position with WRCA, N. Y. He formerly was a copywriter at BBDO. Also promoted to v.p. of Petry: Louis A. Smith, midwest sales mgr. for tv.

Maurice J. “Bud” Rifkin, v.p. in charge of sales for Ziv TV Programs, Inc., has been promoted to executive v.p. heading sales. He began his broadcasting career with WKBN, Youngstown, O., as an acct. exec. He then moved to Cincinnati where he joined the Frederic W. Ziv Co. In 1949, Rifkin was named sales manager for Ziv in N. Y., and in 1952 v.p. in charge of sales. Other v.p.’s recently promoted to executive v.p. rank at Ziv: Maurice Unger, production and Robert Friedheim, administration.

Art Breider joined sponsor in New York on 10 January as sales manager with overall responsibilities. Previously employed in executive capacities by Ziv and MGM-TV, he has wide acquaintance with station, agency and advertising men. Breider has a variety of hobbies including oil painting and riding. In his new post he will be assisted in the East by Willard Dougherty and Bob Brokaw, in the South by Herbert Martin, in the Midwest by Roy Meachum. He will select a western manager late in January.

W. Thomas Dawson has been appointed v.p. in charge of advertising and promotion for CBS Radio, replacing Louis Dorfsman who joined CBS TV as creative director of sales promotion and advertising. Previous to this appointment, Dawson was director of sales promotion and research for CBS TV Spot Sales. Prior to that, he was sales promotion manager, for three years, at WBBM-TV, the CBS TV station in Chicago. Before joining the network; Dawson was asst. promotion mgr. for KHJ-TV, L. A.
YOU MAY NEVER GROW 8 FEET TALL*

BUT... WKZO Radio Will Make Your Product A Giant In Kalamazoo-Battle Creek And Greater Western Michigan!

WKZO Radio’s tremendous day-in, day-out audience—32% larger than that of any other station—can help make Kalamazoo-Battle Creek and Greater Western Michigan one of your “big ticket” markets.

The latest Pulse survey gives WKZO the highest rating morning, afternoon and evening in 345 of 360 quarter hours surveyed!

Feed your sales with WKZO Radio! Ask Avery-Knodel for the details.

*Robert Wadlow, Alton, Ill., is said to be the tallest man of all times at 8 feet, 9 3/4 inches (491 pounds).

7-COUNTY PULSE REPORT
KALAMAZOO-BATTLE CREEK AREA—MARCH-APRIL 1959
SHARE OF AUDIENCE — MONDAY-FRIDAY

<table>
<thead>
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<th>Period</th>
<th>WKZO</th>
<th>Station &quot;B&quot;</th>
<th>Station &quot;C&quot;</th>
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<td>6 A.M. - 12 NOON</td>
<td>30</td>
<td>21</td>
<td>11</td>
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<td>12 NOON - 6 P.M.</td>
<td>27</td>
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<tr>
<td>6 P.M. - 12 MIDNIGHT</td>
<td>29</td>
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The Felzer Stations
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJIF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA
Associated with:
WMRD RADIO — PEORIA, ILLINOIS
WMRD-TV — PEORIA, ILLINOIS

WKZO
CBS RADIO FOR KALAMAZOO-BATTLE CREEK
AND GREATER WESTERN MICHIGAN
Avery-Knodel, Inc., Exclusive National Representatives
The seller's viewpoint

Does your agency deny station men vital information in planning a campaign? John C. Cohan, president, KSBW, Salinas, Calif., feels that many agency men spite themselves when they don't, or won't, define the specific purposes of a campaign. Cohan states quite frankly that the majority of broadcasters are ready and willing to offer better service, but are stymied by the lack of agency cooperation. He notes that a station man's knowledge of his market can be the key to a successful campaign, provided he knows an advertiser's objectives.

HOW ABOUT TELLING US WHAT WE ARE TRYING TO DO?

We are naive enough to feel strongly that the purpose of advertising is to sell the client's product or service—and that we would like to perform that desirable function to the utmost of our ability when schedules are placed on our tv stations.

Like "Home," "Mother," and "The American Flag," this is a concept with which few would quarrel in principle—but the problem of putting this philosophy into practice is both frustrating and surprising.

Coverage—ratings—cost-per-1,000—these and other factors are, and should be, important considerations in making a tv buy. But why the startled look when the timebuyer is asked specifically, "What is the account trying to accomplish with this campaign?" Many times there is a sort of "What the hell has that got to do with it" attitude, as though the advertising were an end in itself rather than a means to an end.

"Increase sales?"—sure, but in spot advertising there are generally some important sub-headings to that basic desire. The advertiser may be trying to obtain increased distribution, get acceptance of a new package, broaden his base of sales by appealing to a different income group, give extra support to a premium offer, or any of a hundred other things.

Knowledge of these goals can help the broadcaster help the client in terms of the type of merchandising support offered as most useful in accomplishing the specific aims of the campaign. Furthermore, such knowledge can suggest to the tv salesman an availability perfect for the purpose based on his knowledge of the local situation—and he knows his local market better than the most astute timebuyer can hope to.

The timebuyer who can "pick the brains" of the station salesman can make the best buy—he can do this best by knowing why he is buying and imparting this knowledge to the station salesman. Of course, many times this is done and a skillful timebuyer can invoke the intangible partnership feeling in the salesman which can bring benefits of the most tangible kind to the sponsor. Only then is full advantage taken of the flexibility of tv spot which is acknowledged to be one of its greatest attributes.

Like many operations with similar philosophies, we maintain continuing contact with local and regional company representatives. Here we find no such illusions as to the purpose of the advertising on our stations, and no such reticence about letting us in on the "secret." Through working with these people, we had buys changed (not necessarily increased) after they were already placed on our stations. In one such instance, we received a schedule for a firm selling heating equipment with the spots to run from September through November. These months can be plenty cold elsewhere but on the beautiful Monterey Peninsula they are among the warmest and most pleasant of the entire year. By working through the local man up through the company echelons, and then eventually the agency, we had the buy delayed to December through February in our area. Sure, we could just have accepted the advertising (and the client's money) but we know from the results of this particular campaign that we did the account a service by delaying the schedule. Too bad we had to do it the hard way. Granted, this is an extreme example, but it is one among many which illustrates the point.

As an ex-agencyman myself, I would like to suggest that account people explain fully to the media buyers the purpose of every campaign and insist that this information be an integral part of every meeting between buyer and salesman.

The client is footing the bill for both of us. As professional advertising people, we should work together for his benefit. We can do this best if we know what play is being called.
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 47-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 programs to the adult audience with top buying power in Columbus. Call HOLLINGBERY for choice availabilities in Georgia’s second market.

WRBL

TV-CHANNEL 4 • RADIO-5000 WATTS

Represented by George P. Hollingbery Co.
The Doerfer Proposal for 7:30 p.m.

Last week, in a speech before the Radio & Television Executives Society in New York, Chairman John C. Doerfer proposed a novel plan for the presentation of public service TV programs in prime evening time on the three networks.

Doerfer suggested that ABC, CBS and NBC should devote the 7:30-8 p.m. period to sponsored or unsponsored public service shows on a rotating basis, (one week for one network, one week for the next, etc.) with all stations on the chains being obliged to carry.

He further suggested that the networks themselves program three or four of the half hour periods with their station affiliates responsible for programming the balance.

And, in a press conference at the Roosevelt Hotel immediately following his speech, Doerfer said that if the networks did not follow his “suggestion” they had better have a “pretty good reason” for not doing so.

First reaction from the networks was a polite promise to consider the idea. And perhaps, between SPODOR’S press-time and when you read this editorial, they will have acted.

But, regardless of the decision which ABC, CBS and NBC may make on the Doerfer proposal, we feel that it was a silly, hasty, ill-considered notion which the FCC chairman should have known better than to advance.

It is utterly absurd for Doerfer, or anybody else, to begin carving out specific time periods for public service programming before there has been any clear thinking on exactly what a station (or network) owes in the matter of public “interest, convenience and necessity” under the Communications Act.

Unless this responsibility is more clearly and precisely defined than it has been up to now, any attempt to bludgeon stations into giving up prime hours is mere political expediency and opportunism.

We don’t say Doerfer is wrong. We do say he should define, explain and defend his principles before staking out specific proposals for taking over valuable time.

Thoughtful: A New York City woman watching *The Real McCoys* on television, phoned ABC TV the other evening. “Did you know,” she asked, “that McCoy went out of the kitchen and left the kitchen sink faucet running?”

Media analysis: In Albuquerque, N. M., a local merchant walked into KMGM, signed a sizable advertising contract and paid cash in advance. Ronny Kahn, the station’s general manager, asked how he had come to select KMGM. “Well,” said the advertiser, “it was a toss-up between you and one other station. It happens you’re only three blocks from my store, but the other station is clear across town.”

Creative: An account exec stumbled home three hours late for dinner, was met by his irate Frau. “Now don’t get excited, honey,” he said. “I just stopped off to buy something for the house.”

His wife melted. “Something for the house?” she echoed. “What?”

“Ten rounds of drink, he said.

Sans Payola: Here’s a plug for a new disk release—“Music From a Surplus Store” by Ken Snyder and Jack Fascinato. Snyder is vice president in charge of TV/radio creative dept. at Needham, Louis & Brophy, Chicago. Some of the bands: “Sweepy-time,” “Latin Hardware,” “Chinatown Bricklayer,” “Spring, Sprang, Sprung.”

Lincolniana: With Lincoln’s birthday coming up soon, we reprint from the newsletter of Harris-Tuchman TV studios in Hollywood this briefest of book reviews by Lincoln—“For those who like this kind of a book, this is the kind of a book they will like.” If “Honest Abe” lived today, you could just substitute “program” for “book” and out-Crosby Crosby in the critic business.

If: WBZ-TV, Boston, is running a $5,000 contest on what three books you would take if you were on the first spaceship to the moon. *Just one, and somebody better write it—“How to Get Down to Earth.”*
Interview: Helen Paris

Clinton E. Frank Agency Radio TV Supervisor tells why she selects the WLW TV Stations and WLW RADIO for Wilson’s Evaporated Milk.

"The Crosley Broadcasting Corporation with its WLW TV Stations and WLW Radio has been a leader in its field for 37 years."

"This outstanding background and experience in technical skills, in showmanship, and in sales cannot be topped in the whole broadcasting industry."

"So the WLW call letters speak for themselves to make any advertiser or agency sit up and listen."

Call your WLW stations representative...you'll be glad you did! The dynamic WLW stations...

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

Crosley Broadcasting Corporation a division of Arco
Combining the best of Northern Indiana Broadcasting

WKJG-TV and WKJG Radio

FORT WAYNE

and

WSJV-TV and WTRC Radio

SOUTH BEND-ELKHART

Announce the appointment of

THE BRANHAM COMPANY

as National Sales Representative

John F. Dille, Jr.—President

WKJG-TV
Edward G. Thoms—Vice Pres. &
Gen'l Mgr.
Carleton B. Evans—Sales Manager

WSJV-TV
Paul C. Brines—Vice Pres. &
Gen'l Mgr.
Vincent Doyle—Sales Manager
Sponsor
The Magazine Radio/TV Advertisers Use

Francisco’s Amazing Good Music Station
First in Hooper...

KABL Music

Does TV Criticism Make Sense?
Sponsor analyzes the more than 20 types of charges hurled at the tv industry — Part I
Page 31

Pet food industry fights for $1/2 billion bone
Page 34

Brand "X" strikes back
A Sponsor spoover
Page 36

Industry picks the top buyers in radio advertising
Page 38

Digest on Page 4
WHEN KSTP-TV SAYS
"GO OUT AND BUY IT"...
PEOPLE GO OUT AND BUY IT!

KSTP TELEVISION
MINNEAPOLIS • ST. PAUL
100,000 WATTS • NBC
A GOLD SEAL STATION

Represented by
Edward Petry & Co., Inc.
The Original Station Representatives
buy St. Louis 'à la card*

*KTVI rate card
your lowest
cost per thousand
TV buy
in St. Louis

ON THE SCENE as St. Louis steps forward
with the multi-million dollar Mill Creek
Valley Redevelopment Project.
DIGEST OF ARTICLES

31 Tv criticism—how much of it makes sense?
First of a two-part sponsor series on the more than 20 types of criticism which have been hurled against the industry in recent months.

34 Pet food industry fights for $1/2 billion bone
Air media becomes increasingly important battleground for hotly competitive dog and cat food industry. Tv alone gets about $14 million!

36 Brand X strikes back
Must Brand X always be inferior to name brands? No, says would-be historian whose predictions, if borne out, could wipe Madison Ave. off the map.

38 Industry tags top radio experts
Sponsor polled networks, stations and reps for nominations to pinpoint some of real specialists in field that calls for increasing know-how.

40 Radio markets 400,000 books
Here's how publisher of financial know-how books runs year-round radio drive which sold 400,000 volumes through mail orders in 18 months.

42 Chesty sports pile up the chips
This regional potato chip manufacturer gears his distribution to the tv sports season, comes up with increased sales, wider trade area.

43 Tv presentation spurs big artichoke airlift
Artichokes along ad row as far as the eye could see were the result of the-off-the-cuff offer made by the Gold Coast stations' Graham Moor.

44 How timebuyers can get better jobs
There are lots of chances for promotion either inside or outside the agency for the timebuyer who shows unusual ability and imagination.

FEATURES

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Member of Business Publications Audit of Circulations Inc.


©1960 Sponsor Publications Inc.
10-SECOND SPOTS—PRACTICAL AND PROFITABLE WITH AN AMPEX

Spot commercials pay off. And even 10-second spots become practical with an Ampex Videotape* Television Recorder. Here's how these Ampex exclusive features make it possible...

- **TAPE TIMER** Locates the 10-second spot on a reel...measures in hours, minutes and seconds...lets you set up 2, 3, 5 or 7 second cue-in for programming the 10-second spot.

- **2-SECOND START** Recorder is in full, stable speed fast...permits even a 2-second cue with a safety margin.

- **WAIST HIGH TAPE DECK** Permits loading of next commercial in seconds...reels lie securely without locks. Table top provides extra work space.

- **AUTOMATIC BRAKE RELEASE** Makes reels free wheeling...tape pulls easily for fast threading—without tape stretch or crease.

Write, wire or phone today for an Ampex representative—or ask for the new, fully illustrated brochure describing the new Ampex VR-1000B. Whatever you want to know about the advantages and profits in TV tape, get the facts from Ampex. AMPEX HAS THE EXPERIENCE.

934 CHARTER ST. • REDWOOD CITY, CALIF.

*TM AMPEX CORP.
NEWSMAKER of the week

Last week, William Esty Co. got a new president—only the third in its nearly 30-year history. Of special significance is the fact that with naming of 37-year-old John Peace, a major agency now has at its helm a man who came out of media.

The newsmaker: John Peace, whose career at William Esty Co. has been as heady a rise as the foam on a glass of Ballantine’s became president of the agency on 22 January in an election that also saw James J. Houlahan, president for 13 years, move up to chairman of the board.

As 1st vice president, Peace worked closely with Houlahan and that’s the way it will continue in the new board chairman-president relationship.

Peace, a native of New York City and a product of its schools, has spent all his working years at Esty. He came to the agency a little over 15 years ago after World War II service with the Army Signal Corps in the Pacific.

He began in the media department, learned every phase of it. He was a timebuyer and a spacebuyer, later a media coordinator on several accounts. Then in 1952, after about seven years with the agency, Peace was named vice president and media director, the post he held until 1958 when he became a member of the board of directors and 1st vice president of the agency.

William Esty, the agency’s founder and first president, had been an account man; Houlahan, the second president, came from the client side of the fence. Now the third president has come up through the media department—a distinct rarity among presidents of any of the leading advertising agencies.

That media was the Peace route is not too surprising, however, for it would be hard to find an agency stronger in this department. It is unusual in that it represents some of the largest companies and best management in the country, and their products, all of which have mass appeal. It is not a long client list but it is an impressive one, and the agency wants it that way. “We feel,” Peace told SPOKSON, “that concentrating on a few top clients is the best way to do a job.”

Eight clients account for the estimated total billings of $68 million, 70% of which is in air media. Esty employs more than 420 people, most of them in its New York headquarters. Its only branch office is in Los Angeles.

Peace commutes to the agency from Scarsdale, N. Y., where he lives with his wife and five children.
AREA PULSE PROVES KFMB RADIO HAS

THE BIGGEST AUDIENCES* IN FOUR** SOUTHERN CALIFORNIA COUNTIES, BURSTING WITH NEARLY 2,000,000 PROSPEROUS PEOPLE***!

*Pulse Area Survey, Nov., '59 **San Diego, Riverside, Orange, Imperial ***Sales Management Survey, May, '59

KFMB RADIO SAN DIEGO
A TRANSCONTINENT STATION
Represented by

Edward Petry & Co., Inc.

SPONSOR • 30 JANUARY 1960
EXPERIENCE

TOO

LOCAL

MEN

McGAVERN

ALL

HAVE
Charles E. Wilson, WCFL — Chicago Local Sales and Ralph Guild of Daren F. McGavren, New York make sales calls on local Chicago advertisers selling the unique effectiveness of WCFL in moving products out of retailers stores — another example of how McGavren salesmen regularly work as local salesmen.

... ask the man who knows!

Cy Ostrup, San Francisco Manager of Daren F. McGavren Company after his sales work in Chicago stated that— "I came away from Chicago with a new concept for presenting the market and the sales power of WCFL." This personal knowledge and familiarity with the market results in greater service for agencies and substantial schedules for stations.

Marty Hogan, WCFL Chicago General Manager is enthusiastic over the McGavren plan for regularly scheduling all national salesmen to work as local salesmen, and states that... "on the local level you can see station policies and programming in action, and better understand the station's objectives in serving its audience and the community."

Tom Haviland, WCFL Commercial Manager believes that every time the Daren F. McGavren Company sends one of its salesmen to work with local people it is another boost for national selling... "in selling local advertisers we live with the realities of the market every day. National advertisers need such information to properly plan their broadcast schedules. Talking with someone who has worked in the market is the direct way to get the facts."

WCFL
CHICAGO
represented nationally by
DAREN F. McGAVEREN CO., INC.
Radio and Television Station Representatives
NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO
• LOS ANGELES • SEATTLE • ST. LOUIS
When temperatures soar in the middle of winter, you can credit it to Miss January of KOCO-TV.

If you wish your sales to soar with the temperature, buy Oklahoma's largest coverage...buy the station with an imagination!

**KOCO-TV**

**5**

OKLAHOMA CITY

CHARLIE KEYS, GEN. MGR.

BLAIR TELEVISION ASSOCIATES.
A hundred million dollars is being spent by the government to get Central New York viewers home to see our Early Show.

City, state and federal totals to that amount in the construction of Syracuse's urban highway system, the most modern in the U.S., were announced earlier this month.

Maybe this vast concrete complex isn't all designed to speed the homeward route of the thousands of area workers who leave their thriving places of employments weekly between 3:00 and 4:30 pm in time for our 5:00 pm film presentation but it certainly helps.

Road commissioner Mike Membrado and the Katz staff are eager to help you get your commercial vehicles speeding along our crosstown express system. Ticket fixing is handled by Fred Menzies at this address.

Cordially,

Paul Adanti
Vice-President
EVERYBODY'S EXCITED ABOUT INTERPOL!

HERE'S SOLID PROOF

...LIFE kicked off its lead story of the new decade on January 11 with a full month's 4-part series devoted to international crime and Interpol!

...READER'S DIGEST has already run two separate big features on the international police organization of 63 nations—Interpol!

...NEWSPAPERS all over the world are picking up the top stories fed to them by the wire services on Interpol!
AND NOW – for the first time – ITC brings the complete and fascinating story of the inner workings of Interpol to TELEVISION!

"INTERPOL CALLING"
STARRING CHARLES KORVIN

Only the established world-wide facilities of The Rank Organisation Limited (of J. ARTHUR RANK fame) in association with The Jack Wrather Organization make possible the production of this absorbing television series for ITC.
The WGAL-TV market is richly steeped in tradition. This broad area has always been—and is—prosperous and stable... has $6 3/4 billion in annual income, spends $3 3/4 billion in retail sales. WGAL-TV delivers depth coverage in its many cities, is first with viewers in Lancaster, Harrisburg, York and numerous other cities.

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Located in the
WGAL-TV
MULTI-CITY MARKET

PENNSYLVANIA STATE MEMORIAL AT GETTYSBURG

HISTORIC GETTYSBURG

AMERICA'S 10th TV MARKET

316,000 WATTS

Sponsor • 30 January 1960
The bustle of the past week contributed its ample share toward making this one of the biggest new business Janaries of recent years for both national spot tv and spot radio.

Included in the past week's haul for tv: Lever's Dinner Ready (K&E); Maxwell House's Western Blend (Ogilvy); Antell's Tv Hair Product (Brown & Butcher); Fizzies (Lambert & Feasley); Northwest Orient Airlines (Campbell-Mithun, Minneapolis).

Action in spot radio included: Sara Lee (C&W); Oscar Mayer (JWT, Chicago); General Mills Protein Plus (Knox Reeves); White Cross Insurance Plan (Phillips & Cherbo, Chicago); Antell (Brown & B); Hills Bros. (Ayer); Folger Coffee (C&W).

Comes another watchmaker into spot radio for a spring campaign, but this one, Hamilton (Ayer) isn't like Swiss Watchmakers (C&W) which is insisting that the stations subsidize prize contests and other merchandising.

Hamilton's plan: minutes preferably adjacent to night news in 50 markets between 25 April-5 June. As for merchandising: Hamilton merely states that if a selected station does elect to hold a contest it will contribute a watch retailing for $100 as the prize. (For Swiss Watchmakers' proposition to stations see 23 January SPONSOR-SCOPE.)

You can expect NBC TV to disclose its new discount plan by next week.

The pattern is basically like the one that CBS TV is putting into effect 4 April.

The key points: (1) special discounts for summer; (2) mid-evening periods will have a higher rate than early and late evening periods; (3) an added discount will be tailored according to the size of the advertiser's lineup, both night and day.

Comment from a media director of a top-rank tv agency: "CBS and NBC are making the discounts so complicated that only an IBM machine will give us the answer."

Certain interesting variations and trends in buying philosophy have emerged from the renewed momentum that the boom in national spot tv has taken on since the first of the year.

Particularly perceptible are these:

- While the demand for minutes shows no signs of diminishing, there's a disposition toward mixing them up with 20s and 1Ds.
- The budgets for individual markets are being split more: the buyer is choosier about his spots, preferring to spread the money among two stations in the market, according to ratings, and sacrifice the added discount accruable from a single station buy.
- The cost-per-thousand on late shows are getting a much closer look and such spots aren't being bought willy-nilly just because they house minute announcements.
- There's a lot more sprinkling of the schedule between night and day.

Sellers of tv spot will be especially interested in this: ABC TV is having serious qualms about introducing for the fall the concept of letting an advertiser rotate his minute participations in different times and programs, as well as nights of the week.

The idea, the network has found, poses too many problems and risks of its own.

Like these, for instance:

1) Making it impossible for a heavy advertiser to shift his investment from a property that hasn't turned out so well to a newcomer that's really clicking.
2) Rotation may be a strong lure in terms of frequency and reach, but some advertisers may object after a while about being linked with certain program types.
Indications are that Burlington Mills will take a flyer into spot tv, in behalf of its support stockings, out of Donahue & Coe.

The spur: the intensive 13-week ride that Mojud (Daniel & Charles) is giving its Supp-Hose: in network, the Jack Paar Show and On the Go: in spot tv, 19 markets at the rate of 15-18 spots a week, both day and night.

Spot tv buyers needn’t expect to find any appreciable sentiment among CBS TV affiliates toward following the network’s policy of granting a special discount for summer business.

SPONSOR-SCOPE’s crosscheck of reps this week on whether the thought had come up from CBS stations disclosed there had been random discussions but that they lacked serious disposition to do something about it.

The consensus: the stations had more to lose than to gain billings-wise. The added business wouldn’t make up for the discounts given advertisers who would stay on for the summer anyway.

For a piquant insight into the degree of liking people have for certain tv personalities (not shows), note this comparison compiled for SPONSOR-SCOPE by TtvQ:

<table>
<thead>
<tr>
<th>TOP NAME IN PROGRAM</th>
<th>OCTOBER 1958</th>
<th>JANUARY 1959</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Familiarity</td>
<td>Q Rating*</td>
</tr>
<tr>
<td>Alfred Hitchcock</td>
<td>83%</td>
<td>27%</td>
</tr>
<tr>
<td>Ann Sothern</td>
<td>68%</td>
<td>24%</td>
</tr>
<tr>
<td>Dinah Shore</td>
<td>87%</td>
<td>24%</td>
</tr>
<tr>
<td>Danny Thomas</td>
<td>88%</td>
<td>33%</td>
</tr>
<tr>
<td>Ed Sullivan</td>
<td>94%</td>
<td>17%</td>
</tr>
<tr>
<td>Jack Benny</td>
<td>85%</td>
<td>23%</td>
</tr>
<tr>
<td>Garry Moore</td>
<td>74%</td>
<td>27%</td>
</tr>
<tr>
<td>George Gobel</td>
<td>81%</td>
<td>17%</td>
</tr>
<tr>
<td>Lawrence Welk</td>
<td>79%</td>
<td>43%</td>
</tr>
<tr>
<td>Loretta Young</td>
<td>74%</td>
<td>30%</td>
</tr>
<tr>
<td>Ozzie &amp; Harriet</td>
<td>82%</td>
<td>41%</td>
</tr>
<tr>
<td>Pat Boone</td>
<td>74%</td>
<td>28%</td>
</tr>
<tr>
<td>Perry Como</td>
<td>87%</td>
<td>40%</td>
</tr>
<tr>
<td>Red Skelton</td>
<td>84%</td>
<td>42%</td>
</tr>
<tr>
<td>Steve Allen</td>
<td>85%</td>
<td>19%</td>
</tr>
</tbody>
</table>

Note: These ratings do not concern the ratings of the programs, but only the popularity of the performer or m.c. *signifies how much liked.

Bromo-Seltzer (Warner-Hudnut), which spends $2.1 million in spot tv, is toying with the idea of putting great stress on woman appeal in its copy platform.

Seems that Bromo sales have stayed pretty level the past five years, even though the population and the market in headache remedies and antacids have been advancing side by side.

The Motion Picture Association of America will again soon be around to NBC TV affiliates via Donahue & Coe to pick up those chainbreaks during the Academy Awards telecast (4 April).

Last year the MPAA spent over $30,000 on these breaks so that there wouldn’t be any interruptions from regular advertisers to the Academy’s hoopla.

This time there’ll be no open end to the show—running from 10:30 to midnight.
SPONSOR-SCOPE continued

ABC TV this week cited Nielsen’s November-December 1959 reports as further confirming its contention that ABC has the largest percentage of younger and larger families among its daytime viewers.

In other words, the image that ABC has built up about these factors of audience composition regarding nighttime carries over into daytime.

The November-December breakdown on daytime age groups:

<table>
<thead>
<tr>
<th>Network</th>
<th>Under 40</th>
<th>40-54</th>
<th>55 &amp; Over</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>47%</td>
<td>33%</td>
<td>20%</td>
</tr>
<tr>
<td>CBS TV</td>
<td>45%</td>
<td>26%</td>
<td>29%</td>
</tr>
<tr>
<td>NBC TV</td>
<td>25%</td>
<td>37%</td>
<td>34%</td>
</tr>
</tbody>
</table>

The relationship per network to family size:

<table>
<thead>
<tr>
<th>Network</th>
<th>1-2 Families</th>
<th>3-4 Families</th>
<th>5 &amp; Over Families</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>27%</td>
<td>38%</td>
<td>35%</td>
</tr>
<tr>
<td>CBS TV</td>
<td>37%</td>
<td>35%</td>
<td>29%</td>
</tr>
<tr>
<td>NBC TV</td>
<td>39%</td>
<td>36%</td>
<td>25%</td>
</tr>
</tbody>
</table>

Edison Electric Institute (F&S&R) will meet the gas people on their own institutional grounds—nighttime network tv—this fall.

The buy will be an alternate weekly half-hour and the budget at least $3 million. Edison has heretofore been associated with daytime network tv.

Obviously CBS TV doesn’t need any nudging from the FCC about dipping into more public service, informational or cultural programing.

Aside from the sale of the four Leonard Bernstein-N.Y. Philharmonic broadcasts to Shell (K&E) at $90,000 per program plus time, it’s got these things going for it: (1) Firestone’s extension of the Eyewitness to History programs covering the President’s South American and Far East tours; (2) next season’s renewal of the 20th Century films from Prudential; (3) Bell & Howell and Goodrich’s continued sponsorship of parts of CBS Reports; (4) six M.I.T. documentaries for AM&F; (5) an additional $2.5 million from Monsanto for the Conquest series; (6) good prospects of Metropolitan Life’s participation in a public service series. Something like $30 million is involved here.

NBC TV’s ambitions for studding daytime schedules with informational and cultural programing don’t look too promising—at least for the immediate future.

The network’s got quite an interest from agencies and advertisers in the roster of specials it recently announced for ’60, but this has centered on the items that are basically entertainment-oriented.

Daytime advertisers are apparently skeptical, as yet, about finding enough housewives interested in enlightenment to make their investments worthwhile.

NBC TV is telling agencies that it won’t be able to complete its “dream” schedule for the fall any sooner than 1 March.

The implication: the network can’t start confirming time bids for the next season until well into the interior of March.

As it looks now NBC TV will probably rip the whole schedule apart, giving the coming season an entirely new face. CBS TV is expected to make five or six changes and ABC TV, the least.

Indicated advantage for ABC: lots more time to concentrate on daytime.

Because of the schedule uncertainty, NBC last week declined to consider a piece of business worth $3 million that was offered to it on a platter.
The SRA will disclose its estimate of national-regional spot radio billings for 1959 in a couple of weeks.
Indicated increase over 1958: 5%, which would make the 1959 gross $182 million.

Take it from Nielsen, tv viewers spent 596 million home hours on network specials alone during October, November and December of last year.
The factors involved in this calculation based on 44,500,000 U.S. tv homes:
1) 61 evening specials on all three tv networks.
2) An average home tune-in of 13.26 minutes for all these specials.

The expected has happened this season on tv network costs-per-thousand: the leveling out of the audience and the fact that the networks are programing the whole evening spectrum for the first time has upped the nighttime average by a record 20%.
The average cost-per-1,000-homes-per-commercial-minute according to the 1959 November-December Nielsen was $3.72, whereas the CPMPCM was $3.11 for the same period the year before. Here's the comparison by network:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>1958 November-December</th>
<th>1959 November-December</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>$2.78</td>
<td>$3.27</td>
</tr>
<tr>
<td>CBS TV</td>
<td>3.13</td>
<td>3.59</td>
</tr>
<tr>
<td>NBC TV</td>
<td>3.43</td>
<td>4.30</td>
</tr>
</tbody>
</table>

Some of the bigger air media agencies in Chicago appear to have run into a manpower snag: top jobs at the account and media levels are available but there aren't enough people with required experience available to fill them.

What’s happening is this: these agencies are either scouring other parts of the country or putting on the proselytizing act among the Chicago clan.
The fault, say Chicago ad veterans, can be ascribed to the agencies’ lack of foresight in training people the past 10 years. Budgets soared, services increased and the balance in media dominance changed, but interest in building manpower to meet the new needs lagged much behind.

According to Trendex’s count, the tv sets-in-use between 6-11 p.m. this January was 11% under what it had been for the like month of 1959.
The comparison: January 1959, 60.5%; January 1960, 53.3%.

The GE Lamp Division (BBDO) is investing about $250,000 in a couple of weekly segments of the Bing Crosby-Rosemary Clooney tapes on CBS Radio.
The order is for 28 weeks (29 February-30 June).
Fells also contracted for a couple segments.

The rapid growth of ready-to-serve and frozen foods, observe agency marketers, has given impulse buying more and more of an overwhelming edge.
It has also made it imperative for the advertiser to get maximum effectiveness out of his advertising. Hence the ready-to-serve processor will depend more and more on broadcast media to help trigger that impulse as close as possible to action at the point-of-purchase.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 60; 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.
Intellectually alert, vitally associated with man’s creative efforts and with the many treasured moments of those who stop to look and listen—like each of our stations... a “Metropolitan” personality.

METROPOLITAN BROADCASTING CORPORATION
205 East 67th Street, New York 21, New York
George Beavers, Broadcast Time Sales, New York, would like to see the theories and concepts of radio timebuying expounded by media directors and agency vice presidents become a reality at the actual operating level. “At industry luncheons and in the trade press, policy-making media directors propose the soundest methods of making radio buys. ‘Let the numbers be used as a guide only,’ they say. ‘Let’s take into consideration such important factors as the station’s prestige in its market, the amount of public service it programs, its audience composition in terms of age level, sex, buying power, and most significant of all, sales results.’ Unfortunately, this philosophy is often limited to polite discussions of industry matters at dining tables and business forums while back at the agency radio is still being bought by the numbers.” George feels that media executives would undoubtedly prefer their buyers to use various depth criteria in selecting stations, “but the pressures imposed by deadlines often make this impossible. Sales efficiency can be lost due to hurried buying practices.”

Neil Pugh, Branham Company, Inc., New York, forecasts that tv’s full magnitude and potential as a selling medium will come to be realized in the next decade. “Predictions are for increased rates of growth in our economy and population—that is, more eyes will be focused on tv than ever before. And considering that the ’60’s are being ushered in by an election year in which tv will be utilized to the hilt, I get the feeling that the medium can reach full maturity in the early ’60’s. Clients and agencies will, hopefully, follow a basic tenet of the politicians. That is, to be seen and heard wherever there are voters (buyers). Too often national spot tv campaigns have a ‘market cut-off’ point. So called secondary or smaller markets are not utilized for spot or even supplementary network spot, though both the client and his competitors may have distribution in these markets.” Neil points out that the present rapid rate of economic growth “has raised the sales potential of these markets advertisers have not fully grasped. Where there is distribution, tv should follow. The advertiser who jumps into the smaller markets first will have the advantage.”
Suppose you have eleven clients who pay you ten silver dollars apiece for an agency service. (This gets too complicated if we have them pay you what you're really worth.) One client is a disgruntled character who pays you in counterfeit money. You have the money in eleven neat piles. You know that one pile is ersatz. You know that each ersatz buck is overweight by exactly one gram. You know what a real silver dollar weighs.

You have a precise pointer scale handy. (No self-respecting agency man would be caught without a precise scale.)

What's the smallest number of weighing operations required to identify the pile of counterfeit money?

(Sure, we'll send you the solution, along with the TV solution to your marketing problems in Washington, D. C. Or ask the H-R Television man next time he calls to tell you about WMAL-TV. If you send us the correct solution, we're liable to send you a copy of Dudeney's delightful "Amusements in Mathematics," published by Dover Publications, Inc., New York.)
There’s a new reality in marketing. Corinthian’s name for it is Tele-Urbia. The Einstein-like phrase above describes it beautifully. Now all we have to do is define the description. Hold onto your hats.

America’s flowing, exploding population is changing conventional marketing ideas. Data for traditional “metro markets” fail to reflect the change. New residential, industrial and transportation patterns alter marketing and media patterns. Industry disperses. City department stores and supermarket chains become retail networks serving scattered focal points for shoppers. In customs, spending power, and consumption, farm families look like suburban families. New transportation networks tie clusters of miniature metropolii together around larger metropolitan centers.

What medium ties the clusters together? Television. In communication between seller and consumer the clusters—and areas between—are made cohesive by the television signal.

That’s the new dimension of marketing. The medium employed as the major sales instrument delineates the market covered, transcends city, county and state boundaries, forms a market-media continuum. Corinthian’s name—Tele-Urbia—suggests the urban origin of a television signal whose contour determines the size of a market. The name is new. The concept isn’t.

Anheuser-Busch recognized the concept in marketing Busch Bavarian beer. They discarded conventional metro market definitions, marked out “media coverage areas,” built a distribution pattern based on television signals, fashioned sales territories, wholesalers’ coverage areas, and retail effort after television’s superior market coverage, achieved signal success in a remarkably short period.

The Busch Bavarian experience points the way to a profound change in marketing theory and practice. Key to the change is television.

In purely physical terms—ignoring positive values of impact, sight, sound and motion—television best meets modern marketing requirements.
49th and Madison

Radio in solid!
Anyone doubting the selling power of radio need only cast his eyes on this picture (below). That's me on the left with Mrs. Opal Bessey of the Yankton Chamber of Commerce and Ralph Olson of Pan-O-Gold Co. wrapping up two loaves of St. John's bread for one of our listeners in Nebraska (almost 100 miles away), who wrote the Yankton Chamber for the bread "as advertised on your radio station."

How's that for proof radio's still in solid?

Bill Johnson
mgr., KYNT
Yankton, S. D.

TV's mess its own fault!
Some months ago you were kind enough to print a few observations of mine along "caveat advertiser" lines which seem almost prophetic in view of recent developments.

May I point out something that tv's defenders may be overlooking:

Sure, the top advertisers could insist on enforcing an NAB Code. But what does one leading cigarette company called on the carpet by FTC do but make capital of it.

Maybe the newspapers have been over-gleeful at tv's troubles. And they have participated in stuff just as bad. That doesn't make tv's position any less reprehensible.

The point of my original article was that business was inviting government regulation if it wouldn't regulate itself, in actual practice instead of in pious statements at Rotary luncheons. . .

Who else can "clean up the mess?" Government must if business won't. We have the historical precedents for that under both Roosevelts.

Conscientious and influential business publications like SPONSOR and Advertising Age have already done great good, in my opinion, in chastising the industry for its sins. So have Harper's and The Reporter.

Don't relax now, for Heaven's sake. Let's not get alarmed at the wave of criticism . . . keep after the things that inspired it . . .

Alfred H. Edelson, pres.
The Rytex Co.
Indianapolis

Contradictory policies
One of those embarrassing incidents that make advertising selling so interesting just happened in my office. In fairness, I think you should know about it.

Your very able and personable salesman was visiting me a few minutes ago to show me the 9 Jan. issue of SPONSOR, and my ad. We also looked at the ad we ran on the inside back cover of the 19 December issue.

Then I turned to the editorial in the current issue, and was chagrined to learn that SPONSOR thinks magazines "are a medium that is declining fast."

Our first quarter revenue this year is substantially ahead of last year, and 1959 was ahead of all previous years in our 75-year history. We are entering our 38th year of advertising leadership in our field, and we've done it by being honest, and refusing the kind of advertising we sometimes see in other media.

No need for argument, but it does seem odd that your advertising and editorial policies seem to contradict each other so violently.

Wesley L. Bailey
creative dir.
Good Housekeeping
N.Y.C.
Completely automated telecasting operations—the first in the industry—were inaugurated in Cincinnati by WKRC-TV at the start of the New Year. The system combines the most advanced knowledge of modern science and engineering, and the skills of men and machinery, to mark a giant step forward in mass communication.

The new operations promise great strides forward in telecasting . . . elimination of visual and audio error by controlled operations, elimination of "lost" air by precision timing, greater use of skilled craftsmen's abilities, relegating routine operation to electronically controlled machinery and equipment, and superior fidelity in reproduction of sound and picture.

Automation . . . the latest milestone in Taft achievements, demonstrates again the enormous growth and vitality of the Taft enterprises, their broadcasting leadership in five important markets, and constant progress in the still growing industry.

WKRC-TV operations, as well as the completely modernized facilities of WKRC-Radio and WKRC-FM, are housed in a 45,000 square foot, two-floor building, sitting beneath its 523 foot tower atop one of Cincinnati's famous hills . . . overlooking a spectacular view of the busy downtown metropolis, the Ohio River and adjacent industrial towns nestled in Kentucky hills. It is the new home of the Taft Broadcasting Company, a $2,000,000 structure housing the Home Office of Taft properties and the Cincinnati-owned facilities, WKRC-TV, FM, and WKRC-Radio, the pioneer station of the 13 Taft outlets.
On-the-air operation shows announcer facing manless cameras in studio. Before automation, operation required at least three persons in studio with announcer.
Commercial commentary

Marion Harper's pure' agency

That super-duper executive press conference which McCann-Erickson threw last week at the Starlight Roof of the Waldorf-Astoria was, to me at least, more interesting for what it implied than for anything it actually said about McCann.

Marion Harper, Jr., had called together 50 of his top people for a two-day management meeting and about 25 of us from newspapers and magazines were invited to sit in on one of the sessions.

We got an elegant Waldorf lunch (breast of chicken and ham), a chance to quiz Harper in a 45-minute question period, and a batch of McCann-Erickson announcements which, I am afraid, most of us did not regard as particularly earthshaking or newsworthy.

Essentially, Harper was explaining McCann's new corporate setup, a wondrous structure that includes a parent company, McCann-Erickson Inc., and four "line" divisions, McCann-Erickson Advertising (U.S.A.) The McCann-Marschalk Company, McCann-Erickson Corporation (International) and Communications Affiliates Inc.

If you are a dedicated systems-and-procedures man who dotes on organization charts and loves to label the names and numbers of all the players, you would probably have been entranced.

But to me the only meaty significance of the McCann planning lay in three delayed-action bombs that nestled nearly unnoticed amid the welter of facts about billings, offices and titles.

Not in the 4A tradition

Bomb No. 1 was the almost shy announcement that, along with establishing two separate and independent agencies, McCann-Erickson Advertising (U.S.A.) and the McCann-Marschalk Company, the corporation is setting up a new division headed by C. Terence Clyne.

This division, M-E Productions Inc., will handle all time and talent for network radio/tv shows used by the two agencies.

It will be, as far as I know, the first completely independent and incorporated radio/tv operation in the agency field.

Bomb No. 2 was the way in which Harper praised McCann-Erickson (U.S.A.) as the only "pure" agency of any consequence in the business.

In saying this he contrasted it with such "traditional 4A agencies" as Y&R, Thompson, and others and, I suspected, tipped off the new McCann business-getting party line.

McCann-Erickson Adv. (U.S.A.) comprises the bulk ($170 million) of the corporation's billing, has 1,200 people in seven offices and is headed by Robert Healy, chairman and Emerson Foote, president.

Its claim as a "pure" agency rests on the fact that (unlike McCann-Marschalk) its research, merchandising and public relations are...
handled separately by Communications Affiliates Inc., and its network radio/tv (like McC-M) by M-E Productions Inc.

Said Harper, "It will concern itself solely with creative advertising functions. No other sizeable agency can make that statement."

Bomb No. 3 was the news which came out almost accidentally that this trend toward agency "purification" is destined, in McCann planning, to extend even further.

An eagle-eyed reporter caught, on one of the organization charts, an unexplained area labeled "John Tinker and Partners."

Tinker is McCann's creative boss, and Harper, in response to questions, said that at some future time the creative departments might be set up as a separate unit. He also hinted at other possible fractionations, a data processing center, for instance.

**Yes, but what does it mean?**

Now what (if anything) does all this dither of planning mean to McCann's clients, competitors and advertising prospects?

The members of the press were confused and some of them said so. The Wall Street Journal, for instance, wanted to know if the talk about "line" and "staff" operations meant that McCann was reorganizing "like an army."

His question brought laughter and a rather qualified denial.

Later, Madison Avenue scuttlebutt advanced two theories: one that McCann's corporate proliferation was primarily a scheme to save on taxes, the other that the setting up of two separate agencies was done to allow McCann to handle both Standard Oil of Ohio, and the expanding Esso operations.

Both theories, I suspect, fall into the class of semi-educated guesses. But neither fully explains what Harper is up to.

My own hunch is that all these McCann machinations (both U.S.A. and International) can only be understood if you look upon them as part of a deliberate job of agency "image building."

McCann-Erickson, it seems to me, is fiercely determined to look, act, seem and sound like a great, big complex, grown-up industrial empire, rather than just another ad agency.

And this somewhat emotional drive for high-level corporate status is far more important than any practical considerations.

Take the matter of a separate radio/tv corporation. It is true, as Harper says, that in network tv an agency must deal on a high level with "three networks and about 12 program suppliers."

But other agencies have solved this problem without splitting off their radio/tv departments. In McCann's case the main reason seems to be to build a bigger, better "big business image."

Such an image, of course, has great appeal for certain top-echelon executives in advertiser organizations.

It comforts many corporation presidents to deal with anyone whose egal, financial and operational affairs are as tangled and complex as their own.

And, being used to thinking of most admen as hucksters, frauds and Madison Avenue barflies, they are soothed by a Harvard Business School approach.

But—and this is what seems to me still unresolved in the McCann-Erickson image thinking—advertising is, and is widely known as, "creative" business.

It's all very well for an agency to build an image of corporate immensity and complexity. But it must also have a reputation for ideas and creativeness.

That is why, I suspect, Marion Harper is talking the "pure" agency line, while busily complicating the McCann-Erickson empire.
According to all signs, 1960 will be the hottest year in business history. About twelve billion dollars will be invested in advertising . . . OVER ONE BILLION IN NATIONAL SPOT TV/RADIO ALONE!
You’ll get your full share of new business if you use the magazine that’s pin-pointed to spot.
SPONSOR’S editorial climate is 100% in tune with the men and women who make the spot-buying decisions at all top national agencies.
Since 1958, every independent survey of agency/advertiser trade paper reading preferences PROVES THAT SPONSOR LEADS THE TV/RADIO FIELD!

We have just completed a factual and colorful presentation which tells how and why trade paper advertising can help you increase national spot dollars. May we show it to you?
During a year of rising advertising costs...

YOU DON'T PAY ONE PENNY MORE FOR SPONSOR SPACE IN 1960!

SPONSOR OFFERS

 GUARANTEED RATE PROTECTION FOR ALL OF 1960!

( Guarantee )

OLD RATES IN 1960 FOR OLD ADVERTISERS!

1960 brings a SPONSOR advertising rate increase—the first since 1957. But it's SPONSOR's wish to give old advertisers a break. To all contract advertisers of record as of 1 April 1960, SPONSOR guarantees 1957 rates throughout all of 1960.

Signed

Norman Glenn
Editor and Publisher

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE
40 E. 49th Street, New York 17 - MU 8-2772
HOW IS IT POSSIBLE FOR ONE STATION TO EARN 79% OF LOCAL BUSINESS?

It's true in Des Moines, Iowa, where KRNT-TV has had over 79% of the local business in this major 3-station market for 3 years!

There is nothing so satisfying as doing business with people who know what they're doing and where they're going. Leading local and national advertisers have known for years that the "know-how, go-now" stations in Des Moines are KRNT Radio and KRNT-TV.

They have confidence in the ability of our people to make their radio and television investments profitable. It seems clear that for these astute advertisers, there is nothing so satisfying as radio and television fare presented by good, honest, experienced air personalities who know what they're doing.

From surveys made several times a year for the last several years, it seems evident that the people of Central Iowa like to listen to and view our stations.

Latest F.C.C. figures show KRNT-TV handled over 80% of ALL the local television advertising placed in this three-station market. The year before, over 79% . . . and the year before that, over 80%. Our local RADIO business in a six-station market has always exceeded that of our nearest competitors by a country mile.

We know for a fact that these figures are merely a reflection of our public acceptance . . . our long-standing excellence in public service . . . reliability that is vital in all selling! We believe this to be true: the ones that serve are the ones that sell in Des Moines.

People believe in and depend upon these stations. Check the ratings, check The Katz Agency, check the cash registers.

KRNT RADIO and TV

COWLES STATIONS REPRESENTED BY THE KATZ AGENCY, INC.
PART ONE
OF TWO PARTS

TV CRITICISM
HOW MUCH OF IT MAKES SENSE?

RECENTLY MORE THAN 20 DIFFERENT TYPES OF CRITICISM — SOME SERIOUS AND SOME SILLY — HAVE BEEN HURLED AT TV

This week, as the networks began their testimony before the FCC, and the ANA and the AFA nailed down final plans for special tv meetings to be held in New York and Washington on 2 February and 5 February respectively, sponsor’s editors completed a comprehensive study of the types and kinds of criticism that have been hurled against the tv industry in the past four supercharged months.

Our purpose: to sort out the sense from the nonsense, the true from the screwy, the serious from the self-seeking, and to try to see where tv really stands in relation to charges made against it.

The Van Doren revelations before the Harris Committee last fall were, as everyone now realizes, merely a trigger that set off a chain reaction of anti-tv blasts.

Within a few weeks public clamor about tv (raised to a roar by gleeful magazines and newspapers) had
swept far beyond the moral lapses of a young Columbia professor.

Since last October, by actual count, more than 20 different and largely unrelated charges have been voiced against tv.

They range from accusations of program fraud to complaints that tv is ruining children's eyesight, from gripes about shaving sandpaper to the perils of canned laughter and payola.

Even more serious they have all been tangled up together in a confused clotted mass of loud statements and fuzzy thinking.

And nearly everyone has been getting into the act. The yelps and squeals of certain newspaper tv columnists have been augmented by statements from such notables as Walter Lippman, Mrs. Roosevelt, President Eisenhower.

The thick, blue-bound tomes of FCC testimony disclose such oddly assorted names as Rod Serling, the writer, Reinhold Niebuhr, the theologian, Robert Montgomery, the actor, as well as priests, rabbis, Harvard professors, legal experts, grange officials, and women's club matrons.

Out of this whole sticky confusion of people and viewpoints, charges and countercharges, proposals and panaceas, SPONSOR has attempted to extract some semblance of sense.

How much of this criticism is justified? How much is irrational? How much is unfair? How much merely trivial and irresponsible?

To get sensible answers to these questions, SPONSOR believes it is necessary to sort the criticism into understandable categories, and examine each in turn.

**Program Fraud.** Admittedly fraudulent practices existed in the case of a number of tv quiz shows.

However, despite the headlines about **Twenty-One** and **Tic Tac Dough**, these shows never represented more than a fraction of total tv programming. Attempts to damn all tv on the basis of a handful of offerings were always somewhat ridiculous.

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### HERE IS A STATUS REPORT ON SOME MAJOR CHARGES

<table>
<thead>
<tr>
<th>CRITICISM</th>
<th>HOW MADE</th>
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<tbody>
<tr>
<td><strong>1. FRAUD AND DECEPTION</strong></td>
<td>Networks and stations charged with wholesale fraud and deception as a result of disclosures to Harris Committee on a handful of big money quizzes like Twenty-One</td>
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<td><strong>2. PAYOLA</strong></td>
<td>In tv, uproar over payola centered on free or hidden plugs slipped into scripts to promote products, prizes, books and stores for other than the sponsor of program</td>
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<td><strong>3. NEGLIGENCE</strong></td>
<td>Network officials accused of negligence in not knowing about quiz rigging: station with failing to live up to promises they made at time they secured their licenses</td>
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<td><strong>4. PROGRAM IMBALANCE</strong></td>
<td>Widespread criticism, especially by intellectuals, that tv was not devoting enough time to serious programs in the “public interest,” particularly in prime evening hours</td>
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<td><strong>5. CRIME AND VIOLENCE</strong></td>
<td>Complaints from educators, religious groups, and print media that tv's westerns and crime shows were degrading the public and contributing to delinquency of juveniles</td>
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<td><strong>6. SPONSOR INTERFERENCE</strong></td>
<td>Tv directors, writers, and even some advertisers like Courtney of Coty, cried for complete divestment of sponsors, from programs. Suggestions made for “British” system</td>
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<tr>
<td><strong>7. TV COMMERCIALS</strong></td>
<td>Violent attacks on tv commercials included charges of false claims, deceptive techniques, bad taste. Networks, and stations, as well as agencies, advertisers castigated</td>
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Since the scandals broke, both CBS and NBC have taken strong steps to prevent further quiz rigging. CBS as barred all giveaway programs. NBC has set up a policing system under an ex-FBI agent.

With the present system of controls (strengthened by more specific language in the TV Code), there seems little likelihood of a recurrence of quiz rigging.

**Conclusion:** the fraud charge, once serious, is a dead issue.

**Program deception.** Coupled with fraud (and confused with it) have been criticisms of certain deceptive program practices.

Oddly enough, most of these criticisms have come from TV men themselves notably Dr. Frank Stanton of CBS.

CBS has set up safeguards against such practices as unlabelled canned laughter, unidentified film or tape sequences, and announcements that *The Big Party* was being held at the Waldorf when it wasn’t.

Many industry people believe CBS has gone to ridiculous extremes. “Stanton confuses delusions and illusions” says one TV producer. And performers like Garry Moore poke fun at CBS “The truthful network.”

**Conclusion:** Deceptive program practices were never a serious issue, and are even less of an issue now.

**Payola.** The uproar over payola scrambled TV and radio together, but actually there is little similarity between payola methods in the two media.

In TV payola is largely limited to free and hidden plugs, slipped into a program to promote a product, picture, cause, prize, or company, other than the actual sponsor of the show.

From a practical standpoint, the person most hurt by the practice is the advertiser who is paying the bills.

The industry is agreed that TV payola is evil and networks and stations have stepped up efforts to stamp it out. It can probably never be com-

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**MADE AGAINST TV, AND THE ACTION TAKEN ON THEM**

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<th>ACTION TAKEN</th>
<th>HOW SERIOUS</th>
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<tr>
<td>CBS barred all giveaway shows, laid down new rules on</td>
<td>Under present controls wide-scale program frauds of the past are virtually impossible. Fraud charges against TV practices just won’t stand up. Not serious</td>
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<td>canned laughter, pre-taping etc. NBC set up tough,</td>
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<tr>
<td>comprehensive system for policing all of its quiz programs</td>
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<tr>
<td>Crackdown by networks on every type of unpaid plug, and</td>
<td>Despite hullabaloo, TV payolas were never a major industry evil. Though impossible to stop completely, new rules will reduce them. Not serious</td>
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<td>new, tighter controls established. At station level all anti-payola measures thoroughly reviewed and strengthened</td>
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<tr>
<td>High level executives appointed by networks to maintain</td>
<td>Chief worries in negligence charge are black eyes suffered by some TV men, and chance for some revision in licensing procedures. Medium serious</td>
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<tr>
<td>close watch on program standards. Sharp rise in number of stations accepting the provisions of NAB’s TV Code</td>
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<tr>
<td>Dramatic increase in public service programs planned and</td>
<td>No industry-planned fare of public service programs will ever satisfy certain intellectuals, but new schedules will ease pressures. Medium serious</td>
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<td>scheduled by both networks and stations. Strong trend to</td>
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<td>information and documentaries in prime evening times</td>
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<tr>
<td>Indications that next program year will see proportionately more serious, situation comedy, public service shows.</td>
<td>Medium serious, but complaints against TV’s crime and violence are usually too emotional, and unsupported by authoritative facts to carry much weight</td>
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<tr>
<td>But no marked anti-crime, anti-western trend in sight</td>
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<tr>
<td>Warning by ANA to FCC that attempts to remove sponsor-</td>
<td>Most gripes about sponsor interference in TV scripts are trivial, unimportant. Much more serious though, are attacks on cost per M standards of advertisers</td>
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<tr>
<td>ship program controls might weaken medium economically. Nevertheless even some agencymen are urging it</td>
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<td>NAB code tightened. 4A’s Code gets special “TV interpreta-</td>
<td>The most dangerous area of TV criticism. Potential dynamite. Broadcasters on spot unless they get more help from agencies, advertisers. Very serious</td>
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<td>tion.” Many advertisers reviewing commercials, as FTC charges some major companies with visual chicanery</td>
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**SPONSOR • 30 JANUARY 1960**
PET FOOD INDUSTRY

- Air media becomes an increasingly important battleground for hotly competitive dog and cat food brands
- TV alone gets about $14 million billings as manufacturers appeal to owners of some 50 million pets

They’re fighting like cats and dogs over the U.S. pet food business nowadays, and with good reason. The industry is currently crowding the $1.5 billion mark in annual sales. Competing for this meaty bone at national, regional and local levels are an estimated 3,000 brands.

But the bulk of the business goes to a handful of big national and regional companies that are heavily in air media. Last year, for example, television alone received a TVB-estimated $14 million in pet food billings.

The reason for such an investment of ad monies could scarcely be summed up better than it was by I. M. Gan whose supermarket in Apoponau, R. L., was featured in a pet food article in the August 1959 Food Topics. The Gan supermarket carries 40 to 50 different kinds of dog food, 15 kinds of cat food, runs its own heavy promotions on various of the brands weekly. “For these,” Gan told Food Topics, “we select items that are being nationally advertised, with preference given to those items being advertised on television. Television-advertised products are big sellers because the customer is pre-sold.” Pet goods account for about 3% of the Gan market’s total dollar volume.

Although dog food products can be traced back to 1879 (Spratt’s introduced a dog biscuit then), the commercial industry we know today grew up along with air media. The first canned dog food was marketed in 1926, just about the time radio got under way. (During 1959, Radio Advertising Bureau reports 20 pet food manufacturers used radio, mostly spot.) In 1928, Clarence Gaines pio-
needed in the dry dog food industry. This year, Gaines (now a product of General Foods) and Ralston Purina Dog Chows are set to battle it out for leadership in the dry dog food market. In the first nine months, these two companies were the largest spenders in network tv (see box on opposite page). Each will be heavy spenders again during 1960 in both net and spot since Gaines begins advertising (through B&B) its new Gravy Train, and Purina (through Gardner) is out to buck it with a coupon offer.

The Gaines introduction of Gravy Train (dry food that makes its own gravy when warm water is added), which gets off this month with the North-East-Central area bounded on the west by Detroit and the south by Raleigh, is a good example of pet food marketing strategy and advertising. Gaines research showed that pet owners have a deep desire to serve their dogs human-oriented foods (despite the fact that almost any dog food product on the market today supplies the dog with a more complete diet than most humans get). So they came up with Gravy Train which looks like beef stew and thereby satisfies the owner's desire along with the pet's needs.

The dog may be the final judge of his food, but it is his owner who is the initial judge, and unless the owner buys it and serves it, the dog will have nothing to judge. So the commercials (B&B and Gaines shot more than 34,000 feet of tv film; for tv and print ads, over 100 dogs were photographed) have a real emotional pull for the dog owners—one of the things that Schwerin Research Corp. has found is a boost to dog food commercials (see adjacent box). Gaines media objectives are: (1) wide national coverage of dog-owning families; (2) an all-family audience; (3) visualization of product and package in a quality environment; (4) use of full-color mass media to provide maximum demonstration. In addition to the air and print campaigns, Gaines will distribute sev-

(please turn to page 57)
Although historians are inclined to mark the last week of April 1960 as the time Brand X struck back, the movement had its actual beginnings some months before. The incident was not publicized and, ironically, had nothing to do with television commercials which, back in those days, were blamed for everything.

On a November afternoon of 1959, deep in the Ozarks, a Federal revenuer stumbled upon the rather sizeable sour mash still of Stacey Beaufort Purdie, known along the Bourbon belt as “Big Apple.”

“Oh!” exclaimed the revenuer, “and what beverage have we here?”

“Brand X,” said Big Apple, tapping the revenuer on the head with his squirrel gun and dropping him into the mash.

Actually, that batch of Brand X was the best white lightning Big Apple ever ran off because, in a way, it was the product of a Federal body.

This first riposte on behalf of Brand X might have remained an isolated incident except for one thing. One of Big Apple’s customers was Owney Grits, manager of a local tv station. The next time Owney traveled up to Madison Avenue to pitch the agencies, he carried with him a two-gallon flask of Big Apple’s Brand X just in case the bars in Manhattan burned down or closed for an election.

Neither emergency occurred, but while entertaining several timebuyers in his Plaza suite, Owney broke out the jug and they sampled it.

“Tastes good, like Brand X shouldn’t,” said one timebuyer.

“You know,” said another, “I don’t think our copywriters and tv producers give Brand X products a fair shake. Whether it’s orange juice or filter tips, if it’s Brand X it’s shown to be ineffective and inferior.”

But Brand X is inferior,” insisted a young timebuyer. “Our whole economy is founded on Brand X being inferior.”

“Let’s phone some girls,” said Owney, and the Brand X debate was, as they say in parliamentary circles, tabled.

But one of the timebuyers was a thinking man named Tubman Spockett, and when he gathered his thoughts again several days later, it occurred to him that if the economy was based on Brand X being inferior, then perhaps something was wrong with the
economy. He decided to take up the cause of that underdog—X.

Spockett began by writing his Congressman early in February, demanding that the FCC do something about granting “equal time” to Brand X products. “It’s just good politics,” Spockett wrote, “and 1960 is a big political year. And what if candidates on electioneering telecasts begin slinging mud at “Opponent X” instead of naming names? Don’t let tv commercials lead us into a whole sneaky way of life.”

Although the Congressman was confused by Spockett’s letter, he did recognize that since it had to do with tv, Capitol Hill would have a field day. So he passed it to the FCC which passed it to the FTC which passed it to the Justice Dept. which passed it to the House Committee on Legislative Oversight which passed it to the newspapers. At this point, Spockett’s crusade to remove the stigma of inferiority from Brand X became a cause célèbre and his media director composed a fine letter of resignation which Spockett cheerfully signed at the point of a letter-opener. Out of a job, but undaunted, Spockett set off for upstate New York where, in those days, was the secreted factory that turned out all the Brand X products for advertising use. Here were produced headless beers, filters that let through tars but screened out taste, shampoos that dulled hair, dentifrices that encouraged cavities and bras that didn’t hold up—anything. Spockett changed all that. Working with lab technicians, Spockett produced a superior Brand X in every category. What happened to tv commercials then, in April, is history.

Brand X never lost a comparative test. Name brands took back seats as products X relieved headaches faster, washed clothes whiter, soothed stomach linings, spread easier, tasted crunchier, burned more evenly, cushioned rides, were kinder to hands, climbed hills faster, deodorized longer, held their shape. It might have been the end of everything if, in July 1960, a benevolent FTC had not attached a rider to the Robinson-Patman Act to the effect that “in the interests of fair trade, Brand X will no longer be permitted to test-compare in tv commercials with inferior name brand products.” As for Tubman Spockett, he heads up the vast Brand X empire which today out-sells all others.
INDUSTRY TAGS TOP

- SPONSOR polled networks, stations, reps for names of some of the real “specialists” in radio advertising
- Impartial, comprehensive, coast-to-coast survey turns up 241 names in all ranks of agencies and advertisers

How many modern advertising men really know how to use radio?

Three months ago, SPONSOR pointed out editorially, that many of the younger men in agency and advertiser ranks have never had any practical experience in selling through the older broadcast medium.

The question immediately arose—are there any real radio specialists, any real radio experts left in the ad business? If so, who are they; and where are they?

To get the answers to these queries, SPONSOR made a coast-to-coast survey of stations, station representatives and network executives, and asked for their nominations.

First results of the poll indicate one startling fact. Despite the attention which TV has had in recent years, there are an astonishing number of radio-savvy admen.

You won’t find them in every agency (including some of the largest). And you’ll find a higher proportion of them outside New York than you’d expect.

But people in the know cite the following names as typical. Here, in broad categories, are some of the names that turned up most often.

If you’re in New York and looking for the tops in media directors, according to SPONSOR’s opinion poll you’ll hear such names as “Pete” Matthews at Y&R, Larry Deckinger at Grey, Joe Braun at K&E, Dick Bean at Warwick & Legler, Bill Dekker at McCann-Erickson, Roger Bumstead at MacManus, John & Adams, Joe Knap at Wesley, Mark Byrne at Esty, Ed Grey at Bates, Gerry Arthur at Donahue & Coe, Dan Kane at Ellington, Marvin Richfield at Erwin Wasey, Ruthrauff & Ryan, John Ennis at Fletcher Richards, Calkins & Holden, Jerry Bess at Arkwright.

In Boston, Bill Monahan at Dowd & Co., Alice Liddell at K&E, Tom Covey at Sutherland-Abbott, Frank Browning at Badger & Browning & Parcher, “Bo” Bernstein at Bernstein, Betty Parsons at Bresnick. Henry Hart at Noyes, Marie Kachinsky at Silton Bros., Callaway, Louise Doherty at Reach McClinton & Humphrey, Rosemary Rohmer at Hoag & Provandie, Ruth Simonds at Bennett & Northrup, Helen Harrigan at Hutchinson.

In the Midwest, votes went to the following Chicago people at this level: Dave Williams at Wade, Evelyn Vanderploeg at Arthur Meyerhoff, Frank Morr at Gordon Best, Dixon Harper (farm director) at Aubrey, Finlay, Marley & Hodgson.

In Detroit: Kelso Taeger at McCann-Erickson, Charles Campbell (consumer products) at MacManus, John & Adams, Albin Yagley at Grant, Neal Nyland (dealer association advertising) at Geyer, Morey, Madden & Ballard.

On the West Coast, first choices in Los Angeles were: Kay Ostrander at Heintz, Mary Ellen Wheeling at Anderson-McConnell, Jane Leider at Atherton Mogge Privett, Joel Stearns at Milton Weinberg, Kent Goodman at Advertising Agencies, Jess Johns at Eisaman-Johns.

In San Francisco: Jack Davis at Honig-Cooper & Harrington.


Pollsters in the South list these names at the top level of know-how:

In Atlanta: Warren Stewart at Mc-
RADIO AD EXPERTS

Cann-Marschalk, Pamela Tabberer at Liller, Neal, Battle & Lindsey, Ledie Walters at D'Arcy, Anne Benton at Tucker Wayne.


In the broadcast supervisors and radio/TV directors category, here are the names heard most often in New York:

Paul Gumbinner at Gumbinner, Seymour Goldis and Jay Schoenfeld at McCann-Erickson, Vera Brennan at SS&C&B, Helen Thomas at Street & Finney, George Perkins at Schwab, Beatty & Porter, Bob Day at Albert Frank-Guenterth Law.


In many cases, agency presidents were cited as possessing specialized knowledge about radio. Tom Adams of Campbell-Ewald in Detroit was nominated, along with Harry Chesley at D'Arcy in St. Louis, Lee Friend at Friend-Reiss in New York, Frank White at Kirkland, White & Schell in Atlanta, Forbes McKay at Keegan and Bob Luckie in Birmingham, C. Knox Massey in Durham.

Among associate media directors, sometimes termed media supervisors (and sometimes including v.p.'s), these were most frequently mentioned:


Chicago: Elaine Kortas at Markstaller, Rickard, Gebhardt & Reed, Jack Ragel at Tatham-Laird, Bob Jolly at Wade, Helen Davis at Clinton E. Frank.

Los Angeles: Muriel Bullis at Erwin Wasey, Ruthrauff & Ryan, Julie Herrell at Young & Rubicam, Gene Vaslett at Foote, Cone & Belding, Eileen Henriquez at J. Walter Thompson, Helene Sellery at Stromberger, LaVene & McKenzie, Mary Kay Cain at McCann-Erickson, Lydia Reeves at Foote, Cone & Belding.

Atlanta: Dorothy Nehls at Liller, Neal, Battle & Lindsay.

In media's biggest legion—the timebuyers—here are names SPONSOR turned up as savviest in radio:


Boston: Marianne Meoli and Mary Penglis at Reach, McLintock & Humphrey, Virginia Fairweather at Harry M. Frost, Ruth Gaeta at James Thomas Chirurg.

Chicago: Ed Fitzgerald, Sylvia Rut, John Rohrbach at J. Walter Thompson, Eloise Beatty at Leo Burnett, June Nelson at John W. Shaw.

(Please turn to page 69)
MOUNTAIN OF TAPES, bound for 60-odd radio stations carrying PR's book-selling shows. Here, PR ad mgr. Terry Marks, gets in touch with rep.

RADIO MARKETS 400,000

- Profit Research puts $10,000 per week in spot radio, tests results station by station, hits book bonanza
- Mail orders for PR's financial know-how books spurred by owner Walton's self-delivered radio talks

They never stop testing radio at Profit Research, New York. And, thanks to their scientific use of the medium, this 18-month-old publisher of financial know-how, paperback books has watched its mail order sales pass the 400,000 mark.

Profit Research, which sells a seven-volume series for $4.95 inaugurated its spot radio venture with an outlay of $1,000 a week. Currently the weekly spot expenditure is up to an average of $10,000—with no increase in cost-per-order, which has been favorable from the beginning.

Behind this burgeoning year-round radio drive lies a policy of constant testing. Station, time slot and material, all must prove themselves prior to full-time inclusion in Profit Research's campaign. Thereafter, they must prove themselves on a week-to-week basis.

PR's testing tool: the orders. They furnish this mail-order seller with rapid, incontrovertible evidence of how a particular radio spot is doing.

If, after a week or two on trial, a station is able to provide an encouraging flow of orders, PR makes a long-term buy. But it nearly always insists on a short-notice cancellation clause, in case orders through a station subsequently show too much of a decline. Rather than automatically abandon a station when this happens, however, PR experiments with other time periods and commercial content first.

Appropriately enough, this radio-oriented publishing house is headed by a veteran broadcaster, Sidney...
“They aren’t necessarily listening to the top-rated stations, however,” continues Mr. Walton. “They’re interested in adult programing, which is often most prevalent on the third or fourth station in a market. That’s the type of station we buy, selecting time slots adjacent to the higher-level programs.

One of the first indications PR gets as to whether or not a station meets the requirements comes from what appears in its “Standard Rate and Data” listing. If program rates are prominently displayed, the station is a candidate. If program rates are listed below announcement rates, PR is dubious. If announcement rates are followed by “For Program rates contact station,” that station is as good as eliminated, since it obviously doesn’t emphasize programing.

PR currently is in some 45 markets throughout the country, with dosage based on population concentration, using as many as four stations per market. The main thrust of its approximately 60-station push is in week-night radio. Time slots for the programs vary widely from station to station, however, as they are determined by adult programing schedules and week-to-week results.

PR advertising manager-timebuyer Terry Marks elaborates on the time fluctuation this way: “A frequent cause of decline in orders is a change in program schedules by the station. We’ll find, for instance, that the public affairs program which had preceded us was replaced by a young people’s d.j. show. When this happens we try other adult programing adjacencies on the station, until one of them clicks.”

In addition to its nighttime schedules, PR maintains a sprinkling of daytime and weekend spots. The noon hour, for example, has been found productive in several markets. Weekend frequency, however, has been held down by a shortage of availabilities.

Experimentally-minded PR, which tries something new on about 10 stations a week, is currently considering a go-round with traffic time.

(Please turn to page 68)

BOOKS

Walton, who personally delivers the 15-minute financial information talks and accompanying commercials that constitute PR’s radio format, Mr. Walton began his broadcasting career in 1932 as an announcer at WBAL, Baltimore, and after several years as motion picture newsreel commentator returned to radio. In the mid-50’s he conducted an on-air circulation campaign for Kiplinger’s Changing Times newsletter.

“We’re mainly interested in reaching mature, intelligent, well-to-do professional and business men,” explains Mr. Walton. “Most of them are over 40, and retain listening habits developed during radio’s heyday. They are in the radio audience evenings, weekends and at times during the weekday.

VETERAN broadcaster Sidney Walton tapes a batch of new 15-minute talks for his company’s 45-market book-selling radio campaign. He teaches listeners to handle money

PLAYBACK of latest Walton tapes gets critical ear of (1 to r) Walton, engr. Fred Catero and PR timebuyer Terry Marks. Team turns out as many as 10 shows per week
Here's how Chesty Foods cracked South Bend market in six months with distribution push tied to tv sports

Pattern for push came from 7-year, 100% tv strategy which has tripled volume, doubled distribution area.

This time last year, Chesty Potato Chips were virtually unheard of in South Bend. Now, supermarkets who neglect to stock them risk the dissatisfaction of tv sports fans who know, in two brief seasons, that Chesty and sports are virtually synonymous.

Chesty has tied its distribution strategy in South Bend to the tv sports seasons. Bulk of its independent outlets (this week topping 200) was sewed up with the football season. Basketball capped the Kroger chain, important scoring point for any newcomer in the area.

Chesty Foods sales and ad manager John Dugan expects this enviable position to be even better by the time the Notre Dame cagers have sunk their last tv basket on 29 February. With a month to go, Chesty salesmen are wringing every ounce of benefit from the WNDU-TV schedule.

The sports flier was no shot in the dark. For seven years, the Terre Haute, Ind., company has found sports on tv a good way to stimulate fast consumer and trade reaction in a market. Basically, Chesty was continuing a policy of marketing distribution initiated in the Evansville-Bloomington-Indianapolis area.

As sports coverage expanded its market, Chesty expanded its sports coverage throughout Indiana and Illinois, now spending (by sponsor estimate) about $300,000 a year in tv.

When Dugan first applied for tv rights to the Notre Dame football games, he frankly never anticipated he'd land them. When he did, it was the opening gun for expansion into the South Bend market.

By July, Dugan had completed negotiations with Notre Dame and had a strong wedge for salesmen to use throughout the summer. By 16 September, they had contacted virtually every grocery outlet in South Bend. By the 26 September kickoff on WNDU-TV, 75 outlets had been lined up.

This was the base that Chesty worked from, doubling the number of outlets during the course of the seven-game schedule. Commercials were predominantly live, delivered from fact sheets by sportscaster Bill Etherton amid the confusion of the stadium. To heighten the all-family pitch, which Chesty also considers important, filmed commercials were occasionally inserted. This served to give Chesty identification with "Chesty Boy," a cartoon character designed to sell youngsters primarily.

The boy, appearing on all football schedule display pieces, was immediately recognized by kids who couldn't read the schedule but could recognize a friend. (In other markets, Chesty has re-inforced this angle with its own tv kid shows.)

By the end of football season, Chesty had doubled the number of outlets it had obtained in South Bend prior to tv and was ready to begin its Notre Dame basketball schedule on
WN DU-TV first week in December.
Again, commercials were done live, capitalizing on the confusion of the sports arena to add color. Product shots are superimposed over the court. Seventy-five per cent of the product emphasis goes to Potato Chips and Ruffles, with the rest of the commercials devoted to popcorn, pretzels and other items.

Ruffles are a waffle-like chip which Chesty promotes to the hilt. In pursuit of the kid market, Chesty maintains 30-minute kid shows in three markets presided over by “Ruffles," a clown which takes his name right from the trademark.

“Ruffles” came into being five years ago, when Chesty took over sponsorship of the Little Rascals strip on WTIV, Indianapolis, to reinforce its sports schedule on that station with a direct pitch to kids. Now there are live “Ruffles" in two other markets—on WTVW, Evansville, Indiana and WSIL-TV, Harrisburg, Illinois. Chesty also maintains kid shows on WOCTV, Davenport, Iowa, and KFVS-TV, Cape Girardeau, Missouri.

Ruffles distribution brooms in these markets, according to Dugan. For example, ASP with its own brand of potato chips, nevertheless, is well stocked with Ruffles.

With “Ruffles" and Chesty Boy activating the kids, Chesty is currently knee-deep in this TV basketball schedule, aimed at the whole family:
A twenty-four game schedule on WTIV, Indianapolis, gives Chesty coverage of Indiana-Purdue-Butler games with important high school tournaments thrown in. These games are picked up by WFAM-TV, Lafayette and WLBC-TV, Muncie.
University of Illinois games on WCLA, Champaign, are picked up by WSIL-TV, Harrisburg and WEEK-TV, Peoria. Coverage of Big Ten games is aired on WTVW, Evansville, Indiana.

Latest addition to the schedule is Notre Dame basketball on WN DU- TV, which has given the company a solid wedge in the South Bend market area.

According to Dugan, Chesty has more than doubled its distribution area and more than tripled its volume since its first TV basketball shot seven years ago.

**TV PRESENTATION SPURS BIG ARTICHOKE AIRLIFT**

By now, the artichoke habit may well have taken hold among some 350 New York ad agency media and research people.

First rumblings of the artichoke movement occurred last May at a presentation made by Graham Moore, sales director of the Gold Coast stations (KSBW-TV, Salinas-Monterey, and KS BY-TV, San Luis Obispo). It was the first of several presentations made to agency people in the Gold Suite of New York’s Sheraton-East.

Included in the presentation was a color slide of an artichoke field. While it was on-screen, Moore casually remarked that if anyone present were interested in having some artichokes, he’d make arrangements to send them when he got back home. That was all it took. Post-presentation cocktail conversation centered around one subject, artichokes—how they should be cooked, how they should be eaten. Everyone, it seemed, wanted his name on the artichoke list.

Moore, of course, wanted to be fair, so repeated his original spontaneous offer at the subsequent presentations—and got the same result.

When he arrived back in California, however, Moore learned that there’d be a short wait for artichokes while they ripened. Lack of rain extended the waiting period to such a length that he finally sent a letter of apology to the entire artichoke roster.

It was seven months after the original offer was made before the artichokes were ready, and the timing was perfect—it was Christmas. Some 350 cartons of a dozen artichokes each reached New York via American Airlines 707, arriving “jet fresh” the same day they were picked in the field. Accompanying the delicately flavored cargo was Gold Coast program director Gary Ferlisi.

H-R Television offices were converted into a temporary warehouse for the piles of artichoke cartons and from there deliveries went out to the 21 agencies involved.

Inserted in every carton was a four-page booklet of artichoke recipes, ac-
How buyers can get better jobs

- SPONSOR survey shows that good timebuyers can move upward either inside or outside the agency setup

- But it takes special talents for a buyer to get more responsibility or to shift into sales, contact or copy

The buyers who get ahead in agencies and the ex-buyers who move up elsewhere have one thing in common: they're marketing-minded.

Marketing is a magic word in media departments just as in account sections, because a knowledge of marketing is likely to be the most important single factor in the timebuyer's future. That was the consensus of ad pros when they were asked by SPONSOR last week how a buyer can improve his position and/or get ahead.

Without exception, those interviewed said a buyer will get ahead only if he or she has a broad-based marketing knowledge of the why's and how's of buying—as well as of the more easily assimilated what's. This general backgrounding toward the market orientation of the client makes a superior timebuyer—an extraordinary one far and above the average buyer of time.

What, then, is the prospect of advancement for the superior buyer? Those queried by SPONSOR agreed promotion prospects are unlimited for the well-rounded, thoroughly seasoned, imaginative professional timebuyer. But, they contend, too few buyers have, or develop, this margin of superiority.

The timebuyer who wants to move up in the advertising profession should study the 14 steps outlined on the opposite page by Frank Kemp, vice president in charge of media at Compton Advertising. They lead to a rounded buyer who is hip to modern marketing, who follows production and distribution of goods advertised by his setup clients in this competitive era.

This calibre of buyer can range far afield into more responsible jobs.

He can take four major directions: (1) up within the media department of the agency; (2) to other agency departments, usually the research or account sections; (3) to client companies, again in research or marketing; (4) to media concerns, which include station representatives, stations and networks, research organizations, trade groups.

Inside the agency, the timebuyer can progress through the ranks of the media department or move to another division and gain promotions there. Timebuyers, SPONSOR learned, range in salaries from $6,000 to $15,000, with the average nearer the $8,500 mark.

The chief buyer can command anywhere from $12,000 to $18,000, with the most usual somewhere around $12,000. Assistant media directors earn an average of $15,000, and the immediate superior—the associate media director—is paid about $18,000. The media director not bearing

JOB OPPORTUNITIES ABOUND IN AND OUT OF AGENCIES

SALES JOBS are future of many buyers, like these at H-R Reps., N. Y. L. to r., Frank Pellegrin, H-R exec. v.p.; former buyers Art Berla, BBDO; Ed Sherlinian, R&R; (with Don Kearney, Corinthian Bdcstg.); ex-buyers Al Ritter (rear), Compton; Tom Comerford, Y&R; Ray Simm, EW.

UPGRADED ASSIGNMENTS within the agency are given buyers who better themselves professionally by adding to their knowledge, applying it. Leslie L. Dunier, v.p., for tv/radio, Mogul, Williams & Saylor, N. Y., reviews market info with Lynn Diamond (1), Joyce Peters.
WHAT A BUYER CAN DO TO GET A BETTER JOB

THOSE 14 STEPS can lead a timebuyer toward increased recognition in the agency as well as outside with clients and with media. They'll help a buyer become a prime prospect for promotion, and were compiled by Frank Kemp, v.p. for media, Compton Adv., N. Y.

1. Give sales representatives and fellow agency members maximum consideration and courtesy. Build up a circle of advertising contacts.

2. Take advantage of every opportunity to be present at meetings with clients and the account section.

3. Think and speak of your job as the essential part of agency work which it represents.

4. Make your reports as thorough as possible, yet brief and readable.

5. Always try to learn the over-all media picture on an account, not merely the objectives of your own purchases.

6. Learn to evaluate research relating to your medium and remember it.

7. When sure of your facts, have the courage of your convictions, but don’t fail to admit lack of knowledge when it exists.

8. Admit your mistakes, but demonstrate how you have profited from them.

9. Show initiative by presenting unsolicited ideas and time availabilities that could make sense to the clients served.

10. Demand clear-cut instructions from the account group before initiating any major projects.

11. Follow through. Don’t be content to put a campaign to bed after a campaign starting date; police it with stations and reps periodically.


13. Learn to talk on your feet.

14. Don’t accept “no” if a superior stands a chance of obtaining a “yes.”

A vice president’s title may earn as much as $28,000, but $25,000 is more likely. The department director who is also a v.p. averages $35,000, although the top range hits a high of $60,000.

The media department structure gives the top-grade buyer a lot to shoot at—in responsibility as well as money, though few jobs over the rank of chief buyer are ever allocated to a woman. The trend among the larger agencies over the past five years has been to replace women buyers with men, although there is still a large proportion of women handling timebuying functions in medium and smaller agencies.

Still inside the agency—but outside the media department—there are many positions to which buyers can shift laterally. The most common are in the areas of media and market research and in account sections, the latter involving contact and over-all account planning which encompasses media strategy. Women seem to have more of an opportunity to switch to research than to contact or creative.

On a day-to-day basis, most buyers are engrossed with upgrading their present jobs and their knowledge of the profession, in terms of status as well as salary. But Warren Bahr, associate media director of Young & Rubicam, thinks efforts to enhance stature are fallacious if they’re made by buying specialists rather than all-media buyers.

He feels that only an all-media buyer—who knows the ramifications of print as well as broadcast—can even begin to gain the rounded marketing concepts and approaches which are basic to promotion into a broader job.

The all-media buyer, he says, “is the scarcest commodity in the world. The way to get dollars is to get close to dollars, and the all-media buyer is closer to the client, his plans and his budget than the specialized buyer.” That’s why the all-media buyer may earn $11,000, in contrast to the $8,500 for a broadcast or a print buyer. (Y&R pioneered the all-media system.)

A media v.p. of another large agency said: “If a guy’s got it, he’ll get ahead wherever he is and whatever he’s doing. But as a buyer he should” (Please turn to page 71)
As government investigations continue, SPONSOR ASKS:

Does government know enough about broadcasting?

Government action without complete information might seriously affect information. These distinguished broadcast men give underlying factors to consider

Donald H. McCannon, pres., Westinghouse Broadcasting Co., Inc., N.Y.

An overly simplified answer would be “no.”

This must be viewed in light of the reasons. Radio is only 40 years old and has developed rapidly.

If you measure television from the date of its release from the “incubation chamber” upon the issuance of the Sixth Report and Order in 1952, it has yet to realize its eighth birthday. I mention this latter date because of the phenomenal growth that was triggered by the lifting of the “freeze.” There were then 108 stations on the air, now there are 517 commercial television stations and 44 educational stations. Television sets have increased from 13 million to over 45 million and advertising expenditures in television have risen from about 450 million to a billion, 500 million.

Such growth obviously spells many problems for the industry and it is superfluous to point out that the last seven odd years have been busy ones for those engaged in broadcasting.

What is the result?

Television and radio have had a dramatic and constantly burgeoning and transforming story to relate but the paucity of time has denied us the opportunity. Governmental people who have devoted all their time to these media have been hard put to keep up to date. Other industries with far less national importance and fewer problems have had national informational services and even lobbies in Washington for many decades. Broadcasting has still to get the “word” across.

It is not something that can be done by the networks or by the NAB alone. These organizations have worked diligently in this area. But now the situation has changed. The local station broadcaster now has the ball and must tell his story to the members of the Senate, Congress, and to the membership and staff of those important governmental agencies with which we have continuing contact. We are not there to peddle influence or to lobby. Fundamentally the task is to inform. If every broadcaster would simply contact his own Congressional representative when Congress is out of session and they are at home, and then if possible, visit them in Washington once during the session, the forward informational movement would be monumental. In addition, such obvious things as including these important public officials on the station’s public information mailing lists would indeed be a big step forward.

I believe the broadcaster has a phenomenally good story to tell. It has yet to be told, however. The atmosphere of no information and misinformation must be cleared up in order that our future may be one that will achieve the full potential of these media—firstly, in service to the public, and secondarily, to the advertiser.

R. Peter Straus, president of Straus Stations, New York

The government quite obviously has at its disposal a large body of information on broadcasting. But, unfortunately, much of it—with regard to programing—is irrelevant, unenlightening and almost always incomplete. It fails to take into account the really significant facts about radio 1960—that today’s radio stations, for example, have developed numerous techniques for increasing the effectiveness of their service to their listeners, to the communities they serve, and, of course, to the advertising economy.

For a good part of the government’s information on broadcasting comes from license applications and renewals. Yet the forms used to obtain this information are based on programing concepts and indeed a kind of radio broadcasting which scarcely exists any more. It goes without saying that this fact does not simplify the current reassessment of the government’s role in broadcasting.

That a quiet revolution in radio programing has taken place over the last 10 years or so would not be apparent to readers of FCC forms, were it not for the widely recognized facts of life. Radio today is bigger, more prosperous, more competitive, and more vital as a force in American life than it ever was in what were considered “the good old days.” The general public—which last year bought upwards of 15 million new radio sets—certainly has a different view of radio and its service than would any student of FCC forms, which are based on programing patterns no longer in wide use.

The increased use of minute-to-minute news and public service in a setting of popular music is but one example of the kind of new program technique which is not reflected in government questionnaires. Under some old concepts, the ideal “public service” program was 15 minutes or a half hour of sustaining time, and it...
somehow followed, therefore, that most sustaining programs were “good” and commercial programs “bad.” It is doubtful, however, if a half-hour of music “brought to you by the Red Cross” is necessarily a greater “public service” than a fully sponsored half-hour discussion program on juvenile delinquency. It is not the sponsorship which matters, but the program content. Moreover, such things as the vast number of daily program featurettes and brief spots on traffic safety, health information, charity solicitations, etc., spaced for maximum exposure throughout the broadcast week, go largely unnoticed in the restriction of essential information available to the FCC through outdated forms. Yet, operating a station “in the public interest” suggests the presentation of material in such a way that it will interest the public. This requires modern techniques which fit radio listening habits and which recognize that a station's over-all public service value is closely related to the size of its listening audience.

It is none too soon for broadcasters and advertisers as well as government to worry about the widening gulf between the public's oft-demonstrated liking for radio's services and the rather synthetic and severely limited view of radio based on present FCC forms.

Harold E. Fellows, president of the National Association of Broadcasters, Washington, D. C.

Government is merely a sum of individuals, and it is obvious that no one individual on the elective level can become completely expert on this subject because broadcasting is a complex, widespread function in this country. Only those who devote their entire energies to radio and television can become wholly cognizant of the problems which constantly arise and the solutions which are found.

(Please turn to page 71)
What You Can Get in an RCA Customized "Package"

- Advanced TV Tape Recorder
- Choice of Cameras
- Complete Video and Audio Equipment
- Variety of Microphones
- Amplifiers
- Mixing and Special Effects
- Editing Facilities
- Film Facilities
Why not let an “old hand” assemble your TV Tape Production Package?

studio or mobile monochrome or color

From the early days of film recording RCA has extended a helping hand to film producers. Now this same experience is available to help you with the production of TV tapes. The years of know-how in film recording and television have been combined to give you a professional package. You get equipment of RCA manufacture that is designed for integration into one complete system.

A typical “Customized” TV Tape Production Package consists of such equipment as cameras for pickup (monochrome, color, or both) video and audio mixing, special effects, chroma key, TV tape and editing equipment.

You deal with one reliable source of supply to help you plan the entire system. You obtain quality equipment that’s been proved in use to provide the very finest pictures—both color and black-and-white. You’ll eliminate costly mistakes, save valuable time and money.

Get the complete brochure on RCA Customized TV Tape Packages for Tape Producers. See your RCA Representative. Or write to RCA, Dept. CE-264, Building 15-1, Camden, N.J.

RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N.J.
MOTION PICTURE THEATERS
SPONSOR: Rivoli Theatre  AGENCY: Direct

**Capsule case history:** In the past year a number of motion picture producers have scored with big box office hits that have not been, and could not be, Academy Award winners, by spending giant amounts for tv advertising. Medium-market motion picture theaters are now making many of their attractions sell outs through tv, even though their budgets are limited. An example is the Rivoli Theatre in La Crosse, Wisconsin. The Rivoli booked “Five Gates to Hell” to run two days, Friday and Saturday, in December. Manager George J. Andrews bought a schedule on WKBT at a total cost of $250. “Results were overwhelming,” he reported. “The gross was one of the biggest I have ever seen for this type film. By the 8:30 performance we had to turn away 350 to 400 people.” The reach and impact of the advertising was such that people arrived from as far as Austin, Minn., approximately 90 air miles from La Crosse and more than two hours by car. “Don’t tell me tv can’t sell,” he said.

WKBT, La Crosse  Announcements

FLORISTS
SPONSOR: Bradley Florist  AGENCY: Direct

**Capsule case history:** Bradley Florist, an established Omaha florist, purchased a television campaign on KETV, also of Omaha. Bradley’s objective: to attract new business. This was the first television advertising the store had ever undertaken. The schedule consisted of eight 10-second Class C spots and two 10-second Class A spots during the first flight. Immediately after the campaign was underway, Bradley experienced a 5% increase over the same week in 1958, and an 8% monthly rise over the corresponding month in 1958. As a result, Bradley continued his campaign on KETV and purchased a similar campaign one month later. Again results were immediate, and the florist felt a 7% jump in sales the first week and an over-all 8% jump over the same month in 1958. “Our use of KETV to advertise Bradley’s has been successful, and we plan to use KETV in the near future,” commented Mrs. Ed Bradley, co-owner of the shop.

KETV, Omaha  Announcements

DEPARTMENT STORES
SPONSOR: Capwell’s  AGENCY: Leo Burnett

**Capsule case history:** Capwell’s Department Store, one of the largest in Oakland, Calif., in connection with KTVU’s (San Francisco) Huckleberry Hound, promoted a personal appearance at Capwell’s of Huckle and Yogi, stars of the kid’s show. Huckleberry Hound is seen Wednesdays from 6:30 to 7 p.m. Pete Watt, special events manager of Capwell’s, reported that “350 children and parents were waiting for Huckle and Yogi when they made their grand entrance onto the street level floor of the department store. And other people kept arriving as the half-hour event went on.” Both during and after the appearance, Capwell’s reported a multi-increase in general merchandise category. Another crowd was gathered in the store’s basement toy department to greet the celebrities which also reflected in sales. “I feel that tv was responsible for the promotion’s success, by getting the word out to the kids themselves—something a newspaper ad cannot do, because kids don’t read such ads,” said Watt.

KTVU, San Francisco  Program

SHOE STORES
SPONSOR, Rochester Shoe Store  AGENCY: Direct

**Capsule case history:** Rochester Sample Shoe Store, one of WHEN-TV’s oldest advertisers, has had direct evidence time and again, as a local dealer, of tv’s impact. As just one instance, Jack Rubenstein, the store’s owner, offered one style of men’s shoes and one of women’s at a specially reduced price in its “TV Anniversary” sale. To qualify for the discount viewers had to mention the “TV Anniversary.” The offer was made on the store’s one-minute commercial in the Thursday and Friday late night movie segment. Result: By Saturday closing, the store had sold 71 pairs of anniversary shoes, all traceable to the store’s WHEN-TV’s advertising. Additional sales resulted from persons unable to find their size in the popular sizes offered. Of particular interest here is the ability of the medium to effectively sell for small business, since it is a neighborhood operation, located away from the downtown Syracuse shopping area.

WHEN-TV, Syracuse  Announcements
How to keep your head when all about you...

“As recently as 1927, drivers who exceeded the speed limit in Peiping, China, were executed and their heads exhibited as a warning to others.”

This fact was reported in Borg-Warner’s well known advertising series—to ask Americans, who knew less stringent laws, to keep their heads—and drive carefully.

It is one of hundreds of facts Borg-Warner has run in support of Advertising Council campaigns in the public interest.

Not confused by facts.

A recent independent depth survey, conducted to determine what “meaningful thoughts” readers derived from these spreads, showed 86% of all persons interviewed considered Borg-Warner “sincerely concerned with the public welfare.”

The climate’s good.

The survey elicited many voluntary comments to confirm the belief that public-service advertising helps maintain a favorable climate for business. Some of the comments were: “Borg-Warner has done a lot for our country”; “they are serving mankind”; and, “Borg-Warner is tied in with the family and the community.”

A billion readers.

Each advertisement since 1952 has carried an Advertising Council message. This is the longest, continuous magazine support given Council projects by any national advertiser. Totals: 216 messages and an estimated billion and a quarter readers.

You, too, can benefit.

You can better your business climate as Borg-Warner has. Use Ad Council campaign slogans on your point-of-sale materials, on your direct mail or business letters, in house magazines or annual reports... and in radio, television and print advertising.

Here are current campaigns:

Aid to Higher Education
Better Mental Health
Better Schools
Crusade for Freedom*
Forest Fire Prevention
Red Cross*
Register, Contribute, Vote*
Religion in American Life
Religious Overseas Aid
Stop Accidents
United Nations*
United Fund Campaigns*
U.S. Savings Bonds

*Not year-round campaigns

Free information, posters, reproduction proofs, electro's for magazines and other advertising materials—yours for the asking. Send the coupon today, or call the Advertising Council branch office nearest you. Branches in Chicago, Los Angeles, and Washington, D. C.
WHY IS VIDEO TAPE MADE ONLY BY 3M?

When the first video recorders were introduced in 1956, there was a big "if." Video recording would revolutionize the television industry IF someone could make a magnetic tape that would meet its fantastic demands for quality and durability.

This meant a tape with an essentially perfect oxide coating that would hold up under tremendous operating pressures, heat and tension under repeated use. This, then, would result in cutting production costs for TV commercials in half, provide perfect rehearsal conditions, eliminate fluffs and insure a "live-looking" finished product. In short, it meant doing the nearly-impossible.

3M did it...and when the daylight saving time deadline of April 27, 1957, brought demands for video tape in quantity, 3M did it again.

What made the difference? Experience and research. 3M had 50 years of experience in precision coating processes. 3M pioneered in magnetic tape manufacture.

After three years, 3M remains the only commercial manufacturer of video tape. While others try to make a workable video tape, 3M can concentrate on further advances in "Scotch" brand, the tape that is already time-tested.

WASHINGTON WEEK

The Washington drumfire at advertising in general and broadcasting in particular continues to take on scope and acceleration.

Competition to snag the play away from the other fellow also heightens. A spirit of conciliation alternates with thunder about holding everybody responsible.

To put these observations in focus: FTC chairman Earl Kintner this week moved in on Rep. Oren Harris' posture of "vigilance" over advertising and broadcasting and asserted he is considering acting against the networks, as well as advertisers and their agencies, on false ad charges.

Sen. Warren Magnuson, commerce committee chairman, who has been issuing hot blasts against sponsors and networks since last fall, has set up a "round table" to which the FCC, FTC and industry spokesmen, have been invited.

Their actuating philosophies:
Kintner said that he had always looked on networks as mere carriers of ad messages, but now he wants to prosecute the networks if they participate (sic) in preparation of suspect commercials. (Here's one that newsprint might do well to ponder deeply also.)

Magnuson questions whether industry self-regulation or the NAB codes can control such activities without a firmer hand from regulatory agencies and infers that he is most unhappy with those who ascribe what has happened to "growing pains" or who otherwise play down the seriousness of the charges. He also proposes to demand tangible evidence of tangible reform on the part of advertisers and air media, and of regulatory zeal on the part of the government agencies.

And the calendar keeps loading up with such significant dates as these:
1 February: the termination of the FCC's hearing on programing.
2 February: the Senate Committee starts hearings on tv allocations.
8 February: the House Legislative Oversight Committee gets back on the payola probing trail.
19 February: the Senate Commerce communications subcommittee holds a "round table" on advertising and programing problems in broadcast media.

The NARBA and U.S. Mexican broadcasting pacts, which year after year have gone unratiﬁed by the Senate, looks like they will make it this year.
A special Senate subcommittee under the chairmanship of Sen. Wayne Morse heard the same pro and con arguments as before, but managed to secure a compromise of a sort.

Once again, FCC commissioner Rosel Hyde and clear channel and regional broadcasters united in appealing for quick ratification, though the big clear channel stations still held to reservations about NARBA treaty outlawing of superpower.

Daytime stations opposed neither treaty, but wanted a reservation in the Mexican pact permitting U.S. daytimers to operate longer hours on Mexican clear channels.

As in the past, subcommittee members despaired of bringing any treaties to the ﬂoor of the Senate for approval with reservations about key clauses.

But the daytimers and clear channels conceded that the Senate could approve the treaties without reservation, while instructing the State Department to start negotiations toward a better break for our stations.

All of this despite the fact that, in any case, the FCC has rejected both superpowers for the clear channels and extended hours for daytime.
Look for a hot sales reaction for some of the comedies which are starting a new programing bandwagon at the present moment.

Producers are straining to get their pilots on Madison Avenue early so as to try for rapid closings on network deals.

Two of the syndicators leading this comedy trend are CBS and CNP—and it's possible both are utilizing the predictions of their parent networks as to what may be ahead in 1960-61.

The trend toward comedy buying is exemplified by the case of CNP's Jim Backus show, which had the extra advantage of appearing early: One of the bidders for the show is understood to be an advertiser that has used nothing but westerns for three consecutive seasons.

If you're wondering why Ziv's name isn't among the charter members of the newly formed film export association (see next page), here's the probable reason:

Since Ziv is up for sale it can't make commitments of this sort until the interested buyer decides on its option.

But this Ziv impasse makes little difference, because the prospective buyer, United Artists, is already a charter member of the export association.

Fears that wide-screen movies couldn't be shown on tv have evaporated.

NTA's acquisition of 30 Regalscope pictures for tv distribution will use several solutions to the wide-screen problem, this one among them: stations will employ a special lens when projecting the pictures for telecast.

Yet another alternative to the wide-screen problem is the UA solution, whereby the entire picture is re-edited from the negatives, choosing the best parts frame-by-frame.

The NTA Regalscope package, incidentally, is significant for another reason: It is among the first large-scale breakthroughs of recent pictures for tv; all were made since 1956, 28 of them in 1957 and 1958.

The 1960-61 programing sweepstakes started their course last week as more major producers began to order films into production.

Among the activities of preparing or producing shows for network and syndication, by company, are these:

- **ABC Films** will start on Simon Lash, a detective series that marks Allied Artists' entry into tv film production.
- **CBS Films** set Marshall Thompson and Annie Farge for leading roles in Angel, a comedy which Jess Oppenheimer will produce, and signed Herb Meadow to produce Call Me First, an adventure series.
- **MGM-TV** will make a pilot of The Paradise Kid; Richard Maibaum is executive producer.

The costume, or historical, adventure series are making their bid to take attention away from some of the contemporary modern dress adventure shows.

Typifying this trend is UA's The Vikings, which has registered $1.2 million in sales in 110 markets, with good rating results reported in Los Angeles, Miami, St. Louis and Seattle.
Station-produced film documentaries are attracting new TV money in full sponsorship of hour-long local specials.

WPIX, New York, for example, has sold its Secret Life of Adolph Hitler to Rootes Motors (EWR&R) for full sponsorship on both WPIX and on KTTV, Los Angeles.

The Rootes campaign will be for its Hillman and other English-made cars.

Some observers see the buy as taking advantage of the Nazi trouble in Germany—or a way to use the Nazi image in the competition between Hillman and German-made cars.

Westinghouse has responded to the new demand for public affairs shows by bringing out Reading Out Loud for its own stations and for general syndication.

Stars to appear on the series will include Harry Belafonte, Jose Ferrer, Mrs. Roosevelt, Vice President Nixon, Sen. Kennedy, and possibly Sir Laurence Olivier.

What's unusual is the modest price scale of the show for commercial telecasters, and the fact it's free for public service schedulers.

Shot in tape and also available in kinescope, it goes on sale 1 March.

The close connection between the concept of the show and current demands is pointed out by the fact that credit for the show goes to Mike Santangelo, Westinghouse's press chief, rather than usual programing sources.

Ampex Videotape's new Inter-Sync unit promises to be one of the major tape developments in making tape recorders compatible with other electronic program sources, including live TV.

Hitherto a switch between tape and live has usually created roll-over because of the change from one set of pulses to another.

The Inter-Sync unit, which replaces existing drum servo (master control) units, can do dissolves and other electronic optical effects without difficulty.

ABC TV will get the first units, and deliveries are scheduled for Electronic Videotape Editing Service in New York for March, and CBS TV for May.

Merle S. Jones, CBS Films president, was also elected president of the newly formed Television Program Export Association this week.

The TPEA will serve to fill "a vital need to properly represent U.S. TV film producers in foreign markets on problems that are better dealt with collectively than individually," Jones said.

The TV group will tackle the same difficulties that once faced the Motion Picture Export Association, namely, restrictions, embargoes, and dollar problems.

The TPEA won't concern itself with investment questions or program content, but it will try to find positive solutions to the international film trade in order to nip restrictions and counter-restrictions in the bud.

William H. Fineshriber, TPEA consultant, indicated that provisions have been made to hire special agents and to issue bulletins and factbooks to members. There'll also be a salaried president eventually.

Members, who retain autonomous authority through the unanimity rule, pay $7,500 annually if their receipts are under $1 million, and $15,000 in dues if their annual receipts from exports are over $1 million.

Charter members (and their representing directors) are: ABC Films (Harold J. Klein), CBS Films (Merle S. Jones), Desilu (Martin S. Leeds), Four Star TV (Tom J. McDermott), MCA-TV (Morris M. Schrier), Marterto (Danny Thomas), NBC (Alfred R. Stern), NTA (Sidney Kramer), Screen Gems (Lloyd Burns) and UA (Herbert L. Golden).
SPONSOR HEARS

Looks like White Rock is on the loose again: it’s bending an ear to presentations from other agencies.

The account is now with MacManus, John & Adams.

Also reported restive is Ex-Lax, currently at Warwick & Legler.

ABC TV just found out that there’s no noblesse oblige between competitive advertisers: the network was reproved by Reynolds Metals for accepting the Alcoa Wrap commercial which the FTC later complained about as gimmicked.

Apparently Chrysler established the precedent a year and a half ago when it told CBS TV about a commercial Libbey-Owens-Ford used on the Perry Mason show.

Note rating research firms bidding for a piece of the tv loot: it’s mighty tough getting a foothold unless the three soap giants are with you.

Their observation: an agency affiliated with a soap is loath, as a rule, to subscribe to a service unless it’s accepted by that client.

Incidentally, the 24 agencies associated with P&G, Lever & Colgate last year billed around $970 million in tv, which is 65-70% of the estimated total for the medium.

You’ll find it hard to believe this but it actually happened between a Chicago tv station and a New York agency.

Because of a traffic slip-up, a minute announcement was omitted one night. The station duly advised the agency of what happened and offered a make-good.

Retorted the chief timebuyer: it’s too late for the campaign to use the credit but the agency was entitled to the commission it lost as a result of the omission.

The station sent a check for the requested 15%.

In appraising the values received by Ford from the Startime series, don’t overlook—aside from the image created—the avalanche of continuing newsprint publicity.

The show can count on 45-50 reviews a week and reference of some sort—announcements of shows coming up, star interviews, program highlight and whatnot—practically every day of the week. And linked with it all is the Ford name: a record publicity bonanza that has no parallel in tv.

One way for a giant agency to run into working-capital, capital gains and stockbook-value problems:

Too many of the oldtimers pulling out within a short period of one another and cashing in their agency holdings at the same time.

One way for an agency to gamble its money: acquire a West Coast shop that’s got a small piece of a national account and hope that with this as a foot in the door the whole shebang can be snagged eventually.

A long shot of such description is currently in the making. The target-account’s nationwide ad budget is $10 million.
PET FOODS
(Continued from page 35)

eral million free samples, hoping to reach 50% of the nation's dog owners.

In the canned dog food arena, the struggle for leadership this year appears to be between nationally distributed Ken-L-Ration, which controls about 18% of the wet dog food market, and runner-up Rival, distributed only east of the Mississippi, which claims about 16% share. Rival is presently introducing a new food, Wagtail, in several test markets; plans to bring out a new cat food. Since its distribution is not national, it is a heavy investor in spot radio and spot tv; uses no network.

Among the 20 pet food companies that were in spot radio during the past year are such popular brands as Strongheart, Calo, Alpo, Bonnie, Ken-L-Ration, Red Heart, Thrivo, Lassie, Cadet, and some with such ingenious brand names as Dog-E-Stu and His Master's Choice. Only one was in net radio exclusively—Armour & Co.'s Dash, which was also a heavy investor in network tv.

In tv, dollar expenditures in 1959 for the industry were running well ahead of 1958 spending at the nine months mark. In 1958, total tv investment was $11,663,699 (spot $4,110,000 and net $7,524,699). For the first nine months of last year, television Bureau of Advertising reported pet food spending at $10,786,928 ($5,108,000 for spot and $5,678,928 for net), estimated that by year's end spending would total more than $14 million.

Target of all these efforts is a market that actually is booming faster than the grocery business itself. During the past eight years, the commercial dog food market, through grocery stores, has increased 72% while total grocery store dollar sales during the same period increased 67%. Pet food sales actually are larger than baby foods.

This is not too surprising when one considers the pet population of the U.S., for there are today about 26 million dogs and 27 million cats. According to Food Topics, total pet food sales in food stores during 1958 mounted to $485,260,000. Canned dog foods accounted for $220,200,000; dry pet foods reached the $192,000,000 mark; canned cat foods totaled $41,770,000. (Anyone who has just added these up and found them $31,450,000 short of the total pet sales may be surprised to learn that this went for bird food!)

The growth of the dog food market can be attributed in large measure to the population flight to the suburbs. Dogs have become practically a necessity to suburban living, contributing to protection, companionship and even status-building. Actually, the dog population is increasing at a faster rate than the human population in this country.

Significant to the dog food advertisers is the fact that the sales challenge goes far beyond the mere increase of canine population. For today, only about 23% of those 26 million dogs' total food intake is commercial (what they consume now is about 2 1/2 billion pounds of commercial foods). So the growth opportunities are tremendous, both in the ever-growing dog population itself and in the feeding a greater portion of commercial food to the dogs that now exist.

Gaines research, ahead of introducing its new Gravy Train, indicated that by 1963, the commercial dog food market will increase to about 3 billion pounds annually; yet this will represent only about one-third of the total consumption of the dogs. It also led to the estimate that the growth factor alone in the year 1963 will be larger than the total commercial dog food market was back as few years ago as in 1952.

The fight for any fast-expanding market is always a fierce one. The pet food slug-fest has the added filip of being not only a brand vs. brand brawl but a type vs. type, with dry dog foods out to try and wrest leadership from the wet (or canned) food industry. It is further complicated by the fact that some manufacturers produce both wet and dry foods.

Either way, retailers stand to gain through the fight. For them it means more profit opportunities through promotional deals, in-store displays, better co-op plans.

As the market increases, this battle for sales leadership can only grow hotter. And as new pet foods join the battle, dealer shelf space will be a more important factor than ever. Air media stands to gain since few food outlets will be likely to stock many brands not heavily pre-sold through advertising.

TV CRITICISM
(Continued from page 34)

If promises are overstated, whose fault is it?

Conclusion: The "live up to promises" criticism represents confused thinking, unsupported by facts, but is nevertheless an issue which the industry may ultimately have to face.

Program imbalance. One of the two most serious charges against tv (the other concerns advertising) relates to lack of "program balance."

Long before October 1959, the industry had been under fire on this score. But criticisms of tv's program schedules have had a field day since the quiz scandal broke.

Not only have they filled columns of newspapers and magazine space with diatribes against the tv's entertainment fare, but they have advanced all sorts of unusual (and weird) schemes designed to introduce more informational, cultural and "minority" interest programs into the tv spectrum.

Among the proposals: a special Citizens Committee (advanced by Sig Larmon of Y&R) to govern overall program content; a system of license fees (John Fischer of Harper's magazine) to finance a public service schedule; a rotation plan for using the 7:30-8 p.m. period for public affairs programs (Chairman Doerfer of the FCC): the setting up of a special educational channel (John Cunningham of C&W); the establishment of a "British" system of both government and commercial tv (John Crosby and others) and all manner and types of schemes involving pay tv, quasi-official commissions, new legislation, and crackdowns on tv license holders.

For its part the industry has responded energetically to the criticisms of program imbalance. Both networks and individual stations are now scheduling, and planning, a considerably greater number of special informational and public service shows.

Indications reaching SPONSOR are that the beginning of the new program season (in the fall of 1960) will see at least 50% and probably closer to 100% more serious programs on the air than in the fall of 1959.

It seems doubtful, however, whether such schedule rearrangements will fully satisfy tv's more vocal critics

(Please turn to page 68)
Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index

<table>
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<tr>
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<th>1960</th>
<th>1959</th>
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Radio station index

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<td>Stations on air</td>
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<td>Fm</td>
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Source: FCC monthly reports, commercial stations. *November each year.

Radio set index

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<td>36,000,000</td>
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<tr>
<td>Public places</td>
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<tr>
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Radio set sales index

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<th>11 months 1958</th>
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Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only.

2. CURRENT RATE PATTERNS

How spot announcement rates have changed, 1959 vs. 1958

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<tr>
<td>1st 10</td>
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Based on third edition of The Katz Agency's "Spot Radio Estimator," data comes from SRDS, November each year. Figures cover one station in each market (the one with the largest daytime weekly circulation according to NCS No. 2), show average of early morning-late afternoon rates based on weekly schedule of 12 one-minute announcements per week for 13 weeks. Markets are ranked in order of stations with largest daytime weekly circulation, and tend to reflect, in most cases, the highest cost station.
This is ARBITRON, the unique new electronic measuring instrument which records instantly on a central board the number of television sets turned on at any given moment, and the channels to which they are tuned. This revolutionary new research tool has answered the demand of the television industry for instantaneous audience measurement around the clock. It was developed, in ARB's typical pioneer fashion, for multi-network, multi-million population areas, to furnish immediate audience data.

This research brain, a logical development of ARB research which perfected the Diary (still a backbone of ARB service in most markets) lets television and sales executives actually watch minute-by-minute changes in viewing in a metropolitan market—such as New York, where it was introduced. It embodies the tomorrow of television research today, offering instant ratings on any show within a 90-second period.

ARBITRON is currently providing round-the-clock audience information for the Nation's largest TV market in weekly and monthly summary reports. ARBITRON also provides a network rating index from a multi-market area made up of 7 cities where each network is represented. Clients receive daily reports of network audience activity as well as a monthly summary booklet. Immediate ratings may be had by telephone or any other fast means. On special order, printed breakdowns by 90-second segments can also be furnished . . . all for the ultimate in . . .

Accuracy . . . Reliability . . . Believability
SPOT BUYS

RADIO BUYS


E. I. Du Pont De Nemours & Co., Fabrics Div., Wilmington: One-week schedules start at different times in March, April and May, to promote the sale of men's slacks and suits made from Du Pont tailored Dacron. Night packages and traffic minutes are being bought in roughly the top 25 markets, with runs ranging from 12 to 20 announcements per week per market. Buyers: Trow Elliman and Bob Syers. Agency: BBDO, New York.

TV BUYS


Nestlé Co., Inc., White Plains, N.Y.: Schedules kick off in roughly the top 50 markets for Decaf coffee in February. Day and night minutes and chainbreaks, five to 10 per week per market frequency are being used for 10 weeks. Buyer: Jane Podester. Agency: McCann-Erickson, New York.


Sponsor • 30 January 196
BIG AGGIE RIDES HIGH IN PERSIA (SOUTH DakOta)

Persia is just one of thousands of cities and towns in Big Aggie Land - the vast, 175-county coverage area defined and delivered by WNAX-570. Whichever town you choose you'll find Big Aggie an old and trusted friend.

There were 609,590 radio homes in Big Aggie Land. And WNAX-570 delivers a 66.4% share of audience that's growing every day—example, 1959 mail count is up 33%. It's a well-to-do market, too. The 2¼ plus million people who live in Big Aggie Land have a spendable income of over $3 billion.

Profitable promotion in Persia — or anywhere in Big Aggie Land — begins with WNAX-570. See your Katz man.

WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES
PEOPLES BROADCASTING CORPORATION
Yankton, South Dakota
Sioux City, Iowa

SPONSOR • 30 JANUARY 1960
NEW ADDITION at Peters, Griffin, Woodward (N. Y.) is Audio-Video Center being inspected by (l-r) PGW's Lloyd Griffin, v.p-dir. of tv; BBDO's D. Trowbridge Ellimann, Ed Fieri; and PGW pres. H. Preston Peters

SOME SAUCER—this microwave "job" being unloaded by WFBM-TV (Indianapolis) personnel from station's mobile tv studio. Vehicle participated in 65 remote telecasts last year, houses complete studio control room

A HOT CUP OF TEA! She's Lee Smith, Miss WAVY (Norfolk) as well as "Miss Cold Prevention" with Vick's for WAVY-TV, and she's generating plenty of cold-cure during interview with station's Fred Knight. You can catch her on WAVY remotes, special merchandising programs

ADVERTISERS

Peter G. Peterson, Bell & Howell executive v.p., this week put on a strong pitch in behalf of more sponsored public service programming on the tv networks.

Peterson said that the networks like any other business were operating for a profit and that it was up to advertisers to show their interest in the enlightenment of the American people by supporting public service, informational and cultural programming.

Bell & Howell has been co-sponsoring the CBS Reports special with Goodrich.

Dumas Milner Corp. (out of Gordon Best, Chicago) has budgeted some $2.9 million this year to push its Pine-Sol, Mystic Foam, Yarn Glo, Undi Glo, and Perma Starch.

The major portion of this budget will go to network tv and radio via CBS. Another $400,000 will be spent on local tv and radio spots.
Campaigns:
- Northam Warren Corp. will go national for its Odo-ro-no deodorants and anti-perspirants this year, for the first time, via participations on these CBS Radio shows: Young Dr. Malone, House Party, Helen Trent, Couple Next Door, Whispering Streets, Second Mrs. Burton, and Right to Happiness. Commercials start in March.
- Silver-Kay Corp., a subsidiary of the Cott Bottling Co., for its new product Old Holland Beer Shampoo, will launch an intensive ad campaign beginning this coming week. Media to be used includes radio and tv spot throughout New England. Agency: Jerome O'Leary Advertising, Boston.
- Perfect Plus Hosiery, Inc., to "triple" its sales in the Cleveland area for its nylons, has placed a heavy schedule of announcements with WERE, to be supplemented by spots on WEWS-TV, and participations on NBC TV's Jack Paar Show.
- Wyler & Co., Chicago, manufacturers of Wyler's soup mixes, bouillon cubes, and drink mixes is launching the biggest campaign in its history for 1960. Beginning this week and continuing through the summer, the company will sponsor weekly segments of Captain Kangaroo over the entire CBS TV network line-up.
- Lone Star Airlines, Inc., a new intra-state carrier starting operation in February between Dallas and Houston, will use radio as its prime promotion media via participations on KLIF and KBOX in Dallas and KNUZ and KILT in Houston. Other stations on the schedule are KOBY, San Francisco; KOSI, Denver, KUDL, Kansas City; and KONO, San Antonio.

This 'n' data: Geleria, Inc., Chicago (out of Powell, Schoenbrod & Hall Advertising, Chicago) is formulating plans for a network tv promotion next Fall...Ideal Toy Corp. has combined its advertising, publicity and sales promotion division under one banner to be known as the public relations department.

Strictly personnel: Alfred Viebranz, to the newly-created post of v.p.-marketing services of Sylvania Electric Products, Inc. ... Edwin Withington, to advertising manager of A. C. Gilbert Co., toy manufacturer ... Sherry Stone, to public relations director and fashion coordinator of Lanolin Plus, Inc., Newark.

AGENCIES
McCann-Erickson has established an awards program to give recognition for outstanding contributions in behalf of clients by the staff at large and by individuals.

As the first step in this program, next week employees in the non-management group will receive one week's extra salary. From then on, during the next two years, like payments will be made, with frequency depending on the company's progress in achieving its goals.

Agency appointments: Butter-Nut Food Co., for its newly-acquired...


TRUE GOULD-DIGGERS! With Dick Tracy (by Chester Gould) dropped from Atlanta newspapers, WAKE Hit Parader Bob McKee campaigns for it each morning by keeping Atlantans up on strip's latest developments

THREE HEP ON FOUR. Dan Dailey [c], star of ITC's Four Just Men, shows presentation to John Wallace [l], N. Y. zone mgr., Studebaker-Packard, purchaser of program for New York, Syracuse, Albany, Binghamton, Watertown, Plattsburg, and Jack Kelly, ITC a.e.

ABOVE THE MASSES, but keeping contact with them is Francis Bruce, manager of Conaire coterie service which frequently flies publicity for WLOS-TV (Asheville, N. C., Greenville-Spartanburg, S. C.) promotion campaigns

Adven on the move: Stanley Bogan and Charles Hirth Jr., to v.p.'s of Ted Bates & Co. ... Gene Taylor, to v.p. and creative director in charge of creative operations: William Free, to v.p. and executive art director; and Richard Fry, to associate creative director of McCann-Marschalk ... T. Newton Weatherby, to treasurer of SSC&B ... Alvin Achenbaum, Robert Zimmern, and Aldon Sulger, to v.p.'s of Grey ... Richard Farrant, elected to the board of directors of GMM& ... Wilson Kierstead, to director of the merchandising department; Hadley Atlass, to manager; and Eugene Skinner, to v.p. of Y&R ... Jack Marson, to marketing executive at Lambert & Feasly ... Raymond Comber, to v.p. and account supervisor of Klau-Van Pietersen-Dunlap ... Ralph Duke, to v.p. of Barnes Advertising, Milwaukee ... John Atherton, to v.p. of KHCC&A ... Robert Eck, to a v.p. of FC&B, Chicago ... Kendall Foster, to v.p. of Swan & Mason Advertising, New York ... Henry Newell, Ray Maneval and Donald McCollum, to senior v.p.'s of Schwerin Research Corp. ... Elmo Bouillerie, to visual coordinator of the tv commercial production department at Compton ... Ruth Simons, to media director of Bennett & Northrop, Boston ... Harry Straw, to v.p. and creative director of Applegate Advertising, Muncie, Ind. ... Allen Memhard, to marketing supervisor of Leo Burnett ... Thomas Newell, to director of research at D'Arcy ... W. Lee Abbott, to account supervisor of K&E ... Ed Carey, to business manager-broadcasting, at Wade Advertising, Chicago ... Robert Wright, former manager of WTVP-TV, December, Ill., to the creative staff of Keller-Crescent Advertising, Evansville ... William Buckman, to account executive at Lilienfeld & Co. ... Nathaniel March, to the research staff of the Center for Research in Marketing ... Douglas Curnes, to account executive and Bob Martineau, to the merchandising department at DCSS ... Mary Bailey, to the Los Angeles office of BBDO as an account executive.

Add to agency personnel news: David Elliot, to account executive at Kudner ... John O'Keefe, to McCann-Erickson's Communications Affiliates ... Christopher Seibel, to account executive at Philip M. Boffeld, Inc., New York ... Lewis Harris, to research director of Victor A. Bennett Co., New York ... Robert Eisele, to EWR&R, Philadelphia, as public relations account executive ... Les Collins, to an executive producer in the tv/radio department of DCSS & ... Blanche Haasloop, to media coordinator at Gaynor & Ducas, New York ... John Rimbberg, to associate research director at Vansant, Dugdale & Co., Baltimore ... George Verschoor, to the sales staff of Videotape Productions of New York.

The question of post-1948 motion pictures for tv has come to a head again with a new dispute between Regal Films and the Screen Actors Guild.

Regal recently made a group of 30 post-1948 pictures available to tv through NTA.

SAG's position is that the actors are entitled to 15% of their theater earnings for tv exposure: In this case that is $95,000.

Regal recently asked that SAG waive tv payments on films that did not recover their production costs, but SAG rejected the offer.

Sales: Sea Hunt renewals and expansions to Standard Oil of California (BBDO), adding KBES-TV, Medford, and KIMA-TV, Yakima; Heileman Brewery (McCann-Erickson), adding WKB, La Crosse; Austin Savings and Loan (Wyatt Agency) on KTBC-TV, Austin; WAST, Albany; KPRC-TV, Houston; WKBW-TV, Buffalo; WLW-1-TV, Indianapolis; WJTV-2, Cleveland, and WFBF, Asheville ... NTA's How to Marry a Millionaire sold to Hudson Paper (Grey Advertising) and Clairil (Foote, Cone & Belding) on WABC-TV, New York ... WBAP-TV, Fort Worth, reports the purchase of a foreign film package ... MCA's Shotgun Slade passed 160 market count with sales to Brown & Williamson (Kyes, Madden & Jones) on WRC-2, New York, alternating with P. Ballantine; and stag Berr in Missouri ... Summerfield Chevrolet in Michigan; Pioneer Savings and Loan in Texas; Knadji Rug and Judd Jewelry in Albuquerque; Ballantine Motors in Augusta; Downey Bros. Homes in Texas; People's Furniture in Davenport, and Gustman Chevrolet in Wisconsin; also MCA's Coronado 9 to three additional Fallstaff markets, two additional Molson cities, and Kroger Supermarkets in Cleveland; additional details on markets and stations were not disclosed.

Trade note: Reminiscent of the one-time syndication press agent organization, the 156 Club, was a Ziv claim this week that its Tombstone Territory series, in reaching the mythical 156-city market, had also become the first show in tv history to be seen in more markets through first-run syndication than while on a network.

More sales: UA's The Vikings sold to Norge Distributors on KMBC-TV, Kansas City, and KVIP, Chicago; Ford dealers, KFYR-TV, Bismarck; Dollar Federal Savings and Loan, WTVN, Columbus; Western Dairy, KFEQ-TV, St. Joseph; River States Oil, WDSM-TV, Duluth; Viking Construction, KTRK-TV, Houston; Stagg Bilt Homes, KPHO-TV, Phoenix; Grab-It-Here Supermarkets, WCLA-TV, Champaign; Bon Marche Department Stores, KIMA-TV, Yakima; WABC-TV, New York; WGN-TV, Chicago; WXYZ-TV, Detroit; WAGA-TV, Atlanta; KUTV, Salt Lake City; WJAX-TV, Johnstown; KERO-TV, Bakersfield, and KFRE-TV, Fresno ... Ziv's Tombstone Territory to Great Falls Beer (Wendt Advertising) on KOOK-TV, Billings; Northwest Mortgage and Loan Corp. and Mason & Smith Realtors on KFBB-TV, Great Falls; Courtesy Chevrolet and General Insurance (Al-
The three tv networks are going along with FCC chairman Doerfer’s public service programing proposal presented before the RTES in New York last week.

The proposal, scheduling weekly prime evening hours devoted to informational, educational or cultural programing, on a rotation basis.

The agreement reached by the three networks: ABC, to present half-hour series on Tuesday and Sunday evenings; CBS for either a full-hour program on Thursday or a half-hour each on Monday and Friday; and NBC will offer a full-hour series on Saturday night.

Once every third week, on a rotating basis, each network will make available to its affiliates, a half-hour period for local public service presentations.

The plan goes into operation this fall, to take effect after Election Day in November.

Sterling Drug this week placed more of its network tv business with NBC TV.

Its latest buy: Man From Interpole, a new series replacing It Could Be You on Saturdays, 10:30-11 p.m.

Sterling also bought participations in Riverboat, The Plainsman, Play Your Hunch, and Young Dr. Malone, bringing to 11 the drug company’s show sponsorships on NBC TV.

Other network tv sales: Renault (Kudner), for one-quarter of the exclusive 11-day coverage of the 1960 Olympic Winter Games in Squaw Valley, Calif., on CBS TV, 18-28 February ... The Shell Oil Co. (KAE), for the series of Sunday afternoon hour-long Young People’s Concerts, conducted by Leonard Bernstein, on CBS TV ... Lenox, Inc., manufacturer of dinnerware, for participations on the Jack Paar Show and Today, via NBC TV ... Haggard Co. (Tracy-Locke, Dallas), manufacturer of men’s slacks, to make its initial entry into network tv via participations on Sugarfoot and Broco, on ABC TV ... Hazel Bishop, for a segment of the newly-created CBS TV variety show Be Our Guest ... Standard Brands, a third of Overland Trail, Riverboat, Plainsman on NBC TV; Lorillard, a third of Trail.

NBC Radio reports net sales totaling $3 million, including $1.7 million in new business, during the past month.

The new billings include buys by Purolator Products (JWT), Electric Auto-Lite Co. (Grant), Ex-Lax (Warwick & Legler), and American Motors (Geyer).

Other network radio business: The Frito Co. (DFS) to launch a campaign with ABC Radio beginning 21 February, on the network’s newscasts ... Walker Marketing Corp., Racine, Wis., to sponsor daily sportscasts dubbed Hall of Fame, via more than 340 Mutual Broadcasting System stations.

Kudos: NBC TV’s 90-minute The Moon and Sixpence special won four 1959 Sylvania tv Awards, presented last week at the Plaza Hotel in New York.

Network personnel notes: James Hergen, to director of daytime sales, and Robert McFayden, manager of daytime sales, NBC TV ... Richard Golden, to director of sales presentations and market planning, CBS TV ... Alexander MacCallum, to assistant national program director of ABC Radio ... Joseph Schindelman, to director of art for CBS Ra...
Radio... Rowland Varley, to the sales staff of Mutual Broadcasting System.

RADIO STATIONS

The Balaban Stations have put into effect a new method for achieving proper control of programming and commercial content.

PACC (Program and Commercial Control), the “active monitoring” of all three stations—WIL, St. Louis; WRIT, Milwaukee; and KBOX, Dallas—will be handled by a researcher employed by each station, and, via reports made directly to the director of operations, will enable management to detect any deviations from prescribed practices, or extraneous comments from air personnel.

WGN, Chicago, has also come up with a method for controlling phonograph disk programing: the station has established a Music Center charged with handling all record releases.

This office, to be headed by Charles Allan, will function as a record receiving room. All records will receive a preliminary audition there. If accepted, and used, they will be purchased by the station and listed in a daily release sent to all d.j.’s. If rejected, records will be returned to the company.

Defending the right of equal news-gathering privileges: Paul O’Friel, general manager of WBZ & WBZA, Westinghouse’s Boston and Springfield outlet, urged for the approval of a Bill which would grant radio and tv newsmen the same privileges in the State House as is accorded newspaper and wire service men.

Speaking at a hearing of the House Rules Committee of the Massachusetts Legislature, O’Friel said that the State House Press Association, which controls desk space, telephones and the press gallery, is restricted to newspaper reporters. The objective of the broadcasting industry, he noted, “is to have access to all sources of information on equal footing with any other medium.”

On the fm front: According to a report by the University of Southern California’s Department of Telecommunications, fm radio broadcasts can be heard in one-fourth of the homes in Los Angeles.

Based on 440 personal interviews there, the 25% of the homes that have fm sets in working order are richer than average in education, income, and “material wealth of all kinds.”

Ideas at work:

- Cooperative advertising venture: WJER, Canton, O., this week signed as clients three of the Chevrolet dealers in the area. The idea: Station presented the plan to the dealers as not just an advertising means for the car alone, but as one where each dealer gets his name attached to a spot in rotation.

- How they’re aiding the March of Dimes: D.j. Vinnie Vincent, of WAYS, Charlotte, moved a piano to a square in the heart of the city to entertain passersby, and to raise funds. When police arrested him for disturbing the peace, he was given permission to air appeals for the $1,000 bail needed to get him out of jail. Vincent made hourly returns from the jail, raised the money, and turned it over to the March of Dimes.

- Radio lends a hand to the press: Eight Detroit area radio stations devoted a total of 35 announcements for the Detroit Free Press, informing people that the newspaper’s “Learn To Ski School” had been cancelled due to persistent rain.

Station acquisitions: KFBB, Great Falls, Mont., to the newly-formed KFBB Corp., headed by David Bright, Ernest Scanlon and Daniel O’Shea, for $1 million. Joseph Wilkens, president of the selling company, will serve in the same capacity for the new corporation.


KFG, Stockton, Cal., to Carl Hayward, owner of KIT, Yakima, for $189,000, brokered by Edwin Tornberg & Co.

This ‘n’ data: WBEN-AM-FM TV, Buffalo, now broadcasting from their new studios at 2077 Elmwood Avenue. WMCA, New York, effective 15 February, has an SRO sign around all newscasts from 6 a.m. through midnight—amounting to a total of 252 sponsored weekly newscasts.

Radio sales for KNX, Los Angeles, in 1959 reached an all-time high—showing an 11.7% increase over 1958. Another all-time high: this one for the amount of mail handled during 1959 at WLW & WLWT, Cincinnati, which totaled 1,471,937 pieces, not counting official mail.

Kudos: Gov. David Lawrence, of Pa., presented a special plaque to Cecil Woodland, general manager of WEJL, Scranton, in recognition of the station’s farm safety promotion.


Resignation: Owen Uridge, as general manager of WCKR, Miami.

TV STATIONS

WABC-TV, the flagship ABC TV station in New York, marked 1959 as the most profitable year in its 12-year history.

SPONSOR • 30 JANUARY 1960
The figures: Net profits upped 11% over 1958 which was a 50% hike over ’57; station sales increased 14%; and fourth quarter net profit increased 15% with a 27% increase in station sales over the like quarter in ’58.

Ideas at work, re new series:
- Westinghouse Broadcasting Co. is producing a new half-hour tv series dubbed Reading Out Loud. The idea, created by WBC p.r. man Michael Santangelo: Each week a top-name celebrity, like Garry Moore, Vice President Richard Nixon, Jose Ferrer and like, will read to children in front of a simple set their favorite literary works. The show will begin in prime time next week on all WBC tv stations, plus WNTA, New York. It will also be distributed nationally to stations provided they air it non-commercially.
- KTRK-TV, Houston, is producing a series of five two-hour programs originating from Mexico City. Station is sending The Howard Finch Show staffers across the border to show viewers bull fights and the famous landmarks in Mexico, via video tape.

Business notes: Coverage of special events and news bulletins through out the year on KOMO-TV, Seattle, will be sponsored by the Seattle-First National Bank (out of F. G. Mullins Co.)... The Independent Grocers’ Association has contracted to sponsor 26-weeks of the Home Cooking program on WROC-TV, Rochester.

This ‘n’ data: TVB is mailing to agencies and advertisers a new booklet dubbed Here’s What The Experts Say About TV, presenting in capsule form the opinions of leaders of many phases of business and advertising...WSOC-TV, Charlotte, will award two scholarships to the 10th annual North Carolina High School Radio-TV Institute...WINK-TV, Ft. Myers, Fla., is now programming with its new RCA-11 AH transmitter ERP... Liz Martin, has been dubbed “Official Hostess” of KOCO-TV, Oklahoma City...Financial note: Gross Telecasting, Inc., declared a regular quarterly dividend of 40¢ a share on common stock.

Kudos: Mrs. A. Scott Bullitt, president of KING Broadcasting Co.

and the Crown Stations, named “Seattle’s First Citizen” by the Seattle Real Estate Board... Bill Michaels, v.p. and managing director of WJBK-TV, Detroit, appointed tv chairman of Michigan Week for 1960... KERO-TV, Bakersfield, recipient of the John Swett award from the California Teachers’ Association...KMTV, Omaha, honored three business leaders at the station’s second annual “TV Awards Dinner” last week.

On the personnel front: Robert Draughon, to sales promotion manager for KTUL-AM-TV, Tulsa, and KATV, Little Rock...Walt Kay, to account executive, WTTG-TV, Washington, D. C. ... John Burpee, to promotion manager of WJAR-AM-TV, Providence, R. I. ... James McKnight, to account executive for WFGA-TV, Jacksonville, Fla... Bob Villar, to commercial manager of WSFA-TV, Montgomery...Ernie Schoenback, to account executive for WJZ-TV, Baltimore...Michael Artist, to promotion manager of WAST, Albany...Art Elliott, to the production department at KXTV, Sacramento...Keith Strange, to promotion manager for WBFR-TV, Indianapolis.

INTERNATIONAL

Australia is watching, with alarm, the swing in the U.S. toward the development of private brands by retail chains, and away from heavily advertised consumer products, according to the Australian Business Bulletin.

“Marketing trends in America are often repeated here a few years later,” reports the Bulletin. “With supermarkets now handling 67% of the volume sales and acquisitions of independent stores by the chains increasing, the potential danger is even greater than might appear.”

One reason for the swing to private labels, says Norman Rabb, v.p. of Stop & Shop chain: “When the distributor cannot get the necessary mark-up on advertised brands he turns to private labels and to those advertised brands that show him an adequate margin.”

Agency acquisition: United Service Publicity, Melbourne, Australia, has acquired a financial interest in Bartlett, Murphy & Mackenzie, Sydney, and Vinnicombe Advertising, Brisbane.

New organization: Regie International, Inc, formed in New York to represent European advertising media. Affiliated with Regie Presse and Regie No. 1 of Paris, the firm now represents Europe No. 1 commercial radio station, and Tele-Monte Carlo commercial tv station.
TV CRITICISM
(Continued from page 57)

For whether in fact they will ever be satisfied by any industry solution for the problem.

SPONSOR's study of recent TV criticism reveals clearly that most attacks on TV's program structure are made in a vacuum, by critics who choose to disregard two fundamental considerations—the lack of any clear definition of public "interest, convenience and necessity" in the Communications Act, and the economics of commercial TV.

For instance, nominations for TV "citizens committees" almost always fail to include experienced businessmen—though keeping TV financially sound is a prerequisite of all public service program effort. Sponsor doubts whether any committee of educators, artists, and social scientists would be qualified for such a task.

Similarly, TV's program critics, have shown a marked tendency in recent months to oversimplify the problem. Dozens of newspaper clippings reflect the comment "The air and TV channels belong to the people—and the people should get what they want."

But such arguments almost invariably neglect to mention the costs involved in TV programming, or where the money will come from.

Finally, the genuine confusion which many honorable TV men feel about what constitutes "public interest" operations is caused in no small part by the lack of an intelligible philosophy in either the Communications Act or the FCC administration.

Conclusion: Criticism of TV's program structure is serious, strongly felt, and highly vocal. There are few indications that industry efforts to improve programming will satisfy all TV critics. But TV can strengthen its own position by demanding a more reasonable and realistic approach to its problems.

These, then, are some of the principal "industry areas" affected by current TV criticism. They constitute most but not all of the charges levelled at TV stations and networks.

Next week, in the second and last part of this series, SPONSOR will discuss what it believes is a far more serious side of the anti-TV question—the criticisms leveled against TV sponsors and TV advertising.

RADIO MARKETS BOOKS
(Continued from page 41)

Station insistence on long-term contracts without cancellation privileges for traffic time has been a stumbling block to date. PR is beginning to sign some 13-week firm contracts for other time periods, however, and expects eventually to do the same for traffic time.

Virtually all of PR's buys are 15-minute programs. "We never give up on 60-second announcements," says Miss Marks, "but thus far haven't found a way to make them pay. As many as six 60-second spots won't pull as well as a 15-minute program. We keep trying a few of them a week, however, since their use would eliminate the large production expense for 15-minute programs.

For the week of 18 January, the publisher bought the entire ABC Radio network for one program per station per weekday evening and three weekend programs. If this investment—which could be as high as $20,000 depending on clearances—has encouraging results, PR will increase its network expenditures. (Network accounted for about $50,000 of PR's initial year's $300,000 advertising outlay.)

Sidney Walton tapes from five to 10 new programs a week, to maintain current, fresh material for his year-round audience. In his deep, clear, authoritative, professional announcer's voice he advises listeners on how to make, save and invest money. This also is the subject matter of his books [sample titles: "How to Start Getting Rich," "How to Legally Avoid Paying Taxes"]. He uses "plain" language in the talks, and tells listeners they'll find the same non-technical, "down-to-earth" discussion in his books.

He has also developed a series of plain talk catch phrases which are something of a trademark by now. For instance he warns listeners, "Make the wrong investment and you can lose your wash-and-wear shirt." Or he instructs them, "A dollar saved is worth more than a dollar earned because the tax has already been paid on it."

The programs close with directions on how to order the books which pick up where the talks leave off.

A Part of Every Community Project

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area...a circumstance that must be reflected in audience response to advertising carried.

Five full 1/2 hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS - ABC
TERRE HAUTE
INDIANA

(Representing nationally by Billings Co.)
RADIO EXPERTS
(Continued from page 39)

Phil Morrow and Marianne Monahan at Needham, Louis & Brourdy. Gene
vieve Lemper at Foote, Cone & Belding, Dick Stevens at Young & Rubi
cam, Carl Gytle at Cunningham & Walsh, Len Kay at McCann-Erickson.

Detroit: Bob Crooker and Dick Fischer at Campbell-Ewald, Woody
Crouse at BBDO, Dick Hoffman and Jack Walsh at D. P. Brother.

Minneapolis: Betty Hitch at BBDO, Marian Clark Manzer at Campbell-
Mithun.

Los Angeles: Bernice Levitas at Foote, Cone & Belding, Joy Chaplin
at J. Walter Thompson.

San Francisco: Peg Harris at Guild, Bascom & Bonfigli, Gene McCarthy
and Nancy Cummings at Y&R, Betty Share and Frances Lindh at BBDO,
Frank Regalado at McCann-Erickson, Helen Stensen at Foote, Cone & Beld-
ing, Eleanor Nelson at J. Walter Thompson, Jeanne Malstrom at Len-
en & Newell, Richard Geary at Ho-

ig-Cooper & Harrington.


Portland: Shirley Taitt at Pacific National.

Atlanta: Martin Hollinger at Burke Dowling Adams. Bobbie Kemp at Lil-
er, Neal, Battle & Lindsey, Ann Hutcheson and Ruth Trager at Tuck-
er Wayne.

Though names of radio-oriented media directors came in strong in the
research category, here are some re-
search people themselves picked for
sponsor:

Max Ule at K&E, Bill Weilbacher
and Babette Jackson at D-F-S, Marian
Jackson at FC&B, Seymour Banks at
Burnett, Charles Benesch at Y&R,
Robert Coen and Ben Gedelacia at
Mc-E. Irene Dunne at JWT, Theod-
ora (Teddy) Anderson at BBDO,
Marvin Antonowsky at K&E, Joan
Geiger at Bates, Ed Papazian at
BBDO, Henry Halpern at Norman,
Craig & Kummel, Bob Britton at
MacManus, John & Adams.

In the ranks of account execu-
tives and supervisors with particu-
lar knowledge in the field of radio
buying, sponsor turned up these
names:

N. Y.: Winston Butz at Lennen &
Newell (McCormick Tea), Curt
Peterson at McCann-Erickson (Esso),
John Phillips at J. Walter Thompson
(Northeast Air Lines).

Boston: Bob Sullivan at Daniel F.
Sullivan, Hartley Baxter at Simonds,
Payson.

Midwest: John Naylor at Gardner
(/usch-Bavarian), Ben Leighton at
Campbell-Mithun (Northwest Orient),
Dick Halpin at Leo Burnett (Philip
Morris).

West Coast: Jim McManus at Y&R
(Langendorf Bread), Byron Mayo at
FC&B (Calo Dog Food), Burton
Granicher at McCann-Erickson
(Lucky Lager), Ernest “Buzz” Hodges
at Guild, Bascom & Bonfigli
(Ralston), Dick Tyler at Guild, Bas-
com & Bonfigli (Tidy Products), Lou
Holzer at Cole Fischer Rogow
(Santa Fe Wine), Merritt Willey at
D’Arcy (Budweiser).

South: Calvin Voorhis at D’Arcy
(J.F.G. Coffee).

Here are some of the advertisers
who use radio shrewdly and force-
fully, according to sponsor’s survey.
They range all the way from board
chairs and to ad managers:

East: Alan Garratt (American To-
bbaco), Ralph Robertson (B. T. Bab-
bitt), Alan Brown (Pharmaco),
Frank Carpenter and Maxine Row-
land (Shulton), Ed Slater (Sylvania),
Howard Eaton (Lever), Perry Leary
(Philip Morris), Dick Rettig (White-
hall), Max Brown (Fels & Co.),
George Burroughs (Air France), Ed-
die Rickenbacker (Eastern Airlines),
Ed Kletter (Pharmaceuticals).

Midwest: Jack Minor and Bill
Hammond (Plymouth), J. C. Cowhey
(Chrysler), W. D. Moore (Dodge),
Gerald Millar (Buick), Reg Testa-
ment (Grove Labs), Dick Trenkmann
(General Finance), Nick Taktan
(Clokg Oil), Ray Krings (Anheuser-
Busch), Floyd Torrence (John Mor-
rell), Russ Kruse (Northwest Orient).

West Coast: Dick Sawdon (Robert
Hall). West Coast men of many na-
tional firms were cited, among them:
Tom Graham (Shell), Doug Findley
(Falstaff), Buster Rogers (Coca-
Cola), Jim Smith (7-Up), Pete Alle-
up (Eastside Beer), Fred Williams
(Pennzoil).

South: George Bounds (Delta Air-
lines), Harry Varner (Armour Agri-
cultural & Chemical).

These are the people considered by
their contemporaries to be the best in
the field of radio buying. They are
not necessarily sponsor’s selection,
but they are representative of the
wealth of radio buying know-how
available in today’s market.

SAN DIEGO? SEATTLE?
PORTLAND?

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

JUST LOOK AT THIS MARKET DATA

| Population | 1,520,100 |
| Household | 425,000 |
| Consumer Spendable Income | $1,761,169,000 |
| Food Sales | $300,466,000 |
| Drug Sales | $40,355,000 |
| Automotive Sales | $99,539,000 |
| General Merchandise | $148,789,000 |
| Total Retail Sales | $1,286,255,000 |

KNOE-TV AVERAGES 78.5% SHARE OF AUDIENCE

According to April 1959 ARB we average 78.5% share of audience from Sign On
to Sign Off 7 days a week. During 361 weekly quarter hours it runs to
100%, and for 278 weekly quarter hours 92% to 100%.

KNOE-TV
Channel 8
Monroe, Louisiana

Photo: The Union Oil Mill, Inc., West Monroe, Louisiana, processors of cottonseed and
soybeans.

Sponsor • 30 January 1960

C. Terence Clyne has been named vice-chairman of McCann-Erickson Advertising (U.S.A.) and president of M-E Production, Inc., two newly-formed divisions of McCann-Erickson, Inc. (See Wrap-Up, 23 January sponsor, page 61, for details.) Clyne joined the agency in 1954 as v.p. in charge of tv/radio programing. He was subsequently a senior v.p. and chairman of the Plans Review Board, while retaining his tv/radio programing responsibilities. Clyne continues as a management service director.

Johnston F. Northrop has been named administrative v.p. and treasurer of the Corinthian Broadcasting Corp. He has also been appointed treasurer of KOTV, Inc., Gulf Tv Corp., Great Western Broadcasting Corp. and Indiana Broadcasting Corp., licensees of the Corinthian Stations. Northrop has been assistant to the president of Corinthian since 1957. For two years prior to this, he was assistant to John Hay Whitney. Earlier he served with the Central Intelligence Agency in Washington and abroad.

Herbert S. Schlosser has been appointed v.p. and general manager of California National Productions, Inc. A native of Atlantic City, Schlosser was graduated from Princeton summa cum laude and Phi Beta Kappa. He then received his Law degree at Yale Law School. After several years with the law firm of Phillips, Nizer, Benjamin, Krin & Ballon, Schlosser joined the legal department of NBC, acting there as the attorney for CNP. Also appointed at CNP: H. W. Keeever, to v.p. in charge of sales.
BUYERS’ JOBS
(Continued from page 45)

line up certain factors on his side to get the odds in his favor. Too many buyers, however, don’t look to the future or prepare for it. They expect automatic raises and promotions—but to what and for what? Salaries are closely cost-accounted at every level, and if a buyer doesn’t bring more to the account planning and marketing approach he doesn’t get more in the way of work or money.”

Many doors leading to advancement seem to be closed to gal buyers, however. One agencyman said, “A woman has to be 10 times as good as a man to last, much less to get a promotion. She almost never can go into contact work within the agency, or to sales outside it. And if you think agencies are hard-headed about hiring women, you should know our clients!”

But, he added, women performing creative and imaginative buying jobs have a growing future right where they are. In contributing more to the work they do, they’ll become more valuable to the media department and to the agency. Women also fare well in research, programing and promotion.

One lure which seems to shine very brightly for men buyers it that of sales—particularly with a station representative firm. One big reason: a good salesman has job security and an assured high income. One media executive estimates the salesman for any major rep firm, on the average, earns from two to three times the salary of the buyers he sells. But being a representative requires some knowledge and some proficiency in selling.

One station representative who has hired a considerable number of buyers for sales jobs in H-R Reps—Frank Pellegrin, executive vice president of H-R Tvf (see picture, page 44)—explains that he—no more than anyone else—really knows what makes a good buyer. “But because we’re more exposed to media people, and they to us, we talk with a lot of them from time to time about sales jobs.”

Media buyers often have the beginnings of the qualifications reps are looking for. Adds Mr. Pellegrin: “We’re interested in people with experience in the business, competence, a good general background, personality and appearance.” Despite the edge that buyers have on non-advertising applicants, he thinks the percentage of good salesmen is the same, regardless of professional experience. “Whether the man has sold insurance or bought time, the same small share of them turn out to be top salesmen!”

Client companies which maintain advertising staffs often have jobs available to persons with backgrounds similar to those of buyers in the marketing or merchandising sections and in research.

How do buyers find jobs outside their own shops? There are many ways, but the most usual is by word-of-mouth. The buying fraternity is a small one, and buyers quickly hear the scuttlebutt of a new job being created or an old one being filled. They also register at employment agencies, though there’s some risk of being unable to get out of the time-buyer classification.

Station reps and station men are also good funnels through which job leads flow. Unlike the buyers, they move around wide circles at a fast clip and are in a position to know what’s happening in every agency and almost every client company, as well as at stations and networks.

In almost every instance, however, the good job lead or the promotion or the raise in salary goes to the buyer who knows his marketing and who has demonstrated that he has more ability and is more of a self-starter than his contemporaries.

Not all buyers are able to take the 14 steps toward success. Some are limited by their own abilities; others, by the company they work for. Many still seem to be under-paid, under-trained and under-developed creatively.

For these reasons—and many more—time-buyers are sometimes guilty of lassitude, indifference and a conviction that their hope of advancement will never be fulfilled. Agency management today is increasingly aware of the key role played by the media department in the successful broadcast campaign. As a result, more of them are making radical revisions in media department structure and in agency policy in a move to encourage more creative and independent thinking at every level.

For the buyer who’s got what it takes, the path ahead can definitely be up.

SPONSOR ASKS
(Continued from page 47)

A complete understanding of broadcasting requires expert knowledge of programing, including entertainment, news and information; advertising; self-regulatory problems; technical developments and national defense activities, such as CONELRAD.

This expert knowledge must be coupled with the ability to weigh the continuing development of radio and television in the light of sociological and economic development of our country as a whole. These latter changes have played an important part in the direction which broadcasting has taken. For example, the decline in the number of daily newspapers has placed a heavier responsibility on stations to serve their communities with local news. Many similar factors have motivated and guided broadcasters.

Here in Washington we are constantly in touch with the Congressional Committees and governmental agencies which concern themselves with broadcasting. As the Association representing a majority of the nation’s broadcasters, NAB is diligent in acquainting government officials with broadcasting’s problems as well as with the industry’s magnificent contributions to the American life and its economy. Our job is one of continuous education, but this education can be put to best use only if the recipient takes the trouble to relate what he learns to specific instances back home.

After all, broadcasting is not one big organism. It is the combination of more than 4,000 stations throughout this great country of ours. And these individual stations are doing their utmost to serve their communities. The Communications Act clearly recognizes that the station licensee is best qualified to solve these individual problems because he is best equipped to know the needs of his community.

The conscientious government official—and fortunately for our country there are many—studies the broadcasting industry from the local level as well as the Washington level. He knows that only in this way can he fully appreciate broadcasting’s operation in the public interest, convenience and necessity.
Straight talk to newspapers

F. M. (Fax) Cone, of Foote, Cone and Belding pulled no punches in his Chicago talk to the Newspaper Advertising Executives Association last week.

Citing recent newspaper handling of TV stories, he called on the press to stop the “headline chasing” that hurts all advertising.

Said this veteran agency executive, “Too many of your papers have all of us classified as charlatans and pushers of a deadly kind of business immorality.”

“My respect for the press is well known to everyone who knows me. I only wish that the press would return my respect for our business.”

Cone’s remarks serve to highlight a situation which many radio/TV men, in their justified indignation over the treatment given the broadcast media in magazines and newspapers, have tended to forget.

Attacks on advertising can easily boomerang against the print. There are many signs that newspapers and magazines have been building up deep resentments among important agencies and advertisers.

4A’s calls TV advertising different

The new “Interpretation of the Copy Code with Respect to Television Commercials,” just released by the 4A’s, contains some especially significant points.

Among other things, it clearly indicates that agency men believe that TV advertising is different from all other forms and that it imposes “additional disciplines on advertising agencies and broadcasters.”

As a general principle covering these disciplines, the 4A’s offers this statement, “In return for the great rewards of television advertising, sponsors of commercials (and we in agencies who prepare them) have a severe obligation to act with good manners as guests in the viewer’s home.”

Sponsor wholly agrees with this. As we have frequently said, “TV’s greater power involves greater responsibilities.”

10-SECOND SPOTS

Public service: At KYW, Cleveland, news director Sanford Markey inaugurated a new service feature—broadcasting the license numbers and descriptions of stolen cars. A few days later, the program reported theft of a red and white 1957 Ford convertible, license number S-7-M, is still reporting it since it hasn’t been recovered yet. It’s Markey’s own car, stolen from a parking lot.


Robin Hood: An adman who lives in South Salem, met the New York State deer-with-bow-and-arrow season head-on. Selecting a good deer run, he drafted his wife and five kids as beaters and climbed a tree to see what they would shoot into range of his bow. It would be nice to report a multi-prong buck for his efforts, but the stillness of the winter woods and the party the night before caught up with him. He fell asleep and out of the tree.

Slenderellas: CBS Radio star Pat Buttram says: “Some people don’t have much talent for counting calories, and they’ve got the figures to prove it.”

Kind to reps: The Biddle Co., Bloomington, Ill., ad agency supplies its reception room with pads of “Call Report” forms for the convenience of visiting media reps. Nothing like writing up that turndown while the “No” still rings in your ears.

Pony tale: A TV western star noticed a couple with a small boy visiting the set. The actor went up to the boy, put his arm around him, and said, “Well, son, I guess you’d like to have my autograph?”

“No,” said the boy, “but what do you do with the horses after the riders are shot?”—Charles V. Mathis

Quote: By comedian Mort Sahl in TV Guide—“And to think, once I was sure I was finished in TV because I wouldn’t accept a quiz show.”
NO MORE MARTINIS FOR LUNCH!

...Tomorrow I start the cure. But today...today I celebrate...just bought Adventure Radio, WERE, Cleveland...the station all the big Cleveland shuper...
sceuse me...supermarkets buy...like Fisher Foods...Kroger's, Pick-N-Pay, and A & P. Heard that local boys make good on WERE, Cleveland. Speaking of locals...just put me on the 5:20 boys, I'll make it from there. WERE Adventure Radio in Cleveland.

WERE

REPRESENTED BY VENARD, RINTOUL, AND McCONNELL, INC.
"Yes, I know it's CBS!"

...and Rockford, too!

The wise buyer knows that such shows as Ed Sullivan, Jack Benny, George Gobel, Perry Mason, Zane Gray Theater, and I've Got a Secret—are among the 38 CBS nighttime programs on Channel 3, of which 25 are carried exclusively by WISC-TV in Rockford, Illinois, and Madison, Wisconsin, area.

WISC-TV
CHANNEL
MADISON, WISC.
"I never carry more than $20 in cash,"

Says HARRY TURNER
Houston Pharmacist

PRC-TV • CHANNEL 2
HOUSTON, TEXAS

EDWARD PETRY & CO. NATIONAL REPRESENTATIVES
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.

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS
ridin’ high
with Pony
Express!

For advertisers, agencies and broadcasters like these, PONY EXPRESS is really carrying the mail. In less than six weeks, CNP’s new series of 39 half-hour adventures has moved faster than the heroic couriers on whose deeds it is based! Climb on!
DIGEST OF ARTICLES

Critics blast tv's advertisers

33 Part II of a series on "Tv criticism—how much of it makes sense?"
An analysis of five different charges recently leveled at tv advertisers

What you can get out of a grass-roots trip

36 If your boss says, "Field trips are a waste of time," show him this analy-
ysis of an important midwest market—Omaha—from a rep who went there

Are daytime tv costs too high?

38 Client interest in daytime seems to be on the sluggish side at year's start,
though some sponsors think the cost efficiency is the best yet

25 top names in Chicago radio/tv advertising

40 SPONSOR introduces 25 broadcast advertising executives in Chicago, a
few of the many professionals there who work creatively in tv/radio

Kid books sell 'em just like food

43 How new children's magazine got strong supermarket support with mar-
keting strategy that calls for selling like food product on tv kid shows

Who said radio couldn't sell a $450,000 item?

45 Behrens Realty believes radio can sell anything. Here's what happened
when they launched a spot campaign to sell commercial properties

Radio catapults airline sales

46 Northeast captures hefty share of New York-Miami traffic with "Jet
Away" jingle over 14 radio stations in two cities: campaign also on tv

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55 Washington Week

except WSPA

LEADERSHIP IN THE PIEDMONT

February 17, 1930, WSPA went on the air in
Spartanburg, and South Carolina enjoyed its
first radio station, there are now 69 radio
stations in South Carolina.

On Feb. 17, 1947, WSPA-FM went on the air
as the first frequency modulation station in
South Carolina.

WSPA grew from an independent 250 watt
 facil-ty to a 5,000 watt day and night CBS
station. During its 30 years of growth WSPA
has been recognized as having more listeners
and more family audiences than any other
station in the Piedmont.

WSPA has attained its leadership and listen-
ing audience by being built on foundations of
service to the public through radio with
maturity. To promote the religious, education-
al, civic and economic life of Spartanburg
and the Piedmont area has always been
paramount in the operation of WSPA.

The philosophy of the station is . . . to serve
the listener first is to serve the advertiser
best.

AM-FM-TV

WSPA

SPARTANBURG, S. C.
CBS in the Piedmont

National Representatives
GEORGE P. HOLLINGSBURY CO.

1930 - 1960

© Vol. 14, No. 6 • 6 FEBRUARY 1960

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Audit of Circulations Inc.

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DONUTS TO DOLLARS

HERE'S THE HIT SHOW THAT GETS RESULTS FOR ALL PRODUCTS...ALL SPONSORS!

"DONUT SALES INCREASED BETTER THAN 50% IN 24 HOURS! UA KNOWS WHAT THEY ARE DOING!"

"A WINNER!"
—J. T. Loehnert, Vice President, Dollar Federal Savings And Loan Bank, Columbus, Ohio

TALES OF THE VIKINGS

A BOOMING 23.1 RATING
"...and we expect the rating to go even higher!"
—Jack Atwood, Station Mgr., WCHS-TV, Portland, Maine

"TREMENDOUSLY PLEASED!"
—Walter E. Sickles, Program Director for Television—WDBO, Orlando, Florida

Already sold in 110 markets, "Tales of the Vikings" is ringing up phenomenal sales for sponsors coast to coast! There are some good markets left—snap it up now!

AMONG TOP TEN
in Los Angeles! Miami! St. Louis! Seattle!

"FIRST PLACE AND CLOSE SECOND PLACE RATINGS! ALL AUDIENCE APPEAL!"
—Dave Crockett, Manager of Programming—KOMO TV Seattle, Washington

The Biggest, Most Spectacular "All-Family" Sea Adventure Series Ever Brought To Television!

WRITE, WIRE OR PHONE: UNITED ARTISTS TELEVISION

729 Seventh Avenue
New York, N. Y., Circle 5-6000

SPONSOR • 6 FEBRUARY 1960
As the new president of Headley-Reed takes up his duties in New York this week, this significant appointment sheds light on where presidents of station representative firms come from today and what the big problems are they face.

The newsmaker: John H. Wrath, who takes over the presidency of Headley-Reed after 20 years with the 27-year-old station representative firm.

An executive v.p. of Headley-Reed since 1953 (and manager of its Chicago office), Wrath, in his move up the ranks, shows that agency presidents today need plenty of experience on the firing line.

That the big guns at Headley-Reed will be trained on the area of market research was indicated by Wrath when SPONSOR interviewed him in his Oak Park, Illinois home where he was surrounded by packing boxes (he became a resident of Rye, N. Y., this week).

"Top research in sales promotion material," he said, "is the only way a representative organization can do a more effective sales job today. More market information must be provided advertisers, and it must be information based on specific knowledge about the accounts you’re trying to sell.”

Wrath himself laid the seeds of this kind of selling at Headley-Reed in a pioneer project he headed up with Geno Cioe, promotion and research head. This resulted in brochures containing market information as well as station facts.

Along with increasing services, Wrath listed effective use of manpower and reducing operative costs as other important considerations among representative firms today. He pointed out that Headley-Reed’s owners, Frank Miller Jr. and Sr., recognize these facts but feel that tightening an operation cannot be done at the expense of service. Hence, the increased emphasis on market research.

Wrath joined Headley-Reed in 1939 upon graduation from Northwestern University, became a vice president in 1950, executive v.p. three years later. He served in the China-Burma theatre during the war and rose to the rank of captain in the Army's chemical warfare division. He and his wife, the former Jean Carson, have three sons.

The Wrath appointment brought other personnel moves in the Headley-Reed organization. William Shaw, former manager of the St. Louis office, moved to the Chicago branch as v.p. and manager, filling Wrath’s post. Shaw’s St. Louis job will be filled by Earl Gallagher, formerly Headley-Reed Chicago salesman.
NEWSMAKER STATION of the WEEK
IN OKLAHOMA CITY, OKLA.

KTOK

Salesmanship where it counts
...on the ADULT LEVEL

Ask your East/man for documented proof of outstanding sales results thru Adult Type Programming on KTOK.

robert e. eastman & co., inc.
representing major radio stations

NEW YORK: 527 Madison Avenue New York 22, N. Y. Plaza 5-7760
SAN FRANCISCO: 211 North Ervay Bldg. 915 Olive St. Dallas, Texas San Francisco, Cal. St. Louis, Missouri
DALLAS: 211 North Ervay Bldg. 915 Olive St. St. Louis, Missouri
ST. LOUIS: Syndicate Trust Bldg. Riverside 7-2417 Central 1-6055
DETROIT: Book Building Woodward 5-5457

SPONSOR • 6 FEBRUARY 1960
Copy Chief: "Gang! Here's a real opportunity! The 35th Birthday of NL&B! On this momentous occasion we should bust out in print with a real blockbuster house ad about ourselves, our history, our traditions, our clients and all that kind of jazz..."

Copy Chief: "What a challenge! I can see it now! Fresh! Exciting! Brilliant! Just the way we are! A 'fountain' (to quote a compliment) of creativity!"

Copy Writer: "Phooey on this awards stuff. Our real story is that these ads sell goods! Now here's an all-type ad that talks about the successful products we've helped launch...like Pride furniture polish and Parkay Margarine. And about the big sales gains we've helped chalk up for clients like Renault...Lever...Campbell's...Massey-Ferguson...etc. The title is: 'To Market! To Market! For 35 years!'"

Art Director: "Get this—it's a gasser! Everybody's worked up right now about trickery and deceit. And we make a big point of honesty and integrity. No shady claims. Won't even handle an objectionable product! Let's have an ad with a picture of Diogenes. And the heading says: 'Diogenes—you'll find him here!'"
Art Director: "This is a brain—see? A picture of our brain! It's divided into little compartments like 'Creative Ingenuity' ... 'Research Mindedness' ... 'Marketing Savvy' ... 'Plane Catching' ... etc. ... etc. It proves we believe in complete, well-rounded service. Everything a client needs!"

TV-Radio Writer: "The big news is the prize-winning ads and commercials we've been turning out for clients like Morton, Renault, Kraft, Oklahoma, Massey-Ferguson, HFC, State Farm, Hertz, Johnson's Wax ... etc. More awards last year than we could count! Let's show a big picture of Maurice Needham in a general's uniform (he'll eat it up). With ribbons all over his chest. And the heading says—get this: 'WHAT'LL YOU HAVE ... BLUE RIBBONS?'"

Copy Writer: "I hear we're going over 40 million in billing this year. So let's brag a little! My idea is, let's stage the steady climb we've had. We'll have a big picture of MHN dressed in mountain-climbing gear. The copy says, 'When you get this far up ... and look down, you know two things for sure: You couldn't have made too many missteps on the way ... and this is no time to start!'"

Mailroom boy: "How about this?"
To do a TV job in Nebraska, you've got to consider two major markets—the extreme East and Lincoln-Land.

The Eastern market "pie" is sliced three ways, with three stations battling for your dollar and the viewers' attention.

In well-heeled Lincoln-Land (contains more than HALF the state's buying power), there's no such problem. Just one station—KOLN-TV—really covers the area.

Avery-Knodel will give you all the facts on KOLN-TV—the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.
from the first thing in the morning...

to the last thing at night...

Gale Storm as "My Little Margie" beats everything in her time spot!

Pick a time—any time—morning, noon or night! Ratings prove Gale Storm as "Margie" an established success against any competition, even in major markets! Now in 6th, 7th and even 8th run—"Margie" is receiving renewals every day. 126 programs available for strip-programming.

No. 1 rating “first thing in the morning”
Philadelphia-WCAU. Monday through Friday, 7:30 am—4.3 against Ding Dong School—3.7 and Today—1.8.

No. 1 rating
Des Moines-WHO. Sunday, 11:00 am—
6.0 against Let's Go To Church—3.1.

No. 1 rating “tops for two years”
New York-WCBS. Monday through Friday, 9:30 am—7.7 against Sandy Beker Show—3.4, Hi Mom—3.1 and Romance of Life—0.5.

No. 1 rating
Boston-WNAC. Monday through Friday, 10:00 am—6.3 against Dough-Re-Mi—5.1 and We Believe—1.0 Has topped all competition in time spot from January through November, 1959.

No. 1 rating
Nashville-WSIX. Monday through Friday, 2:30 p.m.—8.3 against Verdict Is Yours—6.5 and From These Roots—5.7.

No. 1 rating
Erie-WICU. Monday through Friday, 1:00 pm—18.2 against News: Hy Yaple Show—4.5.

No. 1 rating
Chicago-WGN. Monday through Friday, 3:30 pm—7.5 against Edge of Night—7.3, Who Do You Trust—3.5 and County Fair—2.0.

No. 1 rating
Minneapolis-KSTP. Monday through Friday, 4:30 pm—7.3 against Cappy/Axel and His Dog—6.3 American Bandstand—2.9 and I Married Joan—2.4.

No. 1 rating
Charlotte, N. C.-WBTV. Monday, Wednesday, Friday, 5:00 pm—20.0 against Popeye—5.6.

No. 1 rating
Washington-WTOP. Saturday, 3:30 pm—4.6 against Adventure & Comedy—3.9 and Saturday Matinee—2.3.

No. 1 rating
Big Spring-Midland, Texas-KBST. Sunday, 9:30 pm—35.9 against Stories of the Century—33.4.

Source: Nielsen and ABR.

A Roland Reed Production

OFFICIAL FILMS, INC.
25 WEST 45TH STREET
NEW YORK 19, N. Y.

© Copyright 1960, Official Films, Inc.
Mud-stained but economically sound

If no one objects too strenuously I would like to hold off on that column on Bob Clayton's Boston Ballroom, tv teen-age bandstand-style show which I promised, to run through the always fascinating year-end report of the National Broadcasting Co. To me it is significant of far more than the current health and philosophies of NBC. It points up rather dramatically the general health of television as a whole, and of the nation. And perhaps as important as anything else it gives heartening, although almost imperceptible evidence that television continues to move in the direction of delivering more and more meaningful public affairs and cultural shows. The air has been so completely filled of late with screams about the sad state of television programing that it's nice to have this kind of a report to reveal some facts.

The outlook's mighty healthy

Indicative of the intense interest of advertisers and agencies in news and public affairs shows is the fact that the regular schedule of the NBC News Dept. is completely sold out, and that in 1959 the network presented a record number—more than 50—special programs in the public affairs category. It also doubled to an hour every weekday, its Continental Classroom, which of course is the first nationally televised course to offer college credit. In its third successful year, the web's Educational TV Project produced two special series, one called Briefing Session, which dealt with such themes as juvenile delinquency and desegregation, and the other called Tactic, which was a showmanly effort to spread vital information about cancer.

I'm sure that a CBS report, and possibly an ABC report would indicate the same kind of slow but sure trend toward what the critics like to call better or quality programing. I am deliberately omitting reference to the vast increase in the specials, many of which may easily be considered in the quality class. Suffice it to say that all the webs have tended to produce more and better specials, and at NBC TV more than 200 of them were presented in 1959.

To me the most heartening aspect of this steady growth is the fact that it is being accomplished in the healthiest possible way, i.e., it is being developed by economically sound broadcasters. I am a very firm believer in the notion that only if networks and other broadcasters make money will they effectively be able to pour enough of same back into public affairs and cultural shows to make meaningful advances in these areas. It is for this reason more than any other that it is a joy to see the glow of economic health which shines from the NBC report. In the participating programs division alone, for example, there was an increase in sales of over 79.6% over 1958. The Dave Garroway Today show, had 65 sponsors who bought 1,224 commercial participations for a gross of $7,877,000. And the Jack
STRENGTH: $176,000 – in just 18 hours. That’s the amount Northeastern Ohioans donated to the New March of Dimes in response to WJW-TV’s recent special Telethon... the second largest amount ever collected in any market throughout the U.S.A. • More than 4,000,000 viewers look to WJW-TV for the best of everything... highest rated news, the greatest array of feature movies, and creative, valid public service.

YOU KNOW WHERE YOU’RE GOING WITH  WJW-TV

A STORER STATION • REPRESENTED BY THE KATZ AGENCY
"THE FOUR JUST MEN"

51.6% SHARE OF AUDIENCE
25.5 RATING

Tops combined competition in this 4-station market. Wallops: Sea Hunt, Highway Patrol, The Vikings, Rescue 8, Whirlybirds.

Pulse/October, 1959

Sponsor backstage (continued)

Paar show was used by 51 sponsors who spent a gross of $12,998,000 for 1,512 commercial participations. That's a total gross of $21,875,000, which is not bad for very early morning and very late night network television.

The health of NBC and tv in general is demonstrated by a few other items in the report: For the 12th straight year advertisers as a whole spent more on NBC TV than they ever had in the past. Gross time billings for the sports schedule alone was up 39% over 1958. More stations on the web are carrying the average evening program this year than last, 144 stations for October 1959 to 137 for the previous year. Two of the smartest advertisers in American industry, Gillette and Kraft used the network for the 13th straight year. And a substantial number of advertisers made their network television debuts on NBC in 1959. These included Lincoln National Life Insurance Co., United Airlines, Puritron and Lanvin.

In two other major areas NBC (and I'm sure television, as a whole) continues to make substantial advances. One is color, and the other is the continuing spread of television internationally. In 1959 NBC programed a record number of color hours, 735 to be exact. And by year's end they were running an average of 20 hours per week of color shows. The web is getting a little more help from its owned stations, and other affiliates in the color area, too. The five owned stations, for example, increased color programing on their local levels by a total of 123.4%.

Kon-nichiwa, Perry!

The report contained little detail on the new Enterprises Division, but the little it contained is intriguing to say the least. The Division consists of four units: International, Domestic, Theatrical and New Enterprises Development. The International unit has been extremely active in program sales. The Perry Como show, for example, has just been sold to Japan, where it will be shown via color video tape. But the fascinating phase to me of the International unit's report was that it is active in what the report calls "management services." The unit has provided "management assistance" to stations in the Philippines, Peru, Germany, Yugoslavia, England and Argentina. The International unit also speaks of "international investments," but details none of these.

The Domestic unit of the new Enterprises Division has taken over the merchandising, book publishing and educational film sales activities for the network, while the Division's theatrical unit runs the company's theaters and theatrical investments. It was interesting to note that one of the effects of the widespread use of video tape has been to increase efficiency in studio scheduling so that the Hudson Theater, which NBC bought to house some of its television shows, has now once again been made available to Broadway shows.

The report also reveals some interesting little tidbits in other areas, which infrequently command attention. 2,800,000 tickets to NBC telecasts were distributed by the guest relations department, and 360,000 tour admissions were logged by the same department. The web's information department handled more than 157,000 letters from viewers; the Speaker's Bureau booked 98 speaking engagements.

All in all, as I said in the beginning, a fascinating report, shedding light on the health of the Sarnoff-Kintner helmed network and on the television business at large.
WHAT MAKES WXYZ RADIO
AND WXYZ-TV DETROIT'S
MOST POPULAR STATIONS?*

Meat and potatoes programming for our meat and potatoes audience . . . that's what!

Our hard working young audience likes down-to-earth information and entertainment with lots of zing . . . a specialty of the young-at-heart stations.

How many do we reach? More than there are in Maine, New Hampshire, Vermont, Rhode Island and Connecticut put together.**

They work hard, play hard and will spend more money this year than ever before. Industry leaders say they'll sell more than 7 million cars in 1960. This means our listeners and viewers will earn over 13 billion dollars.*** Better put WXYZing in your advertising plans.

*Check your rating books and see.
**Population of WXYZ signal area: 6,505,500.
***Effective Buying Income: $12,921,160,000.
Source: Sales Management, 1958.

THE STATIONS WITH WXYZING
WXYZ RADIO 1270 • WXYZ-TV CHANNEL 7 • ABC DETROIT

Represented nationally by John Blair & Co. & Blair-TV
IN SOUTH FLORIDA—Palm Beach
RESIDENTS AND TOURISTS

WTVJ South Florida Set Count
January 1, 1960
Permanent Residents 462,100
Tourist Only 66,500
Total 528,600

Only WTVJ—
with unduplicated network signal—
delivers TOTAL COVERAGE
of South Florida!
The Keys—PERMANENT RESIDENTS...WATCH WTVJ MOST!

PERMANENT RESIDENTS month after month select WTVJ as their overwhelming favorite. The Nov.-Dec. 8-week NSI shows WTVJ with a 48.9% share of audience, sign-on to sign-off. (This preference is shown by Palm Beach viewers also. The November NSI gives WTVJ a 40% share of audience, 6:00 p.m. to midnight.) Only WTVJ delivers the entire South Florida area!

TOURISTS, LIKE SOUTH FLORIDIANS, watch WTVJ most. Special studies by ARB Surveys, Inc. show that WTVJ obtains a 48.5% share of tourist viewing as measured against the 66,500* TV sets available for tourists only. 23% of all tourists watch WTVJ during the average evening, 6 to 11 p.m., 40% more than watch station “b”.

AMONG PERMANENT RESIDENTS, AMONG TOURISTS—no other medium in south Florida delivers as many prospects for your product as WTVJ. Read the latest facts about WTVJ and the South Florida market in the new brochure “SUN, SURF and SALES.” Ask your PGW Colonel for a copy.

SOUTH FLORIDA’S LARGEST DAILY CIRCULATION MEDIUM

*Bureau of Economic & Business Research, Univ. of Miami
the prestige independent with network programming!

New York audiences have learned to expect network quality entertainment every night on WPIX-11. Advertisers know that of all seven New York stations only WPIX offers so many opportunities to place minute commercials in prime evening time in such network quality programming. This "quality compatibility" obviously best complements and supports your commercial messages. It's one of many reasons why WPIX carries more minute commercials from the top 25 national spot advertisers than any other New York TV station*. Where are your 60-second commercials tonight?

WPIX

The only New York independent qualified and permitted to display the National Association of Broadcasters Seal of Good Practice

*Broadcast Advertiser Report
Automotive agencies are keeping their fingers crossed as a result of Detroit's latest revision of the sales outlook for current models.

The question these agencies are asking themselves: how much of an attenuating impact will the manufacturers' lessened optimism have on ad budgets for the remainder of the model year?

Automobile sales are actually good but, it now appears, the Detroit gentry got themselves into a ringer by going off in the wild blue yonder and gearing themselves for a 7-million-car year.

Particularly vulnerable to the situation among the tv networks is NBC, which has 70% of the automotive business.

If this happens the implications to advertising and sales could be vast: the agreement among cigarette manufacturers, whose announcement was imminent this week, not to make any reference to nicotine or tar content.

The report further has it: the FTC was to refrain from announcing the industry stipulation for a while so as to give the filter brands opportunity to come up with new copy approaches.

What this will mean to the filters' share of the market (now estimated to be over 55%) is the No. 1 speculation. How much more advertising push in budget terms will be required for the remodeling of platforms, is another. FTC's Earl Kintner feels this represents a perfect voluntary working-together of the Government and industry.

Judging from sales so far this year, there's one big healthy sign about national spot radio: diversification of advertisers.

The variety of clients investing their money in spot radio means this to stations: they don't have to worry about their dependence on heavy cigarette billings and what would happen if a goodly share of this group went AWOL.

Even more than the dollars involved was the sharp pickup the past month in the diversity of product types, like watches, men's wear, synthetics, coffees, drugs, toiletries, foods and games.

J. Walter Thompson's booming strides as a tv agency has already begun to reflect itself in the LNA tabulations of gross network time billings.

And this doesn't include the hefty 1959-60 budget increases from Ford and other accounts in the shop.

Here are the top 10 in such billings from 31 October 1958 through 30 September 1959:

<table>
<thead>
<tr>
<th>Agency-Rank</th>
<th>Daytime Billings</th>
<th>Nighttime Billings</th>
<th>Total Billings</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. Walter Thompson (1)</td>
<td>$18,383,000</td>
<td>$33,362,000</td>
<td>$51,745,000</td>
</tr>
<tr>
<td>Young &amp; Rubicam (2)</td>
<td>14,613,000</td>
<td>31,354,000</td>
<td>45,967,000</td>
</tr>
<tr>
<td>Ted Bates (3)</td>
<td>12,589,000</td>
<td>24,907,000</td>
<td>37,496,000</td>
</tr>
<tr>
<td>Dancer-Fitzgerald-Sample (4)</td>
<td>22,925,000</td>
<td>12,864,000</td>
<td>35,789,000</td>
</tr>
<tr>
<td>Benton &amp; Bowles (5)</td>
<td>11,933,000</td>
<td>23,753,000</td>
<td>35,686,000</td>
</tr>
<tr>
<td>Lennen &amp; Newell (6)</td>
<td>7,366,000</td>
<td>22,263,000</td>
<td>30,129,000</td>
</tr>
<tr>
<td>BBDO (7)</td>
<td>6,260,000</td>
<td>23,584,000</td>
<td>29,844,000</td>
</tr>
<tr>
<td>Leo Burnett (8)</td>
<td>10,024,000</td>
<td>18,602,000</td>
<td>28,626,000</td>
</tr>
<tr>
<td>McCann (9)</td>
<td>6,807,000</td>
<td>20,647,000</td>
<td>27,454,000</td>
</tr>
<tr>
<td>Foote-Cone-Belding (10)</td>
<td>8,502,000</td>
<td>13,586,000</td>
<td>22,088,000</td>
</tr>
</tbody>
</table>
Mercury (K&E) was asking radio station availabilities for a campaign which will run in 41 markets between 3 March-9 April.  
Meantime D'Arcy is handing out contracts for the three-week Studebaker schedule, starting 18 February.

The list: 1305 stations. It's all factory money, with the station roster pretty much the one established the year before. Whatever changes were made have been due to dealer preferences. In other words, stations got pitching on the local level.

Also buying out of New York: Pharmacol's Regitol via Ayer.

*Sears Roebuck (C&W) is taking a close look at nighttime spot tv.*

The penchant at the moment is toward participating in programs, so as to become eligible for both minutes and identification.

**Women are still staying up late for tv in as great a number as ever.**
According to Nielsen data for November 1959, Monday through Friday, the average women viewers at 11 p.m. was 13.5 million and at 11:30 p.m., 9 million.

Following is a percentage breakdown of audience composition of the late night tv audience across the country for that month per 100 viewers:

<table>
<thead>
<tr>
<th>TIME</th>
<th>% WOMEN</th>
<th>% MEN</th>
<th>% TEENS</th>
<th>% CHILDREN</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 p.m.</td>
<td>49</td>
<td>37</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>10:30 p.m.</td>
<td>50</td>
<td>39</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>11 p.m.</td>
<td>52</td>
<td>40</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>11:30 p.m.</td>
<td>54</td>
<td>38</td>
<td>5</td>
<td>3</td>
</tr>
</tbody>
</table>

**GMAC (Campbell-Ewald) has budgeted the money for the annual spot radio campaign which runs from May until after Labor Day, but the agency is a long way from ready to talk about markets or availabilities.**

**Meanwhile GMAC has linked its safety thesis to the Winter Olympics.** It's bought news periods on radio stations in areas around Squaw Valley to reach autoists headed for the Olympics.

**Tv spot as well as network can anticipate a lot of activity from the electric shaver field aimed at the Fathers' Day and graduate trade.**

In terms of hoopla Remington (Y&R) will probably take the lead with the unveiling of its new battery-fed resister model.

Incidentally, Norelco (LaRoche), which will be in there also pitching with plenty of closely clustered commercial impressions, is believed in the shaver trade to have caught up with Remington, the leader, in men's sales. **However, if women's models are included, Remington ranks No. 1 by quite a margin.**

Marketing note: It's the women's field that has given shavers their real growth in the U.S. **Sales to men have just about kept even with the ratio of population growth.** In other words, the electrics will start one of these days to sell against the wet shavers.

There's no question but that FTC's Earl Kintner made a strong impression at a special meeting this week called by the ANA to plan strategy for countering the attacks on the advertising industry touched off by the tv quiz scandals.

The gathering of 600 ANA members and their agency guests agreed that advertising's No. 1 problem was the irritation caused by certain tv commercial abuses.

This thought from Kintner made a deep dent on the admen: they must bear in mind that tv is the picture window of advertising and unless they look good in tv the whole image of advertising could be badly distorted in the public's mind.

(See WRAP-UP, page 62, for more details of this meeting.)
SPONSOR-SCOPE continued

Even with the expansion of film repeats of evening shows, the soap opera remains daytime network tv's best audience puller, and by no small margin.

An analysis of daytime program types based on the second November 1959 NTI shows these comparisons:

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>SPONSORED SEGMENTS</th>
<th>AVERAGE AUDIENCE</th>
<th>AVERAGE HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film repeats*</td>
<td>86</td>
<td>6.6</td>
<td>2,677,000</td>
</tr>
<tr>
<td>Soap operas</td>
<td>108</td>
<td>8.5</td>
<td>3,554,000</td>
</tr>
<tr>
<td>Quiz-audience partic.</td>
<td>137</td>
<td>7.0</td>
<td>2,982,000</td>
</tr>
</tbody>
</table>

*The averages here are pulled up considerably by the fact that the film repeats include Rin Tin Tin and My Friend Flicka, primarily designed for kid audiences.

Believe it or not but an advertiser in the top billings brackets will be earning enough discounts on NBC TV daytime this summer to bring the cost of a commercial minute down to around $2,000-2,200.

Contrast this with what the per commercial minute tab will come to for nighttime (for maximum advertisers) during the summer period, even with all the new daytime discounts that NBC's inaugurating, namely $19-21,000.

Involved in that slashing of the daytime per-minute cost: the 30% summer discount, contiguity and bonus discounts, and an added overall-discount.

(See article, Are daytime rates too high?, page 38.)

The inclusion of the Loretta Young Theatre in the daytime schedule has had at least one beneficial effect for NBC TV: affiliates in leading markets are showing a disposition to make clearance for 2:30-4:30 network programing.

These markets include Cleveland, Pittsburgh, St. Louis, San Francisco, New Orleans.

Many of the stations have preferred to do their own programing and thereby cash in on the continuing strong demand for daytime minute announcements.

You can get odds from a goodly number of agency researchers that CBS TV and NBC TV will renew their contracts with Nielsen for the rating services.

Why they can't see it being otherwise: tv as a medium is not in the position to take the risk of throwing away 10 years of trends.

Liggett & Myers, via McCann, has taken an option on the Debbie Reynolds special which ABC TV recently announced for next fall.

The account's last flier in the entertainment special area was in 1957 with the Pied Piper (Van Johnson).

ABC TV emerged from the two December Nielsen reports with the most of the new film series in the top 20 ratings.

They are broken down by network thusly:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>TOTAL NEW FILMS 1959-60 SEASON</th>
<th>IN TOP 20</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>CBS TV</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>NBC TV</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td><strong>35</strong></td>
<td><strong>20</strong></td>
</tr>
</tbody>
</table>

Though it's talked to about 15 agencies, the indications are that Wilson & Co. will narrow down its choice to these two: Compton and Campbell-Ewald.

Wilson's delay in picking a successor agency to K&E has been largely due to the slowdown in product planning because of the plant strike still in progress.
This week's dip in availability calls gave reps a chance to tidy up the paperwork of January's heavy rush of spot tv buying.

The week's activity in that medium included: Parker Pen (Tatham-Laird), various segments; American Machine & Foundry (C&W) nighttime minutes for its Pin-spotter campaign; Lever's Praise (K&E); Helene Curtis' Soft & Curly (McCann).

BBDO's Tom Dillon, executive v.p. on marketing, media and research, has sold top management on the idea of aligning—for the first time—tv media research with the media department.

Tv research, now headed by Ed Papazian, had been an adjunct of the tv department.

A rep salesman can still snag a juicy slice of radio business by pulling a little programing out of a hat.

It just happened that way with an Adam Young salesman in connection with Shulton's (Fathers' Day) Old Spice schedule out of Wesley Associates.

The programing twist that garnered $60,000-odd in business for Young was this: the stations would precede each Shulton commercial with a bit of philosophy that starts off, "Here's a thought for the day to add spice to your life."

Now that Kellogg's annual sales meeting is out of the way, Burnett can expect to be on the receiving end of pitches for the account's kid-appeal tv business come the 1960-61 season.

Reps feel pretty confident that the recommendation will be to continue with spot, what with the success it has had with that medium since last fall.

Agencies better not expect reps—especially SRA members—to furnish them requested information about the air media activities of competitive brands in certain markets.

The SRA has adopted a policy to stop furnishing such information, pending a decision among its members as to (1) whether the dissemination of this type of data in compiled form would be in spot's interest and (2) whether, if so, the tabulation of such information be assigned by the SRA to a reliable statistical firm.

The data would become available in quarterly reports, with the interested agency or advertiser paying a nominal fee to cover costs of gathering and processing.

Triggering SRA's move: the problem created by mounting demands of reps for this information plus Bates' recent 16-page question on the subject involving that number of products.

Colgate is showing some interest in an anti-static agent—controlled by Chemical Affiliates, Inc.—which would when incorporated with detergents revolutionize the soap business.

The agent by eliminating static electricity has the effect of reducing resoil to a huge degree. It also mildew-grounds and germicides fabrics, walls, etc.

Newspapers needn't expect the TvB to let up on battering away at them as a competitive medium on the local level.

Some time in the spring the TbB will unleash a study showing that because newspapers haven't kept up with suburban growth an advertiser needs three newspapers to equal the reach of one tv station.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 62; Washington Week, page 55; Sponsor Hears, page 58; Tv and Radio Newsmakers, page 74; and Film-Scope, page 56.
Business is good in the land of Profitunity! In the big eight years, 1950-1958, Effective Buying Income in this busy 26-county market soared upward 112%! Everyone is selling more of everything!

So, if you've a product or service to sell—spot it on WFLA-TV! Channel 8 delivers the Tampa-St. Petersburg Metropolitan Market—PLUS 26 rich industrial-agricultural counties in busy west coast and central Florida!

Want more details? Write us today.
HALF A BILLION $ FOOD MARKET?

POPULATION 3,179,000
FOOD SALES $541,043,000. Exceeds the twelfth metro market.
DISTRIBUTION Most food sold in the WPTF market is distributed from Raleigh warehouses (A & P, Colonial Stores, Winn Dixie and Piggly Wiggly serve 215 supermarkets from Raleigh).

Twelve major wholesalers and jobbers, 17 food brokers, representatives of most major food manufacturers, plus offices and warehouses or processing plants for Swift & Co., Armour, Wilson Co., Kraft Foods, Jesse Jones, Continental Baking, Ward Baking, American Bakeries, and many others are in Raleigh.

AD COVERAGE WPTF Radio is the only single mass medium that reaches all of this major food market. Over 50% of the homes in the area listening to WPTF (NCS#2).

Clifford Botway, media supervisor, Ogilvy, Benson & Mather, Inc., New York, says that the top buyers in the business these days are acutely aware “of those undefined character elements which give stations their personality. The audience figures are there for everyone to see. A few stations in the country have begun to research their ‘social standing.’ The object is to establish that, radio and tv stations, like individuals, have an identity in the community. A skillful buyer uses his knowledge of the station’s management and marketing characteristics and the station’s standing to implement his buy. This is not to say that station A is better than station B and B better than C, but rather that they are unique in themselves. There are modern stations and old-fashioned stations; authoritative stations and casual ones. The motivational research boys would have quite a holiday evaluating the various viewer/listener impressions of broadcast stations.” The expert buyer, Cliff notes, is cognizant of all the physical measurements, and “sizes up the station’s personality in relation to his needs.”

Joe Gans, Joe Gans & Co., Inc., New York points out that there are certain optimum times for a timebuyer to reach his intended audience. “Of course these periods vary from market to market, and according to the product, the commercial content, etc. But in many instances there is an unmistakable audience being sought, and a time best suited to reach it. Once this time has been determined, the buyer should not be swayed into purchasing any other kind of a schedule. If he finds that the best hours are from 7:30-8:30 a.m. and from 5-7 p.m. in radio and during or adjacent to network option time in television, then these are the hours in which he ought to place his schedule. Though these may be the most sought-after and choice times, the buyer who is interested in getting the best sales results will not slide off schedule and settle for second-best.” If the buyer is to follow through with this philosophy, he may, Joe points out, especially in highly competitive markets, have to work a little harder than usual. “But diluting the buy with off-beat hours results in audience duplication and waste.”
Hotter'n a pestle!

450 Druggists make W-I-T-H's Spotlight Drug Plan the fastest-drawing Merchandising in Baltimore!

W-I-T-H is first in Baltimore with more drug-store product advertisers than any other station... and no wonder! W-I-T-H's drug advertisers get their products featured in 450 top-volume drug stores in Metropolitan Baltimore by shelf talkers, window streamers, price tags and cash-register trips! These 450 druggists are set to push your product... so buy time where you get space.

WITH

Radio Baltimore: Tom Tinsley, President, R. C. Embry, Vice President

National Representatives: Select Station Representatives in New York, Baltimore, Washington and Philadelphia; Adam Young in Boston, Detroit, Chicago, St. Louis, San Francisco, Los Angeles, Minneapolis, Milwaukee, Cincinnati, Cleveland, Pittsburgh and Seattle; Clarke Brown Company in the South and Southwest.
The South's highest antenna carries the WLOS-TV signal into 446,650 TV homes* in the Carolina Triad. Located atop 6,089-foot Mt. Pisgah, only WLOS-TV delivers total coverage of the market.

*NCS #3 updated

This is the mighty Carolina Triad, a flourishing, 62-county area stretching into six states. Retail sales are now over the $2 billion figure. It's "home country" for plants of a dozen big industrial companies... and for their payrolls, too. And WLOS-TV is the only unduplicated network signal in the entire triad.

WLOS-TV's new Greenville studio now in operation (in addition to Asheville facilities)
SIGHT

To see five of the ten highest-rated shows in the area, viewers must watch WLOS-TV. The highest-rated movie is on WLOS-TV. So are the highest-rated daytime strip and the largest children’s audience participation strip. The Carolina Triad watches WLOS-TV and loves it!

LIGHT

Let your PGW Colonel throw even more light on this subject. He’ll be glad to show you how you can capture this big, bustling market with just one station buy. Talk to him now about selling your products to the Carolina Triad!

TOWERING NEW FORCE IN THE CAROLINA TRIAD

Unduplicated ABC in Greenville • Asheville • Spartanburg
This Phillies Cigar spot is one of a series featuring the ability of a good cigar to ease the tensions of everyday life. Filmack's "film-sense" combined the rootin', tootin' tempo in animation followed by smooth, easy, live action to emphasize a situation in which the relaxation of a cigar would be welcome.

*Film-sense at work—the happy blending of creative ability, mechanical know-how and a staff ready to tackle your needs and your budget. To learn more about "film-sense," send for your copy of our new booklet explaining Filmack's many approaches to film problems.

**Good start**

I hope you are prophetic in your recent lead story, 2 January, when you make the statement, "1960—a good year to remember." It sure is starting out well.

Best wishes to you and your organization and a vote of thanks for the wonderful contributions SPONSOR magazine is making to the broadcasting industry.

Robert H. Teter
v.p., radio
Peters, Griffin, Woodward, Inc.
N. Y. C.

**Agencies overdo paperwork, too!**

Your weekly sign-off "This we fight for" should never be missed, and your crusade in the 9 January issue is particularly poignant.

It is true that needless paperwork is costing our media millions—but it is costing the advertising agency fraternity millions too, and this is one of the greatest deterrents to spot broadcasting.

At least five years ago, in collaboration with the AAAA's Committee on Systems and Procedures and SRA, our company convinced a few large AAAA agencies that a station representative's "Confirmation of Broadcast Order" could well serve in lieu of an agency contract. These progressive agencies have learned the easy way, that they can save millions by eliminating needless duplication.

It is difficult to understand why all advertising agencies do not take advantage of this possibility and thereby drastically reduce their cost of buying and servicing spot broadcasting. Perhaps you can help them see the light.

Russell Woodward
exec v.p.
Peters, Griffin, Woodward, Inc.
N.Y.C.

**Directory—a valuable reference**

We think your 5-City TV/Radio Directory is absolutely magnificent.

(Please turn to page 30)
GOOD GRIEF!
Our Farm Director's in his Cups!

Seriously, we're proud of our assorted Farm Service Awards, State and National -- for both Radio and Television. Ours is truly the Land of Milk and Money. And staffed by three full-time Farm Specialists -- plus Channel 2 and CBS -- we're fully qualified to give maximum Service in Wisconsin.

In the Land of Milk and Money!

WBAY-TV
GREEN BAY, WISCONSIN

SPONSOR • 6 FEBRUARY 1960
YOUR POSTMASTER, ROBERT K. CHRISTENBERRY, SUGGESTS:

FOR FASTER AND MORE EFFICIENT POSTAL SERVICE—LEARN THE "ABC's" OF GOOD MAILING HABITS!

A

POSTAL DELIVERY ZONE NUMBER HELPS SPEED YOUR MAIL!

B

CERTAIN TO INCLUDE YOUR RETURN ADDRESS ON ALL LETTERS AND PACKAGES!

C

THAT THE DELIVERY ADDRESS IS CORRECT AND COMPLETE!

—AND—

MAIL EARLY IN THE DAY—IT'S THE BETTER WAY!

49TH & MADISON

(Continued from page 28)

We use it all the time on our trips about the country.

However, we are extremely disappointed to find that you have published the thing twice now without putting TVB—San Francisco on your listing.

We hope that in 1960 you will be able to reset this and include our office.

Walter McNeill

TvB

San Francisco

I always look forward to SPONSOR's 5-City TV/Radio Directory. It is a wonderfully informative booklet, and it gets good use on my part.

Louis S. Simon

gen. mgr.

KPIX

San Francisco

Thank you again for sending us the TV/Radio Directory.

It is a valuable reference piece for us and you may be sure we keep it right at hand for easy reference and easy use.

May we wish you every success in 1960.

Lee P. Bishop

pres.gen. mgr.

Lane Broadcasting Company

Eugene, Oregon

Just received the SPONSOR 5-City TV/Radio Directory.

This is a great service for which I am sure everyone in the industry is extremely appreciative.

This would be perhaps a good time to tell you how much SPONSOR has grown in our humble estimation. Every week, the several copies of SPONSOR magazine which come into KFMB Radio are more and more dog-eared from real serious reading. SPONSOR has come a long, long way from its first issue. Undoubtedly there's a lot of your blood, sweat and tears in those several hundred back issues and there's no reason to believe that there won't be a lot more blood, sweat and tears in those coming up.

Congratulations on great strides and a sincere, meaningful contribution to the industry.

Dan Bellus

gen. sales mgr.

KFMB

San Diego
planning—imperative in our next campaign, requires certain necessary ingredients.

Above all a centrally located organizational headquarters coupled with luxurious modern surroundings—efficient yet dignified service and an excellent cuisine.

Men of action stay at

THE PARK PLAZA HOTEL

Bloor Street West and Avenue Road / Toronto
CHARLOTTE-WBTV RULES ABSOLUTE AS FIRST TELEVISION MARKET IN ENTIRE SOUTHEAST AS MEASURED BY N.C.S. #3

The Charlotte-WBTV television market totals 632,070 homes. Its nearest competitor in the Southeast, Atlanta, has 579,090.

WBTV's set count exceeds that of the second Charlotte station by 43%—delivering 189,380 more television homes!

Buy WBTV as your first, biggest step to television coverage of the Southeast. Contact CBS Television Spot Sales or WBTV for the full fabulous coverage and dominance story.
PART TWO OF TWO PARTS

BATES REPLY TO FTC STIRS DOUBTS, FEARS

When Rosser Reeves (l), chairman of Ted Bates and Co. took full-page ads in seven big city newspapers to challenge action of FCC chairman Earl W. Kintner (r) in citing Palmolive “Sandpaper” commercials, many in broadcasting and agency circles feared reprisals from government

CRITICS BLAST TV’S ADVERTISERS

OF ALL CHARGES AGAINST TV INDUSTRY, COMPLAINTS ON COMMERCIALS, PROGRAM INTERFERENCE ARE MOST SERIOUS

Last week, in the first of a two-part series on “Tv Criticism—How Much of It Makes Sense?” sponsor editors analyzed in detail a few of the more than 20 different charges hurled at the industry in recent months.

Sponsor’s objective review of this critical hodgepodge showed clearly that some of these anti-tv attacks are serious, some trivial, some unfair, and some outdated.

For instance, charges of wholesale program frauds (such as precipitated the quiz scandal-) no longer hold water in view of energetic actions by networks and stations in setting up stronger program controls.

Outcries against tv payola are generally exaggerated, confused and generally unsupported by facts. Protests against the use of canned laughter are more often advanced by troubled network men like Frank Stanton of CBS than by an aroused public.
But sponsor's study of tv criticism did uncover one area of potential dynamite—the attacks on tv's advertisers which have been growing rather than diminishing in violence.

Last week Ted Bates & Co., had Madison Avenue buzzing with a full-page ad challenging Chairman Earl W. Kintner of the FTC for his action against Palmolive's "sandpaper" commercials. (See preceding page.)

Many broadcasting and advertising executives doubted the wisdom of the agency's tactics in publicly questioning a government commission.

Comments received by Bates, however, were "19 to 1 favorable" according to an agency spokesman. And, regardless of the propriety or lack of it in the Bates ad, there can be no question that it reflected a growing concern in the ad business over attacks on those who pay tv's bills.

As with the criticisms of tv networks and stations, these attacks are many-sided and confused. And sponsor believes that a first step in understanding them is to separate them into their principal parts.

Essentially five wholly different charges are advanced against tv's advertisers, though they are often hopelessly scrambled up in the minds of more emotional critics.

Two of these charges—artistic interference, and cost-per-1,000 standards—concern programs. Three—false claims, deceptive production techniques and bad taste—deal with commercials.

Here is a brief rundown of each type of criticism.

1) Artistic interference. Tv writers, directors and producers like Rod Sterling and David Susskind have for years complained about what they have termed, "silly, capricious, arbitrary" interference of sponsors in tv scripts.

Their charges have been gleefully re-echoed in Broadway columns, and in the pages of intellectual-type magazines.

An examination of these complaints, however (Serling's testimony before the FCC is a good example), fail to reveal much that is more serious than an insistence by a lighter sponsor that his hero not use matches, or a ban on showing the Chrysler building in programs for another automobile advertiser.

That agency and client representatives have sometimes been idiotic in their script changes, few in the industry doubt. Such practices, however, are not common to all advertisers or all types of shows.

In his report to the FCC last week, Dr. Frank Stanton noted that publicity and criticism of advertiser interference has largely centered in the area of serious dramatic programs (Playhouse 90 reportedly has had more than its share of troubles). CBS has put in new rules governing advertisers' "creative participation".

<table>
<thead>
<tr>
<th>CRITICISM</th>
<th>HOW MADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTERFERENCE</td>
<td>Complaints by Rod Serling, David Susskind, other writers, producers that censorship of tv scripts by advertisers, agencies, interferes with artistic integrity of the entire medium</td>
</tr>
<tr>
<td>CPM STANDARDS</td>
<td>Charge that major sponsors are interested only in cost-per-1,000, and that insistence on rare numbers alone produces program mediocrity, downgrades all tv standards</td>
</tr>
<tr>
<td>COPY CLAIMS</td>
<td>FTC and other critics (including some agencymen) say tv commercials rife with claims which are palpably false. Regimen, cigarettes, gasolines are cited as chief offenders</td>
</tr>
<tr>
<td>DECEPTION</td>
<td>Colgate, Alcoa, Lever and others, charged with using deceptive techniques in filming and presentation of commercials, even when actual claims are not open to question</td>
</tr>
<tr>
<td>BAD TASTE</td>
<td>Many products, especially in &quot;sensitive areas&quot; like deodorants, laxatives, cold remedies, accused of bad taste in tv presentations, regardless of claims or techniques</td>
</tr>
</tbody>
</table>
in such programing and new procedures for handling client objections to script elements which “seem detrimental to product or company good will.” Such rules may help.

The real problem, however, about criticism of “sponsor involvement” in tv scripts is that so much of it comes from highly vocal performers, writers, and intellectuals who, in the name of “art” refuse to concede any rights whatsoever to the man paying the bills.

Such critics cheered recently when Standard Oil (N. J.) in buying WNTA’s Play of the Week series, declared it would keep hands off all matters of program selection and script detail.

That the Standard attitude is not held by many substantial advertisers was made clear when Peter W. Allport of the ANA testified to the FCC that denying sponsors that right to a voice in programing might easily “affect the economics of the medium.”

Summary: the criticism of “artistic interference” is the least serious of the charges raised against tv advertisers, and the one for which critics have the least documentation. It is difficult to prove that America’s cultural standards have been lowered by an agency supervisor’s blue pencil. But the criticism is dangerous because of its emotional appeal, and the passion of its advocates.

2) Cost-per-1,000 standards. Totally different from the “artistic interference” criticism, and far more serious is the charge that advertisers, by their insistence on high rated shows and low costs-per-1,000, degrade the level of tv programing.

Agency tv executives like C. Terrence Clyve of McCann-Erickson, and Don Seymour of JWT, testifying in New York last summer, made it clear that many clients want shows that draw big audiences and “don’t offend anyone.”

Critics of this viewpoint contend that such a policy inevitably leads to a diet of program pap, and that “in the public interest” advertisers should be entirely divorced from programing controls.

Philip Cottney, president of Coty Inc., following widespread criticism of his competitor Revlon’s participation in quiz programs, called for congressional action to take sponsors out of show business.

Other critics have advanced proposals of a “British system” of commercial tv with advertisers buying spots rather than programs, as well as for pay tv, “educational channels” and other devices to combat advertiser influence.

Even some agency men apparently have doubts about the present tv structure. In a recent speech before the Cleveland Ad Club, John P. Cunningham, chairman of C&W called for the setting up of a special tv commission to decide among other things (Please turn to page 72)

DIFFERENT CHARGES INVOLVING PROGRAMS, COPY

<table>
<thead>
<tr>
<th>ACTION SUGGESTED</th>
<th>HOW SERIOUS</th>
</tr>
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<tbody>
<tr>
<td>Complete divorcement of advertisers from programs. Centering of control in network, stations. Program buys like Standard Oil (N. J.) purchase of WNTA Play of the Week</td>
<td>Violations of artistic integrity least serious of all complaints against tv advertisers. Many charges trifling, unimportant. But critics are highly vocal</td>
</tr>
<tr>
<td>British system of spots but no sponsor identification with programs. Pay tv. Educational channel. Government networks. Investigation and crackdown on rating systems</td>
<td>Very serious though solutions proposed lack realism in most cases. Not all of tv’s advertisers can be accused of “rating madness” but some are guilty</td>
</tr>
<tr>
<td>Additional funds for bigger, more efficient FTC. New law to make networks, stations liable for participating in preparation of fraudulent advertising. Tougher industry policing</td>
<td>Careful review of actual claims made in tv ads discloses few cases of outright fraud. But public confuses claims, techniques, taste in attacks on tv</td>
</tr>
<tr>
<td>Prosecution by FCC, FTC. Extension of present cases to cover wide variety of dubious practices. Tightening of NAB Tv Code. Stronger codes by both the AA’s and ANA</td>
<td>Uproar over deceit in tv methods has been greatly exaggerated. Technical demands of medium mean some poetic license. Not as serious as it sounds</td>
</tr>
<tr>
<td>Various types of citizen’s committees or censorship boards to pass on questions of advertising taste. More vigorous action by nets, stations in enforcing tv Code. Legislation</td>
<td>Very serious, since bad manners and poor taste of some tv spots provides constant irritant to anti-tv attacks. More self-regulation by advertisers needed</td>
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WHAT YOU CAN GET

- If your boss says, "Field trips are a waste of time," show him this study of an important midwest market.
- Here are valuable facts on Omaha, its subtle differences discovered by a station rep who went there.

Every day the cowboys come to town—not tall in the saddle but in the cars of the Union Pacific Railroad. Omaha, Neb., handles and processes more cattle than Chicago. In this area of the livestock industry, Omaha is No. 1 in the nation; St. Paul is second, and Chicago is third.

So Omaha is a cowtown. It also is many other things such as headquarters of the U. S. Strategic Air Command, an insurance center, hub of one of the country's greatest railroads, and cultural mecca for a huge agricultural area.

All of these make for subtle differences that distinguish the Omaha market from all other markets in the U. S. But you'll never know it until you've been to Omaha.

Monte Lang, salesman for Daren F. McGavren Co., station representatives based in New York, recently went to Omaha and studied the market first-hand. His field trip was part of a program that finds McGavren salesmen traveling to each market in which the firm represents TV or radio stations and spending enough time to learn the area's characteristics.

In the advertising industry, a stock controversy for years has been, "Are field trips a waste of time and money?" Arguments have piled up on both sides. But the trip Lang took pretty much loads the dice in favor of traveling agency buyers or salesmen and, at the same time, emphasizes the fact that there are field trips—and field trips.

The difference is a subtle one. When an agency timebuyer is "traveling," his trip frequently is a fast swing through those markets that will make up his campaign. He usually...
OUT OF A GRASS-ROOTS TRIP

goes with a specific product in mind, a specific group of broadcast outlets under consideration.

He may spend as little as a day in a market, investigate nothing beyond what applies to the product that is to be the core of his immediate campaign. If that product is toothpaste, he will leave the town with a good idea of toothpaste marketing; he will have called on some of the stations and heard their rating stories. But the chances are very slim that he leaves town with a clear, over-all picture of what makes this market tick. The things that distinguish it from every other market, things that often can make or break a spot advertising push in that area are likely to have been passed over.

This is why the McGavren travel-study program for its salesmen has considerable significance to the advertising industry. The rep who has spent a week or more in a market talking to merchants, manufacturers, distributors, civic leaders comes away with a storehouse of information that is valuable to the advertiser away and beyond the ratings statistics found in printed reports.

What Lang found out in Omaha is indicative of what others in the firm are finding out in other markets (and, incidentally, featuring in their trade paper advertising).

The area: You drive across miles of prairie, flat and rich farm lands; then suddenly, there is Omaha, a bustling metropolis of 314,000 population on the Missouri River. Just across the river, in Iowa, is the sister metropolis of Council Bluffs. Between the two, they make up a metro market of 440,000 persons. Drive through these towns and all of a sudden you are suddenly in the country again. There is no raggedy fringe of metro area.

Influence of the metro center. Because Omaha-Council Bluffs rise like an oasis in the middle of an incredible mileage of farm land, they have become the cultural and merchandising hub of much of their states. Every weekend finds Omaha over-flowing with the influx of shoppers and visitors from miles around. Auto traffic is heavy, stores are bustling. A top-flight motion picture probably will enjoy as long a run in Omaha as it will in New York City; "South Pacific," for example has run there for a solid year, is now being replaced by "Ben Hur" which is figured to show for another year. National advertisers might well consider that Omaha swings just as much cultural weight in its area as does a New York or San Francisco.

Tastes of the town: Omaha is a town of casual dress: slacks, jackets, sweaters and not too many neckties—certainly not the best climate for a Brooks Brothers but a great place for

(Please turn to page 71)

DRUG SALES: 50% of drug sales in Omaha are in food stores giving rise to distribution system of "rack brokers." Lang (l) and KMOQ's v.p. and general mgr. Herb Golombeck inspect a brokerage house

OMAHA AGENCY: Home of Bozell & Jacobs (it has branches in other cities) is this city of 314,000 on the Missouri River. Golombeck (l) and Lang (r) talk with B & J's media director Claire Gross (ctr)

MANUFACTURING: This modern potato chip plant is just one of many Omaha industries which include Western Electric, Storz Brewing, Continental Can, and Cudahy
Are daytime tv's costs too high?

At this early-'60 point, daytime sales are sluggish despite last year's peak $416 million net-spot revenue. Net seems more stalemated than spot, but buyers say cost efficiency is best ever and not cause of cuts.

Despite last year's record high for daytime network and spot tv billing, the early-'60 buying omens indicate a depressed market. Most of this buying depression seems to be in the network area, where the three majors are still fighting desperately for a larger share of the available daytime audience.

What's happening to cause this seeming deflation of client interest in daytime? Is it, as some observers allege, the fact that daytime costs are too high? A partial answer to the cutback in sponsorship, which most of the people queried by sponsor think is temporary and seasonal, is that program ratings continue to be depressed because of the three-network competition.

The daytime audience is pretty much the same size as it was two years ago, when CBS and NBC were the only two nets with daytime programming for their affiliates. But ABC has entered the arena in the meantime and is splitting up the daytime pie three ways. The audience pie, however, isn't that much bigger. Result: ratings are down and shares are shifting around.

Daytime advertisers have long known their reach will never be as broad as during the nighttime hours. They start with a large base of housewives, a few men, more teens and children—and hope to add more audience as the months go by. But the potential will never be anywhere near as big as nighttime. And, daytime costs therefore, can never approximate the nighttime rates.

The networks know these facts of life all too well. As a result, they've spun complicated sales and discount patterns, evolved smaller time segments, allowed shorter contract periods. They've submitted to prospects' additional "bonus" and merchandising lures and, in the final analysis, have come up with favorable costs which match an advertiser's needs.

As of today, the cost-per-1,000 commercial minutes delivered during the daytime hours is about $1.90; that for nighttime periods, $4.10—more than double the daytime cost efficiency.

It's this cost efficiency—along with several other primary advertising factors—which seems to be the biggest force keeping national as well as local advertisers within the daytime frame-}

**COSMETICS AND SOAPS: 2 OF TOP 3 DAYTIME BUYERS**

*NAME PERFORMERS* sell for many daytime sponsors, most of whom want strong sales identification across the board with housewife audience. Left Colgate-Palmolive's long-popular Millionaire (CBS TV) features Marvin Miller selling variety of products. At right, William McCartney, marketing mgr. for Helene Curtis Industries' Enden antidandruff shampoo, chats with On the Go emcee Jack Linkletter (CBS TV)*
work—and which daytime proponents think will attract new business.

The cost ratio pattern of day vs. night is explained by one of daytime's top investors, Jack K. Lipson, director of advertising for Helene Curtis Industries, Chicago, this way: "Daytime television is a good value today providing it can be purchased at a cost efficiency of 50% or less of nighttime network. For example, if the average network commercial minute comes in at $3.50 per 1,000 homes, the daytime network minute must come in for $1.75 or less."

Daytime is slowly gaining momentum with viewers, and therefore with advertisers, at all three levels of broadcast advertising: national, spot and local. The three networks report a total of 87 national advertisers on their sponsor logs (see adjacent box). Daytime spot and local advertisers, of course, are so numerous they can't be counted. At this point 1960 doesn't hold the dollar promise of last year.

Sponsor's estimates of 1959 business are based on Television Bureau of Advertising figures for spot (TVB-Rorabaugh, covering the first nine months of '59) and network (LNA-BAR, covering the 11 months of '59) projected at the same billing rate to the remainder of the year.

The projected totals looks like this for daytime: network, $201,478,603; spot, $214,929,331; total, $416,407,934—a gain of 17% from 1958. The projected estimate indicates an $81 million increase from 1958, when the total net and spot daytime investment was $355 million. And 1958 represented a total billings gain for daytime hours of $53 million, up to $355 million from $302 million in 1957.

One of network's proponents, Jack Lipson of Helene Curtis, thinks "network is a better buy for us than spot." But he sees this advantage of daytime spot: "flexibility, since you can go into a market for a short period with the number of rating points you want to use." He has supervised purchase of two quarter hours on CBS TV starting in April, with As the World Turns and Edge of Night, "bringing our commercials into a lot of new homes. The buy," he says.

(Please turn to page 70)
25 TOP NAMES IN CHICAGO

- Chicago is distinguished for its many top-echelon broadcast advertising people
- Among them are these 25 executives cited to SPONSOR by industry leaders

Many of the most noteworthy chapters in the history of radio/tv advertising have been written in Chicago, and the 25 Chicagoans pictured here are just a few of a large and highly respected group of advertising professionals who are making daily con-

JACK BAXTER is head of his own consulting firm, Creative House, creating tv and print campaigns for agencies. He started in advertising 20 years ago as a copywriter; later worked as creative director, BBDO; exec. v.p., Robert W. Orr; creative chief, Leo Burnett

JAMES W. BEACH, v.p. and director of ABC TV network's Central Div., joined its flagship station (WBBK) in '49. He became division director in 1955 after working as sales manager. He has a background in newspapers, radio and construction; was schooled at Northwestern

GEORGE A. BOLAS combines experience with a client (Swift), network (NBC) and agencies (Blackett-Sample-Hummert, Foote, Cone & Belding) in his post as v.p., director of all media activities at Tatham-Laird. His tv/radio work includes facilities, talent, programming

JANE DALY has just started a new position as assistant to the president of Wade Adv., using her specialized knowledge of network negotiations at one of the city's most tv-oriented agencies. She is former v.p. for tv and radio at Earle Ludgin; pioneered What's My Line?

ROBERT A. DAVIS has been general ad manager of Kraft Foods since 1957, and also is administrative assistant to the marketing director. He's been with Kraft since graduation from Annapolis except for a two-year Navy stint. He works with three Chicago agencies

JUNIUS ROLSTONE FISHBURN, well known in the station representation field, is midwest tv sales manager for Metropolitan Broadcasting Corp. He worked previously with Simons Assoc., Edward Petry, the Walker Co. and William G. Rambeau station reps, Chicago

KENNETH B. FLEMING, JR., is media director at McCann-Erickson, where he has also been an account executive. He's worked at George Hollingbery reps, in account and media at Leo Burnett. Current broadcast accounts include Helene Curtis, Bell & Howell, Derby

STUART K. HENSLEY has been president and chief executive officer of Toni since '57, rising through the ranks after starting as a salesman in '46. He was Toni ad manager, works with three Chicago agencies: North, Tatham-Laird, Clinton E. Frank. He's an ex-Navy man
RADIO AND TV ADVERTISING

tributions to the chapter that is being written today.

It is a Who's Who compiled with the advice and counsel of many in every phase of Chicago advertising. But it is a partial Who's Who, limited of necessity by space. It is not complete, but it is a representative list of men and women considered by Chicago advertising circles to be typical of the calibre of hundreds of others who are currently performing a variety of broadcast advertising functions for clients, agencies and media firms. Some of the

BERNARD JACOBS founded, in 1951, the unique WFMT (fm) which he operates. Station gives audiences 100% cultural schedule of selected poetry, music, drama. It serves number of blue-chip advertisers, has won national awards, attracts big, loyal audience

LEONARD H. LAVIN, president of Alberto-Culver, is a veteran in cosmetic tv advertising. He is former merchandising director of Jules Montenier (Stopette); bought obscure Alberto-Culver in '55 and quickly gained national distribution for VO-5 with tv, added products

GEORGE G. LINDSAY has worked as Central Div. director of the TvB since October '59. He has wide experience in several broadcast activities: at KSTP-TV, Minneapolis; Edward Petry; Erwin-Wasey agency; most recently at Weed-TV as v.p., sales manager in Chicago

FRANCIS S. MANGAN is manager of NBC TV Spot Sales' Central Div. He worked at NBC Spot Sales four years; at the Katz Agency and Chicago Tribune. He attended Loyola and Detroit Universities, served with the Navy Air Corps during W. W. II He's a native Chicagoan

LEONARD MATTHEWS holds an important post with Leo Burnett as v.p. of marketing services, which includes marketing, media and research. He's also a director. He's worked at Burnett as researcher, buyer, account man; previously for A. C. Nielsen in presentation analysis

JIM MORAN, president of Courtesy Motors, is one of the biggest local tv accounts and operates world's largest dealership. He's used first-run tv movies since '49, has consistently given commercials himself. His current feature film series gets 90% of the total budget

FRED NILES is president of Fred A. Niles Productions, Inc., considered the largest film studio outside Hollywood. He started the company in 1955 after working for Kling Studios 10 years. He is known for his combined work as administrator, creator, sales executive

WARD L. QUAAAL is vice president, general manager and board member of WGN, Inc., which operates am and tv facilities. Active in all-industry affairs, he's former director of the Clear Channel stations, cooperates on NAB projects, is president of Quality stations
familiar faces have been omitted—those of Fairfax Cone, and Leo Burnett, for example, or Art Tatham, Ken Laird, Jeff Wade, Maurice Needham, Will Grant—so that those newer to the scene and therefore less known might be included.

The gallery is also restricted in that most of the people on these pages have shaped their entire careers in or around Chicago. Admen and adwomen working in Chicago-based offices of New York agencies were not given as much consideration as Chicago-based agencies inasmuch as many of them rely heavily on guidance and direction from their New York headquarters.

Here they are—most of them native midwesterners and long identified with Chicago and with the broadcast industry in the city which developed radio’s peak period of “soap operas” dominated by Dance-Fitzgerald-Sample clients, television’s early innovations (Remember Garroway at Large and Kukla, Fran & Ollie?) and saw the pioneering copy success of such agencies as the unforgettable Lord & Thomas.
KID BOOKS
SELL 'EM
JUST LIKE
FOOD

- New kids' magazine, spearheaded by kid tv shows, gets supermarket support in New England, upper N. Y.
- Merchandising, like food, in national expansion calls for in-store support, product tie-ins, plenty of tv

Supermarket aisles in key cities are fatter these days by about half a million children's magazines, all equipped with four crayons and a Schrafft lollipop.

In spite of their greater bulk, these story-coloring books don't take up shelf space very long—particularly in New England and upper New York, where the strategy for getting an eventual 12 million on newsstands and in supermarkets across the country is being worked out.

Why supermarkets? Because marketing the books calls for getting them on that most infallible of shopping lists—a kid's memory—via tantalizing exposure on kid tv shows. That being the case, the tv merchandising of these magazines—called Lollipop Kids—is very likely to follow the same pattern as a new food product introduction. For example:

1. Joint promotions with other products, both private and regular brands in grocery stores.
2. Supermarket emphasis in all copy. 
3. A double-barreled pitch: to the small fry, fun; to the parent, educational benefits matching anything a food manufacturer might claim in terms of nutrition.

From the earliest tests last spring in Springfield, Mass., creator Jim Donovan and partner Ed Hughes (then sales manager of a tv station) made the link between tv and supermarkets fundamental to the distribution and sales plan.

The first three issues of Lollipop Kids were placed in Springfield supermarkets in May, June and July of last year. Each issue had tv support during the first two weeks of its supermarket appearance in the form of participations of two kid shows: Romper Room, 9 a.m. daily aimed at the parent, Wicky Wacky Club, 8:30-10 a.m. Saturday, designed to reach the specific target—five-to-eight-year-olds—on an important shopping day. (WWLP-TV, where Hughes worked, was used for this three-month test.)

Meanwhile, Donovan and Hughes were busy ironing out the kinks. The right presentation of the book on tv was of extreme importance. First of all, an effective way to demonstrate the magazine's blister-pack cover containing the crayons and lollipop had to be found. Next, the kids themselves had to recognize the Lollipop Kids (running characters in the magazine). And, third, audience identification with the "Kids" had to be created.

To arouse parent interest, there also had to be a proper balance between the educational value and sheer fun of the book. To test this point, the book's creators checked reactions of parents with supermarket managers. Display problems required a good deal of experimentation, as did
joint in-store promotions with other products.

Distribution was purposely limited during the Springfield test, so that all these elements could be controlled and checked. In spite of this, however, 14,500 copies per month were sold during the three-month period.

The Springfield test was a success, but before Lollipop Kids could go national, additional financing had to be found and a national distributor lined up. The money was found, and so was the distributor. By November an issue run of 100,000 copies went out via Kable News to key cities—but without tv support. Results, according to Jack Pfeiffer, the company’s general manager then handling marketing and advertising, were far from spectacular. “In fact,” he says, “the only place the magazine got real acceptance was in the Springfield area where we had previ-

ousl\ had exposure on television.”

The outlook was a little dim, and the sudden death in an auto accident of its creator, Jim Donovan, didn’t help matters. In spite of this, the firm went ahead with plans for a December issue—this time with tv. Concentration was to be primarily in New England, with distribution outside that area limited to cities where there was already a slight foothold. Participations on WBZ-TV, Boston; WTIC-TV, Hartford; WRGB, Schenectady; WNHC-TV, New Haven; WPRO-TV, Providence; and again, WWLP-TV, Springfield, were used the first two weeks of December to cover the areas of prime concentration. In all markets, emphasis in buying and copy was split between parent and child.

Before the start of the tv schedules, Pfeiffer made the rounds of food chain headquarters in New England. “This time,” he says, “we were able to line up support not only in Springfield, but among large food chains once they learned of our plans to promote the books on tv. What’s more, these chains offered support in terms of the product tie-ins, displays and other things we were after.”

Prior to the tv kickoff, Stop and Shop (100 stores), First National (400) signed up, along with A&P in a 100-store test. One week after the kid show commercials hit the air, a flock of independents began asking Kable for the magazine.

By this time, a special shipper-display carton, containing 50 copies of the magazine, had been developed specifically with food stores in mind and all commercials were tagged with the line. “Lollipop Kids magazine is available at better supermarkets.”

Pfeiffer also visited the tv station talking with the personalities, giving them an insight into the magazine’s operation and its aims which would make the commercials more effective.

Again, as during the test period, distribution was held down. In addition, Kable put the largest part of the press run into key cities in other areas of the country as a foothold toward national distribution. December sales totaled 500,000. Of these, 90,000 were in New England and upper New York alone where the campaign had run.

HOW KID BOOKS ARE SOLD ON TV

DOUBLE-BARRELED PITCH calls for educational emphasis to lure parents (Ed Hughes, one of the originators, extracts these points with Winifred Haslam, Romper Room’s Miss Penny on WWLP-TV, Springfield, Mass.) and sheer fun (below, Salty Brine of WPRO-TV, Providence, and Lollipop gen. mgr. Jack Pfeiffer tackle this aspect). Supermarket racks are displayed...
In mid-December, Lollipop Kids hired itself a New York agency—Hicks & Greist—and began plans for consolidating its gains. By now, an effective tv pattern had been worked out: kid show participations the first two weeks of the month. For the January issue two stations were added to the previous lineup: W-TEN (Albany-Schenectady-Troy) and WHDH-TV (Boston). The scope of the buys was extended to include afternoon and evening shows plus Romper Room in all markets. January sales in the tv areas point to a sell-out, according to Pfeiffer.

Each issue is pegged to a theme (Washington and Lincoln in February, for example). Personalities are reminded that each commercial can open on a different picture, and copy is provided for this. When possible, pages are colored by the personality or a child. In all commercials, the supermarket display rack is prominently shown. and a plug (general or specific) is made: “Look for it at magazine stands in better stores everywhere—such as your friendly Stop & Shop... It costs only 25c!”

Currently, the magazine is in the thick of promoting its February issue with the same station lineup as last month. In the works are a number of refinements in product and marketing. Among them:

Permanent wire racks, requested by a number of supermarkets, are now in the works. Also in preparation are cut-outs (puzzles and even a mobile) for the spring issues which will lend themselves to more elaborate tv demonstration. To swing the pendulum even further to the educational side, Lollipop plans to use some of its educational figures connected with the magazine (Dr. Helen R. Rees of Smith College and Dr. Barbara C. Corridan of Westfield State Teachers College) in tv and personal appearances. Pfeiffer says he intends to continue aiming at grocery stores and newstands, “Marketing the product like a loaf of bread,” he says, “I think we can achieve the largest newstand sale of any magazine in the country. This means food chain selling primarily backed by television. Thus, we expect to continue buying as much children’s tv as we can.”

WHO SAID RADIO CAN’T SELL A $450,000 ITEM?

William L. Thomas is a man with strong ideas.

As an ex-Ford dealer he knows radio moves goods. Now he’s using the same medium in a way others have feared to try—to promote the sale of commercial real estate. Here, it’s not unusual to seek buyers with, say, $150,000 for downpayment on a $450,000 investment.

Thomas is now manager of the Business Opportunities and Business Investment Div. of Behrens Realty Co., Cleveland. It is on his advice that Behrens has bought a daily five-minute newscast (6 p.m.) on WDKO, Cleveland. And, Thomas reports, the broadcast is outpulling print—the conventional medium for commercial real estate. The resulting flow of leads to him is reminiscent of the days when, thanks to radio, he was Ohio’s leading Ford dealer.

Since “the ladies” control a good share of the country’s wealth, Behrens feels it’s just good sense to aim its WDKO newscast at women as well as men. To do it, it uses a male-female commentator team consisting of Tom Fletcher and Barbara Reinker, prominent local personalities, who alternate on the delivery of headlines and news items.

The pitch made to the upper brackets urges the listener to “call in Behrens’ specialists and let them help put lazy dollars to work through the purchase, or sale, of the right business opportunity at the right time.” It goes on to describe the various categories of property available in Behrens’ “exclusive listing,” such as motels, business buildings, taverns, drive-ins, bowling alleys and carpet companies.

The realty outfit ends its radio commercials with good hard sell, such as: “A call, right now, to William Thomas (phone number) may be your first step toward a better income.”

WDOK regards its audience composition as a prime factor in the healthy flow of leads the Behrens’ campaign is bringing in. A postal zone check on the more than 5,000 subscribers to this “good music” station’s monthly program guide revealed that a large proportion of listeners are in the higher income brackets.

Realtors who thus far have thought of radio only for dwelling unit sales, take note. A program, with appeal for adults of both sexes via stations with, well-to-do audiences, might be just what you’re looking for.
Spot radio catapults airline sales

- Northeast wins identity in airline-heavy New York with spot radio barrage, has best winter in history
- 'Jet away from it all' jingle launches N. Y.-Miami jet service via 14 radio, 9 television stations in two cities

Joe Stone tried two weeks in advance to book a Christmas flight to Miami on Northeast airlines. Nothing doing.

It was partly the J. Walter Thompson v.p.'s own fault. If he and his colleagues at the agency hadn't conducted such an effective air media campaign for Northeast, reservations might've been available.

Northeast, long prominent in New England, is a relative newcomer to the New York market, where about 40 airlines vie for recognition. After a two-season novitiate on the N. Y.-Miami run, Northeast made a massive bid for that traffic with the "bigger, faster" Intercontinental 707 jet—an astronomical investment that called for solid promotion.

"We had the seemingly insurmountable job of focusing New Yorkers' attention on Northeast amid a sky-full of competitors," says JWT account representative Bill Smith. "To get sufficient impact and frequency we needed the air media, especially radio."

Northeast took to the air in N. Y. and Miami 1 November, getting a long headstart on its 17 December jet service inauguration. Results were immediate and sustained. "Three days after we were on the air, phone calls to Northeast were up 400% and have been there ever since," Smith points out enthusiastically. "We've expanded our Miami service as have our two rivals on this run, and still our flights are filled. This is by far our best winter."

Adds Stone, "The campaign has also produced important side benefits. Though we only advertised jet flights to Miami, we're selling out prop plane flights to Miami and other Florida points. Reaching beyond the guy to whom you specifically speak is a great bonus of the broadcast media."

For the November through January phase of its radio campaign, Northeast used eight stations in N. Y. six in Miami. Average number
of spots per week came to about 100 in each market. They were nearly all minutes, but 20’s were employed where availabilities so dictated.

Crux of the spots was the “Let’s Jet Away from it all” jingle (see box). Based on the 1941 standard “Let’s Get Away From It All,” the jingle was given its Northeast lyrics by Joe Stone and JWT copywriter Bev Corvin and transcribed by Paris Productions.

“Our budget for the jingle had to be relatively low with only two markets involved, but we got maximum quality for the money through extensive pre-recording preparation,” explains Stone. “When the time came, we were able to tell the artists and technicians just what we wanted, thus minimizing the recording time.”

The “big sound” jingle is performed by four voices and a 14-piece band, with intermittent copy delivered by an announcer. JWT now is working on a new version of the “jet away” jingle with the help of arranger Mitch Miller (see picture).

The New York buy (WABC, WCBS, WMCA, WNEW, WOR, WPAT, WQXR and WRCA) was traffic time-oriented. Though aimed primarily at the men, it was expected to reach a sizeable number of women also in the traffic-time audience. Along with the heavy early morning and early evening schedules, there was some nighttime exposure—on better music stations—plus Saturday morning during “shopping time.”

The Miami buy (WCKR, WGBS, WINZ, WQAM, WSKP and WVCG) was another story. With tourists as the target, it ran the time gamut.

There was early morning for fishermen, golfers and families rising early for a day’s trip. There was 9:10:30 a.m. for more leisurely risers. Portable radios on the beach were fed an ample supply of Northeast spots throughout the day. Late afternoon was used to reach the tourists back in their rooms. Better music stations aired the message into the night.

This heavy reliance on radio in Miami continues into Phase Two of the campaign, to run February through April. In the New York market, however, spots are down to about 80 per week, to give newspapers a larger play. The theory is that newspapers can be especially helpful in New York now that the air media have put over Northeast’s name. In Miami, on the other hand, it’s assumed the tourists aren’t heavy readers of the local papers.

The tv push, which used the same script as for radio, occupied six New York outlets and all three in Miami. It consisted of 35-40 spots per week in the former city, about 25 in the latter. The goal: as many adult impressions as possible. It ran seven days a week, with prime evening time 20-second spots and late night minute announcements.

THIS E.T. FILLED AIR SEATS

ANNOUNCER: Reserve your Northeast Jet to Miami now!
(echo)

SINGERS: Jet to Miami on Northeast
Jet there in no time at all
Yes, let’s have a fun feast
Jet there on Northeast
Let’s jet away from it all.

ANNOUNCER: Enjoy a new kind of fun with Northeast—on the Boeing Intercontinental ’70’—newest, fastest jet to Miami! Food by Lindy’s! Premiere Coach accommodations to $54.55 plus surcharge and tax.

SINGERS: Now, Northeast Airlines lets you jet
Down to Miami’s sun.
A low fare gets you there by jet
Jet there and join the fun.

So let’s jet above all the weather
Jet there we’ll all have a ball!
Jet there on Northeast.

ANNOUNCER: Reserve now on Northeast!

SINGERS: Let’s jet away from it all!

ANNOUNCER: Call a travel agent or Northeast OLymia 6-7200

Copy above is used for both radio and tv in New York, and, with minor changes, in Miami. Tune is from “Let’s Get Away From It All”
What factors did you consider in switching from

While Top 40 still dominates radio, some stations have swung to modified pop music format. Here, station men discuss audience factors affecting music policies.

Irwin S. Adams, general manager, KGON, Portland, Ore.

KGON was formerly a "formula" station in that we played the Top 100 tunes as listed by the published charts. While this type of format is undoubtedly very successful in many areas, and for many stations, there is room for a "better music" station in any sizeable market.

Upon analyzing the radio formats in the Portland, Ore., market, one fact was blatantly obvious: not one station was serving the community with "better" music. This meant that an important and high-buying powered segment of the population was disenfranchised: they had no way of getting the kind of music they preferred or even craved for.

In our case, a series of studies gave us a good indication of the type of programming needed and desired by important population segments in Portland. We decided to retain the time-news-temperature procedure, but adapt it in a form compatible with an all-album music policy, commonly known as "better music" programming. In order to minimize talk in a heavy commercial schedule, we make no announcements of selections; music is uninterrupted except for public service and commercial announcements.

It is our policy to run a somewhat brighter musical course in the morning than later in the day. During the night (KGON is a full-timer), the same general character of music is played, except on weekday nights, from midnight to 2:00 a.m., listeners call in to discuss topics of interest on a beeper-phone hookup.

In Portland, Ore., as elsewhere in the country, KGON is not now the sole proponent of an "adult" music policy, but has followed this musical emphasis for many months because this format attracts and serves a large proportion of the area's population.


In the firm belief that "The only thing that is really permanent is change itself," particularly in the field of entertainment, the Gordon Broadcasting Co. has always sought to be sensitive to public taste and moods.

Two years ago we became alarmed at the sameness of sound in most markets and the lack of qualitative information regarding our audiences.

This prompted us to start program experimentation on our fm facility in Phoenix coincidental with a special survey to learn something about our potential audience.

We learned many things from this study, significantly: desire on the part of an important segment of the public for a fine music format, and the particularly excellent composition of this audience. Excited by our evolving "shakedown sound," and armed with facts from our study, we leaped from formula to "concept" radio with hesitance. Two years and two stations later we consider ourselves the pioneer group in this programming concept.

Maury Farrell, general manager, WATV Radio, Birmingham, Alabama

There are several reasons as far as WATV Radio is concerned.

First, the so-called Top 40, in our opinion did not represent the Top 40 tunes preferred by the audience, only the top 40 as calculated by several services in distant parts of the country.

Second: The majority of the Top 40 tunes were in many cases suggestive in lyrics, and not what we considered good radio fare for a family audience.

Third: We felt the Top 40 tunes were appealing to a limited group.

WATV, effective 1 September 1959, inaugurated a format of "pleas
Top 40?

"Top 40" music. Big bands, top vocalists out of the "current fad corner." We set our sights to have the adult audience "set their dials on 900." It was WATV's contention that we wanted to appeal to the segment of the radio audience that had more than 25¢ to spend, and concentrate on the listeners who were potential big dollar spenders.

The entire theory behind the programming structure has been to bring back the radio we knew a few years ago ... radio that entertained, informed, and amused, instead of loud, raucous, almost insulting forms of entertainment. The reaction in Birmingham has justified this move, as every day more and more sponsors and more and more listeners are openly applauding "The Most Pleasant Sound in Town."

Herb Colombeck, general manager of KMEO, Omaha, Nebraska

Making the change from Top 40 to "Good Music" is not something you can do on the spur of the moment nor on a whim. You first must examine the change objectively to see if it makes good business sense. This, in turn, brings out the obvious question: "Will the listeners support such a move?"

With every other station in the (Please turn to page 71)
According to all signs, 1960 will be the hottest year in business history. About twelve billion dollars will be invested in advertising . . . OVER ONE BILLION IN NATIONAL SPOT TV/RADIO ALONE!

You’ll get your full share of new business if you use the magazine that’s pin-pointed to spot.

SPONSOR’S editorial climate is 100% in tune with the men and women who make the spot-buying decisions at all top national agencies.

Since 1958, every independent survey of agency/advertiser trade paper reading preferences PROVES THAT SPONSOR LEADS THE TV/RADIO FIELD!

We have just completed a factual and colorful presentation which tells how and why trade paper advertising can help you increase national spot dollars. May we show it to you?
During a year of rising advertising costs . . .

YOU DON'T PAY ONE PENNY MORE
FOR SPONSOR SPACE IN 1960!

SPONSOR OFFERS

GUARANTEED
RATE PROTECTION
FOR ALL OF 1960!

Guarantee

OLD RATES IN 1960 FOR OLD ADVERTISERS!

1960 brings a SPONSOR advertising rate increase—the first since 1957. But it’s SPONSOR’s wish to give old advertisers a break. To all contract advertisers of record as of 1 April 1960, SPONSOR guarantees 1957 rates throughout all of 1960.

Signed

Editor and Publisher

SPONSOR
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE
40 E. 49th Street, New York 17 * MU 8-2772
EVERY MINUTE
OF THE DAY*

MORE PEOPLE
more men, more women,
more teeners, more children
IN SAN ANTONIO

ARE LISTENING TO
KONO RADIO
THAN TO ANY
OTHER STATION

*as computed by PULSE
and by HOOPER!

Represented by
KATZ AGENCY
5000 Watts • 860 KC

KONO
Radio

SAN ANTONIO, TEXAS

National and regional buys
in work now or recently completed

SPOT BUYS

RADIO BUYS


Duffy-Mott Co., Inc., New York: Schedules start this month for 13 alternate weeks for Clapps Baby Food. Live announcements are being used 7 to 12 a.m. to reach the young mother. Buyer: Steve Suren. Agency: SSCB, New York.


TV BUYS

General Mills, Inc., Minneapolis: About 20 markets get schedules this month for Betty Crocker mixes. Run is for three weeks using day and night minutes and 20's, about 10 per week per market. Buyer: Mickey McMichael. Agency: BBDO, New York.

Muriel Cigars, Div. of Consolidated Cigar Corp., New York: Placements of 20's in about 20 markets for Muriels begin this month, with a six to eight per week per market frequency. Schedules are for six to eight weeks, depending on market. Buyer: Bob Kutsche. Agency: Lennen & Newell, New York.


Beech-Nut Life Savers, Inc., Food Div., Canajoharie, N. Y.: New schedules in about 15 northeastern markets for its coffee begins second week in February. Night minutes, chainbreaks and I.D.'s, and some day, are being set for 13 weeks, ranging from six to 18 per week per market. Doug Humm buys at Charles W Hoyt Co., New York. Other activity has been on its baby foods, through Young & Rubicam, New York, with renewals and some adding in about 10 markets to support its network advertising. Marie Fitzpatrick is the buyer.

Tea Council of the U.S.A., Inc., New York: Going back into its original 18 tv spot markets which it had cancelled in December. This time, 20's are being used instead of I.D.'s, on the thinking that 20's will give the message better impact. Agency: Leo Burnett Co., Chicago.

RADIO-TV BUYS

Monarch Wine Co., Inc., New York: Manischewitz schedules in both radio and tv start 15 February for eight weeks. In tv, minutes 20's and I.D.'s are being bought: in radio, minutes, 7 a.m. to 7 p.m. Frequencies vary from market to market. Buyers: Gale Sessions and Harry Bargamian. Agency: Lawrence C. Gumbinner A.A., New York.
because:

MORE ADEQUATE station audience facts... needed by buyers and sellers of radio and tv time... and pioneered by Nielsen Station Index:
- Station Totals as well as Central-Area ratings
- Listeners per home in terms of men, women, teens and children
- Season-to-season measurements of each market from two to 12 times a year
- Cumulative audience and frequency
- Compatibility between local and National Nielsens

MORE ACCURATE station audience facts... needed by buyers and sellers of radio and tv time... and again pioneered by Nielsen Station Index:
- High-quality sampling
- Nielsen-designed meter-based techniques
- Checks and controls at every step of data processing and report production
- Putting "product quality" first

UNEQUALLED EXPERIENCE AND FACILITIES. The men responsible for NSI service are seasoned radio and tv executives with years of experience in agencies, networks, stations and with advertisers. These men are supported by the unequalled technical and human resources of the A. C. Nielsen Company. The result is NSI... a local audience research service of unique value to subscribers.

Write for the whole story. Ask for the NSI Kit. You will receive sample NSI Reports for radio and tv, a map detailing NSI coverage, and other helpful local audience information. You will then see why leading agencies, advertisers, and stations consider NSI a "must" for efficient time buying and selling.
watching KMJ-TV in FRESNO (California)

FIRST TV STATION IN FRESNO
The November, 1959, Fresno ARB survey again proves KMJ-TV is the most popular station in Fresno.
KMJ-TV was a dominant FIRST in the daytime hours with 125 quarter hour WINS Mondays through Saturdays . . . about as many as the total of the other two Fresno stations combined (Station A 94 . . . Station B 32).
KMJ-TV has by far the highest percentage of women viewers in the daytime hours.
KMJ-TV was FIRST in Share of Audience seven nights a week. WAGON TRAIN was Fresno's most popular show.
KMJ-TV was FIRST in Share of Audience from 9 AM to midnight Sunday through Saturday for the four weeks surveyed.

THE KATZ AGENCY, NATIONAL REPRESENTATIVE
WASHINGTON WEEK

The big voices of the broadcasting industry spoke out for a limited FCC review of programing as the Commission's hearings on that subject came to a close.

Westinghouse, NAB, NBC and ABC led a modest industry retreat toward a prepared position. Frank Stanton, for CBS, at some stages of his testimony and cross-examination appeared to adopt part of their position, and at other stages revert to the old industry position to the effect that the FCC has no right intervening at all in programing.

FCC chairman John C. Doerfer expressed the hope that no further public hearings would be necessary and that the Commission could get a definite answer to Congress by mid-March. Meetings were scheduled to begin this week, aimed at finding where the commissioners agree and where they disagree.

The ghost at the meetings of the commissioners was almost certain to be "pay-ola" revelations before the Harris House Commerce Legislative Oversight subcommittee.

The programing hearings appeared to cast some doubt on the need or advisability of FCC extension of its regulation to new fields. The Harris hearings might put further strong pressure on the commissioners.

Harris predicted at least a week of hearings. Rumors out of the subcommittee were hinting at "big stuff," however, and this in turn might lead to extended proceedings. It has been the practice of this group to weave a web around the accused, and to lead up slowly to a kleiglhted "confession." And thereafter to lead onward and upward to bigger and more newsworthy names.

It appears that this same procedure will again be followed, and much steam could conceivably be generated for FCC "action."

The FCC was also to be forced to look over its shoulder at 19 February: that is the date when Sen. Magnuson's Senate Commerce Committee is to ask the FCC, FTC and industry leaders what has been done to clean up the mess.

It is presumed that the critical probing will extend to FCC activity as to programing. But note this:

Aside from the Congressional pressures, the FCC's own hearings had seemed to alter the balance toward less stringent programing controls than had been anticipated earlier. It had appeared that Commissioner Hyde could count a 5-2 vote in favor of his plan to hold stations to their programing promises. At the end of the hearings, the count looked more like 4-3 and it even appeared possible that the verdict might slip away from him by a single vote.

With the exception of CBS, the testimony by industry leaders held that the FCC does have the right to look at over-all programing promises vs. performances. This was qualified to the extent that the Commission should not require promises in percentages of broadcast time to be devoted to different types of programs.

It was felt that those who favor strong, or even stronger, FCC regulation of programing had failed to make out a very good case. For instance, many went too far in their recommendations and few agreed on any one point. Whether or not this was true, it is certainly true that certain commissioners were swayed toward the side of lesser regulation.
Syndicators this week saw their opportunity for public service programing broadened by Frank Stanton’s announcement that CBS TV would in the fall turn back a Friday night half-hour a month for locally scheduled informational-educational programs.

Even before Stanton made his statement UA, among others, was exploring the idea of producing one or more series of a public enlightenment nature.

And even preceding this was Screen Gems’ marketing of its Medicine 1960 (which already fully sponsored on KRON-TV, San Francisco, can boast of a 20.4 ARB).

Also making strides in public affairs distribution are Westinghouse, with such series as the Civil War. Reading Out Loud. Youth Wants to Know and American Forum of the Air, and NTA with Mike Wallace (interviews), Open End (forum) and Bishop Sheen.

(See Film Wrap-Up, page 64, for more syndicated public service sources.)

Sweeping organizational changes are expected to drastically alter the structure of several major syndicators in the immediate future.

Here are the leading developments reported in the offing:
• The UA-Ziv purchase will be made final this week.
• Major personnel changes are likely at ITC.
• CNP will undergo a rehauling as it moves closer to parent NBC.

Incidentally, Official Films has already undergone a series of definite changes: Seymour Reed became the new president. Louis C. Lerner obtained a controlling investment interest and Leonard I. Schreiber became v.p. and legal counsel.

Foods, drugs, and household goods are still the biggest users of participations in syndication strips during daytime.

According to an ABC Films study of People’s Choice in 15 markets, participation users rank by type as follows: food products, 47%; drugs and toiletries, 21%; household goods, 16%, and apparel, 6%.

Here are Nielsen five-day averages for People’s Choice strips in ten markets as reported in November or December, 1959:

<table>
<thead>
<tr>
<th>MARKET</th>
<th>STATION &amp; TIME</th>
<th>RATING</th>
</tr>
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<tbody>
<tr>
<td>New York</td>
<td>WCBS-TV, 9 a.m.</td>
<td>4.7</td>
</tr>
<tr>
<td>Columbia, S. C.</td>
<td>WIS-TV, 9:30 a.m.</td>
<td>10.9</td>
</tr>
<tr>
<td>St. Louis</td>
<td>KMOX-TV, 12 noon</td>
<td>8.2</td>
</tr>
<tr>
<td>Atlanta</td>
<td>WSB-TV, 2:30 p.m.</td>
<td>8.9</td>
</tr>
<tr>
<td>Sacramento</td>
<td>KXTV, 3 p.m.</td>
<td>5.4</td>
</tr>
<tr>
<td>Kansas City</td>
<td>WDAF-TV, 4 p.m.</td>
<td>8.9</td>
</tr>
<tr>
<td>Minneapolis</td>
<td>KSTP-TV, 4 p.m.</td>
<td>10.9</td>
</tr>
<tr>
<td>New Orleans</td>
<td>WDSU-TV, 4 p.m.</td>
<td>12.1</td>
</tr>
<tr>
<td>Green Bay</td>
<td>WBAY-TV, 4:30 p.m.</td>
<td>9.9</td>
</tr>
<tr>
<td>San Antonio</td>
<td>KENS-TV, 4:30 p.m.</td>
<td>9.1</td>
</tr>
</tbody>
</table>

National tobacco and automotive coin is mushrooming in syndication in regional buys such as those of Studebaker and Brown & Williamson in Ziv’s Tombstone Territory.

Studebaker (D’Arcy) took eight markets in New England and Pennsylvania while Brown & Williamson took nine cities (Ted Bates and Keyes, Madden and Jones); also, B & W is going into five This Man Dawson markets.
If there’s a new angle to be found in making money out of TV films, undoubtedly MCA will be the one to find it.

MCA’s latest is a music coordinating department under Revue Productions to be headed by Harry Garfield.

Its three-way use of music will be for dramatic and entertainment values in MCA-Revue shows, and for income in licensed records, plus exploitation in disc jockey exposure.

**COMMERCIALS**

Split commercials can be effective where the products they present are related in nature and are marketed under the same trade name.

(A series of Schwerin studies on this subject previously showed that results are poorer when the brands and products are dissimilar.)

Here are several rules of thumb to follow on the “split” type of commercial, based on Schwerin’s testing experience:

- Let major products lead off and run interference for lesser known ones.
- Proportion time according to the importance of the products, such as 40-20 or 35-25 in a minute commercial. But when both products are equally important, give them equal time.
- Do something different in each of the two segments, whether in tone, pacing, or technique, and when combining mood and straight sell, start off with mood.

Elliot, Unger & Elliot demonstrated the time-saving aspects of tape commercials production by completing 35 Purex spots within eight days.

The commercials are intended for use on NBC TV specials; agencies are Foote, Cone and Belding in Los Angeles and Edward Weiss in Chicago.

Commercials directors and producers with specialized experience in specific products and services will be available on a free-lance basis through a new firm in New York, TV Commercials Services.

The idea behind this production talent pool is to make commercials know-how more widely accessible, and so that even occasional commercials makers can tap a stable of specialists.

Vidcotape Productions has been trying to get across the idea that tape commercials have their own technique which is quite different from either live or film TV.

They’ve coined a new word and are registering it as a patent: Tapeography, meaning tape production techniques.

Products with international distribution require idiomatic adaptation of commercials when they are telecast in other countries.

Round Hill International Productions, a new firm headed by John Gres, will offer these commercials and programs language services and will also deal with production services abroad.
HOME PRODUCTS
SPONSOR: Culligan Water Conditioning Co.  AGENCY: Direct

**Capsule case history:** Radio has proven it can sell for any product, and for the Culligan Water Conditioning Co. of Chinchille, Pa., radio has really paid off. The water conditioning company is currently running a spot announcement campaign on WGBI, Scranton-Wilkes Barre, Pa., to promote the Culligan automatic water softener. In view of the fact that the product has a limited market, since it is only useful to residents of hard water areas, Culligan was skeptical as to radio’s effectiveness. Shortly after the schedule got underway, Ed Smallacombe, owner of Culligan Water Softener Co., told WGBI, “I have sold a large number of water conditioning units and am convinced of WGBI’s pulling power. I did not anticipate such results, but now intend to stay with my radio campaign.” As a direct result of the campaign he has renewed his present schedule on WGBI and is now a regular radio user. “Radio today can effectively market a great range of products.”

**Announcements**
WGBI, Scranton-Wilkes Barre

DISCOUNT CENTERS
SPONSOR: Davega  AGENCY: Weiss & Geller, Inc.

**Capsule case history:** Davega, an old line appliance retail chain whose operations for the past few years have been rather static, was recently purchased by new management. Merchandising was revamped somewhat to transform the store into general discount centers. Radio was added with WMC carrying the major effort, using 37 five-minute newscasts weekly on the station, along with two other major New York stations. Sales within a matter of weeks jumped many times over the previous period last year, and officials attribute this increase primarily to radio. The chain’s most recent event was its annual salesathon, when d.j.’s Herb Oscar Anderson and Bob Callab made personal appearances to give out records and sign autographs. Fans jammed the aisles and cash receipts for a single day hit one of the store’s all-time highs, in spite of almost continuous rain throughout the day. The original 13-week test campaign has been renewed, and Davega is planning continued use of the static.

**Announcements**
WMCA, New York

FARM MACHINERY
SPONSOR: Whitesel Bros., Inc.  AGENCY: Direct

**Capsule case history:** Whitesel Brothers, Inc., of Harrisonburg, Va., one of the Shenandoah Valley’s largest farm machinery suppliers, has been sponsoring Trading Post with Wip Robinson on WSVA, Harrisonburg, for the past three years. At approximately the same time Whitesel began its radio campaign it opened a branch outlet in Staunton, one of the three major cities which comprise the market area. “Wip Robinson deserves a lot of credit for making this new branch a success,” said J. Wilson Lee, secretary and treasurer of Whitesel. “Often strangers come to our stores and request to see equipment Wip advertises, and in most cases a sale is easily made.” In one year Whitesel sold 191 hay elevators. As proof of the continuing response to Robinson’s Trading Post a listener from nearby Charlottesville heard Robinson mention used balers for sale on the company’s program and without even examining the equipment, placed an order. Whitesel Bros. has been sold on WSVA radio.

**Program**
WSVA, Harrisonburg, Va.

BAKERIES
SPONSOR: Charles Haas & Sons Bakery  AGENCY: Dir.

**Capsule case history:** “There is more money to be made when you use radio,” Charles Haas, owner of Charles Haas & Son Bakery, hotel and restaurant supplier, discovered when he purchased a spot campaign on WEBR, Buffalo, some three years ago. Haas wrote his first letter congratulating WEBR on the excellent job it had done for the bakery almost a year after his spot schedule got under way. In that period Haas reported gross sales had increased approximately 10 per cent and he was highly pleased. However, he was skeptical as to how long the situation would last. Haas continued his schedule and in his next letter wrote, “Not only has our success continued, but it has gained momentum. A check of our books for the past two years discloses current month sales to be almost double those of comparable months in the period preceding our entry into radio. Radio has done an outstanding job, and we plan to continue using it.” He now knows that the medium can sell a special audience.

**Announcements**
WEBR, Buffalo

**Capsule case histories of successful local and regional radio campaigns.**
Audience Profile #4

The heads of 231,052 WWDC homes—52.8% of our audience—are in the professions or in business. Far more "white collars" than the total sample Washington, D.C. average.*

*PULSE Audience Image Study—July, 1959

WWDC

...the station that keeps people in mind

WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR
CONSTITUTIONAL CUTOUT. During recent visit to Phoenix, former President Harry S. Truman took time out from his morning walk to tape radio/tv interviews at KPHO, KPHO-TV. Here he's greeted by station mgr. Howard Stalnaker (I), tv broadcast supvr. Chuck Glance.

'READING OUT LOUD,' new Westinghouse Bdcstg. tv series, will star names like Garry Moore (second from left) reading favorite works to children. With him (l-r): exec. prod. Chet Collier, prod.-dir. Lewis Freedman, assoc.-prod. and creator of series, Michael Santangelo.

The FTC's Earl Kintner speaking before an ANA special meeting this week, rapped Ted Bates' position that the advertising industry could not logically regulate itself but must look for such guidance to the FTC.

Contended Kintner, in part:

- Self-regulation can work and it is something that the whole advertising industry owes the public.
- If advertising depends on the FTC to do the whole regulating job the police state would not be far away.
- The advertiser has an obligation to "guide the genius of the ad agencies to create advertising that does not falsely disparage the competitors of their clients or mislead buyers."

NBC's Robert Kintner also spoke and the high points of his remarks included these:
- Broadcasters have an obligation to review and evaluate claims, good

TEENS VIE FOR OLDEST! Recent New Orleans elections prompted WWL-TV to offer prizes on its Saturday Hop teen-age show for oldest political posters. Shown here: just a sample of 11,000 posters sent in by viewers.

BURRO-ING PENNIES for its annual "Penny Pitch Fund," WOWO, Ft. Wayne, sent pub. service dir. Jim Luck (I) and auditor Jack Smith (c) to bank teller Paul Laust. Listener contributions: $11,221 in pennies.

SPONSOR • 6 FEBRUARY 1960
Colgate added that the TV commercials in question were submitted to the FTC in October, 1958. "From then to November, 1959 the Commission made no objection to the use of the illustrative protective shield."

**Campaigns:**
- The Jacob Ruppert Brewery Co. will launch a $4 million campaign this week aimed to shift consumer emphasis to "Ruppert" over "knickerbocker." The new theme, "Thirst for Living," will be heralded primarily in TV via Sea Hunt, on WCBS-TV, New York, and other local programs the brewery firm is planning to purchase. Radio will also be used heavily, particularly during the summer months. Agency: Norman, Craig & Kimmel.
- Ideal Toy Corp. has started 1960 with a concentrated TV spot schedule, to run four times daily in New York, Chicago, Los Angeles and Philadelphia on top children's programs. Plans are to include other cities in the schedule shortly.
- The Clorox Co. this month will introduce nationally its new no-drip bottle—the first in the household bleach field. Initial announcements will be made in Clorox' day and night TV spots. Agency: Honig-Cooper & Harrington, San Francisco.
- National Home Study School, a New York correspondence course, will be promoted via spot schedules on WMGM, WADO, and WINS in New York; WCFL, Chicago; WFIL-TV, Philadelphia; WCOP, Boston; and KLIF, Dallas. Agency: William Warren, Jackson & Delaney.
- Lawry's Foods, Inc., has included network TV in its expanded national advertising program. The Los Angeles specialty food manufacturer has purchased a weekly participation on On the Go, a daytime feature on..."
the full 136 station CBS TV lineup. Agency: Doyle Dane Bernbach.

- Lincoln Foods, Lawrence, Mass., is building a spring campaign for its Fruit Juice drink half-gallon decanters around saturation radio and tv spots in the Middle Atlantic states. Agency: S. E. Zubrow Co., Philadelphia.

Merchandising: To increase the sale of soup during the Lenten Season, Campbell Soup Co. is offering a “Donna Reed Flower Garden” for one label from each of five different meatless soups. Special commercials supporting the promotion will appear on Lassie (CBS TV) and Donna Reed Show (ABC TV).

Additions: Schick is introducing three new products to its line of electric shaving products. They are: a three-way adjustable replacement shaving head; a formula shaving powder, Pre-Shave Powder Stick; and an electric shaving head cleaner and lubricant.

Strictly personnel: Richard Solon, to advertising manager of Mars, Inc. . . . Edmund Jackson, to brand advertising manager for Shulton, Inc., to handle advertising for Desert Dri, 3-Way Curl Spray, Tecnine Color-Tone, and another new product.

- FC&B and Y&R are leaning toward all-media specialists at the buyer level, who are as conversant with tv as with other media, so that at planning sessions it won’t be necessary to call on people whose knowledge is limited to a single medium.

Needham, Louis & Brorby, Chicago, reports billings in 1959 hit the highest peak in the agency’s 35-year-old history.

The figures: total billings last year were $38,430,054 — an increase of $615,277 over 1958. Net profit amounted to $248,530, a 22% gain over the previous year.


Name change: Stromberger, LaVene, McKenzie, Los Angeles, now known as Fuller & Smith & Ross.


FILM

A premonition of tape as an international program exchange medium for news and sports for television is Ampex’s special studio to cover the Olympic Games this month.

Reporters from 35 countries will contribute tape commentary, to be delivered by jet airlines and via international lines and cables.

Although this year’s activity at Squaw Valley will be limited to radio service, some observers see it as a model of organization for future world television.
brand spankin' new studios...

WING in DAYTON

New studios, new furniture, new equipment for the always new sound of WING. Tangible proof of our faith in Dayton, in radio, and in the 1960's. Collins ATC equipment for superior sound and production of your advertising message. One thing isn’t new, though, and that’s our dominant position in the Dayton radio market. Get the facts TODAY from your East/Man or General Manager Dale Moudy.

stations
WCOL, Columbus
WIZE, Springfield, Ohio
WEZE, Boston and
WKLO, Louisville
are also
AIR TRAILS
stations

Robert E. Eastman & Co., Inc. national representative

Sponsor • 6 February 1960
An Ostrich with a buried head misses many things that are most obvious. If you haven't discovered Rounsville Radio's six Negro Markets you are overlooking an $24 million dollar consumer group. That's what Negroes in the Rounsville Radio area have ready to spend AFTER taxes! 80% of their money is spent on consumer items alone. Incomes are up 192%, since World War II. To make sure you're getting your share of nearly one billion dollars, use Rounsville Radio! All six Rounsville Radio stations are Number-One Rated by BOTH Pulse and Hooper. Call Rounsville Radio in Atlanta, John E. Pearson, or Dora-Clayton in the Southeast today!

Personal Letter
An Advertiser's dream is a captive audience pre-conditioned to buy his product. The nearest thing to this is Rounsville Radio—100% programmed to the Negro audience. Negro performers tell your sales story to their listeners, and believe me, they buy! A proper part of your budget must go to Rounsville Radio or you miss this market! We are one of the oldest and largest broadcasters in Negro Radio.

HAROLD F. WALKER
V.F. & Natl. Sales Mgr.

FIRST U. S. NEGRO-PROGRAMMED CHAIN
FIRST IN RATING IN SIX BIG MARKETS

WCIN 1,000 Watts (5,000 Watts soon)—Cincin-

nati's only all Negro-Programmed Station!

WLIG 5,000 Watts—Louisville's only all

Negro-Programmed Station!

WXBM 5,000 Watts—Miami-Miami Beach's

only full time Negro-Programmed Station!

WVOL 5,000 Watts—Nashville's only all

Negro-Programmed Station!

WYLD 1,000 Watts—New Orleans' only full
time Negro-Programmed Station!

WTMP 5,000 Watts—Tampa-St. Petersburg's only all Negro-Programmed Station!

BUY ONE OR ALL WITH GROUP DISCOUNTS!

Don't bury your head
BUY NEGRO RADIO

sent, produced by Peter De Met, is sold in 50 markets with latest sales to following stations: WMAR-TV, Baltimore; KOOL-TV, Phoenix; KOA-

TV, Denver; WSUN-TV, Tampa; WWL-TV, New Orleans; WBZ-TV, Boston; WTVN, Columbus; WJAR-

TV. Providence; KVH-TV, Amarillo; KSVD-TV, Wichita Falls; KXL-

TV, Spokane; KVOS-TV, Billings, and WEHT, Evansville.

More sales: CBS Films sales on a dover of its shows include these: Phil Silvers to KGO-TV, San Francisco; KTTV, Los Angeles; Dial Soap on five stations, WROC-TV, Rochester; WHIO-TV, Dayton; WVTM, Utica; WTRP-TV, Wheeling, and KGHU-TV, Billings; another sale was to WKTU-TV, Lexington; San Francisco Beat to KMOX-TV, St. Louis; WCSS-TV, Charleston; WJRT-TV, Flint; WRGP-TV, Chat-

tanooga; KBGM-TV, Honolulu, and

WHBO-TV, Memphis: Trackdown to KGO-TV, San Francisco; WBBM-TV, Chicago; Echos Furniture on WEAR-

TV, Pensacola; WJXT-TV, Jacksonville, and KXLY-TV, Spokane; U. S. Border Patrol to Brown & Williamson on WWJ-TV, Detroit; Reese Packing and Purina Mills on KTEN-TV, Ada; Our Miss Brooks to KABC-TV, Los Angeles; WOW-TV, Omaha; WDAU-

TV, Scranton; WWL-TV, New Or-

leans; KONO-TV, San Antonio; KTU, Oakland; WBFC-TV, Green-

ville; Amos 'n Andy to KNXT, Los Angeles; WANE-TV, Ft. Wayne; WBRC-TV, Birmingham; WKTY-TV, Lexington; WAVY-TV, Portsmouth; WNCT, Greenville; KRDO-TV, Colorado Springs, and WAST, Albany.

Production and programs: WPIX, New York, has moved Ziv's Bold Fren-
to its Wednesday night Impact schedule . . . CBS Films signed Frank Gifford to star in Turnpike and Eli Wallach and Bert Wheeler to appear in Robert Herridge Theater.

Commercials: Music Makers has completed assignments for Liquid Chiffon (F, C & D) and has appointed Robert Pell as New York office account executive.

Trade notes: Over 500 films will appear in the American Film Festi-

val slated for April under the spon-

sorship of the Educational Film Li-

brary Association . . . Ziv has opened dubbing studios in Brazil.

Strictly personnel: ABC Films named Irving Paley advertising and promotion director.

NETWORKS

Tv viewers spent 595 million home hours on network specials alone during the last three months of 1959, according to Nielsen.

Based on the factor of 44.5 million total U.S. tv homes, this works out to an average home tune-in to the specials of 13 hours and 26 minutes.

Involved in the average were 61 specials.

On the thesis that tv can play a potent part in the sale of Detroit's compact cars, NBC has issued another research analysis of the media's effectiveness in auto-

motive sales.

This one is called Road Signs to Sales and is checkful of data showing not only that tv's prime Detroit but that tv has the biggest influence among shoppers, buyers and dealers of cars.

Made available by the network at the same time is another booklet, Auto Motives, tracing this influence over the past four years.

Network tv gross time billings for November, '59, according to Tvb increased 11.8% over the like '58 month—$58,138,086 compared with $52,008,793.

During this month, ABC TV showed a 25.1% increase over the same period a year ago: CBS TV, a 7.3% increase; and NBC TV, a 9.8% increase.

For the 11 month period, Janu-

ary through December, billings for the three networks were up 10.9%—$568,274,278, compared with $512,651,500 during the 11 month period of 1958.

NBC this week issued a directive stating that all recorded pro-

grams—whether pre-recorded in whole or in part—must be so identified.
The directive also codified the policies and operating standards of the network's news department.

Mutual Broadcasting president Robert Hurleigh, stated last week that Suburbanites actually control today's broadcasting.

Speaking before the Adcraft Club meeting in New York, Hurleigh called these suburbanites the "sternest judges of all." They are people most keenly interested in local affairs, he added, and, because they are family builders, buy the bulk of the nation's retail goods.

"The so-called big-city approach to marketing is a thing of the past," he noted.

Network tv sales: Hazel Bishop (Donahue & Coe) returns to nighttime tv with Be Our Guest, on CBS TV, and Masquerade Party, on NBC TV . . . Beech-Nut Life Savers (Y&R) has renewed the Dick Clark Show, on ABC TV Saturdays, 7:30-8 p.m. . . . John H. Breck (Reach, McClinton), to participate in Overland Trail, on NBC TV Sundays, 7-8 p.m.

. . . Allstate (Burnett) for alternate weeks of Person to Person, CBS TV.

On the specials front: Elgin National Watch Co. (JWT), to sponsor a Jack Paar special on NBC TV Tuesday, 26 April, 10-11 p.m. . . . American Machine & Foundry (C&W), to sponsor Tomorrow, a new M.I.T. series of prime-time specials showing developments in science and technology, on CBS TV.

New network affiliations: KFBI, Wichita, Kans., to NBC Radio . . . WYZE, Atlanta, to CBS Radio . . . KGLC, Atlanta; WMLT, Dubuque, Ga.; and KLOU, Lake Charles, La., to Mutual Broadcasting System.

WCRB, Boston, full-time good music station, reports that during '59, 42% of its total net revenue came from program sponsorship, with the remaining 58% attributed to spot announcements.

Predicted sales manager Leonard Corwin: this year's newly-created programs should boost program revenue up to "an impressive 50% of total WCRB income in 1960."

Ideas at work:
- What's in a glove compartment? Most unusual things, discovered Bill Edwardsen, of WGY, Schenectady. He offered flashlights to the 30 listeners sending in the unusual items they found in their car glove compartment. The reason: to promote highway safety by encouraging drivers to keep a flashlight in their autos. Among the items he received from various glove compartments: dental plates, fur-covered bottle opener, dead baby horseshoe crabs, wisdom tooth, snake bite kit, and pheasant tail feathers.
- Helping to fill the treasury: Last week, for three days, WWSR, St. Albans, Vt., turned over all announcing duties to the Junior Chamber of Commerce. The idea: JayCee salesmen sold radio time, with 50% of their contracts going to enrich the treasury group.

UPPER STRATA STRATEGY!

Friend of ours who always attends the sessions in the lecture halls, starts on the Fourth Floor with Production Items . . . and works his way down to Components on the First Floor. Says his feet tell him it's easier to come down than to go up! And he never misses a trick this way. Sounds like good engineering logic. Why don't you join him this year . . . and see if it doesn't work for you!

Will Copp
Show Manager

ON DISPLAY FOR YOU
NEW IDEAS
in RADIO-ELECTRONICS
. . . 1960!

Year after year, the IRE NATIONAL CONVENTION AND RADIO ENGINEERING SHOW gets bigger! That's because you and your gigantic radio-electronics industry are surging ahead with NEW IDEAS and remarkable speed to make the Space Age the most exciting time in which to live.

That's why it takes all 4 floors of New York's great Coliseum to show what your industry is doing. Takes 950 exhibitors...takes over 200 papers... takes over 60,000 of your co-workers to view the impressive sight.

If you're not at the IRE CONVENTION AND SHOW this year you'll miss a once-a-year opportunity unequalled in your industry to see progress in action. Plan to be at the Coliseum to see...to hear about...the NEW IDEAS IN RADIO-ELECTRONICS, 1960!

The IRE NATIONAL CONVENTION Waldorf-Astoria Hotel and The RADIO ENGINEERING SHOW Coliseum, New York City MARCH 21, 22, 23, 24

The Institute of Radio Engineers
1 East 79th St., New York 21, N. Y.

Sponsor • 6 February 1960
• Lending a hand: Last week, after the home and possessions of a Denver family were completely wiped out by fire, seven d.j.'s of KTOL swung into action with a 24-hour campaign to collect clothing, furniture and appliances for the family. Result: Two moving vans filled with all they needed, including everything from a rag doll to a gas stove.

• Radio moves in fast: After The Cleveland News suddenly folded last weekend, KYW immediately issued an "Obituary" brochure soliciting the newspaper's advertisers and stating that one reason for the papers demise was the competition from radio.

New home: WPHT-FM, Ft. Wayne, will sign-on this week as the area's only commercial fm radio facility.

Radio station acquisitions: WORL, Boston, to Richard D. Buckley and John B. Jaeger, for $300,000 . . . KENT, Shreveport, La., to Edwin Charles, former general manager of KCKN, Kansas City, Gervase Stafford and Arthur Ryken, for $315,000, brokered by Blackburn & Co. . . . KNDY, Marysville, Kans., to W. N. Schneppe, manager of KAKE, Wichita, for $45,000, brokered by Blackburn & Co.

The 1959 Thomas Edison media awards, presented at a dinner last week, included: WBZ, Boston, as "the radio station that best served youth." KQED, San Francisco, as "the most outstanding educational tv station."

KDKA-TV, Pittsburgh, as "the tv station that best served youth."

This 'n' data: WRCA, New York, has written orders for $1 million in net revenue during a seven-week period, setting a new all-time record high for combined local and national spot sales for any previous comparable period in the station's history . . . KHQ, Spokane, is handing out to the trade membership cards to the 'Sidewalk Superintendents' Club' for all those interested in watching construction on station's new building and tower . . . The Intermountain Network has completed negotiations for the exclusive national broadcast rights on all Air Force Academy football games . . . Some 600 people in the trade attended the recent formal open house-cocktail party thrown by KISN, Portland, Ore.

Anniversary notes: The Keystone Broadcasting System celebrates its 20th birthday this week . . . WEAV, Plattsburgh, begins simultaneous am-fm broadcasting next week as the station commemorates its 25th anniversary.

Kudos: F. William Houghtaling, program director of KMUR, Salt Lake City, has departed for a two-week vacation in Switzerland, courtesy of the Watchmakers of Switzerland. He won this as first place prize in the NARAS D.J. Grammy contest . . . WRCV, Philadelphia, cited by the U.S. Marine Corps for its participation in the Marines' annual "Toys for Tots" campaign.


Golf on the premises: WXYZ-TV, Detroit, is planning a spring start for its weekly half-hour golf show—the first regular show of its type in local tv—to feature two pros and two members from area clubs. Station is building a regulation golf green for it on the premises.

This 'n' data: KYW-TV, Cleveland, last week televised an hour-long video tape program of the city council's first meeting of the year—marking the first time a Cleveland council meeting has ever been televised . . . Business note: The Northwestern National Banks of Minneapolis (Campbell-Mibun) has purchased a spot schedule on WCCO-TV, Minneapolis, involving a single time slot across the board—8 p.m., Sunday through Saturday . . . Kudos: Bruce McGorrill, national sales manager for WCHS-TV, Portland, Me., elected "Man of the Year" by the Portland Junior Chamber of Commerce.


TV STATIONS

Storer Broadcasting Co., in a survey of the Cleveland area, found 40% of the tv sets six years old or older, with 15% of the homes using sets 10 years old or older.

The survey was conducted early last December in some 200 homes by Storer engineers. The purpose: to permit qualified engineers to check the reception quality as tuned by the average viewer in his home in the various sections of the city.

REPRESENTATIVES

Ben Holmes, v.p. in charge of radio for Edward Petry & Co., predicted that within the next 10 years radio will reach more people in more places than any other means of communication.

Speaking last week before the Omaha Advertising Club, Holmes further predicted that fm will emerge as a
"Betty, It's Cold Outside!"

- This is one of the most poignant appeals for more adequate housing we've seen in a long time. To nobody's surprise, our own delightful Miss Betty Hayes is behind the whole thing. Betty learned from her friend William T. Cully, Swope Park zoo director, that these little fellows might be victims of a housing shortage (gorilla subdivision) unless funds could be found for building additional quarters. Betty immediately scheduled a "guest shot" to put the problem before her loyal audience... and you can bet your pith helmets the response will be great. Five days a week on her "Accent" show, Betty Hayes talks over an amazing variety of things with thousands of listening ladies. She does it with intelligence, charm and finesse, whether the subject is fashion, cooking, beauty hints, decorating, gardening—or displaced gorillas. Maybe that's why "Accent" is currently sold out across the board. D'you 'spose?
separate, new medium "offering immense value for advertisers."

**Rep appointments:** To Adam Young, WTRX, Flint, Mich.; To Forjoe & Co., The Nebraska Gateway Group (KBON, Omaha and KLMS, Lincoln); To Venard, Rintoul & McConnell, KUSN, St. Joseph, Mo.; to Gene Bolles Co., WCAT, Gate City, Va.; to Hal Walton Associates, WRSA, Saratoga Springs, N. Y.; WACK, Newark, N. J.; WTTL, Madisonville, Ky.; WISP, Kinston, N. C.; WSUZ, Palatka, Fla.; WTYS, Marianna, Fla.; WCGO, Chicago; and KDBS, Alexandria, La.

**New office:** H-R Tv, Inc. and H-R Representatives, open a St. Louis office this week at 915 Olive Street. Art Kelley, of the Chicago division, will move there as manager.

**On the literary side:** Albert Meglin, a member of the research-promotion department at The Katz Agency, has written the first play to be presented on Manhattan, the new CBS TV series starting 12 February.

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**DAYTIME TV**

*(Continued from page 39)*

"indicates that we think daytime network is important to us."

Gardner Adv. in St. Louis supervises selection of many spot and network daytime buys for its clients. Its Pet Milk account participates in sponsorship of Edge of Night on CBS TV, and Anheuser-Busch for Busch Bavarian beer picks up part of NBC TV's baseball and basketball game of the week regionally.

R. R. Riemenschneider, media director of the agency, told SPONSOR: "Because daytime television costs have remained comparatively stable in relation with rising costs of other media, daytime tv is becoming comparatively more cost efficient. This favorable situation is causing more advertisers to consider daytime tv, creating more competition for the choicest availabilities."

Mr. Riemenschneider thus pinpoints a major problem in both network and spot; selection of the best daytime periods for the marketing needs of the advertiser.

Here are some recent TVB summaries which indicate some of daytime's broadened dimensions:

- Of all the people in the U. S., 21.1% watch television by noon; 49.7% by 6 p.m. For men, the respective noon and 6 p.m. figures are 10.0% and 28.0%; for women, 28.2% and 49.9%; for teens, 14.9% and 51.3%; for children, 49.1% and 90.2%. Thus almost half of everyone in the U. S. tunes to tv before 6 p.m.; more than one in four men do.
- Of all the people in the country, 50.5% view daytime tv; 42.7% see only daytime; 42.7% see both daytime and nighttime. The 50.5% figure for daytime contrasts with 75.0% for nighttime. (Nighttime offers 50% more audience than daytime—but often costs twice as much.)
- Of all viewing time, daytime gets 36.5% of all people's hours of tune-in; 24.1% of men's; 30.6% of women's; 33.0% of teens; 51.5% of children's.
- Men are an important segment in the daytime audience. On weekdays, 23.0% of all men watch tv for an average of 7.1 quarter hours; 33.6% on Saturdays, an average of 8.7 quarter hours; 49.3% on Sundays, an average of 9.5 quarter hours.
- The same number of men can be reached at various times of day and night. From 5 to 5:30 p.m. any weekday, there are 5.3 million in the audience, compared with 5.6 million looking at a late evening situation comedy. From 3:30-4 p.m. on a Saturday, 5.6 million men are tuned in, contrasted with 5.2 million tuned in an early adventure show. Sunday, 12:30-1 p.m., 5.3 million men watch, compared with the same number tuned 11:30-midnight any day.
- Daytime won't deliver the number of different people that nighttime does, but A. C. Nielsen shows what the same amount of money will give. Three programs running a total of 12 quarter hours a month during the daytime hours will reach 34.0% of all tv homes, some 14,900,000, with 9.7 commercial minutes delivered per home reached. The equivalent expenditure during the evening, used for a half hour on alternate weeks with hitchhike, will in a month reach $46.0% of all tv homes, a total of 19,624,000, with 3.2 commercial minutes delivered per home reached.

Another pattern traced by Nielsen is the continuing habit of a small number of viewers to carry on most of the daytime viewing. If the total audience were divided into quintiles (five groups representing 20% each for a total of 100%), the lowest tune-in quintile accounts for only 3% of all viewing whereas the highest contributes 46%. The lowest quintile tunes in an average of 1.67 hours per week; the highest, 29.46 hours weekly. And the most dedicated viewers are in large families. The quintile doing the most viewing—almost 30 hours every week—shows this size-of-family analysis: 45% of these families are large, with five or more members; 35%, medium (three or four); 20%, small (one and two).

One ad manager, discussing his agency's buying approach to daytime, admits, "We've figured print was the best way to reach the housewife, and nighttime for the whole family. But in checking costs and audience, I've switched a couple of clients from magazines to day tv. We get the same kind of limited but special audience of housewives. We reach them cheaper and more effectively with demonstration."

The networks and the station representatives hope this will be the emerging pattern after this mid-winter slump, which they—perhaps optimistically—see only as a doldrums before spring contract blooming.
GRASS-ROOTS TRIP
(Continued from page 37)

the sports or work clothes outlet. In
eating habits, it is pretty much a
"meat-and-potatoes" town. Most of
the downtown restaurants bear the
name "Steak House." On the potatoes
side, favorite drinks are beer and
bourbon. Many of its taverns sell
beer only, are neighborhood meet-
ing places in sharp contrast to a
Manhattan cocktail lounge. In short,
Omaha-Council Bluffs still reflect the
frontier town; probably nothing
points this up better than its Castle
Hotel, long the headquarters for the
ranchers and cattlemen.

Industries: Although it ranks first in
cattle handling and processing (Cuda-
hy alone employs about 3,000),
Omaha is far from a one-industry
town. Indeed its balance of industry
is one of its strong points. The
Union Pacific R. R. is based in Om-
aha, employs more than 5,000. Three
big insurance companies (Mutual,
United and Woodmen of The World)
hire more than 3,000. Manufacturing
concerns (including Western
Electric) employ some 36,000, retail
business, another 24,000. Per-house-
hold income averages $6,337.

Work patterns: "Just about every-
one out there drives to work," said
Frank Woodruff, head of McGavren
research and promotion. Driving time
varies from 10 to 30 minutes, so
many workers go home to lunch.

The radio advertiser interested in
traffic times would do well to check,
ahead of an Omaha campaign on
how industry is working at the time.

Stockyards work two or three shifts,
depending on the time of year. Con-
tinental Can operates three shifts in
summer, two in winter. In general,
most larger plants run on two-shift
basis; 5% work three shifts.

SAC: Omaha is the heart of U.S.
Strategic Air Command, an Air Force
installation which differs from most
military bases in that its personnel
are permanent (many of the 10,000
are civilian employees). A big portion
of SAC people own their own homes
in the area. This is a young home-
maker's market.

Best selling foods: In the Omaha
grocery stores, here are regional
brands that fare well in sales: Dun-
can Hines (it started in this area),
Butternut Coffee and bread. Oocoma
Frozen Pies, Swanson's TV Dinners,
Cudahy products. Otoe Foods, Merv
Merchant Biscuits, Storz Beer (brewed
in Omaha) and Metz Beer.

Best selling drug products: Col-
gate, Prett, Alka Seltzer, Jergen's.
Dristan. Bufferin are high on Omaha
sales parade. Of special interest to
the drug industry and therefore the
drug advertiser is the fact that there
are no national drug chains in the
metropolis. About 50% of all drugs
are purchased in food stores. From
this has developed an unusual dis-
tributing system of "drug rack bro-
kers" and these brokers account for
about 33% of those grocery store
drug sales. The stores they service
are largely of the "Mom-and-Pop" or
corner independent types.

Racial characteristics: Always an
important guide to the marketer is the
stock of a population. Omaha's breaks
percentage wise: German 11.5%, Czech
12.4%, Polish 3.2%, Swede 7.5%,
Austrian 2.7%, Italian 13.3%, Irish
2.6%, English 3.4% non-white 7%.
Home ownership stands at 63%.

This is part of the Omaha story
gathered on the spot for Daren
McGavren in the interests of Omaha
station KMEO (formerly KOWH) as an
aid to advertisers. It also is part of
an over-all picture of U. S. markets
being collected by the firm.

SPONSOR ASKS
(Continued from page 49)

market playing some form of Top 40
it made sense to offer a listening
product unduplicated in the market.

In making the big switch, not only
the format was changed, but the call
letters as well. Thus, KOWH, the
father of today's Top-40, became
KMEO, programming beautiful "Cam-
eo Music." A full scale promotional
campaign was launched with the aid
of a Top-Flite Omaha Advertising
Agency. This campaign included
spot saturation on two of Omaha's
three television stations, a 100% show-
ing on billboards, a direct mail
campaign, as well as taxi signs and
sound trucks cruising the city.

We expected response, but the re-
sponse we did get was, to say the
least overwhelming. Our advertisers
are equally thankful for the change.

The "Good Music" sound on
"Cameo" stays in the middle-range.
Not too light, but not too heavy.
Everything blends: music, commer-
cials, announcers. Everything done
has meaning and continuity.
TV CRITICISM
(Continued from page 35)

whether "divorcing sponsors from program control—the so-called magazine concept—is in the best public interest."

Said Cunningham. "It (would) end blind devotion to ratings . . . end monopolies of good prime time by large-spending advertisers . . . cut down on a lot of imitation and mediocrity in programming."

Such statements (and Cunningham's is typical of much comment from both inside and outside the industry) point clearly to the fact that in many circles the advertiser is beginning to be considered the prime scapegoat for TV's program fare.

Summary: The criticism that advertisers' big audience, and low cost-per-1,000 goals downgrade TV is a deeply serious one and one that has not yet been resolved. Most industry observers believe there is enough factual basis for the charge to make the medium (and its sponsors) vulnerable. Solution seems to be tighter network control of schedules, and increased buying of public service and informational shows by enlightened advertisers. Fortunately, there are noticeable trends in both directions.

3) Copy claims. The first of the three specific criticisms leveled against TV commercials concerns outright product claims.

In recent months, cigarettes, reducing tablets and other drug products have been under fire for factual statements contained in TV spots.

Regimen has been barred by networks and stations after FTC action. Late reports reaching sponsor this week indicate the tobacco companies have been enjoined from further mention of "nicotine" in TV commercials and all principal cigarette advertisers are revising copy platforms to eliminate nicotine references.

Anyone who knows the ad business and who reviews TV commercials now on the air knows that the matter of specific claims is the least important of TV commercial criticisms.

Nearly all large companies (and most agencies) use legal and scientific staffs to check the wording of product statements. Network continuity acceptance departments demand documented proof of claims in TV commercials. And, as one agency account man told sponsor, "I'll bet that not one-half of 1% of the copy now on the air contains statements which are technically false. What confuses and irritates the critics, says this adman, is what the claims seem to imply without actually saying so.

A case in point is the controversial commercials for Life Cigarettes which claim to have lowest nicotine-tar content "on file with the U. S. Government." Technically, such a statement is correct. (Life statistics are on file with the FTC.)

Summary: Criticisms of TV commercials for containing false claims are difficult to prove, and in most cases greatly exaggerated. Vigorous action by the FTC, FCC, networks, TV Code Board, etc. will probably keep them to a minimum. At present, they are not the chief or even a sensible reason for attacks on TV commercials.

4) Deceptive techniques. Wholly different from the charges of false claims are the criticisms of deceptive techniques used.

Recently the FTC cited four major advertisers, Standard Brands, Colgate, Lever, and Alcoa for sup-
posedly misleading camera and filming techniques in TV commercials.

Reaction from these advertisers (and their agencies) was prompt and almost unanimously outraged.

In addition to the Bates full-page ad (see page 33) which demanded of FTC Kintner “What are your rules?” FAIRW. Cone of FC&B, whose Blue Bonnet margarine spots were under attack, delivered a stinging address before the Newspaper Advertising Executives meeting in Chicago.

Cone, these things that sound like cheating are nothing more than matters of photographic technique . . . or the battle against studio heat and time.”

Cone: “We used an artifice no more deceptive or misleading than the makeup you yourself. Mr. Kintner, will be asked to wear the next time you step before a TV lens.”

Pending settlement of charges (the cases come up before the FTC on 22 March) most ad leaders feel that the attacks have been unfair, unfounded and part of a “witch hunt” against advertising.

Summary: Widespread criticism of deceptive techniques in TV commercials seems unjustified by the facts. The technical problems of the medium make certain types of “poetic license” necessary, just as nearly every print ad needs retouching. The criticism is dangerous, however, because it is associated in the public mind with fraud, lies and other chicanery.

5) Bad taste. The third, and in Sponser’s opinion, the most serious of all the charges hurled at TV commercials is the charge of bad taste.

It is serious because, in the case of certain advertisers it is justified, and almost impossible to control.

False claims and deceptive techniques can be regulated by specific rules and practical regulations.

But bad taste in advertising can be flagrant—even when the agency and advertiser are living “within the law”—and violations serve as a stimulant to TV’s critics.

Among the TV spots of recent months which have attracted most comments for bad taste are the Ban commercials (See Sponser’s Commercial Commentary, 16 January) and the Anacin, Bufferin, Bayer Aspirin three-way commercial fight.

In general, offensive commercials on TV are most common in the so-called “sensitive areas” of drug and toiletries products. But they are not limited to these classifications.

Recently the 4A’s in an “Interpretation of The Copy Code in Respect to Television” set up this standard: “In return for the great rewards of television advertising, sponsors of commercials (and we in agencies who prepare them) have a severe obligation to act with good manners as guests in the viewer’s home.”

An objective review of current TV commercial fare, however, shows all too clearly that many large advertisers are not following this precept.

Summary: The charge of bad taste, leveled against TV commercials, is potentially the most dangerous of all advertiser-directed TV criticisms. As one prominent broadcaster told Sponser recently, “No matter how much we clean up other TV areas, those commercials will always be an albatross around our neck.” Without wholly subscribing to this gloomy view, Sponser suggests that vigorous action is needed by responsible persons in TV (including agencies and advertisers) to stamp out an evil that may, if unchecked, destroy the industry.

... and WOC-TV

FOR BEST COVERAGE IN THE NATION’S 47th TV MARKET

(Davenport, Iowa — Rock Island — Moline, Illinois) Here is a 42-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.

POPULATION 1,632,100*
FARM POPULATION 322,300
EFFECTIVE BUYING INCOME $2,879,387,000*
GROSS FARM INCOME $1,213,506,000
RETAIL SALES 2,042,037,000*  

*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. 3, 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
There are 95,000 Spanish-speaking American citizens in Central Arizona — working, buying homes, cars, raising children. They’re in the market for anything you’ve got to sell, and they’ll spend good American dollars for it. But you won’t reach them through your English advertising. They speak and think SPANISH.

That’s why KIFN is their favorite radio station — the only Central Arizona station that programs ALL SPANISH.

If you want to get your share of this Mexican-American market, talk to them in Spanish over Station KIFN.

Mort Bassett joins Forjoe Radio & TV this week as executive v.p. and partner. He was formerly a v.p. of Robert E. Eastman & Co. Prior to that, Bassett was president and owner of WROD, Daytona Beach, Fla. Before purchasing the station, he spent 10 years with John Blair & Co. as an account executive and then sales manager of the Blair Group. From 1940-47, Bassett was timebuyer and assistant radio director of Morse International, with a three-year hiatus during that period for service in the Air Corps where he did public relations and radio work. Bassett began his career with NBC as assistant circulation manager.

Robert W. Breckner has been named v.p. of Times-Mirror Broadcasting (formerly KTTV Inc.) and general manager of KTTV, Los Angeles. He was one of a small group who put the station on the air in 1949. Since then, Breckner’s responsibilities have included director of news, sports and public events, program director, and a v.p. In recent years, he has supervised KTTV’s entry into video tape production and syndication. Other appointments include: Charles Thornton and Otis Chandler, to directors of T-M; Dick Woolen, to v.p. of T-M and program director of KTTV; Jack O’Mara, to v.p.–merchandising and promotion; John Vrba, to v.p. of Times-Mirror in charge of sales for station KTTV and the company’s newly formed commercial tape production division.

Robert D. Doubleday, general manager of KATV, Little Rock, has been promoted to v.p. Prior to joining this station, he was local-regional sales manager for KTUL-TV, Tulsa. Doubleday’s other experiences in broadcasting includes sales, announcing and management positions at KENS-TV, San Antonio; KTUL-TV, Tulsa; and KATV, Little Rock. He was graduated from the University of Southern California in Los Angeles. KATV is a member station in the Griffin Broadcast Group, which also includes KTUL-AM-TV, and is affiliated with KWTV, Oklahoma City.
James V. McNamara has been appointed general sales manager of Atlantic TV, Inc., New York. For the past seven years, he was assistant general manager, national sales manager, and film buyer at WALA-TV, Mobile, Ala. His appointment is in step with the reorganization at Atlantic TV resulting from its recent purchase by Franklin Bruder. President of the new Atlantic Television is Alfred H. Morton. The new firm has more than 150 feature films and several syndicated series which it distributes.

Kenneth M. Johnson, sales manager at WNBQ-TV, the NBC o&ó in Chicago, has joined McGavren TV in New York as executive v.p. He began his broadcasting career six years ago as a salesman with NBC TV Spot Sales in San Francisco, and was then transferred to the Los Angeles office in the same capacity. Johnson was an All-Time Guard at the College of the Pacific and also played pro football with the San Francisco 49'ers. On the radio side, Ed Argow leaves for Chicago as sales manager of Daren F. McGavren Co. there. Before joining McGavren, Argow was an account exec and manager of Forjoe Co.'s Canadian Division.

Earl B. Burnam has been appointed station manager for KBOX, the Balaban Station in Dallas, it has been announced by John Box, Jr., managing director of the Balaban Group. Burnam has been, since 1957, general manager of KSYD, Wichita Falls, Tex. He joined KSYD-AM-TV in 1953 as a salesman. He started his broadcasting career in Lubbock, Tex., with KSEL, after serving in the Infantry for three years during World War II. A native of Texas, Burnam attended Austin College there.

Campbell Arnoux (top) and Robert M. Lambe, Jr., have been named chairman of the board and president-general manager, respectively, of WTAR Radio-Tv Corp., Norfolk, Va. Lambe, who succeeds Arnoux, will serve as chief executive of WTAR-AM-TV. His background includes jobs with WJSJ, Winston-Salem; WNCA, Asheville; and WFMY-TV, Greensboro. He became general sales manager of WTAR in 1951; v.p. in charge of sales in 1958. Arnoux assumed the direction of WTAR in 1934; became president in 1946. He served for six years as District 4 director of NAB board; served five years on the tv board; and was elected chairman of the board in 1956-57. Arnoux also was a member of TvB's board.
The seller's viewpoint

Do your advertising campaigns only reach half of a market? Sterling Zimmerman, v.p. and general manager, KUNO Radio, Inc., Corpus Christi, Texas, says that many agency men are losing money for their clients, because they don't understand the bi-lingual nature of certain markets. Zimmerman points out that in some parts of the southwest, less than half of the population understands an English commercial, adding that there are many such areas, with a similar characteristic, throughout the United States.

WATCH YOUR LANGUAGE!

In the planning of an advertising campaign, many factors must enter into the consideration of the client, and the media and time-buying divisions of the agency involved.

The type of product, its distribution, its price, its usefulness and its competition, are all matters for careful study before it can be decided where and how to place the advertising, and to what part, or parts of the general buying public the message is to be directed.

An oversight or a miscalculation on any single point can mean waste to the tune of possibly many thousands of dollars of a client's advertising budget.

I am particularly speaking of the matter of foreign language broadcasts as part of a regular campaign for an advertiser, and specifically, Spanish.

As manager of a Spanish-language radio station, located in Corpus Christi, Texas, an area whose population is more than half composed of citizens of Mexican origin, I am constantly wondering why account and media heads will plan a campaign, formulate it with utmost care and thought, and then buy schedules for such a campaign which will reach only a portion of the total buying public of an area.

When an area population is bi-lingual, and a campaign is launched only in English, then a substantial percentage of the budget allotted to that area is in a way wasted. The full potential market has not been exposed, or even if exposed, cannot fully comprehend the advertiser's message.

Don't be fooled! There are many areas of the nation where large segments of the population do not understand English well enough to assimilate the English advertising message as it is presented, presuming that they hear it at all.

In the case of the average Spanish-speaking citizen, Spanish is the language of the household, and the language spoken at church, when visiting friends, and in business wherever possible.

Among local retail businesses, the establishment that is not well staffed with Spanish-speaking personnel just doesn't get the business of the Spanish-speaking population, while those who do have bi-lingual staffs are the ones whose largest percentage of gross income is derived from the Spanish-speaking element.

In many areas of the southwest, this percentage runs well over one-half of the total.

I believe that it is time for agencies and their advertising clients to sit down and review the volumes of data available on Spanish markets. It will not take a great deal of study to convince them that any campaign which disregards the use of Spanish radio in markets where it may be indicated, will result in a loss of money and of effort both for the client and agency.
IN PITTSBURGH...

Take TAE and See
GOOD TELEVISION PRACTICES AT WORK

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4

REPRESENTED BY THE KATZ AGENCY / BASIC ABC IN PITTSBURGH
SPONSOR SPEAKS

Why tv criticism is serious

On page 33 of this issue sponsor publishes the second installment of its two-part analysis of recent criticism directed against tv.

As you will see, our study of the confused charges leveled against the medium has lead us to one, highly-significant conclusion: the most serious of all the recent anti-tv attacks are those directed at tv advertisers.

In saying this we do not mean to minimize the danger—which loud, irresponsible charges of fraud, negligence and lack of public spirit may hold for station and network executives.

But we honestly believe that broadcasters have made and will continue to make vigorous efforts to stamp out the evil practices of the past.

We are firmly convinced that we can expect great and progressive improvements in all tv operations at both the network and station levels.

We are less sure, however, of the improvements we can expect from the advertisers and agencies using the medium.

The ANA, the 4A’s, the AFA have all taken commendable action to upgrade the quality of tv advertising.

A heartening number of advertisers are sponsoring new public service and informational tv programs.

But there is still disturbing evidence, among some of tv’s largest accounts, of a continuing infatuation with numbers at the expense of quality or any other consideration.

There are still far too many admen who refuse to recognize their obligations for good taste and good manners in tv commercials.

The danger to tv is, as Fairfax Cone of FC&B pointed out recently, that a few rotten apples can spoil a whole barrel of good ones.

The excesses of a handful of powerful agencies and advertisers can bring down public wrath on every one connected with the tv medium.

THIS WE FIGHT FOR: An increasing awareness among advertisers and agencies that tv is different; that in exchange of its great benefits, they must use the medium with special care.

10-SECOND SPOTS

Do-it-yourself: As a gag Christmas gift, a couple of adman pals gave Howard Henken, partner in the tv commercials firm of HFH Productions, a doctor’s blood-pressure testing device. Since they didn’t include a stethoscope and since Henken hasn’t the foggiest idea how it works (although he does squeeze the bulb now and then), the device sits on his desk as an ornament. The other day, the firm’s insurance doctor had occasion to call. noticed the gadget on Henken’s desk. “What’re you doing with that thing?” asked the doctor.

“Oh, I keep checking myself out all the time, Doc,” Henken said deadpan.

On the way out, the doctor ran into Ronald Fritz, another HFH partner. “I’ve met a lot of hypochondriacs,” he told Fritz, “but your friend Henken takes the cake.”

Fan flaire: WAAF, Chicago, got a note from listener Oscar Garner saying he was convinced d.j. Marty Faye was “the hottest thing in local radio.” Garner, who hadn’t listened to Faye in two years, tuned him in the other morning. Five minutes later his radio burst into flame.

Bread and fishes: A Madison Ave. adman who lives in Westchester bought a Volkswagen. While waiting for delivery, he sickened his neighbors with his plans for checking the miles-per-gallon of this “economy car.” When it arrived, it was the second car in the family and was parked in the driveway. The neighbors decided to give him the best m-p-g record ever. While the adman slept, one of them would sneak down and fill the tank from a drum of gasoline they had all chipped in to buy. So the adman drove and drove, but his gas gauge never went below the three-quarter full mark. It wasn’t until his speedometer registered nearly 1,000 miles that he realized he was the victim of a hoax.

Aromarama: From WISN-TV, Milwaukee, came a perfume-scented promotion piece that read, “Sweet smells come from many things . . . and the sweet smell of success comes from advertising dollars spent on WISN-TV.” Let’s hope they don’t get a Liederkranz cheese account.

SPONSOR • 6 FEBRUARY 1960
WEAU-TV sells to one of the richest farm areas in the country ... where more than 2 million cows create a constant demand for drugs, machinery, equipment, buildings and farmers to keep Wisconsin's largest industry growing.
As an Advertiser—
As a TV Station Manager—
What are you programming for mature women?
(home-mothers, business women, grandmothers)

Women interested in
their own personal development and
in social and cultural advancement...

BEA JOHNSON, Director of Women's Activities
KMBC-KFRM, KMBC-TV,
winner of the 1953 McCall's Magazine Golden Mike Award for Outstanding Community Service. World traveler, lecturer and home-maker, who conducts the daily
"Happy Home" telecast on KMBC-TV ... a whirlwind
of energy with a world of talent, Bea has served listeners,
viewers and advertisers for almost two decades on KMBC
stations.

An Announcement regarding
"INTERNATIONAL ASSEMBLY"

Heralding the formation of a new international or-
ganization for women—a concept that offers possi-
bilities somewhat akin to those of Rotary, Kiwanis
and the Lions Clubs—but planned for women, to
include television participation...

Here is another television "first" to come out of Kansas City and
KMBC-TV during 1960, in the form of syndicated program
material (on Ampex tape, or by script for live production.)

It was created for television by the station that is "home base"
for Bea Johnson, internationally known traveler and lecturer, winner
of the McCall's Magazine "Golden Mike" Award for Community
Service, and for many years Director of Women's Activities for
KMBC-KFRM and KMBC-TV.

It is offered by the station that pioneered with a widely-acclaimed
non-denominational religious featurette for television; Rosemary
Grace and the "Daily Word"—now appearing on 56 stations in
America, including Alaska and Hawaii.

Program tests conducted in recent months prove the need for, and
the spirited response to, "International Assembly."

Alert advertisers who seek a mature, responsive, feminine audi-
ence—women far above average in mental capacity and purchasing
power—will be intrigued by this concept.

Television station managers (and their directors of women's activi-
ties) who seek a fresh approach and appealing new material for
women's programs will welcome this format (copyrighted and regis-
tered)—program material and featurettes which will be licensed to
only one station in a community.

Will yours be the one? As an advertiser will you cultivate this
fine audience?

For details, write or phone Don Davis, president of KMBC
Broadcasting Company ... Harrison 1-2630 ... Kansas City,
Missouri.

ROSEMARY GRACE

is featured on the "Daily Word" program seen (on film) over 56
television stations. Mrs. Grace, granddaughter of the founders
of Unity School of Christianity, Charles and Myrtle Fillmore, was
trained at the Pasadena Play-
house and in Hollywood radio.

She brings a fresh, sparkling
vivid new personality to TV
religious programming with her
5-minute daily featurette. The
"Daily Word" telecast opens
with a passage from the Bible
applied to that day's dated men-
tage in the "Daily Word" mag-
nazine ... (circulation $50,000)
... includes a meditation for
that day and date and clues
with an inspirational thought
for the day. One station manager
writes: "Program is meticu-
ously produced, simple, straight-
forward and in the best of
care." Because of these qualities,
the program answers television's
need for a daily, non-denomi-
national religious featurette which
can be programmed at any time
of day or night, and attract audi-
ence on merit.

In Kansas City the Swing is to KMBC-TV

Kansas City's Most Popular and Most Powerful TV Station
and in Radio the Swing Is to

KMBC of Kansas City — KFRM for the State of Kansas
with 10,000 Watts Power from Twin Transmitters
Put your money where your merchandising is!

...the most potent merchandising is on WXEX-TV

Get extra sales with WXEX-TV's 12 performance-proven merchandising plans: • Promotional Spots • Newspaper Ads • Food Merchandising Plan • Community Club Awards • In-Store Food Displays • In-Store Drug Displays • In-Store Food Demonstrations • Sampling, couponing • Store Window Displays • Food Merchandising Bar • Mailings to retailers • Personal calls on Jobbers, Wholesalers, Retailers • Reports to Advertisers

THESE ARE TOPS IN MEDIA SET-UPS
Station representatives name the agencies with best media departments, tell reasons why

Summer tv: new deals on the way for advertisers

Good radio can sell anything—C-E’s Ken Jones

Net tv buying on upswing says Nielsen

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Digest on page 4
THE GIANT OF SOUTHERN SKIES

WFBC-TV* CHANNEL 4, SERVING GREENVILLE-SPARTANBURG-ASHEVILLE ANNOUNCES THE APPOINTMENT OF AVERY-KNODEL, INC. AS EXCLUSIVE NATIONAL SALES REPRESENTATIVE EFFECTIVE FEBRUARY 1, 1960
Admiral Nelson made things happen at Trafalgar...and

WPEN RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

Only WPEN in Philadelphia broadcasts traffic reports directly from its own helicopter. The impact of these official police SKYWAY TRAFFIC REPORTS is reflected in sky-high ratings. A few are still available. In Public Interest...In Sales...And In Exciting Listening, WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by GILL-PERNA
New York • San Francisco • Los Angeles
Chicago • Boston • Detroit • Atlanta

CONSOLIDATED SUN RAY STATIONS
WPEN, Philadelphia...WSAI, Cincinnati...WALT, Tampa
WSIX-TV
Tops Them All In
The Nashville Area
LEADING IN...
7 out of TOP 10
3 out of TOP 5
SHOWS*

*Source—Nielson Station Index

★ WSIX SELLS
WITH TOWER HEIGHT
2049 ft. above sea level...
None taller permitted
in this area by CAA.

★ WSIX SELLS WITH POWER
316,000 powerful watts...
maximum—permitted by FCC.

★ WSIX SELLS WITH EFFICIENCY
Maximum coverage and low
cost per thousand make WSIX-TV
your most efficient buy in the
rich Tennessee, Kentucky,
Alabama TVA area.

(X) CHECK THESE FACTS:
(X) TV Homes—370,700
(X) Population—1,965,500
(X) Effective Buying Income—
$2,155,868,000
(X) Retail Sales—
$1,585,308,000

*Source Television Magazine

TV8 LAND
OF THE
CENTRAL SOUTH
Represented by Peters, Griffin, Woodward, Inc.

DIGEST OF ARTICLES
Which agencies have the best media departments?
31 Station representatives from all parts of U.S. respond to sponsor
survey in nominating top media departments, detailing the reasons why

ANA acts on ad criticism
34 Special N.Y. meeting of Assn. maps three-part plan of action to combat
"Crisis in Confidence"; will set up advisory council of elder statesmen

Summer net tv: new deals ahead
35 There's hope that the hot weather hiatus may go "out of style" as the
three nets offer new discount plans designed to keep sponsors on air

Toledo tv sparks big turnover turnover
37 Pepperidge Farm tied up with tv station to introduce its new frozen
turnovers in Toledo market, sold 160,452 packages in one month

Smart radio—Detroit style
38 Kensinger Jones, Campbell-Ewald creative v.p., outlines some of his
rules for successful radio selling copy—the same for all products

Why they moved to net tv
40 Entering network tv for the first time, this van line succeeded in
building national image, hypoing sales for itself and local agents

Radio—a Wanamaker salesmaker
42 Here's how the Westchester department store identifies with community
projects—and sells goods—with heavy schedule on two Tribune stations

More agencies, clients buying network tv
43 Nielsen comparison shows total agencies purchasing programs and ad
segments in 1959 at 103: was 93 in '57. Also, the latest Tv Base

FEATURES
12 Commercial Commentary
56 Film-Scope
26 49th and Madison
60 News & Idea Wrap-Up
6 News-maker of the Week
60 Picture Wrap-Up
24 Reps at Work
72 Seller's Viewpoint
50 Sponsor Asks
58 Sponsor Heats
19 Sponsor-Scope
74 Sponsor Speaks
52 Spot Buys
74 Ten-Second Spots
70 Tv and Radio News-makers
55 Washington Week

Member of Business Publications
Audit of Circulations Inc.

SPONSOR PUBLICATIONS INC., combined with TV, Executive, Editorial, Circulation &
©1960 Sponsor Publications Inc.
COOKING or cleaning—she listens to radio. There’s no time to stop for magazines, newspapers or other media. Radio, and only radio, entertains her, sells her all day long!

She knows responsible, big-audience stations—like WHO Radio—give her the kind of programming she prefers. WHO Radio is aggressive, alert, alive—and it takes special measures to see that each segment of its vast audience is served with the finest in entertainment, news and special features.

The 93-county area Pulse Report (Feb.-March, 1959) gives WHO Radio from 18% to 35% of the total radio listening audience—first place in every quarter hour surveyed—the balance being divided among 88 other stations!

See your PGW Colonel for all the details on WHO Radio—the believable, big audience station for “Iowa Plus!”

WHO for Iowa PLUS!
Des Moines . . . 50,000 Watts

NBC Affiliate
WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC-TV, Davenport

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

Peters, Griffin, Woodward, Inc., Representatives
Between Atlanta and the Gulf... the only primary

NBC outlet is...

WALB-TV

CH. 10—ALBANY, GA.

- New 1,000 foot tower, 316,-
000 watts power... with
Grade "B" coverage includ-
ing Albany, Thomasville,
Valdosta, Moultrie, Ga.,
and Tallahassee, Fla.

- Serving over 750,000 people
... in an area with over
$739,000,000 spendable in-
come.

WALB-TV

ALBANY, GA.

CHANNEL 10

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

Earl W. Kintner, chairman of the Federal Trade Commis-
sion, has been making advertising trade as well as consumer
press headlines for many weeks. This past week, speaking
before the midwinter meeting of the Advertising Federation
of America in Washington, he pinpointed even more specif-
cally some of his advertising thinking in this year of crisis.

The newsmaker: Earl Kintner is a capable, dedicated
government executive who takes his responsibilities seriously but not
pedantically. He expects the advertising industry—advertisers, agen-
cies and media—to be similarly serious in their avoidance of copy
and commercials which might be construed as false and deceptive.

At the AFA meeting 5 February, he posed this question: "Self
discipline or stricter government controls—Which will advertisers
choose?" He charged that media share
with agencies and clients a "public and
moral responsibility," but that the pos-
sibility of media sharing "legal respon-
sibility is another matter." His hope:
that FTC "never finds it necessary" to
bring such action. "This step need not
be taken if FTC does its job vigorously
under existing law, within staff limi-
tations, and if the advertising industry
(with active co-operation of all media)
does a proper job of self-regulation."

How encourage self-discipline?

"It may well be that rigged quiz shows and illegal payment of
'payola' will prove to be the harsh medicine necessary to cure sub-
servience of some in the broadcast business to predatory advertiser
and agencies. These, when confronted with a chastened and cautious
broadcast industry, would be far less inclined to (have) commercial
that cut corners of the law." He calls this device a "chain reaction,
ending in effective self-policing. FTC, equipped with only 734 per-
sons to police (theoretically) "a $475 billion economy, cannot con-
centrate effectively in all industries in all places at the same time."

Mr. Kintner has gained enormous stature with the advertising pro-
cession for what many believe to be a fair and sympathetic under-
standing of their problems. He's a noted attorney (Indiana U.),
hard-won accolade as he has been self-supporting since the age of
eight (he's 47). Since '38 he's worked as a city and state lawyer in
Indiana, with the U.N. War Crimes Commission, as a Navy lieutenant
(from ensign) during W. W. II. He joined FTC as a trial attorney
in 1948, progressing to legal adviser, general counsel, commissioner
member and chairman (named last June).

He is a member of many legal and fraternal groups, the Masonic
Order, American Legion. He, his wife and two sons live in the
District of Columbia.
But does the commercial have a happy ending?

"And they lived happily ever after..." But for the sponsor the story isn't ended. Does Prince Charming (played by the product) vanquish the Villain (played by the competition) and win the beautiful Princess (played by the balance sheet)? If not, why not? Good questions, these, and ones for which we have found some interesting answers in our years of experience in profit television. N. W. Ayer & Son, Inc.

The commercial is the payoff
THIS MAN MEANS BUSINESS!
Ipt- TRACKDOWN's Hoby Gilman aims to please. Just ask Brown & Williamson, Anheuser-Busch or Schlitz Brewing...only three of the sharpshooting TRACKDOWN sponsors currently hitting the sales mark with a series based on the true adventures of the Texas Rangers.

Or ask audiences in more than fifty U.S. markets who have made TRACKDOWN, with Robert Culp as Hoby, one of first-run syndication's most popular Westerns... duplicating its two-season success on the CBS Television Network, where it averaged a 23.0 total Nielsen rating (October 1957-April 1959).

Better yet, round up all the facts on TRACKDOWN-71 half-hours produced by crack Four Star Films—from the nearest office of CBS Films.

"THE BEST FILM PROGRAMS FOR ALL STATIONS" OFFICES IN NEW YORK, CHICAGO, LOS ANGELES, DETROIT, ATLANTA, SAN FRANCISCO, ST. LOUIS, DALLAS, BOSTON, CANADA: S. W. CALDWELL, LTD.

CBS FILMS
"We’re a conservative, close-mouthed agency, but let me tell you"…

K-NUZ is the No. 1* BUY in HOUSTON…

AT THE LOWEST COST PER THOUSAND!

*See Latest Surveys for Houston

Mono Lisa
LEONARDO DA VINCI (1452-1519) — Florentine School

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

24-HOUR MUSIC AND NEWS
Rating services A, B, and C decide to settle this thing once and for all. Their v.p.’s in charge of duels agree to have a three-way pistol duel, each to get one shot at each other. They agree to draw lots to determine who will shoot first, who second, who third. There’s a rub: The v.p. of service A is a crack shot—he never misses. B’s veep hits his target two out of three times. C’s veep is on-target only 50% of the time. Having good intelligence services, each veep knows the shooting calibre of the other two.

Before the Society for the Prevention of Cruelty to V.P.’s gets word of the social, the event takes place one sunrise in a wooded glen along the Potomac.

Who had the best chance of surviving?


wmal-tv

Channel 7  Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

**Sunny**" Says:

"IT'S WHO'S UP FRONT THAT COUNTS!"

When you put your money on WSUN you've got a real winner. A pair-a-mutual payoff factors are the Nation's 26th Retail Sales Market, TAMPA-ST. PETERSBURG, and WSUN. Serving a 29 county population of 1,203,400, "Sunny" delivers more radio homes, at the lowest cost per home, of any station in the heart of Florida. Pssssss! If you want to wind up in the winners circle... get on "SUNNY!"

*Sales Management
**NCS2

24 HOUR SERVICE TO THE SUNCOAST

FLORIDA SUNCOAST
620KC

WSUN TAMPA - ST. PETERSBURG
Nat. Rep: VENARD, RINTOUL & MCCONNELL
S.E. Rep: JAMES S. AYERS

Commercial commentary

**Ted Bates and time immemorial**

The first round of that ferocious fracas between the Ted Bates agency and FTC Chairman Earl W. Kintner ended last week in New York with a decided edge for the Commissioner.

Bates, you will remember, recently published a full-page advertisement in seven big-city newspapers which blasted the FTC action against the Palmolive Rapid-Shave "Sandpaper" commercials and truculently demanded, "What are your rules, Mr. Kintner?"

Kintner, appearing last week at the Plaza before a special one-day session of the ANA, did not mention the Bates ad.

But, in a vigorous speech which brought a standing ovation from nearly 400 blue-chip advertisers, he made mincemeat out of certain other Bates statements and, I thought, cast considerable doubt on the wisdom and profundity of this highly controversial agency.

Kintner's references were to a booklet which Bates put out a few weeks ago (in cloth for the carriage trade, paper-backed for the peasants) under the tub-thumping title "An Advertising Agency Speaks Out!" (Note that Batesian exclamation point!)

The booklet contains a series of questions put to Rosser Reeves, Bates board chairman, and Reeves' answers had my hair standing on end before Kintner began taking them apart.

**Discipline us, Daddy**

Kintner's attack centered around the implications contained in the following:

Question: Do you think that advertising can regulate itself?

Reeves: No... in building the fifth largest agency in the world we have come to the conclusion that self-regulation will not work... that is the province of the FTC.

Kintner took strong exception to this "grim conclusion" and to the further suggestion by Reeves for greatly enlarging the FTC.

Reeves: The FTC is badly understaffed, badly undermanned. We believe that Congress should at its next session grant the FTC enough millions of dollars to staff and maintain adequate, expert and impartial personnel... able to judge the truth or falsity of advertising claims."

Kintner said that the FTC did need more personnel, and would ask for a modest ($760,000) increase in its budget. But he ridiculed the idea that "millions of dollars" are necessary.

Said he, "If the FTC gets that many policemen for advertising, has too many. The police state is not far away. And competitive free enterprise in the advertising industry would have been strangled—along with a considerable portion of both the businessmen and the individual citizen's liberty."

Kintner proposed as an alternative to massive government regulation "A reasonable amount of government enforcement of existing..."
TOWERING GROWTH
draws Katz Agency to the Twin Cities... advertisers to
WTCN RADIO AND TELEVISION

Katz goes where the market grows... straight to the Twin Cities. As of March 1, Katz opens for business — bigger business — with quarters in a boom area they have long serviced, now — a brand new office in Minneapolis' skyscraping, new First National Bank Building.

WTCN Radio and Television welcomes Katz to Minneapolis-St. Paul, a radio-TV market where over 3 million people will spend close to 4 billion dollars this year.

If there's a special way you'd like to see this consumer money spent, call your Katz man. Advertisers find WTCN Radio and TV a powerful way to get to the top of this towering market.

Happily discussing the mushrooming Twin Cities market, above, are Dave Abbey, manager of the new Twin Cities Katz office; Rufus Hanson, exec. vice president, First National Bank; and Phil Hoffman, vice president and general manager, WTCN-TV and Radio (mushrooming ABC).

WTCN MINNEAPOLIS • ST. PAUL
RADIO and TELEVISION

AFFILIATES OF ABN AND ABC-TV REPRESENTED NATIONALLY BY THE KATZ AGENCY
laws, coupled with good faith on the part of American business to discharge its citizen’s responsibility . . . in other words, business self-regulation, self-policing, and self-discipline.”

All of which made a great deal of sense to me and to the AN members I talked with in the Plaza corridors.

It also made the Bates agency sound a little like a froustious child who pleads “punish me, Daddy, I just can’t control myself.”

The non-Emersonian mousetrap

Kintner did not go into some of the other Reeves answers in “An Advertising Agency Speaks Out!” but I wish he had.

They throw such a fascinating light on the rather schizophrenic reputation which Bates enjoys.

No agency in the business is more genuinely respected for its 20-year growth record, the sales successes of its clients and the efficient and profitable way it conducts its business. (See page 31.)

But, on the other hand, no other big agency is so frequently criticized for bad taste, bad manners and unpleasantness in its tv commercials—Anacin, Life Cigarettes, Carter, Preparation H, etc.

On this matter, Rosser Reeves speaks out as follows:

*Only occasionally are great salesmen “things of beauty.” They do not carry paintings by Picasso in their hands, speak in rhyrn, or sing, dance and play the flute. They are usually very earnest men who speak convincingly and with knowledge about why their product is better.”*

There is, perhaps, a kind of stern, stoic logic in this viewpoint, and Reeves, an international chess player, is a proudly logical man.

“What this agency has done which is different from any other,” he has been quoted as saying, “is to apply reason to advertising.”

But I wonder whether this very reasonableness doesn’t sometimes lead the Bates boys to pompous and humorless extremes, as in this gem from “An Advertising Agency Speaks Out!”—

*From time immemorial our country has operated on the belief that if a man can make a better mousetrap, he can and should make a fortune selling it with honest claims, at an honest price.*

Can you prove this, Mr. Reeves? Can you document it with facts?

I always thought that the mousetrap bit dated back to Emerson who supposedly said it (in a very different way) around 1855.

Surely this is not “time immemorial.” Nor can you measure “time immemorial” by the all too finite 184-year old history of the U. S.

Have you examined the folkways and customs of the Iroquois? The Sioux? The Arapahos? Can you defend your “time immemorial” claim with evidence from the Aztecs? The Mayans?

Come to think of it, Mr. Reeves, I don’t believe I shall allow the statement (and I doubt if the FTC will) unless you can clearly prove that the Mongolian ancestors of the American Indians came trudging across the frozen Bering Straits, clutching their stone age weapons, their stone age wives and a banner with a strange device, “Better Mousetraps—Honest Claims—Honest Price!”

Can you do this Mr. Reeves?

Your “time immemorial” phrase is a dandy. It should quicken the pulse of any client who is a dues-paying member of the NAM, the Union League and the Old Old Guard.

But, don’t you think you should check it with your “costly scientific department” before you, an earnest man, speak out?
3 FIRSTS
4 SECONDS
(NO THIRDS)

THAT'S THE NIGHTTIME SCORE FOR ABC-TV'

<table>
<thead>
<tr>
<th></th>
<th>ABC</th>
<th>NET Y</th>
<th>NET Z</th>
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</thead>
<tbody>
<tr>
<td>MONDAY</td>
<td>2nd</td>
<td>1st</td>
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<tr>
<td>TUESDAY</td>
<td>1st</td>
<td>2nd</td>
<td>3rd</td>
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<tr>
<td>WEDNESDAY</td>
<td>2nd</td>
<td>3rd</td>
<td>1st</td>
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<td>THURSDAY</td>
<td>1st</td>
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<td>FRIDAY</td>
<td>1st</td>
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<td>3rd</td>
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<tr>
<td>SATURDAY</td>
<td>2nd</td>
<td>1st</td>
<td>3rd</td>
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<tr>
<td>SUNDAY</td>
<td>2nd</td>
<td>1st</td>
<td>3rd</td>
</tr>
</tbody>
</table>

*Source: Nielsen 24 Market TV Report—Average Audience from 8:00 to 10:30 p.m. the week ending January 24, 1960.

ABC TELEVISION
only fitting...

Sportsman Chick Hearn and scholar Dr. Frank Baxter exemplify the substructure of KRCA’s local television schedule.

Chick (NBC’s choice for network coverage of West Coast sports events) knows his field from locker room to the Hall of Fame. The Dodgers, Rams, UCLA, USC, coaches, managers, players and record books... form his daily diet and itinerary.

He fits together a fascinating sports picture for an appreciative KRCA audience.

Dr. Baxter, M.A., P.D.F.A., Litt.D., has paralleled his scholarly achievements in literature with equally masterful works in television. His KRCA series of 84 programs, entitled “Harvest,” presents episodes from man’s achievements in the world of art, literature, public affairs and science. It attracted an audience of thousands—and grateful thanks from prominent educators. “Harvest of American Literature,” an extension of this series, is Dr. Baxter’s current contribution to KRCA’s viewers.

Mr. Hearn and Dr. Baxter: opposite ends of the programming spectrum? Possibly, but each a fitting example of KRCA’s extension of the NBC Television Network concept... rewarding television for every program taste.

KRCA NBC Owned - Channel 4 in Los Angeles
Sold by NBC Spot Sales
HELPING to guard west-coast leadership

In the fields of food, or fashion, or health and beauty—many west coast firms have won national leadership.

To retain and solidify their leadership they invest heavily—and wisely—in spot television. And in 25 major markets, the stations giving consistent returns on that investment are represented by Blair-TV.

At a phone-ring's notice, how do agencies in the Los Angeles area get down-to-the-minute data on each of these stations—data so vital to advertising decisions? Through our Los Angeles office, one of ten offices, coast-to-coast, that make spot television easier to buy.

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 our list has been made up of stations and markets we felt in position to serve most effectively. Today these stations cover 56 percent of America's population—virtually 6 percent of its buying power.

In its area each of these stations stands as a power-house of selling force. To help advertisers and their agencies make most profitable use of that force, is the constant objective of our entire organization.

A NATIONWIDE ORGANIZATION

BLAIR-TV AT THE SERVICE OF ADVERTISING

WABC-TV—New York
WBKB—Chicago
WFBG-TV—Altoona-Johnstown
WNBV-TV—Binghamton
WHDH-TV—Boston

WPCO-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KFJZ-TV—Dallas-Ft. Worth
WXYZ-TV—Detroit

KFRE-TV—Fresno
WNHC-TV—
   Hartford-New Haven
WFBG-TV—Altoona-Johnstown

WDSU-TV—New Orleans
WBNS-TV—Columbus
KTTV—Los Angeles

WOMA-TV—Omaha
WFIL-TV—Philadelphia
KGWE-TV—Portland

WFLA-TV—Tampa-St. Petersburg

KGO-TV—San Francisco
WMCT—Memphis

KING-TV—Seattle-Tacoma
WPRO-TV—Providence

KTVI—St. Louis

Sponsor • February 1960
SPONSOR-SCOPE

13 FEBRUARY 1960

Copyright 1960
SPONSOR
PUBLICATIONS INC.

Most significant tv and radio news of the week with interpretation in depth for busy readers

It was another robust week for national spot in both tv and radio.

The harvest, by medium, included these campaigns:

TV: Bissell (C. E. Frank), 40 markets, 13 weeks; Kraft Parkay (NL&B), 21 markets, eight weeks; General Electric (BBDO Detroit), 60 markets; Noxzema Shaving Cream (DCSS), 15 weeks; Pharmac’s Chooz-Feen-A-Mint (Ayer); Skippy Peanut Butter (GB&B New York), half-hours; Binney & Smith’s Crayola (Chirurg); Champion Spark Plug (JWT).

RADIO: Kraft Miracle Whip (JWT); General Mills’ Shurechamp Dog Food (Tatham-Laird), flights of 30-40 spots a week; State Farm Insurance (NL&B); Ford Institutional and Mercury (K&E); Champion Spark Plug (JWT); Red Man’s Chewing Tobacco (DFS).

Latest turn in the cold war between General Foods and CBS TV on discounts: the network rejected the counter proposition offered by the White Plains camp.

Despite all the arithmetic jousting, GF is expected to keep all its nighttime eggs—three half-hours Monday and another half Thursday—in the CBS basket next season.

A couple of late dispatches relating to beer accounts:
1) Schaefer (BBDO) has reduced its newspaper list from 113 in ’59 to 2 for 1960.
2) Sterling (Compton) has allocated 75% of its budget to tv and the expenditure in that medium will be twice what it was last year.

Take it from disturbed stations and reps, radio’s reaching the danger point in its swing out on the local-rate limb with regard to beer accounts.

Their definition of the danger point: being in a position to maintain the national spot rate, even with those brewers who have national and widely regional distribution.

The latest distressing development: Schlitz sending people into Florida markets to buy radio time at the local rate and the prospect that this brand, handled out of JWT, Chicago, will be doing the same thing in the New York market shortly.

Also said to be bent on the same policy—but this case in tv—is Miller. The caper: Have a sales representative from the brewery and somebody from the Mathisson & Associates agency (Milwaukee) sit in with distributors while they induce the local rate from stations.

Incidentally, Ballantine (Esty) is now buying its radio, at least, at both national and local rates.

It might not be so smart to equate the dominant type of a network’s programing with viewing-home income levels.

Scan this breakdown of U.S. income levels by network (November-December nighttime Nielsen) and you’ll probably lean to the observation that tv viewing cuts right through all earning brackets:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>UNDER $5,000</th>
<th>$5,000-8,000</th>
<th>$8,000 &amp; OVER</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>39%</td>
<td>41%</td>
<td>20%</td>
</tr>
<tr>
<td>CBS TV</td>
<td>39%</td>
<td>40%</td>
<td>21%</td>
</tr>
<tr>
<td>NBC TV</td>
<td>41%</td>
<td>39%</td>
<td>20%</td>
</tr>
<tr>
<td>U.S. Brackets</td>
<td>41.3%</td>
<td>38.4%</td>
<td>20.3%</td>
</tr>
</tbody>
</table>

Note how closely each of the networks match the normal distribution pattern.
Look for Sears Roebuck to give Remington something to ponder about as the latter prepares to market its new battery-housed shaver.

The mail order and chain operator is bringing out a foreign-made, battery-modified shaver that will retail for under $20.

Sears, however, will go on selling the other shavers.

Chicago reps seem to be optimistic about the summer outlook for spot tv.

They say they’ve been so busy at processing the frequent but spurtly new business of recent weeks that they haven’t had time to work up any specific promotions for the summer.

Most of them are inclined to the belief that summer business won’t be as doldrumish as it was in the midwest precincts last year. They base this on hints from Chicago agencies on things to come.

The editor faction within the Newspaper Comics Council, Inc., last week voiced its displeasure at tv’s getting too much mileage out of popular strip characters.

It came out in the course of a debate that the editors thought the cartoonists who let their brainchildren be used as pitchmen in commercials were degrading the Fearless Fosdicks and the Li’l Abners and, anyway, hardly any of this exploitation was filtering back into the advertising coffers of the newspapers.

The situation was referred to as another case of Madison Avenue degrading higher things and it was urged that the Council adopt ways and means of protecting the comic strips’ characters from commercial “degeneration.”

Steve Canyon’s Milt Caniff and Li’l Abner’s Al Capp put in a defensive word, with the latter noting that it was up to the good taste of the individual artist to make sure that this sort of exploitation didn’t get out of hand.

It probably isn’t anything ominous but Campbell hasn’t as yet passed on word to BBDO about its coming plans for spot radio.

The canner’s current schedule in radio runs until the end of February.

The one brand that’s got lots to worry about as a result of the voluntary stipulation of cigarette companies with the FTC to refrain from nicotine and tar-content is U. S. Tobacco’s 20-year-old Sano.

Those concerned with Sano’s advertising have this problem: Where do you go if Sano can’t talk about the process of removing nicotine and the fact that it takes a third more tobacco to produce this non-nicotine cigarette?

Rep salesmen have a ready retort for agency speechmakers who say that media reps should attempt to learn what are the objectives of a campaign and the marketing strategy behind it.

The salesmen pose this question: Out-side of the big agencies, which make briefing routine, how many timebuyers are there who are versed in the product’s consumer profile and have an explicit picture of the audience they’re after?

New York admen concerned with tv can jot this one down on their calendar for 24 February: breakfast at the Waldorf with ABC.

The network will not only put on its annual preview anent next season’s program fare but unveil it’s new discount structure.
S. C. Johnson has been cajoled back into the ABC TV daytime roster, with CBS TV's House Party the loser.

The Racine firm will spend around $300,000 for a total of 41 quarter-hours over an 11-week period during the spring and summer.

ABC's price per quarter-hour comes out to $7,300. With discounts Johnson has been paying CBS TV about $24,000 per quarter-hour, time and talent.

Despite the fact that the show has a sponsor waiting list, agencies are complaining to NBC TV about the overcommercialized condition of the Jack Paar program.

The core of the trouble, they say, is not what happens on the network end, but rather in the affiliate area: stations are tagging on so many local commercials that the viewers get some short takes of the show itself.

If what CBS TV salesmen are telling inquiring agencies is a clue, the network is embarking on a new policy for the 1960-61 season as regards specials.

Its plans, so agencies are being told, to limit the "spectacular" kind to 20 for the entire season, as compared to about 60 for the current span.

The premise: specials cease to be specials when the air is loaded with them.

The casualty rate on nighttime TV network fare continues to drop: at the halfway point of the 1959-60 season it looks like a record low in both infant and over-all show mortality.

Here's how SPONSOR-SCOPE sees the nighttime casualty statistics (for regularly scheduled series) shaping up as compared to previous seasons:

<table>
<thead>
<tr>
<th>Year</th>
<th>1959-60</th>
<th>1958-59</th>
<th>1957-58</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of entries</td>
<td>119</td>
<td>114</td>
<td>120</td>
</tr>
<tr>
<td>Total shows dropped</td>
<td>15</td>
<td>30</td>
<td>34</td>
</tr>
<tr>
<td>Casualty rate for all sponsored shows</td>
<td>12.6%</td>
<td>26%</td>
<td>28%</td>
</tr>
<tr>
<td>Total shows started since fall</td>
<td>43</td>
<td>36</td>
<td>45</td>
</tr>
<tr>
<td>Total newcomers dropped</td>
<td>9</td>
<td>17</td>
<td>26</td>
</tr>
<tr>
<td>Casualty rate for new shows</td>
<td>21%</td>
<td>47%</td>
<td>58%</td>
</tr>
</tbody>
</table>

Two shows that P&G appears to have tagged for divorcement come next season: ABC TV's The Rebel (a newcomer) and Wells Fargo.

The renewal of This Is Your Life (NBC TV) will, 'tis said, depend on the future tab on the show. It's been getting $52,000 gross on a five-year agreement.

NBC TV is off the hookup for at least half of the next Journey to Understanding series: Noreleco (LaRoche) will co-sponsor the 16 such programs that will be telecast between 27 February and 1 July.

The coverage will not only involve President Eisenhower's trips, but Khrushchev's visit with DeGaulle.

Noreleco's deal is similar to the one that Life cigarette got: time cost only.

P.S.: Noreleco, whose ad accent is on prestige, is also contemplating doing five Gene Kelly-Louis Jourdan specials during the 1960-61 season.

The oldtimers are apparently taking over command within NBC TV sales.

Heading the offensive line now: Tom McFadden, Ed Hitz and Max Buck. Hitz's hitch with NBC dates all the way back to 1928—one of the original sales crew.

(For details of the sales department reshuffle see NETWORKS in WRAP-UP, page 64.)
With Duncan Hines (Compton) now the leader of its field, P&G is testing an other cake mix—Early American in the Albany market via Gardner.
    The new one is single layer and square.

You won’t get ABC TV to agree with the daytime costs-per-thousands made available by the rating services.
    ABC contends that the data upon which these CPM’s are based are unrealistic costs since they do not take into account all the ratecard factors, such as four-brand and contiguous rates and various other discounts.
    In other words, the end rate can differ so vastly among the bulk of daytime users that it’s impractical to gauge the efficiency of each network unless the actual quarter-hour rate billed the kingpin accounts were available.

Colgate’s The Millionaire (CBS TV) will be available for alternate sponsorship for the balance of its network run—that is the third quarter of this year.
    The probability is that Gulf (Y&R) will again be in there for the summer.

A type of study you hear more and more about as being pursued by agencies relating actual sales to a respondent’s recall of a tv commercial.
    The projects often have more than the objective of proving to the participating client that the agency’s commercials are getting sales results.
    The tabulations—if they tell a good story—can be used as added ammunition when pitching for a package account.

Trendex has decided that for the time being it will add but four new rating coverage markets, instead of the five previously planned.
    The new markets, which give the Trendex roster a total of 20: San Francisco, Los Angeles, Seattle and Milwaukee.

Is there any visible evidence that the recent critical ruckus over tv programming affected the attitude of marketingmen, sales organizations or distributors in the medium?
    SPONSOR-SCOPE this week did a cross-check on this question among high-place management people in agencies particularly loaded with durable goods account and the response was not only consistently but emphatically negative.
    As played back to top client levels, the men who call the marketing shots, salesmen and distributors deem, as strongly as ever, tv to be their No. 1 promotional prop and sales tool and if there has been any untoward public reaction it certainly hasn’t rubbed off on them.

The pressure is on at CBS TV sales to find some sponsors for the three remaining Woman! daytime specials—list-priced at $130,000 per hour program.
    Network salesmen are “hinting” to agencies that a buy of three half sponsorship (during March and April) might be had at a very attractive figure.

New York agencies will get a peek this week at NBC TV’s “dream” nightlife schedule for the 1960-61 season.
    The preview of the schedule—the details were wrapped up last weekend—is being given agency by agency via a visiting NBC sales delegation.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 60; Washington Week, page 55; sponsor Hears, page 58; Tv and Radio Newsmakers, page 70; and Film-Scope, page 56.
PROOF:

In North Carolina's biggest Metropolitan market, total retail sales within WSJS-Television's Grade A Coverage area come to $1,396,079,000. Only WSJS-Television offers this strong signal strength in its industrially rich Piedmont market.

WSJS television
Winston-Salem / Greensboro
MST

Sponsor • 13 February 1960
Reps at work

Robert M. Richmond, Paul H. Raymer Co., Inc., New York, says that buying and selling spot radio is more complex these days than in former years. "You used to be able to work out a plan for an established station that you could count on to bring in the business time after time. Not any more. Today, timebuyers, faced with rapidly changing audience patterns, scrutinize markets as they never did before. This means that the rep has to keep on his toes. He may have put together a strong plan based on thorough research. Granted that it's excellent, and has possibly established a market buying pattern, he still must review it constantly. The station that ran last a few months ago may suddenly pop up in No. 1 place, and the rep who hasn't kept up with the times and revised his story accordingly will find himself in real trouble." Bob feels that the increased amount of research involved in purchasing radio will, "in the final analysis, be all for the good. The more research in station selection, the better the average buy and the better the results for advertisers and spot radio...

Dudley D. Brewer, The Branham Co., Inc., Chicago, thinks that buyers and sellers of air media ought to relax tensions, since "they're really both on the same team. As the backfield on a football team cannot function well without a good line, so should the buyers and reps realize their mutual dependence. Station reps should provide the buyers with all the facts concerning stations and markets they require in the simplest possible form. This can be of invaluable aid to the buyer who often has to locate data quickly. The buyer, in turn, should provide the representative with as much campaign information as he can enable him to present the most effective selections of availability. Once the buy is made, the buyer ought not to be closed. Even effort still can be made to improve the schedule." Dudley points out that this is a particularly significant area where maximum efficiency can only be obtained through mutual cooperation. "In the constant change of avails, what might be the best buy today could work out as third best tomorrow. Thus a working agreement between rep and buyer always works out to be in the best interests of the advertiser."
Of 3.7, 39.7 and Us

Whether there are 172 ways of making a Martini, as an article in a recent consumer magazine indicates, or only one (yours), the fact remains that most men will agree on one way a Martini shouldn't be made: by a woman. With this small area of agreement, one of the few in a contentious area, let's look into this manifestation, regarded by some as the true flowering of Western civilization.

The Martini's origins are shrouded in mists of euphoria. It seems natural to assume that a man named Martini must have had a hand in the first history-making marriage of vermouth and gin. Yet no biographical dictionary, no encyclopedia we have readily available, no Who's Who, marks this milestone.

There is, to be sure, an editor's delightful, perceptive commentary: Neither Martinis nor kisses can be stored in refrigerators. The same gentleman is also responsible for the reduction of a Martini's proportions to a precise, didactic 3.7 to 1, which brings us to the heart of a controversy. The English-speaking world, to paraphrase Fowler on split infinitives, may be divided into five groups:

1. those who don't know a Martini from a visitor from Mars;
2. those who don't know and don't care ("Gimme a bourbon and branch water");
3. those who know and disapprove;
4. those who figure that a Martini has enough vermouth in it when the gin comes from a bottle that has shared shelf space with a bottle of vermouth;
5. those who know and distinguish (you and us).

The fifth group unquestionably includes perspicacious people who savor the finer things in life, like WMT-TV, whose top ten programs average 39.7, which is roughly 33% better than the national average, and whose share of audience includes lemon-peel twisters, olive fanciers, no-delicatessen-at-all drinkers, and others in numbers sufficient to make the station first in all time periods from 9:00 a.m. until sign-off, Sunday through Saturday.

WMT-TV CEDAR RAPIDS—WATERLOO
CBS Television for Eastern Iowa

Affiliated with WMT Radio; KWMT Fort Dodge • National Representatives: The Katz Agency
TODAY...THE EFFECTIVENESS OF A RADIO STATION IS MEASURED BY THE AMOUNT OF GOODS IT SELLS. And in Sacramento, KXOA sells more cars and related products because it reaches, influences and appeals to more people. Rated first by both Pulse* and Hooper*, the right combination of personalities, programming, promotions and power keep KXOA on top throughout the prosperous Sacramento Valley, now 20th in Retail Sales per Household (SRDS). KXOA sells more of everything because it reaches and influences more people.

KXOA—First in Sacramento, California’s Capital


Knocking yourself?
In your 9 January editorial, you comment that “Sometimes our industry’s vogue for fancy names and labels makes us want to snicker a little bit.” (And your suggestion is well-taken that something more original than “the magazine concept” I used to tag the talk about rumo-schedule sponsorship.) But you make me snicker a little bit when you close your remarks with “But why should the world’s greatest medium try to copy the format of one that is declining fast?” I supervise accounts with billing in virtually all media—much of it in television—so please do not think I knock broadcast by this slight defense of print. My point is simply that most advertising people try to come up with the best media solution to help solve a client’s individual advertising problem. I should think that SPONSOR, “the magazine radio and tv advertisers use”—and which you undoubtedly hope networks also pay some attention—would be much more useful if it didn’t bother to knock magazines and came up with constructive suggestions for re-naming “the magazine concept” for the television network.

To help you get started, how about Sponsor Balance Plan, Audience Scheduling, Viewer-Purchase Plan Impression Insurance.


Reader Eversion’s point is well-taken. Constructive suggestions are needed for renaming the “magazine concept.” We’ll work on it if we receive ideas from other SPONSOR readers.

Sponsor-Scope addendum
I’ve always enjoyed the concise way SPONSOR-SCOPE has managed to state important things of interest to the broadcasting industry, but I think your two paragraphs of 9 January on radio usage, based on Nielsen home data, carry conciseness to the

(Please turn to page 28)
Pulse proves that
KRMG gives you
more for your money
than any other Tulsa
advertising medium

Regional KRMG
CBS FOR TULSA AND ALL OKLAHOMA

Latest Pulse study shows KRMG ahead of 83 other stations in 61 counties morning and afternoon with 17% share; 20% share evenings. Regional KRMG's 50,000 watts on 740 kc (best frequency in Tulsa) covers an area that accounts for about $2,740,000,000 in retail sales. For big coverage and big results, use KRMG. Ask General Manager Frank Lane or John Blair for more facts.
49TH & MADISON
(Continued from page 26)

point of leaving something out.

The apparent similarity in radio usage in-home during July and October, as reported by Nielsen, overlooks the importance of out-of-home radio. For example, you do not take into account summer auto-radio usage—which data is available from Nielsen, among others. Indeed, no national survey directly rates listening in various out-of-home environments—on the job, for example, or in-transit listening via portables. Some reputable surveys have placed the out-of-home radio factor as high as 40%. We may be sure that the fair-weather months get a larger share of out-of-home listening despite your editor’s “in other words, they’re listening about the same number of hours regardless of the time of year.”

Morris Wattenberg
dir. of sls. develop. & research
American Broadcasting Co.
N.Y.C.

Good show!

Page & Shaw has expressed to us its pleasure with the coverage which your magazine gave their Ohio-Michigan promotion. and I know reprints of the article in the hands of their salesmen will work exceedingly well as a follow-up. They have planned to order reprints from your production department and should have the order on its way by this writing.

Kingsley N. Meyer
vice president
Horton, Church & Gof Inc.
Providence

Missing—a v.p.

In connection with the article “Who’s Who In Media At The Top 10 Radio/Tv Agencies” appearing on page 36 of your 23 January, 1960 issue, I should like to point out that Maurice Scelfort has been a vice president of our organization since August, 1959. I wouldn’t want his friends to get the impression he had been demoted, as implied in the box on page 38.

Frank B. Kemp
media dir.
Compton Adv., Inc.
N.Y.C.

* With the exception of B.F.S. SPONSOR, information came directly from the companies and was printed exactly as received.
The moon is within reach of WMAQ's Sound of the Sixties... the new concept in sound that brings the Chicago area audience the programming it wants. Timely, knowing local news... the latest word on international affairs... up-to-date traffic, transportation, and weather information... the newest beeps from outer space... tunes and rhythms... up music. Here's programming an adult, buying audience prefers. Chicago is tuned to the Sound of the Sixties!
Doubles this time!

Farm Service Award and national Farm Safety Award... both go to Atlanta's WSB

For the fourth time in the past five years WSB Radio was awarded the Georgia Farm Bureau Federation trophy, state agriculture's highest. Frosting was added to the cake when the National Safety Council tapped WSB as the Georgia broadcaster to merit its Farm Safety Award. This is meaningful to advertisers who like to get a bigger buck's worth out of every dollar they send to market. WSB Radio's good job with farm folk is spawned by the same spirit of public service with which this station also serves its millions of urbanites. Certainly your advertising in Atlanta belongs on WSB Radio.

WSB Radio
The Voice of the South/ATLANTA

Affiliated with The Atlanta Journal and Constitution NBC affiliate; Represented by Petry; Associated with WSO/WSOCTV, Charlotte; WHIO-WHIO-TV, Dayton
Which ad agencies have the best media departments? And what makes a good one?

Radio and tv station representatives, sampled in a nation-wide poll by SPONSOR, nominated five agencies as having the best media departments in five major areas—and gave their reasons why.

The No. 1 choice in each area (all 25 are listed on the next page) are Ted Bates in New York, Leo Burnett in Chicago; MacManus, John & Adams, Detroit; Erwin Wasey, Ruthrauff & Ryan, Los Angeles; for the South, Liller, Neal, Battle & Lindsey in Atlanta.

These selections of the station representatives might well be different from other groups, such as agency people or advertisers, had they been sampled. But SPONSOR chose reps for the survey because they (1) have the most continued exposure to the largest number of agencies, (2) see the inner-workings of
REPS CHOOSE THESE MEDIA DEPARTMENTS IN 5 MAJOR AREAS

Station representatives from all parts of the U. S. responded to SPONSOR's poll asking their nominations for the agencies with the best media departments . . . and why they chose them. The five listed for each market area represent those getting the most nominations. Most important media components appear on next page

NEW YORK
1. TED BATES
2. YOUNG & RUBICAM
3. WILLIAM ESTY
4. J. WALTER THOMPSON
5. SSCB

CHICAGO
1. LEO BURNETT
2. KENYON & ECKHARDT
3. McCANN-ERICKSON
4. TATHAM-LAIRD
5. NORTH ADVERTISING

DETROIT
1. MacMANUS, JOHN & ADAMS
2. McCANN-ERICKSON
3. CAMPBELL-EWALD
4. BBDO
5. D. P. BROTHER

LOS ANGELES
1. EWRR
2. FOOTE, CONE & BELDING
3. J. WALTER THOMPSON
4. MILTON CARLSON
5. R. H. ALBER

SOUTH
1. LILLER, NEAL, BATTLE & LINDSEY (Atlanta)
2. HENDERSON ADV. (Greenville, S. C.)
3. FITZGERALD ADV. (New Orleans)
4. TUCKER WAYNE (Atlanta)
5. NOBLE DURY (Nashville)

the entire media department and (3) associate with media people on an hour-to-hour, day-to-day basis in quasi-business and business contacts.

More than two in three of the representatives responding are in upper echelon management jobs and therefore are in a broad view, detached position to see agencies objectively.

The largest number of return came also from executives in the biggest representative firms—those operating with the most branch offices. Two out of three reps answering are employed by companies with eight or more branches, enabling them to work with a broader range of agencies and in a larger number of cities.

There was significant agreement among these representatives as to the top five nominations for each area. But there was almost unanimous agreement as to what constitutes successful media department.

Most stressed these as the three vital measures of a successful media department:

1. The department director, his staff and their work inspire confidence of other agency people—particularly those in account sections and of clients.

2. There's a broad media concept which encourages staffers to transcend the limitations of TV and radio to approach media buying creatively in terms of new and better usage.

3. There's a high order of intelligence and adaptability, with money to match.

These are the over-all criteria in the appraisal of a media department. But representatives listed many more reasons for their particular selection. They have been synthesized for easier reading, and appear in the chart on the facing page listed under three major classifications: administration of the media department (and the agency), the buying function and media relations.

Agencies in markets other than those mentioned were cited also, although nominated by reps headquartered in another buying and selling center. For example, N. W. Aitken-Kynett of Philadelphia came in for kudos, as did Campbell-Mithun, Minneapolis. The San Francisco sample returned was too small.

(Please turn to page 68)
WHAT MAKES A TOP-DRADE MEDIA DEPARTMENT?

These are some of the factors station representatives noted in reply to SPONSOR's questionnaire in citing reasons for their selection of those agencies with the best media units. Their answers are classified in three main areas: administration of the department and/or the agency, buying procedures and media relations. All three foster the concept of client, agency and media cooperation.

ADMINISTRATION

*Their media department has the confidence of clients and contact people on almost an absolute basis; there's total reliance on media's judgment.
*They have a broad concept of media. Staffers face limitations, of TV and radio and still break through them.
*This department has a sense of creativity that approaches media in terms of new and better use.
*Administrators take the time to see where media dollars can pay back for the client, rather than merely adding up Pulse points.
*The media head is empowered to influence decisions of agency policy.
*The director at this agency sets a policy of never compromising quality for price and of not sitting on good ideas.
*There's a high order of intelligence and adaptability at all levels, with commensurate salaries.
*Their best media people seem to like media and want to build a future in it rather than to use it as a stepping stone.
*Media executives guide but don't direct, lead but don't order in delegating responsibility and authority.
*It's an active, results-getting shop and works neither on theory nor shelved notions.
*Final dispersion of large funds does not rest on the lowest paid people.
*Well-organized buying groups get detailed strategy reports before buying starts.
*There are good inter-department relationships founded on respect, cooperation.
*Department executives are aggressive, willing to use all forms of media research to determine the best buy.
*Media staffers have direct client contact.
*There's a stable organizational structure, in media and in the agency.

BUYING

Buyers at the agency are informed of all phases of account activity.
*They are encouraged to make fast decisions, enabling them to take advantage of "hot" availabilities.
*Media people are available at any time for business meetings with reps.
*Buyers are specialists, not all things to all people.
*Their buyers have excellent knowledge of individual stations and markets.
*They give fast answers after availabilities have been submitted.
*This agency's buyers remain on an account long enough to know its needs, and aren't shifted haphazardly from one to another.
*The buyer here avoids impulsive or subjective bias, works systematically and thoroughly.
*Schedules are reviewed and improved continuously and regularly.
*Buyers are relaxed and orderly in their placement of schedules.
*They're not overloaded with clerical detail.

MEDIA RELATIONS

*The department director at this agency encourages close-knit, friendly and mutually cooperative and respectful relationships.
*This agency brings the representative into the thinking and planning behind a buy.
*Media people explain a purchase to the salesman, whether he gets or loses the order.
*They encourage unsolicited recommendations and ideas from time salesmen.
*Buyers travel to the field occasionally to keep in touch with markets and audiences.
Association adopts three-point program to stem the 'Crisis in Confidence' that worries the ad leaders

Special New York meeting maps plans to work with FTC, support NAB Code, set up new advisory council

Last week in New York, the Association of National Advertisers, in what its veteran president Paul B. West described as the “first special ANA meeting ever called” took significant action to deal with the “Crisis in Confidence” that is currently worrying the industry. (See sponsor’s two part series on TV Criticism in January and February issues.)

Nearly 400 representatives of America’s top budget advertisers heard FTC Chairman Earl W. Kintner, NBC president Robert Kintner, CBS TV president James Aubrey, NAB TV Code Board chairman Don McGannon and representatives from agencies and other media, outline the seriousness of the crisis.

Then, in a closed session, ANA members voted unanimously on a new three-point program of action to rebuild public confidence in advertising.

*Project No. 1.* Involves setting up ANA machinery to enable advertisers to work more closely with the Federal Trade Commission “in the interest of developing governmental rules which serve the public interest, and allow for the free and effective use of advertising.” (See Newsmaker of the Week, page 6 and Commercial Commentary, page 12.)

*Project No. 2* calls for the establishment of “counterpart committees” of the ANA to work closely with media code authorities like the NAB TV Code Board, and with the 4A’s, in setting up “clear, objective and sound criteria for the determination of what constitutes good taste, propriety and inoffensiveness.”

*Project No. 3* will create a special advertising advisory council, composed as chairman Frost and president West explained it to sponsor of “industry elder statesmen”—men with broad business and advertising experience—to serve as advisers, consultants and “moral persuaders” in the drive to assure the credibility and acceptability of advertising.

Composition of the council has not yet been determined. See sponsor’s suggestions for the council in Sponsor Hears, page 36.
Summer net tv: new deals ahead

• The hot weather hiatus may ‘go out of style’ as BS and NBC offer discounts; ABC will follow soon

• Here’s a look at the new ground rules and incentives designed to keep sponsors on air this summer.
**NEW DISCOUNT STRUCTURE OF CBS TV NETWORK**

<table>
<thead>
<tr>
<th>Time Period</th>
<th>WINTER DISCOUNT</th>
<th>SUMMER DISCOUNT</th>
<th>MAXIMUM Year-Round Average(*)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Maximum</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Station-Hour</td>
<td>Time Period</td>
<td>Total</td>
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<tr>
<td>6:00- 8:00 PM</td>
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<td>8:00- 8:30 PM</td>
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<td>9</td>
</tr>
<tr>
<td>10:30-11:00 PM</td>
<td>15</td>
<td>0</td>
<td>15</td>
</tr>
<tr>
<td>All Other time</td>
<td>15</td>
<td>0</td>
<td>15</td>
</tr>
</tbody>
</table>

CBS TV over-all discount structure points up dollar advantages of keeping on air through the summer months especially since Nielsen study showed tv homes reached in a summer week are only 4% less than in winter.

(*) Also the Over-all Discount equivalent.

"Would you consider it good business for account executives to take off every Wednesday? Yet advertising's Wednesday is summer.

"No longer can we cling to outmoded ways of doing business," he said. "No longer can you afford to coast through summer. No longer can you afford to give the competition a break during the summer. No longer can you afford not to extend product habit into new selling seasons.

"Perhaps we haven't eliminated the cart-before-the-horse approach in marketing. Advertising must lead sales. Sales must keep pace with production. This is another must: American industry must maintain maximum production throughout the year. There can be no summer slump when high labor costs and built-in capital commitments must be amortized. And certainly there can be no summer slump when we face the growing competition of foreign economic systems."

While each network has been working out its own plan, it is reasonable to expect—since the CBS TV and NBC TV plans follow a fairly similar pattern—that when ABC TV's drafting is revealed, it will cover the same general points.

Naturally, the biggest point of all is the discount. For the advertiser there is no greater incentive; here are real dollars that come back to him in a sizeable quantity and which he can reinvest in TV. A $12 million discount on a nighttime buy, for example, might make it possible for him to buy an additional string of 50 or more quarter-hours in daytime TV.

With ABC still to be heard from, what is the picture to date? Here is a wrap-up of the CBS plan that goes into effect this April.

The CBS plan, in brief, offers new discounts in three areas: (1) a time period discount for advertisers using the net for 13 or more consecutive weeks; (2) a station-hour discount for advertisers on for 26 or more consecutive weeks; (3) an over-all discount to advertisers using a weekly minimum of $130,000 gross billing for station time or who average such weekly minimum in consecutive two-week periods during 52 consecutive weeks of a discount year. The latter is in lieu of the two former discounts. (See chart above.)

In addition, and here is a big summer incentive, an advertiser eligible for an over-all discount will be entitled to (in lieu of any other discounts) a discount applicable to gross billings for programs broadcast during the summer season that exceed the advertiser's average weekly gross billings for regularly scheduled programs during the preceding winter season of from 50% to 60%.

The time periods and discounts for this are:

- 6 to 8:30 p.m. .................. 60%
- 8:30 to 9 p.m. ................. 55%
- 9 to 11 p.m. .................... 50%
- All other times ............... 55%

At the same time that CBS TV announced the new discounts, it also announced an increase in dollar volume requirement for the over-all discount the first five years. The weekly base of $100,000 established in 1954 has now been advanced to $130,000, an increase of 30%. However, it was pointed out by William S. Hylan, vice president of sales administration, that the move was consistent with other measures of TV's rapid and continuing expansion. While the base rate charges to amounts to a 30% increase, network time charges have increased by 43% and the national TV audience has grown up by 47% during the same period.

At NBC TV, the new plan takes the following form:

Special summer discounts have been introduced—not especially for current advertisers who already are deriving considerable over-all discounts for staying on the air for 52 weeks—but to attract new business.

New business, after 1 April when the
lan goes into effect, will get these
trating summer discounts.
In prime periods, the discount has
ot been raised, but in fringe time, it
net has readjusted to meet com-
petition.
"With the new discount plan," says
Joseph J. Faricci, NBC TV director of
ides administration, "discount com-
tations will be influenced greatly
the season and by the clock."
As a result, NBC has broken its
broadcast day into five periods:
(1) Daytime.
(2) 6 to 8 p.m. Mon. through Fri.
and 1 to 6 p.m. on Sat. and
Sun.
(3) The half-hour time period be-
tween 8 and 8:30 p.m.
(4) 8:30 to 9 p.m. and 10:30 to
11 p.m.
(5) Prime evening time—9 to
10:30.
The highest discounts offered are in
the No. 2 category while the lowest
counts apply in category No. 5.
NBC's over-all discounts coupled
ith the special summer ones are de-
gned to keep tv advertising stable
ough the year.
Thus, with pricing being made
ore attractive, it is possible that
mermer hiatuses may be fewer this
ear. The only question is: Will the
me be put to best advantage, or will
peats and re-runs once more mar
summer tv scene?
Here's what A. C. Nielsen Co. has
arned about summer tv audiences:
• While there is about 30% less
me spent viewing in summer than
the peak of the winter tv season, in
ecourse of a summer week there is
more than a 4% dip between the
two seasons.
• A summer network tv show that
inates its winter format with new
aterial does best of all.
• A summer replacement usually
does not fare well with viewers.
• A summer re-run series holds
moderately, but nothing like the
ow with new material in the same
format.
So it is possible that eventually
ensors may be able to plough back
to their summer programing some of
the discount money they save by
aving on the air. If this happens, it
ould well mean an increase in tv
ewing during the summer.

HITCHED to wagon of Pepperidge Farm turnovers, WTOL-TV's Kitty Jackson calls on buyers

TOLEDO TV SPARKS BIG
TURNOVER TURNOVER

The girl above with the sunshine
smile is not carting home a little red
wagon to her son; she's making the
rounds of grocery buyers and execut-
es with a new product that ended
up moving faster than lightning.
It all started last November when
Pepperidge Farm, to introduce and
promote its new packaged frozen
turnovers in the Toledo market, ran
a local tv spot campaign. Beginning
9 November through 19 December, 10
spots were scheduled weekly spread
throughout the telecast day.
About a week after the spot
chedule started, Pepperidge Farm
launched a special promotion in co-
peration with WTOL-TV, sent out
the station's merchandising gal Kitty
Jackson with 18 little red wagons
uffed with Pepperidge Farm Turn-
overs.
Her job: to visit area grocery buy-
ers and executives, let them know
about the frozen pastries and the in-
troductory saturation tv spots.
Piling pastries and wagons into her
Fiat 500, Kitty two-cylindered her
way around Toledo, reaching A&P, 
Kroger chains, distributors and Lee
W. Hilewicz Co., area dealer for Pe-
pperidge. Buyers were impressed and
willing to take her advice "to stock
and display Pepperidge Farm Turn-
overs, then sit back and wait for the
big turnover and big profits."
The waiting wasn't long, the ad-
vise well-taken. Viewers flocked to
the stores for their first sampling of
the Pepperidge Turnovers, they'd seen
-advertised on tv. (Distribution of the
spots had consisted of two in the Big
Show, one in Hollywood Spectacular,
three in Jack Paar breaks and one in
evening time, three in daytime net-
work breaks.)
As a result of the spot campaign
and Kitty Jackson's efforts, Pepper-
idge Farm, reports area dealer Lee
W. Hilewicz, turned over "160,-
452 frozen packages of turnovers."
From Kitty Jackson came this ex-
 ultant comment: "I had a field day in
every sense of the word... And if
I'm lucky, maybe next year I can be
Miss Whole Wheat!"
SMART RADIO—DETROIT STYLE

Ken Jones of Campbell-Ewald gives his reasons why the sounds of radio can sell cars—or anything else.

First step toward successful radio commercials: good writing by experts who take the creative time needed.

BY KENSINGER JONES
v.p., tv/radio creative director
Campbell-Ewald Agency, Detroit

Whether you’re selling automobiles or zebras or anything in-between, the essentials are the same for all good radio commercials.

A solid message, entertainment or interest value, skillful writing and proper production are common requisites. While there are problems peculiar to the preparation of auto commercials—some circumstances not found in other fields—the basic ingredients for good selling by sound are the same for cars or canned goods.

One of the challenges to the ad writer is that of translating the technical and mechanical terms, the trade names of the industry, into acceptable and understandable language. How, for instance, do you explain Turbothrust engines and Turbo-glide transmissions and the relationship between them in a radio commercial? (We did this, once, in a commercial called “Tweedledum and Tweedledee.”)

Then, too, in auto radio commercials the agency must be geared for rapid changes in strategy to keep...
pace with the client's problems. The commercial that is working today might not work tomorrow. Sometimes, an entire radio campaign has to be switched within a few days. This means new scripts, all-night production sessions and new pressings for hundreds of radio stations. You have to be geared to do this.

It is true that in the automotive advertising field the product is the same for a model year. The selling strategy is not, however. It has to be fluid, depending on the market, the competition and changing economic patterns. Your radio work must be sensitive to these changes.

There is another factor peculiar to automobile commercials which works both ways. Some admen consider it a problem, although in our own experience it frequently serves as an aid. I refer to the pressures from the dealer organization. In the automobile industry, dealers take a keen, personal interest in the advertising presented for their products. And they transmit their reactions and ideas to the client immediately. The agency must be prepared to evaluate properly these dealer impressions and recommendations.

Dealer observation can prove a help to the agency for they provide a new look, a different view of our commercials. We make a practice of checking through the dealer reactions or that very purpose. While a dealer in Utah may not be an advertising expert, he does sell cars and his thoughts on what is appropriate for sales in Utah (or anywhere else) should get careful consideration.

These are some areas in which radio commercials for cars differ from the norm. Basically, however, that which makes for a successful commercial in the automotive field applies to any product.

The validity of these "guideposts" seemed to be borne out when we recently studied 10 radio commercials selected by the Radio Advertising Bureau as "best of the year." Certain characteristics are common to all. All are beautifully produced. All are funny. Listen to. Not one is dull. All of them contain good ideas which are interestingly delivered to the listener although some make a greater selling impression than others.

These are some objectives we seek in commercials for our client, Chevrolet. We reach a lot of listeners through a heavy schedule of radio news supplemented by spots. Our media department has given us "creative" types an opportunity to reach a good, big audience. We can't plead infrequency, if radio isn't working for us. In order to keep faith with (Please turn to page 71)

### GUIDEPOSTS TO GOOD RADIO COPY

**1. THE COMMERCIAL** must give the listener an interest or entertainment bonus. It must give people a really good reason to keep their ears on what is being said. In fact, if the commercial is good enough it will actually heighten interest in listening.

**2. THE MESSAGE IS ALL-IMPORTANT.** must never be overshadowed by technique. If a bon vivant type of salesman with the greatest collection of jokes in the world forgot to say anything about his product, he would soon find his expense account cut off. If our radio commercials don't sell, we should lose our radio budget.

**3. EVERY SINGLE WORD** must be the best possible word for a particular commercial. Mundane, uninteresting, uninspired sounds and syllables have no place in any radio commercial. Each spot must be given its own individual touch.

**4. TOP-FLIGHT PRODUCTION** is an absolute must. There has to be real cooperation between writer and producer to bring out the full potential of the words.
North American Van Lines, world's largest long-distance movers, is on the move again—but this time with a new haul: net tv. Taking its first, by no means timid, plunge into the medium, the Ft. Wayne, Ind. company has invested 95% of the consumer budget in a new ABC TV series, Championship Bridge with Charles Goren.

A major venture for North American, it required a good deal of forethought and study before the project could be undertaken. For one thing, neither the client nor its agency, the Biddle Co. of Bloomington, Ill. had had any previous experience with tv. (North American's only other use of air media had been a two-year stint sponsoring five minutes of news on NBC's Monitor.)

Another problem was cost. Alternate sponsorship for 26 weeks of the Bridge series, came to $600,000. In addition the "mass" aspect of tv gave rise to a third consideration: how to build a national image and at the same time tie in with local agents in each territory.

Tie-in was solved with "Bridge Tips," a 25c booklet by Charles Goren, which North American offers to viewers. To obtain the booklet, the viewer is asked to send a 25c coin to his local North American agent, listed in the Yellow Pages. "This boosts the identity of the local agent and gives us definite leads on prospects," said NA ad manager Louis Hoffman. The leads come from a coupon insert in each booklet which readers are invited to fill in with their approximate moving date and mail to their local agent.

"Although our North American commercials are purely institutional," explained Hoffman, "the tie-in at the local level has made our agents very happy."

As for ironing out the long-line hauler's other problems—chief among them, seasonal marketing—North American's president James Edgett told SPONSOR recently at the company's Ft. Wayne headquarters, "The moving season is generally limited to the four months of June through September. During the other eight months business is so slow that the truckers can literally retire.

"We at North American feel, however, that sales can be stimulated and the eight ordinarily dull moving months used to good advantage by telling prospects about the ease of a North American move."

Tv seemed to be the way to do this, but first a way had to be found to reach people on the move—or about to. In November, 1958, NA's agency, the Biddle Co., began extensive market research to determine the specific types of individuals and families who comprise most of the interstate household goods moving market. Out of this quantitative field study, conducted on a national scale, emerged a profile of the modern mobile American and his family, who, briefly, look like this: married couple between the ages of 25 to 35, with or without children, averaging an annual income of $7,500 or better.

Working from this sample group, North American Van Lines, found new network tv show could haul their international moving business over seasonal slumps into year-round profits, build a strong national image for the company name, and tie in, as well as promote, the activities of their local agents throughout the country.

WHY THEY MOVED TO NET TV

- North American hauls with net tv for first time to build image nationally and stimulate year-round sales
- Local agents also participate via offering a 25¢ booklet, and picking up share of tab, to boost stature
Biddle researchers estimated that 595,000 families would move interstate between 1 April 1959 and 31 March 1960.

Further audience profile analyses of many network shows to see how they matched the client's sample group, resulted in choice of the *Championship Bridge* show. Both NA and Biddle felt its audience was tailor-made for the modern mobile American, for the following reason:

When Walter Schwimmer, producer of sports shows *Championship Golf* and *Championship Bowling*, conceived the idea of producing another such show around bridge, he had his company check out the findings of a J. Walter Thompson study of bridge players made for the Association of American Playing Card Mfrs.

The study revealed that the greatest percentage of contract bridge players are 21 to 31 years old, second largest group between 31 and 41. These figures sold North American on the series and provided Biddle researchers with sufficient evidence for some significant predictions:

1) Program (carried over 181 stations) would attract loyal viewers, many to the point of fanaticism with the game. Thus the Class C time slot (Sundays, 3:30-4 p.m.) would not affect ratings.

2) Strongest appeal of the program was to the age group of the North American mobile family, meaning a greater return per dollar, more action per viewer.

3) Show would draw great local agent interest, as well as audience reaction, thereby creating favorable public relations for North American.

“Our choice of time slot,” noted Erling Anderson, Biddle v.p. and account executive for NA, “is based on the low competitive factor during the mid-afternoon hours on Sundays. There are few kid shows scheduled then, and no other network shows for family viewing. As a result, we have come up with a larger viewership than we could get from our particular age group at any other time.”

On the local level, while agents shared enthusiasm for network advertising from the outset, they were not particularly impressed by the choice of the *Bridge* show. Participation in the venture, however, had certain advantages. North American franchised agents derive their incomes from three sources: packing, hauling and storage. And while North American itself is concerned only with their long-line haul activity, participation in the *Bridge* commercials gave the agents an opportunity to get bonus plugs for their other activities as well. This, and a chance (Please turn to page 73)
Radio—a Wanamaker salesmaker

- Chain promotes Yonkers outlet with heavy spot lineup; combines direct sell with community identity
- Keeps in daily touch with suburbia via two Tribune stations; uses ‘Gabby’ Hayes to sharpen tradition image

When the Titanic sank in 1912, David Sarnoff broadcast the news from the rooftop station at John Wanamaker’s New York department store. Sarnoff and Wanamaker’s have been in radio ever since.

For its present-day New York area store, located in Yonkers, Wanamaker’s makes extensive, varied use of Herald Tribune network stations WVIP, Mt. Kisco, and WVOX, New Rochelle. The formula consists of direct sell institutional advertising, and public service programming.

Wanamaker’s was founded in Philadelphia in 1861 by a man who was William Henry Harrison’s Postmaster General, who formed the first American Red Cross organization and sold the first Ford automobile—a beginning that was to give the department store a firm place in American history. And it is this century-old tradition that has become a prominent copy theme in the Westchester Wanamaker radio campaign created by WVIP manager Tom Paris.

Main vehicle for the heavily institutional promotion is “Grandpa” and his “family,” focal point of numerous John Wanamaker e.t.’s. Played by bearded western screen star “Gabby” Hayes, Grandpa represents the “good old days,” which he extols in his folksy, frontier manner. In chatting about the past, Gabby brings in references to Wanamaker’s, which also was around at the time. Members of his “family,” meant to typify modern suburbia, appear with him on the e.t.’s and talk about the store’s current importance.

Here’s how a typical commercial sounds:

Grandpa: What in tarnation have you been doing up here in the attic, Jane?
Jane: Just getting rid of old clothes, Grandpa! You never throw away anything.
Grandpa: Say, that suit you got there looks like my John Wanamaker all-wool three-dollar-suit! You’re

(Please turn to page 68)
More agencies, clients buy net tv

Nielsen comparison shows total agencies purchasing programs and/or segments in '59 at 103; was 93 in '57

T he list of agencies and advertisers buying network TV has been growing. A Nielsen analysis for sponsor, covering four-week periods during November-December, disclosed that 103 agencies bought one or more programs or segments in 1959, compared with 93 in 1957 (see chart).

A tally of advertisers during the same general period revealed that 207 bought web TV in 1959, compared with 168 in 1958, 178 in 1957.

The agency analysis is not a measure of time bought. It covers the number of different segments and/or programs bought during a week's time and includes, as well, alternate week buys and specials. Programs and segments are weighted equally.

So far as time purchased goes, Nielsen data show 159 sponsored half hours at night in 1959 and 141 during the same 1958 period. Sponsored daytime quarter hours totaled 887 in 1959 and 1,073 in 1958.

While more agencies are involved in network TV, the top ad houses are still grabbing the lion's share. A comparison, based on sponsor figures, shows that among the top 50 radio-TV agencies, the top 10 share of web TV billings was 57.6% in 1957, the same in 1958 and 58.8% in 1959. Shares for the top 20 are, respectively 79.4, 78.2 and 79.5%.

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 11 March

<table>
<thead>
<tr>
<th>PROGRAM (NETWORK)*</th>
<th>COSTS</th>
<th>SPONSOR, AGENCY, DATE</th>
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<tbody>
<tr>
<td>AT&amp;T Telephone Hr. (N)</td>
<td>$275,000</td>
<td>AT&amp;T, N. W. Ayer; 2/12. 2/26. 3/11.</td>
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<td>AC/UMS, Camp-E., 3/4</td>
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<td>57,500</td>
<td>Bell &amp; Howell, McCann-E., 2/15</td>
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<tr>
<td>King Crosby Show (A)</td>
<td>275,000</td>
<td>General Mills, BBDO; Westclox, BBDO; 2/19</td>
</tr>
<tr>
<td>Devil and Daniel Webster (N)</td>
<td>230,000</td>
<td>Oldsmobile, Brother, 2/29</td>
</tr>
<tr>
<td>Bob Hope Show (N)</td>
<td>320,000</td>
<td>Buick, McCann-E., 3/7</td>
</tr>
<tr>
<td>Magic and the Real (N)</td>
<td>230,000</td>
<td>Breck, Reach-McC., 3/6</td>
</tr>
<tr>
<td>Our American Heritage (N)</td>
<td>230,000</td>
<td>Equitable, FC&amp;B, 2/21</td>
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<table>
<thead>
<tr>
<th>PROGRAM (NETWORK)*</th>
<th>COSTS</th>
<th>SPONSOR, AGENCY, DATE</th>
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<tbody>
<tr>
<td>Paris A La Mode (N)</td>
<td>$225,000</td>
<td>Chesebrough-Ponds, JWT, 2/29</td>
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<tr>
<td>Playhouse 90 (C)</td>
<td>150,000</td>
<td>American Gas, L&amp;N; All- state, Burnett; Reynolds, Esty; 2/24. 3/7</td>
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<tr>
<td>Pontiac Show (N)</td>
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<td>Pontiac, MacManus, J&amp;A, 2/24</td>
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<tr>
<td>Project 20 (N)</td>
<td>60,000</td>
<td>Purex, FC&amp;B, 2/19</td>
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<tr>
<td>Show of the Month (C)</td>
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<td>DuPont, BBDO; 2/18. 3/5</td>
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<tr>
<td>Frank Sinatra Show (A)</td>
<td>300,000</td>
<td>Timex, Doner &amp; Peck, 2/15</td>
</tr>
<tr>
<td>Young People's Concert (C)</td>
<td>90,000</td>
<td>Shell Oil, K&amp;S, 3/6</td>
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<tr>
<td>Winter Olympics (C)</td>
<td>440,000</td>
<td>Renault, Kutner, 2/18, 2/20, 2/23, 2/26</td>
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Networks: (A) ABC TV; (C) CBS TV; (N) NBC TV.
### 2. NIGHTTIME COMPARE

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
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<td><strong>6:00</strong></td>
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<tr>
<td>ABC</td>
<td>CBS</td>
<td>NBC</td>
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<tr>
<td>Small World (D-F)</td>
<td>Meet The Press (D-F)</td>
<td>D Edwards After Home (Repeat Feed)</td>
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<tr>
<td>Olin-Mathieson (D-F)</td>
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<td>News Texas (Repeat Feed)</td>
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<td>D-F</td>
<td>Saber of London (D-F)</td>
<td>D Edwards After Home (Bates)</td>
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<td>D-F</td>
<td>Sterling Dallas (D-F)</td>
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<tr>
<td>S</td>
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<tr>
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<td><strong>ABC</strong></td>
<td><strong>CBS</strong></td>
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<td>Larry Cabanou Soup (BBDO)</td>
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<td>P. Lorillard (A-P)</td>
<td>N-L</td>
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<tr>
<td>D-F</td>
<td>W-F</td>
<td>D-F</td>
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<tr>
<td><strong>37,000</strong></td>
<td><strong>37,000</strong></td>
<td><strong>37,000</strong></td>
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<td><strong>7:30</strong></td>
<td><strong>7:30</strong></td>
<td><strong>7:30</strong></td>
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<tr>
<td><strong>Maverick</strong></td>
<td><strong>Overland Trail</strong></td>
<td><strong>Bronge (All Wha)</strong></td>
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<tr>
<td>Series (TAB)</td>
<td>(7-6-8)</td>
<td>(All Wha)</td>
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<tr>
<td>Sabato Co (TAB)</td>
<td>Standard Brands (Bates)</td>
<td>Am. Chl. (Bates)</td>
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<td>Driskill (TAB)</td>
<td>P. Lorillard (A-P)</td>
<td>Am. Chl. (Bates)</td>
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<td>W-F</td>
<td>W-F</td>
<td>W-F</td>
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<td><strong>8:00</strong></td>
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<tr>
<td><strong>Maverick</strong></td>
<td><strong>Cheyenne</strong></td>
<td><strong>Sugarfoot</strong></td>
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<tr>
<td>Ed Sullivan (A-P)</td>
<td>Johnson &amp; J. (TAB)</td>
<td>Dennis O'Keefe Offspring (E)</td>
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<tr>
<td>Castiglione (Bates)</td>
<td>Armstrong (PAG) (B&amp;G)</td>
<td>Laramie</td>
</tr>
<tr>
<td>Y-L</td>
<td>W-F</td>
<td>Of Mendota</td>
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<td>$39,000</td>
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<td><strong>8:30</strong></td>
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<td><strong>Lawman</strong></td>
<td><strong>Bourbon St. Beat</strong></td>
<td><strong>Wells Fargo</strong></td>
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<td>R. J. Reynolds (Bates)</td>
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<td>Mon. &amp; Wed. (Bates)</td>
<td>3rd (WFT)</td>
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<td><strong>9:00</strong></td>
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<td><strong>The Cherry Show</strong></td>
<td><strong>The Rifleman</strong></td>
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<td>L&amp;M (DPS)</td>
<td>Dinah Shore (Bates)</td>
<td>Miles Labs (Bates)</td>
</tr>
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<td>C. E. Theatre (TAB)</td>
<td>(9-10)</td>
<td>PAG (B&amp;G)</td>
</tr>
<tr>
<td>PAG (Y-L)</td>
<td>Dr-D (B&amp;G)</td>
<td>W-F</td>
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<td>W-F</td>
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<td>$39,000</td>
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<td><strong>9:30</strong></td>
<td><strong>9:30</strong></td>
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<tr>
<td><strong>The Alaskans</strong></td>
<td><strong>Beaumont</strong></td>
<td><strong>Tightrope</strong></td>
</tr>
<tr>
<td>Johnson &amp; S. DuPont (Bates)</td>
<td>(9-10)</td>
<td>(9-10)</td>
</tr>
<tr>
<td>A-P</td>
<td>Dr-D (B&amp;G)</td>
<td>(CAW)</td>
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<td>$75,000</td>
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<td>W-F</td>
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<td><strong>10:00</strong></td>
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<td><strong>The Alaskans</strong></td>
<td><strong>Adv. in Paradise</strong></td>
<td><strong>Red Skelton</strong></td>
</tr>
<tr>
<td>Johnson &amp; S. DuPont</td>
<td>(8-9)</td>
<td>(9-10)</td>
</tr>
<tr>
<td>A-P</td>
<td>(9-10)</td>
<td>Alley (Bates)</td>
</tr>
<tr>
<td>$39,000</td>
<td>(D-F)</td>
<td>Whitehall (Bates)</td>
</tr>
<tr>
<td><strong>10:30</strong></td>
<td><strong>10:30</strong></td>
<td><strong>10:30</strong></td>
</tr>
<tr>
<td><strong>21 Beacon Street</strong></td>
<td><strong>Buck and the Peg</strong></td>
<td><strong>Carry Moore</strong></td>
</tr>
<tr>
<td>P. Lorillard (L&amp;N)</td>
<td>(9-10)</td>
<td>(9-10)</td>
</tr>
<tr>
<td>Q-L</td>
<td>(Repeat Feed)</td>
<td>(9-10)</td>
</tr>
<tr>
<td>$13,000</td>
<td>($9.00)</td>
<td>(9-10)</td>
</tr>
</tbody>
</table>

| **SPECIALS** | **SPONSORS** | **13 FEBRUARY 1960** |

*Color show. TCost 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 15 Feb-11 Mar. Program types are indicated as follows: (A) Adventure, (AU) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Documentary. (Dr)*

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Sponsor • 13 February 1960
<table>
<thead>
<tr>
<th>Day</th>
<th>Network</th>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>NBC</td>
<td>8-11</td>
<td>A Graph</td>
</tr>
<tr>
<td>Monday</td>
<td>ABC</td>
<td>8-11</td>
<td>The Beatles Live!</td>
</tr>
<tr>
<td>Tuesday</td>
<td>CBS</td>
<td>8-11</td>
<td>The Beatles Live!</td>
</tr>
<tr>
<td>Wednesday</td>
<td>NBC</td>
<td>8-11</td>
<td>A Graph</td>
</tr>
<tr>
<td>Thursday</td>
<td>ABC</td>
<td>8-11</td>
<td>The Beatles Live!</td>
</tr>
<tr>
<td>Friday</td>
<td>CBS</td>
<td>8-11</td>
<td>The Beatles Live!</td>
</tr>
<tr>
<td>Saturday</td>
<td>NBC</td>
<td>8-11</td>
<td>A Graph</td>
</tr>
</tbody>
</table>

*NOTE: The Beatles Live! is a special event featuring music from the Beatles.*
When Sponsor
Was One Year Old...

SPONSOR began life as a monthly in November, 1946. It operated (and still does) on a simple editorial premise: Every word must help the radio/tv buyer in his appreciation and use of air advertising.

When SPONSOR was one year old we took our readers behind-the-scenes with "One year in the life of SPONSOR," a factual report on our objectives, methods and progress. This was followed by "Two years in the life of SPONSOR," then "The first 8,000 pages."

These intimate glimpses of a trade publication were well received. But somehow the idea was lost in the hustle and bustle of the air age.

We've been asked to revive these reports and we're glad to oblige.

The First Th

In its first 13 years SPONSOR grew from monthly to b-weekly to weekly; its staff from seven to 40; its press-run from 8,000 to 15,000 copies per issue; its annual advertising revenue from $50,000 to well over $1,000,000; its agency/advertiser popularity from "also-ran" in the early broadcast magazine readership surveys to a dominant finish in all surveys made independently since 1958.

These are some barometers of progress. But what makes SPONSOR click?

Here are some of the answers:

We Serve The Man Who Foots The Bills
We always have. The temptations to branch out editorially (and thus enlarge our advertising opportunities) have been constant. But we've resisted these temptations. We know we can't be all things to all people. So we continue to concentrate on helping the timebuyer, account executive, manager, and the others involved in radio/tv buying, to do a better job.

We're a Crusading Magazine
Ever since our birth we've fought hard for worthwhile industry improvements. We antagonize some with our stand; we don't allow expedience to direct our policies. We've fought for an RAB, TvB, sane use of ratings, establishment of a federated NAB (several years back), a new name for spot, spot radio and spot tv billing figures. When many were sounding the death-knell of radio as tv zoomed into sight SPONSOR released its memorable and factual series, "Radio is Getting Bigger." Right now we're underwriting one of the toughest projects of our career: how to lick the paper with hurting spot at ad agencies. A hard-working committee of industry leaders is wrestling with this one.

We Start The Trends
There are a million ways to turn out a trade magazine. SPONSOR pioneered the kind that is as easy to digest as a consumer magazine. When we began we introduced to the advertising field the highly graphic, readable, interpretive, and factual periodical. When we went weekly we introduced the fast-reading, eight-page newsletter. We sp
HEN YEARS IN THE LIFE OF SPONSOR

They specialize in home readership (and how wives love it). None of these concepts are copyrightable, and our innovations are now discernible throughout the trade field.

OUR EDITORS ARE AGENCY-EDUCATED

None in the advertising magazine field, SPONSOR is edited by men who have held executive posts at top advertising agencies. John McMillin, executive editor, and Ben Bodec, news editor (our two key editors), spent a total of 26 years at Compton, J. Walter Thompson, Kenyon & Eckhardt, and other large agencies. These men are exceptional analysts and writers. But more than that, they bring their readers an advertising understanding and know-how far beyond creative and mechanical skills. SPONSOR’s strength always has been in its product. Some 20 editors, the top nine of whom average nearly seven years each at SPONSOR, are in the job.

BE SPECIALIZE IN BEING USEFUL

When SPONSOR was beginning, extracting facts-and-figures from agency and advertiser sources was no mean feat. But the industry gradually has learned to share its secrets; and we’ve had a hand in this education. In the past year two agencies (Leo Burnett and N. W. Ayer) broke hush-hush policies by inviting us to analyze their operations and report our findings with no holds barred. They must have liked the results; both ordered thousands of reprints.

This information is the heart of SPONSOR’S editorial content. Case histories, cost studies, research analyses, charts, and surveys of all kinds dot our pages. Standard for the industry are such tools as Tv Basics, Radio Basics, All-media Evaluation Study, Network Comparagraph, Five-City Directory, Tv Dictionary, Timebuying Basics, Marketing Basics, Annual Farm Issue, Annual Negro Issue, Timebuyers of the U.S. In November, 1959 our Readers’ Service answered 225 agency/advertiser questions.

BE INFLUENCE THE INFLUENTIAL 7,500

SPONSOR’S target, editorial and circulation, is some 7,500 agency and advertiser executives whom we consider worth reaching because they participate to some degree in air-buying decisions. Of these, perhaps 2,000—largely time-buyers—are of major importance. Our task is not only to reach but to truly influence the 7,500. This is a tall order. These are busy people who must pick their reading matter with care. It takes a penetrating use book which covers the weekly essentials (and avoids the non-essentials) to register. SPONSOR registers so well that in 1959 we averaged close to 100 paid subscribers at such prominent spot-buying agencies as Young & Rubicam, BBDO, McCann-Erickson, and J. Walter Thompson.

These are signs of our progress as we enter our fourteenth year. There are others. For example, in 1959 our renewal percentage climbed 14% over the previous year; newspaper and magazine publicity mentions tripled; advertising income reached an all-time high; new surveys appeared which attested to our continuing leadership among agencies and advertisers. And in June, 1959 we began publication of CANADIAN SPONSOR, a biweekly edited in Toronto.

OLD RATES IN 1960 FOR OLD ADVERTISERS

1960 brings an advertising rate increase, the first since 1957. But it’s our wish that we give old advertisers a break. So we have decided to guarantee current contract advertisers our old rates until 1 January, 1961.

We have many plans afoot for 1960. Not the least of these is the further professionalizing of our sales and sales promotion departments, two operations which have taken a back seat as we’ve gone all-out on improving our editorial product. So you can expect to learn more about our advertising values* and see us more often during 1960.

I hope that this report tells you what you want to know about SPONSOR. If we’ve omitted anything, please drop me a line and I’ll do my best to furnish the fill-in.

SINCERELY,

[Signature]
EDITOR AND PUBLISHER

* A presentation explaining trade paper values (1960 vintage) has just been completed by our promotion department. We’d like to show it to you. May we?

SPONSOR
The magazine radio/tv advertisers use
40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: Murray Hill 8-2772
### 3. DAYTIME

#### SUNDAY

<table>
<thead>
<tr>
<th>Time</th>
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<th>CBS</th>
<th>NBC</th>
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<tr>
<td>10:00</td>
<td>Lamp onto My Feet</td>
<td>Red Rowe</td>
<td>Dough Re Mi</td>
</tr>
<tr>
<td>10:15</td>
<td>Look Up &amp; Live</td>
<td>On The Go</td>
<td>Price Is Right</td>
</tr>
<tr>
<td>10:30</td>
<td>FYI</td>
<td>I Love Lucy</td>
<td>On The Go</td>
</tr>
<tr>
<td>10:45</td>
<td>Camera Three</td>
<td>Love Life</td>
<td>Program for the Poor</td>
</tr>
<tr>
<td>11:00</td>
<td>Johns Hopkins</td>
<td>Restless Gun</td>
<td>...)</td>
</tr>
<tr>
<td>11:15</td>
<td>Bishop Pike</td>
<td>Love That Bob</td>
<td>...</td>
</tr>
<tr>
<td>11:30</td>
<td>College News Conference</td>
<td>Young People's Concert</td>
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</tr>
<tr>
<td>11:45</td>
<td>Young People's Concert</td>
<td>Young People's Concert</td>
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</tr>
<tr>
<td>12:00</td>
<td>NBA Pre Basketball</td>
<td>NBA Pre Basketball</td>
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</tr>
<tr>
<td>12:15</td>
<td>College News Conference</td>
<td>Young People's Concert</td>
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<td>Restless Gun</td>
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<td>Young People's Concert</td>
<td>...</td>
</tr>
<tr>
<td>12:00</td>
<td>NBA Pre Basketball</td>
<td>NBA Pre Basketball</td>
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<tr>
<td>12:30</td>
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#### TUESDAY

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<tr>
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<td>Young People's Concert</td>
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</table>

### HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPHS

The network schedule on this and preceding pages (44, 45) includes regularly scheduled programing 13 February to 11 March, inclusive (with possible exception of changes made by the networks after presstime). Irregularly schedu
SUNDAY  

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<thead>
<tr>
<th>ABC</th>
<th>CBS</th>
<th>NBC</th>
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<tbody>
<tr>
<td>Dough Re Mi suit</td>
<td>Red Rowe suit</td>
<td>Dough Re Mi suit</td>
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THURSDAY  

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<tr>
<th>ABC</th>
<th>CBS</th>
<th>NBC</th>
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<tbody>
<tr>
<td>Play Your Hunch suit</td>
<td>On The Go suit</td>
<td>Play Your Hunch suit</td>
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FRIDAY  

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<thead>
<tr>
<th>ABC</th>
<th>CBS</th>
<th>NBC</th>
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<tbody>
<tr>
<td>Price Is Right suit</td>
<td>I Love Lucy suit</td>
<td>Price Is Right suit</td>
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SATURDAY  

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<thead>
<tr>
<th>ABC</th>
<th>CBS</th>
<th>NBC</th>
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<tr>
<td>Truth or Consequences suit</td>
<td>December Bride suit</td>
<td>Truth or Consequences suit</td>
</tr>
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</table>

**Notes:**
- **Service:** No net service
- **Turns:** No net service
- **Queen for a Day:** Pro Hockey (2-on-1) NCAA Football
- **Young Dr. Malone suit:** Pro Hockey (2-on-1)
- **Who Do You Trust suit:** Verdict Is Yours
- **American Bandstand suit:** Standing Brands
- **NBA Basketball (various times):** Anonymous-Bush
- **All Star Golf:** Miller Brewing

**Special Events:**
- **CBS, Sunday, 11-11:15 p.m.:** 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 time periods are Eastern Standard.
What are your tips on selecting a station representative?

Three station men discuss the importance of proper national representation, and appraise the rep's sales and service functions today

Ken Church, senior v.p. & dir. of sales for Taft Broadcasting Co., Cincinnati

Primarily, a representative functions as an extension of a station's own sales department. But beyond this we look for staff services which, as in the case of The Katz Agency,

complement the various departments at the Taft stations. Here are the services I consider paramount (not necessarily in their order of importance). A representative should . . .

1) Have enough offices to cover all major sources of national advertising.
2) Be ready and eager to increase the sales staff commensurate with an increase in business and in the number of stations represented. For instance, I understand The Katz Agency, in the past few years, has increased its Radio Sales staff by 40%; its Television Sales staff by 80%. Katz also separated its Television Sales staff into two divisions, to serve, respectively, the stations represented in the East, and the West. As a result, any one Katz salesman is now devoting more man-sales-hours-per-station than was possible before the separation. Therefore, in my opinion, and based on the experience with Katz, the number of stations represented should not be a deterrent, so long as ample sales effort is assured. In fact, a representative with a large list of good stations in important markets is automatically requested by various agencies to submit availabilities for practically every campaign, thereby affording the representative an opportunity to follow through and check out all their other markets that might not have been included in the initial schedule.
3) Maintain a Research & Promotion Dept. which will not only prepare coverage data and maps, program description sheets, market brochures and other sales data, but also provide consultation on station policies, rates, rating services, and other research areas.
4) Offer a Programing Counseling Service. The one at Katz has proven to be extremely helpful.
5) The representative should be willing to invest in sales development, to help create new advertisers, and to increase the share of the advertising appropriation for radio and tv.
6) Maintain a Sales Service Dept., to cull and pass along to all salesmen those highlights from the trade press and from current reports which may indicate sources of new business.
7) Handle the issuance of contracts, billing, and all the bookkeeping involved therein.
8) Guarantee payment, remitting all amounts due by a specified date each month whether or not the representative has effected his collections.
9) Assist station promotion managers with special projects.
10) Notify the station of upcoming business in the market, and of business going into nearby markets which might be obtained by contacting brokers.
11) A progressive representative has a plan in operation for the recruiting, training and development of personnel—not only in sales, but in the secretarial and clerical functions as well.

Lester Kamin, president, Public Radio Corp., Houston, Texas

Selecting a representative, to me, has always been a highly personalized matter. Too often radio management will select an organization on the basis of personal friendship. Too often such a selection without weighing other factors will prove to be disastrous to both parties. Having operated radio stations now for several years, I am convinced that there is a yardstick that can be applied in selecting a representative for a particular station. I also believe that the type of firm selected does not have to be the largest nor, by the same token, the smallest.

The yardstick I would use at this point, after a number of both pleasant and unpleasant experiences, would be more or less as follows: How does the representative actually feel about the type of programming that my station uses? Is his list of stations compatible with mine? What is his image with national agencies? Is he flexible? Does he have a research organization that can benefit me on the local level as well as nationally? How many salesmen does his organization have for the number of stations they represent in the two key national markets, New York and Chicago?

I would like to add as an aside that the station operator who expects the representative to do the entire job nationally is doomed to bitter disappointment. The operator must recognize the fact that a representative must be furnished the tools with which to do a job. I also place a high premium on enthusiasm on the part of a representative organization. Every radio station is "worth its salt." It is up to the representative to help generate the enthusiasm and

Rep and station services should complement each other
creativity that will help sell a station to its advertisers.

Richard McKee, pres. & gen. mgr. WKCB&Q, Berlin, New Hampshire

Selection of a station representative for a small market is becoming more and more difficult as Madison Avenue’s infatuation with major markets grows. WKCB, like numerous other small stations is in a great battle, not so much to develop a story, but to get agencies to listen. Unfortunately, unrecognized is the fact that small market radio is “a new medium” completely different from major market radio or any other advertising business. Many Madison Avenue experts refuse to even acknowledge our ability to sell, no less consider us for dollars.

As a consequence our representative has a tremendous job to do. He must be a hungry, hard-working, creative salesman, not a plump researching order taker who would not push us because of his knowledgeable “big” reputation. We are forced to look for a rep with not only sales ability and agency respect, but with guts. This rep must have a genuine interest in and knowledge of our problems, must be willing, unselfishly, to help us gain business, account by account, not dollar by dollar.

It is true that small stations today have more national product advertising than ever before, but this is generally purchased with co-op dollars after agency approval. This approval is often the result of many unsuccessful pitches by the rep for national dollars. These agency calls are unrewarding for the rep, but necessary to the station.

Selection of a small market rep can be made only by trial and error—usually through personal recommendations and friendly timebuyer appraisals. Presentations, promotions and martinis are meaningless. The better small market reps believe in their stations and can sell themselves to owners. Personal meetings filled (Please turn to page 71)
RADIO BUYS

Duffy-Mott Co., Inc., New York: Clapps Baby Food plans reported here 6 February were canceled, but activity begins again on AM and PM fruit juices around the middle of the month in about 20 markets. Following last year’s successful strategy, an e.t. with copy and jingle built around an early morning wake-up theme is being featured, using 6:30 to 8:30 a.m. slots, Monday-Saturday. Frequencies range from 10 to 40 per week per market. Steve Suren buys: SSCB.

Studebaker-Packard Corp., South Bend: Factory campaign on the Lark starts late this month for three weeks on some 1,300 stations. Traffic and day minutes are being scheduled, tending toward Thursday-Friday-Saturday, around 10 per week per market. Buyer: Frances Velthuys. Agency: D’Arcy Adv. Co., New York.


Shulton, Inc., New York: Most of its schedules on its toiletry line begin early March. The men’s products are going into about 43 markets, with morning minutes on weekdays, five to 10 per market, and 30’s on weekends, 10 to 20 per market. On Desert Flower cream deodorant for women, 15 markets pick up weekday and weekend schedules of 20’s 30’s and 60’s, averaging 30 per week per market. Buyer: Joe Knap. Agency: Wesley Associated, New York.

TV BUYS


Procter & Gamble Co., Cincinnati: Test campaign for Puff facial tissues begins in several markets this month. Day and late night minutes are being set for the P&G contract year. Buyers: Jim Hunter and Steve Everett. Agency: Dancer-Fitzgerald-Sample, New York.

Reader’s Digest Association, Inc., Pleasantville, N. Y.: One-week schedules kick off in 83 markets the latter half of February, in a new RD circulation drive. I.D.’s are being placed in all times, about 12 per week per market frequency. Buyers: Mario Kircher and Joan Ashley. Agency: J. Walter Thompson Co., New York.

National Association of Insurance Agents, New York: Buying five- and 10-minute news, weather, and sports shows, with emphasis on sports. Bulk of schedule starts in March and April in 150-185 markets for 13 to 52 weeks, depending on market. Hugh Sweet, media director, and Loraine Keirstead buy at Doremus & Co., N. Y.

General Mills, Inc., Minneapolis: Two-week placements in West Coast markets begin 3 March on Betty Crocker Frosting Mixes. Schedule is for day and fringe night minutes, minimum of five per week per market. Buyer: Mickey McMichael. Agency: BBDO, N. Y.
IN EVERY
MOVIE PERIOD
WPRO-TV LEADS!

WPRO-TV
Providence
CAPITAL CITIES BROADCASTING CORPORATION

MARKET DATA

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<thead>
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<th>METRO AREA</th>
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<td>195,800</td>
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Nielsen Station Index
Nov. 1959

MONTHLY TV REPORT
for four weeks
October 26 - November 22
Providence Area

More than 1100 first run
Paramount, MGM,
Republic, Warner Brothers!

MOVIE LEADERSHIP, YES! AND IN EVERY
OTHER AREA OF PROGRAMMING, TOO.

VB: PVA293 PD=PROVIDENCE RI 1 NFT=

Whether you compare feature film against
feature film —
Jack Paar against late night movies —
regular programming against feature film,
one result is obvious... whenever movies are shown in providence
on any station
WPRO-TV is first=

Gene Wilkin, Sales Manager
WPRO-TV

More than 1100 first run
Paramount, MGM,
Republic, Warner Brothers!

MOVIE LEADERSHIP, YES! AND IN EVERY
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WPRO-TV
Providence
CAPITAL CITIES BROADCASTING CORPORATION

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Paramount, MGM,
Republic, Warner Brothers!

MOVIE LEADERSHIP, YES! AND IN EVERY
OTHER AREA OF PROGRAMMING, TOO.

WPRO-TV
Providence
CAPITAL CITIES BROADCASTING CORPORATION
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-6 famous, three new features are offered. They include Automatic Rapid Start, Magnetic Stripe Playback!

AUTOMATIC CUE
Now you can stop projectors at any predetermined film frame so 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 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 time. Make your own film programs and commercials, and apply commercial 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...automatic projector lamp change, gentle film handling, get change exciter lamp, superior picture and sound quality.

RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT
The Advertising Federation of America held its midwinter meeting in Washington on a day on which the entire Washington front exploded for broadcasters and advertisers.

The Federation, itself, heard FTC chairman Earl Kintner warn of a big government stick over ad claims. It heard FCC chairman John Doerfer, flushed with the apparent victory of his network public service idea, give strong backing to combined broadcasting industry-ad industry monitoring of all programs and commercials in advance of showing.

In addition, Kintner proudly revealed that the cigarette companies have agreed to give up tar and nicotine claims, and HEW secretary Flemming issued an "amen" on that one.

On this same day, however, the FCC was issuing new regulations about "payola" and quiz shows. The Senate Commerce Communications subcommittee was hearing chairman John Pastore (D., R.I.) indicate he hasn't given up on shifting all television to the uhf bands.

Characteristically, the loudest blast of all on this very busy afternoon came from the House Commerce Legislative Oversight subcommittee, under the chairmanship of Oren Harris (D., Ark.). On the eve of the start of his "payola" hearings Harris revealed a number of sweeping recommendations for new laws. Look for these hearings to pile headline on headline.

Significantly, Democrats and Republicans of all political shades were unanimous on almost all phases of the report. Three Republicans dissented only on whether the Federal Trade Commission has always had the legal power to stop deceptive programming as well as deceptive advertising. This was a minor point, since they merely want a law passed to give the FTC that power. One Democrat cast the only dissenting vote against the proposal to license and regulate networks.

Every other point was unanimous, which would be a powerful persuader, if and when the recommendations come to a vote on the floor of the House.

Aside from regulation of networks, the subcommittee asked that on-the-air program deception be banned, that the FCC have the power to suspend as well as to revoke station licenses so that punishment would be sure for minor "crimes."

Networks and stations would be required to operate "in the public interest," which, to the subcommittee would mean balanced programming, and they would be barred from permitting sponsors to control programs. Networks would be barred from entering into contracts with stations which would interfere with public interest operation. "Payoffs" for ad plugs would be illegal, as well as disk jockey "payola." Regulations would be ordered to make it tougher to buy and sell stations.

The FTC would get the power to seek court injunctions to stop challenged advertising immediately, rather than waiting out the long legal process necessary when the advertiser fights a complaint. Stations, networks and ad agencies would be subject to criminal penalties under FTC false ad actions.

In addition to these recommendations for new laws, the subcommittee urged the FCC to get to work monitoring programs to see if stations are providing a public interest balance.
Associated TeleVision, Ltd. has acquired 100% ownership of ITC and becomes the only British company to have such a holding in U.S. tv films.

Jack Wrather and John L. Loeb have sold their combined 50% interest in ITC to ATV: their investment in October, 1958, was originally almost $6 million.

The ITC board of directors will be headed by Michael Nidorf. Walter Kingsley will join the board, and Jack Wrather retains his place there. Other board members include Leslie Harris and Morris Wright of Kuhn Loeb.

In recent weeks trade talk had centered on the question of the Wrather-Loeb tie to ITC now that this is settled, some observers are speculating on whether ITC's operations may no require some other kind of domestic partner.

Reports circulated last week that both Noxzema and Skippy were looking into syndication very seriously.

Over the past few days Noxzema (DCS&S) has been looking at syndicated shows for markets in the East Coast and a few in other parts of the country for Noxzema shave cream, but had not yet positively decided to enter the medium.

The Noxzema campaign, should it materialize, would probably utilize different syndicated shows in varying cities and areas.

On the other hand, a GB&B representative denied that there was any truth in the notion that Skippy was entering syndication at this time.

The Amoco-U. S. Border Patrol regional deal through CBS Films and Joseph Katz agency definitely won't go into a second year.

CBS Films won't put the show into a second year of production and Amoco is sifting through other possibilities.

However, there's no pressure on Amoco to come to an immediate decision since the contracts don't expire until around April.

The best friend a syndicated show can have is a good station time period.

This rule-of-thumb was demonstrated again last week in New York City, when Ziv's Se Hunt moved from one network flagship to another at the same hour of 10:30 p.m. at Saturday.

Compare the Arbitron rating below on 23 January with the show in its new time schedule starting 30 January:

<table>
<thead>
<tr>
<th>Station</th>
<th>Show &amp; Rating (23 January)</th>
<th>Show &amp; Rating (30 January)</th>
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<tbody>
<tr>
<td>WABC-TV</td>
<td>Sea Hunt 6.9</td>
<td>Jubilee, USA 4.9</td>
</tr>
<tr>
<td>WCBS-TV</td>
<td>Markham 24.8</td>
<td>Sea Hunt 30.2</td>
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The significance of these ratings is two-sided:

1) Sea Hunt's 30.2 score indicated that a syndicated show can outpoint a network predecessor (Markham) in the same local time slot, here by 25%.

2) The same evidence also showed that a four-fold increase in ratings (6.9 to 30.2) is possible when a syndicated show changes its station time period under sufficiently contrasting conditions.
The tobacco advertisers, which dominated spending on CNP's Not For Hire, are beginning to take a back seat to increased brewery spending in the show.

Two regional deals with beer sponsors spelled the difference:
- **Ruppert** (Knickerbocker beer) coming into syndication for five New England markets including Boston and Providence through Norman, Craig & Kummel.
- **Carling's** via F. H. Hayhurst for four cities, including Buffalo and Watertown.

Studebaker, an unexpected entrant into syndication this season, has been following a policy of dividing its spending among various shows.

So far at least three syndicators have gotten Studebaker dealers' coin. They are:
- **ITC** was first with a six-market sale of *Four Just Men* in New York, Albany, Syracuse, Binghamton, Watertown and Plattsburgh.
- **Ziv** made a nine-market deal for *Tombstone Territory* in Boston, Providence, Mt. Washington, Bangor, Presque Isle, Burlington, Lancaster and Wilkes-Barre.
- **NTA's** signings with Studebaker are for two different shows: *How to Marry a Millionaire* in Philadelphia and Hartford, and *Grand Jury* in Springfield, Mass.

Agency for Studebaker dealers is D'Arcy.

**ITC's Interpol Calling** has grossed over half a million abroad and has been sold in 38 U. S. markets.

Domestic beer and wine buyers include Blitz Weinhard Beer in Oregon & Washington, Labatt's beer in Buffalo, Watertown & Carthage, Miller's in Miami, and Sante Fe Wines in Los Angeles (alternating with Competition Motors).

Other sponsors include Renault in San Francisco, and Sealy Mattress in Pittsburgh.

**COMMERCIALS**

Cigarette commercials have undergone a quiet revolution from filtration claims to appealing to tobacco flavor and enjoyment.

Behind the transition is the FTC's citation of Brown & Williamson's Life cigarettes on the charge of false and misleading advertising.

What resulted is a compromise in which all tobacco manufacturers agreed to drop their claims approach, a decision that reportedly will cost Brown & Williamson a tidy sum already put into Life cigarettes advertising.

Commercials producers expected these results from the new situation.
- A revival of imaginative approaches to replace hard-sell techniques.
- Special budgets earmarked to produce extra commercials.
- Use of both video tape and film in combination to take care of both immediate and long-range commercials needs.

The New York Film Producers Association has elected Lee Blair of Film-TV Graphics as its president, succeeding Nathan Zucker of Dynamic Films, who served in the post for two years.

William Van Praag was named executive v.p. and head of the video tape committee; other v.p.'s are Robert Lawrence, Robert Crane of Color Service; Albert Hecht of Bill Sturm is secretary and Edward Lamm of Pathoscope is treasurer.

Directors elected were Steve Elliot, Sandy Greenberg of MPO, David Horne of Titra Service, Martin Ransohoff, Henry Strauss, and F. C. Wood, Jr., of Sound Masters.
P&G’s A. N. Halverstadt has passed on word to his company’s agencies that it would prefer not to have the media and TV departments get cross-tangled on P&G brands.

In other words, to each his own specialty, with media tending to media only and TV programing minding its own section of the P&G store.

Standard Brands is reported to be disturbed at Bates’ outburst via newspaper ads at the FTC. (See Commercial Commentary, page 12.)

The poop: the ultra conservative SB would prefer the inference didn’t get around that Bates, as one of its agencies, was speaking for it when Bates struck back at the public reproof given some of its copy claims.

ABC TV may be disposed toward making the least changes in its 1960-61 nighttime program lineup, but it has encumbered itself with plenty of insurance.

The network is estimated to have on commitment in Hollywood between $1.5-2-million worth of new pilots.

That two-hour General Electric special two weekends ago is said to have had quite a playback at Westinghouse’s Pittsburgh sanctorum.

Summed up, the comment that came out of field: “why couldn’t we have come up with as big a promotional spearhead as that?”

Here are some names that come to mind for inclusion in that Advisory Council (See page 34) on advertising “ethics” which the ANA proposes to set up:

Harry Batten, Franklin Bell, D’Arcy Brophy, J. D. Danforth, Clarence Eldridge, Stuart Peabody, Barry Ryan, Robert Swezey, Fred Manchee, Stuart Sherman.

The elder statesmen sought for the Council must (1) have ad business stature, (2) no connection with agencies, advertisers or media and (3) swing enough weight not only with ad managers but with top level management.

Not that they can do anything about it but the Lestoil people are upset by the fact that Handy Andy (K&E) makes the point in its commercials that it contains no kerosene.

It will be recalled that Lestoil had to defend a claim citation that evaporated when it proved that the product’s pine oil only smelled like kerosene and hence was safe when in the vicinity of heat or fire.

For those interested in anniversaries: the first rating service, the Co-operative Analysis of Broadcasting, or better known as the CAB, came into being just 30 years ago this month.

For the first few years it was subsidized exclusively by the ANA’s radio committee. In time the CAB’s expenses were jointly defrayed by radio advertisers, agencies and networks.

The date of the CAB’s demise: September 1946.
Our apologies to
Atlanta, St. Louis, Boston,
Dallas and some other cities!

The new 5-City Directory, just off the press, contains more than 1900 listings, and 36 pages.

It's the recognized tv/radio guide to 5 cities where 93% of all national spot business is bought.

The 1960 directory is substantially bigger than any of its predecessors. You will find it more useful, and we hope you will forgive us if your city is not included.

If you're a SPONSOR subscriber drop us a note and we'll send you a 5-City Directory with our compliments.

If not, the price is 50¢ each . . . 40¢ in quantities of 5 to 10 . . . 30¢ for 10 or more.

If you're not a subscriber, enter your subscription now by using the form shown on this page. We'll send you, as a bonus, not only the 5-City Directory but also the 220 page 1959-60 Air Media Basics including Radio Basics, Tv Basics, Timebuying Basics, and much more.
TAXITHON brought KENO, Las Vegas, listeners earful of Joe Lewis chatter during record-setting live broadcast from operating taxi. Station's Don Hinson (l) interviewed fares for 74 hrs. 49 min. without let-up.

MUSIC MAN, Arthur Fiedler (r), Boston Pops Orchestra conductor accepts Better Music Broadcasters "Man of the Year" citation from Theodore Jones, pres. WCRB, Boston, for excellent presentation of good music.

P. Lorillard is making an entry into the king-size, non-filter cigarette market.

Old Gold Straights, in a soft package, will be introduced (out of Lenne & Newell) during the last week of February via a heavy spot tv campaign in major urban areas coast-to-coast.

This introductory tv promotion will be followed up with radio and print advertising.

Pepsi-Cola will be sociable to the tune of $1.5 million for a five-month campaign on the four radio networks — marking the biggest soft-drink radio campaign in recent years.

The promotion will cover more than 218 announcements a week during this period, on both daytime and nighttime radio, seven days a week with the heaviest concentration of...
Most of the commercials are scheduled as participations within newscasts, but adjacencies and participations in other type programs are also being used.

The campaign will be supported by spot radio money spent by Pepsi bottlers on their local stations. Agency: K&E.

**Other campaigns:**

- The Studebaker Lark Dealer Associations for Los Angeles and surrounding areas, has budgeted $350,000 for its advertising promotions this year. Bulk of the money will be spent in radio via a saturation of 60-second spots on KMPC, KBIG, KFWB, and KWIZ, Los Angeles, KCKC, San Bernardino, KACE, Riverside, KPAS, Banning, KWOW, Pomona, KTMS, Santa Barbara, KUDU, Ventura, KATY, San Louis Obispo, and KBIS, Bakersfield. Agency: Coleman-Parr, Los Angeles.
- Red-L Food Products kicks-off, this week, what the company terms “the biggest tv spot campaign ever run by a frozen seafood packer.” The promotion, using one-minute and 20-second spots, will be aired on WCBS-TV and WRCV-TV, New York, WNAC-TV, Boston, WTIC-TV, Hartford-Springfield, and WTXF-TV, Albany-Schenectady-Troy. Agency: Smith/Greenland Co.
- The Lindsay Co., St. Paul, Minn., manufacturer of automatic water softening equipment for the home, will use the broadcast media for the first time via sponsorship of the Paul Harvey News over 140 stations in the ABC Radio lineup. Agency: The Biddle Co., Bloomington, Ill.
- Mister Softee is planning a national tv campaign to expand distribution of its mobile ice cream units fran. Commercials will be placed in 420 cities and towns in the 32 states where Mister Softee units now operate. Agency: Gray & Rogers, Philadelphia.
- Morpur Nylons, for its “Tops for Comfort” nylon stockings, will test-market tv for the first time with 25 or more one-minute commercials per week on stations in Winston-Salem, Greensboro, and Charlotte, N. C. Similar campaigns are scheduled for Cleveland, Boston, Detroit, San Francisco, and other major markets. Agency: Bennett Advertising, High Point, N. C.
- Grandma’s Molasses, product of the American Molasses Co. of New York, will sponsor the Art Linkletter Houseparty on 193 stations in the CBS Radio lineup. The participations, which begin this week, will continue for four months. Agency: KHCC&A.

**Johnson & Johnson’s Personal Products Corp. has finally cracked radio for Modess:**

It’s bought 33 Negro stations for 13 weeks via Nationwide Network.

The vehicle: a 15-minute transcription with Alma John at Home.

**Answering the FTC:** Libbey-Owens-Ford Glass Co. has denied FTC charges of using camera trick-
After Statistics

THEN

WHAT?

We have no quarrel with statistics. After all, they've been pretty good to us. But sales are made by audience response, and a responsive audience is earned.

KOIN-TV's high standards of program service have earned the type of confidence that causes people to respond and act. "Let's Face It," for example, is a weekly no-holds-barred panel discussion on matters of critical public interest, moderated by an ex-Governor of Oregon. Such bold programing in the service of its audience has brought rich reward in public confidence to KOIN-TV...and to its advertisers. This is why KOIN-TV is one of the nation's outstanding advertising media.

Such as: (a) Highest Nielsen ratings in the area, and (b) widest coverage in the region...7 of every 10 homes in Portland and 52 surrounding Oregon and Washington counties (Nielsen NCS #5).

AGENCIES

What constitutes a station image for the timebuyer?

Two associate media directors—
Robert Wulforst (D-F-S) and Ray Stone (Maxon) wrestled with this question before a RTES seminar in New York this week and came to this agreement:

While the station image (a mental representation) plays a significant role in timebuying, the end product is of pretty much a subjective, or individual, nature. The image that one timebuyer has of the station could be quite different from the image held by another timebuyer.

Said Wulforst: the basic ingredi-
board at John W. Shaw Advertising, Chicago ... William James, Frederick Rowe, and Larry DuPont, at Tracy-Locke Co., Dallas ... Lester Friedman, at the Wyman Co., San Francisco ... Dan Gerber, at Cole & Weber, Seattle ... Benjamin Green, at Arthur Meyerhoff Associates, Chicago ... Nathan Tufts, at Johnson & Lewis, San Francisco.

Admen on the move: Robert Bleegen, Winslow Case, and Charles Strotz, to the board of directors of Campbell-Mithun ... John Pingel, to executive v.p. and Blount Slade, to senior v.p. of Brooke, Smith, French & Dorrance ... Robert Welsh, to manager of K&E, San Francisco ... John Singleton, to manager of the media department of Tatham-Laird ... David Mathews, to director of network programing-West Coast, Fuller & Smith & Ross ... Alton Copeland, to media supervisor at Donahue & Co ... Helen Lydon, to radio/tv department at John W. Shaw, Chicago ... 

Add to personnel moves: William White, to director of merchandising in the Los Angeles office of Y&R ... Bill Dixon, to local media representative, and Peter Wilkinson, account executive, at DCSS ... Ruth Simons, to media director of Bennett & Northrop, Boston ... George King, to creative director at Hilton & Gray Advertising, Tampa ... John Latham, to account supervisor, at Lambert & Feasley ... Eric Lund, to the account management group at French Advertising, St. Louis ... Carl Behr, to account executive at Foote, Cone & Belding ... J. Gordon Hamilton, to Grey Advertising as merchandising account executive ... Jack Rensel, to account executive at W. B. Doner & Co., Philadelphia.

* helluva merchandiser! who me? ... it's KEL-O-LAND that gives me that pull!

There's no trick in selling the brand over another when you give the undivided attention of 16,000 families in 103 counties. Floyd's KEL-O-LAND hookup gives you that massive audience (92% unduplicated coverage). All yes are on your product when you're on KEL-O-LAND. 

KELO-LAND

KELOKDLOPKLO

TV Sioux Falls and boosters

TV Aberdeen

TV Pierre Valentine Chamberlain

FLOYD, Pres.; Evans Nord, Gen. Mgr.; Larry Johnston, Vice-Pres. ... REPRESENTED BY H.R.

ON TARGET

1st in Milwaukee

WRIT FIRE FOR EFFECT

1st in Pulse - December 1959

6:00 A.M. - 8:00 P.M. Monday thru Friday

1st in as many quarter hours as the next two stations combined

1st in out of home audience in the important drive time hours in both the morning and afternoon.

EVERY WRIT air personality is listed in Pulse Top Ten multi-weekly shows.

sold nationally by

ROBERT E. EASTMAN

WRIT

Bernie Strachota, General Manager
Parker Daggett, Sales Manager
BUY Radio when you buy media
BUY Boloban when you buy radio
BUY WRIT when you buy Milwaukee
and you BUY the people who BUY

WIL St. Louis

KBOX Dallas

WRIT Milwaukee

in tempo with the times

THE BALABAN STATIONS

John F. Box, Jr., Managing Director
VARIETY IN PROGRAMMING DELIVERS THE GREATEST CIRCULATION!

85% WMBD RADIO Reaches 85% METRO PEORIA HOMES Every Week!

MORE Than Any Other Station!

(Source: Pulse July, 1959 CPA Ratings)

REPRESENTED NATIONALLY BY
PETERS, GRIFFIN, WOODWARD, INC.

by, a man-to-man competition of famous baseball hitters, who will compete for prize money.

The first sale for NTA's 'Play of the Week' was to KCOP, Los Angeles. The Ziv baseball series will be ready for station telecast by April.

Sales: Ziv's Tombstone Territory to Studebaker dealers (D'Arcy) on WHDH-TV, Boston; WMTW, Mt. Washington; WLBZ-TV, Bangor; WAGM-TV, Presque Isle; WJAR-TV, Providence; WCAX-TV, Burlington; WGAL-TV, Lancaster, and WNEP-TV, Wilkes-Barre; also to Brown & Williamson on WJAR-TV, Providence; WJW-TV, Cleveland; WHDH-TV, Boston; WDAF-TV, Kansas City; WTCN-TV, Minneapolis; WIIC, Pittsburgh; WNEW-TV, New York; WXYZ-TV, Detroit, and KABC-TV, Los Angeles; other buyers include Harvest Motors and Wise Homes in Roanoke; Wise Homes in Raleigh, Florence, Wilmington and Greensboro, Central Power and Light on KGNS-TV, Laredo; Joe Morris Motors on WDAM-TV, Hattiesburg; Associated Wholesale Grocers in Little Rock; Davis Motors in Montgomery; and stations KCRA-TV, Sacramento; WJHL-TV, Johnson City; KOAM-TV, Pittsburg, Kansas; KFSD-TV, San Diego, and KRGV-TV, Weslaco ... Brown & Williamson is also buying Ziv's This Man Dawson on WBAL-TV, Baltimore; WIIC, Pittsburg; WHAS-TV, Louisville; KABC-TV, Los Angeles, and WPIX, New York City.

International sales: Procter & Gamble will use strip programming of Ziv's Highway Patrol in Puerto Rico and Mexico.

Commercials: Sweetheart Bread has ordered commercials for North Dakota. South Dakota and Montana from Animation, Inc., through John W. Forney, Minneapolis ... Harry Lange has joined Fred Niles Productions as executive producer ... Don Elliott completed music tracks for Savarin (F, C & B) commercials filmed by Pintoff Productions.

Strictly personnel: Mildred Guise named Screen Gems talent and casting head ... William C. Durham has appointed David A. Badar as president and managing director of newly-formed Durham Telefilms ...

John F. Meyers named program manager in Hollywood for CBS Films ...

MCA Canada has opened office at 180 University Avenue in Toronto for Peter McDonald and Gunna Rugheimer.

NETWORKS

ABC-TV's latest communiqué of where it stands compared with the other networks on average ratings 8-10:30 p.m. Monday through Friday: ABC-TV, 19.9; CBS-TV, 19.7; NBC-TV, 14.4. Source: Trendex 29 markets, 1-7 February 1960

NBC chairman Robert Sarnoff speaking to the Michigan Council of the 4 A's, had this to say about proposals for a "magazine concept" commercial tv:

The idea has been working, in one sense, for many years on NBC with such participating programs as Today and the Jack Paar Show.

However, commenting on a different version of the magazine concept requiring rotation of commercial tv, Sarnoff said:

"I strongly oppose any requirement of this sort. It seems to me that an advertiser has as much right to select the program he will sponsor as he does to choose the magazine in which his advertisement will appear."

ABC v.p. Alfred Beckman urged that a limited number of short space tv stations be assigned to major two-station population centers.

Speaking before the Senate Interstate and Foreign Commerce Committee, the head of ABC's Washington office also proposed that once tv stations are assigned to such markets authority be granted to place them in the air under trusteeship arrangements in order to bring immediate service to the public.

Some markets Beckman cited areas of more than four million homes where viewers "are deprived of a full choice of three network service"; Louisville, Syracuse, Rochester, Birmingham, Charlotte, Providence, and Jacksonvile.

Network tv sales and renewal
Hock Drug (Grey) and Hazel Bishop (Donahue & Coe), for the masquerade party on NBC TV Fri., 9:30-10 p.m.,... ReaLemon-uritan Co. (Lilienfeld & Co., Chicago) renewed with the Jack Paar show on NBC TV for more than one commercial a week during the year... The Electric Auto Lite Co. Grant), for 91 participations on "had" from April through 9 November on NBC TV.

Here are the estimated expenditures of the top 15 network tand advertisers, followed by company advertisers, during November, 1959, as compiled by LNAAR and released by Tvb:

**TV Company** | **Gross Time Costs**
--- | ---
Anacin | $838,290
Dristan | 755,827
Winston | 627,332
Plymouth | 598,118
Oldsmobile | 577,020
Phillies | 506,330
Buick | 492,345
Chevrolet | 483,722
Bufferin | 459,350
Ford | 452,302
Tide | 446,083
Colgate | 435,769
Gleen | 426,431
L&M Filter | 420,542
Kent | 399,509

**TV Company** | **Gross Time Costs**
P&G | $8,574,968
American Home | 2,597,435
Lever | 2,435,495
General Motors | 2,001,576
General Foods | 1,773,898
Colgate | 1,673,734
R. J. Reynolds | 1,331,136
Chrysler | 1,292,605
Sterling Drug | 1,146,932
Philip Morris | 1,112,209
Ford | 1,063,952
General Mills | 985,994
Pharmaceuticals | 973,761
Liggett & Myers | 936,252
Tnaco | 933,624

The five top winners for the best, complete and imaginative campaigns on behalf of the 1959-60 NBC season schedule are:
Caley Augustine, WITC-TV, Pitts-
gh; Jim Knight, WTRF-TV, seeing; Charles Cash, WSM-TV, shville; Henry Hines, WBLA-TV, smith; and Edna Seaman, WFBC-

New network affiliations: WRGA, Rome, Ga.; WPGA, Gainesville, Ga.; and WAAX, Gadsden, Ala., to CBS Radio... KGEE, Bakersfield, Calif., to NBC Radio.

Reshuffling of NBC TV's sales executives includes: Max Buck, to v.p., Eastern sales manager; William Fairbanks, v.p., radio network sales; Edward Hitz, v.p., general sales executive; Angus Robinson, director, network tv sales, central division; and Cyril Wagner, manager, network tv sales, Central division.

(For Thomas McFadden appointment, see page 73.)

Other network personnel notes: Richard Heffner, to director of special projects, information services, CBS TV... Jerry Madden, to director of NBC TeleSales... Frank Jordan, named manager of NBC News, Chicago... Corey Allen, Carl Tillmanns and Robert Williams, to account executives in the CBS TV network sales department.

**Representatives**

Rep appointments: KBKC, Kansas City, to Venard, Rintoul & Mc-

Kudos: Peters, Griffin, Woodward, awarded for "excellence as an advertising representative in the Chicago area" by the Chicago Agency Media Group.

Rep appointments — personnel: Maurice Rashbaum, Jr., appointed v.p. in charge of research and promotion for Harrington, Righter & Parsons... Edward O'Berst, to operations head of tv research for Blair-TV... Vincent DeLuca, to the New York sales staff of The Katz Agency... Vernon Heeren, to the Chicago tv sales staff of H-R TV... George Pious, to account executive of CBS TV Spot Sales, Chicago... Robert Brokaw, to the sales staff at Robert E. Eastman & Co... William Heaton, to New York as assistant sales

**ON TARGET**

**WIL**

**FIRE FOR EFFECT**

1st in Pulse — December 1959
6:00 A.M. — Midnight Monday thru Sunday
1st in more quarter hours than all other stations combined
1st also in Hooper — December 1959
Nielsen — Nov.-Dec. 1959
Trendex — December 1959

**WIL St. Louis**

**KBOX** Dallas

**WITR** Milwaukee

*in tempo with the times*

**The Balaban Stations**

John F. Box, Jr., Managing Director

**RADIO STATIONS**

From state's rights to station's rights:

In a letter to the FCC last week, the Illinois Broadcasters Association urged that broadcasting be kept in the hands of the communities of America.

The letter, sent by IBA president Bruce Dennis, program manager of WGN, Chicago, opposed government control over radio or tv programming. "The broadcasting industry is a local community industry," it stated. "As to regulation, there is already in existence a regulatory factor more powerful than any which can be applied by a governmental agency—an economic factor which says that the radio or tv station which serves its community shall succeed and the station which ignores this basic concept shall fail."

Ideas at work:

- **Sponsor buys commercial silence:** KLH Research & Development Corp., Cambridge, Mass., maker of loudspeaker systems for home music reproduction, sponsors (out of Irving Lande Associates, Boston) the Boston Symphony via WBCN-FM by limiting commercials on this one and three-quarter hour broadcast to a "few polite statements." When KLH heard commercials immediately following the program, the loud-speaker maker purchased an additional quarter-hour, following the symphony, in which no commercials will be aired.

- **Every dog has his day:** WWVIP, Mt. Kisco, is launching a "Dog of the Day at SPCA" campaign to help place the hundreds of stray pets at the shelter. Station, along with presenting a dog for adoption each day, aired daily spots two weeks ago to raise funds for the SPCA. Result: the drive netted the shelter $5,000.

- **For the talented scholars:** Balaban Stations will award a $5,000 scholarship and a recording contract to high school students in St. Louis (WIL), Milwaukee (WRIT), and Dallas (KBOX). The talent hunt part of a nation-wide Coca-Cola "Talententine U.S.A." talent search, is being conducted thru Hi-Fi Club broadcast by the group. Emphasis in the search is on "sound" acts, i.e. singers and musicians, and not "sight" acts, such as dancers, baton twirlers, and like.

- **New public service show:** Dialogue on the Arts, to debut on WTOP, Washington, D.C. tomorrow (14) at 10:35 p.m. A regular Sunday show, the format will consist of dialogues between experts in the field of art, literature, music and like—different people each week to discuss current art topics in the Washington area.


**This 'n' data:** WWDC, Washington, D.C., has expanded its coverage of foreign news via an arrangement with Westinghouse Broadcasters to carry the analysis and commentary of WBC's European correspondents. . . . RAB's executives annually lease more than one-million miles in cities throughout the U.S. . . . WHOM New York, has established an office in Rome in order to meet increased requests for programs produced in Italy . . . KBIQ-FM, Los Angeles, will act as NBC's outlet for Medit Radio System . . . WANS, Anderson, S.C., has applied to the FCC for increased power.

**Station starters:** Joseph Dougherty, to v.p. of Capital Cities Broadcasting Corp. . . . Norman Bagwell, manager of WKY-AM-TV, elected chairman of the board of directors of Old Homestead Publishing Co. . . . Cary Brewer, to general manager of WBM, Baltimore . . . George Williams.
national sales manager for WWJ, Detroit... \textbf{Warren Johnson}, to general manager for KQTY, Everett, Wash. ... \textbf{Ed Trent}, to local sales manager of WGBS, Miami ... \textbf{Al Fuccio}, to local sales manager of LAC, Los Angeles ... \textbf{Dick Brown}, a director of sales promotion and \textbf{Bill Victor}, to program director at WHYE, Roanoke ... \textbf{David Custis}, program director, WQAL-FM, Philadelphia ... \textbf{Charles Williams}, to assistant promotion manager, WBZ, Boston ... \textbf{Jack Sweeney}, to sales coordinator of KMPC, Los Angeles.

\textbf{TV STATIONS}

WB, in a new presentation, has summarized the important features of the regular TV research services.

The booklet it’s sending to member stations describes what each service does, how it goes about it and the information it makes available for RH, Nielsen, Pulse, Trendex, and Ideodex. Incidentally, the Bureau made the Congressional Record this week via a commendation from Sen. Jackson of Washington for its ‘The Exponential’ presentation.

According to an announcement by WGN, Inc., Chicago is 40% ahead of other cities in color set sales on a per capita basis.

This conclusion is based on surveys showing that more color receivers were sold in Chicago during 1949 than in any other market.

TelePrompter Corp. has acquired community antenna TV systems at Farmington, N. M., and Rawlins, Wyo.

The cost: $1 million in cash and TelePrompter stock.

\textbf{Ideas at work:}

- For children interested in catching the 5:15: KNTN-TV, Seattle-Tacoma, is awarding daily, a Brakeman Bill Lucky Train to a youngster whose post card is pulled from a giant drum, and who correctly identifies a cartoon character flashed on the screen. Mail pull averaging some 1,650 entries daily—16,522 in the first 10 days of the contest.

- A new landmark in lights: Pepsi-Cola Bottlers, and NBC’s WMAQ and WNBQ in Chicago, are sponsoring an electrical display towering 19 stories above South Michigan Avenue. It will be officially placed in operation 16 February, flashing up-to-the-second world news bulletins.

- New public affairs series: Spearhead, produced by WBTV, Charlotte, will depict the progress of the Carolinas via a series of one to 15 hour programs scheduled in prime evening time.

On the personnel front: \textbf{C. Tom Garten}, to v.p. and general manager and a member of the board of WSAZ, Inc., Huntington ... \textbf{Malcolm Klein}, elected executive v.p. and general manager of NTA TV Broadcasting Corp. (WNTA-TV, New York) ... \textbf{James Goldsmith}, to v.p. and director of sales for KPLR-TV, St. Louis ... \textbf{Louis Shapiro}, to v.p. of WSTV, Inc., Steubenville ... \textbf{Leslie Peard, Jr.}, to serve as general manager of KFRE-TV, Fresno ... \textbf{Robert Bray}, to general manager for WNBC-TV, and assistant secretary for Connecticut TV, Inc.
for detailed analysis, but there seemed to be agreement that the top two agencies were BBDO and Guild, Bascom & Bonfigli.

Here is an analysis of the nationwide response: Thirty-three percent came from New York; from Chicago, 29; the South and the West Coast, 14 each; Detroit, 10. Sixty-five per cent of those answering are affiliated with companies having eight or more branch offices. And 66% of these men hold responsible management positions. Their jobs: 34%, sales; 23%, sales manager; 17%, manager; 15%, vice president and manager; 8%, vice president; 3%, executive vice president.

The number of all-media agencies mentioned among the top five nominees is out of proportion to the actual ratio of media departments which have adopted this system.

Although some of the largest agencies have pace-set this trend (notably Young & Rubicam), the incidence of all-media buying is more frequent among medium and small shops. In a small agency, it's economical to have buyers who know both time and space. But most major agencies still separate their buying groups into time specialists with space counterparts.

Two of the agencies in the New York and the Chicago list have all-media systems. No. 1 and 2 in New York are Ted Bates and Y&R; and No. 4 and 5 in Chicago, Kenyon & Eckhardt and North Advertising. (Other all-media shops in the two cities include: New York—Benton & Bowles, Grey Advertising, Cunningham & Walsh, Maxim, Charles W. Hoyt; Chicago—Earle Ludgin, Foote, Cone & Belding, Y&R, John W. Shaw.)

Reps, in giving their reasons for nominating the all-media shops, think they have these advantages:
- Buyers are usually better paid, more professional.
- They're thoroughly informed about the client's marketing needs.
- They're relied on more by their superiors and the account sections for quick decisions unmarred by red tape.
- They're more imaginative in their application of new material and ideas.

Although the sub-division "Media Relations" is listed last on the full page chart (page 33), this is an area of vital importance to everyone involved in the selection and use of broadcast time. The traditional interplay of the three advertising forces—agency, client, media—comes into focus in the specific day-to-day dealings of agency media people and time sellers, particularly those employed by station representatives.

Several representatives surveyed made this point: The timebuyer who has made allies rather than natural enemies of reps is offered the best opportunities the soonest, and is the one who gets the most servicing.

This—they explain—is why media directors tend to encourage more development of relationships between buyer and seller, an open-door policy for new ideas and plans a maximum of courtesy and respect.

"The buyer who thinks he's doing me a big favor by listening to me, or by scheduling a campaign on one of my stations" is on the way out, in the opinion of one rep v.p. "Those smart ones let us help them—not control them—and they know that in the selection of time it takes two to tango!"

This is why several of the men answering the questionnaire noted that the elements which made a good media department are more important than the names of the agencies nominees. One concluded: "Agencies and people change, but smart management and buying principle don't!"

**WANAMAKER**

(Continued from page 42)

not going to throw that out?

Jane: Three dollars? For an all-wool suit?

GRANDPA: Yep! Fine English wool imported special. That John Wanamaker all-wool suit was the best buy of the day. Bought this one a long time ago. Used to be my Sunday suit. Look at it! Brand new almost! Yes sir, every smart young man of my day outfitted himself a John Wanamaker.

Jane: They still do today, Grandpa. You should see the stunning men's shop in John Wanamaker Westchester! Walter shops there every time. Hmmm... what styles!...
October, one-hour seconds, Spot Excursion WVIP.

• the illments.

>rtiser ith ay lopping ayvice »py

NH Thursday entity m.)

Here's John

all distributed

WVIP's

events.

and

economical

local

and

FEBRUARY

The peak

runs:

o'clock.

is

for

and

Joseph

and

some

The

1:30

6:23,

7:23.

for

day.

at

8 a.m., which means children

and

their parents have to be early risers.

And, if there's a snowstorm,

everyone's tuned in early to find out about road conditions

and whether or not schools are open.

• Excursion—Three-hour concert, Sunday afternoons. Advertising strictly institutional, and kept to a minimum. "Wanamaker's feels that Sundays are for rest, not business," explains Mr. Paris.

The Herald Tribune net prides itself on its efforts to go "one step further on every contract," as H-T sales manager Gus Nathan puts it. This policy came to the fore when, for its third anniversary, the Yonkers store planned a "Satellite Sale" with in-store decorations on the space age theme. When he first heard the idea Paris immediately got in touch with Public Information at First Army and persuaded them to get up an exhibit of missiles, rockets and other space objects outside the store. Not only did this help put over the "Satellite Sale," but it gave the Army a chance to educate the public on its space program.

Another significant extra was provided by the H-T stations: Tom Paris developed a one-hour documentary on the founder's life, for which he pulled together the man's numerous political and cultural contributions. After the broadcast, JW's personnel department took over the tape, portions of which it continues to run as orientation for new employees.

Wanamaker's Westchester Room is still another important facet in the Yonkers store's public service program. This is a large room right in the store, which the management throws open for community projects. It is constantly in use for art exhibits, safety instruction, voting machine demonstration, garden club contests, fashion shows, etc. The H-T stations in the JW campaign promote the Westchester Room events on the air and give them news coverage, taping interviews, awards and speeches for broadcast.

Results of the regular radio schedule, plus such extras as the "Satellite Sale" promotion, have convinced JW officials of the medium's potential selling power. As one store official put it: "We stay in radio because it does an important part of our selling job."
There are 95,000 Spanish-speaking American citizens in Central Arizona — working, buying homes, cars, raising children. They’re in the market for anything you’ve got to sell, and they’ll spend good American dollars for it. But you won’t reach them through your English advertising. They speak and think SPANISH.

That’s why KIFN is their favorite radio station — the only Central Arizona station that programs ALL SPANISH.

If you want to get your share of this Mexican-American market, talk to them in Spanish over Station KIFN.

C. Tom Garten has been appointed v.p. and general manager and a member of the board of directors of WSAZ, Inc., Huntington, W. Va. A native of Charleston and graduate of Washington and Lee University, Garten joined WSAZ in 1946 as a member of the radio sales department. His duties with the station since then included: manager of WSAZ Radio; assistant general manager; and v.p. and commercial manager of WSAZ. In Garten succeeds Lawrence Rogers, II, who joined Taft Broadcasting.

Thomas B. McFadden, v.p. and general sales executive, has been promoted to v.p., national sales manager, NBC TV. A veteran of more than 25 years’ service with NBC, McFadden became the first general manager of WRCA-TV (then WNBT), N. Y., in 1948. Two years later he was transferred to KRCA (then KNBH), Hollywood; in 1952, was brought back to N. Y. to reorganize and head NBC Spot Sales. Also appointed: Max Busk, station manager, WRCA-TV, to v.p. and Eastern sales manager.

Hathaway Watson has been appointed v.p. in charge of broadcast operations at RKO General, Inc. He has been a v.p. of the firm since February, 1959. Prior to that, Watson was partner in the management consulting firm of Booz, Allen & Hamilton. With his new appointment and the expansion of his responsibilities, the entire RKO General broadcasting chain becomes consolidated within his area. Also promoted: John Poel to v.p. finance and investment. He’s been with RKO since 1948.

Carl Schuele, president and general manager of Broadcast Time Sales, was elected to the board of directors of Station Representatives Association, Inc., in a special mid-season balloting. At 31 years of age, Schuele is the youngest head of a national rep firm. He founded BTS as regional West Coast rep in California seven years ago. The firm went national in 1956. Previously Schuele was associated with WICU, Erie, KPOL, L. A., sales capacities, and with the W. S. Grant Co. on the West Coast.
PONSOR ASKS
(Continued from page 51)

Penton

Once we get good clients, it is essential as far as we're concerned to make a sale locally or nationally.

The proof comes the day an order arrives from an account who has never previously purchased the station or the market. Then, and only then, does the station owner realize selection was correct.

DETROIT RADIO
(Continued from page 39)

As medium, we must do the kind of continuous creative job radio demands. We can't rely on straight announcer copy. In our broad cast setting, we can't give all our creative attention to television.

In some agencies (and it used to be us), the best writers put most of their attention on television. So radio goes to junior writers. Or when we good writers attack radio, they try to get it out of the way quickly so they can get back to TV. As a result, a lot of radio commercials look right on paper and are acceptable to clients, but air exposure proves them to be definitely lacking.

Listen analytically and you'll hear at good radio commercials start with good writing, the skillful use of words. They can't be written in a hurry, nor can they be written by air-to-middling writers. In recent ears we've put as much thought, discussion, argument, shouting, desk slogging and love into radio commercials as we have into our TV.

I use the word “love” advisedly, because despite the glamour and pressures of television that tend to lure you away you must develop a state of mind that says: "These radio spots are great little guys. They are hardworking, productive, profitable, and love working with them.”

If you don't start with that attitude you're just not going to have those great little guys” grow up good.

Fred Lounsbury, one of Campbell's top broadcast writers, has these thoughts about writing the radio commercial:

"In radio, which is chiefly words, it is possible to write a nice piece of sensible copy—perhaps even well thought out—which will not register at all on the air. It will seem good on paper, because it is mostly words, and words are usually judged by reading them.

"Indeed, if such a straightforward spot were given attention by the listener, it might score well with him. The trouble is that attention is increasingly hard to get on radio. Yet it is increasingly important.

"It is essential to keep attention throughout a commercial and to leave a pleasant memory of the message. Thus, the simplest ways of getting attention—shouting, loud music, offbeat sounds—defeat themselves. Though they get attention, so does the person who sneaks up behind you and shouts, ‘BOO!’ But after this, the annoying continuation of the attracting effect or the letdown as the commercial moves into plain language works no good at all.

"Chevrolet radio has sought—and fairly often found—other ways of gaining attention: tasteful ways which keep and increase attention as the commercials play out on the air.”

There are numerous approaches to the challenge of creating tasteful, effective commercials—through the use of well-established stars, humor, spoken verse, music, jingles. Any one of them is acceptable as long as the commercial puts over the message, is entertaining or interesting, is skillfully written and produced.

Radio continues to be unparalleled as a medium that can stimulate the listener’s imagination. The people out beyond the loudspeakers can put cars in locales more beautiful than anything we could picture. They can enjoy the comedians whom they see in their mind’s eye; they can feel the pleasure of a ride that wheels along on the right words.

Well-done radio has always been pure magic for the listener. It’s put 43 beans in every cup of coffee, made Wally Ballew a famous man, and given us Miss Monitor.

So, whether it employs music, humor, spoken verse or straight announcement, a good radio commercial can make ideas and characters come to life.

Television is a great selling medium. We love it. But radio has its place, too.

For, who needs pictures, if the ideas have vitality in sound?
The seller’s viewpoint

Are you, as agency and advertising men, shackled by traditional, and oftentimes outmoded, buying formulas? Robert Hyland, v.p. and general manager, KMOX, St. Louis, blames the buyer, prejudiced by old-fashioned buying ideas, for the failure of an advertising campaign. He states quite frankly that a formula restricts “one of the major strengths of the radio medium”: flexibility. The smart advertiser, Hyland contends, is the one who matches the flexibility of the medium with flexibility in his own campaign.

THROW OUT ‘BUYING FORMULAS’

If it were possible for the sellers of radio advertising to give a single sentence of advice to prospective advertisers, I’m sure most of us would agree on this one: “Throw out buying formulas.”

It all too often seems to us, on the station side, that both agencies and clients considering radio are as habit-ridden and tradition-bound as the guards at Buckingham Palace. Too often, advertisers are blocked from realizing the full potential of a station’s effectiveness because of certain preconceived buying “rules”: drive-time only; no radio without a concurrent tv buy; only X number of spots on Y number of stations in a Z-sized market can move our merchandise; Wednesday, Thursday and Friday spots only for women’s products; no spots after 7 p.m. for adult audience, farm products only at noon and 6 a.m.

As if these prejudices were not restrictive enough, too many radio buyers seem literally to have a blind spot to any approach other than a spot approach, ignoring the proven benefits of consistent program advertising where a local-air-salesman has a wide and loyal following.

We’re all agreed that one of the major strengths of the radio medium is its flexibility—its capacity to adapt programming, format and content, at virtually a moment’s notice, to the needs of the hour.

This kind of flexibility in program schedule is what we strive for at KMOX. For example, when St. Louis was hit by a crippling ice storm, we instituted “Operation Snow-Watch,” in which our morning personality and sizeable portions of our newscasts were devoted to announcing which local schools and industries were closed. News events of major consequence always get on-the-scene coverage by The Voice of St. Louis. It’s this kind of planning for emergencies, either local or national, which will sustain audience listenership not only in drive time, but throughout the day, night and week.

Similarly, it seems to me that the advertiser who taps the entire potential of full-range radio is the advertiser who does these things: keeps an open mind on the audience composition and audience appeal of various day-part and program features, and gives the station and the representative as much information as feasible about his marketing problem and then lets the station’s knowledge of the market and the property go to work for him.

I think the knowledgeable radio advertiser is the one who provides for flexibility in his campaign to match the flexibility of the medium. The tire manufacturer who has “bank” of announcements ... in addition to his consistent schedule ... for saturation use when snow tires are in demand in the local market, is going to sell more tires than his less far-sighted competitor.

The retailer who sets aside a portion of his broad budget for use in sponsoring special events of prime local interest will reap sales benefits far beyond those of the advertiser who confines his thinking to three days a week.

You might say that this is easy for the local advertiser to do, but much more difficult for a national buyer who multi-market, 52-week plans are made more than a year in advance. Not really. The national advertiser whose mind is truly open to the information available to him from every good station representative will find many ways to tailor his big national buy to those special local requirements that can mean success or failure of a campaign.

So let’s throw out the buying formulas in 1960. Formulas are all too often merely crutches that keep you from putting all the market-by-market muscle in your campaign that radio can provide.
NORTH AMERICAN
(Continued from page 41)

to up their own individual status were offered at a nominal cost (each agent had only to pick up his share of the total tab, an amount averaging some $30 per month, or 1% of his line haul revenue from October through May).

Investment by local agents is already paying off, just four months after their entry into TV. And with intra-state moving up one-third over last year, needless to say, agent reaction to the Bridge series has taken a favorable turn. Said Allen Louderback, NA agent in Philadelphia, about the results in his area since the 18 October network sponsorship began: "We have had a very good response to the booklet offer, and from them we have received good leads on prospects. The show is getting our name in the home of prospective movers by reaching the audience we want. My original order of 300 booklets was gone the first weekend after the show's debut, and now we get between 15 and 20 requests per week for them."

Summing up North American's over-all philosophy in sponsoring the show, president Edgett told SPONSOR: "Our total investment in Championship Bridge for 13 of the 26 weeks is close to $1 million. In the past our policy has been to put 3% of our gross income into consumer advertising. Now we are expecting a record line haul of $37 million for the coming fiscal year, which will maintain our No. 1 position in the annual $600 million van line field."

Last year, NA's revenue was about $34 million; some 15 years ago, in 1945, its total income came to $1.3 million. Since then, total income has climbed steadily because of greater scope of services (N. A. has extended its domestic franchised agents from 400 to more than 1,000 in the past six years); and operation on an international level (the only American company with van lines in other countries, it currently operates in 39).

Although the firm has not yet contracted for additional TV buys, Edgett indicated that should sponsorship of the Championship Bridge series continue to stimulate sales, North American may soon emerge as a major TV client.
Wise words about admen

Some of the maturest comments we have ever heard about the advertising business came last week from the highly respected *Wall Street Journal*.

Commenting on what many advertising men feel is a "Crisis in Confidence" (see page 34) the *Journal* said this: "Here is a thing not widely known about admen: They are advertising's harshest critics. Like the best men in the medical and legal profession, advertising professionals devote much of their time to stern self-examination. Public and governmental reaction to recent exposes was mild compared with the reaction among admen themselves. It was a personal blow."

SPONSOR heartily agrees with this estimate of the average advertising man, and with the *Journal's* statement, "He is both a good business man, and a good man. He knows that it pays to be on the level . . . and personally he wouldn't wish to be otherwise anyway."

SPONSOR is also understandably proud of the *Journal's* estimate of the advertising trade press:  "He (the adman) gives full support to the only trade journals we know of, which week after week raise the embarrassing issues of morality, ethics and straight-shooting among their own readers. This compares favorably with other professions we hold in the highest esteem. Just as the Bar Association takes action against misguided lawyers . . . just as the AMA unsmocks a doctor when necessary . . . in almost every issue, the professional advertising journals wallop the light-years out of admen who step out of line."

This is high praise and we'll try to continue to deserve it.

Today when so many phases of air media advertising are under bitter, critical attacks, it would be understandable if a trade paper pulled its punches.

SPONSOR believes, however, that in the long run, both broadcasting and advertising will benefit most from free, open, vigorous discussion of all industry problems.

**THIS WE FIGHT FOR:** Better understanding, on the part of the public, of the workings of the broadcast and advertising industries, and the contributions they make to American life.

---

**10-SECOND SPOTS**

**Screening:** In ancient Egypt, the Pharaoh's daughter, while walking along the Nile, found a baby in the bulrushes. She took the baby back to the temple.

"Look what I found, Father," she said.

The Pharaoh studied the child.

"Take him back where you found him," he said. "He's the ugliest looking baby I ever saw."

The Pharaoh's daughter studied the baby. "I guess you're right, Father," she agreed. "He is ugly. Oh! I can't understand it. He looks so good in the rushes."

**New leaf:** On location in Phoenix for shooting of a Toro Power Mower commercial, Rya Carpenter of Ryan-Carpenter Studios in Minneapolis, needed a pile of leaves for one sequence. Found Arizona leaves not photogenic and imported via air express several cartons of Minnesota leaves. Attention, FTC! Those tv boys are fooling the public again!

**Puttin' on the dog:** On the heels of SPONSOR's recent story on the do-food industry came this bit of addenda: an executive of a New York East Side hotel that is popular wit admen owns a French poodle. The poodle's wardrobe, in addition to raincoat, includes a tuxedo, a Chesterfield coat complete with velvet collar and—a raccoon coat. That's givin' too fur!

**Gratitude:** To get new Walla Walla Washington, station KNBS-TV on the air, it was necessary for chief engineer Bill Barclay to climb to the top of its ice-covered transmitter tower and spend an hour and a quarter on its cold and dizzy heights. In the warm downtown studio, general manager Warren Gray commented, "That guy Barclay—he'll do anything to get out of work."

**Product intro:** A new red-strip shaving cream hides the fact that you have just cut yourself.—Charl V. Mathis.

**Personal:** Ad in N. Y. Times—ARE YOU DIFFERENT? Have you a life, hobby or theory you want to discuss on television? Zoolol Times. Better not be too different remember the NAB Code.
WGAL-TV News

Elverson, Pa. National Bank held up at gun point by bandit

WGAL-TV newsman arrives at robbery scene same time as police

Detectives check bank for evidence, dust for fingerprints

Eye witness points out direction taken by fleeing bandit

Abandoned get-away car quickly located at edge of nearby woods

Woods are searched in effort to apprehend and capture bandit

In woods posse finds part of money stolen from Elverson bank

Just two hours and bandit is apprehended and taken into custody

News events as exciting as the one shown above do not happen every day. However, an everyday occurrence is the prompt reporting of news whether in Elverson, Pa., or in any other city throughout the wide WGAL-TV coverage area.

WGAL-TV provides broad news coverage as a public service to the hundreds of communities in its great market area.

AMERICA'S 10th TV MARKET

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York - Chicago - Los Angeles - San Francisco
Home of the world famous Cleveland Orchestra, SEVERANCE HALL—like WDOK—is synonymous with good music in Cleveland.

"More Moments of Good Music"
MEAN
MORE PEOPLE
. . . WITH MORE PURCHASING POWER
LISTEN TO

WDOK

5,000 Fulltime Watts IN THE HEART OF Cleveland Radio

What factors determine a time-buying decision? Programming, power, ratings, cost-per-thousand—all are important. But . . . equally important is a station's stature in the eyes of the community.

We can show you all the facts and figures. And we wish we could show you the remarkable community acceptance as represented by the hundreds of letters received weekly saying simply "thank you."

* No. 2 in Cleveland (Nielsen)

Frederick Wolf, General Manager
To get your just desserts... pick any one
one national brand five different flavors
(each preferred in its market)

Where there's a Storz Station... there's audience

LOCAL TV WINS NEW FRIENDS
Play of the Week buy by Jersey Standard points-up interest in local programming, syndication
Page 29

Will the new filter-tip pact set a trend?
Page 33

It ain't worth a shrug if it ain't got that plug
Page 38

Brewing: the battle of the ratings
Page 41

DIGEST ON PAGE 4
The mighty Wurlitzer... so vibrant, forceful, brilliant! It does indeed take one with a quality touch to capture the full range of this magnificent instrument. Likewise, it takes the quality touch of many hands and hearts to capture the admiration and respect that go with the quality atmosphere surrounding today's better radio and television station operations.
Which book do you prefer?

(WE LIKE THEM BOTH!)

★WJIM-TV wins every quarter hour every day of the week! (Monday through Friday, 7:00 a.m.-6:00 p.m.)
★WJIM-TV has 55 out of the top 60 shows!
★WJIM-TV reaches more than double the total homes of any other station during the average quarter hour!

★WJIM-TV wins every quarter hour every night of the week! (Sunday through Saturday, 6:00 p.m.-12:00 m.)
★WJIM-TV has all 66 of the top 66 shows!
★WJIM-TV reaches more than three times the number of homes 6:00 p.m. to midnight than all other stations combined!

[© Be sure to check total area homes which include Lansing—Flint—Jackson]

In Michigan’s number two market WJIM-TV is first by far!

Basic

WJIM-TV

Strategically located to exclusively serve LANSING....FLINT....JACKSON

Represented by BLAIR TV
DIGEST OF ARTICLES

Local tv wins powerful friends
29 Jersey Standard's Play of the Week buy has opened new horizons in local tv programing. Here's what stations and syndicators are doing

Will smoke pact set a trend?
33 Working with FTC, the tobacco industry has agreed to tone down filter claims. Will it set pattern for advertising accord in other industries?

How tv nets fared in '59
35 Final 1959 figures from TVB show an increase of 10.7% in gross time sales for tv networks. CBS TV is still the leader with $265,359,280

Dig that upside-down beat
36 Idea-a-minute Hartford jeweler, about to expand for fifth time, goes after "domination, saturation, repetition" in massive radio campaign

Ain't worth a shrug if it ain't got a plug
38 sponsor spooler, in the form of a one-act play, casting minimum of light on product or organizational plugs that keep slipping into tv shows

Should you marry your co-sponsor?
40 To get more out of alternate-week sponsorship, a baker and meat packer teamed up with joint commercials which brought joint stocking, displays

Brewing: the battle of the ratings
41 Competition stiffens as Nielsen and ARB compete for dominance; sponsor survey shows current subscriber pattern among top 20 agencies

FEATURES

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Member of Business Publications
Audit of Circulations Inc.
Say you're a man with an idea. You are in love with it. You are able to go way out on a limb for that idea without being afraid that anybody's going to saw it off or even snicker. When that is company policy it's good company policy. It frees people's minds to experiment. This kind of experimentation produces fresh new thinking . . . new ideas. And ideas are what people want. After all, it's not just the product itself that people buy. It's ideas about the product. People buy ideas.
NEWSMAKER
of the week

The presence of Bernard Gould, new president of Boyle-Midway, is expected to immediately create new emphasis on network and spot television multi-brand promotions such as its “Work is for the birds” theme, tying the spring housecleaning season to various groups of convenience products.

The newsmaker: Bernard Gould, who moves up from assistant to Walter Silbersack, president of American Home Products, to become president of one of AHP's four main divisions, Boyle-Midway, Inc., as successor to Strieder Strassenberger, who retired about a year ago.

The move is seen in trade circles as a new emphasis on television in an already strong advertising strategy which links together convenience features in household products and timely seasonal campaigns using both air and print.

Mr. Gould brings to his new presidency a heavy experience in advertising and market research, and Boyle-Midway’s commitments to convenience products is shown by its role as the largest manufacturer and marketer in the country of aerosol products.

This spring, Boyle-Midway will use a multi-brand promotion linked to spring housecleaning. Under the theme “Work is for the birds,” groups of convenience products will get special attention in network and spot television plus magazines.

Boyle-Midway’s advertising budget is about 25% of the $50 million spent by the combined American Home Products units, and the majority of it is spent in television and radio.

Mr. Gould pointed out the place of Boyle-Midway strategy within AHP’s over-all plan: joint buying along with the Whitehall Division for greater effectiveness in both network and spot, and a seasonal rotation of products according to climate.

New products will be added to Boyle-Midway’s roster shortly. Some of these will be convenience products featuring aerosol packages. Boyle-Midway currently uses three agencies: J. Walter Thompson, John F. Murray and Tatham-Laird.

Mr. Gould was formerly advertising v.p. of Associated Products for eight years, and was director of Toni Division and market research director of Gillette during his 16 years with the Gillette Company. He joined AHP in 1958.
At least 28.8% more families watch WAVE-TV than any other TV station in Kentucky, from sign-on to sign-off in an average week. And practically every one of all these extra families has its proportion of acid indigestion (or the wish to eat and drink the things that get the blame, later, for bringing on the indigestion!).

WAVE-TV gives you much lower cost per 1,000. We can prove it. So can NBC Spot Sales. Interested in the facts?
WHEN SPONSOR WAS ONE YEAR OLD...

SPONSOR began life as a monthly in November, 1946. It operated (and still does) on a simple editorial premise: Every word must help the radio/tv buyer in his appreciation and use of air advertising.

When SPONSOR was one year old we took our readers behind-the-scenes with "One year in the life of SPONSOR," a factual report on our objectives, methods and progress. This was followed by "Two years in the life of SPONSOR," then "The first 8,000 pages."

These intimate glimpses of a trade publication were well received. But somehow the idea was lost in the hustle and bustle of the air age.

We've been asked to revive these reports and we're glad to oblige.

THE FIRST TH

IN its first 13 years SPONSOR grew from monthly to weekly; its staff from seven to 40; its press-run from 8,000 to 15,000 copies per issue; its annual advertising revenue from $50,000 to well over $1,000,000; its agency/advertiser popularity from "also-ran" in the early broadcast magazine readership surveys to a dominant force in all surveys made independently since 1958.

These are some barometers of progress. But what makes SPONSOR click?

Here are some of the answers:

WE SERVE THE MAN WHO FOOTS THE BILLS

We always have. The temptations to branch out editorially (and thus enlarge our advertising opportunities) have been constant. But we've resisted these temptations. We know we can't be all things to all people. So we continue to concentrate on helping the timebuyer, account executive, manager, and the others involved in radio/tv buying, to do a better job.

WE'RE A CRUSADING MAGAZINE

Ever since our birth we've fought hard for worthwhile industry improvements. We antagonize some with our stand; we don't allow expediency to direct our policies. We've fought for an RAB, Tvb, sane use of ratings, establishment of a federated NAB (several years back), a new name for spot, spot radio and spot tv billing figures. When many were sounding the death-knell of radio as tv zoomed into sight, SPONSOR released its memorable and factual series, "Radio is Getting Bigger." Right now we're underwriting one of the toughest projects of our career: how to lick the paper work hurting spot at ad agencies. A hard-working committee of industry leaders is wrestling with this one.

WE START THE TRENDS

There are a million ways to turn out a trade magazine. SPONSOR pioneered the kind that is as easy to digest as a consumer magazine. When we began we introduced the advertising field the highly graphic, readable, interpretive, and factual periodical. When we went weekly we introduced the fast-reading, eight-page newsletter. We sp
ELEVEN YEARS IN THE LIFE OF SPONSOR

By R. P. Hoffman

June, 1959 was a milestone. It was the beginning of the eleventh year of SPONSOR, the magazine for radio and television advertisers and agency executives. During the last eleven years, SPONSOR has been a leader in many new developments in the field of broadcasting.

SPONSOR IS EDITORIAL-PRODUCED

SPONSOR is not a typical advertising magazine. It is not produced by a typical advertising agency. SPONSOR is not written by a typical advertising agency. SPONSOR is written by men who have held executive posts at top advertising agencies. John McMillin, executive editor, and Ben Bodec, news editor (our two key editors), spent a total of 26 years at Compton, J. Walter Thompson, Kenyon & Eckhardt, and other large agencies. These men are exceptional analysts and writers. But more than that, they bring their readers an advertising understanding and know-how far beyond creative and mechanical skills. SPONSOR's strength always has been in its product. Some 20 editors, the top nine of whom average nearly seven years each at SPONSOR, are the job.

THE SPECIALIZE IN BEING USEFUL

When SPONSOR was beginning, extracting facts-and-figures from agency and advertiser sources was no mean feat. But the industry gradually has learned to share its secrets; and we've had a hand in this education. In the past year two agencies (Leo Burnett and N. W. Ayer) broke hush-hush policies by inviting us to analyze their operations and report their findings with no holds barred. They must have liked the results; both ordered thousands of reprints.

The information is the heart of SPONSOR's editorial content. Case histories, cost studies, research analyses, charts, and surveys of all kinds dot our pages. Standard for the industry are such tools as TV Basics, Radio Basics, All Media Evaluation Study, Network Comparison, Five-City Directory, TV Dictionary, Timebuying Basics, Marketing Basics, Annual Farm Issue, Annual Negro Issue, Timebuyers the U.S. In November, 1959 our Readers' Service answered 225 agency/advertiser questions.

THE INFLUENCE THE INFLUENTIAL 7,500

SPONSOR's target, editorial and circulation, is some 7,500 agency and advertiser executives whom we consider worth reaching because they participate to some degree in arriving decisions. Of these, perhaps 2,000—largely time buyers—are of major importance. Our task is not only to reach but to truly influence the 7,500. This is a tall order. We are busy people who must pick their reading matter with care. It takes a penetrating use book which covers the weekly essentials (and avoids the non-essentials) to register. SPONSOR registers so well that in 1959 we averaged close to 100 paid subscribers at such prominent spot-buying agencies as Young & Rubicam, BBDO, McCann-Erickson, and J. Walter Thompson.

These are signs of our progress as we enter our fourteenth year. There are others. For example, in 1959 our renewal percentage climbed 14% over the previous year; newspaper and magazine publicity mentions tripled; advertising income reached an all-time high; new surveys appeared which attested to our continuing leadership among agencies and advertisers. And in June, 1959 we began publication of CANADIAN SPONSOR, a biweekly edited in Toronto.

JLD RATES IN 1960 FOR OLD ADVERTISERS

1960 brings an advertising rate increase, the first since 1957. But it's our wish that we give old advertisers a break. So we have decided to guarantee current contract advertisers our old rates until 1 January, 1961.

We have many plans afoot for 1960. Not the least of these is the further professionalizing of our sales and sales promotion departments, two operations which have taken a back seat as we've gone all-out on improving our editorial product. So you can expect to hear more about our advertising values* and see us more often during 1960.

I hope that this report tells you what you want to know about SPONSOR. If we've omitted anything, please drop me a line and I'll do my best to furnish the fill-in.

SINCERELY,

R. P. Hoffman

EDITOR AND PUBLISHER

SPONSOR

The magazine radio/tv advertisers use

40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: Murray Hill 8-2772

*A presentation explaining trade paper values (1960 vintage) has just been completed by our promotion department. We'd like to show it to you. May we?
in **TOLEDO**
you know where
you're going with
**WSPD** NBC
**RADIO**

More audience
**AROUND the CLOCK**
than the next 2 stations
combined.

**FIRST in TOLEDO for 38 years!**

Call KATZ—
today
for tomorrow's availabilities

**a STORER station**

National Sales Offices:
625 Madison Ave., N.Y. 22
230 N. Michigan Ave., Chicago 1
WHEELING: MAJOR TV MARKET

One Station Reaching The Booming Upper Ohio Valley

No. 17
WTRF-TV Image Series
FASHIONS

Bobbie Brooks

Fashions for smart women by smart women in a market where the buying habits of all women are constantly influenced by advertising on WTRF-TV. With new expansion near completion, the Bobbie Brooks 300 employee payroll will soar above the million dollar mark. BB—another growing industry comprising the rich, busy and booming WTRF-TV Wheeling Market. Here, in a 36-county area, two million people with an annual spendable income over 2½ billion dollars, spend at 7,500 retail outlets and ring up nearly two billion dollars yearly in retail sales. People who work, people who spend, people who find WTRF-TV worth looking into!

BELLAIRE GARMENT COMPANY, Bellaire, Ohio (Just 3 miles from Wheeling on the Ohio side) One of the 11 plants producing smart, nationally famous Bobbie Brooks Fashions for Women.

WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!

For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at Cedar 2-7777.
National Rep., George P. Hollingsbery Company.

316,000 watts NBC network color

wtrf tv

PONSOR – 20 FEBRUARY 1960
H-R Television, Inc. now represents these Corinthian television stations:

- KOTV Tulsa
- KXTV Sacramento
- WANE-TV Fort Wayne
- WISH-TV Indianapolis

H-R Representatives now represent these Corinthian radio stations:

- WANE Fort Wayne
- WISH Indianapolis

H-R will assume representation of KHOU-TV Houston on September 15.

Responsibility in Broadcasting

THE CORINTHIAN
Radio—the plight thickens

I have not seen Mr. and Mrs. Ira Herbert since 1954 when they sold out their 20% interest in WNEW, New York to a group led by Richard D. Buckley and went into retirement in Palm Beach, Florida. Radio, then, I thought, was about to lose forever two of its brightest, warmest people. But Ira was not feeling too well in those days, and his able and ever-loving wife, Bernice Judis would hear of nothing but to get him off the treadmill and down to the sunny climes for a rest.

Anybody who’s been around broadcasting for the past 15 or 20 years knows what a remarkable contribution Ira and Bernice Herbert made to radio, particularly on the programing level. To a great degree they were responsible for the music-news format, which in time, was to prove the life-saver of radio, the approach which enabled independent radio stations to withstand the formidable competition of television, and to go on to bigger profits than the most optimistic of broadcasters themselves believed possible.

Those who’ve been around the business this last decade or two know that Ira and Bernice gave to broadcasting some of its shrewdest practitioners. Westinghouse’s national program director Dick Pack and Bill Kaland learned large hunks of their trade at the Herbert’s WNEW. Ted Cott of NTA, David Yarnell of WMGM, Steve White of WRCA, Bob Smith of WOR, and Alan (Bud) Brandt, one of today’s more successful public relations specialists, were WNEWers.

No program technique as successful

When the news broke this week that the Herberst were coming back into the business, I’m sure there were loud cheers in many quarters. Their purchase of WAKE, Atlanta, Ga. and WYDE, Birmingham, Ala. from the Bartell Family Group for $1,025,000 (with Milton Biow of the agency of that name, which he folded in ’56, and Emil Mogul of the Mogul. Williams & Saylor advertising agency as partners) came as one of the most welcome bits of news I’ve encountered on the broadcasting front in a long, long day.

Their timing could not be better. Radio, as is painfully apparent, is living through a bad time. For a multiplicity of reasons, not the least of which is the current Oren Harris Subcommittee on Legislative Oversight hearings into payola, the so-called Top 40 format is being dumped by station after station. This, in itself, is not necessarily a calamity.

What does seem to me a near calamity is the incredible amount of blind groping which passes for radio station program policy these days. Many formats are being tried, and in various situations, of course, various program structures are working out quite well. In
some markets so-called "good music" stations are coming into their own. In others, exclusively long-playing album music is successfully featured.

But nowhere has a broadcaster yet developed a program technique, an over-all approach that will revolutionize the industry in the sense that the basic music-news format did when the Herberts were running WNEW as the most successful independent station operation, not only in New York, but in the entire nation.

I don't really know, of course, that Ira and Bernice are once again going to set the broadcasting business afame. Six years of basking in the southern breezes is a long time. But I'm betting that before 1960 is through the Herberts will have made a number of exciting contributions to the broadcasting business. And I and a few hundred other people of my acquaintance are rooting loudly for them to do so. Whether they do or not, however, I welcome them back.

FCC should spell it out

This particular piece is being written on Monday, 8 February, on which day, of course, the aforementioned Harris Subcommittee payola hearings are to start.

The New York Daily News this morning, before the first witness had yet made his appearance before the Committee, carried this page one headline: CHARGE PAYOLA BY PARTY GIRLS, DISK JOCKEY PROBE ON TODAY. The three-column story on page two revealed the news carried in the trade press a month ago, that the Committee had subpoenaed the books of the Americana Hotel in Miami Beach, where the disk jockey convention was held last May. One paragraph in the story is quite a tip-off as to how the jockeys, broadcasters and record people involved may expect certain segments of the press to treat the Harris hearings stories. The paragraph reads:

"... Unconfirmed reports say that two plane loads of party girls were flown from Chicago to Miami Beach to help make the convention one of the greatest orgies of all time."

There surely is nothing very much anybody can do about this type of coverage, and to a certain degree it's even possible that a small handful of operators on both sides of the fence have been asking for it.

I do hope that when the hearings are over, the Federal Communications Commission will spell out precisely what it requires a broadcaster to do when a record is played, in which said broadcaster has any kind of interest. For example, there is nothing now wrong, nor to my knowledge has there ever been anything wrong with the Radio Corporation of America owning both the NBC, a group of television and radio stations and RCA Victor Records; nor with CBS owning Columbia Records; nor with American Broadcasting-Paramount Theatres owning both the ABC networks and the ABC-Paramount record company. Nor with any local broadcaster around the country owning a label of his own, or a music firm, or a distributing company or what have you.

This type of diversification is most common throughout American industry. The Smathers Bill hearings before Senator John Pastore a while ago went into this very thoroughly, and found nothing wrong with it. The present situation, however, has cast new shadows over diversified ownerships of this kind. I think a clarification is sorely needed, and I hope it will come soon.
The Greeks had a letter for it... *

The Ancient Greek letter ALPHA has become synonymous with the word FIRST. Similarity of the ALPHA character to WCCO Television's channel number goes even deeper... Channel 4 being synonymous with leadership in the competitive four channel Twin City market. The difference between GOOD and GREAT in Minneapolis-St. Paul Television is the 46% average share of total homes (7 AM-12 Midnight) garnered by WCCO Television... Dec., 1959 Nielsen.

WCCO TELEVISION - CHANNEL 4
CBS IN THE NORTHWEST
Represented by Peters, Griffin, Woodward, Inc.
Morning coffee and WWL-TV . . .

Coffeebreak is the time for New Orleans housewives to take an “entertainment break” with WWL-TV . . . where they can watch LIFE OF RILEY, MEDIC HIGHWAY PATROL and other favorite weekday shows. Ask Katz about the popularity of WWL-TV’s morning shows.

WWL-TV

NEW ORLEANS

49th and Madison

Supermarket superman

We thought the Eavey Supermarket story on page 40 of the 23 January issue of sponsor was tremendous! After Bert Maher finishes reading this story he should feel like the “world’s top supermarket salesman.” Everybody at WANE-TV has read it and is very impressed.

Doug Shull
prom. mgr.
WANE & WANE-TV
Fort Wayne, Ind.

Radio print sheet

I was very interested in the item in your 16 Jan. issue, about WMCA’s Noon Time News, since KGEE has a similar sheet.

We distribute the Lunch News to restaurants throughout Bakersfield daily, and any doubts we might have had about its effectiveness were dispelled last week when we were late in getting it out. Thirteen phone calls came in in 15 minutes, wondering where the Lunch News was.

We provide advertising space on the sheet, which is sold in combination with a spot schedule and use the slug lines—a form of subliminal advertising—as a bonus for our regular sponsors.

I’d be interested in hearing from other stations which are using similar ideas. Incidentally, my thanks to you for the many features and sales ideas I’ve culled from sponsor over the years.

Richard Kelley
prom. consultant
KGEE
Bakersfield, Calif.

Sold on ‘Seller’s Viewpoint’

I think that every once in a while everybody needs a pat on the back and I have been meaning for some time to tell you what I think about the feature you run called “The Seller’s Viewpoint.” The two recent examples that I have seen, which remain in my mind, are those written by Ed Mullinax, of WLAG, L Grange, Georgia, and Bob Rouns- ville, of Atlanta, both gentlemen making a lot of sense.

For some time now I have felt that there is another phase of broadcasting which the nation buyer overlooks. That is the fact that the successful radio station today, dealing with local merchants and businessmen, must ring the cash register or it doesn’t get renewed from the local merchants and businessmen. I am sure that you will agree that if a national campaign fails in any given area or in the nation as a whole, there is no one to blame but the advertiser, because no one radio station could cause widespread failure. The reverse is completely true, as far as local advertisers are concerned. The station has to produce, or he has lost a client. So, it has occurred to me that maybe a buyer should look at the success of local radio, and let it be a guide toward determining the potentiality of any given radio station.

Jack Weldon
sales mgr., WSU
St. Petersburg

SPONSOR • 20 FEBRUARY 19
"You think you got problems?"

"Last night I get stuck for the check at Tom's. I miss the 5:22. This morning I break a shoe-string on my cordovans. My substitute secretary puts cream in my coffee. The maitre d' at the Sixes gives me a glassy stare when I show up with a client for lunch. The waiter brings me a Martini with an olive. My manicurist can't take me at 4 as usual. My speaker phone's got feedback. My contour chair is out of whack. The vest to this suit was misplaced at the cleaners.

"Now I hear a tv set is on the blink in WSLS-TV's 58-county market, changing the total tv homes from 448,001 to 448,000."

WSLS-TV
Channel 10 • NBC Television
Mail Address: Roanoke, Va.
A broadcast service (with WSLS Radio)
of Shenandoah Life Insurance Company
National Representatives: Blair Television Associates
Dan Kane, Ellington & Company, Inc., New York, illustrates how his agency established an effective radio buying campaign for Cities Service. “We use minutes during prime traffic periods weekdays and reach the motorist when he’s most likely to be receptive to our message. Beyond that, though, many Cities Service dealers have radios at their places of business, and that’s where this kind of scheduling pays off in extra dividends. We reach the motorist and the dealer with the same commercial. It’s not too extraordinary an occurrence for the dealer to hear the company’s message on the car radio of the automobile that he’s servicing. Since Saturday and Sunday driving habits are less explicit than weekday patterns, we run a schedule of I.D.’s. The increased frequency extends our range and adds to the total impact of the campaign.” Dan notes that the Cities Service story shows that a buying pattern based on sound research doesn’t automatically become dated. “We’ve been making this kind of buy for several years without any loss of efficiency; in fact all signs point to continued sales success.”

Pauline Mann, Zlobe Company, Inc., New York, points out that while her reasons for selecting or rejecting a station may at times appear contradictory, “they are quite valid in terms of the needs of the specific advertiser. My regrets to the station reps who made pitches and didn’t get an order. While the cost-per-1,000 makes your station a terrific buy, unfortunately your audience is not selective enough for product A, but it’s too selective for product B. Your coverage area is too limited for product C’s wide distribution, but too broad for product D’s limited distribution. Your sponsor list carries too many low-priced retail outlets that don’t distribute quality product E. Your station, on the other hand, carries too few of the retail chains where mass product F is distributed. Your morning traffic time is sold in rotating positions only, and the product G message must have a fixed position for repetition. But your morning time is sold only as a strip and the product H message is to be aired only twice weekly. The product J budget is too limited to saturate the market, and product K is committed for the next 26 weeks, but maybe, fellas, maybe next time around.”
Yes, The Price Is Right when homemakers get the whole color-full picture via compatible color television. The magic of the modern super-market is set down right in the living room with every product displayed with the exact colorful persuasion planned by its manufacturer. New packages and products are appearing in increasing numbers at WBAP-TV, where complete color facilities include the new RCA television color tape recorder.
The "content" of a rating point on WPIX-11 and the top network station in New York is the same! Nielsen proved that incomes, home ownership, ages, jobs, etc. follow identical patterns.* The reason is logical and understandable. WPIX-11 is programmed like a Network station with network-proven and network-quality shows every half-hour, every night. This WPIX-11 "network look" brings increased sales impact to your commercial messages — makes them more receptive, more effective, more productive.

Where are your 60-second commercials tonight?

*Special Nielsen Qualitative Study for WPIX-11... Details upon request.

A. C. Nielsen recently studied his entire New York sample, both Audimeter and Recordimeter — Audilog homes, and found "no significant difference" between the kind of people who watch WPIX-11-New York's leading Independent station — and New York's leading Network station.

The Nielsen "WPIX AUDIENCE PROFILE" study provides a direct comparison of audiences for the prime qualitative categories of:

FAMILY INCOME
HOME OWNERSHIP
AUTOMOBILE OWNERSHIP
SIZE OF FAMILY
AGE OF HOUSEWIFE
OCCUPATION, HEAD OF HOUSEHOLD

from 7:00-11:00 PM, seven nights a week. Qualitatively they are equal.

As Nielsen states: "NONE OF THE COMPARISONS YIELDED A SIGNIFICANT DIFFERENCE!"
Station reps have already begun to show concern over the competitive prospects facing them this fall from the mounting number of TV network spot carriers.

As things look right now there will be at least 20 hours of them on the nighttime schedules of the three networks.

ABC TV can be figured on for 11 hours, NBC TV, seven and CBS TV, two.

NBC TV, which the trade sees as bent on giving ABC TV a hard run on the action front, has already disclosed it will have an hour spot carrier of western, adventure or suspense description in tee-off time every night of the week.

Observed one rep to SPONSOR-SCOPE: "Something drastic better be done to meet this expanding penetration into spot—like the immediate organization of a project exclusively to selling selective spot as a medium."

Don’t be surprised if the Lincoln-Mercury division of Ford (K&E) takes over the Alfred Hitchcock series in behalf of the forthcoming Comet compact.

NBC's got it under contract for two years and the asking price is $65,000, which would make it the most expensive dramatic half-hour in TV.

The parleying's been between NBC's Bob Kintner and L-M's Charles Moore.

Buying activity in national spot TV and radio simmered down somewhat the past week.

TV buys included Campbell's Beef and Chicken Gravies, P&G's Joy, Brown Shoe, Kellogg's Gold Medal Macaroni & Spaghetti, all out of Burnett; Chun King (BBDO Minneapolis), flights in 50 markets; Lipton Tea (SSCB).

Lincoln Mercury (K&E) bought its first batch of radio spots in behalf of its compact car, Comet.

Here's an agency that wants to show the client that it can buy spot radio as cheaply nationally as the account has been doing through local coop.

The sponsor is Ward Baking and the agency, Grey. And to prove the point Grey is asking stations to cooperate by establishing—on their rate cards—discounts covering the use of anywhere from 1,500 to 2,000 spots a year.

Grey's basic recommendation to Ward: 40 to 50 spots a week for 52 weeks.

Incidentally, this year-around plan is just the opposite of the strategy that a competitor, Continental Baking, is putting into effect for its Wonder and Profile brands' spot TV operations. Continental has gone from a 52-week to a flight policy.

What makes the Continental switch of major significance: (1) the two breads use over 100 markets; (2) the account had built up one of the most valuable spot franchises in spot TV (shows like Gunsmoke); it billed as high as $100,000 in a single market.

For some agency showmen the deluge of newsprint garnered by Jack Paar's walkout from NBC TV poses two inferences worthy of pondering by the business:

1) That more than ever what happens in or to TV is of top-bracket news importance—underscoring the fact that as a medium TV is without parallel in intimate impact on the emotions, minds and habits of the vast majority of American homes.

2) That individual ratings can be of minor import when stacked against the cumulative effect produced by frequent exposure of a provocative attraction with low ratings.
Standard Oil of Indiana apparently doesn't go along with Esso on the latter's policy away from radio news.

Indiana, in Chicago for instance, has swung from a morning newscast on WBBM (of 20 years standing) to News Headlines Around the Clock on WGN, adding up to about 100 broadcasts a week.

Though the mechanics of renewing won't get started until June, Kellogg (Burnett) has pretty well decided to stick with its spot for its moppet-oriented programs.

Open to decision: changes in show lineup, markets and stations.

CBS TV with its soap operas and NBC TV with its daytime game shows seem to draw larger quotients of the lower income groups.

Here's how the networks break down by income levels in the daytime, as based on Nielsen data for November-December 1959:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>UNDER $5,000</th>
<th>$5,000-8,000</th>
<th>$8,000 &amp; OVER</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>36%</td>
<td>52%</td>
<td>12%</td>
</tr>
<tr>
<td>CBS TV</td>
<td>41%</td>
<td>44%</td>
<td>15%</td>
</tr>
<tr>
<td>NBC TV</td>
<td>42%</td>
<td>39%</td>
<td>20%</td>
</tr>
<tr>
<td>U.S. Brackets</td>
<td>41.3%</td>
<td>38.4%</td>
<td>20.3%</td>
</tr>
</tbody>
</table>

(For similar breakdown re nighttime) programing see 13 February SPONSOR-SCOPE.

Adam Young, Inc., has plans for deep penetration of the whole South, and it's set up a separate arm, Southern Advertising Sales, Inc., for the purpose.

The subsidiary will take over the Atlanta and St. Louis offices and eventually it will have offices in New Orleans, Nashville, Dallas, Miami and Richmond.

It's Young's first dip into regional operations on a broad scale. The premise: though the rest of the country has been given blanket coverage by the rep field, the South hasn't, with one exception, got the regional concentration it merits.

Hal Parks will head up SAS out of Atlanta.

Watch for a broadening attempt among top stations in key TV markets to shorten the margin of product protection for spot to five minutes: it's now generally 15 minutes for daytime and a half hour at night.

One of their main arguments: the expansion of network spot carriers and the checkerboarding of daytime network advertising is making it pretty tough for them to take care of a lot of their spot business without running into product conflicts.

They also contend: (1) some network advertisers often cowcatcher competitive brands of the same product; (2) research has yet to prove that proximity weakens a commercial message and (3) anyway, the protection thing is a tradition carried over from radio and without rhyme or reason.

If you want to know why there's a lot of spurt buying in air media, harken to this:

More and more top managements in the manufacturing business are putting their advertising and sales budgets on a quarterly basis, with even this subject to review at any time.

There are even some major clients who are being urged by their financial v.p.s. to set up their total allowable expenses on a monthly basis, as against a percentage of the year's total.

Of course, it's all anathema to their agencies, since it puts a restriction on the use and full growth of advertising effectiveness and values. In the long run, say the agencies, the end cost of advertising and loss of potential sales well outbalances what may have been saved from cautious budget dribbling.
The chances of a nighttime show in the top 30 to achieve a 40 or better share of audience continues to ebb: in fact, you might consider your program practically a click if it carves out at least a 35% share.

Here's how the top 30 shows over the past three seasons have stacked up in terms of shares of audience:

<table>
<thead>
<tr>
<th>SHARE</th>
<th>1957-58</th>
<th>1958-59</th>
<th>1959-60</th>
</tr>
</thead>
<tbody>
<tr>
<td>55% &amp; higher</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>50-55</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>45-50</td>
<td>14</td>
<td>7</td>
<td>11</td>
</tr>
<tr>
<td>40-45</td>
<td>7</td>
<td>15</td>
<td>6</td>
</tr>
<tr>
<td>35-40</td>
<td>4</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>Total</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
</tbody>
</table>

If the initial 7-city Arbitron is an indicator, the Art Linkletter strip on CBS TV appears to be in for a jostling from NBC TV's Loretta Young repeats.

The ratings for the first three days of the rerun series broadcasts (5.6, 7.6 and 9.8) put the show in first place, with Linkletter, for the first time, a runner-up.

The L. Young participants to date: H. J. Heinz, Frigidaire and Nestlé.

NBC TV's new schedule of discounts, which becomes effective 1 April, seems to have made a better impression with agencymen than its CBS TV predecessor.

The consensus, as deduced by SPONSOR-SCOPE, was along these lines:

- NBC's structure was far more realistic for the year-around advertiser and that it didn't penalize him in favor of the strictly summer user.
- For the big customer the discount range on NBC—35% to 25%—adds up to more savings than CBS' range of 33 to 19%.
- Nobody, including those with 9:10:30 time, gets hurt on NBC.

Proctor Electric (Weiss & Geller) has left the ranks of spot tv, at least temporarily, for a flier in network tv via a Jerry Lewis special and daytime quarter-hours.

There'll be 20 of them over a period of six weeks, and the buy makes a rare case of a traffic appliance tying its nighttime personality into a daytime campaign.

Obviously a clincher in the NBC TV deal: Lewis will tape commercials for the daytime participations.

There's also a possibility of GE going daytime.

But in the meantime two of its agencies, BBDO & Y&R, are driving hard to come up with lists of nighttime program prospects, of varied segments, for the coming season.

GE seems to be still reveling in the excitement and talk engendered by its recent two-hours special delivered by Y&R.

The distress prices at which the tv networks are selling some of their leftover wares has already evoked this sort of talk from agencies with year-around commitments: the insertion of favored nations clauses guaranteeing them the same rates.

Without pointing the finger at specific networks or deals, it is suffice to say the bargain counters are heaped high and the price tags inordinately below list.

Among the latest transactions: (1) Nighttime spot carriers going for $12-16,000 per commercial minute as compared to $24-28,000 for the fall-winter season; (2) waiving of talent cost and letting the time go for affiliate compensation only; (3) providing the agency's commission on a deal like (2) from the shares that would normally go to the network's o&o's.
Esquire Magazine is the latest publisher bent on diversifying its investment interests in the direction of radio and tv stations.

It's set up a broadcasting division for that person, with Barry Sherman in charge. He was formerly with WITH, Balto., WSCR, Seranton and the Dave Baltimore stations.

WSAI, Cincinnati, is showing that radio can give the newspapers fit for tat in the area of criticism and in a dignified way.

The station reviews the local two dailies six times a day, praising as well as panning their coverage and treatment of the news and so forth.

One big difference between the media: the station offers equal time to the newspapers for rebuttal to a rap, but so far the opportunities have been bypassed.

According to NBC TV's calculations, it's had the smallest margin of increase for a daytime hour (gross) over the full network during the past year.

The comparison:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>JANUARY 1960</th>
<th>JANUARY 1959</th>
<th>INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>$42,732</td>
<td>$40,033</td>
<td>6.9%</td>
</tr>
<tr>
<td>CBS TV</td>
<td>67,615*</td>
<td>62,890</td>
<td>7.5%</td>
</tr>
<tr>
<td>NBC TV</td>
<td>65,765</td>
<td>63,568</td>
<td>3.5%</td>
</tr>
</tbody>
</table>

*This makes the first time that a full lineup on CBS cost more than on NBC.

NBC TV is turning to its affiliates for a share of the added discounts that will be available to the network's bigger advertisers after 1 April.

The plan: to put the pre-freeze stations on a clock-hour basis instead of a unit-hour basis as their contracts come up for renewal. In other words, they—like the post-freeze stations—will get 50% of the hour rate on each nighttime half cleared.

The pre-freeze stations are now entitled to 60%.

Where spot radio may be lax, judging from what media analysts say: coming up with specific figures on potential accumulative audiences.

Like how many listeners an advertiser could expect if he used say 10 spots a week in the top 50 markets.

Note these media researchers: what spot radio needs most at the moment is more specific calculations and less generalities. Also, that sources for such mathematics are available to the medium but it's not taking maximum advantage of them.

Bulova, via McCann, is again making as though it will be doing something about returning to radio one of these days, after an absence of 11 years.

The agency's timebuying department has on and off for months talked to reps about different plans and use techniques, but as yet nobody has called for availabilities.

The other half of Journey to Understanding has been disposed to American Motors by NBC TV for somewhere in the neighborhood of $500,000.

With Norelco as co-sponsor, this renewed series will take in at least six one-hour and 10 half-hour programs.

The joint proceeds ($1 million) just about covers station compensation and costs of coverage, but the network figures that it's still ahead thuswise: (1) it's carrying out a public service obligation to the hilt; (2) keeping its affiliates happy by compensating the affiliates they'd carry sustaining anyway.

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 72; and Film-Scope, page 58.
two kinds of husbands . . . one kind of television!

Husbands come in all shapes and sizes. So does KPRC television. Leave it to the program-wise wife to select the right KPRC television for her husband. One glance at the bias-cut says KPRC-TV will sell when he itches, never bind when he turns away. Always comfortable. Assorted sizes, in programs, spot announcements, participations.

Edward Petry & Co., National Representatives

television for big and little

COURTESY OF
P. H. Hanes Knitting Co.
YOU KNOW WHERE YOU'RE GOING with STORER

—THE STATIONS THAT ACCENT THE SELL

Steer your sales to steady increases with a name that is known for results. Storer stations give you maximum audience sales impact in the nation's important markets. For example, in Miami, Storer Radio WGBS covers all South Florida with 50,000 watts, CBS programming, and top local personalities. In Milwaukee, Storer Television WITI-TV provides one of America's most prosperous markets with CBS programs and the largest library of film features of any station in the area. With Storer stations, you know where your sales are going. With Storer...they're going up!
OVER 3,000 FEATURE FILM TITLES

MORE THAN ALL OTHER STATIONS COMBINED

MGM • RKO • 20th CENTURY FOX • ALLIED ARTISTS • PARAMOUNT • UNITED ARTISTS

In Milwaukee...

you know where you're going

with WITI-TV CBS PROGRAMMING

EXPERIENCED HANDS to help build your sales in one of America’s most prosperous markets. Call BLAIR today for top rated minutes.

STORER station

National Representatives BLAIR TELEVISION ASSOCIATES
TOP LEVEL corporate decisions mean increased programing and sales opportunities for stations. Here David Ogilvy, M. J. Rathbone and Ely Landau confer on Jersey Standard’s Play of the Week

LOCAL TV WINS POWERFUL FRIENDS

JERSEY STANDARD’S PLAY OF THE WEEK BUY HIGHLIGHTS NEW SALES TREND IN STATION-SYNDICATION PROGRAMING

Station managers are discovering that some of their hottest items these days are programs which only a few months ago they dismissed as unsalable.

Reports reaching SPONSOR last week indicate that larger advertisers are spending more money with greater frequency and in a greater number of markets for precisely the show that once displayed the “it can’t be sold” label.

This complete turnabout has taken place only in the last few weeks, cutting across the lines that often compartmentalize local programing sales and syndication from advertiser board decisions and agency program scouting.

The new trend is summed up in the word image—a new consciousness by both corporations and stations on the general impression they leave on the public. A whole new world of programing and sponsorship is coming into being that comes out of public relations strategy, supplementing rather than replacing advertising which comes out of sales thinking.

The most electrifying example of this tendency involves what is probably the largest local tv buy ever made—Jersey Standard’s order through Ogilvy, Benson & Mather, for 13 weeks of WNTA-TV’s Play of the Week, with options running up to three years. This single, one-market, one-program order amounts to over $500,000 worth of local tv business.
While Jersey Standard's move is unusual in its size and in the kind of program it bought from NTA, it is certainly not unique. The CBS stations division, for example, has made sales of a similar nature. The Community Savings & Loan Association, sponsored Time and St. Louis special show, recently on KMOM-TV and the Southern California Bok sellers Assn. is backing the Cavalcade of Books series on KNXT, Los Angeles.

There's the same drastic change in attitude at many other stations, the NBC o's, KRCA-TV, Los Angeles, is now co-developing a public affairs series with a utilities advertiser. (Though there's no uniform policy among the other owned stations: WRC-TV, Washington, for example, hasn't programed public affairs in the past for sponsorship. NR is WRCV-TV, Philadelphia, currently developing anything just for sales.)

WBNQ, Chicago, however, has the institutional advertisers interested in the "third" week the network will release, and WRCA-TV. New York, is now developing related sales approach for its existing heavy public affairs schedule, among which the Op Mind series is reportedly sold ready to an undisclosed bank. WRC TV also expects to announce a new cosmetics advertiser for a new program shortly. Despite city-to-city variations, the commercial chances in public affairs shows have suddenly come alive at the NBC-owned stations.

Independent stations have also been exhibiting leadership in finding sponsors for public affairs shows. WPIX, New York, has produced a syndicated a series of three-hour documentaries on the Russian Revolution, the Berlin Crisis and the Secret Life of Adolph Hitler. Local sponsors for this series are food, beer, retailers, gasoline, auto dealers and newspapers, in addition to banks, utilities, insurance companies and construction firms.

Sponsors using these WPIX-distributed documentaries include Root Motors, Savarin Coffee, Great Western Savings Bank of Los Angeles, Milwaukee Gas Co., Hartford National Bank, Twin Cities Federal Savi of Minneapolis, Oldsmobile, and Volkswagen dealers of Tampa, etc.
tions such as WSPD-TV, Toledo; WJIM-TV, Lansing; KARD-TV, Wichita; WNEM-TV, Flint; WTVW, Evansville; KHQ-TV, Spokane; KMOX-TV, St. Louis; KGW-TV, Portland; WISH-TV, Indianapolis; KETV, Omaha; KNXT, Los Angeles; WRVA-TV, Richmond; KVAR-TV, Phoenix; WTTV, Bloomington; WALA-TV, Mobile; WMAR-TV, Baltimore; and WTVW, Charleston, which produce children’s cereals.

The established syndication companies are now carefully investigating the public affairs programing market. Screen Gems is handling KRON-TV’s video tape Medicine 1960 for which some interest in a block purchase has been shown by one group of o&os stations. Westinghouse stations, which have a long-established position of

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**LOOK WHO’S BUYING LOCAL TV**

A few of the sponsors who buy local public affairs or public relations television

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PROGRAM</th>
<th>STATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>JERSEY STANDARD</td>
<td>Play of the Week</td>
<td>WNTA-TV, New York</td>
</tr>
<tr>
<td>COMMUNITY SAVINGS &amp; LOAN</td>
<td>Time and St. Louis</td>
<td>KMOX-TV, St. Louis</td>
</tr>
<tr>
<td>PENNSYLVANIA BELL TELEPHONE</td>
<td>H. S. Musical</td>
<td>WRCV-TV, Philadelphia</td>
</tr>
<tr>
<td>BOSTON GLOBE</td>
<td>Cold War-Berlin Crisis</td>
<td>WBZ-TV, Boston</td>
</tr>
<tr>
<td>JENKEL-DAVIDSON OPTICAL</td>
<td>Medicine 1960</td>
<td>KRON-TV, San Francisco</td>
</tr>
<tr>
<td>ROOTES MOTORS</td>
<td>Secret Life of Adolph Hitler</td>
<td>KTIV, Los Angeles; WBTV, New York</td>
</tr>
<tr>
<td>GENERAL TIRE</td>
<td>Russian Revolution</td>
<td>WGR-TV, Buffalo</td>
</tr>
<tr>
<td>ATLANTA TRANSIT</td>
<td>Two Bells—Tv Edition</td>
<td>WAGA-TV, Atlanta</td>
</tr>
<tr>
<td>CATERPILLAR TRACTOR</td>
<td>Weekend World</td>
<td>WMBD-TV, Peoria</td>
</tr>
<tr>
<td>STAR MARKETS</td>
<td>Starring the Editors</td>
<td>WBZ-TV, Boston</td>
</tr>
<tr>
<td>RCA VICTOR</td>
<td>Chicago Symphony</td>
<td>WGN-TV, Chicago</td>
</tr>
<tr>
<td>OHIO BLUE CROSS</td>
<td>Let There Be Life</td>
<td>WKRC-TV, WLW-T, Cincinnati; WHIO-TV, WLW-D, Dayton</td>
</tr>
<tr>
<td>S. CALIF. BOOKSELLERS</td>
<td>Cavalcade of Books</td>
<td>KNXT, Los Angeles</td>
</tr>
<tr>
<td>SAVARIN COFFEE</td>
<td>Russian Revolution</td>
<td>WPIX, New York</td>
</tr>
<tr>
<td>MIAMI DAILY NEWS</td>
<td>Secret Life of Adolph Hitler</td>
<td>WCKT, Miami</td>
</tr>
<tr>
<td>PILOT LIFE INSURANCE</td>
<td>Cold War-Berlin Crisis</td>
<td>WBTB, Charlotte; WBTW, Florence; and WFMY-TV, Greensboro</td>
</tr>
</tbody>
</table>
gy. In syndication, it has possibly touched off more excitement than any other happening of the past year or two. It has given station programers and salesmen an emphatic positive example of a bright new target to shoot at.

For Jersey Standard, the mammoth local investment was an unusual "opportunity" for its public relations program. Terming the audience of *Play of the Week* "mature and thoughtful people in the world's largest metropolitan area," M. J. Rathbone, president of Jersey Standard, stated; "This is an audience which Jersey Standard wishes to reach with institutional messages about its policies and activities. Thus, we feel our sponsorship represents sound business."

*Play of the Week* had gone on the air in October 1959 with two-hour dramatic programs prepared on video tape, featuring leading Broadway and off-Broadway actors. Many plays were chosen for their artistic success in recent theatrical presentations, but for which no other television outlet existed. Actors and writers cooperated to make production budgets as low as $40,000 possible and before 8 February, when the sponsorship began, the program was sold on a participation basis. Now NTA, parent company of WNTA-TV, New York, is syndicating the series to other stations.

For program, time, and facilities in only one market, Jersey Standard pays slightly under $40,000 a week—an amount approximately five times the full cost of a syndicated half hour. However, the cumulative rating the program has enjoyed has been roughly twice as high as the score usually expected in a syndication success, and more than five times as high as many new syndicated programs in New York. These estimates show only that the sponsor is paying more to get more. Cost-per-1,000 labels which do not take into account the nature of the audience cannot therefore be used for an analysis.

Although many people have expressed surprise by the purchase, it does not reflect a break from traditions of Standard Oil Co. (New Jersey), parent company of Esso and Humble oil. Jersey Standard has been a consistent user of broadcast news, in cooperation with brand advertising by Esso, its subsidiary. Jersey Standard has commissioned or purchased art, or subsidized the production of a major picture film, Robert Flaherty's celebrated *Louisiana Story*. Its sponsorship of *Play of the Week* for public relations purposes is complete in keeping with past buying patterns.

While it is too early to see how Jersey Standard will utilize its commercial time, some trends were apparent from the beginning. It turned back a large portion of its commercial minutes to the station, kept breaks down to a minimum, and devoted its remaining time to institutional messages and commentary about the play. Many viewers expressed satisfaction at the identification of Jersey Standard with the show and several urged the sponsor to learn more about its activities and products, for the time being, no products commercials are being used.

While there is nothing else in local television today to compare with Jersey Standard's buy in size, there is nothing new about institution spending by many local institutional companies. Local and regional banks, insurance companies, utilities, labor unions and other groups have used local television for this purpose since its inception, as TVB success stories have shown.

*What is new about public affairs and public relations buying is not that it is being done at all—for sponsors, stations and syndicators have been doing it for years—but that it is being done at an increased tempo, by more people, and with additional objectives. This new situation has created new problems and sales opportunities, apparently overnight, and it has also created a number of problems for which preparations are not adequate in every case.*

*What, then, is this new buyer's demand for local public affairs and public relations programming?*  

(Please turn to page 50)

**SPONSOR**  
20 FEBRUARY 1960
Will new smoke pact set a trend?

The pattern of the FTC-tobacco industry accord on ter-tip advertising could spread, say some admen.

But not all industries might submit as gracefully did cigarettes to changing tv/radio commercials.

Encouraged by the quick accord within the cigarette industry one down filter claims in advertising earlier, Earle W. Kintner, chairman of the Federal Trade Commission, told sponsor that he hoped this might set a pattern for similar moves in other industries.

While he didn’t mention which other industries he had in mind, it’s a safe guess he was thinking of paint, medicines, dentifrices, deodorants, and other products much of whose advertising relies on claims as well as comparison tests.

Advertising circles feeling is that, however, on whether other industries will be as cooperative with the FTC as the tobacco industry.

“Getting the cigarette companies to go along with the plan,” said one adman, “was like shooting fish in a barrel. With the public health angle uppermost in their minds, they’ll do just about anything to keep from getting a bad press.”

“If the FTC had tried it with any other industry,” another adman told sponsor, “it might have been a far different story.”

But there are other admen who believe that the climate for reform (since quiz show scandals and payola) has never been more favorable, and that if the FTC chooses to follow through on the heels of its “Tobacco Tar Treaty” success, it might be pleasantly surprised at the results.

The fact is that most everyone in advertising—not to mention the U. S. public—has become more than a little fed up with exaggerated product claims, inane comparison demonstrations, and Rube Goldberg testing devices.

“This pact between the tobacco companies which the FTC effected,” an attorney prominent in the advertising industry told sponsor, “could set a precedent for this kind of approach to other problems in other fields. Whatever it will cost the cigarette companies in remaking commercials or print ads, it’s a lot cheaper than litigation. It also is the fair way to tackle such a problem because they’ve all agreed to go in together on a deadline. If you don’t get an industry on a deadline, then somebody always gets a great competitive break.”

Unfortunately, the tobacco deadline specified “as soon as mechanically possible,” so it was a rather elastic deadline with the result that there have been some cries of, “Foul!” If
the FTC feels confident enough to pursue its advantage in other manufacturing fields, then it may have to be a bit more definitive in setting deadlines.

Whether FTC takes off from here into other areas at all may well depend on several factors: (1) Whether it is prepared to play from “weakness into strength” and gamble on losing a hand; (2) Whether the cigarette industry pact was as far as it originally planned to go; (3) How well the tobacco pact works out after the first blast of publicity abates.

To even attempt a guess at the outcome needs an analysis of what took place in the tobacco industry, what are its implications, and how far the pattern could spread into other fields.

• What happened: Late in December 1959, the FTC began visiting the cigarette manufacturers, invited them to repay the call in Washington, D. C. There, behind closed doors, the FTC Bureau of Consultation met with officials, attorneys and advertising representatives of the various tobacco companies. They suggested and listened to suggestions. After they met with each individual company, they revised and amended the over-all plan they began with. Early in February of this year, word leaked to the press of what was going on. By then, however, the pact had become fact. On 5 February, FTC’s Kintner corroborated the rumors that had been going around.

“I want to take this opportunity to confirm this rumor,” Kintner said. “We are assured that as soon as it becomes mechanically possible there will be no more tar and nicotine claims in cigarette advertising. We are particularly happy that these claims are being eliminated simultaneously and on an industry-wide basis because the individual claims were confusing to the public and possibly misleading in view of the absence of a satisfactory uniform testing method and proof of advantage to the smoker.” (The U. S. Public Health Service had only a short time before handed out the opinion that there was no final proof that filters were the answer to the “health scare.”) “Rather than continue the apparent conflict in claims the tobacco industry . . . decided to halt the ‘tar derby.’ . . . Cigarette advertisers are reported to spend in the neighborhood of $190 million per year for advertising. It is no small feat for them to change emphasis of a number of brands. We have it on good authority that more than one advertising agency is working nights to effect this change. . . .”

SPONSOR checked some TV commercial producers, heard of “no great rush” for new commercials. Of course, it must be remembered that the non-filter brands were not in trouble to begin with, and that not all of the filter brands have been making wild claims. But of those filter brands that are affected by the new “Guide,” SPONSOR estimates they will have to spend anywhere from $50,000 to $200,000 to replace offending TV commercials. (The average cigarette manufacturer has on hand 10 to 20 TV commercials. Cheap ones may run around $1,000, more involved may run $9,000. Some brands do most of theirs on tape.)

Upshot of the accord announcement was a rhubarb which saw several tobacco companies complaining that B&W’s Viceroy and Life brands were still blithely claiming “best”

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**EVOLUTION OF THE ‘TOBACCO TAR TREATY’ AND WHERE IT STANDS**

1. **BEGINNING** in late December 1959, the FTC visited and was in turn visited by the cigarette companies. They met behind closed doors with tobacco company officials, admen, attorneys.

2. **AT THESE** sessions, they suggested and listened to suggestions on how a code could be formulated that would tone down some of the exaggerated and often misleading claims for filter-tips.

3. **IT WAS NOT** the first time that the FTC had effected an industry “Guide” for advertising practices. In 1955, it brought out of the first of its industry guides—that also for cigarettes.

4. **AFTER THAT,** it produced one more guide. In May 1958, it published one for the tire industry. Main points were deceptive designations, guarantees. Only about two companies defected.

5. **THIS MONTH,** FTC chairman Kintner confirmed rumors that cigarettes had agreed to tone down filter claims. But not all brands have been in a rush to keep “soon-as-possible” deadline.

6. **NOW** some tobacco men claim FTC bludgeoned them into accord because of health angle. But on whole, industry seems relieved to get out of “claims rat race” and sell “good smoking”.

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SPONSOR • 20 FEBRUARY 1960
GROSS TIME SALES ROSE 10.7%

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<thead>
<tr>
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<th>1958</th>
<th>1959</th>
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<td>NBC TV</td>
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<td>235,290,937</td>
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<td>TOTAL</td>
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FINAL ROUNDPUP OF HOW TV NETS FARED IN 1959

All three tv networks showed healthy increases in gross time sales for 1959 over 1958 according to final figures just released by Tvb. Combined total of $627,311,530 for ABC TV, CBS TV and NBC TV was up from $566,590,401 the previous year, a gain of 10.7%. December 1959 figures were 8.8% above December 1958. Month-by-month totals below show sharp October pickup after moderately soft early-season sales. Among the nets, ABC TV had biggest yearly percentage gain (21.9%).

OCTOBER LEAD MONTHLY PICKUP

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<tr>
<th></th>
<th>ABC</th>
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<td>$10,647,078</td>
<td>$22,129,248</td>
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<td>10,024,460</td>
<td>20,806,220</td>
<td>18,053,828</td>
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<td>11,565,031</td>
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<td>20,728,315</td>
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<td>19,739,816</td>
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<td>May</td>
<td>9,946,570</td>
<td>22,298,271</td>
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<td>June</td>
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<td>21,171,128</td>
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<td>July</td>
<td>8,391,470</td>
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<td>August</td>
<td>8,205,520</td>
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<td>September*</td>
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<td>October</td>
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<td>November*</td>
<td>13,103,250</td>
<td>23,458,970</td>
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<td>December</td>
<td>13,280,610</td>
<td>23,935,048</td>
<td>21,453,811</td>
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*Figures revised as of 2/10/60.
LNA-BAR: Gross Time Cos Only.
(Please turn to page 30)

SPONSOR • 20 FEBRUARY 1960
Bill Savitt, ‘Idea-a-minute’ Hartford jeweler, says he’ll gladly stand on his head to satisfy the customers.

His more than 300 radio spots a week, replete with catchy slogans, spearhead public service-oriented drive...

Bill Savitt is expanding again.
This makes five times in 25 years the voluble jeweler has had to enlarge his Hartford, Conn., store. He has moved from a one-man “hole in the wall” operation back in 1919 to a thriving enterprise now employing more than 50 people.

Cunningham & Walsh v.p. E. Wallace Lawrence recently made what was to have been a brief visit to Savitt’s store, but it turned into a four-hour session. “There’s a lot to learn from that master merchandiser,” Lawrence told SPONSOR. “He’s an idea-a-minute man, and what more, puts the ideas to work.”

For 30 consecutive years, Savitt has been making massive use of radio to put over those ever-flowing promotional ideas of his. The Savitt radio philosophy is “domination, repetition, saturation.” In practice, the currently adds up to more than 30 spots a week over four Hartford stations (WCCC, WHAY, WPOP, WTIC) round the clock, throughout the year.

Savitt feels any time of the day or night is ripe for radio spots. As he puts it, “The radio audience is always there. Only difference between one time and another is you reach different groups, and I want to reach them all.” He uses minutes for the most part, all e.t.’s, and delivers quite a few himself.

Slogans play a large part in Savitt’s radio advertising. He has a backlog of them, which in their abbreviated form resemble the alphabet of New Deal agencies. There was B.A.B.B. (Buy America’s Best Brands); G.W.W.W. (Good Will Works Wonders), and S.S.I.S. (Savitt Sells International Sterling), to name a few.

The present-day favorite is P.O.M.G. (Peace of Mind Guaranteed) rarely absent from a Savitt radio spot. There’s an e.t. with the message that customers can charge purchases a Savitt’s with P.O.M.G.—i.e., payment are arranged at customer’s convenience; no payments are necessary during illness or unemployment and, if the purchase is not satisfactory...
Another e.t. states that women who car a Savitt “5-D” diamond setting walk on air with P.O.M.G. “That’s cause “their diamonds are safe in their 5-D settings. Their diamonds ok the way a diamond should—uly beautiful and brilliant. And if eir diamonds ever need attention, ey can come in to Savitt’s for any rice required, without paying one ent for it.”

Last Christmas Savitt spots greeted hartford listeners with, “May it be aerry Christmas and a P.O.M.G. oliday for all.” The store’s e.t.’s also included a holiday warning: Make it a P.O.M.G. weekend in connecticut. Don’t drive your car you suspect some mechanical troule, and don’t push your car’s speed eyond safe and sane speed limits.”

Bill Savitt claims that people in hartford who don’t know what P.O. f.G. means are few and far between. So, Foote, Cone & Belding senior v.p. stdwood Whitney decided to put this o a little test. On a recent field trip to Hartford he picked up the telephone, dialed Operator and asked her what P.O.M.G. means. Her immediate reply: “Peace of Mind Guaranteed.”

Another slogan that finds its way nto the spots is “See Savitt and ou’ll have it.” SPONSOR got some indication of how this one is doing when it contacted Fred Newell of the Brand Names Foundation, New York. To the query, “Do you know Bill Savitt?” he replied, “Oh, sure, ‘See Savitt and you’ll have it.’”

Savitt also frequently uses the motto “I stand on my head and bend over backwards to give the customers what they want.” In fact, head-standing has become such a Savitt symbol that from time to time he awards trophies with head-standing figurines to outstanding members of the community.

Savitt is the founder and president of WCCC, Hartford. Though many of his jewelry store spots are aired over this station, he says that as a matter of ethics he uses the other stations more than his own. He doesn’t think it would be fair to WCCC’s (Please turn to page 52)
IT AIN'T WORTH A SHRUG

A SPONSOR SPOOFER

One case concerns the mysterious appearance in a given week of parakeets on TV—either the birds themselves, discussions about them, or set designs that utilized parakeet cages. Investigation revealed it was "Parakeet Week," and an industrious "plug" man with an ample payola budget had managed to persuade writers, set designers, and performers to inject "something about parakeets" into their respective shows, one of which was "Playhouse 90."—Marie Torre in the N. Y. Herald Tribune.

SCENE: The office of Cadmium Rubble, creative V.P. of Caber, Tossing & Haggis Agency. Cadmium is seated in his overstuffed olive chair before a mammoth desk of vermouth-finished teak. Gingerly perched upon a lesser seat across the desk from him is Kapok Peavey, TV/radio producer. Cadmium's face wears the same look of enraged bewilderment that might cross the countenance of El Toro at "the moment of truth." Peavey is a study in sheer alarm.

CADMIUM: Would it interest you to hear, Peavey, that I have watched TV every night this week? That is to say, I've been monitoring every blessed one of our accounts' shows.

KAPOK: (Nervously) Er, really, sir? But you always gave me to understand you were too busy creating ahead to vie the fruits of past labors.

CADMIUM: Let's say that I've been remiss. Let's also say I seem to have been delegating too much authority to incompetent.

KAPOK: (Rigid with fright) Oh, sir, I hope nothing was wrong!

CADMIUM: (Slowly, with venom) Let's start with last night's Pepperpot Playhouse production of "Macbeth." I got the distinct impression that right in the middle of the banquet scene, a water buffalo walked across the set.

KAPOK: (Feigning surprise) A water buffalo, Mr. Rubble.

CADMIUM: Didn't you notice it, Peavey? Or am I seeing imaginary water buffaloes?

KAPOK: I'd be the last to suggest such a thing.

CADMIUM: Lucky for you. Because I know damn well that was a water buffalo I saw! (Picks up a book and pitches it at Peavey). There's a copy of "Macbeth." I defy you to find one place in it where Shakespeare wrote, "Enter wate-
buffalo.” Anyhow, what the blazes would a water buffalo doing in ancient Scotland?

APOK: You can’t tell about Scotland, sir. Remember the Loch Ness monster.

CADMIUM: Rubbish! The water buffalo is a wild ox of India now domesticated in most of the warm parts of Asia, and that’s a helluva long way from Scotland.

APOK: Gosh, Mr. Rubble, you’re a real fount of knowledge.

CADMIUM: Oh, I know all about the water buffalo. For example, its scientific name is Bubalus bubalus. Care to ask where I learned all this, Peavey?

APOK: (Fidgeting) Er, I wasn’t about to, sir, but—

CADMIUM: Well, I’ll tell you anyway. Tuesday, I watched our Forum For Eggheads. Since you’re producing that one, I presume you remember the subject for the panel discussion?

APOK: Yes, indeed. “Geriatrics and Juvenile Delinquency.”

CADMIUM: Then how come that Harvard professor and the senator from Indiana almost came to blows over the gestation period of the water buffalo?

KAPOK: I’m afraid I didn’t ca-ca-catch that part, sir.

CADMIUM: Well, I did. And the sponsor did. He phoned the Old Man about it, said they might be dropping CT&H. It’s also very possible we’ll be losing Aunt Euphelia’s Philadelphia Pepperpot account because of that blasted buffalo in “Macbeth.” Need I remind you, Peavey, that winter is far from over and it gets mighty cold standing in line waiting for your unemployment compensation?

KAPOK: (Teeth a-chatter) N-N-No, sir. That is, you needn’t remind me, sir.

CADMIUM: Then perhaps you’ll stop squirming long enough to explain why there was a water buffalo or some mention of water buffaloes on every one of our shows this week.

KAPOK: (Weakly) Oh, my! Really? Every one?

CADMIUM: That’s what I said. Right in the middle of Sibelius’ “Rakastava Opus 14” on Format Philharmonic, one of those beasts charged into the orchestra and upended the tympani. And on the Tally-ho Tractor Hour, I all but flipped when a water buffalo turned up in the live commercial. Good heavens, Peavey, don’t you realize that in the Orient, the buffalo and the tractor are in direct competi-

(Please turn to page 54)
Should you marry your co-sponsor?

- Here's what happened when baker and meat packer used 'togetherness' to stretch alternate-week budgets
- Sponsors tied knot with joint commercials, creating demand which brought combined stocking and displays

Two can live cheaper than one on tv if your product is compatible with another. So Weimar Packing Co. (Wheeling, West Va.) and Nickles Baking Co. (Navarre, Ohio) are hard at work on the mechanics of co-sponsoring a syndicated film show.

Both sponsors—a regional meat packer and a regional bakery—had certain requirements that called for a Thursday night tv show showcasing: a strong reminder for weekend shopping lists, demonstrations of weekend snacks, and new ideas for family meals. *Four Just Men* on WRFT-TV seemed to fill the bill for both of them.

They talked over the usual alternate sponsorship arrangements, then decided to discard that strategy in favor of a joint advertising strategy.

"A hot dog bun isn't very appealing without the hot dog," said Bill Foose, Weimer sales manager. "By the same token a mouth-watering hamburger making nice noises in a skillet is twice as appetizing when it's placed on a fresh-from-the-oven bun."

Working around the clock, the two companies began to fuse their two campaigns in time for the show's 7 January kickoff. Agencies for both sponsors spent the day reviewing each other's commercials; sales managers huddled over distribution and marketing maps and swapped plans for the merchandising of the show to supermarkets.

A new series of commercials was mapped out and a new merchandising plan set up. Gutman Advertising, Wheeling (for Weimer) and G. wold Eshleman in Cleveland (Nickles) agreed that the new commercials should not be overloaded with copy points for either product, but should emphasize copy appeals to one product and the "indispensability" of the other.

Demonstration was considered an important in establishing the relationship between the two products. Close-ups were emphasized in the filmed commercials after the set was set with a variety of family situations, each leading to the preparation of the meal or snack. A brief commercial, for example, built around the preparation of toast is finished off with a shot of the toast on a plate with two fried eggs and some Weimer's Little Pig Sausage. The filmed commercials were alternated with little ones, again showing Weimer and Nickles products being used together.

Supermarket displays were created by combining the two products. "The meat counter compliments the bread rack, the bread rack compliments the meat counter," says Weimer's Bill Foose.

"Of course the new displays just didn't come about overnight," he explains. "Their larger size meant that room had to be made for them. It became easier after the show had been on the air for a couple of weeks and shoppers began to ask for the two products together. It was simple for supermarket managers to put the products side by side than keep giving directions all day."

The tie-in of the two products being emphasized in other media the each uses and in station promotion for the show. Now in its seventh week, the joint campaign has produced measurable results for both products. Says Foose, "This thing has worked like a charm. Already we are feeling results from it, particularly in our southern territory where WRFT-TV is very strong."

"The combined budgets are giving both companies the strength of an every-week sponsorship," says Nickles Bakery manager, Emil Snyder, "but we only pay alternate week bills."
## RATINGS IN USE IN TOP 20 RADIO/TV AGENCIES

Here's a summary of SPONSOR survey—detailed breakdown on following pages

<table>
<thead>
<tr>
<th>TYPE OF REPORT</th>
<th>RATING SERVICE</th>
<th>NUMBER OF AGENCIES USING</th>
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<tbody>
<tr>
<td>NATIONAL NETWORK</td>
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## Brewing: the battle of the ratings

- Competition stiffens as Nielsen expands service, ARB goes ahead with plans for instantaneous national ratings

- Here’s scorecard of services now in use, based on SPONSOR’s survey of 20 top agencies in air media

The competitive climate of the ratings business has always been a hot one, but it’s boiling nowadays.

As ARB and Nielsen battle it out for dominance in tv ratings, the question of what rating service to use may become critical. This is especially apparent in view of the feeling among some agency researchers that an either-or decision as between using Nielsen and ARB must inevitably be made by the ad houses.

To shed light on the current standing of the rating services, SPONSOR talked to the top 20 air media agencies. Purpose of the interviews was to find what services each subscribes to currently and, importantly, to what parts of each service.

The chart at the top of this page summarizes the findings, while the following two pages present the picture agency by agency. Nielsen makes a virtual grand slam among the top 20 air agencies with its national reports, while the American Research Bureau holds nearly the same position with its local ratings. Even as ARB goes ahead with plans for instantaneous national ratings, the current subscription list for its national diary reports stands at six out of 20, and its seven-city Arbitron is in use by six out of the same 20.

With the rating, as well as coverage situation in a state of flux, here’s a timebuyer’s-eye view of what’s at stake on the tv side:

**Network ratings:** Nielsen’s top dog position in national network ratings is being challenged by ARB on two fronts. First, ARB’s semi-annual sweeps will shovel up gobs of comprehensive data on network viewing, including detailed breakdowns of programs by stations, regions and farm vs. non-farm, etc., plus “qualitative” audience data of various sorts. More important is ARB’s determination to push aside the Nielsen network Audimeter service (NTI) with its own national service that would not only be metered but instantaneous. Though ABC has broken the solid front
among the networks in their apparent desire not to renew NTI, ARB is going ahead with its plans. It is not clear at this point just when ARB will deliver its national instantaneous sample, and particularly, whether the firm will meet its fall 1960 deadline.

In the field of multi-city popularity ratings for network shows, four services now supply data: (1) Nielsen with its 24-city Audimeter sample, (2) ARB with its seven-city instantaneous meter sample, (3) Tren
dex with its 25-city telephone coincidental and (4) Pulse with its 22-city personal interview data. ARB’s seven
city Arbitron has made a dent in the competition and Nielsen has speeded

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### HERE IS RATING SERVICE SUBSCRIBER PATTERN AMONG TELEVISION

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<th>AGENCY</th>
<th>NATIONAL (Diary)</th>
<th>LOCAL (Diary)†</th>
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<th>LOCAL (Meter &amp; diary)</th>
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Chart lists full-time subscribers unless otherwise indicated. *Uses partial market list. **Fall only. †Except in New York City area where Arbitron is used.
up its multi-city reports (MNA) as a consequence.

Local ratings: Two massive developments are taking place on the local level. ARB’s first national sweep in November brought to fruition its promise to measure all local viewing in the U. S. at one time (at least, among telephone homes). Delays in delivering information marred the debut of the first semi-annual sweep—delays which ARB ascribed mainly to its computer’s inability to digest and print all the information fast enough. At press time, it appeared that practically all local reports were delivered or ready for delivery. But (Please turn to page 54)

### TOP 20 AIR MEDIA AGENCIES SURVEYED BY SPONSOR

<table>
<thead>
<tr>
<th>TELEVISION</th>
<th>TRENDEX</th>
<th>HOOPER</th>
<th>RADIO</th>
<th>NIELSEN</th>
<th>PULSE</th>
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<td>22-CITY (Personal interview)</td>
<td>25-CITY POPULARITY RPT. ADVERTISERS RPT. (Phone)</td>
<td>LOCAL (Phone)</td>
<td>NATIONAL (Meter)</td>
<td>LOCAL (Meter &amp; diary)</td>
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1Plus 22-city net radio report position.
What's ahead for syndicated film programming

Film syndicators discuss how sponsors, stations and networks will be affected by new programming trends in first-runs and reruns

Robert Seidelman, dir. of syndication, Screen Gems, Inc., New York

Three things: (1) fewer but, I expect, better first-run programs, (2) fewer off-network reruns and (3) more and better public service shows.

That's my best guess. I'll explain my reasons for each point:

(1) There will be fewer first-run series because there are fewer active producer-distributor organizations. The syndication business has been tough the past year or so. Stations have had a scarcity of good time and an abundance of shows to fill it with. As a result small operators, and even some of the bigger ones, have been pulling out of first-run distribution.

(2) Reruns will be fewer because producers have been committing greater residual payments to top talent, in the face of a generalized tightening of the syndication market. Unless the show was a hit on network, which engenders a huge demand for it in syndication, they may never make their residual talent costs back on the rerun trail. A hit network show is, of course, another story. A Father Knows Best, if you'll excuse the plug, stands to make as much in rerun as it did in first run. But a series with a long and high track record like that can often find a very nice network rerun sale. Hence, the syndication market stands to gain neither the very weak nor the very strong network shows.

(3) Admittedly, it's the networks, not the stations, that have drawn the direct fire of the investigations and scandals. The stations seem to have found safety in their numbers. But the stations can't expect to escape forever. For the sake of good faith, they'll have to strengthen their public service schedules. If they do register increased interest in informational programs, the syndicators will have to come up with them. Until now, the public service shows that have gone into syndication have mostly been low-priced, low-rating products. If the demand increases, the quality of showmanship can too. Medicine 1960, a videotape program showing pioneering medical work as it actually happens in hospitals, outdrew Maverick in a preliminary run in San Francisco. As an incidental effect, an uptrend in public service can spur the use of tape in syndication, since there will be many formats in this category that will lend themselves to tape production, more than traditional drama-adventures.


A continued quest for quality, the steady use of established names, continued concentration on action-adventure and, in the case of CBS Films, more emphasis on location shooting will, it seems to me, be the main ingredients of any successful syndicated program in 1960.

From the average viewer's point of view, there is no difference today between a syndicated show and a network show. He cares little whether the show he is watching is seen outside his own city. He cares only that the show entertains him. As a result, the syndicator's shows must compete, in terms of quality, with the best the networks can produce.

The chasm that once existed between network and syndicated programming has been narrowed year by year. No longer are syndicated programs walled in a programing ghetto reflecting low-rent district thinking. Syndication competes with network programing in the same arena now and it will be a challenge in 1960 for the syndicated programer to meet network competition head on.

The syndicator, however, must move into this battle for quality with a smaller budget and therefore cannot afford the same production values. Because of these factors, his job requires greater ingenuity and resourcefulness. This is why we at CBS Films are turning to producers rich in network and feature film experience. This, too, is why we will be attempting more shows made on location. We know there is no set or backdrop as effective as the real thing.

Of the four tv programs CBS Films is preparing for syndication in 1960, three will be made on location. Turnpike will use the New Jersey Turnpike and adjacent areas as its main background. 36 Maiden Lane will be filmed in Manhattan's insurance district as well as on the docks, in the markets and along the streets that make up the Manhattan panorama. The Brothers Brannagan is using Phoenix and Scottsdale, Ariz., and surrounding mountains and desert land as its center of operation.

Because action-adventure shows have, in the recent past, been the most successful syndicated properties, I can see no substantial change in that formula for the coming year. This type of show gets the ratings (many of them better than their network competition) and sells the advertiser's product. But action-adventure is not enough by itself—there must be an original approach to each new series to insure its success.
in 1960?

Each new series will put its best foot forward if it can supply an established name. Aside from the obvious values of such a procedure, there is the added advantage of the promotion, merchandising and overall marketability of a prominent personality at distributor, dealer and customer levels. He becomes a spokesman for the product and a worthy by-product of the advertiser’s program.


The recent investigations begun by the Government into the broadcast media have brought forth an “Era of Truth,” particularly on the network level. This feeling will definitely be reflected in the syndicated picture although possibly not as fast as it will in the network situation. Syndicators will naturally attempt to jump on the bandwagon and follow suit as quickly as production will allow. Unfortunately, this type of “following the trend” production has never produced a high percentage of successes. I believe that this is most comparable to the trends and fads which have existed in the motion picture industry from the days of the first sound pictures, musicals, westerns, gangsters, color, wide-screen, 3-D and scented films. In motion pictures they added color or 3-D for no reason. But now we have to find a new item completely.

The current trend is for less private eyes, westerns, and more programming of a “do-good” nature (public service, public information).

For example, it has been an estab-

(please turn to page 71)
RADIO BUYS


Bristol-Myers Co., New York: Schedules start 29 February for Mum cream in roughly the top 50 markets: Daytime minutes, 10 to 15 per week per market, are being set for 25 weeks. Buyer: Don Miller. Agency: DCSS, New York.

TV BUYS


Nestle Co., Inc., White Plains: New activity on Nestea begins 1 March in about 40 markets. Six-week buy is for daytime minutes and 20’s, ranging from five to 20 spots per week per market. Buyer: Jane Podester. Agency: McCann-Erickson, New York

American Oil Co., New York: Placing five-minute news, weather and sports shows in East Coast markets where Amoco dealers are heavily concentrated. Schedules start 1 March for 52 weeks. Associate media director: Bob Rowell. Agency: Joseph Katz Co., N. Y.

Corn Products Co., New York: Schedule of day and fringe night minutes for NuSoft, six to 12 per week per market, starts 6 March. Run is for six weeks in about 25 markets. Buyer: Judy Bender. Agency: McCann Erickson, New York.

RADIO-TV BUYS


State Farm Insurance Cos., Bloomington, Ill.: Buying supplementary spot radio/tv to fill in markets not carrying its CBS network show, Game Of The Week. On tv, State is looking for news/weather slots. Both radio and tv lists are short, and schedule length varies with market and budget. Buyer: Don DeCarlo. Agency: Needham, Louis & Brorby, Chicago.
...in Cleveland, particularly The monthly game of musical chairs—to see who's first—has taken a dramatic new turn. A year ago WHK couldn't even get into the game, as listeners virtually turned a tone-deaf ear. But that was before Metropolitan Broadcasting Corporation began presenting its new orchestration of service, news and showmanship. Today, WHK is firmly established among the virtuosos, accompanying your selling message with Cleveland's second largest audience.* The score is available from Blair, or General Manager Jack Thayer (EXpress 1-5000).

Division of Metropolitan Broadcasting Corporation Cleveland WHK

LISTENING HABITS HAVE CHANGED!
TV RESULTS

BAKERIES
SPONSOR: West Baking Co.  AGENCY: Luke Walton

Capsule case history: For 35 years, the West Baking Co. has been highly respected by Indianapolis consumers. The firm stood fourth in the market and was determined to be first. West set up a budget of $90,000, 65% for spot tv. The bakery used WISH-TV, Indianapolis, and two other stations. Approximately 300 spots kicked off the campaign, 62% I.D.'s. Filmed commercials were used comprising three steps: a jingle, on-the-spot photography and production art. West's "soft twist" bread superiority is sung in the jingle "the secret's in the twisting." Viewers then see bakery workers twisting the dough to eliminate bad texture and air bubbles. Results: West Baking marked up an 80% increase in total sales of baked goods. The success is even more amazing considering that the firm's distribution is almost entirely outside of chain stores, where heavy volume is normally done. Approximately 86% of West's distribution is in independent stores, whose sales are comparatively small.

WISH-TV, Indianapolis

MOVIE HOUSES
SPONSOR: Paramount Theatre  AGENCY: Direc

Capsule case history: To promote a recent film at the Paramount Theatre in Monroe, La., its manager, Ted Hatfield, purchased a spot campaign on KNOE-TV. In order to accommodate the tv schedule, Hatfield cut back his newspaper campaign and ran I.D.'s between Six O'Clock News and Sports Whirl, I.D.'s in nighttime and minute participations in Showboat. Total cost: $150. The promotion ran one week prior to opening night and three days during the showing. As a direct result, Hatfield reported, every one of the 2,200 seats was filled for six consecutive nights. So successful was the campaign that Paramount Gulf, the parent company now contributes from $150 to $200 to advertise Paramount's bill on KNOE-TV. "It was more than I had expected when the house was filled every night," said Hatfield. KNOE-TV, I find, is not really a competitor at all, but a very strong ally." Hatfield has now revamped his advertising, and the budget is split: 90% to television and 10% to the newspapers.

KNOE-TV, Monroe

RECORD COMPANIES
SPONSOR: Gilmar Record Co.  AGENCY: Gilbert & Benton

Capsule case history: Gilmar Record Co.'s first spot campaign on WTOL-TV, Toledo, paid off handsomely and in immediate sales. The record company offered 18 popular tunes recorded on three 45 rpm disks, and although the schedule was for only three weeks, 9,888 orders were placed by viewers. Gilmar's contract with the station was for seventeen 60-second announcements per week in B and C time. Looking for a diversified family audience, the bulk of the schedule was placed in Romper Room, The Three Stooges and the early evening Paramount feature film segment, and was augmented with adjacencies to CBS network presentations. This well-balanced schedule reached the audience it wanted, and an effective commercial was delivered using station announcers over slides with an e.t.b. background. The impressive sales resulted in Gilmar considering WTOL-TV as part of its regular schedule, and a second three-week campaign has now been bought with basically the same schedule lineup.

WTOL-TV, Toledo

AUTOMOBILES
SPONSOR: Bob Tipps Motor Co.  AGENCY: Direc

Capsule case history: Bob Tipps Motor Co., a Lincoln-Mercury dealer of Tyler, Texas, decided to purchase a spot tv schedule on KLT, also Tyler, in order to promote a special sale of Mercury cars. Tipps used a saturation campaign of eight live spots on a Monday night between 4:45 p.m. and 11 p.m. During each announcement a Mercury car was displayed and Tipps announced that his downtown showroom would be open until midnight that evening. Viewers were asked to call or come in and make a "real deal at unheard of low prices." Total cost to Tipps after earned discounts was $330. Before the evening had ended the motor company had sold six Mercury cars, and the following day several additional units were sold. Tipps reported that customers had responded from as far as 100 miles away in Paris, Texas. "Only television with its ability to reach all of the Tyler-Longview-Greggton area and outlying cities could produce such immediate results for our agency," said Tipps.

KLT, Tyler
**YOU MAY NOT BE ONE OF THE SMITHS***

NSI SURVEY—KALAMAZOO-GRAND RAPIDS AREA  
(November, 1959)  
STATION TOTALS FOR AVERAGE WEEK

<table>
<thead>
<tr>
<th>Time</th>
<th>Homes Delivered</th>
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<tr>
<td>Mon. thru Fri</td>
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<tr>
<td>9 a.m.-Noon</td>
<td>57,000</td>
<td>29,300</td>
<td>66%</td>
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<tr>
<td>Noon-3 p.m.</td>
<td>72,100</td>
<td>38,900</td>
<td>65%</td>
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<tr>
<td>3 p.m.-6 p.m.</td>
<td>62,100</td>
<td>43,600</td>
<td>65%</td>
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<tr>
<td>Sun. thru Sat.</td>
<td>141,600</td>
<td>81,300</td>
<td>63%</td>
</tr>
<tr>
<td>6 p.m.-9 p.m.</td>
<td>117,800</td>
<td>62,400</td>
<td>65%</td>
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</table>

BUT... On WKZO-TV You'll Meet The Smiths, Joneses And Everyone Else  
In Kalamazoo-Grand Rapids!

Whatever their names, more people in Kalamazoo-Grand Rapids listen to WKZO-TV than to any other station.

WKZO-TV delivers more homes than Station 'B' in 398 of 450 competitive quarter hours surveyed, Sunday through Saturday (see NSI Survey, at left). And ARB (April 17-May 14, 1959) also gives WKZO-TV an overwhelming lead in popularity—No. 1 spot in 74.6% of all quarter hours surveyed.

That’s the story on WKZO-TV. If you want all the rest of outstate Michigan worth having, add WWTV, Cadillac, to your WKZO-TV schedule.

*Smith is the most common name in the U.S., borne by approximately 1,504,000 persons.

---

**WKZO-TV**

100,000 WATTS • CHANNEL 3 • 1000' TOWER  
Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan  
Avery-Knodel, Inc., Exclusive National Representatives  

**The Feltzer Stations**

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WFIF RADIO — GRAND RAPIDS  
WWTV — CADILLAC, MICHIGAN  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMAD RADIO — PEORIA, ILLINOIS  
WMEO-TV — PEORIA, ILLINOIS  

SPONSOR • 20 FEBRUARY 1960
SMOKE PACT

(Continued from page 35)

ways follow that action will be pressed—unless the defection is obviously flagrant. Thus it might be hard to read the “1955 Tobacco Guide” today and believe that it has been followed to the letter. What will happen eventually to the new “Guide” is anybody’s guess. But since the voluntary agreement of game rules has worked in such areas as the major leagues in baseball or in the national Collegiate Athletic Association, there is little reason why they cannot be followed on Madison Avenue. This is the hope of the FTC and the advertising industry.

The pattern: If, as Kintner hopes, the technique of bringing together the tobacco companies can be applied to other industries, then it can be expected that drug and food industries may be called upon to reduce their claims shortly. Gasolines, already under suspicion because of octane claims, may get the invitation too. Tires, since they once complied, might be asked to comply again; it would at least serve a p.r. purpose.

Soaps, detergents and household cleansers could be in line for some housecleaning of their own advertising. Happily, the brewing industry has gone off its “dry” and “non-fermented sugar” kicks.

The FTC told sponsor it had begun no similar moves into other industries to date. If it does, it may find a harder row to hoe than it had with tobacco. But the hoeing is not impossible. FTC still swings a big club over such fields as drugs, foods, health devices, cosmetics, as well as other products which may be misrepresented by an advertiser. Its teeth have been showing of late and the U. S. public—since its recent disillusionment with many advertising practices—has learned there is such a thing as FTC, where it headquarters, and has become considerably less shy about writing in complaints. If it receives a bigger budget from the government, it will be in a still more favorable position to institute legal proceedings against offenders.

The cigarette treaty could lead to similar accords in other industries. It could also serve as a deterrent to other industries to pull up their reins on unsubstantiated claims before the boom is lowered.

LOCAL TV

(Continued from page 32)

how are stations and syndicators meeting the problem? Lastly, how can broadcasters and sponsors learn from each other’s experiences in this increasingly important area?

One crux of local programing is, of course, the availability of choice time periods. A new plan accepted by all three networks will devote one half hour weekly to public affairs in prime time, with stations controlling this time every third week. Network policies on this local week vary slightly; at one extreme, CBS will urge its owned stations and affiliates to produce their own shows on matters of local importance, while at the opposite extreme ABC will allow stations to do whatever they choose to do; NBC’s policy appears to fall halfway between those of the other two networks. In any case, stations will have to either produce their own programs, or else they will turn to distributors who specialize in programs of this kind.

Other time will be available as well, depending partly on station policy.
**PULSE again confirms **WWVA** leadership in the Heart of Industrial America**

Area survey rates WWVA first in average audience seven days a week

- More audience than next three stations combined from 6 AM to noon.
- More audience than next two stations from noon to 6 PM.
- More than twice audience of nearest competition at night.
- Qualitative study shows WWVA station most people depend on.
- Qualitative figures show WWVA believability 300% more than all other Wheeling stations combined.

In the Wheeling-Pittsburgh area you know where you’re going with WWVA

Only fulltime CBS network station in the area • 50,000 watts • Call BLAIR • a STORER station
Local schedules vary considerably from network schedules wherever time zone factors come into play and in markets which are not part of network lineups. Exactly how many of these local time periods will join the new trends depends ultimately on the extent of economic support for them by local and regional sponsors, and on station-sponsor teamplay.

Just as important as the availability of new time for public affairs shows is the rise of money ear-marked for public relations purposes.

Some of the most eager enthusiasts for public affairs programs are broadcasters and sponsors who have recently been embarrassed in Washington. Other enthusiasts are the equivalent of political lobbyists, companies whose policies are affected by public legislation and public opinion. Some of these firms are not simply carrying out a traditional and long-range matter of policy as is Jersey Standard. They are involved in all the sudden twists of a serious game and they are playing for keeps.

But they have spelled in large part the coming-of-age of local TV’s public affairs and public relations on a commercial basis.

**UPSIDE-DOWN BEAT**

(Continued from page 37)

other advertisers if he monopolized the station’s time with his jewelry store spots.

He has so many promotions going for store and station, or both at the same time, that it’s difficult to keep track. Often his store promotions are closely associated with community affairs, in which case they come in for news coverage from air and print media.

Here is a rundown of some Savitt projects which have been building good will, and business, for the man, his store and station over the years:

- **Sports**—Savitt, formerly owner of a local semi-pro ball club, still does everything possible to further sports in Hartford. He goes all-out for the Insurance City open golf tournament every year in his radio spots, once ran a letter-writing contest on why the tournament is good for Hartford, with 200 tickets to the matches for winners. Letters had to be 35 words or less—a boost for the store’s address, 35 Asylum St. Savitt particularly encourages athletics for the youngsters, awarding rings, trophies, etc., to winning teams.

- **Volunteer firemen**—Savitt keeps up on their achievements throughout some 25 towns in the area, and periodically salutes the outstanding among them. WCCC sets up a banquet for them, at which trophys from the station are awarded.

- **Mother’s Day, Father’s Day, Graduation Day**—Bill Savitt never lets these occasions go by without a tie-in. Often his radio spots will include a gift offer for those mothers, fathers and new graduates who write in and explain what P.O.M.G. stands for. Savitt figures he distributes about 10,000 gifts each time. The gifts are spoons, tie-clasps, charms, etc., and Bill encourages recipients to bring them in for free engraving of initials or school seals—a friendly device for familiarizing them with the store.

Whatever comes up in Hartford, from a Red Cross drive to a visit by Scandinavian Air Cadets, Savitt, his jewelry store and his radio station can usually be counted on to help out. He’s found that none of this hurts his business.
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 85% of these better-than-average families own TV sets and WRBL-TV is the only VHF in the market. WRBL Radio is Columbus' CBS Affiliate with imaginative adult programming... high fidelity sound, plus stereo! Call HOLLINGBERY and let WeeReBel in Columbus start building business for you.

WRBL
TV-CHANNEL 4 • RADIO-5000 WATTS

Represented by George P. Hollingbery Co.
AINT WORTH A SHRUG
(Continued from page 39)

tion? That's product conflict, blast it! Why even that lousy daytime quarter-hour. Katie's Kitchen KulinarieS featured a recipe for stuffed water buffalo. (Phone rings; Cadmium answers it) Send him in, Miss Murgafloos. (Turns to Kapok) In about two minutes, a guy will walk in that door. I sent for him because I'm going to get to the bottom of this buffalo business. So if you have anything to confess, do it now, Peavey.

KAPOK: (Perspiring freely) Confess, chief? But...but—

CADMIUM: Oh, you're a sly one, Peavey. Ever hear of International Water Buffalo Week? Ever hear of the Foundation for The Advancement of Water Buffaloes?

KAPOK: Er. no, but it sounds like a real public service.

CADMIUM: The Foundation is a client of the public relations firm of Huff & Sputter. Heard of them?

KAPOK: Name doesn't quite ring a bell, sir.

CADMIUM: (Skeptical) Hmm. Well, the guy on his way in is Huff of Huff & Sputter. Know him?

KAPOK: (At the last ditch) Er, I just might have met him around somewhere, but—

CADMIUM: But you still persist you can't place this guy Huff, this champion of water buffaloes?

PEAVEY: Er. the name doesn't register—

CADMIUM: For your sake, I hope he doesn't recognize you. Because if he does, then I'll know it was you who slipped in those buffalo plugs. (Turns to door) Come in.

(Huff enters. Except for the live cockatoo perched on his shoulder, he looks just about like any other bright young man about Madison Avenue. He spots Peavey, who has slipped to the floor in a vain attempt to pull the rug over his head. Rushes to him.)

HUFF: Cousin Kapok! Boy, we sure nailed down Buffalo Week! Now next week we're pushing cockatoos, wonderful birds. wonderful—(He pauses as he hears a sharp, metallic click. Cadmium has just cocked the hammer of a .38 Banker's Special) Hey, what's with that thing?

CADMIUM: (Chuckling as he takes aim) Well, you boys did such a great job of "plugging," I figure I'll try my hand at it too.

RATINGS BATTLE
(Continued from page 43)

ARB was living with the embarrassment of having some of its clients receive November, December and January reports about the same time.

Even before its first sweep ARB was measuring more local markets than the Nielsen Station Index (NSI). However, two weaknesses limited its acceptance—(1) the fact that full station coverage was not measured in all markets and (2) not all weeks of the month were measured. Under the new ARB operation, this full coverage is measured via total homes reached in all markets and is supplemented by one-week/four-week ratings in metro areas.

Meanwhile, Nielsen has not been idle. A determined expansion of NSI tv services is underway. By some time this spring, NSI will be measuring tv audiences in 146 market areas covering 231 cities. These areas, according to Nielsen, account for 97% of all tv viewing in the U. S. Thus the diary (ARB) will be pitted against the diary-plus-meter (NSI) in practically every corner of the U.S.

Coverage services: Following the demise of BMB and its successor, SAMS, in the early 50's, and with the inability of the NAB to get an acceptable coverage service off the ground, NCS has had the national coverage service field all to itself. ARB has been measuring coverage in minor markets—via its "Abilene to Zanesville" service, but this was never intended to be more than supplementary to existing Nielsen information.

With the November sweep under its belt, ARB now has half of its first national coverage service completed. Next comes its spring sweep, the averaging of data in both sweeps and the release of coverage information in the summer. Since sweeps will be undertaken regularly, ARB thus promises a new coverage report annually. ARB is currently making hay with its argument that its 1959-60 coverage data will make NCS No. 3 obsolete. Nielsen counters with the point that its NCS No. 4 will be based on 1960 Census data while the first ARB coverage service will not.

The types of information in both coverage services are similar, which may make the ratings battle even more intense.
Always shoot it on EASTMAN FILM . . .
You'll be glad you did!
New proof of progress—$7 million worth—in the market on the move!

TAMPA-ST. PETERSBURG

This giant new span of concrete and steel, dedicated by Florida's Governor LeRoy Collins on January 15, is the third bridge linking Florida's Hillsborough County (Tampa) and Pinellas County (St. Petersburg and Clearwater).

Dominating Tampa - St. Petersburg, "market on the move," is the station on the move, WTVT—your most profitable buy in the entire Southeast!

<table>
<thead>
<tr>
<th>TOTAL SHARE OF AUDIENCE</th>
<th>Latest ARB</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>48.6%</td>
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Check the Top 50 Shows!

<table>
<thead>
<tr>
<th>ARB</th>
<th>Nielsen</th>
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<tbody>
<tr>
<td>WTVT 37</td>
<td>WTVT 34</td>
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<tr>
<td>Station B 9</td>
<td>Station B 16</td>
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<td>Station C 4</td>
<td>Station C 0</td>
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</tbody>
</table>

station on the move WTVT Channel 13

TAMPA - ST. PETERSBURG

The WKY TELEVISION SYSTEM, INC. • WKY/WKY-RADIO Oklahoma City • Represented by the Katz Agency

SPONSOR • 20 FEBRUARY 1960
WASHINGTON WEEK

20 FEBRUARY 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

They just won't give the dust a chance to settle on matters broadcasting and advertising in this town: each week brings its new share of sensational developments.

Headline-making developments continue to emanate from the FTC, the FCC and, certainly not least, the Harris Legislative Oversight subcommittee. To skim over the highlights:

- The FCC's plan for self-regulation by the industry has now been replaced by proposed legislation on "payola" and quiz show rigging, which the commission hopes will bring networks, sponsors, agencies and station personnel into the legal picture.
- The FCC is also setting itself to conclude that the commission has some authority over programing—with implications that nobody can foresee.
- The FTC lodges its first complaints about record "payola" against radio stations. The first one named WNEX, Boston.
- The Harris subcommittee weaves along on its merry way, providing headlines to help the reforms advocated in its latest report.

There is only one definite vote against the proposition that the FCC has some power over station programing, reports from the FCC indicate: at the least, when the votes are all counted, it will be 5-2.

The only question now remaining, apparently, is how far the commission should go in reviewing radio/tv programing. Here the split will be violent, and a final decision may take considerable time.

Commissioner Ford may possibly have reflected the final FCC vote in his Philadelphia speech when he adopted the position taken by most of the big interests in broadcasting. This would throw out promises to devote percentages of air time to specific types of broadcasting, and percentage reports on actual programing. It would substitute narrative statements of community needs and efforts to meet them.

The Doerfer suggestion that the ad industry and broadcasters get together to review commercials and programs before they are aired has been met with a loud silence from the two industries.

Nor has it been embraced in any other Washington quarters. Maybe he should have stopped when he was ahead with his network public service idea.

The FCC has now asked Congress to make it a crime for anybody to rig quiz shows or to offer to pay or to accept payment for airing of records or plugs for products when the payments are not acknowledged on the air.

The FCC can now deal only with stations and doesn't think it has any power over deceptive programs, in any case. The new laws would provide prison terms of up to a year and fines of up to $5,000, and would specifically include advertisers, ad agencies, production personnel and station personnel.

Oren Harris introduced a new note, when the Arkansas Democrat, who heads the Oversight group, charged Westinghouse's WBZ, Boston, with misrepresenting that a charity "block party" drew 35,000 because of 52 spot ads.

He cited a story in SPONSOR, and said this was unfair competition with other media, since WBZ had used numerous ads in a Boston newspaper to draw the crowd.
FILM-SCOPE

The network time period situation as it affects syndication will probably get worse before it gets better.

Syndicators who wore pained expressions this past season because of network recaptures of some 10:30 p.m. and 7:30 p.m. half hours will not get any relief in the 1960-61 season.

To the contrary, there'll even be less syndication time between 7 and 11 p.m. for network affiliates this fall.

Don't expect more than these three half hours a week during this entire evening period even in three-affiliate markets: on CBS stations Tuesday at 7:30 p.m. and Saturday at 10:30 p.m.; on NBC affiliates, Tuesday at 10:30 p.m. and on ABC outlets, nothing.

However, keep in mind that even between 7 and 11 p.m. other half-hours are open. (1) because of time zone differences and (2) where network line-ups vary from show to show on their station lists.

New money from new cigarette brands is beginning to make its presence felt in syndication.

Duke (McCann-Erickson), for example, has bought into Ziv's Sea Hunt in five or six markets.

This brand is using syndication to fill in gaps in its network coverage.

The latest wrinkle in syndicated sports is an invasion of the basketball and baseball seasons by film repeats of last year's pro football games.

World-Wide Television Sales, handling National Football League Presents produced by Peter Du Met, has sold its 26-week series of full-hour shows to 78 stations since it went on sale a month ago. (See Film Wrap-Up, page 66. for details.)

Station film buyers are taking a decidedly cool attitude toward post-48 features in some cities.

These station men point out that adaptation of wide-screen frames to tv requirements is still a moot point, especially since many wide-screen pictures were shot expressly to be as unlike tv as possible.

Another argument is that the cost of re-editing these features is an item of expense stations don't want to have passed on to them.

A hidden factor, furthermore, is that theatrical exhibitors have usually saved moneymakers for re-release, while often those domestic pictures that didn't break even (but that have impressive stars) are those offered to tv.

Where station men are acting as though indifferent to post-48's there's the additional motive of keeping the market a buyer's if and when post-48 features are sold in large quantities to tv.

Barter operations are still bringing regional and national spot advertisers into tv where they don't use the medium in other forms.

Screen Gems, for example, has incorporated Telescreen Advertising, its spot time unit, into its main syndication operation.

E. Barrett Mayer becomes chief account executive of the division.
Stations and syndicators are waking up to fresh opportunities in some entirely new areas of programing and sales.  
There's a definite increase in spending by institutional and similar types of advertisers aiming at public relations impressions rather than selling the product.

Esso Standard's $500,000 buy of Play of the Week on WNTA-TV, New York, calls new attention to syndication and station efforts in this area. (See p. 29, this issue, for details.)

Along with new opportunities come new headaches in program and sales strategy, such as these:
- Co-developing public affairs shows in cooperation with interested regional and local advertisers.
- Finding time for extra sales efforts to make presentations for shows that are only seen monthly or on an occasional basis.
- Selling ideas rather than cost-per-thousands to the same clients and through the same agencies that order bread-and-butter programing.

Syndication programing men are coming under fire again, this time the charge being lack of effective or original concepts for two straight seasons.

One critical film buyer noted that last year he saw hardly a new show that was worth recommending without reservations and that this year he sees a repetition of the same patterns of imitativeness and apathy in new programs in general.

The power of syndication in merchandising licensing is shown by CNP's expectation that consumers will probably spend more on Pony Express license items during 1960 than advertisers and stations will spend for the show itself.

The merchandising estimate is $3 million in retail value to be contracted for this year, a figure much greater than normal syndication sales expectations for any new show in one year.

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**COMMERCIALS**

Chicago now has its first complete video tape facilities, including mobile units housed at the Fred A. Niles Center.

The new center represents a pool formed by the experience and equipment of Fred Niles, Max Cooper and Walter Thompson and has an estimated $225,000 worth of video tape equipment.

Chief engineer of the unit is Lester Hunt, Jr., who is also chief engineer of Max Cooper's Winter Baseball series taped in Havana.

Other excitement in Chicago over tape last week was over the demonstration of the Marconi camera and other Ampex products for which WBBM-TV was host station.

**The commercials business appears to be going through a boom month.**

At Elliot, Unger and Elliot, for example, a record number of commercials were set for production in activity encompassing both film and tape, and at both the East and West Coasts studios.

Advertisers who ordered EUE film commercials included Eastman Kodak, Chase & Sanborn, Ivory Soap, Eversharp, Frigidaire, Franco American, Gaines, Alcoa, Lipton, Breck and Kent; tape commercials were ordered by U. S. Steel, Fleischman's, Chase & Sanborn and Knickerbocker.

West Coast production included spots for American Airlines, Mercury Comet, Kellogg's, Prudential and Campbell.
C. J. LaRoche’s unloading of its $2-million stake in the Revlon account last week was anything but an immediate decision.

Chet LaRoche wanted to act after the $64,000 Question exposé broke, but his closest associates in the agency talked him out of it, pointing out the implications to Revlon and urging he let an interval go by. The account had never been a money-maker, anyway.

Jack Paar’s walkout from NBC is not without precedent for that network.

A chronic walker-outer in radio’s heyday was the late Al Jolson. Like Paar, Jolson had a tendency to overlook the fact his material was coming into the home and not a nightclub and argued his disputed jokes were adult and clean.

One of Jolson’s walkouts was preceded by this classic colloquy between himself and the show’s director, Carlos DeAngelo:

JOLSON: Who are you to tell me what’s right for radio? I’ve got $4 million. What have you got?

DE ANGELO: I’ve got four friends.

Fortune Magazine is around interviewing former employees of MCA in connection with a corporate study it’s doing on the talent and production giant.

And that’s completely out of necessity, because the word’s come down from President Lew Wasserman that MCA’s people steer clear of the project.

To some on Madison Avenue the AFA’s resolution on self-policing of advertising suggests the birth of the Big-Brother-is-watching-you era.

Subscribers to the resolution are committed to peach directly to the FTC on those they deem to be miscreants.

An interesting sidelight on the agency business is the practice of retaining the name of a founder even though that principal is still active elsewhere in the same field. Samples of that category are these:

<table>
<thead>
<tr>
<th>PRINCIPAL</th>
<th>OLD STAND</th>
<th>PRESENT STAND</th>
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<tr>
<td>Robert T. Colwell</td>
<td>Sullivan, Stauffer, Colwell, Bayles</td>
<td>J. Walter Thompson</td>
</tr>
<tr>
<td>Emerson Foote</td>
<td>Foote, Cone &amp; Belding</td>
<td>McCann Advertising</td>
</tr>
<tr>
<td>Roy Durstine</td>
<td>Batten, Barton, Durstine, Osborn</td>
<td>Roy Durstine, Inc.</td>
</tr>
<tr>
<td>Charles E. J. Clifford</td>
<td>Doherty, Clifford, Steers &amp; S</td>
<td>Kastor, H, C, Clifford &amp; A</td>
</tr>
<tr>
<td>Edward D. Madden</td>
<td>Keyes, Madden, Jones</td>
<td>Geyer, M, Madden &amp; B</td>
</tr>
<tr>
<td>John Orr Young</td>
<td>Young &amp; Rubicam</td>
<td>John Orr Young, Inc.</td>
</tr>
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</table>

Disregard Bob Hope’s talking about not being in tv next season: he’ll not only be there but again doing a series of specials for Buick.

The circumstances are these: Hope’s contract with NBC is up this year and the business recognizes Hope and his agent, Jimmy Saphier as about the toughest and shrewdest team of negotiators anybody would have to deal with.
The New WCOL sells every member of Columbus, Ohio's most powerful buying force, the family! “Power Programming” guarantees good listening for everyone — housewife, car-commuter, teen-ager. Added power factors like special features, news, sports, light, bright broadcasting, plus the powerful personalities of WCOL's air-salesmen, bring adult results from every age bracket of this diversified audience.

There's Power Production, too! Pre-taped commercials guarantee flawless delivery of your most powerful sales message . . . never a fluff, error or time shortage to rob your message of its selling power. Your product is always “showcased”, never “bracketed”!

Let the New WCOL's perfectly planned “Power Programming” rocket sales of your product in Columbus, the Nation's No. 1 test market.

POWERFUL RATINGS, too!

PULSE says,
Columbus' No. 1 station is the NEW WCOL!

HOOPER says,
Columbus' No. 1 station is the NEW WCOL!

What more is there for us to say?

Stations WING, Dayton, WEZE, Boston, WELO, Louisville and WIZE, Springfield, Ohio, are also AIR TRAILS stations

1230 AM—92.3 FM 24 hours-a-day Broadcasting
THE CAPITAL STATION • Columbus 15, Ohio
represented nationally by...robert e. eastman & co., inc.
MOUTH-WATERING is word for new Florida Citrus Queen, Florence Clou (l) and predecessor Sandra Freedman. W-GTO, Cypress Gardens, Aquamaid, Florence was sponsored by station AGENTS FC&B's Fairfax Cone, with a wry sense of humor, told the L.A. Advertising Club this week that he's been wondering what all the critical shouting is about in connection with tv.

Cone prefaced with a batch of conflicting comments from various N.Y. critics on a single recent special, G.E.'s Fabulous '50's and noted that the dilemma is not alone the critics'.

The underlying theme of Cone's remarks: the majority has every right to its own taste in tv as it has in books, movies and plays; that tv programming is closely tailored to the various categories and themes that are best sellers in these other media.

Revlon has consolidated all its cosmetics and toiletry brands at two agencies—Grey and Warwick & Legler.


PRO'S PRO John Mayasich, time salesman, WFRV, Green Bay, Wis., brushes up on hockey for participation in upcoming Olympics.
These assignments give Grey six brands and more than $4.5 million in billings, and adds five products and $1 million in billings to Warwick & Legler's present $5 million Revlon business.

In the shift, C. J. LaRoche & Co. has resigned all of its $2 million Revlon business "reluctantly and after lengthy consideration," while Mogul, Williams & Saylor will concentrate in Revlon's Esquire subsidiary, billing about $2 million.

The products awarded to Grey: Love Pat, Moon Drops, Ultima, and Sun Bath, all previously at La Roche; and Top Brass and Hi and Dri. both previously at Mogul.

Agency appointments: Bromo Seltzer, billing $3 million, from Warwick & Legler to BBDO. Esslinger's, Inc., one of the five largest writers in Pennsylvania, billing $400,000, from J. Cunningham Cox, to Werner & Schorr, Philadelphia. Alco Oil & Chemical Corp., to the Lavenson Bureau of Advertising, Philadelphia. The Wool Bureau, billing $750,000, from JWT, to Heckaday Associates. Prince Drive In Restaurants, with plans for a radio campaign, to Allenger Advertising, Brookline, Mass. Stephano Brothers, for its premium cigarette brand, Jaguar, to the Philadelphia office of W. B. Doner & Co.

New Services:
Motivation Dynamics, formed by Albert Shepard, former executive v.p. in Dr. Ernest Dichter's Institute of Motivational Research. Located in Mohagen Lake, N.Y., the firm will offer research and consultant services on marketing strategy and product development.


Merger: Radcliffe Advertising, Jacksonville with Bishopric/Green/Fielden, Miami.

New offices: Campbell-Mithun opened Baltimore headquarters last week at 517 Munsey Building, headed by Robert Preston. Smith & Dorian, New York, with billings exceeding the $2 million mark, to new offices at 256 East 49th Street.


Add to personnel moves: Leonard Arnow, to director of public relations for the New York office of Fuller & Smith & Ross. Nicholas Ciangio, to head the expanded sales

WESTWARD HO! Blazing a trail from the east side of Ave. of the Americas to their new home in the Time & Life Bldg. on the west side, are these Donahue & Coo employees, beaming the tools of their trade — drawing boards, T-squares, layouts, portable typewriters, etc. Agency will occupy 15th and 16th floors of the mid-town New York skyscraper

OUT OF OUR WAY! When WCAE's (Pitts.) "All Right, All Right," automatic talk-stopper signal for d.j. to cut chatter, failed to operate, traffic mgr. Mivil Harvey rushed in, pulled amncr. Pete Shore from mike


FLOATING THROUGH TAMPA, these Florida gals highlighted WTVT's promotion of Gasparilla Parade. Live telecast of colorful spectacle was co-sponsored by Phillips Petroleum and Eckerd Drug Stores
while the others are sleeping
ROVER's awake
and S-E-L-L-I-N-G
in Roanoke!

HARVEST MOTORS Inc.

WE ARE THE PEOPLE WHO MAKE FAST & SAFE DRIVING A REALITY

Ford, Harvest Motors, our 11 happy salesmen and I say "Thanks" for the really fine job the staff at WROV did for us during our 36 hour sell-a-thon. Your personality-announcers made our promotion a tremendous success...in fact, the results were beyond even our own expectations.

Our goal, as you know, was to sell one car each hour for the 36 hours. Well, we have finally completed our paper work and not only have we reached the 40 mark, but our salesmen have enough leads to last out the month. You have again shown us the selling power of WROV.

Ken Tanner, Jerry Joyce and Wynn Alby brought in an extremely fine calibre of car buyers with their convincing sales stories. In fact, over 96% of our "sales" have successfully been financed. Incidentally, people sure did listen throughout the night. Between midnight and 6 a.m., while Gary E. Cooper broadcasted from our showroom, we actually sold 5 cars!

Thanks again for your cooperation and personal interest. Keep our new characters "Sellmore Ford" and your personalities selling for Harvest Motors; we consider them among our best salesmen!

January 20, 1960

Burt Levine, Mgr.
WROV Radio
Cleveland Avenue and 15th Street
Roanoke, Virginia

Dear Burt:

another broadcasting
sales triumph:
• 40-unit quota surpassed!
• 5 sold after midnight!
• enough leads for a month!

by Roanoke's only 24-hour
personality station!

WROV Broadcasters, Inc.
Roanoke, Virginia
Burt Levine, President

ADVERTISERS

Campaigns:
• The New York District Lincoln-Mercury Dealers Association, out of K&E, last week launched one of the most intensive radio campaigns in its history. Built around a "See Mercury PDQ" theme, the spots are featured on 59 radio stations with a high-saturation schedule in New York, New Jersey and Connecticut.
• Western Tablet & Stationery Corp. will make its TV debut this summer via Dick Clark's American Bandstand on ABC TV. Sponsorship will begin at the height of the late summer back-to-school season for the paper school supplier on 132 stations.
Agency: Bozell & Jacobs, Kansas City.
• Bohack Stores this week will
WJAR-TV
sews
up

the
feature film audience
in Providence
with the
hottest exclusives in filmdom!

Shirley Temple, Danny Kaye, Martin & Lewis, Tarzan — exclusives with WJAR-TV in Providence! 460 top-drawer features from Hollywood’s 9 biggest studios just added to the largest film library in the market! Station personality, Jay Kroll — “Mister Movie” to his New England viewers! Not 2, but 7 great nighttime features per week! All on the station that pioneered movie programming!

CHANNEL 10 • COCK-OF-THE-WALK IN THE PROVIDENCE MARKET
turn to radio and tv for a special three-month campaign designed to retell the story of Tendera). The promotion includes a spot radio saturation schedule on WCBS, WOR, and WRCA in New York; WHLI, Hempstead; WGGB, Freeport; WGSZ, Huntington; WYFI, Garden City; WRV, Riverhead; WPAC, and WALK, Patchogue, and WBAB, Babylon. Tv plans include spots on WRCA-TV and WNTA-TV, New York.

- The combined Chevrolet Dealers of Southern California, out of Eisaman, Johns & Laws, Hollywood, has bought every am and fm station (for a total of 63) in Southern California for coverage of the Olympic Games in Squaw Valley.

Financial report: Parke-Davis & Co. reported 1959 net sales increased 11% and net earnings rose 10.4% over 1958 to give the pharmaceutical firm the best year in its 93-year history.

Strictly personnel: David Black, to executive v.p. of Lanolin Plus ... Terry Cunningham, to director of advertising production and Edward Slater, director of advertising for Sylvania Electric Products, Inc. ... Anton Bondy, promoted to director of marketing information, and Owen Burns, to product manager in the foods division of Lever ... William McDaniel and H. Horace Otway, to the board of directors of The William Carter Co. ... Frank Daniels, to marketing director of Durkee Famous Foods ... George Mentzer, to manager of trade advertising and sales promotion for B. F. Goodrich Chemical Co.

**FILM**

Barter and the wherewithal to bring time and programming together are the main factors behind the Guild Films-Vic Tanney merger, formalized this week.

Formerly, Guild was a leader in obtaining spot time and Vic Tanney was a large user of barter.

The merger is a straight fusion of stock; two separate operations will continue headed by Vic Tanney and John J. Cole, Guild president.

Sales: World-Wide’s National Football League sold to 21 additional stations, including WOR-TV, New York; KJH-TV, Los Angeles; WSM-TV, Nashville; KXGO-TV, Fargo; WFBC-TV, Greenville; WSUN-TV, St. Petersburg; WEAT-TV, West Palm Beach; WRC-TV, Washington; KXMC, Minot; KXJF, Valley City; KBMB-TV, Bismarck; KXAB, Aberdeen; KCA-TY, Sacramento; KBAK, Bakersfield; KJEO-TV, Fresno; KOLO-TV, Reno; KATU-TV, Redding; WKRC-TV, Cincinnati; WFGA-TV, Jacksonville; WCCO-TV, Minneapolis, and WXYZ-TV, Detroit ... Official Films reports sale of Almanac in 30 markets, including stations WHDH-TV, Boston; WJW-TV, Cleveland; WTAE, Pittsburgh; WTOP-TV, Washington; WCCO-TV, Minneapolis; WMAR-TV, Baltimore; WBBN-TV, Buffalo; WDAU-TV, Scranton; WHYN-TV, Springfield; WJST-TV, Jacksonville; WCLA-TV, Champaign; WMAZ-TV, Macon; WBAP-TV, Ft. Worth; KCKA-TV, Los Angeles; KRON-TV, San Francisco; KNTV, Sacramento; KBKZ-TV, Bakersfield; WFMJ-TV, Youngstown; WISN-TV, Milwaukee; KOTV, Tulsa; KPRC-TV, Houston; WOAL-TV, San Antonio; WBFF-TV, Greenville; KCMP, Salt Lake City; WHIO-TV, Dayton: WTVN, Columbus; KFSD-TV, San Diego; WUSN-TV, Charlestown; KJL-JV, Fresno, and KVAL-TV, Eugene.

Strictly personnel: Jack Kuney joins NTA’s Play of the Week as staff producer ... Ira D. Beck named Latin American supervisor for UAA and UA-TV ... Crosby/Brown elects Henry G. Flynn v.p. and gen. mgr. and Peter R. Robeck sales v.p.

Production: Michel Productions has been formed to produce in Europe for MGM-TV ... E. G. Marshall cast for episode of CBS Films’ Robert Heridge Theater.

More Sales: CBS Films reports sales of a dozen shows, as follows: Whirlbirds to KZEN-TV, Ada; WOW-TV, Omaha; WKTW-TV, Lexington; KCMO, Kansas City; KCMC-TV, Texarkana; KFBQ-TV, St. Joseph, and to Conoco on KSWS-TV, Roswell; Rendezvous to McCormick Co. on...
IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE RADIO
delivers more for the money

General view of Squaw Valley, site of the 1960 Winter Olympics

The fame of the Beeline country becomes international as the VIII Olympic Winter Games move into Squaw Valley, just a few wave lengths away from KOH, the Beeline station in Reno.

It's estimated that 40,000 daily visitors will see the Games — a huge bonus in potential listeners. However, all year around, the Beeline area is rich in listeners for Beeline advertisers. And these listeners have more effective buying income than Maine, Vermont and New Hampshire together.*

As a group, 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 1959 Survey of Buying Power

McClatchy Broadcasting Company
SACRAMENTO, CALIFORNIA
PAUL H. RAYMER, NATIONAL REPRESENTATIVE

SPONSOR • 20 FEBRUARY 1960
ABC Radio has introduced a new "Fixed Interval" broadcasting plan for advertisers and for all affiliated stations.

Under this plan, all affiliated stations will be allowed to broadcast some network programs within fixed time intervals—i.e., stations can fit network programming into local programming within an hour or two hour period during whichever part of the day the advertiser desires.

Network tv sales: Allstate Insurance Co. (Burnett) and Carter Products (Bates) for alternate-week sponsorship of Person to Person, CBS TV, at no program cost. Seven new sponsors for ABC TV's day-time program lineup: Beech-Nut, Best Foods, Borden Foods, Dinner Redy, Exec Manufacturing, General Mills, and Whitehall Labs.

Network radio sales: Fels & Co. (Aitkin-Kynett) for two weekly 10-minute units of The Bing Crosby-Rosemary Clooney Show on CBS Radio...Pepsi-Cola (K&F) for announcements on News-on-the-Hour, News of the World, You Bet Your Life. People are Funny and Monitor. on NBC Radio, amounting to a net total of $775,000.

New network affiliations: WVLK, Lexington, Ky., to CBS Radio...WAIT, Chicago; KIHO, Sioux Falls, S.D.; WCOW, Sparta, Wis.; WORX, Madison, Ind.; and KTRI, Bastrop, La., to Mutual Broadcasting System.

Thisa 'n' data: ABC TV is developing, for next season, a new one-hour drama: Logan, A Lawyer's Story...CBS Radio, for the fourth consecutive year, will air the Florida International Twelve Hour Grand Prix of Endurance from Sebring, Fla., Saturday, 26 March...Kudos: Phil Rizzuto, CBS Radio sportscaster, received the National Exchange Club's 1960 Award of Merit for his influence on youth via his Sports Time broadcasts.

Network personnel news: Stephen McCormick, to v.p. in charge of news and Washington operations; Joseph Keating, to v.p. for operations and programs; and Norman Buer, to director of news and special events at Mutual...Edwin S. Friendly, Jr., to director, special program sales, NBC TV...Richard Linkroom, named director, special programs, NBC TV...Thomas Velotta, to v.p. for special projects, news and public affairs department, and John Secondari, producer for special projects at ABC...Robert Fleming, to ABC News Washington Bureau chief and John Madigan, manager of ABC News, New York...Robert Smith, to account executive, CBS Radio, Chicago...Nancy Hanschman, to CBS News correspondent...Dean Craig, to manager, TeleSales and Gino Conte, manager, production services, for NBC's Pacific Division...Stephen Flynn, to director, station sales, station clearance, and sales service, and Joseph Iarici, director, sales administration, NBC TV Network Sales.

RADIO STATIONS

The latest arena where a lance has been listed against the business of program ratings: The New York State Legislature.

Upstate Assemblyman Bruce Manly this week introduced a bill making it mandatory for rating services operating in the state to disclose their methods and basis for measuring who listens or views.

The bill provides for the issuance of an injunction in the event that this mandate is violated and makes it a misdemeanor if a station puts out a "full statement" resulting from such research data.

P.S. A radio station not far from Manly's home town has been litigating against Nielsen as a result of material used by a competitor.

Perhaps the largest single teenage activity was conducted last weekend by WJBK, Detroit, for the March of Dimes.

Attendance: 2,520. Place: Gross Isle Air Station south of Detroit. Event encompassed: 12 cities. Collected: $2,950. Mc'd broadcast from hanger: Jack the Bellboy.
NO MATTER WHAT TIME IT IS....

YOUR SPOTS CAN HAVE THAT “LIVE-LOOK” ON KVTV

In addition to giving advertisers a majority of the viewing audience in Sioux City at any time of the day or night—KVTV also offers advertisers a new selling tool—a video tape recorder. Another exclusive service of KVTV in the big quad-state area.

No matter what time it is right now, call your Katz man. Ask to see his latest ARB which proves why KVTV is the best buy in Sioux City.

KVTV
CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC

PEOPLES BROADCASTING CORPORATION

WGAR ... Cleveland, Ohio
WRFD ... Worthington, Ohio
WTTM ... Trenton, New Jersey
WMMN ... Fairmont, West Virginia
WNAX ... Yankton, South Dakota
KVTV ... Sioux City, Iowa

SPONSOR • 20 FEBRUARY 1960
Ideas at work:

- **New twist in station cooperation:** With WAPO, Chattanooga, on the same car radio push button frequency as WNDN, Daytona Beach, and with many Chattanoogans visiting Daytona Beach for vacation, stations have worked out this plan: WAPO d.j.'s have taped spots to be run on the Daytona station saying hello to Chattanoogans down there and reminding them to listen to WAPO when they get back home. In return, WAPO is running spots for WNDN d.j.'s inviting people to come to Daytona and listen to that station when they get there.

- **The thinking man's station:** KCBS, San Francisco, out of Johnson & Lewis, is launching a consumer campaign using classic statues — each one wearing a set of earphones — to dramatize the theme: "You hear more on 74." For example: one design features Rodin's "The Thinker"; another uses the bust of Shakespeare. As an added touch, the dial position is expressed in Roman numerals. The campaign includes outdoor posters, newspaper ads, TV spots, and musical jingles on KCBS.

- **Furthering the cause of love and marriage:** Last week, WKNB, Hartford, offered to pay for the marriage license of any couple wed in the county during the Valentine's Day weekend. After airing the promotion for two days, the station received five telephone calls from couples planning to be married.

- **New type of traffic ticket:** Philadelphia motorists, instead of being charged with a violation, are receiving tickets that congratulate them for safe, courteous driving. The campaign is a cooperative venture with WPEN and the Philadelphia Police Department. Names of recipients of these tickets are being aired daily on WPEN.

- **Attracting the crowds:** WLIB, New York, hosted more than 1,000 persons at its seventh annual Festival for Negro Music and Drama last week at Carnegie Recital Hall. Since the crowd overflowed the hall (which seats only 350) station arranged for them to fill several large rooms surrounding the area, and then purchased radios for each room so that everyone could hear the two-hour Festival program.

**Station acquisition:** WKAZ, Charleston, W. Va., operated by the Kanawha Broadcasting Co., sold to Hartley Samuels, president of Clarkwood Broadcasting Co., owners of WDLB, Marshfield and WWIS, Black River Falls, Wisc. Sale was brokered by Blackburn & Co.

**Change in call letters:** WDAY, Washington, D. C., to WQMR (Washington's Quality Music Radio), WBDC, Flint, Mich., to WTRX, along with an increase of power and a change in format.

**Sports sponsorship:** Falstaff Brewing (DFS), J. A. Folger (FRG&H) and American Tobacco (Gumbiner) renewed for the San Francisco Giants' '60 season via KSFO, San Francisco.

**Thisa 'n' data:** Forty radio stations joined RAB during January. New location: WSOC, Charlotte, has vacated its old offices for new quarters in the WSOC-TV building. WWDC, Washington, D. C., raised $1,450 for the March of Dimes. Anniversary notes: WIL, St. Louis, observing its 33rd year; WTIC, Hartford, celebrating its 35th anniversary.

**Kudos:** To WAVZ, New Haven, a double award from the Greater New Haven United Fund. To KVON, Tulsa, seven UPI Awards. To WBUD, Trenton, N. J., a citation from the American Automobile Association for editorial broadcasting on the recent Turnpike Surplus Referendum in New Jersey. William McRibben, assistant to the v.p. of the Balaban Stations, appointed chairman of the broadcasting commission of the Metropolitan Church Federation of St. Louis. Melvin Green, president and general manager of WWRI, West Warwick, R. I., reelected president of the city's Chamber of Commerce. Carl Haverlin, president of Broadcast Music, Inc., cited by the Council of the American Association for State and Local History for encouraging Americans to take a greater interest in history.

**New officers of the Northeast Radio Network:** Ellis Erdman, president; James Clynes, Jr., executive v.p.-secretary; Joel Fleming, v.p.-network manager; and Gerald Cushing, assistant v.p.-engineering.

**Station staffers:** Paul Martin, to national sales manager for KHJ, Los Angeles; KFRC, San Francisco; and WHBQ, Memphis. Roger Berk, to manager of WCKR-AM-FM, Miami. Norris West, to assistant to the v.p. and general manager of WCAU, Philadelphia. James Wychor, to general manager of WKEE-AM-FM, Huntington. Bill Shaw, to assume supervision of KVI, Seattle.


**TV STATIONS**

Gamble-Skemo, midwest retail and mailorder chain, is celebrating its 100th anniversary 65 years ahead of time with a 60-minute regional special 10 March.

It'll be a 60-minute tape drama-documentary—Way Back in 1960—fed over 71 stations via three regional hookups, with the stations each getting the national rate.

The special will get 7:30-8:30 p.m. local time in most cases and represents the biggest time-buying undertaking of its kind. The whole operation is being handled by BBDO Minneapolis.
VFX reports gross time billings of national advertisers for network and national and regional pot tv in 1959 exceeded $1.24 million.

This represents a 15% increase over the $1.07 million spent in network and national and regional spots during 1958.

VFX president Norman Cash called for full-time, year-round advertising without a summer hiatus.

Speaking at the Southeast Council of the 4 A's, Cash asked: "Why have you permitted your clients to take an advertising vacation at a time when they shouldn't? Certainly the summer finds people there, disposable income there, and the media usage here."

- A new twist in the educational theme for women: KGLO-TV, Mason City, Iowa, is presenting a series of tv classes in consumer economics. The lessons are integrated as part of the Super Valu Show, weekdays, from 4-5 p.m. and cover the range from buying meats to freezing, storing and preparing them.

- Attracting readers with cheesecake: WMT-TV, Cedar Rapids, has come out with an attractive two-page brochure showing five different types of women, asking readers to check the ones they prefer and then see what the psychologists say. Station is mailing this to three different groups of people for three clients. The added eye-catcher: In the lower right-hand corner of this spread is upside-down copy, listing answers and then promoting the client and show.

This 'n' data: Hamm's Beer and Oklahoma Oil Co. will again sponsor the Chicago White Sox and the Chicago Cubs games on WGN-TV... In conjunction with Heart Month, the news staff of WCSI-TV, Portland, Me., will be showing, on 21 February, a film on open heart surgery... Business notes: Courtesy Chevrolet dealers will sponsor the late night news during week nights on KNVT. San Jose... Nez Prinz Auto Dealers, for a spot campaign on KREM-TV, Spokane.

Kudos: Turnley Walker, tv attorney-producer voted a Sylvania Award for his First Meeting series on KNXT, Los Angeles and the CBS owned stations in New York and Chicago... Cecil Garrier, of KTVH, Wichita, Kans., awarded the American Meteorological Society's Seal of Approval... John Hayes, president of the Washington Post Broadcast Division, named chairman of the national public relations advisory council of United Community Funds and Councils of America.

On the personnel front: Duane Holman, appointed sales manager of KOLN-TV, Lincoln... Charles Cady, to manager of the West Coast sales office of the Triangle Stations... Jack McGrew, elected to the board of directors of The Houston Post Co... Fran Harris, to head of the tv dramatic department for People & Productions, Inc... Gloria Chandler, to Western v.p. for American Women in Radio & Tv... Bill Spiller, to general manager of KFDA-TV, Amarillo, Tex... Nord Whited, to assistant program director for KTTV, Los Angeles.

Sponsor asks

(Continued from page 45)

lished fact in the theater that comedy, broad or sophisticated, is one of the most difficult things to do. As the problem of good comedy such as I Love Lucy, Burns and Allen, Father Knows Best, etc., has been solved a new form of tv program will evolve that will fill the bill and satisfy all. Sponsors on regional and local levels will soon be looking for this type of programming.

Hence, the problem that exists is programming that must be of top caliber and not produced or created in a hurry in order to fill a need, so that if a little more time were taken and with proper preparation, shows could be created which would be commercially successful and would fit into our "Era of Truth." Once advertisers agree to permit a new type of programming and encourage new ideas, producers I am sure will satisfy their needs with the right vehicles. The recent sponsorship of the Play of the Week in New York, sponsorship of the Metropolitan Opera, and other similar programs, are perhaps extreme examples of advertisers "doinging good." There is a middle road whereby the "Era of Truth" will bring more than just news reports extended to 30 or 60 minutes.


From my particular crow's nest here at Ziv, the weather ahead for syndication has seldom looked sunnier.

With exciting new properties in the wings and an expansion of the speci

New program-

Sponsor 20 February 1960

cialist corps of salesmen to help our advertisers better utilize the values inherent in those shows, we appear here to be set for a future worthy to take its place in front of our record-breaking present.

And we are greeting that future with a major development in programing, a brand new sports concept in television, Home Run Derby, highlighting the most powerful batmen in both leagues contending in a World Championship home run competition for awards as high as $10,000 a "game," and reaching a total of $250,000 for the season.

Home Run Derby will inaugurate the first man-to-man all star baseball competition in tv history, accenting the big men in the "big moment" of the national pastime. We expect its impact on the medium to be as formidable as the pioneering Sea Hunt.

At the same time we have six other series already in production for 1960, with great expectations that the pace will be accelerated to match last fall's show-a-month rate of release. Included in that quartet was the phenomenal Tombstone Territory, the first program in the records of television to depart the networks for syndication with all-new first-run shows. The series is already reaching substantially more viewers than it ever did as a top-rated network entry.

In summary, the outlook for syndication programing at Ziv has never looked more promising.

December was the prelude to '60. The new season gives every indication of being a winner.
Harvey L. Glascock has been named v.p. and general manager of WIP, Philadelphia. He joins this station from WHK, Cleveland, where he was v.p. and general manager. Glascock's appointment follows the formal transfer of ownership of WIP to Metropolitan Broadcasting Corp. Benedict Gimble, Jr., president and general manager of WIP, moves up to v.p. of MBC. He will maintain headquarters in Philadelphia as well as in New York. Ralf Brent, v.p. of WIP, becomes assistant to the president of MBC.

Dan Bellus has been promoted to director of advertising and promotion for all Transcontinental stations. For the past year, he was general sales manager of KFMB-AM-FM, San Diego, and for four years prior to that, he served as director of sales development and promotion for KFMB-AM-TV. In July, 1959, these stations were acquired by Transcontinental through a merger with Marietta Broadcasting. Bellus also held posts at KFEQ-TV, St. Joseph; KRVN, Lexington; and at KNEX, in McPherson, Kansas.

Joe Csida, contributing editor of SPONSOR, joins Capitol Records, Inc. as v.p. for Eastern operations. His experience in the music and entertainment industries began in 1934 when Csida joined The Billboard. There he rose to music editor, radio editor, and later editor-in-chief. In 1949 he joined RCA and soon thereafter was named director of artist and repertoire for RCA Victor. For the past seven years, Csida has been the head of his own firm—Trinity Music, Towne Musiccorp, and Csida, Burton & Associates.

Jack McGrew, veteran broadcaster, has been elected to the board of directors of the Houston Post Co. He began his broadcasting career at KFDM, Beaumont, in 1930. Later he worked at KNOW, Austin, while attending law school at the University of Texas. In 1936, McGrew joined KPAC, Houston, as announcer. He's been with the station since as program director, assistant manager, and at present, as station manager of KPAC-AM-TV. He's a member of Hy's sales advisory comm. and Broadcast pioneers.
ABOVE ALL . . .

WGY DELIVERS

YOUR SALES MESSAGE
MORE EFFECTIVELY

WGY will deliver your sales message more effectively 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. Christal man or call WGY, Schenectady, New York.

50,000 Watts • NBC Affiliate • 810 Kilocycles

A GENERAL ELECTRIC STATION
The seller's viewpoint

In the following article, Halsey V. Barrett, Director, Tv Sales Development, The Katz Agency, presents some well-founded facts, supported by statistics and illustrations, for using warm-weather advertising, rather than avoiding it, to overcome a seasonal sales slump. Sponsor welcomes all replies to Mr. Barrett's statement, as it does your own ideas, problems or complaints, for contributions to this column. Sit down and write a 500-word statement addressed to radio/tv buyers—one that represents your own "Seller's Viewpoint." Our readers will look forward to seeing your article on this page.

LET'S HAVE REALISM ABOUT SUMMER

Did you know that 25.3% of all U.S. retail sales occur during the three summer months?

This U.S. Department of Commerce statistic for the months of June, July and August should help your client (or company) eliminate the strange notion that our fellow-Americans stop eating, drinking, consuming, spending—living—during the summer.

The valley of summer sales for many companies is a self-dug valley whereby, out of "habit" or "tradition," those companies slacken their advertising, merchandising and selling efforts.

Competition being what it is in 1960, with the battle that will have to be fought for the consumer dollar, companies can no longer afford to shrug off the summer months. If they do, they may allow purchases of their product to be deferred into limbo, or be intercepted by a competitor. Or, they may find the public going to an entirely different substitute product.

This summer, some alert companies are going to spurt ahead of competition who, out of "habit" and "tradition," are still resting on their oars and blaming the warm weather for their sales slump.

Realistically, it is probably too much to expect the "let's-cancel-for-the-summer" boys to see their summer foible for what it is, all in one season. I believe we media people must help them see the importance of summer advertising and be realistic in leading them gradually to a full appreciation of summer advertising.

Since it is unlikely that the summer retrenchers can be converted overnight, here's a specific proposal for agencies, and for advertising, marketing and sales managers to submit to management who insist the budget must be cut back in summer: Have them use national spot television for the most sales impact and the most efficient advertising.

Here are some reasons I'd use in backing up the proposal for the use of national spot tv in summer: First, the huge size of the television audience—in the warm months tv is still a media giant, even though it may be a head shorter than it is in other seasons. And then I would stress the enormous efficiency of television coverage. For example, it is possible to cover all but 2% of California's tv families by using only six television markets! In Indiana, one Indianapolis television station covers over 50% of the entire state's retail sales area. In Minnesota, one Minneapolis tv station covers 71% of the state of Minnesota's people and 73% of its total retail sales. This media coverage efficiency speaks for itself.

Spot television's selling impact along with frequency of sales calls keeps a brand name and product values in the minds of millions of customers, despite a summer cut-back of budget. Happily, the tv signal reaches the vast city, suburban, satellite city and town, as well as rural, in ratio to sales potential for most advertised brands.

Another important reason: Preferred schedules are more readily available in summer because of the cut-back philosophy, and because some companies, who have truly seasonal products, feel justified in dropping their valuable time periods during the summer months.

I would also make a big point of the flexibility of national spot tv, which enables a company to put its summer dollars to work where its marketing potentials are greatest. There is even less reason to cover the Mojave Desert in summer than in winter!

Finally, there are these figures to quote: Nielsen says American television homes still average over 4 hours of viewing per day in August; the Advertest research organization finds that less than 5% of the American people are away from a tv set during the peak vacation week in August.

In the 1960's let's not forget the living, spending summer market of 180 million people. Steal a march on your competition! But if you must retrench on your summer advertising, hold the line for your product or service with the sales impact, vast audience reach, frequency of sales call, flexibility and low-cost. results-per-dollar-spent on national spot tv.
FARMER'S DAUGHTER DOES EVENING CHORES! . . .

... while Ivy League farm boy waits outside in convertible. That's today's picture of our bountiful Land of Milk and Honey. Yes, here's a unique market of small cities and big farms . . . 42% rural and 58% urban . . . more than 400,000 homes enjoying Channel 2-CBS television.

ANY CHORES YOU WANT DONE?
Cheers for the grass roots

Too often overlooked by industry critics are the tremendous cultural contributions made on the local level by the country’s radio/tv stations.

This week we had the pleasure of viewing the tv tape of an impressive performance of the opera Don Pasquale by the National Grass Roots Opera Foundation of Raleigh, N. C.

It was a thoroughly professional job, and reflected great credit on both the Foundation and WRAL-TV which presented it. Once again—our hat is off to the grass roots geniuses of our business.

And, while we are about it, we are delighted to be able to report (See page 29) that quality local programming is becoming increasingly attractive to commercial sponsors.

Not the main issue

On the current payola investigations we feel much the same as the New York Herald Tribune, which said last week in an editorial titled “Disk jockeys are not the central question”: “We have an uneasy feeling that Representative Harris and his fellow investigators are getting themselves onto a side track.”

We wholly agree. The stories coming out of Washington have their picturesque, even lurid, side aspect. But they have little to do with important industry issues and problems.

Crusade for decency

Ernest A. Jones, of MacManus, John & Adams, speaking before the Sales Executive Club last week, called for a nationwide “Crusade for Advertising Decency,” and in his speech made an important distinction between mere advertising legality, and the far more significant consideration of good manners and good taste.

Sponsor believes, and has said consistently, that the greatest danger to the air media lies not in outright violations of specific advertising codes or laws, but in the rudeness, crudeness and unpleasantness of certain advertising copy. We applaud the Jones crusade.

THIS WE FIGHT FOR: Re-examination by the FCC and the Congress of the two-station and three-station tv market picture. Certain markets are clearly entitled to more tv outlets.

10-SECOND SPOTS

Exodus: At 8:30 a.m. on 3 February, N.Y. police cut off traffic on Sixth Ave. for 15 minutes so that the more than 300 employees of Donahue & Coe Agency could move across the street from their old offices to their quarters in the new Time & Life Building. Time and Life photos covered the procession, as D&C staffers trooped across the avenue carrying t-squares, typewriters, rubber plants, film cans, and other occupational properties. If anyone dropped anything in the street, let’s hope it wasn’t an account.

Egg-spectant: Release from WFBM-TV—“Which came first, the chicken, the egg, or a promotion?” WFBM-TV recently drummed up a lot of interest in the movie Solomon and Sheeba with a contest involving two eggs and a small incubator. Two eggs were due to hatch on the opening date of the picture in Indianapolis. One egg was labeled Solomon, the other Sheeba, and the viewers were invited to guess which egg would hatch first.

... Oh yes, Solomon came out first and Sheeba followed closely. Sheeba had something to brag about though, as her birth was recorded on film and shown to delighted viewers the next day...

Wheeee, that Sheeba—she’s for me!

Mrs. Malaprop: Working late at a N.Y.C. agency, a couple of media staffers dropped into a Lexington Ave. restaurant for late dinner while the CBS Maurice Chevalier Show was coming through the bar tv set, overheard the following conversation between two young waitresses—

1st waitress: That guy leaves me cold.
2nd waitress: What guy?
1st waitress: Him on tv.
2nd waitress: Who is he?
1st waitress: Morris Chevrolet.

Headline: From a Du Pont Co. release—FUTURE OF NEW DUPONT FIBER STRETCHES FROM GALLOWS TO GOLF BALLS

Fits to a tee.

Wiggly picture: Tv Guide reports a Vicksburg, Miss., tv repairman called in to fix a set, removed a 22-inch rattlesnake from inside it. No doubt left over from a horror movie.
what is your main interest

STATISTICS
or product-purchasing

PEOPLE?

We can show you all kinds of industry-accepted statistics about the WJAC-TV audience—sets in use, viewers per set, television homes and coverage area—and WJAC-TV is consistently the top station in the Johnstown-Altoona market.

But, after all, as an advertiser, you’re interested only in selling your products to living, breathing people and that’s where WJAC-TV really excels!

It all adds up to this—people BUY the products they SEE advertised on WJAC-TV.

get the whole story from
HARRINGTON, RIGHTER AND PARSONS, INC.
When sales — not size — is important in your marketing picture, then consider the booming Jacksonville metropolitan market.

Recent figures released by the Federal Reserve Bank show that Jacksonville led the South in increased sales during the week ending December 26th. Jacksonville registered a fantastic 44 per cent increase in sales over the same period in 1958. Not the least of this was an impressive 23 per cent increase during the entire four week period ending December 26. This figure was also tops in the Southland. Jacksonville is a must when considering sales activity and growth...

AND YOU CAN’T COVER GROWING JACKSONVILLE WITHOUT...
SPONSOR
THE MAGAZINE RADIO/TV ADVERTISERS USE

KABL
Music
FRANCISCO’S AMAZING GOOD MUSIC STATION
first in Hooper...
NOW FIRST IN PULSE TOO!

SPOT RADIO: REAL SOLID IN ‘60
Heavier buying in radio by top agencies points to good season ahead. SPONSOR seeks reasons
Page 31

How to sell hard facts with a spoofers pitch
Page 34

What you should know if you’re buying a jingle
Page 36

Radio turns tables, reviews the newspapers
Page 40

DIGEST ON PAGE
The quality touch plays a vital role here in the nerve center of a modern telephone exchange as signal-seeking impulses scan open circuits to provide automatic dialing. In today's better television and radio stations there is also a quality touch... a prime ingredient in so many facets of their operation.

WFAA

TELEVISION abc
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS
buy St. Louis 'a la card*

*KTVI rate card
your lowest
cost per thousand
TV buy
in St. Louis

MARK C. STEINBERG MEMORIAL
in Forest Park — largest outdoor
skating rink in the world.

KTVI
CHANNEL 2
ST. LOUIS

Represented nationally by BLAIR-TV

SPONSOR • 27 FEBRUARY 1960
WSIX-TV
Tops Them All In
The Nashville Area
LEADING IN . . .
7 out of TOP 10
3 out of TOP 5
SHOWS*

[X] CHECK THESE FACTS:

[X] TV Homes—370,700
[X] Population—1,963,500
[X] Effective Buying Income—
$2,135,868,000
[X] Retail Sales—
$1,585,308,000

* Source—Television Magazine

WSIX SELLS
WITH TOWER HEIGHT
2049 ft. above sea level
...None taller permitted in this area by CAA.

WSIX SELLS WITH POWER
316,000 powerful watts...
max—permitted by FCC.

WSIX SELLS WITH EFFICIENCY
Maximum coverage and low
cost per thousand make WSIX-TV
your most efficient buy in the
rich Tennessee, Kentucky,
Alabama TVA area.

DIGEST OF ARTICLES

Spot radio looks solid in '60
31 Sponsor analysis of spot buys during first two months of the new year
shows solid base of accounts, more radio awareness, healthy climate

Blair's spoof sells seriously
34 Blair TV companies hired Bob and Ray to brighten up filmed spot tv
presentation with inside trade jokes, broadcast satires for agency folk

Things to know about jingle making
36 To "say it with music" can cost from $38 to $300. Trick is to get best
for your money. Here are some straight-from-tune-shop hints to admin

Volkswagen's new tv commercials gimmick
39 Scenery disappears in Volkswagen commercials combining art work and
live action made by F&S&R and Transfilm-Caravel using Eastman process

Radio turns the tables
40 At last! A radio station hands newspapers dose of their own medicine
six times daily. WSAI, Cinc., broadcasts its own reviews of local papers

How Durkee pre-tested its net tv
42 Here's how Durkee pre-tested its net tv

Got a radio/tv query?
44 A sponsor report on the information, reprints and source material in
its New York office which it makes available to all interested readers

Grass-roots radio strategy of a thread maker
44 Coats & Clark, sewing notions and art needlework giant, moves half of
its $1,000,000 ad budget into radio; reaches grass roots with Godfrey

FEATURES

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56 Picture Wrap-Up
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©1960 Sponsor Publications Inc.
Take the strongest local sports programming in the Carolinas; team it up with the stand-outs of both NBC and ABC. It figures—another winner in the format that's changing things in Charlotte television. Here in America's 25th largest television homes market you can get more for your advertising dollar on WSOC-TV..... One of the great area stations of the nation.
Television's critics have buffeted the medium with impassioned pleadings, sanctimonious appraisals and more direct below-the-belt blows in their microscopic inspection of tv's morality. Too frequently these critics have been answered ineffectually in kind. But last week, CBS President Frank Stanton took a tv stance—not a defense—reflective of his personal reputation: thoughtful, direct, humble and calm.

The newsmaker: Frank Stanton maintains a continuity of impression in the public image of himself as well as of his network in almost everything he says or does. Last week, speaking to a distinguished advertising group in New York, he called the turn on television's many disgruntled critics in a compelling manner.

His thesis: "Television will begin to reach toward its Utopia only when it has full confidence that it is realizing in one way or another the values and objectives of all the people... not just always 'catering' to the majority but also taking into account and respecting intellectual and esthetic minorities."

How to do this? Not by government regulation or guidance, nor by a citizens' review committee. Only self-regulation, conducted with sensitivity, responsibility and imagination will mature tv. Why?

Here are some of his assertions:

"The road to Utopia by government regulation looks and is invitingly easy," leading to a "sidetracking of competition altogether so that every network does exactly what the government prescribes and not one risky whit more." But government "prescription leads to weakness, timidity, uniformity and stagnation." And the "guidelines" concept of government direction is misleading and repelling. "If guidance has no element of force, it has no significance."

As for the oft-proposed "responsible commission of eminent altruistic citizens to review and report on tv." Dr. Stanton charged the press has long since exposed and discussed every aspect of tv. "There is nothing left for a commission to review."

He calls "this whole theory of benevolent censorship a mischievous doctrine," with regulation "the wrong, the precipitous, the penny-wise, pound-foolish way of seeking improvement."

The broadcaster, he says, must assume the major part of the burden in solving television's problems. Its most challenging one: "The achievement of that elusive, arduous, perplexing objective of a democracy—meeting the will of the majority and at the same time accommodating the rights and interests of minorities."
KLEO, a Dandy Station affiliated with KDEO, San Diego and KQEO, Albuquerque.

Quality Chevrolet: "KLEO brings in the traffic"

Goodyear Service Stores: "Our gross sales have been the highest in our store's history"

Stockyards National Bank: "As a result of our advertising with KLEO we have accomplished our objective in attracting new customers to our bank"
IN 1960, NATIONAL SPOT
(both tv and radio)
WILL ENJOY ITS BIGGEST YEAR

HOW MUCH
WILL YOU GET?

SPONSOR, tailor-made to reach and influence spot decision-makers at top ad agencies, will help you get your share—and more—of this business.

Only a few weeks are left for you to save hundreds of dollars by signing up before 1 April—the date SPONSOR's new rates go into effect. You can still earn old (1957) rates throughout 1960 by entering your advertising contract now!

Call ART BREIDER, Sales Manager, in New York, MUrray Hill 8-2772.
During a year of rising advertising costs...
YOU DON'T PAY ONE PENNY MORE
FOR SPONSOR SPACE IN 1960!

SPONSOR OFFERS

GUARANTEED

RATE PROTECTION

FOR ALL OF 1960!

Guarantee

OLD RATES IN 1960 FOR OLD ADVERTISERS!
1960 brings a SPONSOR advertising rate increase—
the first since 1957. But it's SPONSOR's wish to give
old advertisers a break. To all contract advertisers of
record as of 1 April 1960, SPONSOR guarantees 1957
rates throughout all of 1960.

Signed  
Editor and Publisher

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE
40 E. 49th Street, New York 17 * MU 8-2772
$100 WEEKLY BUDGET?

On WJAR, you'll get 147,777 home impressions on a 6 to 9 a.m. schedule, 158,730 on a 9 a.m. to 4 p.m. schedule, or 164,190 on a 4 to 7 p.m. schedule, with a higher proportion of adult buyers, and the lowest cost per thousand impressions on any Providence station.*

$200 WEEKLY BUDGET?

On WJAR, you'll get 394,072 home impressions on a 6 a.m. to 9 a.m. schedule, 423,280 on a 9 a.m. to 4 p.m. schedule, or 437,840 on a 4 p.m. to 7 p.m. schedule. WANT RESULTS? BUY ADULTS at the lowest cost per thousand in the market.*

"QUALITY IS WELCOME EVERYWHERE"

*Pulse Oct. '59 and NCS

Another example of viewing pleasure that attracts such vast audiences to KOCO-TV.

Miss February says, "Buy Oklahoma's largest coverage... buy the station with an imagination!"

KOCO-TV

OKLAHOMA CITY
CHARLIE KEYS, GEN. MGR.

BLAIR TELEVISION ASSOCIATES.

SPONSOR • 27 FEBRUARY 1960
“...take four!”

In Television Central, the main control center of the new WBEN-TV studios, camera directions are delivered and executed by the most experienced hands in Buffalo telecasting.

Equally important, these hands work with the finest, most advanced electronic equipment.

These new facilities are dedicated to quality—quality that builds audience loyalty and client satisfaction. To make your TV dollars count for more, we suggest you “take four”---Channel 4, pioneer television station on the Niagara Frontier and now, in its new home, the most modern and finest facility in America.

National Representatives:
Harrington, Righter and Parsons

WBEN-TV
The Buffalo Evening News Station

CH.
CBS in Buffalo

SPONSOR • 27 FEBRUARY 1960
John Stilli, Television Advertising Representatives, Inc., New York, recommends that broadcast ratings be rounded off to the nearest whole number. "I seriously doubt that decimal point fluctuations have any real statistical significance or value. There's more involved here than just mathematics. The 'rounded rating' indirectly encourages 'well-rounded' television buying by emphasizing those factors other than the rating which ought to be given consideration, such as the type of audience desired, the stature of the station, and so on. The decimal point tends to give the rating an exalted and disproportionate value in the mind of the buyer and the client. In any case, in multi-spot buys the law of averages operates to strike a balance between those ratings adjusted upwards and those adjusted downwards." John explains that TVAR introduced 'rounded ratings' experimentally and met with an enthusiastic response. "Agency approval was overwhelming and we now furnish all rating information in this form. If all those who approve of dropping the decimal expressed this to the rating services, broadcasting would soon be rid of a nuisance."

Don Saraceno, Blair TV, Chicago, feels that one of the major sales problems facing the representative today is presented by the timewarmer who pre-buys a station "before availabilities are submitted. Of course the great majority of buyers conscientiously compare avails and make an effort to come up with the best possible schedule for their clients. However, there are those buyers who are predisposed to a certain station because it has a reputation for being top-rated over the years, or because they have a personal like or dislike for certain shows. This kind of buyer, whether he's purchasing minutes, 20-seconds or 10-seconds, always winds up placing his spot flights on the same stations. This kind of attitude jeopardizes the success of the campaign. Moreover, it can result in all spot television being held responsible for an ineffective performance." Don says that reps must constantly point out that television is an ever-changing and rapidly changing medium, and "that it is possible that the last-place station may come up with the best availabilities. So, unless all avails are checked assiduously, the buyer is taking a considerable risk with the client's money."
An account executive, a time buyer, and a copy writer were working late. They were in a luxurious conference room; the handsomely upholstered chairs got the better of them; one yawned; another yawned; the third yawned. One after another dropped off to sleep. A supervisor pecked in, looked at a schedule, noted that WMAL-TV was missing, dashed back to the art department, returned with a brush and red paint, and painted their faces red.

He slammed the door as he departed. They all awoke—and began laughing at each other. Suddenly the time buyer stopped laughing, for she realized that her own face was red, too.

Aside from the fact that she knew her face ought to be red because of the omission, what was the reasoning that enabled her to conclude that her face was really painted?

The flags of 9 great States fly over a part of America called WLW TV-and-radio Land.

And the Crosley WLW Stations have tried to be good citizens under these State banners—thru service to their communities.

Or it has always been the principle of the Crosley Broadcasting Corporation that a Television or Radio Station must be truly a good neighbor in its community—by performance and leadership in entertainment, religion, education, news, safety, health, civic and charitable causes, fine arts, and for the fundamental freedoms of our Nation.

The WLW Stations pledge continued service—unfurling progress and patriotism before them for the 20 million people of these communities. This is our Pride and our Privilege!

The dynamic WLW Stations:

- **WLW-D** Television Dayton
- **WLW-C** Television Columbus
- **WLW-T** Television Cincinnati
- **WLW-A** Television Atlanta
- **WLW-I** Television Indianapolis

**Crosley Broadcasting Corporation**, a division of **Avco**
Concentrate in

JACKSON, MISS.

Did you know?

LEADING THE SOUTH

in . . .

General Business Gains

Bank Activity Increase

Retail Sales Performance

WJTV
CHANNEL 12
KATZ

WLBT
CHANNEL 3
HOLLINGBERY

Commercial commentary

An industry grows up

I don't want to sound like a little Pollyanna-type glad girl.

But I'd like to offer it as my firm, personal conviction that the past six months, since September 1959, have been the most important, most hopeful and most intellectually stimulating period in the entire history of advertising and broadcasting.

What Charles Van Doren and the Harris Committee touched off last fall was far more than a chain reaction of lurid scandals and hysterical anti-tv and anti-advertising criticism.

Perhaps that is how it has seemed to the public at large.

But for those of us in the business the Washington hearings marked the beginning of a series of profound intra-industry debates on the most complex issues, principles and problems.

Not in 30 years have I seen such genuine soul-searching, such deep, serious and responsible thinking by broadcasting and advertising executives as we have witnessed lately.

 Critics like Jack Gould of the New York Times may complain that the debates have produced few decisions, little real improvement.

 Cynics may sneer that some of the suggested solutions—Frank Stanton's "canned laughter" rules, the AFA's "vigilante" proposals, the NAB's tv Code seal drive—lack realism, relevancy, point or police power.

 But the fact is that both tv and advertising men have been trying honestly to come to grips with staggeringly difficult questions which many of them had never faced before in their lives.

 And I am convinced that ultimately, out of all this effect, we'll get better answers than tv and advertising have ever known.

 Reasons for optimism

My optimism is based on the spectacular way in which industry thinking has matured in the past six months.

Last fall, when the scandals broke, many tv and ad men responded with little frightened yelps, "Jeeze, we gotta clean up or the government will crack down on us."

Such a viewpoint, however "practical," is about as immoral as you can get. It bases ethics on the fear of being caught.

Mercifully most tv and advertising leaders have grown beyond such superficial pragmatism.

Another unlamented gambit that has gone by the board is the "Judge Landis complex." In November and early December there were brief cries for an industry "czar," a tough guy on a white horse.

But these, too, have faded out along with similar proposals for czar-like "Citizens Committees" to take charge of tv.

Gone also are the smug assertions that "the whole thing is the work of a few wicked men (but not me, brother)." And the even
in DETROIT...

you know where you’re going with

WJBK-TV

it’s as basic as bread

It’s a fact. WJBK-TV is as basic to your advertising budget as bread is to the nation’s tables. With WJBK-TV you reach right into 1,900,000 TV homes and help yourself to a slice of the 9 billion dollar sales potential in the nation’s fifth market.
smugger belief that "it will all be forgotten in a couple of months."

As advertisers and broadcasters have turned and boldly confronted their problems, they have discovered that there are no easy, glib answers for such knotty questions as commercial entertainment vs. public enlightenment, censorship vs. free speech, regulation vs. free enterprise.

And they have grown in stature and maturity as they have found that it is not easy to define exactly what it means to operate "in the public interest" or to spell out the civic responsibilities of an advertiser in a business democracy.

"Signed with their honor"

I don't believe that the debates and the maturing process are yet over. But I think there are two healthy signs on the horizon.

The first is the increasing awareness among advertisers and broadcasters that ethical standards must take precedence over profits.

In fact, tv has shown more dramatically than any other American institution that it is possible to make "profits without honor" in this country. And tv has clearly demonstrated that the program and commercial excesses which lead to such profits cannot be tolerated, even in the name of free competitive enterprise.

This, in itself, is a staggering accomplishment.

But beyond that, I have noticed, as the NAB, the ANA, the AAA, the AFA and the networks have struggled to develop their codes, standards of ethics and taste, and machinery for regulation and enforcement, that their members seem to be becoming progressively more conscious of the deeply personal nature of the problem.

The real question is no longer, "How can I stop the other guy?" It has become, "What should I do? What do I believe?"

This genuine searching for personal, individual answers is, to my mind, the best thing that has happened since the scandals broke.

For of course, in the long run, the real improvements in tv and advertising will come not from codes or vigilante committees but from an increase in the number of enlightened individuals.

The other day, in thinking about all this, I happened to remember a fragment of a poem by a very modern poet, Stephen Spender.

The poem has the long and improbable title, "I Think Continually of Those Who Were Truly Great," and in it Spender discusses—lyrically the attributes of greatness.

What I remembered was merely the last line. Great men, says Spender, are those who "left the vivid air signed with their honor."

To me that phrase describes almost too perfectly, the condition we must all strive for in commercial television.

Only when the individual station operator, the individual network head, the individual advertiser and the individual agency president accept this challenge to personal greatness, will we get the kind of programs and commercials we all believe in.

As long as any of them refuse to recognize (and as long as critics lack the courage to point out) that cheap, shoddy, vulgar broadcast materials reflect on their own personal taste, decency and integrity, we shall probably be in trouble.

But commercial tv will come into its own when broadcaster and advertiser fully realize their responsibility and opportunity for individual expression, when they are each determined to leave—"the vivid air signed with their honor."
This fact faces you!

Proof:

Within its Grade A telecasting area, WSJS-Television reaches a consumer population of 1,393,420 with total spendable income of $1,827,286,000. In North Carolina's biggest Metropolitan market located in the rich industrial Piedmont, the WSJS-Television market represents a more powerful buying force than that offered by any other North Carolina station.

WSJS television
Winston-Salem / Greensboro

Sponsor • 27 February 1960
"INTERPOL CALLING"

Starring Charles Korvin
Produced by
THE RANK ORGANISATION, LTD.
(of J. ARTHUR RANK fame)

LIFE Magazine's lead series of the 60's... the fascinating story of INTERPOL and international crime that's capturing headlines all over America... now available for your sponsorship!

EVERYBODY'S BUYING THE SHOW

INDEPENDENT TELEVISION CORPORATION
488 MADISON AVENUE • NEW YORK 22 • PLAZA 5-2100
ITC OF CANADA, LTD.
100 UNIVERSITY AVENUE • TORONTO 1, ONTARIO • EMPIRE 2-1166
BREWERY ADVERTISERS
like Miller High Life, Blitz-Weinhard, Labatt's Brewing

AUTOMOTIVE ADVERTISERS
like Renault Cars, Dodge Dealers, Volkswagen Dealers

REGIONAL AND LOCAL ADVERTISERS
like Santa Fe Wine, Restonic Mattress, Sealy Mattress

LARGE MARKETS
like Los Angeles, Pittsburgh, San Francisco

MEDIUM-SIZED MARKETS
like Buffalo, Portland, Ore., Miami, Denver

SMALLER MARKETS
like Odessa, Tex., Bellingham, Wash., Medford, Ore.

ABC-TV STATIONS
like WLW-D-TV (Dayton), WJAC-TV (Johnstown-Altoona)

CBS-TV STATIONS
like KFMB-TV (San Diego), KSL-TV (Salt Lake City)

THAT EVERYBODY'S TALKING ABOUT

NBC-TV STATIONS
like KERO-TV (Bakersfield), WDSM-TV (Duluth)

INDEPENDENTS like KPHO-TV (Phoenix)

NORTH like Carthage-Watertown  SOUTH like New Orleans

EAST like Wheeling-Steubenville  WEST like Honolulu

AND ALL OVER THE WORLD
Australia, Cyprus, Denmark, Eire, England, Japan,
Lebanon, Mexico, Northern Ireland, Philippines,
Puerto Rico, and Venezuela

In these, and many other markets everywhere,
INTERPOL CALLING is the ideal answer to today's
television audience appeal needs.
Successful return from the hunt

WGAL-TV

Depend on a profitable return from your advertising dollar when it is spent on WGAL-TV. This Channel 8 station delivers an audience greater than the combined audience of all other stations in its coverage area. See ARB or Nielsen surveys.

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

27 FEBRUARY 1960
Copyright 1960
SPONSOR PUBLICATIONS INC.

National spot tv continues to maintain a strong buying current.
The activity the past week, by major cities, included:

NEW YORK: Colgate Toothpaste (Bates); Bristol-Myers’ Vitalis (DCSS); Lorillard (L&N); Lever’s Praise (K&E); Borden’s Starlac (Y&R); P&G’s Comet (Compton); General Mills’ Jet cereal (DFS); Brylcreem (K&E); Studebaker (D’Arcy), over 50 markets, 7 weeks.

MINNEAPOLIS: Wheaties (Knox Reeves), 25 markets, 24 weeks; Minnesota Mining (BBDO) for Scotchbrite in the east.

CHICAGO: Quaker Oats’ Aunt Jemima and Easy Mix (John W. Shaw), eastern seaboard from Maine to Virginia, minutes, 20’s and ID’s.

An observation from Chicago stations that the advertising business might take note of: most of the tv fan mail is about commercials.

It’s a far cry from the things they wrote about prior to rigging exposes, payola and FTC complaints against the state of tv advertising.

Now, it seems, they’re disposed to comment on their likes and dislikes about specific commercials. Example: one viewer wrote WBKB urging that the cough be taken out of a Thorexin pitch; it activated his throat.

What could develop into a brand new field of prospects for tv—especially in the area of public information programing—are the burgeoning electronic and engineering combines that are now largely concerned with non-consumer goods.

These clusters of companies are constantly coming up with discoveries and devices that will revolutionize modes of transportation, living habits and whatnot.

Point out admen: Even though these combines are now concentrating most of their effort in Government projects, the time may not be far off when they’ll be interested in molding a public image for themselves.

Among such groups: Dynamic Corp. of America, General Dynamics, General Precision and Curtis-Wright.

Knox Reeves is revving up for a massive radio placement spanning the summer in behalf of General Mills’ Wheaties, with 200 stations likely involved.

The device: 5-minutes e.t.’s of the Rev. Bob Richards, spotted around baseball games. It was tested last summer in two markets (see comment page 32).

You can talk about the three tv network competition slicing up the audience evenly, but bear this in mind: almost 40% of the nighttime programs are each still reaching over 10 million homes.

According to the Nielsen second January report, the ratio of homes reached per minute by 129 nighttime programs broke down this way:

<table>
<thead>
<tr>
<th>Homes Reached</th>
<th>Percentage of Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over 10 million</td>
<td>38.8%</td>
</tr>
<tr>
<td>5 to 10 million</td>
<td>48.8%</td>
</tr>
<tr>
<td>3 to 5 million</td>
<td>10.9%</td>
</tr>
<tr>
<td>Under 3 million</td>
<td>1.5%</td>
</tr>
</tbody>
</table>

Note: Average nighttime show reached 8,806,000 homes.
You can look for the top radio stations in the top markets to raise their national rates another 5% before the summer is over.

Stations as a whole may not have felt the weight of the substantial flow of business from that source since the first of the year, but reps with stations in the more or less golden circle report that the schedules are already so loaded that a tilt is inevitable.

One thing notable of the buys the past two months: the intensity of saturation is much higher than it was at this time a year ago.

(See article on appraisal of spot radio for '60, page 31.)

BBDO Minneapolis last week showed the business something noteworthy in buyer-seller relations: its principals on the Cream of Wheat account staged a break fast for radio reps in Chicago to (1) thank them for past cooperation and (2) sign new contracts.

Cream of Wheat, which says radio proved singularly successful for it last year, will spend over $1.5 million on radio for 1960. It will comprise flights in the spring, summer fall and winter up through December.

According to BBDO, the contract form it's using on this campaign will lessen considerably the paperwork for itself, reps and stations.

(For Cream of Wheat's unusual success story see article in 5 March SPONSOR.)

Chicago reps this week were still in a state of amazement from a plan tossed at them during an SRA meeting by Knox Reeves media director Ralph Klapperich.

The plan: buttress their services to agencies by centralizing or channeling all availability requests through the SRA. In other words, a single TWX to the SRA would set the whole machinery from gathering the information to transmitting it to the agency.

Consensus of rep reaction: an electronic brain could never take the place of the various nuances of service rendered by a rep.

Note how the moving van industry is aiming its advertising more and more at women: the latest being American Red Ball with its daytime buy on ABC TV.

The assumption is that the man is leaving the details of moving now to the wife.

Without being misty-eyed about it, time was when this was the strict domain of the householder.

Radio buyers and stations alike are interested in the listener reaction KMOX, St. Louis experiences from its new programing policy.

The core of the change: Dropping all weekday d.j. shows, eliminating records from noon to 7 p.m. and substituting talk fare for both.

This will include interviews with civic personalities and visiting celebrities, comedy episodes, news and discussions.

Campbell Soup (BBDO) has decided to stay out of spot radio, and that includes New England—where it's got special marketing problems—for the remainder of this season.

The schedule for the season ending this week was 20-odd weeks.

National spot radio's outstanding buy of the past week was Dodge's twin order: for the trucks in 104 markets, starting mid-March, and for the cars in about 200 markets, beginning late March, for 60 days.

Activity out of New York the past week included daytime spots for McCormick Tea Bags (L&N) and the GE order via Maxon for some 25 thirty-second spots on all NBC Radio stations during the World Series broadcasts this fall. (Maxon is also the Gillette agency.)
Chevrolet will have more commercial weight running for it on network TV this summer than Ford as the result of a proposition sold to it by ABC TV.

At the moment it looks like Ford will depend solely on three minutes of Wagon Train and three minutes from the replacement for Tennessee Ernie, or about 30 million impressions.

In addition to six minutes on the Chevy Show (NBC) Chevrolet will have four minutes a week from participations in the Alaskans, Bronco and Walt Disney, totaling some 60 million impressions per week.

The spot package was preferred by ABC TV as a substitute for a summer half-hour replacement that Chevrolet might have dug up via Campbell-Ewald for the existing Pat Boone Show.

Note: Chevrolet has a severe marketing problem accruing to the fact that the Falcon is outselling the Corvair by a huge margin.

This should prove confounding to the critics of TV: the average home in December was still spending five and a half hours a day on the medium.

However, this quotient is about 5% less than it was for the like month of 1958, and that may have been in part to the change in the Pacific Coast network feed pattern.

The comparison is in actual viewing time for the average home, as reported by Nielsen:
- December 1959, 5 hours: 31 minutes; December 1958, 5 hours: 47 minutes.

What may turn out to be the cheapest per-commercial minute nighttime network buy for the current season is the latest batch of Journey to Understanding on NBC TV.

It works out this way: Half of the package comes to $360,000. The 12 hours of broadcast will allow for 72 minutes of commercials. Figure on a minimum average audience of 3 million homes and you get a $1.66 CPMHPCM.

The series is being shared by Norelco (LaRoche) and American Motors (Geyer).

That pitch which ABC TV made for Chesebrough-Pond's daytime business on NBC TV was spurred, in part, by a budget shortage facing the sponsor in the third quarter of this year.

The need to cutback stemmed from the fact that the cost of producing, promoting and merchandising Chesebrough's Fashion special (on NBC, 29 February) ran at least $50,000 over the original estimate.

ABC TV in its presentation stressed not only the lower-cost factor, but its now deep-grooved contention that it reaches more viewers in the lower-age brackets.

It offered five quarter-hours a week at $47,000, which would reach 47.4% of all U. S. homes, an average of 6.2 times over four weeks, as against the four quarter-hours Chesebrough has on NBC at $56,000 per week, which reaches 35.4% of all homes an average of 9.7 times over four weeks.

Here's how ABC set up the comparison in terms of age groups and times reached (in parentheses):

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>UNDER 40</th>
<th>40 TO 54</th>
<th>55 &amp; OVER</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>54.7% (6.7)</td>
<td>54.3% (6.2)</td>
<td>34.3% (5.8)</td>
</tr>
<tr>
<td>NBC TV</td>
<td>33.8% (7.6)</td>
<td>38.4% (9.0)</td>
<td>33.0% (12.1)</td>
</tr>
</tbody>
</table>

NBC TV is showing more and more signs of being particularly sensitive about those young audiences that are being claimed by ABC TV.

Coming on the heels of NBC's adoption for the fall of an hour of action between 7:30-8:30 every night of the week is the network's hesitancy about spotting the Bell Telephone Hour Friday 8:30-9:30 p.m.

It's now inclined to block in something of much broader family appeal.
SPONSOR-SCOPE continued

Eastman Kodak (JWT)—an account that spot has sought to crack these many years—is mulling a tv presentation submitted by Harrington, Righter & Parsons. As devised by this rep, the spot schedule would operate closely in conjunction with Eastman’s network shows.

Local-wise Eastman has been traditionally print-oriented.

Tv has given the toy industry a tremendous boost but all’s not happy between them and their retailers.

The heavy users of tv among the manufacturers appear to be faced with a revolt from the dealers. The plaint: they’re not getting an adequately gross profit on the tv-promoted items.

Retort these manufacturers: (1) the stores are selling more toys than ever before; (2) tv has helped them sell more high-priced types; (3) the medium’s selling more toys directly to children instead of having to direct the appeal to their parents.

(See 10 October 1959 SPONSOR re impact of tv on toy sales.)

Colgate (Bates) has transferred a chunk of its daytime budget from CBS TV to NBC TV so as to get some merchandising identification with a live personality show—something it hasn’t had since it pulled out of Top Dollar and Dotto.

The new alliance: five quarter-hours a week of Play Your Hunch.

The CBS strips abandoned by Colgate: the Millionaire and December Bride (films).

Something that’s likely to happen in the near future: station reps setting up a branch office in Philadelphia to service agencies and accounts in that area.

The reps estimate that there’s enough business coming out of Ayer and other Philadelphia agencies to justify the full time of a man on the scene.

Even though they’re still tops in viewer fare, westerns this season are falling quite short of last season as attention-getters in terms of millions of homes and viewers per average minute of viewing.

The same thing has happened with all the other program types, except hour variety shows. The general decline might be traced to the three networks’ programing the entire evening spectrum and a consequent lower average performance.

This is a complete breakdown of audience composition for all major evening show types, culled from the November-December Nielsen Audience Composition Report:

<table>
<thead>
<tr>
<th>PROGRAM TYPE</th>
<th>SHOW LENGTH</th>
<th>HOMES</th>
<th>MEN</th>
<th>WOMEN</th>
<th>TEENS</th>
<th>CHILDREN</th>
<th>TOTAL VIEWERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Drama</td>
<td>30 Mins.</td>
<td>8.8</td>
<td>7.0</td>
<td>9.1</td>
<td>1.6</td>
<td>1.7</td>
<td>19.4</td>
</tr>
<tr>
<td>General Drama</td>
<td>60 Mins.</td>
<td>6.6</td>
<td>5.3</td>
<td>6.3</td>
<td>1.0</td>
<td>1.3</td>
<td>13.9</td>
</tr>
<tr>
<td>Suspense</td>
<td>30 Mins.</td>
<td>7.2</td>
<td>5.3</td>
<td>6.7</td>
<td>1.4</td>
<td>1.7</td>
<td>15.1</td>
</tr>
<tr>
<td>Situation Comedy</td>
<td>30 Mins.</td>
<td>8.7</td>
<td>5.6</td>
<td>8.2</td>
<td>2.0</td>
<td>4.2</td>
<td>20.0</td>
</tr>
<tr>
<td>Westerns</td>
<td>30 Mins.</td>
<td>9.9</td>
<td>7.8</td>
<td>9.0</td>
<td>2.1</td>
<td>3.9</td>
<td>22.8</td>
</tr>
<tr>
<td>Westerns</td>
<td>60 Mins.</td>
<td>10.9</td>
<td>8.1</td>
<td>9.5</td>
<td>2.6</td>
<td>6.0</td>
<td>26.2</td>
</tr>
<tr>
<td>Adventure</td>
<td>30 Mins.</td>
<td>4.8</td>
<td>3.6</td>
<td>4.5</td>
<td>1.0</td>
<td>1.9</td>
<td>11.0</td>
</tr>
<tr>
<td>Variety</td>
<td>30 Mins.</td>
<td>7.2</td>
<td>5.4</td>
<td>7.5</td>
<td>1.3</td>
<td>1.6</td>
<td>15.8</td>
</tr>
<tr>
<td>Variety</td>
<td>60 Mins.</td>
<td>8.7</td>
<td>6.5</td>
<td>9.4</td>
<td>1.1</td>
<td>2.1</td>
<td>19.1</td>
</tr>
<tr>
<td>Quiz-Aud. Partic.</td>
<td>30 Mins.</td>
<td>6.9</td>
<td>4.6</td>
<td>6.8</td>
<td>1.4</td>
<td>1.7</td>
<td>14.5</td>
</tr>
<tr>
<td>Other Programs</td>
<td>30 Mins.</td>
<td>5.3</td>
<td>3.7</td>
<td>5.1</td>
<td>1.0</td>
<td>1.9</td>
<td>11.7</td>
</tr>
<tr>
<td>ALL SHOWS</td>
<td>30 Mins.</td>
<td>7.7</td>
<td>5.6</td>
<td>7.3</td>
<td>1.5</td>
<td>2.5</td>
<td>16.9</td>
</tr>
<tr>
<td>ALL SHOWS</td>
<td>60 Mins.</td>
<td>8.5</td>
<td>6.5</td>
<td>8.4</td>
<td>1.8</td>
<td>2.9</td>
<td>19.6</td>
</tr>
</tbody>
</table>

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 56; Washington Week, page 61; SPONSOR Hears, page 64; Tv and Radio Newsmakers, page 68; and Film-Scope, page 62.
There's More Than One Side to KERO-TV, Bakersfield. It's the one and only advertising medium that spreads over the whole of the Southern San Joaquin Valley, all five rich-living counties of it.
Memo to Mr. Beck

Let me congratulate you on your remarks in the 2 January edition of SPONSOR magazine ("Reps at Work") regarding radio promoting radio.

Though we are in the highly competitive southern New Hampshire area, it has always been my policy, and the instruction to each of my salesmen, that he sell WSMN radio on its merits alone, and the general benefits to be obtained from advertising on radio, in particular WSMN.

A person who knocks a competitive station for its practices, may find himself in the unfortunate position of getting the same treatment.

Each of us in radio has a responsibility to make our medium the most respected in advertising.

D. A. Rock
gen. mgr., WSMN
Nashua, N. H.

Sponsor-scope slip

Somewhere in your 6 February issue comment is made that Liggett & Myers will sponsor the Debbie Reynolds Special in the fall which is the case. However, reference is also made that The Pied Piper was the last special done by Liggett & Meyers. What was overlooked was Some of Manie's Friends sponsored by this company which was the highest rated Special of 1959.

More important, under gross network time billings you show McCann-Erickson with $20,647,000. Our actual figure on the books is slightly above $27,000,000. You quote as a source of your figures the LNA tabulations. I don't know where they went off the beam but this is quite unfair to us. Our daytime gross is a bit low too but this is always so complicated because of switches of brands between agencies that I am inclined to let it pass.

Obviously you recognize that time billings are only one indication of total night time activity. An agency such as ourselves that had some 20 special shows in the 1958-59 season obviously spent quite a few millions over normal program costs.

You get such wide readership and such figures may well be quoted that I would appreciate your mentioning our true situation.

C. Terence Clyne
senior v.p.
McCann-Erickson
N.Y.C.

Thrill of a lifetime!

I always read SPONSOR from cover to cover, but your 30 January issue was an added thrill.

To appear in such illustrious company is gratifying, and it was an added pleasure to see the names of many friends in the article on "Radio Experts." This will please even my mother, who recently gave up the notion that an AE is an Alpha Epsilon, and somehow connected with fun and games.

I wish it were possible to thank those who submitted my name, but in lieu of that may I thank you for printing it—and correctly spelled too. (This never happens, even on personalized matches.)

Marian Clark Manzer
broadcast media department
Campbell-Mithun, Inc.
Chicago, Ill.

Where, indeed?

The reference to heads of representative firms in Chicago, as published in your 6 February issue, was certainly very, very interesting and even enlightening. For the life of me, I can't figure out what must have happened to George P. Hollingbery, who heads up the George P. Hollingbery Company, also a well-known national representative organization. He not only headquarters but lives in Chicago—and has for 24 years.

William C. Brearley
sales mgr.
George P. Hollingbery Co.
N.Y.C.
Air France jets were flying before Gigi was born!

Gigi is six. Yet it was more than six years ago (February 19, 1953, to be exact) that Air France began flying regularly scheduled pure jet aircraft!

Since then, Air France has logged over 4 million jet passenger miles. First, with the sleek, vibrationless, 500-mile-an-hour Caravelle. And now, Air France has added the fabulous new Boeing 707 Intercontinental to its fast-growing pure jet fleet. The Intercontinental is the world's fastest, largest, longest-range jetliner crossing the Atlantic non-stop between New York and Paris in only 6¾ hours.

The Boeing 707 Intercontinental is the most thoroughly tested airliner in aviation history. First, with thousands of hours of testing on the ground; then, more thousands of hours of actual flights.

Yes, Air France jets were flying before Gigi was born. A reassuring fact to remember whenever you fly overseas on the world's largest airline.
HOW IS IT POSSIBLE FOR ONE STATION TO EARN 79% OF LOCAL BUSINESS?

It's true in Des Moines, Iowa, where KRNT-TV has had over 79% of the local business in this major 3-station market for 3 years!

There is nothing so satisfying as doing business with people who know what they're doing and where they're going. Leading local and national advertisers have known for years that the "know-how, go-now" stations in Des Moines are KRNT Radio and KRNT-TV.

They have confidence in the ability of our people to make their radio and television investments profitable. It seems clear that for these astute advertisers, there is nothing so satisfying as radio and television fare presented by good, honest, experienced air personalities who know what they're doing.

From surveys made several times a year for the last several years, it seems evident that the people of Central Iowa like to listen to and view our stations.

Latest F.C.C. figures show KRNT-TV handled over 80% of ALL the local television advertising placed in this three-station market. The year before, over 79% . . . and the year before that, over 80%. Our local RADIO business in a six-station market has always exceeded that of our nearest competitors by a country mile.

We know for a fact that these figures are merely a reflection of our public acceptance . . . our long-standing excellence in public service . . . reliability that is vital in all selling! We believe this to be true: the ones that serve are the ones that sell in Des Moines.

People believe in and depend upon these stations. Check the ratings, check The Katz Agency, check the cash registers.

KRNT
RADIO and TV

COWLES STATIONS REPRESENTED BY THE KATZ AGENCY, INC.

SPONSOR • 27 FEBRUARY 1960
SPOT RADIO: IT LOOKS SOLID IN ’60

If you are a radio station owner or radio station representative the names listed in the column at the right should give you cause for a lot of quiet optimism about the medium.

They represent some but not all of the important radio spot buys reported in SPONSOR’s first eight 1960 issues.

This week SPONSOR editors took time off from the busy pace of reporting news and industry problems, to make a careful analysis of what’s been happening during January and February in the older branch of broadcasting.

The net of SPONSOR’s conclusions: spot radio looks solid for ’60—very solid. Its roots are deep; its friends are powerful; more and more advertisers and agencies are turning to it and relying on it for an important part of their total marketing plans.

It has its problems of course. More spot dollars are still concentrated in the top 25 markets than most radio station men and reps would like to see.

Few large national accounts now use spot radio as their primary
NEW MEDIA STUDIES SPARK
AGENCIES' RETURN TO RADIO

national medium. But SPONSOR has found in talks with
important advertisers and agencies an increasing con-
dence in the medium—a better radio climate than has
existed for some time.

The reasons? They are complex and not easy to un-
tangle.

The tough competitive picture on tv availabilities has
undoubtedly contributed to a rising awareness of radio.

The promotional activities of stations, representatives,
the RAB, the SRA, and other industry groups have un-
questionably helped.

Cost factors have obviously set many advertisers thinking
about more economical means of advertising and have
focused attention on radio spot.

But none of these quite explain the reaction SPONSOR has
been getting from many agency advertising managers—
"Yes, we're going back to radio—but, believe me, I never
lost faith in it."

It is almost as if, after a period of wild tv enthusiasm,
buyers were settling down to a quiet, penetrating analysis
of all advertising media, and were remembering radio's
solid accomplishments.

One indication of this is the increasing radio interest at
agencies which had hitherto been primarily focused on tv.
(See the Bates comment on Siesta Coffee, page 331).

Representatives with whom SPONSOR talked this past
week say the Bates re-evaluation of spot radio is typical of
many similar studies being conducted at other important
agencies.

One, which had been almost out of radio is reported to
be conducting a significant radio spot test "at the request of
a major client."

Another, Y&R, has been told by "top bracket accounts"
to take a harder look at radio" according to the v.p. of a
leading rep firm.

And not only agencies but advertisers themselves seem
to be turning back to radio with real enthusiasm.

In discussing Wheaties radio plans (see box) Phil Arch-
er of Knox Reeves pointed out that the Wheaties image
had been built over the years with radio.

Mennen, whose spot radio plan is one of the most im-
pressive in the business, has returned to radio with a
carefully tested campaign that is buttressed by the knowl-
dge of the job radio had previously done for the Mennen
Company.

Ralph Robertson, director of advertising of B. T. Bab-
bitt, had this to say in discussing with SPONSOR his radio
spot campaign for Charles Antell hair spray:

"We have never had any lack of faith in radio to fit a
particular situation. Radio fits what we want to do with
Antell products—get them into the hands of young women.
We believe in radio to convey messages to young women."

On the other hand not all of spot radio's new buys are
coming from companies with previous radio experience.

Typical of those who are using radio for the first time
in a planned way is Selchow and Righter, whose games—
Scrabble, Junior Scrabble and Parchesi—compete with
Parker Bros.

According to Miss Marion Stringer who handles the
company's advertising at Lester Harrison, "In the past we
used radio spottily, so we never had a chance to find out
how good it was.

"We are now beginning—basically on recommendation of
local salesmen—whose recommendation was very strong
—to use radio. Our strategy—to see if radio can't keep up
the level of business started by tv, and also to help mer-
chants clean up post Christmas stock."

The experience of the Du Pont men's wear division (see

HERE ARE SIGNIFICANT QUOTES

DODGE

Pete Moore, dir. of advertising,
Dodge Trucks and Cars

"We use radio at special selling seasons because
it reaches people very quickly. We use radio spot
because we can heavy up in markets that have
strong dealer associations. Our spring series
for trucks will cover 104 markets and our new
Dodge car campaign will be in over 200 markets"

WHEATIES

Phil Archer, media supervisor,
Knox-reeves, Minneapolis

"Wheaties will be back in radio this summer.
The reason: a very successful test last summer
in only two markets. This year their buy will
be in multiple markets—over 150. A five-minute
show we used in test last summer proved the me-
dium could create a wholesome Wheaties image"
x) is another example of an advertiser moving into radio spot after previous experience with print media. BBDO’s plans for Du Pont apparently contemplate the use of spot radio for other products and in other markets, according to information given in the editorial section of the magazine.

These new users and uses for radio are backstopped in 60 by the solid line of long-time spot radio users, headed by Reynolds, American, Liggett & Myers and the other tobacco companies. Detroit enthusiasm for radio spot continues strong, and activity by Reynolds, American, Liggett & Myers and the other tobacco companies gives the medium a firm base of advertiser acceptance.

Taken all in all, the evidence seems to point to steady constructive progress—not spectacular, but very reassuring for the spot medium.

This is all the more marked by contrast with the situation in February 1959 when many radio stations and representatives were beginning to fear a major setback.

1960 looks solid for radio spot. And one of the most interesting aspects of the current situation unearthed by BBDO is complete lack of concern among leading agencies and advertisers with the noisy payola investigations in Washington.

“...” one agency v.p. told BBDO. “We know radio can do a job. What do we care about what the politicians have to say.”

ON WHY IMPORTANT ACCOUNTS ARE USING RADIO SPOT

**CREAM OF WHEAT**

George Allerich, acct. supervisor, BBDO, Minneapolis

“Cream of Wheat is putting $200,000 into its spring campaign because of the overwhelming success of our fall and winter campaigns. We’re going back into radio because radio keeps sales high, and second because of the cooperation we have received from the reps and the stations”

**DU PONT (MEN’S WEAR)**

Bob Launey, acct. executive, BBDO, New York

“The use of radio spot for Du Pont’s men’s wear division (Dacron) is part of a change in strategy to provide localized promotion and advertising support in key markets. Radio helps us to become selective. We use it with other local media in markets where business is concentrated”

**SIESTA INSTANT COFFEE**

Ted Groome, acct. supervisor, Ted Bates & Co.

“Siesta Instant Decaffeinated Coffee is not in national distribution. We’re studying our position, and are looking at radio in a very interested way. Bates is a heavy tv shop—but it is likely that radio may figure in a substantial way in our new broadcast pattern for Siesta”

**SUTTON (Q-TIPS)**

Robert Lurie, acct. executive, Lawrence C. Gumbinner

“Almost half our budget is now in spot radio. Whom are we trying to reach? New Users. We know radio reaches enormous numbers of people at low cost, if bought properly. We’ll concentrate on spot this year to throw heavy promotion into big cities. “Radio is more economical”
BLAIR'S SPOOF SELLS SERIOUSLY

The Blair tv companies are lightening the buying load for agency folk with a new spoofer film pitch

Satirists Bob and Ray combine inside-advertising jokes with hard-sell market data to promote spot tv

The light touch can turn dull marketing statistics into a much tastier — and more meaningful — dish for agency, media and account people. This is being proved in a new filmed presentation developed by the Blair Television Companies to point up the increasing importance of spot tv to advertisers.

The station representative firm is combining trade-talk humor and fun-filled photography to sell spot television—in concept and in specific markets. The theory: for too long a time buyers have been assaulted by a continuous, deadly and dull barrage of raw statistics with little or no hope of rescue.

But some progressives in showbusiness and television know the value of comic relief, as doctors realize the value of sugar-coating around a pill. Result: Blair’s 22-minute film, though loaded with what might otherwise be ponderous marketing data, provokes maximum attention and minimum suffering from its agency audience because of its upbeat, humorous slant.

Martin Katz, Blair’s sales development director, worked with advertising director Paul Blakemore, Carl Moller, president of informatics, Edward P. Shurick, Blair’s executive vice president, and personalities Bob and Ray (Elliott and Goulding) to produce “See it, Hear it, Learn it.” The film show is a takeoff on the Edward R. Murrow See It Now series, with Mike Baker handling the narration and commentary of Edward R. Sturdley and Bob and Ray doing their inimitable ad-libs throughout the continuity.

Blair used a reverse twist in the production, starting with taped ad-libs along the basic presentation theme and then preparing a final script to fit the words. The visual device was Filmograph, which gives the illusion of animation, supplemented with actual film footage and a brief appearance by John Blair himself.

Typical of some of the laugh lines, which only tradesters would dig: “Portions of this recorded program were pre-recorded.” “Reactions to Bob and Ray were technically augmented.” “No portion of this presentation may be reproduced without the permission of Ford Frick.”

The humor doesn’t obscure the importance of the facts, however ... and the film is loaded with them. It traces the development of seven small “revolutions” which combine to make the large marketing and advertising revolution marking this the new decade.

Here is a summary of the presentation’s marketing and advertising facts:...
There are 45 million tv sets, and television is in nine in 10 homes with a new tv home added every 14 seconds. In 1953, viewers watched an average of four hours and 40 minutes contrasted with '58 figures of five hours and five minutes.

Psychological studies report that sight accounts for 65% of what people learn but that sight plus sound—as in tv—makes learning 35% more effective than with sight alone.

3) Population growth: In the last five years, 159 million people have changed addresses, indicating greater frequency in movement. Suburbs are growing in population seven times, faster than the rest of the country. Some specific examples of the population explosion:

Between 1950 and 1956, New York metro area dropped 1% but the suburbs gained 29% in population; Suf-
folk county, up 82%; Philadelphia metro area, up 2% with suburbs up 34%; Bucks county (Pa.), up 97%; Florida, up 60%; California, up 35%.

4) Income: In the 20's, the $2-$4,000 income group started mass consumer markets, with 40% of all families owning a Model T Ford. In 1947, the middle class incomes—$4-$7,500—dominated, but by '50 those with $7,500 incomes doubled in just three years to more than 12 million. For the 60's, experts predict by the end of the decade production will be more than $750 billion.

5) Food: Food store shoppers choose from among 8,000 different items, making a selection every three seconds. Spot tv pre-sells more brands in today's $52.5 billion food business, which has a total of 5,794

(please turn to page 54)
$3,000 can buy the creative talents of a musical commercial producer for a national radio or tv campaign. Commercials for regional campaigns usually cost around $1,500, while one for a local flight may scale down to about $750. Here Bob Swanson, head of Robert Swanson Productions in N. Y., and trombonist compose music for commercial jingle.

$38 can buy an "assembly-line" musical commercial, but one which will still go over well in the home town. As many as 30 such jingles can be recorded in a day to tunes already on tape. Tunes checked to guarantee exclusivity. Shown here checking tunes against grid map: George Sweeny and Warren Ainley of The Jingle Mill, N.Y.C.

THINGS

◆ To say it with music can cost from $38 to $3,800. Trick is to get best for money.

◆ Here are straight-from-the-tuneshop hints to help keep up with jingle boom.

The toughly competitive broadcast jingle business is booming in 1960. And as it booms, admen say the jingles keep getting better. Reason: Advertisers, already well aware of the memorability a jingle gives their sales messages, are also becoming increasingly conscious of the range of jingles around. So they're becoming more finicky, fussier about the quality of the jingles.

Today, practically everyone with something to sell would like to do with a jingle. But in many cases the factors of cost and speed of producing become prime considerations.

So the jingle business, although riding a wave of demand, is caught in a squeeze between clients who demand quality and those who look for economy. The answer lies, at all levels (a jingle producer needs both local and national business to survive) in more understanding of the jingles' craft. Answers to the following questions should help effect that understanding:

- To what extent do agencies and jingle shops work together, and how successful are such partnerships?
- What is the current status of the demonstration record ("competitive demo")?
- What kind of jingles can the advertiser expect for his money?
- Do the new musician contract increase or decrease costs?
- What legal safeguards does a musical commercial have? How can jingles be protected?

Here are the answers found in an industry roundup:

Agencies and jingle shops apparently do work well together; in fact. MC
TO KNOW IN BUYING JINGLES

here is every indication that admen
ink highly of the jingle makers and
eir musical products. A recent surry
by Phil Davis Musical Enter-
ises (reported in SPONSOR 5 De-
ember 1959) showed about four-
th of agencies responding hire
commercial musical producers for de-
velopment of musical material. About
% reported they leave jingle devel-
ement up to the tv film company or
the recording studio, while 19% cre-
e the jingle ideas and compose all
original music within the agency.
But even those agencies which cre-
e their own jingles usually rely on
re jingle producer for scoring, ar-
ing and production. Agency-con-
sived jingles take little coin from
e pockets of the jingle factories.
Creative fees among the leading
musical commercial producers for a
radio/tv jingle are pretty well stand-
dardized at $3,000 for a national ac-
unt, $1,500 for a regional and $750
or a local campaign (though New
ork, Chicago and Los Angeles are
ded as most as regional). In a
urvey of jingle producers, SPONSOR
ound that these charges are rarely
ved more than $150-$200 when the
agency supplies completed music and
rics.
As one musical commercial pro-
cuer put it, "Agencies do not retain
ese men to make money on jingles, ut
for a measure of insurance; with
me amount of sweat that's been put
o the tune, they want to own it
ck, stock and barrel."
Thus, after a Joe Hornsby at
BDQ, a Ben Allen or Hal Taylor at
Walter Thompson, or a Chet Ger-
ack at McCann-Erickson have toiled
the music and lyrics, payment for
ound, "style" and other intangi-les of the jingle producer still come
igh. Hornsby, for example, used
orell, Thomas & Polack to produce
is current Campbell Soup radio jin-
de, Robert Swanson Productions for
he latest Lucky Strike jingle. Even
n agency like Compton with its own
udio production facilities will call
n a jingle company to produce the
mercial.

A relatively new business in terms
of emphasis on originality, the jin-
gle industry is moving toward more
afeguards to offset agency and client
waries about rights and duplication.
Whereas five years ago, only 5% of
tv film commercials carried original
musical scores, today's figure is closer
to 85%. The importance of safe-
guarding material has become of
prime importance. One company,
Fallaice Productions, backs its guar-
antee of originality with an insur-
ance policy amounting to $1½ million.

The mushroom growth of the musi-
cal commercial shops raises the
question: Where do they spring from?
Ad agencies and Tin Pan Alley are
the two primary sources. By industry
imates, around 85 musicians and
former agency jingle men in New
York City alone work in the creative
end of this field; of these, only about
a score have their own shops.

The fiercely competitive nature of
the jingle-making business makes it
almost essential that the head of one
of these firms be a musician himself.
The demise of several good shops in
the past year can be traced to the lack
of enough management talent that
could double on sax or kettle drums.

The reason lies in the "competitive
demo"—the demonstration record
that the jinglesmiths expect to live
with for some time. Roughly $1,000
for four or five demos is part of the
budget for virtually every national
commercial that will involve music.
The fee for a demo—$200-$300—
means the company will scarcely
make money on it. But the less tal-
et that has to be recruited from out-
side the shop, the more economically
a jingle producer can turn them out.
It steps up his volume, too, an essen-
tial if he is to survive overhead costs.
Of 13 jingles Robert Swanson told
SPONSOR about in an average week,
10 were demos, three were "finals.
He reported turning out five demos
in one five-hour recording session—
among them a cigarette, a coffee, a
gasoline, a reducing product, a paint
whereas a finished jingle requires
a four-hour session. A big orchestra
would take a full day.

(Continued on next page)

HERE ARE THE LEADING
MUSICAL COMMERCIAL
PRODUCERS

(East on SPONSOR survey of agen-
cies in three regions of the U. S.)

EAST COAST

Jimmy Carroll
Phil Davis Musical Enterprises
Fallaice Productions
Forell, Thomas & Polack
Goulding-Elliott-Graham Productions*
Jingle Mill**
Jingle Workshop
(Raymond Scott)
Music Makers
(Mitch Leigh)
Ray Martin-Paul Mamorsky
Scott-Textor Productions
Willis Shaefer
Robert Swanson Productions
Richard Ullman Productions
(Buffalo, N. Y.)

MIDWEST

Harry H. Coon Productions
Jewell TV & Radio Productions
Fred A. Niles Productions
Bernie Saber, Inc.
Bill Walker Productions

WEST COAST

Ad Staff
(Don Quinn)
Freberg, Ltd.*
Del Porter

*These shops create copy as well as musical theme.
**Supplying local stations and advertisers only.
To survive the problems of overhead, a jingle shop must recruit regional and local business. It cannot rely on New York agencies to supply it. With more advertisers becoming jingle-conscious, the business is being sought at a greater rate than ever before both through agencies and by direct contact.

Since local and regional budgets will not normally stand an allocation for competitive demonstration records, a lot of waste motion on the production side is thus eliminated. The demo is usually made when the account is in the bag, which means involved, a sequence rundown of the first steps in production of a radio or TV jingle goes like this, according to Tony Fallaice, president of Fallaice Productions: “First, our client...

HOW DO RADIO JINGLE COSTS COMPARE IN 1960?

Based on industry estimates in SPONSOR interviews with musical commercial producers

**NATIONAL ESTIMATE** (Big Band) (over 12)

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Vocalists @ $45 each + $7.20 each rehearsal</td>
<td>$261.00</td>
</tr>
<tr>
<td>5% AFTRA Pension &amp; Welfare Fund</td>
<td>$13.05</td>
</tr>
<tr>
<td>21 Musicians, @ $30 1st hr., $20 2nd hour—leader double</td>
<td>$1,100.00</td>
</tr>
<tr>
<td>5% Musicians Pension &amp; Welfare Fund</td>
<td>$55.00</td>
</tr>
<tr>
<td>6% Payroll tax on above talent</td>
<td>$81.66</td>
</tr>
<tr>
<td>Studio—4 hours @ $40 per hour</td>
<td>$160.00</td>
</tr>
<tr>
<td>Creation, arranging and copying</td>
<td>$3,000.00</td>
</tr>
<tr>
<td>15% handling</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>$4,898.86</td>
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**REGIONAL ESTIMATE**

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<tr>
<td>5 Vocalists @ $36 each + $7.20 each rehearsal</td>
<td>$216.00</td>
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<tr>
<td>5% AFTRA Pension &amp; Welfare Fund</td>
<td>$10.80</td>
</tr>
<tr>
<td>4 Musicians @ $33.50 each—leader double—1 hour</td>
<td>$167.50</td>
</tr>
<tr>
<td>5% Musicians Pension &amp; Welfare Fund</td>
<td>$8.38</td>
</tr>
<tr>
<td>Studio—2 hours @ $40 per hour</td>
<td>$30.00</td>
</tr>
<tr>
<td>6% Payroll tax on talent</td>
<td>$23.01</td>
</tr>
<tr>
<td>Creation, arrangements &amp; copying</td>
<td>$1,250.00</td>
</tr>
<tr>
<td>15% handling charge</td>
<td>$69.53</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
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**LOCAL ESTIMATE**

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<th>Cost</th>
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<td>5 Vocalists @ $18 each + $7.20 each rehearsal</td>
<td>$126.00</td>
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<tr>
<td>5% AFTRA Pension &amp; Welfare Fund</td>
<td>$6.30</td>
</tr>
<tr>
<td>4 Musicians @ $33.50 each—leader double—1 hour</td>
<td>$167.50</td>
</tr>
<tr>
<td>5% Musicians Pension &amp; Welfare Fund</td>
<td>$8.38</td>
</tr>
<tr>
<td>6% Payroll tax</td>
<td>$17.61</td>
</tr>
<tr>
<td>Studio—2 hours @ $40 per hour</td>
<td>$80.00</td>
</tr>
<tr>
<td>Creation, arrangements &amp; copying</td>
<td>$750.00</td>
</tr>
<tr>
<td>15% handling charge</td>
<td>$56.03</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>$1,211.82</td>
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</table>

(Please turn to page 67)
Volkswagen’s fast new tv commercial gimmick

Scenery is eliminated in dealer commercials using demonstrations set against stylized art backgrounds

F&S&R and Transfilm use Eastman’s new rapid and inexpensive matte process fusing art to live action

A couple of insistent and persistent problems long-connected with automotive commercials were recently solved by Volkswagen. The problems: distraction of scenery used in standard location scenes showing vehicles driving through the countryside, and bad weather, causing production delays with a consequent boost in costs.

Volkswagen divested the problems, came up with a novel gimmick which it worked into a dealer campaign. Using Eastman color negative film and shooting its vehicles inside a studio, the company created a set of automatic mattes which allowed live-action demonstrations to be printed optically over stylized art backgrounds on the completed commercial.

The matting process, selected by Volkswagen’s agency Fuller & Smith & Ross with producer Transfilm-Caravel, utilizes one of the characteristics of Eastman color negative film—the ability to filter out a studio background if it is specially prepared as one of the basic colors, such as blue (red or green can also be used).

When the film loads are taken out of the camera, one load shows up as a perfect set of silhouettes or opaque mattes covering each of the 1,440 frames in the minute commercial. This set of self- (or automatic) mattes is then utilized in an optical printer which perfectly combines live action with art work which is filmed separately on an animation camera stand.

This Eastman system is one of several eliminating much of the tedious, costly work involved when each of the mattes is done by hand, as in the rotoscope process. Another system (not described here), in which infrared light acts on the background to silhouette the subject, also produces a set of self-mattes.

Technique of these commercials was conceived by Peter Cardozo, Fuller & Smith & Ross v.p. and tv creative director. The execution was carried out in cooperation with agency film producer and v.p. Byron McKinney and Harvey Plectic of Transfilm-Caravel, who handled the complicated optical and editorial film work.

As part of a comprehensive dealer campaign, kits consisting of four 60-second, open-end commercials with complete storyboards, were made for local dealer placement. While opening shots featured the Volkswagen car for immediate brand identification, emphasis was on truck and utility vehicle sales. Each of three commercials stressed one of these vehicles. For example, copy for the panel truck highlighted such features as: “parks in three feet less space,” “costs only half as much to run as an ordinary panel truck,” “big double doors” and a capacity of “80% more load” than other half-ton vehicles.

While economy was similarly stressed in the pick-up truck commercial, dealers’ attention was called to versatility for operation on bad roads, with larger loads and at lower expense. Also pointed out was the truck’s storage department for equipment.

“Split personality” supplied the theme for the third commercial, involving the Kombi station wagon. Here copy pointed out how removing (Please turn to page 54)
TABLE-TURNERS: Howard Eicher (l), general manager of WSAI, Cincinnati, and station news director Bill Gill go over each issue of both Cincinnati daily newspapers before they write the critiques on them which are broadcast each day 9 and 10 a.m., noon, 5, 6, and 10 p.m.

RADIO TURNS THE TABLES

- This Cincinnati radio station is handing newspapers a dose of their own medicine in a critique switcheroo

- Two local dailies whose tv/radio reviews have judged broadcast are getting same treatment from WSAI critics

It finally happened: man bit dog. Out in Cincinnati, radio station WSAI has begun airing regular critiques of the two local newspapers, handled in the same vein as the press has been handling reviews of the broadcast media.

“Every major newspaper has a critic,” Howard Eicher, vice president and general manager of WSAI, told SPONSOR, “and I believe that WSAI is the first radio station to offer a broadcasting counterpart to this service.

“Newspaper critics have showered both radio and tv programing with flowery phrases in the past and continue to do so, but on a much smaller scale, I believe. They also delight in ripping us apart—the payola and quiz show scandals being prime recent examples—and repeatedly poke fun at effective radio programing under the guise that it isn’t what the public wants. And they delight in disparaging many of the effective commercials on both radio and tv. As program directors, most radio and tv critics wouldn’t last five minutes.

“Both Bill Gill, our news director, and I,” Eicher went on, “feel that the papers should be praised when they do a job well, but that they should be criticized for poor efforts and lack of industry-wide progress. We simply asked ourselves, What have the newspapers done to improve their product over the past century while they are tearing our product apart?”

Six times daily WSAI probes this question on the air, sitting in judgment on the local press in the same way that the press has been sitting on air programing. There is one difference, however: WSAI offers both newspapers equal time on the air to reply to their comments, if they wish. To date, neither paper has taken up the offer.

Indeed, except for announcements of the series when they began on 11 January, the newspapers have chosen to ignore their critics. Word in Cin-
WSAI REVIEWS THE PAPERS: EXCERPTS FROM CRITIQUES

“I don’t think there’s a broadcaster in the United States who would put a whiskey ad (They don’t accept them in the first place) adjacent to Captain Kangaroo. Yet tonight the Cincinnati Post and Times Star 7-Star Final has a quarter-page whiskey ad right next to Captain Easy, one of the favorite comics of the kids... It seems unnecessary since there are 32 pages in tonight’s paper and only three whiskey ads.”

“This morning’s Enquirer should give a surge of hope to the lambasted television industry. Over the past few months, the Enquirer has carried several scathing denouncements by its broadcast critics concerning the manner in which television commercials employ schemes and devices to illustrate various products. One of the most severely criticized TV commercials had to do with demonstrating the speed of a certain pain-killer. Well, fellows, take a look at what the newspaper has come up with. Yep! Big as life, on page 2-A there is a giant size photographic demonstration of how a pain reliever starts to work faster than other pain-relieving tablets... This single example may well illustrate the lack of sincerity in newspaper criticism of a competing industry.”

“Mary Wood (radio/tv columnist of Post & Times-Star) today covers... the problem tv film editors have in cutting those old movies to fit segments of the broadcast day. This is no easy problem for the tv stations where commercials and entertainment must be timed to fit the clock. I’m sure all broadcasters envy our newspaper competitors who can keep adding pages and pages with no worry about the balance of advertising and news... We estimate that over two-thirds of tonight’s paper is... advertising, and I think that’s a pretty good place to draw the line. If any more than two out of three pages are ads, then let’s drop the word newspaper, and call it a shoppers’ guide.”

“Regarding the flock of writers known as ‘advisors to the lovelorn,’ when will newspapers, which enjoy the well-deserved respect accorded to the Post, realize that the sometimes vulgar subjects actually become disgustingy offensive? Today’s tripe in Dear Molly (the column concerned an unwed mother-to-be—aged 12—whose problem was her boy friend putting off the wedding) certainly should qualify for jurisdiction under obscene literature ordinances. It is indeed difficult to conceive of intelligent parents allowing such trash to be placed at the disposal of teen-age readers. There are still sufficient clergymen and charitable organizations to deal with such personal and lurid problems... We seriously question whether or not such a letter was ever received by the Dear Molly editors. It remains almost impossible to believe that any person of sound mind would write to a newspaper for advice on so delicate a problem.”

Cincinnati advertising circles is that editors of the papers have ordered no mention of the WSAI reviews.

But the reviews are attracting considerable notice among listeners (a lot of them write in either to applaud or take issue with a critique) and within the advertising industry. “It’s about time somebody took out after the newspapers. They have become pompous, self-satisfied and smug.” was the comment of a Cincinnati agency vice president.

“Particularly reprehensible was the way the papers jumped on the Congressional bandwagon” continued this agency v.p., “giving the whole advertising fraternity a black eye, which they were more than willing to do in order to knee the radio and tv industry... WSAI’s action is a masterpiece of tongue-in-cheek.”

“The fresh concept of newspaper critiques by a radio station is most stimulating,” says John T. Nolan, Jr., president of Keeler & Stites Advertising Agency. “Those I have heard on WSAI were fair and constructive as well as thought-provoking.”

Says Robert Grannen, vice president of Leonard Sive Associates, another Cincinnati ad agency: “It’s the sort of thing a progressive radio station should do.”

In the WSAI reviews of the press, orchids are tossed right along with brickbats. “The editorialists commend the papers on some articles and make constructive criticisms of newspaper weak spots,” says Don Kinel, area sales manager for Northwest Orient Airlines. For example, here is an “orchid” excerpt from a recent aired review: “The Cincinnati Post for this afternoon carries a column by John Troan, which has been long overdue. The subject expounded by this able writer deals with rates charged by many hospitals; such habits as charging a patient for meals he is too ill to consume, levying a charge of 25¢ for one aspirin... WSAI suggests you read carefully the column of John Troan in today’s Post.”

But WSAI reviewers have learned what newspaper columnists discovered long ago—that brickbats are more memorable and create more stir than do bouquets. At right are examples of peppery criticism from this new press “column-of-the-air.”

SPONSOR  •  27 FEBRUARY 1960
How Durkee pre-tested its net tv

- Durkee strategy on minced onion shows importance of careful buys, high creativeness for limited-budget push
- Food firm, previously print-oriented, used Detroit spots to check on tv: followed with 35-week net plunge

There've been some changes made at Durkee Famous Foods.

First, late in 1958, this division of the Glidden Co., Cleveland, converted its instant minced onion package from a small spice jar to a large, "family-size" box. Then, in keeping with the new look, after an 11-week television test in Detroit, Durkee switched the bulk of its advertising for minced onion (and other national consumer products) from print to network tv. The 35-week buy, launched in mid-October, encompasses Today and Jack Paar on NBC, and ABC's Gale Storm, Day in Court, Love that Bob and Beat the Clock.

As Durkee director of marketing Frank Daniels puts it, "We decided to apportion the major share of Durkee's budget to tv because of its ability to deliver mass impressions with great continuity, while providing coverage of marketing areas closely aligned to our distribution pattern." It is estimated that total viewer impressions for this network drive rounds off to 300 million. Target: the large number of housewives in daytime and nighttime audience, plus food brokers and chain store operators who watch tv at night and who are more inclined to pitch in if they see evidence of the campaign.

The Detroit test consisted of 20 spots a week (16 Feb.-1. May), over WXYZ-TV and 12 spots a week over WWJ-TV (16 Feb.-6 March and 30 March-10 April). Pulse interviewed 500 housewives prior to the flight and another 500 afterward. Whereas a scant 12.2% had heard of Durkee's instant minced onion beforehand, the post-test figure reached 48.4%. Of those who were instant minced onion consumers, the number purchasing Durkee's brand jumped from a pre-test 40% to 90% after it ended.

Meticulous care went into the Detroit-tested trio of 60-second film commercials developed by Durkee and its agency, Meldrum & Fewsmith, Cleveland. "Memorability was the guiding factor, since a modest budget ruled out the luxury of saturation," explains agency radio/tv v.p. Bruce Stauderman. "Every exposure had to count that much more."

The first two films serve to introduce the product—demonstrate its advantage over fresh onion and indicate how it can be used. The third commercial, made for late stages of the campaign, includes several suggested uses for the product. It was designed primarily to increase consumption by housewives already using Durkee's. There is a tie-in with the other two spots through inclusion of some sell against fresh onion.

In the cause of memorability the films are replete with extreme close-ups, highly amplified and distorted sound effects. Number of words is minimal, for the same reason, and they are carefully chosen on the basis of word-association studies. For instance, in reference to the "enemy"—fresh onion—"work," "waste" and "tears" are key words.

With these tools, Stauderman, working closely with the production staff at Fred A. Niles communications center, Chicago, built a vivid contrast between fresh onion and Durkee's instant, minced version. On screen there's evidence of difficulties with fresh onion: hands engaged in labors of slicing, waste slices all over the place and a full-screen shot of a tearing eye. Accompanying this visual are highly amplified sounds of chopping, scraps in motion and a tearful female snivel.

For the Durkee brand, there is a clean, uncluttered close-up of one

DURKEE GETS MEMORABILITY WITH FILMED AND LIVE ACTION

LIMPID POOL is marred when fresh onion is used, says Durkee commercial. Tears re-enter eye as symbol of Durkee gentleness

WASTE-FREE, clean operation of pouring Durkee's [onion] from box to spoon is contrasted with messy chopping of fresh onion

LIVE action shot catches ABC's Bud Collyer about to devour giant sandwich made with real bread, fixin's and Durkee Famous sauce
hand tilting the box to pour the onion into a spoon held by the other hand, followed by a shot of a hand sprinkling a spoonful of the, same easy-to-use seasoning over a tasty-looking casserole.

To dramatize further the contrast between fresh onion and Durkee's, a hand is shown vigorously chopping fresh onion; then, a sudden stop, accompanied by the announcer's "no work." This is followed by the tearing eye again, but this time the tear goes back into the eye while the announcer says, "no tears."

The commercials end with, "If you don't see it in the store, ask your grocer." This was inserted not only to stir up new distribution, but also as a bid for choice shelf locations where already carried.

In addition to their Detroit flying colors victory, which won them a birth in Durkee's net TV lineup, these films have been honored by the trade. They were voted the best TV spot series of 1959 by the Fifth Dist. Advertising Federation of America; received honorable mention from the Chicago Federated Ad Clubs, and were honored by the Cleveland Ad Club, "based upon comparison of results with objectives."

Some of the success of these commercials is attributed to close collaboration with the film producer. The Niles outfit, selected on the basis of its food photography, was brought into the planning from the start. Before any ideas were "locked up," Niles determined whether they were feasible under the Durkee budget. Agency and producer worked together on special techniques for the films.

Only after this extensive preparation were the commercials submitted for client approval. "This system, in most instances, should prove far more effective than submitting final plans to the producer with the lowest bid," observes Stauderman.

The net TV campaign for Durkee's other nationally distributed products—Famous sauce, spices and Snowflake coconut—is on a smaller scale. Memorability for the few Famous sauce exposures is achieved with a Dagwood-type sandwich made of real bread, turkey, lettuce—and the sauce—munched by Bud Collyer on Beat the Clock.

There were taped commercials for spices and coconut aired around Thanksgiving and Christmas. New films are in work for these products scheduled for March and April. The spice film commercial has its institutional side. It includes an antique spice dispenser and lab shot showing spices undergoing tests—all to build the experience and reliability image for Durkee.

M&S created several print ads and a brochure to dramatize the campaign to the trade. Color and black-and-white series on the theme, "Durkee goes network morning, noon and night," ran in food trade publications. The announcement ad led off with "early in the morning" (Garrovax) and proceeded chronologically through the day and night. There was an ad for each show in a continuous series of five insertions in each publication.

Other broadcast activities for Durkee include spot TV and radio. The TV is limited usually to New York and Chicago, where a four-week campaign recently ended. WCBS-TV, New York, and WGN-TV, Chicago, each aired about four 60-second spots a week. Spot radio is Durkee's main medium on the West Coast for a few of its products distributed only in that region—margarine, mayonnaise and salad dressings.

The agency and Durkee's advertising department put together a colorful booklet shaped like a Durkee minced onion box, consisting of product information and merchandising materials. It included a two-color "bascart" poster headlined "no more tears" and featuring an "as advertised on" list of the TV shows. Other merchandising aids: special display bins, recipe tear-offs and shelf-talkers to be hooked on price rails.

All new Durkee commercials will include a reference to the parent Glidden Co. The purpose is to establish a unity behind all of the products advertised. The usual closing for each commercial is expected to be "another famous food by Durkee, a division of the Glidden Co."
**Grass-root**

- Coats & Clark moves half of $1,000,000 ad budget to net radio, enlists Godfrey
- Sewing, art needlework giant counts on CBS star salesman to reach grass roots

Ever hear of Coats & Clark? If you're male, chances are you haven't, but this isn't likely to bother the company too much. You see, it manufactures threads, yarns, zippers, binding tapes, crochet cotton and embroidery floss—of profound interest to the ladies almost exclusively.

There is a man, however, who not only has heard of Coats & Clark, but enjoys talking to the women-folk about it—coast-to-coast. He very wisely doesn't set himself up as an expert in what is rightfully the ladies' bailiwick. His approach is to pass on information he has learned from his friends at C&C.

Arthur Godfrey is the man; he's spoken for C&C on his CBS radio network show since 4 January. Over the coming year roughly half of C&C's nearly $1,000,000 ad budget will be devoted to this net radio campaign, first major broadcast effort for a previously all-print advertiser. The 52-week buy consists of two 10-minute segments one week (Monday and Thursday), and one the next (Wednesday), on an alternating basis. Each segment allows for two minutes and 10 seconds of commercial time.

The new media set-up follows C&C's shift from Kenyon & Eckhardt, its agency for 21 years, to Fuller & Smith & Ross, on the account since last July, after a multi-agency competition. Explains F&S&R group head George Lyon, "Estimates are that over half of the sewing and art needlework in this country is done in rural and small town areas. Radio's penetration of these communities and Godfrey's proven effectiveness at the grass roots were significant factors in the media decision. C&C produces..."
radio strategy of a thread maker

all types of threads for home use, in a multitude of colors. For example, in mercerized sewing thread alone there are 136 colors. For art needlework varieties of Redheart yarns, crochet cottons, embroidery floss numbers in the hundreds. "Godfrey does a fabulous job of making this complex group of products interesting by providing a light touch," says Lyon.

Godfrey bases his taped commercials on the scripts, but something in the prepared text usually catches his fancy and brings out the ad-libs which are his trademark. Sometimes he waxes humorous, as when he referred to the C&C thread's "boilfast" quality. "That means the color won't fade even if it gets boiled," Godfrey pointed out, adding, "but I don't know what'd happen if you fried it."

He also had fun with the brand name for C&C's thread, O.N.T. (Our New Thread), in use since the 1860's, though the thread itself has been improved many times since. "I think 'O.N.T.' came out about the same time as 'P.D.Q.,'" quipped Godfrey.

C&C is considered the leading thread and yarn manufacturer, and for these products conducts a primarily "service" campaign. The theme is that C&C is "headquarters for ideas in the art needlework field." Godfrey tells listeners about the instruction books and design leaflets which the company publishes, and new colors that are introduced.

From time to time Godfrey spearheads special promotions for C&C. In January he did one for its Redheart yarn, as a tie-in with the company's "design of the month," an afghan. He suggested that the ladies pick up C&C's free instruction leaflet for the afghan, purchase the necessary yarn, which was on special price, and get to work. F&S&R provided point-of-purchase posters with Godfrey's picture and the headline, "Arthur Godfrey announces a special sale on coats & Clark's Redheart yarns."

For zippers the strategy differs because C&C faces stiffer competition. Furthermore, zipper displays take up considerable space and store managers will not carry more than one line. Godfrey is the key to a two-fold drive for wider distribution. He urges the women to ask store salesmen specifically for C&C zippers. Meanwhile, C&C has merchandised Godfrey's persuasive powers to chain store headquarters and department store buyers by sending them recordings of his initial zipper commercials. In addition, the company reaches merchants with trade publication ads pointing out that Godfrey has been enlisted in the C&C zipper cause.

Before Godfrey departed on a sixweek trip to India, he prepped all of the C&C commercials for the period. The taping was geared for smooth transition between Godfrey and Sam Levenson, who conducts the program during his absence. Levenson "throws the ball" to Godfrey, they quip, Godfrey does the commercial and then throws the ball back to Levenson.

The company's consumer print ads run in pattern books and women's magazines, some carrying a reference to the Godfrey sponsorship. One current use of the print ads is to explain C&C's color co-ordination system for (Please turn to page 54)

SALESMAN GODFREY is the main topic in this conference among Fuller & Smith & Ross executives on the Coats & Clark account. (l to r): George Lyon, v.p. and group head; Catherine Ames, radio-tv producer; Donald Leonard, media dir. Arthur Duram, senior v.p. radio-tv
In what copy areas should agencies exercise caution?

Network executives discuss official attitudes toward copy claims, their verification and construction, without hampering creativity

H. A. Carlborg, dir. of program practices, CBS TV, New York

There is no question but that the area of personal products creates a substantial challenge to the creators of television commercials in their endeavor to combine selling impact with good taste. The objection to personal product advertising stems from its obtrusive invasion into the area of taste and is due to two main factors; the use of scare or negative copy and the showing of clinical visual devices.

It is the policy of the CBS Television Network and CBS Television Stations to work with creative people from the standpoint of examining every possible copy approach so that arbitrary decisions will not be made to the disadvantage of advertisers in the personal product field. We certainly recognize that the cause and effect principle is inherent in the selling process but the overemphasis of the scare situation, the negative approach, which creates the “cause” very often leads to such commercials which are offensive to our audience. In cases like this, we suggest positive themes so as to remove a source of justifiable criticism.

In the case of clinical video devices, we are concerned with techniques which often duplicate internal body organs. Here again we seek to avoid offensive video handling by the use of schematic presentations which present the principles involved with the function of the product rather than unpleasant clinical aspects. We urge agencies to work closely with us with storyboards and other preliminary material so as to avoid production commitments which will lead to the preparation of costly material which might be totally unacceptable.

Two additional areas for special caution: One is that of product claims. Here it is very important that the zeal of the copywriter not exceed the limits of product performance. Puffery is one thing but specific claims are another. We require all claims to be fully authenticated.

The other area is one of product demonstration. The CBS Television Network will permit artificial techniques to be used in product demonstrations as long as there is no deception to viewers. Here again the demonstration technique might prove so intriguing to the creative people in agencies and film studios that the idea will exceed the qualities of the product.


We at Mutual use the simplest and probably most direct guideposts there possibly could be in determining good taste, morality, mores, ethnic values and integrity of the programming we air—whether it be in news, special features, sports or the commercials themselves.

And these guideposts are: our own consciences, the consciences of our advertisers and their agencies plus two of the toughest controls in the United States today, the public (who can twist a dial or flick off a radio with the twist of a wrist) and our 450 community-conscious station owners.

All our material must pass these tests—or it doesn’t get on the air. We would be most foolhardy if we didn’t follow this simple practice. Firstly, all of us like to live with our consciences—as do your readers, too.

Secondly, anybody worth his weight in broadcasting likes to feel that the public is listening to him or her and that the material he or she is broadcasting is truly in the public interest.

Since we at Mutual own no stations we have no en famille situations cropping up to camouflage our guideposts. The independently owned stations affiliated with Mutual maintain such liaison with our network because they feel we give them what they want—plus services they cannot practically supply themselves.

By the same token the philosophy of the network affiliate is to provide his station so that it can provide the maximum in service to the listeners in his community. It never necessarily follows that what is considered good public service in New York City, Philadelphia, Washington, Chicago or Los Angeles is also good public service in Minneapolis, Milwaukee or San Francisco. Each community has its ethnic viewpoints.

The resident owner of an MBS affiliate, accordingly, since he actually lives with his listeners, knows what they want to hear, how they want their material presented and what cultural and civic enterprises should be either enhanced or toned down.

Thus, the network affiliate is far from being the hot-rod operator, the chaos expert, the creator ofphony news. He is the community-conscious broadcaster who wants to give his listeners all the factual information and communications services in his power to give.

In determining acceptability of advertising copy, we first check accuracy, then understandability and in-

SPONSOR • 27 FEBRUARY 1960
tegrity of copy exploiting the particular product. If there is any doubt, no matter how slight, copy is amended—always with the fullest cooperation of the advertiser and his agency.

Percy Smith, commercial copy administrator, NBC, New York

The television commercial enters the home and is seen by the entire family group, children and adults alike. For this reason TV advertising must be handled with special care.

There are few products that cannot be advertised on television. The trick, in many cases, is to find a way to present the product within the bounds of good taste. It is true that good taste is not always easy to define, but we have learned from experience through the years that certain techniques offend the average viewer. One of these is the pseudo-scientific diagram of the human anatomy and the other is the “hard sell” that tries so hard it becomes strident and annoying.

One of the great challenges to the producer of commercials is to integrate his advertisements into the program so smoothly that the viewer will remain in front of his set and watch it with pleasure. This integration requires attention to the sound—both the volume and the tone. If the volume of the commercial is raised above that of the program, the effect can be irritating. If the tone of the commercial differs sharply from that of the program—the blare of a trumpet, for example, after the sound of soft voices—the effect is equally jarring.

Visual effects are as much a part of the advertiser’s message as the copy itself. They should not be used in any way that might deceive the viewer. It is one thing, for example, to replace a scoop of ice cream with some substitute material that will not melt under the heat of the television lights. It is quite another thing to call attention to the fine texture of the material and compare it with competing ice creams.

In 10 years of network television we have learned a good deal about what offends and what pleases the TV audience. Drawing on this experience, client, agency and broadcaster can cooperate to present TV commercials that enter the home as good salesmen and welcome guests.

Grace M. Johnson, dir. of continuity acceptance, ABC, New York

Agencies should exercise caution in the same areas in which they have always exercised caution.

Most advertisers, it has been our experience, are eager to be able to validate their claims and to uphold believability in advertising.

A few, because they are new to a medium or because they are carried away by creative fantasy, may sidestep or cloud the basic principles of integrity. There is no one who deliberately wants to lose the audience—the broadcaster, client or ad agency.

But sometimes in youthful eagerness to beat the competition a person may throw caution to the winds in order to beat the other guy to the punch, and by stressing competition, he may lose sight of the ultimate goal.

Adherence to the broadcasting companies’ standards, the NAB and AAAA Codes, honesty to themselves, adherence to the spirit of decisions of local, state and Federal agencies; avoidance of indiscriminate use of words such as new, revolutionary, miracle, when such is not, in the common parlance, correct; consideration of the whole effect rather than emphasis on particular words or phrases which, while accurate by themselves, when viewed as a whole give a contrary impression; less emphasis on comparison of competitors’ products; and avoidance of flamboyancy—these are the ways which advertisers sustain credibility in advertising and the way in which each one of us upholds believability in the American way of life and in the integrity which makes each of us free as individuals.
# TELEPULSE

## RATINGS: TOP SPO

Top 10 shows in 10 or more markets: 18-25 Nov., 27 Nov.-15 Dec. 1959

<table>
<thead>
<tr>
<th>Title, Syndicator, Show Type</th>
<th>National Average</th>
<th>3-STATION MARKETS</th>
<th>4-STATION MARKETS</th>
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<tr>
<td>Sea Hunt (Adventure)</td>
<td>19.7</td>
<td>9.6</td>
<td>14.9</td>
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<td>Mike Hammer (Mystery)</td>
<td>19.4</td>
<td>21.7</td>
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<td>Death Valley Days U.S. Borax (Western)</td>
<td>19.2</td>
<td>12.9</td>
<td>14.4</td>
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<tr>
<td>Whirlbirds (Adventure)</td>
<td>17.5</td>
<td>3.7</td>
<td>4.4</td>
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<tr>
<td>Lock Up (Drama)</td>
<td>16.8</td>
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<td>6.7</td>
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<tr>
<td>Manhunt Screen Gems (Mystery)</td>
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<tr>
<td>Border Patrol CBS (Adventure)</td>
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<td>4.7</td>
<td>10.7</td>
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<tr>
<td>Bold Venture ZIV (Adventure)</td>
<td>15.4</td>
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Top 10 shows in 4 to 9 markets

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<th>Title, Syndicator, Show Type</th>
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<tr>
<td>Rendezvous CBS (Adventure)</td>
<td>17.0</td>
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<tr>
<td>Mackenzie's Raiders ZIV (Adventure)</td>
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<td>Badge 714 CBN (Adventure)</td>
<td>15.9</td>
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<tr>
<td>Grand Jury NTA (Drama)</td>
<td>14.3</td>
<td>14.5</td>
<td>10:00pm</td>
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<tr>
<td>Trackdown CBS (Western)</td>
<td>14.0</td>
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<tr>
<td>American Civil War Westinghouse (Documentary)</td>
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<td>Flight CBN (Adventure)</td>
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<td>Highway Patrol ZIV (Adventure)</td>
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<td>I Search for Adventure Bagnall (Adventure)</td>
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<td>San Francisco Beat CBS (Mystery)</td>
<td>12.1</td>
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*In Washington Copter Patrol was used for Whirlbirds.

Films listed are syndicated, 1/2 hr., 1/2 hr., and 1 hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blocks may indicate film not broadcast in this market 18-25 Nov., 27 Nov.-15 Dec. While local shows are fairly stable from one month to another in markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. Classification as to number of stations.
### 3-STATION MARKETS

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<td>11.5</td>
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<td>25.0</td>
<td>24.3</td>
<td>20.3</td>
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### 2-STATION MARKETS

| 9    | 24.9  | 21.2    | 21.1   | 21.0  | 31.8   | 31.4  |
| 25.9 | 21.2  | 22.5    | 18.2   | 9.9   | 23.8   | 20.3  |
| 18.9 | 8.7   | 26.5    | 7.8    | 9.9   | 33.8   | 26.8  |
| 5    | 11.5  | 15.9    | 24.9   | 18.9  | 29.5   | 23.8  |
| 2    | 8.2   | 19.4    | 18.9   | 9.9   | 28.3   | 29.3  |
| 9.5  | 21.9  | 22.5    | 23.3   | 12.0  | 24.3   | 22.0  |
| 2    | 7.5   | 19.5    | 19.5   | 25.0  | 24.3   | 20.3  |
| 5.9  | 8.5   | 18.5    | 18.5   | 25.0  | 24.3   | 20.3  |

---

**QUICKEST WAY!**

SPONSOR is the quickest... and best way to get national spot business! 1960 will be the hottest national spot year in history. And we mean both tv and radio!

Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy. And if you act this week you can still earn old 1957 rates.

**SPONSOR**

THE WEEKLY MAGAZINE

RADIO/TV ADVERTISERS USE

40 E. 49th Street, New York 17

---

**SAN ANTONIO? PHOENIX? EL PASO?**


**NO, THIS IS "KNOE-LAND"**

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

| Population | 1,520,100 | Drug Sales | $40,355,000 |
| Households | 423,600   | Automotive Sales | $299,539,000 |
| Consumer Spendable Income | $1,761,169,000 | General Merchandise | $148,789,000 |
| Food Sales | $300,486,000 | Total Retail Sales | $1,286,255,000 |

KNOE-TV AVERAGES 78.5% SHARE OF AUDIENCE

According to April 1959 ARB we average 78.5% share of audience from Sign On to Sign Off 7 days a week. During 361 weekly quarter hours it runs 80% to 100%, and for 278 weekly quarter hours 92% to 100%.

**KNOE-TV**

Channel 8

Monroe, Louisiana

CBS • ABC

A James A. Noe Station

Represented by

H.R. Television, Inc.

Photo: American Oil Company's El Dorado, Arkansas refinery. Producers of Amoco unleaded premium gasoline and other quality petroleum products.
Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index

<table>
<thead>
<tr>
<th>Year</th>
<th>Radio homes</th>
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</thead>
<tbody>
<tr>
<td>1960</td>
<td>50.1</td>
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<td>1959</td>
<td>49.5</td>
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Radio station index

End of January 1960

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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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<tr>
<td>Am</td>
<td>3,458</td>
<td>78</td>
<td>558</td>
<td>241</td>
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<tr>
<td>Fm</td>
<td>682</td>
<td>164</td>
<td>73</td>
<td>36</td>
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</table>

End of January 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>
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<td>3,334</td>
<td>113</td>
<td>484</td>
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<tr>
<td>Fm</td>
<td>581</td>
<td>128</td>
<td>45</td>
<td>29</td>
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Radio set index

<table>
<thead>
<tr>
<th>Set location</th>
<th>1959</th>
<th>1958</th>
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</thead>
<tbody>
<tr>
<td>Home</td>
<td>98,300,000</td>
<td>93,000,000</td>
</tr>
<tr>
<td>Auto</td>
<td>37,900,000</td>
<td>36,000,000</td>
</tr>
<tr>
<td>Public places</td>
<td>10,000,000*</td>
<td>10,000,000*</td>
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</table>

Total: 146,200,000

Radio set sales index

<table>
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<tr>
<th>Type</th>
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<th>Dec. 1958</th>
<th>12 months 1959</th>
<th>12 months 1958</th>
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<tbody>
<tr>
<td>Home</td>
<td>1,755,027</td>
<td>1,944,388</td>
<td>8,897,451</td>
<td>8,631,344</td>
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<tr>
<td>Auto</td>
<td>581,378</td>
<td>558,767</td>
<td>5,555,155</td>
<td>3,715,362</td>
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</table>

Total: 2,336,405

Radio set production and sales, by months, 1959

<table>
<thead>
<tr>
<th>MONTH</th>
<th>AUTO SET PRODUCTION</th>
<th>HOME SET RETAIL SALES</th>
<th>TOTAL HOME AND AUTO*</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>420,052</td>
<td>700,490</td>
<td>1,120,542</td>
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<tr>
<td>February</td>
<td>432,551</td>
<td>474,888</td>
<td>907,439</td>
</tr>
<tr>
<td>March</td>
<td>511,219</td>
<td>515,563</td>
<td>1,026,782</td>
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<tr>
<td>April</td>
<td>422,346</td>
<td>388,963</td>
<td>811,209</td>
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<tr>
<td>May</td>
<td>476,222</td>
<td>400,882</td>
<td>877,104</td>
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<tr>
<td>June</td>
<td>637,806</td>
<td>678,195</td>
<td>1,316,001</td>
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<tr>
<td>July</td>
<td>254,725</td>
<td>526,827</td>
<td>781,552</td>
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<td>August</td>
<td>279,424</td>
<td>671,713</td>
<td>951,137</td>
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<td>September</td>
<td>717,501</td>
<td>928,457</td>
<td>1,645,958</td>
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<tr>
<td>October</td>
<td>531,116</td>
<td>839,912</td>
<td>1,371,028</td>
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<tr>
<td>November</td>
<td>290,815</td>
<td>1,016,634</td>
<td>1,307,449</td>
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<tr>
<td>December</td>
<td>581,378</td>
<td>1,755,027</td>
<td>2,336,405</td>
</tr>
</tbody>
</table>

1959 TOTALS: 5,555,155 8,897,451 14,452,606

Source: EIA. Totals are auto set production and home set sales.
WHEN I LAUGH

Now maybe they’ll move that filing cabinet... I was in such a hurry to get to the phone... It was my big drug account... I knew they’d go for my plan to buy WERE, Adventure Radio in Cleveland... that’s where all the local boys make good... all the leading drug chains... like Gray’s... Marshall’s... and Standard... Oh, I’ll be all right... just put me on the 5:20.

WERE
WERE-Cleveland...
WERC-Erie... the Adventure Radio Stations. Represented by Venard, Rintoul, and McConnell, Inc.
A Vast Urban Complex Where Millions of Your Customers WORK, EARN and SPEND.
and it's dominated by

wfmy-tv
GREENSBORO, N. C.

Represented by
New York • Chicago
Harrington, Whitaker • San Francisco • Atlanta
& Parsons, Inc. • Boston • Detroit

A Part of Every Community Project *

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area...a circumstance that must be reflected in audience response to advertising carried.

Five full 1/2 hours of local public service programming each week.

WTHI-Tv
CHANNEL 10 CBS • ABC
TERRE HAUTE INDIANA

---

TV BUYS

Procter & Gamble Co., Cincinnati: Going into top markets this month with schedules for Jif peanut butter. Campaign is for three weeks with day minutes and 20's. Agency: Leo Burnett Co., Chicago.


RADIO BUYS

Watchmakers of Switzerland, Inc., New York: 13-week campaign is being bought in the top 30 markets to promote Swiss-made watches. Bulk of schedule is traffic minutes and 30's, with some evening and weekend runs. Frequency ranges from 20 to 50 per week per market. Buyers: Frank Vernon and Dave Zochner. Agency: Cunningham & Walsh, New York.


Hamilton Watch Co., Lancaster, Pa.: Buying good music programming am and fm in the top 30 markets for its watch line, with Hamilton's Electric Watch getting some extra push. Day and night minutes, around 20 per week per market, start 25 April for six weeks. Buyer: Don Heller. Agency: N. W. Avery & Son, Philadelphia.
"THE PLAY OF THE WEEK"

NTA's now available on a market-by-market basis.
BLAIR TV
(Continued from page 35)

brands. Last year more food dollars went into spot tv than into any other medium: spot tv, $136 million; network, $105 million; newspapers, $126 million; magazines, $76 million.

6) New products: Some 200 new products are introduced to food store shelves each year. For example: there are 117 different domestic package cigarette brands; 1,043 frozen food items; 78 soaps and detergents.

Since the end of World War II, more than 70% of Procter & Gamble’s household sales volume has come from new products. More than 80% of General Foods sales, on the other hand, are attributed to established products.

7) Media costs, reach: Advertisers are paying more for the same page of advertising on a cost-per-1,000 circulation basis. Between 1950 and 1959, for example, the Saturday Evening Post effective cost went up 48%; Life 54%; an average daily newspaper, 42%. As for coverage, in the Philadelphia market 47 newspapers share the audience which can be covered by any one of three television stations.

8) Sales results: Blair reports some sales results for advertisers participating in its Test Market Plan (operative in 23 markets). Suprise cereal, using 21 daytime announcements for 12 weeks, shows brand awareness increased 300%. Welchade, using six daytime announcements for 15 weeks, reports product identity up 87%, purchases up 37%. Thoraxin, using five announcements in five markets, showed brand identification rising 53% in four weeks.

And Maxwell House’s new Western Blend brand, using Blair’s Test Market Plan formula evolved with Ogilvy, Benson & Mather, showed a gain in awareness of more than 50% in a two-month period, purchase increasing almost 100% and sales gains as high as 1,100% in a single week (see adjacent box for details).

Part of the Blair tv presentation hit hard on the test market pattern and concept of pre-planned schedules which can then be analyzed for effectiveness in reaching and selling consumers. Seventy advertisers have worked with the representative firm in the past two years to conduct such tests of spot television.

VOLKSWAGEN
(Continued from page 39)

The seats allow an increase of carrying loads by 75% and cuts operating costs in half; but with seats in place, the vehicle converts into a family station wagon for weekends.

The fourth commercial combined all three types of Volkswagen vehicles, promoting the exterior side-space provided for advertising the owner’s business name, and the service facilities across the country.

All commercials opened with “What a wagon . . . Volkswagen!” closed with the same phrase narrated over a visual of the company trademark.

During studio production, the vehicles were raised on jacks and the engines set in motion, so wheels would rotate though the vehicles remained stationary.

Loading platforms, store fronts, houses, urban and rural districts and varying types of weather to emphasize the sales themes of utility and versatility—all were subjects of the art work selected for the commercials.

Until fairly recently Volkswagen has made almost no effort to advertise its passenger cars, relying upon its waiting list of orders and backlog of buyers. This established policy has placed the main share of Volkswagen’s advertising on stimulating interest in and demand for its trucks and utility vehicles.

COATS & CLARK
(Continued from page 45)

its sewing notions, a subject which also comes up in the radio commercials. C&C assigns a number to each of its colors to simplify matching between, say, thread and zipper. (As Godfrey once exclaimed with exaggerated melodrama, “Think how terrible it’d be if you sewed in a #5 zipper with a #6 thread!”)

C&C engages in a wide variety of promotions, for the most part involving the younger generation. For junior high and high school home economics classes it provides teachers with detailed sewing and art needlework instruction books and visual aids. The company is a sponsor of the 4-H Clubs’ contests in sewing and art needlework, which last year are said to have drawn over a million entries. C&C also encourages these crafts among the Girl Scouts, National Grange and through the Physical Therapists Assn.
"THE PLAY OF THE WEEK"

For the most lauded and applauded series on television...39 Great Plays...each almost 2 hours long ... with towering performers, top directors, brilliant playwrights on "Living Tape" or Film Recording.

Wire, Phone, Write

**Harold Goldman, Executive V. P., NTA,**
250 No. Canon Drive, Beverly Hills, Calif., CRestview 4-8781

**Walt Plant, Mid-West Div., NTA,**
612 No. Michigan Avenue, Chicago, Ill. Michigan 2-5561

**Berne Tabakin, West Coast Div., NTA,**
250 No. Canon Drive, Beverly Hills, Calif., CRestview 4-8781

**E. Jonny Graff, East Coast Div., NTA,**
10 Columbus Circle, New York, N. Y., JUdson 2-7300

**NTA**
A subsidiary of National Theaters and Television, Inc.

HOT ITEM! Launching new campaign to dramatize radio's importance in summer selling, RAB sent Coppertone sun-tan lotion to 100 ad agencies, wisely kept secty.-model Mary Bedell

BIRD MOBILE was motif used in recent "Selling in the Soaring 60's" AWRT (N. Y.) workshop. Hugh Downs (seated l) moderated with panelists (l-r): Richard Baxter, v.p.-dir. of rsch., C&W; Michael Turner, v.p., B&B; Steve Elliot, Elliot Unger & Elliot; Art Bellaire (seated r) BBDO v.p. radio/TV copy.

AGENCIES

It isn't very often that networks pass out compliments to agencies, but BBDO New York got one from CBS Radio the past week for the meticulous care it's taken with the commercials for General Electric's share of the Bing Crosby-Rosemary Clooney series.

The nosegay: each of the submitted commercials showed evidences of having been expressly written for radio. In other words, the copy wasn't studded with the word, "video," crossed out.

Agency appointments: Old Milwaukee Beer, billing $1.5 million, from Grant to Gordon Best, Chicago . . . All advertising of M. Lowenstein & Sons and its Wamsutta and Pacific divisions to be consolidated at Mogul, Williams & Saylor . . . Amsko Distributors, New York importer and distributor of Skoda Au-


Ken Fleming has resigned as v.p. and media director of McCann-Erickson, Chicago, to run Feature Foods, an outfit that does merchandising and point of sale promotions for major stations in the Midwest. Bill Kennedy succeeds him as media director at McCann.

The Upjohn Co. this week spotlighted the latest of its filmed documentaries — produced by freelance reporter Howard Whitman — on WNBQ, Chicago.

It's a free-wheeling operation between Whitman and Upjohn; the subject matter of the hour program is usually determined by the meeting of a particular group of specialists.

In Chicago this week there's a gathering of medics who specialize in weight control and hence the film on WNBQ deals with that subject.

It's a new angle for local "specials."

Campaigns:

- Snow Crop Frozen Orange
Juice will launch a major drive in the Northeast beginning next week and running through June to promote its "much-improved" product. The campaign will get under way in 10 major markets in the New York-New England area. In New York, Snow Crop will use some 2,500 spot tv "hard sell" announcements. Agency: Kastor, HCC&A.

- The Dodge dealer New York/New Jersey Retail Selling Association kicks off, this week, a 20-week, $200,000 campaign for its Dart. The tv portion of it will include two through 10 spots daily during that period, carrying through the heavy spring car selling season. Agency: Cole, Fischer & Rogow.

- Armstrong Cork Co.'s Vinyl Acolon floor covering this week will be featured on three daytime shows in addition to Art Linkletter's House Party. They are I Love Lucy, Edge of Night, and Love of Life — all, CBS TV — for 13-weeks. Agency: BBDO.

- Econ-O-Wash coin operated laundries is being promoted by Art Linkletter on 201 stations in the CBS Radio lineup, through March. This will be supplemented by spot radio schedules in 15 additional markets. Agency: Farson, Huff & Northlich, Cincinnati.

New addition: Campbell Soup Co. has expanded its Swanson TV Brand dinner line with a new sugar-cured ham dinner in raisin sauce — bringing to 10 the number available in the Swanson line.

Strictly personnel: Robert Kleinfeld, to v.p.-marketing. Photolamp and Special Products, for Sylvania Lighting Products . . . A. C. Barioni, to assistant general manager of the Remington Rand Electric Shaver division of Sperry Rand . . . Dr. Stanley Seeman, to market research manager of Black Drug . . . Jerome Post, to marketing research manager of Latex Fiber Industries . . . John Meunier, to sales manager for the Selectronair division of the Shelton Metal Products Corp . . . George Glazer, to public relations and promotion director of Dairy Dan, Inc.

**FILM**

A landmark in syndication of station-produced dramatic programs on video tape was the group of contracts signed last week by ten stations for NTA's Play of the Week. In addition to WNTA-TV, New York, initiator of the series, Jersey Standard (0, B&M) will be the sponsor on WTOP-TV, Washington.

Other stations are WICC, Pittsburgh: WROC-TV, Rochester; WRGB, Schenectady; WBEN-TV, Buffalo; KOA-TV, Denver; WBAL-TV, Baltimore; WFBC-TV, Greenville; WGN-TV, Chicago; and WSB-TV, Atlanta.

The first station to sign for the show was KCOP, Los Angeles.

International sales: ITC's Fury sold to both English and French networks of the CBC . . . Ziv International, which celebrated its seventh birthday last week, reports 62 new program sales in Latin America, Europe and the Far East . . . ITC reports a $110,000 gross in Puerto Rico for the sale of Interpol Calling, Susie, and several renewals.

Network tv sales and renewals: American Motors (Geyer, MM&B) to co-sponsor Journey to Understanding—Volume III, NBC TV's 16-program series on overseas missions of the President . . . Oldsmobile (Brother) renewed for an additional 13 weeks, the Dennis O'Keefe Show on CBS TV . . . Best Foods (DFS), Borden Foods (DFS) and Elgin (JW) for participations on Dick Clark's American Bandstand, ABC TV . . . Renault (Kudner) to sponsor its third tv special this year via Invitation to Paris, on ABC TV 27 April.

Programing notes: CBS TV's Alfred Hitchcock Presents, moves to NBC TV this fall . . . Beginning next week, the ABC TV weekday, 5:30-6 p.m. lineup will have this revised schedule: Monday, Rin Tin Tin; Tuesday, Rocky and His Friends; Wednesday, My Friend Flicka; Thursday, Rocky and His Friends; and Friday, Rin Tin Tin.

This 'n' data: ABC TV is sending agency people a porcelain evaporating dish, a standard item in chemical labs, to underscore its new presentation this year based on a "For the chemistry of successful selling, use ABC TV" theme . . . Jack Paar will return to his NBC TV latenight show Monday, 7 March . . . Physicians gathered at 50 locations in metropolitan areas throughout the country last week heard a 60-minute closed-circuit report via NBC-RCA's Medical Radio System.

(Please turn to page 65)

SPONSOR • 27 FEBRUARY 1960
Inside more and more doors, people of all ages are better informed and better entertained because they are visited by a "Metropolitan" personality . . . a personality like each of our widely known stations.

METROPOLITAN BROADCASTING CORPORATION

205 East 67th Street, New York 21, New York
WHY IS VIDEO TAPE MADE ONLY BY 3M?

When the first video recorders were introduced in 1956, there was a big "if." Video recording would revolutionize the television industry IF someone could make a magnetic tape that would meet its fantastic demands for quality and durability.

This meant a tape with an essentially perfect oxide coating that would hold up under tremendous operating pressures, heat and tension under repeated use. This, then, would result in cutting production costs for TV commercials in half, provide perfect rehearsal conditions, eliminate fluffs and insure a "live-looking" finished product. In short, it meant doing the nearly-impossible.

3M did it . . . and when the daylight saving time deadline of April 27, 1957, brought demands for video tape in quantity, 3M did it again.

What made the difference? Experience and research. 3M had 50 years of experience in precision coating processes. 3M pioneered in magnetic tape manufacture.

After three years, 3M remains the only commercial manufacturer of video tape. While others try to make a workable video tape, 3M can concentrate on further advances in "Scotch" brand, the tape that is already time-tested.
The Harris "payola" hearings hit a sudden and inconclusive adjournment, but no breathing spell for broadcasting or advertising was intended.

Almost immediately thereafter Rep. Oren Harris, chairman both of the House Commerce Committee and its probing Legislative Oversight subcommittee, announced that the FCC and the FTC would be called to account.

The agencies were to be asked what they have done and what they plan to do about the malpractices uncovered so far. Dates were 3 and 4 of March.

This was two days after the 1 March "round table" set up for the same agencies, plus broadcasting industry leaders, before the Senate Commerce Committee.

The Harris subcommittee specializes in sudden, unexplainable shifts in schedules and targets. Payola was derailed at a peculiar time, when a pattern of payoffs appeared to be set for the proving. Rumors about Dick Clark had been permitted to circulate, along with hints that the only web d.j. was soon to be called. The Miami d.j. convention was also very much to the forefront in the rumor department.

Word out of the subcommittee now is to the effect that legislation is the thing, that renewed payola hearings may be off for some time.

The Harris group issued a report last year and another and more sweeping report just a few weeks ago. On the other hand, none of its stormy and frequently scandalous hearings has resulted in legislation as yet. Not even following the devious Richie Mack dealings.

The staff has now, however, been put under urgent instructions to draft bills. Some could be ready in time for the 3 March appearance of the FCC and the 4 March appearance of the FTC.

The subcommittee professes to see a groundswell of public opinion in favor of doing something about broadcasting and broadcast advertising. Members claim thousands of letters are being received.

It is further claimed, by the subcommittee, that a good percentage speak of having written the FCC but of despairing of action by that agency.

Some Harris staff members say that committee members are besieged by Congressmen who are not members, also citing discontent in their districts and asking Congressional action before election time accountings.

In the reports, which would form the basis of any bills to be recommended by the group, are many sweeping ideas.

Not only has the subcommittee in the past recommended making off-the-record approaches to commissioners unlawful, plus the banning of rigged quizzers and payment for product plugs or record playing, it has gone so far as to call for regulation and licensing of networks.

The reports have also called for a law forbidding network contracts with affiliates from taking program responsibility from the stations. They have asked that any control of programs by sponsors be banned. Also asked is injunction power for the FTC so that challenged advertising may be halted immediately, without waiting even for a consent order.

However, despite the alleged grass-roots pressure for action, it would appear difficult to get the more controversial ideas through Congress in this short session. Banning of payola and rigged quiz shows might make it.
Jersey Standard's buy of NTA's Play of the Week appears to have more than cracked the ice on an unusual program format which a few buyers dismissed as virtually unsaleable when it first appeared a few months ago.

Ten additional stations have signed for the series. (See FILM WRAP-UP, page 58.) Significance of these buys is that most stations don't seem to be following WNTA-TV's strip pattern because clearing that much time is clearly impossible.

WTOP-TV, Washington, for example, is clearing two-hour blocks needed for the show on varying days of the week so as not to disrupt its existing schedules more than necessary.

The laws of supply and demand frequently have much more to do with the selling price of a syndicated show than the production budget that went into it. Some film buyers are happy to pay top prices for shows that cost as little as $28,000 a week or less to make, while other shows made for well over $35,000 occasionally go begging for buyers.

The incongruities of this situation are explained in several ways: (1) there's always an element of wasted cost in production that doesn't show up as entertainment value, and (2) some of the most appealing production aspects of past syndication successes have been, like the attractions of nature, free.

Strip programing for re-run such as Medic can easily get into advanced subsequent runs since only 59 episodes are available.

The Storer stations of WAGA-TV, Atlanta, WITI-TV, Milwaukee, and WJBK-TV, Detroit, for example, have just purchased CNP's Medic for sixth, seventh, and eighth runs.

Where re-runs are stripped on a five-times-a-week basis, a normal year's production of 39 episodes is condensed to under eight weeks of re-runs.

In the case of Medic, a station stripping the show can put it through a complete re-run cycle in less than three months.

Medic, in re-run in 102 markets, is handled by CNP's Victory Program Sales.

Screen Gems' Rescue 8 is among the syndicated shows that have disproved the myth that a show can't go into a second year without a mammoth regional deal.

The ratings success of the show had a good deal to do with its longevity into a second year of first-run production, and continued exposure on the same stations. in turn, often led to increased ratings the second year.

Here, for example, are five markets where second year ratings for Rescue 8 showed increases over first year ratings in 1959 and 1958 November ARB scores.

<table>
<thead>
<tr>
<th>CITY</th>
<th>STATION</th>
<th>SECOND YEAR</th>
<th>FIRST YEAR</th>
<th>INCREASE</th>
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<td>Charlotte</td>
<td>WBTV</td>
<td>27.9</td>
<td>19.9</td>
<td>40.2%</td>
</tr>
<tr>
<td>Evansville</td>
<td>WTVW</td>
<td>27.5</td>
<td>25.8</td>
<td>6.6%</td>
</tr>
<tr>
<td>Houston</td>
<td>KPRC-TV</td>
<td>27.3</td>
<td>20.3</td>
<td>35.5%</td>
</tr>
<tr>
<td>San Francisco</td>
<td>KRON-TV</td>
<td>17.0</td>
<td>12.6</td>
<td>34.9%</td>
</tr>
<tr>
<td>Seattle</td>
<td>KING-TV</td>
<td>21.3</td>
<td>16.0</td>
<td>33.1%</td>
</tr>
</tbody>
</table>
ATV’s new control of ITC is creating some changes in the complexion of that company as a U. S. and world-wide distribution arm.

Abroad, a new office in Mexico, a second Canadian bureau and a Brazilian sales and dubbing operation have been opened.

In New York, William M. Wolfson has been elevated to administrative v.p. and Milton P. Kayle has been elected v.p. of legal and business affairs.

Complaints about film salesmen who try to usurp the time-clearing duties of timebuyers and station reps are filtering out of the midwest again.

Reports from one city are that film salesmen are calling on stations to clear time themselves, and that media experts resent this as an intrusion.

However, film men often feel that sales are conditional in some cases on clearing acceptable time and that sometimes professional etiquette is an impossible luxury when competition becomes too keen.

Oddly enough, the many-sided battle that occasionally seems to rage between film and media men really involves matters of prestige rather than economics.

The growing activity of Elliot, Unger & Elliot in several areas of television and on both coasts is emblematic of the growing complexity and diversification of the commercials business today.

First, there’s EUE’s report that its West Coast commercials bureau, formerly the Columbia Pictures-Screen Gems commercials office, grossed as much as $1,850,000 in its first year of operation under the present organization.

Then there’s also the important growth producers such as EUE are making in new markets: In this case video tape studios of EUE in New York will produce a program series of seven half hours for NET (National Educational Television) on the subject of presidential campaigns.

Volkswagen is deliberately violating one of the sacred rules of the automotive commercial, namely, that on-the-road location demonstrations must be the heart of any film commercial.

A series of Volkswagen dealer spots through F&S&R and Transfilm-Caravel use an automatic matting process to fuse live action demonstrations over a stylized art background.

In this case the process uses Eastman color negative film to produce silhouettes when the studio backdrop is prepared as a solid primary color.

These silhouettes in negative and positive sets become the self mattes through which live action and art are matched together in an optical printer.

Like other automatic matting processes such as the infra-red one, this system eliminates costly hand work in optical assembly. (See article on Volkswagen, page 39.)

MGM-TV’s commercial department has announced a change of policy that portends a switch away from immediate economics to matters of more long range prestige.

The policy of bidding competitively on all submitted productions is reportedly at an end, and the new attitude will attempt to stir up more business which exhibits the “scope and importance” of MGM facilities and personnel.
Don’t be surprised if there’s a lot of drug account shifting during 1960. Younger managements now taking over feel that a face-lifting is necessary because of Washington hullabaloo—stemming from both the FTC and the Kefauver probe.

An agency which the past year has had a turnover of better than 50% has just embarked on a crash program aimed toward pepping up the morale and other things.

Note the wags in that agency: It looks like the management is shooting to push the figure up to 75%.

The No. 1 bane for reps are certain agencies—particularly one in Philadelphia—that make a policy of buying their schedules without asking for availabilities.

What makes the strategem a source of a lot of heartache is this: the first news a rep gets about such a placement is a wire from his station asking how come he didn’t ask for counter availabilities.

The assumption is that this hush-hush type of agency is operating on old data. Say the chagrined reps: Tv and radio are too dynamic for any buyer to depend on past records and performances.

You’ve got another thought coming, if you think that NBC TV is convinced that the future of daytime programing lies in repeat films.

To the contrary, it believes there can be no sounder base for daytime than live shows. Hence, one of its busiest projects is building up an inventory of game and other types of live fare on pilots.

As if the agricultural economy hasn’t had enough to worry about from fabric synthethics, there now comes this prediction from the cigarette-making trade:

Cigarette company research has reached such proportions in complexity and depth that the time may not be far off when it will produce a tobacco-less cigarette with the taste absolutely equivalent to the natural thing.

For time-period prospecting JWT’s tv department will again take the cake this year.

The quest—pointing to the 1960-61 season—is for 10 different slots, and these don’t include network spot carriers.

Among the needs is a half-hour on CBS for Jack Benny all by himself.

An agency seeking the $3.5-million Peter Paul account had Schwerin do a study which showed you couldn’t put two products in a minute commercial without diffusing the impact upon the memory.

Subsequently, a test by LaRoche in connection with Necco disclosed that the two products that got the highest recall were Rollo and Sky Bar, which has been linked together in a 60-second commercial.

Observed a LaRoche official: “Research can help but it won’t write your ads.”
WRAP-UP

(continued from page 58)


Kudos: The National Conference of Christians and Jews presented these awards for outstanding contributions to the cause of brotherhood: to ABC TV, for The Splendid American; to NBC TV, for For White Christmas Only; to CBS TV, for 35 Rue du Marche, and for The Lost Class of '59.

Network personnel news: Loren Hollembaek, to CBS Radio Network Sales department in Chicago as manager of sales presentations; Arthur Hamilton, to director and Vincent Mitchell, manager, traffic, for NBC's Political Broadcasting Unit; Charles Fagan, to account executive for CBS TV Production Sales.

RADIO STATIONS

Wendell B. Campbell, managing director of KPOP, Los Angeles, told Hollywood Ad Club's second annual Broadcast Advertising Clinic that Storer has as many formats as radio stations—seven.

He went on to explain: "This is the result of a basic philosophy of Storer—that our radio programming and service should be community-oriented, should deliver a service which other broadcasters in the market do not deliver."

"It is the prime responsibility of each station's managing director to see that this is done. Though all stations draw from the same common pool of resources—managerial, financial, engineering, programming, legal and sales—we are seven individual radio stations serving seven individual communities."

Ideas at work:

- Setting the record straight: To celebrate its Golden Record Day last week, WOWO, Ft. Wayne, dubbed its four d.j.'s "The Golden Boys," and, appropriately dressed in gold suits, had them appear at four different locations in the city to spin only gold records. Station announced the event to media and advertisers via gold record coasters mailed to each tagged with a "Golden Opportunities on WOWO" card.

- For opinionated listeners: KVU, Seattle, has initiated a new feature—Voice of Seattle. The idea: Each week a controversial local subject is aired. Listeners are then asked to write their views on it, pro or con. The best two entries—for or against—are read on the air at the end of the week, with a monetary prize going to each winner.

- Celebrating the leap year: KFBB, Great Falls, Mont., is asking listeners to complete this jingle, "We have an extra day this year ...," via expressing, in rhyme, their ideas about how to celebrate leap year day, or about what the extra day means to them. Winner will receive a gift and have his jingle aired during KFBB's special leap year frolic broadcast Sunday through 3 a.m. Monday.

Station acquisitions: WKAZ, Charleston, W. Va., to Hartley Samuels, owner of WDLB, Marshfield, Wis., and WWIS, Black River Falls, Wis., for $360,000; WKCB and WKCQ-FM, Berlin, N. H., to John Bowman, for $157,500. Both sales brokered by Blackburn & Co.

The two No. 1 sectional winners of a KBIG, Catalina, contest based on making sentences out of song titles:


The prize for each: all-expense-paid two-week vacation to Spain and Portugal.

The new management at KINT, El Paso, includes: Hal Ragan, as general manager; L. B. Jones, sales manager; and Rex Jones, program director.

Station staffers: Wallace Hankin, to president and general manager of WCMU-AM-FM, Cumberland, Md.; Jim Brown, to local sales manager for KSFO, San Francisco; Robertolph, to manager of KIMA, Yakima; Norman Stewart, to commercial manager and W. C. Woody, Jr., local sales manager at WFAA, Dallas; Larry Lazarus, to controller, Crowell-Collier Broadcasting Division; Robert Boyne, to director of publicity, sales promotion and advertising at KFI, Los Angeles; Gerald Blum, to regional sales manager for WLEE, Richmond, Va.; Al Nelowet and Scott McKeown, to account executives at WAVY, Norfolk-Portsmouth-Newport News; Ed McMullen, to Eastern regional sales coordinator and Gale Blocki, Midwestern regional sales coordinator for WINS, New York; Larry Carothers, to director of station and sales promotion at KVET, Austin; Hal Davis, to advertising director of the Crowell-Collier Broadcast Division; Bob Leonard, program director, WKNB, West Hartford; Philip O'Brien to assistant manager and Woody Cummings, to commercial manager in charge of promotion and sales at KXLW, Clayton, Mo.

Representatives

NBC Spot Sales is questioning agency timebuyers on the present use and the future potentials of public service programs.

In the sixth of its Timebuyer Opinion Panel surveys, timebuyers are being asked: (1) Is more qualitative audience information on public service programs needed? (2) Can a public service program help promote a low-cost, high turnover product? (3) Is public service programming more or less desirable a surrounding than the average commercial program?

Rep appointments: WALA-AM-TV, Mobile, Ala., to The Bolling Co.; WOHO, Toledo, to Grant Webb & Co.; WCAT, Gate City, Va.-Kingsport, Tenn., to C. K. Beav er & Associates, Memphis, as Southern representatives; WCKR, Miami, from Henry I. Cristal to Daren F. McGavren; WSIL-TV, Harrisburg-Cape Girardeau-Paducah, to the Meeker Co.; KAMP, El Centro, Cal., to B-N-B Time Sales as West Coast reps and to Grant Webb & Co. as East and Midwest rep; KPEN-FM, San Francisco, to KCBI-FM, Beverly Hills, as its sales representative in the Los Angeles area; The Southeastern Key Market Network to Grant Webb & Co.


### TV STATIONS

Veterans Broadcasting, Inc., operator of WVET-AM-TV, Rochester, filed with the FCC last week a new method for obtaining a third tv channel for Rochester.

The proposal, aimed at settling the controversy of educational tv vs. commercial tv, establishes a channel which would be operated on a shared-time basis by WVET-TV and the Rochester Area Educational tv Association.

Ready for action: This week, KTTV, Los Angeles, will formally launch its new mobile tape truck unit. It includes a 1000-B Ampex Videotape recorder, an Eastman 16mm projector and a RCA slide system Vidicon film camera. This truck is the "parent" of the four units station plans to have in action soon.

Financial note: Metropolitan Broadcasting Corp. reports sales and profits during 1959 rose to record levels. Sales reached $16,5 million and net income increased to $1.4 million. In 1958 the figures were $14.4 million and $302,035 respectively.

### INTERNATIONAL

The Central American TV Network (CATVN) was formed this week — marking the first commercial tv network to be established in the Western Hemisphere outside of the U. S.

This network involves tv stations in Costa Rica, El Salvador, Guatemala, Honduras and Nicaragua with ABC tv acting as an important link.

Discussing the new network at a formal presentation in New York this week, AB-PT president Leonard Goldenson said:

"These stations and ABC have become partners in a venture which will work to improve the status of tv in programing quality and appeal." He noted that CATVN could become "the link that will eventually connect North American and South American tv."

The filmed presentation also pointed out that Central America presents U. S. advertisers with "a unique opportunity" — while its population is currently over 10 million, it is growing at a faster rate than any place else on earth, and imports have increased at a larger percentage than has population.

According to Dr. Ernest Dichter, Venezuelans are newly awakened consumers, eager for the prosperity that we in the U. S. have experienced over the past decade.

Referring to a research project on Venezuela, the president of the Institute for Motivational Research told an inter-American advertising conference in Caracas that advertisers interested in reaching this consumer market must:

- Create the desire for a better life via constructive discontent.
- Reach the emerging middle class and help broaden it.
- Create a clear-cut plan for the future of the new consumer.

Another network agreement: Charles Michelsen Co., which represents tv stations in key cities of Australia, last week signed an agreement with NBC tv which will give these Australian stations exclusive rights to buy all NBC news and public affairs programs.

Involved is a minimum of 87 hours of news and public affairs shows per year—which is said to be the largest deal ever negotiated for Australia.

Agency news: Lambe & Robinson-Bent & Bowles Ltd., London, has been appointed to handle United Kingdom advertising for all brands of Philip Morris Ltd., for Courage and Barclay Ltd., one of Britain's leading breweries; also for the Florida Citrus Commission throughout Western Europe.

Strictly personnel: J. Paul Sticht, v.p. International of Campbell Soup Co. U. S. A. will also be president of Campbell's newly-formed International division which includes companies in Australia, England, Italy and Switzerland . . . Harry Engel, Jr., chairman of Intercontinental Services and president of KUAM-AM-TV, Guam, is in New York this week as part of his trip around the world . . . Vincent Tutching, v.p. of McCann-Erickson Corp. (International) and president of International Advertising Association, named director of Hansen Rubensohn-McCann-Erickson Pty., Ltd., Sydney, Australia.
sentiment comments and/or approval.

"We then cut a demonstration record of several ideas. This is not a final production but is designed to give a picture of how the commercials would sound in finished form. At this time we furnished an estimate of talent and studio costs for final recording and broadcast use of one or more spots."

These costs are based on the existing minimum scale of AFTRA American Federation of Television and Radio Artists), SAG (Screen Actors Guild), and A. F. of M. (American Federation of Musicians). They include 5% payments to the Pension & Welfare Funds of both A. F. of M. and AFTRA.

Complete cost breakdowns of typical national, regional and local radio jingles are detailed in the box on page 38. Creative fees vary—but in most cases approximate the figures in these estimates: $3,000 for a national count, about half that for a regional count, and around $750 for a jingle to be played locally. However, all leading shops classify New York City, Chicago and Los Angeles as regional, and regional fees are charged.

Until 16 November of last year, a 100 payment to the A. F. of M. Trust Fund was required. The new contract abolishes this, but jingle producers SPONSOR talked to are in agreement that the scale increases "just sort absorb whatever trust fund relief the client might have gained."

That advertisers are willing to go beyond the added costs of merely adding music to their commercials is tested to by Mitch Leigh, president of Music Makers. "Two years ago," he says, "95% of all our assignments in this field involved post-scoring, that is, adding music after the commercial was completed. Today there's a 50-50 split between pre- and post-scoring. Moreover, live action itself has in many cases turned to pre-scoring which results in a saving of shooting and editing time."

As an example, he cites the Dunham Hines cake mix commercials: The announcer was actually conducted—his highs and lows—to the eat to effectively blend with the pre-scoring that had been written for this series of commercials." (Actually, as Leigh pointed out, no commercial is ever entirely pre-scored. A pre-scored commercial is approximately 70% pre-scored, he estimates, the rest done by the conventional post-scoring method.)

What of the regional and local advertisers? What chance have they to get top-flight jingles? "The regional and local client is becoming of increasing importance," Raymond Scott, president of Jingle Workshop told SPONSOR. "Like every other musical commercial producer, we're doing everything we can to reach him."

The large jingle shops with their tremendous talent and production overheads are keeping a sharp eye on a fast-growing, assembly-line method of manufacturing jingles that could well be a stumbling block to their invasion of local markets.

The mass production-type operation is typified by The Jingle Mill in New York City which expects to turn out in the neighborhood of 10,000 commercials in 1960 (3,000 more than last year). Principal clients are radio stations which not only use the jingles to liven up station, news and weather breaks, but have found a low-cost jingle as an attractive way of luring local advertisers onto the station.

The Jingle Mill can turn out 30 jingles a day, charge as little as $38 per jingle. Stations, of course, can resell them to advertisers as a feature of their contracts. And presto, Joe's Drug Store has a jingle.

An entire day's session is edited and put on separate reels at one whack, the engineer working from a master sheet which stays with the 30 jingles throughout their entire life—recording, editing, shipping and a year later, re-licensing (usually at a cost of $25).

Manufacturing jingles—whether on an assembly-line basis or like a quality tailor—takes tough competitive know-how. Yet another threat to the musical commercial producer is the shop that turns out a complete package which includes music, and also a number of other things. It might be a voice, an animated character, or an entire promotional package. Among the most famous voices in the East are, of course, Bert and Harry (who later became animated characters), and put Goulding-Elliott-Graham Productions into business (Ed Graham, president of the company created the characters with Jack Sidebotham when Graham was at Y&R. Bert and Harry have been selling Piel's Beer ever since. The other two partners, Ray Goulding and Bob Elliott, are their voices.) The firm produces TV commercials for Piel, Tip Top bread, Solix, Band-Aids and Isodine.

Some idea of the costs involved in this type of operation come from Stan Freberg, whose Freberg, Ltd. in Los Angeles has just turned out its most ambitious promotional package to date for the new Kaiser Aluminum Foil campaign which broke 24 January. Freberg recalls that "Last spring Y&R approached us with the idea of doing some funny commercials for Kaiser. After we got to know each other a bit they confided their biggest problem was distribution and, most specifically, getting the regular household size on more dealer shelves in more volume."

Freberg created three (one minute) animated spots (with Playhouse Pictures), and six radio spots entitled "Kaiser Aluminum Foil Salesman Faces Life" to explore the saga of Kaiser's attempts to appeal to the grocers, "in the name of democracy, to give them equal space."

In addition, Freberg designed $50,000 worth of promotional material for the campaign—the biggest item being promotional kits for Kaiser salesmen which tie in with the radio and TV spots. One, a cardboard mail, is a "final persuader" to use on the grocer. Another is a "Grocer's Survival Kit" complete with band-aids and other medical provisions to patch him up after the consumer onslaught.

Obviously, there's more involved here than a jingle. Freberg's fees reflect this: $7,500 for radio (including the creation of three one-minute spots including a jingle), $5,000 creative for each TV minute. Production on radio spots usually averages about $1,500 per minute. Production in animation: $100 per foot.

Kaiser says the budget for the campaign is: $440,000 for radio time, $480,000 for 16 minutes of Maverick at the rate of two per week, $75,000 for production, $50,000 for point-of-sale materials, $15,000 for trade ads.

Obviously, there's a wide range in what you can get if you're in the market for a jingle. From $38 to several thousand: only the sky and the budget set the limit.
Parker Daggett has been named general sales manager of WRIT, the Balaban Station in Milwaukee. He joined the Balaban Group in 1959 as local sales manager of WRIT. For some 10 years prior to that, Daggett was with Miller Brewing Co. as district sales manager, first for the Wisconsin, Pennsylvania and Michigan areas, and later in Washington D. C., Virginia, West Virginia and Maryland. Daggett attended the University of Wisconsin and served in the U.S. Navy during World War II.

Jay Hoffer has been appointed station manager of KRKK, Stockton-Sacramento. For the past five years, he was in charge of national advertising for ABC TV, New York. Previously, Hoffer was promotion manager of WJAR-AM-TV, Providence, R. I., and sales promotion director of WICC-AM-TV, Bridgeport, Conn. Hoffer received his B.A. degree from New York University and his M.A. from Columbia. He also received an M.B.A. from NYU. Hoffer has taught at Brown, Pace and Adelphi colleges.

Barry Sherman, operations manager and assistant to the president of WITH, Baltimore, has been named managing director of the newly created Radio and TV Division of Esquire, Inc. Prior to joining WITH, Sherman served for nine years as manager of WSCR, Scranton and WBRE, Wilkes-Barre. Previously he was affiliated with Mutual and WRVA and WLEE, Richmond, Va., was a former partner of Lewell-Sherman Assoc., Washington, D. C. and gen. mgr. of the Richmond Better Home Show.

Frank Howlett has been appointed to the newly created post of assistant media director for broadcast buying at Lennen & Newell, New York. Previously with the media departments of Cohen, Dowd & Ale- shire and D-F-S, Howlett joined L&N in April, 1958 as broadcast buyer for Kent. Shortly thereafter he was promoted to media supervisor on the Lorillard account. A graduate of the U. of Pennsylvania’s Wharton School of Business, he will assume direction of timebuying operations and personnel.
food for thought...

Just as your appetite is whetted by seeing this food, so are your customer's buying appetites whetted by what you tell them on Meredith family stations. To sell your product or service to the influential, big-spending "family board of directors", use your local Meredith Station — "one of the family" in the vast area it serves.

Meredith family Stations

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.
TULSA  KRMG  

Meredith Stations Are Affiliated With
BETTER HOMES & GARDENS • SUCCESSFUL FARMING Magazines
The seller's viewpoint

Do you think radio is getting a fair share of advertising budgets? Carl L. Schuele, president and general manager, Broadcast Time Sales, New York, says no, and bases his belief on the fact that "radio markets the country over are being judged by New York City. And New York isn't America, by any means!" Would you like to comment on Mr. Schuele's statement? Just send your letters or, if you prefer, a 500 word "Seller's Viewpoint" to sponsor. We're looking forward to hearing your side of the seller's story.

Radio is short-changed at the Madison Avenue conference tables

Radio is being short-shrifed in the New York board rooms! Money which is rightfully radio's—by virtue of the medium's unparalleled efficiency and sales impact—is being allotted to other media.

Radio's effectiveness and ability to keep the tills filled on Main Street is well-known and well-exploited by merchants in every town in the land. These boys demand—and get—continued, daily results from their radio dollar, or the schedule gets pulled pronto. Local radio is booming, for these reasons, as never before.

But Madison Avenue still does not harken to the sound of the distant bells—cash register bells, that is.

Why?

Many reasons have been advanced, and many undoubtedly have a good deal of truth in them. But I'd like to pinpoint a factor which I believe is a major one—keeping radio from getting its fair, richly deserved share of the national advertising budget.

Radio markets the country over are being judged by New York City. And New York isn't America, by any means!

In fact, as is well known, New York has its unique aspects. There are seven television channels, countless legitimate theaters, scores upon scores of movie houses, and a myriad of museums, art galleries, concert halls, special exhibits, nightclubs and hundreds of other cultural and entertainment facilities.

In opposition, the average medium size city has two or three tv channels, a handful of movie houses, and little else, except for touring and road companies of various shows and productions.

It is in such cities, which comprise the vast bulk of the sales results from their radio dollar, or the schedule gets pulled pronto. Local radio is booming, for these reasons, as never before.

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KFMB-TV
Sends More People Away From Home To Buy Than Anything!

KFMB© TV SAN DIEGO ©
A TRANSCONTINENT
STATION

Seal Of Good Practice
Dr. Stanton and Mrs. Luce

No more dramatic contrast between hysterical anti-tv criticism and the mature thinking of industry leaders on troubling and complex problems can be provided than by comparing recent statements of Mrs. Clare Booth Luce, wife of the Time-Life publisher, and CBS' Dr. Frank Stanton.

This week, in McCall's magazine, Mrs. Luce charged that network tv is "being systematically and profitably used as an instrument for the wholesale debasement of the public taste and moral fiber."

Last week, Dr. Stanton, in accepting the Advertising Gold Medal Award for 1959, made a thoughtful and statesman-like plea for a "vigorou, freely competing, unrestricted television medium."

Stanton clearly defined the dangers in government interference of tv, and pointed out that there is "no such thing as a little government control," that "the easiest way for us in tv to duck responsibility for the tough business of planning balanced programing is to default and say to the government, 'You tell us what to do, and we'll do it.'" But he pointed out that this easiest way is the one that leads, not to Utopia, but to weakness, timidity, uniformity and stagnation.

Mrs. Luce, speaking like a sizzling Casandra, deplores the "flood of shoddy, corny, stupid, vulgar, obscene tv programs" and calls on the tv audience to decide "who is to be held accountable?"

Stanton, in his experience and maturity, knows that "the road to Utopia is hard and rocky and uncharted. No one is satisfied in television when he considers the unlimited potentialities of the medium.... But the thoughtful man knows also that improvement will come hard and slow after many a false start, after many years of trial and error, and above all, by facing realities rather than attempting to evade them."

This of course, is unpleasant medicine for tv's critics to swallow. But it is the clear, calm voice of wisdom, and it is of course, the only possible solution.

THIS WE FIGHT FOR: Backing for the TIO in its program of public education about the television industry. More knowledge of tv's operations, people, and real accomplishments are the best defense against unreasonable criticism.
the HOTTEST radio station in St. Louis

KWK

STILL NO. 1

IN ST. LOUIS

the HOTTEST radio buy in St. Louis

GENERAL MANAGER:
William L. Jones, Jr.

JAN.-FEB. ’60
HOOPER

National Rep:
HEADLEY REED
Holy Mackerel there!

... it's two with one!

There is no head holding — when you buy Channel 3 for coverage of the basic Madison-Southern Wisconsin market — and the Rockford-North Illinois market. Remember Channel 3 is primary CBS for both markets.

WISC-TV
CHANNEL
MADISON, WISC.
This Gal's Loaded...in the Land of Milk & Honey!

Have you met Miss Tillie Vision, our trade mark here at WBAY?

2
WBAY
GREEN BAY

BBDO BUILDS A PRE-EMPT TV NETWORK
Agency's clearance of prime time on 70 tv stations for upcoming show is talk of trade.
Page 29

New summer rate cards for spot tv
Page 32

A hectic day in the life of a station manager
Page 34

Why most research material goes into the wastebasket!
Page 38

DIGEST ON PAGE 4
ELEVEN MILLION people did in 1959—and in our area, more of them tuned their auto radios to W•GTO than to the next 7 stations combined!*

Visitors or natives—they all meet at "Radio Florida," located in America's fastest growing interurban area.

W•GTO—the most powerful combination in the nation . . .

50,000 WATTS AT 540 KC

TENSE...TERSE...
TERRIFIC...AND A

SOLD IN 110 MARKETS TO BIG NAME SPONSORS...BALLANTINE BEER, DUKE, CAMEL, CHESTERFIELD, MARLBORO, RICHARD HUDNUT, R.G. DUN CIGARS, DIAL SOAP, STUDEBAKER DEALERS....

ALL NEW...ALL FIRST-RUN HALF HOURS NOW AVAILABLE TO REGIONAL AND LOCAL SPONSORS

JOHNNY MIDNIGHT
STARRING ACADEMY AWARD WINNER
EDMOND O'BRIEN

Tenco success is written all over this “top-10” contender. Already sold solid the biggest name advertisers: Ballantine Beer (26 markets), Camel, Chesterfield, Duke, Marlboro, Richard Hudnut, R. G. Dun Cigars, Dial Soap, Studebaker Dealers, P&C Food Markets. And sold to the key stations—BZ-TV Boston...WGN-TV Chicago...WDSU-TV New Orleans...WRCA-New York...WJW-TV Cleveland—plus 105 more across America. Its world is Broadway at midnight...background for the intriguing adventures of actor-turned-detective Johnny Midnight. Produced by Jack Chertok.

MADISON AVENUE. NEW YORK 22, N.Y. PLAZA 9-7500 AND PRINCIPAL CITIES EVERYWHERE

Call your MCA representative today.
DIGEST OF ARTICLES

BBDO stuns 'em with a pre-empt tv network
29 The story behind Gamble Stores' buy of 80 tv stations in prime time for a one-shot spectacular that has excited the whole ad industry

New summer rate cards for spot tv
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© 1960 Sponsor Publications Inc.

WSPA
AM 950—FM 98.9—TV 7

National Representatives
GEORGE P. HOLLINGBERY CO.
we're in fine shape

at WING...

DON'T MISS DAYTON

MARKET is UP

Dayton Metro Area population is now 719,900 (Chamber of Commerce figures)

SALES are UP

More local business than any other Dayton station. National volume for January up 76% over last year.

RATINGS are UP

Pulse for January, 6 AM to Midnight, shows WING with 32% of audience, and the only station with consistent upward trend over the past year and a half. Hooper Index for December-January, 7 AM to 6 PM, shows WING with 29.8% of audience. Next closest has 21.3%.

RESULTS are UP

Satisfied customers are our biggest boosters. Get the facts from your East/Man or General Manager Dale Moudy.

robert e. eastman & co., inc. national representative

stations WCOL, Columbus; WIZE, Springfield, Ohio; WEZE, Boston; and WKLO, Louisville are also AIR TRAILS stations

PONSOR • 5 MARCH 1960
ABC TV took the wraps off its fall plans last week at presentations in New York and Chicago. They were elaborate, all-day affairs geared to the theme, "Chemistry of Successful Selling." What they showed is that ABC TV has really mastered this "chemistry" and that all's well with fall.

The newsmaker: Oliver Treyz, crew-cut and cyclonic as ever, had a busy week as usual fulfilling his duties as president of ABC TV. In mid-week, he was a host at the network's presentation in New York's Waldorf Astoria, attended by more than 1,000 admen. Two days later, he held forth at a repeat presentation in Chicago's Ambassador East, then roared off to Minneapolis to address business leaders and broadcasters assembled to open the 1960 Greater Minneapolis and Hennepen County Red Cross Drive.

Sponsor caught him enroute by phone, asked, "How's business?" "Tv buying is running strong and well ahead of schedule," he said. "I believe this is true, not only at ABC TV, but at the other networks. Today (25 February), ABC TV has booked a bigger volume of business for the coming fall than it had booked for last fall at the end of March 1959. We're a good month ahead, and this is an important month." This summer, Treyz told sponsor, would see virtually every ABC TV advertiser staying on the air.

In Minneapolis, Treyz had quite a few things to say about the tv industry and its speed in putting into effect controls and regulations on a voluntary basis. He commended the FCC for "approaching the problem (avoiding any recurrence of the recent scandals) in a democratic manner reflective of the town hall and operating within the framework of a free enterprise system." He tossed a public bouquet to admen when he noted that "the advertiser and ad agencies have actively participated in this reappraisal of broadcasting." He warned against any controls that might cripple tv's growth.

The ABC TV presentations in New York and Chicago were hosted by Leonard H. Goldenson, president of AB-PT and by Treyz. Among the new shows for this coming season (some of which are already sold, Treyz told sponsor) are 26 half-hour documentaries based on the memoirs of Sir Winston Churchill; The Islanders, an hour adventure series; an adult cartoon show called The Flagstones. Also coming up are public affairs specials on such subjects as Japan, Latin America, Korea, Red China, the Eisenhower tours, the summit meeting and the national elections.
CUTTING
QUITE A FIGURE
IN DETROIT!

The 50,000 Watt CKLW Story
Since September

ITEM: *Pulse—audience up 69 of 72 quarter-hours.
ITEM: *Hooper—audience up 150%.
ITEM: *Coverage—still a tremendous "plus" of listeners in 188 counties, 39 markets.

CKLW
50,000 Watts — 800 KC

Essex Broadcasters, Inc.
Guardian Building Detroit 26,
Robert E. Eastman & Co., Inc.
National Radio Representative

Now, more than ever—
the "Must" buy in the Detroit area.


J. E. Compeau,
President
Bad Tolz, Germany—Oklahomans with the Army’s 10th Special Forces Group speak to the folks at home via Bruce Palmer and KWTV.

Little Rock, Arkansas—Segregation violence brings Army to maintain order—and KWTV’s Clyde Davis and Max Wolf to report details.

Tokyo, Japan—Palmer tours Army, Navy and Air Force Bases in Japan to report on military preparedness in the Far East.

Dateline: The World

Byline: KWTV

Casablanca, Morocco—A crowd assembles in front of the palace of King Mohammed V to see President Eisenhower. Bruce Palmer reports.

Meeker, Oklahoma—KWTV newsmen follow in the wake of a tornado disaster.

New Delhi, India—Bruce Palmer attends the President of India’s official reception for President Eisenhower.

SPONSOR • 5 MARCH 196
Chicago, Illinois —
Coverage of Oklahoma's delegation to the
Democratic Convention is complete with film
by KWTV News.

A history-making Presidential Tour—
A national political convention—
A tornado's havoc in Oklahoma—
there there's NEWS
. . . there's KWTV!

During the past four years, KWTV News
Director Bruce Palmer travelled 65,000 miles
in four trips to the Middle East, Far East,
Europe and South Asia for on-the-scene film
reports to KWTV's 54-County Community

To round out its newsgathering facilities,
KWTV utilizes:

Statewide network of KWTV newsfilm
 correspondents
UPI news and telephoto services
Radio dispatched cars, aircraft
his complete news coverage is an
sample of the exceptional services
responsible for viewer loyalty in the
WTV Community.

KWTV
OKLAHOMA CITY

DARR O. BELL, General Manager
ACK DEILIER, Sales Manager

Sponsor
backstage

TV's need: more Standard Oil of N. J.'s

I've got to go way back to the noontime we
had Sam Goldwyn and Ed Murrow on the lunch-
noon program before I can think of a more amusing
talk than that delivered to the Radio & Tele-
vision Executives' Society by Howard Lindsay
last Thursday. Mr. Lindsay, of course, is a no-
tably successful producer, an esteemed and high-
ly capable director and a writer of considerable
talent, as well as a first rate actor. His speech was really a series of
theatrical anecdotes, delivered with gentle albeit authoritative charm
and great good humor, and yet he brought out at least one thought
which free television advocates on every level may give serious
consideration.

He is an inveterate watcher of drama on television, he said. And
he has seen some of the most magnificent performances of his long,
illustrious career right on that video tube. Yet, as often as not, the
whole mood of a virtuoso performance was destroyed for him by a
discordant, low-intelligence level commercial between each of the
acts.

"This practice on television's part," said Mr. Lindsay, "may some
day help pay-television come into being."

Coin-meters sprout in Etobicoke

I don't know what will or will not cause the eventual success of
pay-television, if indeed, it is to become successful eventually. I do
know, as I've said in this space from time to time, that a number of
bright men, and well-financed resourceful organizations are working
hard to bring pay-tv into successful being.

The latest experiment, of course, is currently about to be kicked
off in a suburb of Toronto, Ontario, Canada, called Etobicoke. Here
the Trans Canada Telemeter Corp. begins a pay tv service on 26
February. It is an odd coincidence, I think, that the major pay-
television experiments seem to be made in little towns, of which we
are generally not too aware. The last big experiment, if I recall
correctly without checking my back columns or the records, was
held in the little Oklahoma oil town of Bartlesville.

And, like the people in Bartlesville, the Trans Canada Telemeter
men are experienced and highly successful motion picture theater
operators. They run close to four hundred Canadian movie houses,
and in addition own large pieces of three television stations in Que-
bec City, Quebec (2) and Kitchener, Ontario. Like the Bartlesville
people, too, the Trans Canada group is betting its chips primarily on
the appeal of movies, interspersed with occasional live entertainment
and sporting events.

The Trans Canada Telemeter Corp. is a division of Famous Play-

(Please turn to page 16)
the prestige independent with network audiences!

A. C. Nielsen recently studied his entire New York sample, both Audimeter and Recordimeter — Audiolog homes, and found "no significant difference" between the kind of people who watch WPIX-11—New York's leading Independent station—and New York's leading Network station.

The Nielsen "WPIX AUDIENCE PROFILE" study provides a direct comparison of audiences for the prime qualitative categories of:

- FAMILY INCOME
- HOME OWNERSHIP
- AUTOMOBILE OWNERSHIP
- SIZE OF FAMILY
- AGE OF HOUSEWIFE
- OCCUPATION, HEAD OF HOUSEHOLD

from 7:00-11:00 PM, seven nights a week.
Qualitatively they are equal.

As Nielsen states: "NONE OF THE COMPARISONS YIELDED A SIGNIFICANT DIFFERENCE!"

The "content" of a rating point on WPIX-11 and the top network station in New York is the same! Nielsen proved that incomes, home ownership, ages, jobs, etc. follow identical patterns.* The reason is logical and understandable. WPIX-11 is programmed like a Network station with network-proven and network-quality shows every half-hour, every night. This WPIX-11 "network look" brings increased sales impact to your commercial messages — makes them more receptive, more effective, more productive.

Where are your 60-second commercials tonight!

Details upon request.

© 1960, WPIX
The open war which broke out this week between FCC chairman John Doerfer and Rep. Oren Harris, chairman of the House Legislative Oversight Subcommittee, is bound to have far-reaching effects on legislation affecting broadcasting.

It was a rare case of gauntlet-throwing between a government bureau head and a lawmaking potentate, and the counter-challenges could have wide repercussions not only on programing control, but the power of Government over media advertising itself. (For details of this super-significant debate, see WASHINGTON WEEK, page 63.)

About the biggest piece of new business activity in spot the past week came from Schlitz (JWT Chicago): lots of radio markets and sizable budgets at national rates.

Other radio buying included: Kleenex (FCB Chicago); Robin Hood Flour and Campana’s Bantron (Kastor); Top Value Stamps (Campbell-Mithun).

Included among the new spot tv buys: American Sugar and M&M candy, in secondary markets (Bates); Jiff Peanut Butter and Secret deodorant (Burnett).

The FTC would now like the drug and cosmetic manufacturers to get together on a voluntary covenant regarding advertising claims—a la the cigarette companies.

So far the response hasn’t been what you might even call warmish.

Spot sellers might do well to keep their eyes on the progress of a couple new brands getting their tv trials out of Chicago agencies.

One’s a line of shoe polish by S. C. Johnson (NL&B) and the other is a Alberto Culver hair coloring, Treseme (Wade).

A prospective innovation for spot tv: a group of toy manufacturers co-sponsoring a one-hour Saturday morning show, produced on tape and film, telecast 52 weeks a year.

Sparking the project: Friend-Reiss, which handles the promotion for the Toy Guidance Council, Inc. The goal is 60-70 markets and the preferred time: 11-noon.

Houbigant (Ellington) is making its debut in radio 5 May via the Blair Plan.

The stratege: 60 spots one week and 30 spots the alternate week over 13 weeks in 25-30 markets in behalf of the perfumer’s April Showers brand.

The SRA this week estimated that national spot radio in 1959 billed $176,705,000, which is up 2.8% over the 1958 tally announced by the FCC.

Percent changes by quarters shows the fourth one down 1.4%. (For dollar breakdown by 1959 quarters, see RADIO STATIONS in WRAP-UP, page 59.)

Look for the kingpin users of nighttime tv to do most of their show picking for the fall on the basis of roughent pilots, instead of waiting for the finished item.

Most of the Hollywood makes won’t be ready for trade showing until April or even May, but the accounts like General Foods, Lever and P&G are pretty well set on their new candidates.
Reps would deem it quite a favor of Ted Bates if the agency would steer Grocery Store Products, and Food Manufacturers Corp., as well, in some commercial direction other than piggy-backing.

The reps’ gripe is not so much the economy gimmick—two products riding within a single minute of film—as the fact that their stations keep getting complaints from the tv code review board about counting such piggybacks as a single commercial.

Noted the review board: if these piggybackers are preceded or followed by another commercial they add up to triple spotting.

Lots of stations have escaped such censure by scheduling the GSP and FMC films in island positions between network daytime sustainers or in late films, which has been okay with these advertisers.

The only fly in the ointment has been this: if one station, say the reps, is disinclined to take these piggybacks, there’s a competitor, as a rule, ready to accept.

A chunk of tv money that seems at the moment to be without a home is the monthly $360,000 that Corn Products had been spending on NBC TV’s Riverboat.

The only one of CP’s multiple products that’s in tv at the moment is Bosco, which uses spot out of Donahue & Coe.

Network tv’s time-preempting specials continue to hold up well in terms of average ratings and average homes.

Compare the five time-preempting specials in Nielsen’s latest pocketpiece with the five like show types telecast during the parallel period of 1959 and you’ll find these slight differences: last year, average AA rating, 27.2, average homes, 9,388,000; this year, average AA rating, 26.7, average homes, 9,944,000.

Following are the time-preempting specials noted in Nielsen’s latest pocketpiece:

<table>
<thead>
<tr>
<th>SHOW</th>
<th>AA RATINGS</th>
<th>AA HOMES</th>
<th>TIME-TALENT COSTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob Hope (13 Jan.)</td>
<td>33.2</td>
<td>14,554,000</td>
<td>$130,000</td>
</tr>
<tr>
<td>Jerry Lewis (16 Jan.)</td>
<td>26.7</td>
<td>11,662,000</td>
<td>375,000</td>
</tr>
<tr>
<td>Art Carney (16 Jan.)</td>
<td>13.3</td>
<td>5,921,000</td>
<td>340,000</td>
</tr>
<tr>
<td>DuPont (17 Jan.)</td>
<td>22.3</td>
<td>9,899,000</td>
<td>390,000</td>
</tr>
<tr>
<td>Pontiac (22 Jan.)</td>
<td>17.5</td>
<td>7,631,000</td>
<td>370,000</td>
</tr>
<tr>
<td>Average</td>
<td>26.7</td>
<td>9,944,000</td>
<td>380,000</td>
</tr>
</tbody>
</table>

The new campaign on Mennen’s Dateline deodorant (Grey) poses a provocative twist for radio stations: including in a d.j.’s repertoire new pop records furnished by the advertiser in connection with a merchandising plan.

The records are to be played on the d.j. segments bought by Dateline. There would be three of them a week in five flights, starting 14 March and ending 18 July.

N. C. (Duke) Rorahaugh, judging from a discussion by SRA directors this week, is willing to return to the business of compiling information about spot radio—that is, if certain conditions are met.

The conditions: (1) the survey will be limited to about 500 stations whose data would serve as the nucleus of projected studies; (2) the RAB would extend to Rorahaugh the same financial support he gets from the TbB in connection with his tv spot reports ($25,000 annually); (3) the RAB and its staff would give him the same close cooperation in various respects that he gets from TbB.

Rorahaugh is of the opinion that the 500 stations would make an adequate sample to provide (a) the sort of information advertisers and agencies want about the users of spot radio and (b) a cross-section of trends, etc., that the sellers of spot radio would find helpful in promoting the medium.
Count on Ford to buttress its commanding lead of the compact car market with the unveiling of another quality network tv program series this fall.

Meantime it's committed for Alfred Hitchcock (NBC Tuesday 9 p.m.), Tennessee Ernie and more of Wagon Train, if it can get it.

Agencies are gathering the impression that NBC TV is about to fall in line with CBS TV and set a much-curtailed quota on the time that will be available for specials during the 1960-61 season.

The motivation on NBC's part would be basically two-fold:

1) Some of the network's major clients aren't as agreeable as they used to be about having their time preempted.

2) The network has a suspicion that one of the reasons ABC TV has been able to forge ahead the way it has is because the viewer can find the same show in the same period throughout the season.

Then again, there are such factors as (a) being loaded with a lot of unsold specials talent and (b) station affiliate disturbance over reduced compensation that comes with one-hour and 90-minute specials.

This concept of giving more protection to the bread-and-butter account could have sharp repercussions on the future status of the entertainment special as a big-time concomitant of network tv.

Chesebrough-Pond (JWT) is expected to decide this week on the future of its daytime investment: whether to go ABC TV or remain with NBC TV.

Favoring NBC: if the account moved before the end of March, it would be shortrated $150,000. (Chesebrough's fiscal year on NBC ends in September.)

Meantime it's been a bitter battle of counter offers between the networks.

If you've wondered lately what would happen to your network daytime show if it went traveling, take note of the results of Queen for a Day's recent one-week stand in Houston.

The show hit a 16.7 for that market in Nielsen's January report, whereas that city's rating in December was 5.6.

On top of this the event garnered 41 separate items in the Houston newspapers.

Of course, such stands are quite expensive. It costs the local underwriter—traveling, hotel bills and auditorium—about $25,000 for the week.

ABC TV won't spring a surprise if it puts through an over-all rate hike after sales are pretty sewn up for the fall: the agencies are expecting it.

The consensus is that the sweeping increase will be announced around 1 September, with a four to six-months' leeway for effectiveness.

ABC TV keeps chipping for more gold in the P&G mother lode.

Even though it's got the bulk of the P&G nighttime billings, ABC TV's latest pitch at the Cincinnati giant is for inclusion in the daytime empire.

The nub of the proposal: by buying three quarter-hours a week on ABC P&G would, over a four-week period, hike its coverage to 77.7% of all U. S. homes, or approximately 31,500,000 homes.

Here's an estimate of the P&G daytime reach per four-weeks as it now stands:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>WKLY 1/2-HRS.</th>
<th>% U.S. HOMES</th>
<th>HOMES REACHED</th>
</tr>
</thead>
<tbody>
<tr>
<td>CBS TV</td>
<td>25</td>
<td>47.4</td>
<td>21,093,000</td>
</tr>
<tr>
<td>NBC TV</td>
<td>9</td>
<td>40.4</td>
<td>17,978,000</td>
</tr>
</tbody>
</table>

The accumulative homes: 28,059,000, or 65.3% of all U.S. homes.
When an agency these days produces an hour radio show, that's certainly new and when an agency sends a crew abroad to do the job that's a big headline.

The item: BBDO is putting together a special program of that length in Dublin for Schaefer Beer for broadcast St. Patrick's Eve over an ABC regional network.

BBDO also this week joined the parade of American agencies expanding their interests into the foreign field via mergers. This one with Dolan, Ducker, Whitcombe & Stewart, Ltd., headquartered in London, also Geneva, Paris and Frankfurt.

The combine starts off with $8 million in billings, and such accounts as Cheeseborough-Pond's, Chrysler International, Nestle, TWA, Unilever, American Cyanamid.

The company will be known as BBDO International, Ltd.

Charles H. Brower is chairman of the board and Patrick Dolan, president.

After all the bickering about discounts and wooing from ABC TV, Genera Foods is taking the recommendation of Benton & Bowles and remaining with CBS TV for next season.

In addition to the three Monday night half hours, GF will have the Thursday 9-9:30 p.m. slot to itself on CBS come the fall. It's also buying a show from that network.

How can sellers of selective spot TV best combat the mounting competition from network spot carriers?

Some of the agencies in Chicago with heavy spot investments suggested, when quizzed by SPONSOR-SCOPE this week, that spot borrow a leaf out of the networks book and start selling more at the client level or to agency brass at the account level.

They also urged that the Chicago reps reactivate their spot development committee.

Say the Chicago reps: We're too deeply submerged into the day-by-day routine of business to devote any time to creative planning or selling.

Trendex subscribers will get a lot of newly added information in the report due out around 25 March.

The data will disclose (a) how much each member of the family watched a particular program, (b) what they thought not only of that episode but the series as a whole, (c) who selected the show that night, (d) the type of household by age group and (e) sponsor identification by the person who selected the program.

Chalk up Woody Crouse, media buyer at BBDO, Detroit, as having a different philosophy when it comes to picking stations for DeSoto-Valiant.

In sum it's this: The quality of a station takes precedence over numbers. Quality reflects management and the only way you can form a base for buying quality is by meeting station personnel, reviewing station presentations and traveling the country to view and to listen.

For at least the TV stations in the top 50 markets the first quarter of this year should post a new record in national spot billings.

That's pretty much the consensus of major rep firms crosschecked this week by SPONSOR-SCOPE. What's made the first two months rather unusual: the strong pace of new business maintained from week to week. It also looks like a whopping quarter in national spot for the lead radio stations among the secondary as well as primary markets. That's the way they've been buying so far.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 26; News and Idea Wrap-Up, page 54; Washington Week, page 63; sponsor Hears, page 66; TV and Radio Newsmakers, page 70; and Film- SCOPE, page 64.
In the big eight years, 1950-1958, Food Sales in this big 26-county market jumped an amazing 146%! Now, more than a third of Florida's total Food Sales are made in the area delivered by WFLA-TV—the Land of Profitunity!

Use the blanket coverage of WFLA-TV to cash in on the sales opportunity—and profit opportunity—in America's 26th Retail Sales Market plus 26 counties packed with year-round buying power from rocketing industrial and agricultural expansion.

Write us, or consult your BLAIR-TV man for top rated availabilities on WFLA-TV—sales powerhouse in the Land of Profitunity.

Pures from Sales Management 1959 Survey of Buying Power.
Experience, judgment backed up with cash

Free tv advocates, too, are claiming that the Trans Canada crowd must come a-cropper with the present experiment. Bartlesville didn't work, they say, because the folk of the town could get all the movies they wanted for free on their free tv channels. Similarly they point out that Etobicokians are able to receive not only two Canadian stations, CBLT (TV) in Toronto and CHCH (TV) in Hamilton Ontario, but three Buffalo, New York channels as well (WBEN-TV WGR-TV and WKBW-TV). On these five stations the people of the Toronto suburb can see more movies than their tired eyes can stand.

All this may be true. I don't know enough about either the Trans Canada group or the market to have an opinion one way or another. I do know that the people who run Trans Canada have been in the entertainment business a long, long string of years, and that they are backing up their judgment and their faith in pay tv with hard and substantial cash.

For example, I understand they've already paid Bell Telephone of Canada more than a quarter million dollars just to lay the coax cable to service the 2,000 subscribers they claim to have signed it Etobicoke. These people are paying $5 to have the Telemeter installed, which gives Trans Canada a big $10,000 return so far for the $250,000 they've laid out for the cable alone. And they tell me that nobody in Trans Canada, Famous Players, International Telemeter, is nervous about the experiment at all.

As I said I don't know if the experiment will work or not. But men like the Bartlesville group and the Toronto people seem determined to keep trying. And what free tv needs to buck it is fewer sponsors of the kind Howard Lindsay told the RTES about, and more like Standard Oil of New Jersey.
No two markets served by radio or television provide the same “climate” for your program. Local broadcast competition, program preferences, and customs have strong influences on dialing habits.

Nielsen Station Index Reports show, at a glance, your position in individual markets across the U.S. All NSI® data are compatible with NTI® and NRI® data which measure national audiences. Knowledge of local audiences quickly locates areas of strength and weakness in national coverage...and provides basic information for interpretation or corrective measures.

**Number of homes reached...by station.** NSI tells you both total and Metro (or Central) Area audiences for each station for each 15-minute period during the day.

**Composition of the audience.** NSI breaks down the tv and radio audiences to show who are listening or viewing...men, women, teen-agers, children.

**For television.** NSI reports audience data for every competitive tv market in the U.S. These 146 market areas (231 cities) account for over 97 percent of all U.S. tv viewing.

**For radio.** NSI reports audience data for the top 34 markets in the U.S. These account for the bulk of radio listening, thanks to radio’s long reach.

**Send for sample NSI Report.** See for yourself the wealth of information NSI Reports put at your fingertips...it is the only way you will understand why leading agencies, advertisers, and stations consider NSI Reports a “must” for efficient operation.

---

**Nielsen Station Index**

*a service of A. C. Nielsen Company*

2101 Howard Street, Chicago 45, Illinois • Hollycourt 5-4400

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**CALL...WIRE...OR WRITE TODAY FOR ALL THE FACTS**

**CHICAGO 1, ILLINOIS**
360 N. Michigan Ave., Franklin 2-3810

**NEW YORK 22, NEW YORK**
575 Lexington Ave., Murray Hill 8-1020

**MENLO PARK, CALIFORNIA**
70 Willow Road, Davenport 5-0021

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*Sponsor • 5 March 1960*
Filmack solved another film problem by suggesting cartoon characters "riding" over the baseball telecast.

McCann-Erickson and Standard Oil of Ohio were pleased with these "supers" that entertained, established a friendly feeling for the characters (with voices to match), and the absence of interference with the baseball games.

*Film-sense at work—the happy blending of creative ability, mechanical know-how and a staff ready to tackle your needs and your budget. To learn more about "film-sense," send for your copy of our new booklet explaining Filmack’s many approaches to film problems.

Filmack
TV COMMERCIALS • THEATRE FILMS
INDUSTRIAL MOTION PICTURES • SOUND SLIDEFILMS • SLIDES
1325 S. WABASH AVE., CHICAGO 5, ILL. 630 NINTH AVE., NEW YORK 36, N.Y. 7-0900
(Complete Production Facilities at Both Locations)
Cleopatra made things happen on the Nile... and

WPEN RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

WPEN is the only station in Philadelphia broadcasting Signal 95—exciting on-the-spot tape recordings of traffic violators by police officers who are wired for sound. The actual conversations... the actual excuses... the actual arguments! In Public Interest... In Sales... And In Exciting Listening WPEN Makes Things Happen In Philadelphia.

WPEN
Represented nationally by GILL-PERNA
New York • San Francisco • Los Angeles
Chicago • Boston • Detroit • Atlanta

CONSOLIDATED SUN RAY STATIONS
WPEN, Philadelphia... WSAI, Cincinnati... WALT, Tampa
Let's get this straight!

KNXT is first in Los Angeles. A new twist? Not at all. CBS Owned KNXT has been first, by a wide margin, for 59 consecutive Nielsens.

According to the latest report, KNXT’s year-in, year-out leadership is strong as ever... with the largest total audience (6 am to 12 midnight); 13% larger than the second station, 37% ahead of the third... and with 17 of the top 25 nighttime shows, 7 of the top 10 daytime shows.

Bigger audiences on KNXT. Better audiences too! When 600 viewers were asked (by the Institute for Motivational Research) to name the station “most likely” to carry advertising for products that inspire trust and confidence, 45% named KNXT. That’s 61% more than voted for the runner-up, and 10% more than voted for both of the other network stations combined.

In seven-station Los Angeles, get all the facts straight. Now, as always, the number one station in the nation’s number two market is KNXT

Channel 2, Los Angeles
Represented by
CBS Television Spot Sales
Far Reaching!

What's behind this healthy sales increase in Maine?

It's WCSH-TV, J. B. Their merchandising boys came up with another sales booster.

(most bought twice - got 3 pair)

Ridiculous? Sure . . . but many a serious advertiser has been tickled by SIX's "Far Reaching Effect." Creativeness, as well as carefulness, always plays an important part at 6.

Your Weed TV man will tell you more.

WCSH-TV

6 NBC for PORTLAND MAINE

MAINE BROADCASTING SYSTEM

WCSH-TV 6, Portland WLBZ-TV 2, Bangor
WCSH Radio, Portland
WLBZ Radio, Bangor WRDO Radio, Augusta

49th and Madison

Down Under award
We thought your readers would like to know that Australia's most significant tv award for Program of the Year (1959)—the "Logie"—was won by your 77 Sunset Strip. The Phil Silvers Show and Father Knows Best were cited for the best programs shown on our channels ABV-2 and HSV-7 respectively.

The awards, given by TV Week, Melbourne television program magazine, are based on its annual poll of tv viewers. This makes the second year an American production was voted top program. The previous year's favorite was the Perry Como Show.

Hazel V. McCadden
The News Limited of Australia N.Y.C.

Fine job!
The Herald Tribune Radio Network is SPONSOR's friend for life. Thank you for the first rate reportorial job on our operation. ("Radio—A Wana-maker Salesmaker," 13 Feb.)

Needless to say, we are having the article photostated for our salesmen.

Richard Doan
network dir.
H-T Radio Network
N.Y.C.

Honored
Thank you, SPONSOR magazine, and thanks too to the radio and tv station representatives for naming Liller, Neal, Battle & Lindsey the advertising agency having the best media department in the south. ("Which Agencies Have the Best Media Departments?" SPONSOR, 13 February.)

We appreciate the honor and shall try to continue to live up to it.

C. K. Liller
Liller, Neal, Battle & Lindsey
Atlanta

Some forgotten bouquets
It's hard to criticize a favorite like SPONSOR, but let's face it . . . you "goofed." In your 30 January article, "Industry Tags Top Radio Ad Experts," you tossed some well-earned orchids; but you ignored some very fine radio specialists. I refer to those in the Texas, Oklahoma and Louisiana area. I can't believe you polled stations or reps in this area without turning-up several southwestern folks who are real radio experts.

Al Carrell
Robert E. Eastman & Co., Inc.
Dallas

Fame and acclaim
As proof of SPONSOR's wide readership and acceptability, you may be interested to know that I have had many comments and letters from friends who, I guess, had read SPONSOR's article on "75 Young Men Who Are Well Worth Watching" (16 January).

Robert H. Teter
v.p. radio
Peters, Griffin, Woodward, Inc.
N. Y. C.

Commercial Value
We are sending a check for our renewal of SPONSOR.

We enjoy your magazine very much and feel that it is most valuable to us in planning our promotions and sales presentations. It definitely aids us in being more commercially successful by keeping us informed of latest trends facts, figures and results in the industry.

J. S. Young, Jr.
general mgr.
KXGI
Ft. Madison, Wis.

SPONSOR • 5 MARCH 1960
NOW AVAILABLE FOR LOCAL
AND REGIONAL SPONSORSHIP

A DISTINGUISHED SERIES
OF TELEVISION PROGRAMS

THE AMERICAN
CIVIL WAR

produced by the Westinghouse Broadcasting Company
distributed by Trans-Lux Television Corporation

"The American Civil War" is coming to
the television screen. It is a series of
thirteen half-hour programs created by
William J. Kahand and Roy Meredith,
noted historians of the war between the
states, and compiled from the works of
Mathew Brady whose record as a war-
time photographer is unmatched to
this day.

During this centennial commemora-
tion of the American Civil War, Trans-
Lux is proud to have been selected to
distribute this distinguished series that
is alive with heroics, horrors, and occa-
sional humor; the sights and sounds of
battle; the overpowering emotions that
swayed the minds of men; the colossal
minutiae that swung the fate of nations.

"The American Civil War" has been
acclaimed by critics and audiences in
the course of its sponsored presentation
in prime evening time in five major
cities: Boston, Pittsburgh, San Fran-
cisco, Baltimore and Cleveland. It has
now been made available for showing
in all other television markets.

Special 1960
Sylvania Award
for Outstanding
Contribution to
Creative Television
Technique

TRANS-LUX TELEVISION CORP.
625 Madison Avenue, N. Y. 22, N. Y., PLaza 1-3110-1-2-3-4

For information, contact RICHARD CARLTON, Vice President In Charge of Sales
Tom McCabe, Lennen & Newell, Inc., New York, senior broadcast buyer, points out that some representatives are building tremendous good will for their stations by providing agencies with extensive services, from routine maintenance and upgrading of schedules to assisting with network clearance problems and seeing that the agency's instructions are carried out in regard to commercial scheduling. “All too often, however, reps submit availabilities, schedules are placed and nothing further is heard from the rep until two weeks prior to expiration. In the case of long-term business, where many opportunities to upgrade the schedule or improve the time period arise, the salesman who doesn't offer this service certainly hasn't met his obligations to either agency or station.” Ken notes that while the astute buyer usually secures the best buy for his client, sometimes media values between two given availabilities or schedules are so close that either can be justified. “Naturally those reps or stations who have been cooperative in the past, would surely be looked upon by us more favorably in such situations.”

Marianne Monahan, Needham, Louis & Brorby, Inc., Chicago, reports that “after the broad media objectives for a campaign have been determined at NL&B, we pinpoint as closely as possible a localized definition of our target group with a product profile. Although the profile’s questions seem basic, they are answered very carefully by the buyers and the results have been excellent. Questions cover: Who are my prospects—men or women, young or old, highbrow or lowbrow, etc.? What do I plan to tell them—a simple message, complex story, soft sell or hard pitch? Where do they live? Are they located in one regional area or pretty much everywhere? Which cities require more emphasis than others because of differences in potential, product availability, or competitive activity? When can the advertising do the most good—all year, seasonally, and what days of week and hours? Finally, How can I tie these answers all together to produce the best possible combination of elements to solve my client’s problems? These simple questions have proven to be a valuable guide.”
Louis W. Williams, Merchandising Director; Sandra Heinley, his associate; R. W. Holt, food merchandising; Robert D. Culver, in-store liaison; Phyllis deFew, demonstrator; Virginia Gardiner, CCA director; Bernice Stasor, statistician.

Only on WXEX-TV, Richmond's #1 Merchandising station

WXEXpeditionary force: seven full-time merchandising specialists who give you more exposure, more push, more selling power per ad dollar because they work with the stores to move your product. Here's how: Community Club Awards. In-store food and drug displays. Demonstrations, sampling, couponing. Store window displays. Food merchandising bar. Calls on jobbers, wholesalers, retailers.

BCTV Basic. Tom Tinsley, President; Irvin Abeloff, Vice President. NATIONAL REPRESENTATIVES: Select Station representatives in New York, Baltimore, Washington and Philadelphia; Adam Young in Boston, Detroit, Chicago, St. Louis, San Francisco, Los Angeles, Minneapolis, Milwaukee, Cincinnati, Cleveland, Pittsburgh and Seattle; Clarke Brown Company in the South and Southwest.
TO TELEVISION COVERAGE IN THE ENTIRE SOUTHEAST IS CHARLOTTE-WBTV

Make your own comparison!


Take the biggest step first—enjoy Charlotte’s invigorating sales climate. Contact WBTV or CBS Television Spot Sales for the complete market story.

FIRST, BIGGEST STEP TO TV COVERAGE IN THE SOUTHEAST

JEFFERSON STANDARD BROADCASTING COMPANY
PROBLEM: How to build a tv net to fit Gamble Stores sales area is tackled by (l to r) Gus Younger, G-S sales manager; John Lamb, BBDO account supervisor; Jerry Gamble, G-S assistant sales manager and Carl Raugust, G-S v.p. of merchandising

BBDO
STUNS 'EM
WITH A PRE-EMPT TV NETWORK

- Here's the story behind that one-shot, prime time, 'do-it-yourself' network that leaves admen gasping
- Daring concept of clearing time on 70 net-affiliated stations proved by Gamble Stores show next week

The thought alone is enough to give the hardest agency media man nightmares: To clear an hour of prime evening time on 70 tv stations—all affiliated with one network or another—to blanket a regional advertiser's 20-state sales area with a one-shot spectacular.

Only a client—and only the most adventuresome kind of client—would dare to dream of so ambitious a project. So it was Bertin C. Gamble, chairman of the board and president of Gamble-Skogmo, Inc. (a man who has accomplished other ambitious projects such as raising a $15 million bank loan on the phone), who came to his agency, BBDO of Minneapolis, last fall with the idea.

Gamble's idea: a tv show with top stars to celebrate the 100th anniversary of Gamble Stores 65 years ahead of time ("While we're still here to enjoy it," he explained) and air it in prime time in every market through the 20 midwestern states where Gamble's chain of 2,304 stores is spread.

What could BBDO do about it? BBDO people now admit they weren't at all sure at the time what could be done about such a tall order. But they countered with the question that if they could manage to line up the stations, what could the client do about merchandising?

What they both did is the talk of the broadcast advertising industry. This coming week, about five months and $250,000 later, the Gamble stores show, Way Back in 1960, starring Herb Shriner, Jaye P. Morgan, Tom Poston and Dennis Day will be seen...
in every one of the prescribed markets—and in prime evening TV time. Talent costs will come to about $150,000.

How was it accomplished? Here is the timetable reported by BBDO to SPONSOR:

1 November: Betty Hitch, BBDO timebuyer on the Gamble-Skogmo account, made her first soundings. Via telephone, she explained plans to the Chicago station representatives through them made initial contact with major stations in the markets needed, received from them “honors"

### LOOK AT THE STATION LINE-UP BBDO CLEARED

<table>
<thead>
<tr>
<th>State</th>
<th>City</th>
<th>CALL LETTERS</th>
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<tbody>
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<td>COLORADO</td>
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<td>Denver</td>
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<td>Cheyenne</td>
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(continued)
commitments” that they would try to clear once a target date was set. The report on this preliminary was then given to the account group.

1 January: With the decision reached on the telecast date—Thursday, 10 March from 7:30 to 8:30 p.m. as the most-preferred time — Betty Hitch went back to the stations who had offered to cooperate, reminded them of their agreements, and asked for confirmations. Again, this was done via phone and through the station reps.

15 January: First stations were being heard from with definite clearances; line-up was beginning to become firm.

19 February: Line-up was virtually firm with nearly 70 stations in the bag and contracts already mailed.

25 February: The last seven stations were now in; the timebuying job completed two weeks ahead of the telecast.

Time cost: about $50,000, not including tape transmission via network lines from three centers—Denver, Minneapolis and Flint. Nor does it include tape, dubs and kines for about 14 island areas.

Building this unique one-shot, prime time tv “network” was done by a single buyer—Mrs. Hitch. That it was done at all is regarded as amazing by just about everyone in broadcast advertising. What is more amazing is the smoothness with which it was accomplished.

“Everything was done by phone,” Mrs. Hitch told SPONSOR. “Until the contracts went out, not a piece of paper changed hands except for a bare wire of confirmation. When the idea was mentioned originally, it looked like an impossible task. Yet it fell together so easily, that I’d love to try it again.”

What made it fall together was the cooperation of the reps, stations and even the networks themselves. “From the beginning,” Mrs. Hitch went on, “the station reps were excited about the concept. If they hadn’t been, they could never have sold the stations so handily. Their enthusiasm was conveyed to the stations, and when they saw the full scope of the thing, they moved just as enthusiastically. In only a few cases was a station hesitant to the point that we had to make a direct pitch.”

One of these latter was KCRG-TV in Champaign, Ill., which wanted to schedule the show later at night because it didn’t want to put a film in prime hours. A call from Betty Hitch assuring them that this was a tape show did the trick, and it goes off at 7:30 p.m.

In a number of instances, times and days were switched, but the reasons were that BBDO wished it that way. In a market, for example, where a station had a local show in the desired hour, the agency and client refused to pre-empt it. They did not want to risk ill-will for Gamble Stores from another local advertiser. In the case of Montana, BBDO chose Wednesday instead of Thursday night on all three stations as the stronger broadcast night—thus setting up what they call their “Montana network.” But the vast majority of the stations will be showing the Gamble show on Thursday from 7:30 to 8:30 p.m.

“We’re amazed it came off,” says Gus Younger, sales manager for Gamble-Skogmo. And so is just about everyone else. For the 70 stations cleared in prime hours all have some network affiliation. One of them (KMOX-TV in St. Louis) is a CBS O&O. Gene Wilkey, general manager, got permission to go along directly from CBS TV president Merle Jones.

While Betty Hitch was lining up stations, there was plenty of simultaneous activity. Early in November, the client company set out to show what it could do in merchandising the anniversary. Carl Raugust, G-S vice president in charge of merchandizing, Gus Younger, sales manager and Jerry Gamble, assistant sales manager, contacted manufacturers for a month lining up the 100 special items that would make up the “Gamble’s Big 100” to be featured on the show. These range from plastic pails to stereo sets, from paints to garden tillers, from car batteries to refrigerators.

The merchandising support is at all levels. In March and then again in the fall, about 100,000 radio announcements will be used by Gamble and its franchise stores to celebrate (Please turn to page 46)
HOW EVENING TV VIEWING VARIES BY SEASONS

Starting point for nearly all summer rate card revisions (both net and spot) is the seasonal variation in tv viewing. This chart shows how summer decline also varies by time periods with biggest summer-winter differential in heart of prime time.

<table>
<thead>
<tr>
<th>6 P.M.</th>
<th>7 P.M.</th>
<th>8 P.M.</th>
<th>9 P.M.</th>
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Source: A. C. Nielsen, NTI. (U.S. homes using tv—average % per minute during hours—December 1959 vs. July 1959)

New summer rate cards for spot tv

- Hefty new summer discounts on net tv may lead to wide-scale revisions of spot's summer rate structure
- Here's how WTOP-TV and WBTW have adjusted their rate cards to provide for summer viewing variables

Hard on the heels of new summer discount plans offered by all three networks (see SPONSOR, 13 February) comes news that individual tv stations are beginning to tackle the problem of the traditional summer viewing dip with new seasonal rate cards.

This week two new cards, each containing substantial summer revisions, were circulated along Madison Avenue, and both timebuyers and station representatives began speculating about a possible large-scale revision of spot television rate structures.

First to appear was the new dual-season, dual-rate plan offered by WTOP-TV, Washington, D. C., followed closely by a similar card from WBTW, Florence, S. C. The latter's sister station WBTN, Charlotte, N. C., is reportedly readying a new card, built on the same principles, and trade interest in summer spot rate changes seems to be building fast.

The WTOP-TV plan, which appears in its new trade card No. 11 effective 1 March, splits the year into two seasons. Season No. 1 (summer) runs from the third Sunday in June for 13 consecutive weeks. Season No. 2 comprises the 39 fall, winter and spring weeks.

Each of the two seasons has its own rate structure (see box at right) and each covers both program and spot prices.

In general, WTOP-TV has used the rates previously in effect on the station as the basis for its Season No. 1 (summer) rate structure. New rates apply to the 39 weeks of season No. 2.

WTOP-TV's new plan was devised by John S. Hayes, president of the Washington Post Broadcast Division and George Hartford, vice presiden...
and general manager of the station, as a method of applying variable rates to seasonal audience levels, similar to those which have always applied to varying periods in the broadcast day. A study of Nielsen and other research data shows clearly a dip in average tv viewing during the summer months (see chart on facing page).

Though weekly cumu figures prove that substantially as many homes watch tv in the summer (90.9% weekly vs. 94.2% in the winter), the amount of viewing per home is less, and the average audience per minute between 6 a.m. and 12 p.m. drops from 55.5% to 36.3%.

The WTOP-TV plan takes cognizance of these seasonal fluctuations, and also of the fact that the greatest variations occur in prime time.

As WTOP-TV general sales manager Bob Bordley explained to sponsor, the new rate card provides heftiest rate differentials in prime time periods, while in late evening fringe times, where no appreciable seasonal changes in audience occur, there is little or no difference between Season No. 1 and Season No. 2 rates. Thus no rate differences are shown for participations in the late show and late late show, while savings on a 60-second announcement in AAA time are 20% over the fall-winter-summer rate.

The box at right shows other examples of savings on minute spots, 20-second announcements and I.D.'s. Except in one-time AAA segments for 20's and 60's (not subject to frequency discounts), virtually all programs and announcements carry he usual discounts for 26- and 52-time advertisers.

As an example of how the new rate card benefits both long-term and summer season advertisers, Bordley cites the purchase of a 60-second spot in AA time.

A 39-week advertiser in the fall, winter and spring (Season No. 2) periods would pay the $405 per spot rate, or a total of $15,795 for a one spot a week schedule. If he continued or the 13-week summer period he would pay the Season No. 1 52-week rate of $320 per spot, or a total of $4,160 for the summer period. In addition, he would receive the $360 rate for Season No. 2, or a retroactive credit of $15 for each of the 39 weeks he had been on the air.

Thus his 13 weeks of summer Season No. 1 spots would cost him only an additional $2,405 ($4,160 less the Season No. 2 credit of $1,755).

As for the advertiser who went on only during the 13-week summer period, his savings over the fall-winter-spring rate would be $50 weekly. He would pay only $5,200 rather than the Season No. 2 rate which would total $5,850.

According to station manager George Hartford, "We want people to advertise in the summer. The difference in total sets in use between summer and winter certainly indicates a difference in value to the advertiser. This is what our new rate plan attempts to equalize."

Sponsor talked to a number of media men for reactions to the new dual-season plans and found nearly unanimous approval for the WTOP-TV and WBTW cards. As one time-buyer put it, "Almost any advertiser can benefit from upping his tv exposure during the summer months, as long as he knows he's getting his money's worth.

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**HIGHLIGHTS OF THE WTOP-TV**

**DUAL-SEASON RATE PLAN**

<table>
<thead>
<tr>
<th>TYPE OF SPOT</th>
<th>SEASON #1 (summer)</th>
<th>SEASON #2 (fall-winter-spring)</th>
<th>SAVINGS OF SEASON #1 OVER SEASON #2</th>
</tr>
</thead>
<tbody>
<tr>
<td>AAA 60 sec.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3:29-10:30 p.m.)</td>
<td>$400</td>
<td>$500</td>
<td>$20%</td>
</tr>
<tr>
<td>1-52 weeks</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AA 60 sec.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(7:59-8:29 p.m.)</td>
<td>$400</td>
<td>$450</td>
<td>11.1%</td>
</tr>
<tr>
<td>1-25 weeks</td>
<td>$360</td>
<td>$405</td>
<td></td>
</tr>
<tr>
<td>26-51 weeks</td>
<td>$320</td>
<td>$360</td>
<td></td>
</tr>
<tr>
<td>52 weeks</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AAA 20 sec.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$400</td>
<td>$400</td>
<td>No saving in this one prime time category</td>
<td></td>
</tr>
<tr>
<td>AA 20 sec.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-25 weeks</td>
<td>$350</td>
<td>$400</td>
<td>12.5%</td>
</tr>
<tr>
<td>26-51 weeks</td>
<td>$315</td>
<td>$360</td>
<td></td>
</tr>
<tr>
<td>52 weeks</td>
<td>$280</td>
<td>$320</td>
<td></td>
</tr>
<tr>
<td>AAA I.D.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-25 weeks</td>
<td>$200</td>
<td>$250</td>
<td>20%</td>
</tr>
<tr>
<td>26-51 weeks</td>
<td>$180</td>
<td>$225</td>
<td></td>
</tr>
<tr>
<td>52 weeks</td>
<td>$160</td>
<td>$200</td>
<td></td>
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<tr>
<td>Late Show Participations</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-25 weeks</td>
<td>$200</td>
<td>$200</td>
<td>No saving here due to negligible difference between summer and winter viewing habits</td>
</tr>
<tr>
<td>26-51 weeks</td>
<td>$180</td>
<td>$180</td>
<td></td>
</tr>
<tr>
<td>52 weeks</td>
<td>$160</td>
<td>$160</td>
<td></td>
</tr>
</tbody>
</table>
Hectic day of a station manager

Station manager Ben Strouse read SPONSOR’s story of a timebuyer’s typical day, decided to check his own

Result: A minute-by-minute record of how a station operator spends his typical eight-hour, hurried day

Sometimes one story leads to another. When Ben Strouse, president and general manager of WWDC (Washington, D.C.) read SPONSOR’s article on how a timebuyer spends his day (9 January 1960), he decided to jot down the goings and comings of a typical day in his own life. The result was this unsolicited diary of what he did from 9:15 a.m. until he headed for home at 5:50 p.m.

9:15—Call back left over from yesterday to Hollis Seavey of Regional Broadcasters in regard to Senate committee hearing on NARBA and the Mexican treaty.

9:20—First brief look at mail—and a cup of coffee from secretary, Fran Milford.

9:36—Fran says there’s a Federal Trade Commission investigator talking to Joe O’Neill, our music librarian. Joined them—investigator asking a few questions about specific record distributors. We answered.

9:45—Call from Blair, New York—Wells Barnett—discussed several subjects.

9:55—Call from Westinghouse, New York—Dick Pack—a few final wrap-up details on deal for WWDC to carry WBC European news.

10—Unscheduled meeting with Bob Robinson, WWDC news director; Ross Beville, vice president for engineering, and Otto Menkes, auditor, re final arrangements and starting date, WBC news deal.

10:30—Call from Joe Phipps, Deadline Washington, Inc. (Washington news service) re a news development of interest to us.

10:35—Brief session with Menkes re NAB questionnaire just received.

10:40—Signed orders from sales department—airline (national) and automotive (local).

10:45—Call to John Boden, Blair, Chicago, to answer a few questions thrown at us by Chicago agency.

10:55—Telephone discussion with Washington restaurant owner re possibility of moving nightly Steve Allison Show to his restaurant. Arranged for meeting of all concerned for a few days later.

11—Brief phone call with attorney re real estate problems.

‘IT WAS AN ORDINARY DAY,’ SAYS STROUSE, ‘BUT I WAS

FIRST ROUTINE of a busy eight hours for Ben Strouse, president and general manager, WWDC, Washington, D.C., is coffee, phone calls, correspondence with secretary Fran Milford, pouring sponsor’s product

ON THE RUN seems to be the theme of the manager’s activities. Here Ben Strouse (1), with comptroller Otto Menkes, hastily signs important checks en route to an outside appointment, then a 15-minute lunch

SPONSOR • 5 MARCH 1960
11:05—Menkes again, with a question on proper billing procedures for multith work done by WWDC for sister station, WMBR, Jacksonville, and other related companies. Procedure established.

11:10—Call from national sales vice president, Herman Paris, re: set up for a remote broadcast tied in to motion picture operation.

11:15—Get together with Norman Need, vice president for public relations on various matters, including handling of publicity on WBC news. Decided to release publicity after first day’s broadcasts.

11:25—Worked on draft of new slate card for discussion with Paris and with local sales vice president, Jack Sherman.

11:45—Put on hat and coat to keep appointment with doctor.

11:46—Call from Joe Phipps.

11:47—Signed a few checks that needed immediate attention.

11:48—Got out of office—drove to the doctor’s.

12:15-1:15—Doctor—mostly spent a waiting room.

1:15-1:30—Hamburger and coffee at the Statler Hotel coffee shop.

1:30-2:15—Haircut (a week late), manicure (ditto), and shoe shine at Statler barber shop.

2:30—Back at WWDC for scheduled meeting on program and promotion plans.

2:30—Two gentlemen from B&O Railroad waiting to discuss running rail spur to property behind our transmitter. Referred them to Ross Beville for information they needed.

2:35—Phone messages from Harry Gale of Music, Inc. and an insurance man. Will call them later. Call from Sid Beighley of WMBR, Jacksonville.


4:15-4:50—Sessions with Paris, Wilson and Millie Schellinger, traffic manager, on merchandising plan for three new national accounts—and our current very tough availability problem. Interruptions by call back from Harry Gale and a call from Robinson that, “We have an engineer available—when can you cut this week’s editorials?” Told him I’d be in the studio at five o’clock.

4:40—Called back Gale and insurance man. Both out. Checked mail.

5—Discussion with Steve Allison re: several restaurant possibilities for location of his late night program. Also, can he run as a delegate from D.C. to Democratic convention? Answer: He can, but he’d be off the air throughout the campaign. He decides not to run.

5:12—Beville calls on intercom.

5:15—Menkes calls on intercom.

5:20-5:40—Cut eight editorials in Studio C for upcoming week.

5:40—Jo Wilson brings in proofs of our newspaper campaign. They look good.

5:45—Piled up mail needing answers. Maybe there’ll be time to dictate replies tomorrow morning.

5:50—Pooped—heading for home—and a martini.
Selling bread in a lunchbox town?

- Pittsburgh's mills and factories make sandwich a big lunch item. But bread brand competition is tough
- Taste Master drove wedge into market with off-beat radio spots, got consumer acceptance, big sales jump

Taste Master likes to hear the noon whistle blow in Pittsburgh. It means that hundreds of workers are hungrily reaching for lunchbox sandwiches made with Taste Master Bread.

This wasn't always the case. Competition between bread brands is rough in Pittsburgh, and the battle for dealer shelf space a constant one.

So Taste Master has had to fight for its slice of the market.

The company had tried 10-second TV spots together with newspaper ads. "But 10 seconds weren't enough time to create a brand preference," says S. L. Rothman, of the S. L. Rothman agency which handles Taste Master advertising. "We needed to get a greater audience, but without increasing the ad budget."

It was a little over a year ago that Rothman, and the Vienna Baking Co. (makers of Taste Master) got together with KDKA's well-known disc jockey, Rege Cordic to work out a campaign that would get greater consumer acceptance.

Cordic, a specialist in creating zany commercials, came up with mythical super-salesman named Peter Abbott. The bread company listened to the Cordic credo, bought the idea, then bought a schedule of 20 minute announcements per week to carry out.

The ad budget was transferred from TV and newspapers to KDKA. Spots run from 10 a.m. to 8 p.m. with a daily strip on the morning Cordic show. Vienna baking, now with an annual $50,000 radio budget is so impressed with the job he's done that they recently bought 5 billboards which say, "Peter Abbott loves Taste Master," a slogan which only has significance to those who've heard the spots. As a result of this strategy switch Taste Master sales and distribution have moved steadily upward.

Simply stated Cordic's effective philosophy is this: "You have to entertain. They'll listen for the jokes and hear the pitch."

Like all Cordic creations, the Taste Master commercials are full of wild imaginative notions. The copy then concerns Peter Abbott, who is tormented by a child who keeps mistaking him for Peter Rabbit. The more persistent Abbott gets selling his beloved bread, the more the child interrupts. When Abbott describes Taste Master Swedish Rye as mild, the youngster breaks in to inquire whether it is imported from Sweden. Abbott, exasperated, tries to ignore the little fellow, insists that the bread is mild, really mild. The heckler hears the last word, asks, "Can you light either end?"

When Abbott proclaims that Taste Master bread can't be beat, the...
WHAT THE BIG FOUR TOLD CBS-TV AFFILIATES

As far as broadcasters are concerned, the big four in regulatory and legislative Washington are Senator Warren G. Magnuson, chairman of the Senate Interstate and Foreign Commerce Committee; Representative Oren Harris, chairman of the House Interstate and Foreign Commerce Committee; John C. Doerfer, chairman of the FCC; and Earl W. Kintner, chairman of the FTC. These men spearhead the governmental moves aimed at further regulation of the air media.

In a historic get-together arranged by Dr. Frank Stanton, president of CBS, these four men sat down with CBS-TV Affiliates in Washington last week and expressed themselves frankly. They offered advice, admonitions, and even praise. In the process, they revealed something of their basic thinking and strengthening convictions at this juncture of the industry improvement ferment. Man by man, here are the self portraits that they drew for the affiliates.

SENATOR MAGNUSON
Calm, pleasant, and powerful, not inclined to show his hand. He feels that the FCC has ample authority to deal with the industry. He is concerned about such matters as license trafficking, rating abuses, poor programming, and misleading advertising. He doesn't want to assume the role of 'public censor.' He believes in strong broadcaster responsibility and that licensees should support the TV Code.

REP HARRIS
Aggressive, tough, tireless, a crusader and headline hunter. He says that the Communications Act of 1934 is sound but that some laws and procedures should be overhauled to make it effective. He feels that the broadcast licensee should have full responsibility for balanced programing and public service, that the government shouldn't interfere. But his long list of proposals, say broadcasters, contradict this.

CHAIRMAN DOERFER
Quiet, thoughtful, conservative, a man of deep and growing convictions. He is vigorously opposed to government regulation of programing, believes it unworkable. Broadcasters have taken a long time to make up their minds about Chairman Doerfer, now are forming a healthy respect. Observers say he has solidified his stand based on deep conviction that the democratic system calls for minimum intervention.

CHAIRMAN KINTNER
Eager, alert, ambitious. It seems apparent that after years of frustration Chairman Kintner intends to make hay while the sun shines. He confused affiliates by venturing into areas, such as programing, beyond his province. Urges expansion of TV Code Review Board services. Intends to clean up advertising abuses in every way at his disposal and is working overtime with agencies and media to do it.

A dramatic rebuttal to a personal reference by Representative Harris was delivered at the close of the first day by Chairman Doerfer. Initiated by Dr. Stanton in the interest of fair play, the rebuttal took exception to Mr. Harris' allegation that Mr. Doerfer was too intent on defending the broadcast industry and failed to back Committee proposals. Mr. Doerfer cited instances of record to the contrary, vigorously expressed his conviction that the best regulation under a democracy is minimum regulation.
75% goes into the wastebasket

SPONSOR survey shows there’s a tremendous waste in research material sent agencies by tv/radio stations

Agency buyers say at least 75% is junked. Why? Because the research isn’t new, original or factual

In today's buying climate, agency timebuyers need good radio and tv station research more than ever. But they’re not getting it.

Most stations, buyers charge, fail to provide solid facts-and-figures research. Yet this is the only type of research which can serve as a tool in simplifying the task of buying and making more effective buys.

This is the consensus of top New York buyers queried by SPONSOR as to the value and useability of research material originating at the station level. Their collective criticism—both pro and con—of such information sets up some guidelines which can serve to broaden station management's understanding of the buyer, his over-all advertising objectives and his method of operation.

Most station research comes to the buyer in the form of direct mail material, although direct mail specialists have known for some time that mails get minimum readership, motivate few to action. SPONSOR's most recent survey seems to indicate an even lower readership of direct mail than the law of averages would indicate.

Analysis of mail and estimates from the buyers themselves indicate that at least 75%—and often 95%—of all station promotion matter is pitched into the wastebasket. Which material gets maximum attention, and which is saved for the ad agency's files?

Buyers agree on the following: Only truly original, factual, new research information is perused and kept. And, they contend, most station research doesn't fall into any of the categories—original, factual or not.

To trace the flow of incoming station data to (1) the wastebasket, or (2) the file, SPONSOR asked a respected agencyman to keep a week-long check.

Peter M. Bardach, new media supervisor at Foote, Cone & Belding (after years of broadcast buying experience), replied with this rundown: In a single week he received 110 station mailings—"not typical that it was unusually light." Of the 110 pieces, 25 were from radio stations, the remainder from tv. (The figure does not include research promotion material sent by network or station representatives.)

Mr. Bardach was asked by SPONSOR to keep a running accumulation of two piles—that material which would normally throw out: the which he could use and would keep. At the end of the week, there were only one pile. Not a single mailer piece was useful to him (although two would have been had he been interested in buying Negro-app radio).

He cited several examples of ou
standing successful and meaningful station surveys of the past, but point out that they are few and far between. One of the problems, he says, may be a lack of understanding as to what a buyer is looking for. "By and large, it reduces to facts—not fiction; statistics which are not available elsewhere; analytical material which gives us new information on audiences or the market."

Stations may not realize, said another buyer, the odds against their material being kept. "There are 5,000 stations in the country, and sooner or later almost all of them send us material. Many have regularly scheduled mailings once a week or month. Add to this newspapers and magazines, and even carcards and outdoor or the all-media buyer, and you have an astronomical total of material coming across the desk. I could spend whole day just scanning material which comes in unsolicited; and we'd need three full-time file clerks and a storage area four stories high to keep it all in order!"

So the station research material that escapes the trash basket must be stand-out, in content as well as in format, although the latter is far less important than the factual information.

What kind of information does stand out in this mountain of mail?

Here’s the reply sponsor got from Evelyn Lee Jones, chief timebuyer at Donahue & Coe: "It's honest, and doesn't belittle what other stations in the market are doing. It creates a station image and personality, and doesn't merely re-hash ratings figures and coverage data which we already have.

"But it's a rare station which doesn't say it's No. 1. They all claim to be first. And the material they send in all looks alike—like one scarf in 12 colors. It also seems to be done off the top of the head, without reason. The first rule should be to say something only when there's something to be said."

A chief buyer at still another top agency charged stations with sending in pre-packaged information which is worthless because "it includes a few figures copied from Sales Management or Standard Rate & Data—Do they really think we don't see these figures—a picture of the local oil well, a station log and an extensive map which shows the station covers the entire eastern half of the United States?"

"And why do they all think the difference between a 10.6 and an 11.2 is astronomical?" she continued. "Any buyer balances all new station ratings figures so that a .6 difference is inconsequential. Still, the bulk of station research

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**TIMEBUYERS GIVE STATIONS ADVICE FOR BETTER RESEARCH**

- Give us original material, not a re-hash of figures already available.
- Put more stress on qualitative information, less on box-car figures.
- Sharpen up your professional buying approach—you’re aiming at professionals who know what you—and they—are doing.
- Don’t compete negatively—and thus downgrade other facilities in your market as well as your entire industry.
- Don’t all claim to be first in a market! (And most stations do!)
- Hire more experienced research and promotion people.
- Rely on your national station representatives for guidance and direction if research is aimed at advertising agencies.
- Learn more about national buying patterns and what is really needed.
- Don’t send out research or mailings just to be sending something. Up to 90% of all promotional direct mail is tossed in the wastebasket.
- Work more diligently to establish a station image or personality.
- Rely on facts instead of words; cut down on the adjectives.

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**VARIED WAYS**

3. **DIRECT MAIL**: Most station research goes to buyers in this form. But buyers say at least 75% of this is tossed out
Man-Tan zooms to $1,800,000 tv budget

- New product gives tv major media status after tests; advertising budget, tied to soaring sales, continues to rise
- Males singled out with sports, news, late movie adjacencies in burgeoning drive now in over 50 markets

More television for Man-Tan. That's the story at Kastor Hilton Chesley Clifford & Atherton this week, as it has been virtually every week since results were in from last September's tests.

"It's a continuous cycle," points out agency account man George Bailey. "Advertising expenditures are tied to sales volume, which has been moving steadily upward, taking the ad budget with it. We're on tv in over 50 markets now, with new markets and additional spots to come. Increased advertising spurs sales to greater heights, and so on." Man-Tan's projected ad budget for the first year is estimated in the neighborhood of $3,000,000.

This tv-oriented bonanza had its beginning in test markets when Drug Research Corp.'s new tan-producing after shave lotion was first introduced last fall. After the initial all-print approach, tv was injected and brought about the "noticeable rise in sales," which gave it major media status in the ensuing campaign. Approximately 40% of Man-Tan's ad budget, was assigned to print, to provide additional detail on the product.

Man-Tan addresses its 60-second filmed messages primarily to men. Though all ages are eligible, special attention goes to viewing habits of younger men, who, according to latest surveys, comprise the largest segment of Man-Tan's market. Favorite adjacencies are sports, news and late movies.

Spot frequency, at times as low as seven per week in some markets, can run well over 50 elsewhere. "Our buys are geared to market conditions..."
Man-Tan is running two film spots, produced by Gray-O’Reilly, on a rotating basis. They build product appeal by following an actor-demonstrator through the transition from “pale and pasty-faced” to “tan and terrific,” as the accompanying audio describes it—with hints as to the favorable effect this will have on the ladies. “With the criticism leveled at tv commercials these days,” Bailey hastens to add, “we want it known that the models obtained their tan appearance from the use of Man-Tan, no make-up of any kind or special lighting was used—what the camera picked up is the result of using Man-Tan.”

The films also have the job of showing that Man-Tan is not a paint, stain or make-up, but rather acts chemically on the skin’s top layers to produce a tan with qualities of natural sun-tan. Demonstration of Man-Tan as a clear liquid is achieved by showing the actor’s hand through a bottle of the product, with the words “crystal clear” superimposed. Shots of an actor wiping his tanned face with a handkerchief which he afterwards holds up to the camera, unsmudged, point up the relative permanence of a Man-Tan tan.

Another copy point the tv commercials put across is safety in using the product. A pair of hands is shown adding Man-Tan to a test tube of transparent liquid, with the superimposed caption, “amazing discovery Protosol.” Audio goes on to explain that this tan-inducing formula “has been carefully tested by a team of dermatologists and found safe in medical and laboratory tests for all types of normal skin.” The accompanying video is a split-screen before and after bearing the caption “Safe—Medically Tested.”
COMING: THE FIRST U. S. TRADE SHOW

Wallace Ross and SPONSOR to present nation's first television commercials festival 18-20 May in New York City

Veteran admen will judge the TV sales messages by professional standards in product group competition

Veteran admen will judge TV commercials according to professional standards in the industry's first national trade show scheduled to take place this May.

Wallace A. Ross, festival director, announces a series of screenings, competitions and luncheons scheduled for 18-20 May at the Hotel Roosevelt in New York City.

For the first time TV commercials will be the subject of a trade show of national scope in which the best U.S. advertising will compete for awards based on professional standards.

SPONSOR is co-sponsoring the event along with Mr. Ross because of its importance to the TV advertising industry as a milestone: a trade show for admen, judged by admen and with awards based on the industry's actual standards of excellence.

Hitherto, TV commercials had won laurels only at regional competitions or for technical or artistic reasons in shows sponsored by the New York Art Directors, Chicago Art Directors and Hollywood Advertising Club.

Furthermore, admen previously had to travel abroad if they wished to witness major festivals, such as the one that alternates each year between Cannes and Venice.

The First American TV Commercials Festival and Forum differs from its predecessors in three ways: it will be a truly nationwide competition, it will deal with U.S. TV commercials, and U.S. TV commercials only, and it will make awards based on product groups and professional advertising accomplishments.

The show will also be the first among where to devote particular attention.

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1. TIMETABLE OF COMMERCIALS SCREENINGS, LUNCHEONS AND AWARDS

Screenings are in two sections—with morning, afternoon and evening sessions for convenience in Grand Ballroom of Hotel Roosevelt, N.Y., 18-20 May

<table>
<thead>
<tr>
<th>WEDNESDAY, 18 MAY</th>
<th>THURSDAY, 19 MAY</th>
<th>FRIDAY, 20 MAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00 a.m.</td>
<td>SCREENING—Group II*</td>
<td>SCREENING—Group I</td>
</tr>
<tr>
<td>12:30 p.m.</td>
<td>Cocktail reception</td>
<td>Cocktail reception</td>
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<tr>
<td>1:00 p.m.</td>
<td>Luncheon &amp; forum</td>
<td>Luncheon &amp; forum</td>
</tr>
<tr>
<td>2:00 p.m.</td>
<td>SCREENING—Group I</td>
<td>SCREENING—Group II</td>
</tr>
<tr>
<td>5:30 p.m.</td>
<td></td>
<td>Cocktail reception</td>
</tr>
<tr>
<td>6:00 p.m.</td>
<td></td>
<td>SCREENING—Group I</td>
</tr>
<tr>
<td>8:15 p.m.</td>
<td>Buffet Dinner</td>
<td>SCREENING—Group II</td>
</tr>
<tr>
<td>8:45 p.m.</td>
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</table>

2. HERE'S HOW TO OBTAIN RESERVATIONS AND/OR ENTRY FORMS:

WRITE:  THE AMERICAN TV COMMERCIALS FESTIVAL & FORUM
C/O SPONSOR
40 EAST 49TH STREET
NEW YORK 17, N. Y.
ATT: WALLACE A. ROSS, FESTIVAL DIRECTOR

COSTS:  A complete program ticket is $30, but reservations for individual screenings and luncheons are available. Basic fee for entering commercials is $6 each.

*Screenings are grouped alphabetically by product category: Group I is from Automotive to Dentifrices and Group II is from Gasolines to Travel (see page 43).
SHOW FOR TV COMMERCIALS

EDITORIAL

The most vital ingredient of the tv industry

In backing the 1st American Tv Commercials Festival and Forum to be held in New York in mid-May, SPONSOR is reconfirming its long-held belief that the sales message is the most vital ingredient of the entire tv industry.

When tv commercials are planned and executed with professional skill, polish and imagination, the entire medium benefits by their sales success.

When they are dull, amateurish and unconvincing, then no amount of careful programing or technical coverage can prevent a marketing breakdown.

Yet, despite the fact that nearly all experienced advertisers and agencymen agree on the importance of commercials, tv's sales messages have received a good deal less industry attention than they deserve.

The Tv Commercials Trade Show, which SPONSOR and Wallace A. Ross will present at the Hotel Roosevelt in New York, is designed to provide, for the first time, a genuinely professional forum for reviewing the work in this important tv area.

SPONSOR believes that this Festival and Forum will focus national attention on outstanding accomplishments in commercials, will emphasize the best side of tv advertising and will provide a marketplace of ideas via product-by-product comparisons.

We urge you to send in your entries for this exciting and valuable project and to make your plans now to attend one or more of the Festival showings.

Each group will be screened three times and at varying hours of the day to facilitate viewing. (See chart on facing page for screening schedule.)

There will also be forum luncheons on Wednesday, 18 May and Thursday, 19 May.

Awards will be made at a luncheon on Friday, 20 May. Afterwards, a reel of commercials classics of previous seasons—not part of the competition—will be shown.

Reservations for the complete program are $30, but admissions to individual screenings are available. The basic commercials entry fee is $6. (For details and applications, write Wallace A. Ross, c/o SPONSOR.)

The interest in the commercials show began almost a year ago when Mr. Ross went abroad on a tour of European film and advertising festivals. He revealed at that time his plan for an American commercials festival on an annual basis starting in 1960. (See FILM-SCOPE, 28 March 1959.) He then attended the advertising film festival at Cannes as American delegate, as well as four other international festivals held in 1959.

For eleven years Mr. Ross has kept a close check on the pulse of U. S. tv commercials and program production. In 1949, he founded Ross Reports, a trade journal of production activity, and from 1956 to 1959 was counsel on public relations matters to the Film Producers Association of New York, a group which represents a main share of tv commercials production in the nation. Mr. Ross has also headed his own firm, Wallace A. Ross Enterprises, which has undertaken additional projects in the tv film commercial area.

Admen were enthusiastic to the proposal of a commercials festival when the idea first appeared last year.

"A marketplace of ideas is what the industry wants most of all in a festival," Mr. Ross stated. "A place where advertisers and agencies can see what's being done in several product fields. Here's an opportunity that's much broader than the usual task many men have of simply keeping tabs on their competition."
How much should an agency tell a representative about a client's order?

Media men discuss what data and strategy should be divulged to reps in order to get effective schedules without hurting client


A simple answer to this question is: The more knowledge and the more intelligence a rep has of a product and the proposed campaign, the better he can service both agency and client. When such confidence is shown a rep, he is able to produce more effective and efficient availabilities and ultimate schedules. There are times, however, when for security reasons a client is reluctant to spell out all the details of a planned campaign. This is especially true when a new product is being launched. Therefore, we'll direct our answer to this type of situation when maximum security is desirable.

**Type of product:** The rep has to know the type of product in order to produce availabilities without competitive conflict. Perhaps the name of the product can be withheld, but with a maximum of 60 days between requests for availabilities and the public air date, there is little to be gained by such secrecy.

**Name of manufacturer:** This is necessary with a multi-product advertiser in order to ascertain best rates.

**Distribution area:** The exact definition of this area may be withheld; but since a rep has to be given the cities of interest on his list, and since he can compare notes with other reps, it is hardly worthwhile to withhold this information.

**Campaign dates:** Start date must, of course, be revealed, but the dates of the campaign can be withheld unless it is of short duration.

**Budget:** The total budget need not be revealed, but the rep should know the budget for each of his markets so that he may compete for the total business in each of his cities.

**Desired frequency:** As an alternate to releasing the city-by-city budget figures, the rep can be told the number of required spots. The former procedure is more effective.

In addition to the above basics, the rep should be briefed with a complete profile of the product’s best prospects and type of audience desired as well as the intimate aims of the campaign. The agency buyer should talk to the rep just the same as he would talk to a station sales manager on a personal visit to his office. The agency must be careful about revealing a client’s long-term plans, but the rep armed with all the immediate details will produce the best results. When cautioned, most reps will respect the agency’s security requirements.

Don Harris, assoc. media dir., Benton & Bowles, Inc., N. Y.

According to Webster’s New Collegiate Dictionary the definition of a campaign is “a connected series of operations to bring about some desired result.” Relating this concept directly to the broadcasting field, it becomes immediately apparent that the broadcast representative is a very real part of this “connected series of operations.” His knowledge, or lack of knowledge about a specific advertising effort will, therefore, influence the outcome of the “desired result.”

Let’s remember, of course, that as agency people our first responsibility is to our client and it is, therefore, imperative that no confidences be breached. We hope that representatives will bear this in mind when, on occasion, we are unable to give them all the facts.

We do, however, recognize that the broadcast representative can provide us with information and ideas, and that these contributions can be even more fruitful and more directly applicable if he is aware of all the ramifications of a specific problem.

A few of the more obvious questions which we would have to answer before releasing information to the broadcast representative are:

Is this a new product introduction or continuation of a sustaining campaign? Obviously, greater secrecy must be maintained, for competitive reasons, when new products are launched. On the other hand, information about sustaining campaigns is generally available from many sources and, therefore, can be released more liberally.

Is the product or service in a highly competitive field? The more competitive, the more use will be made of information by the competition if they are aware of the situation.

Is this a test market plan? The details given about this type of activity, for obvious reasons, must generally be quite limited.

There are, of course, many additional factors which enter into the picture. Each new situation demands examination on its own. As a general guide, I would encourage the representative to ask any questions the answers to which might put him in a better position to increase the effectiveness of the campaign. He will have to leave to our discretion, however—and trust us—just how much we can tell him.

Douglas Burch, media director, Reach McLinton & Co., Inc., N. Y.

An agency that doesn’t give a representative full information about...
campaign?

We tell account's media strategy marketing considerations

I. Q. may be defined as Impact Quotient . . . the percentage of available acceptability that a product achieves in a given market. I. Q. also may be defined as Influence Quotient . . . the percentage of audience acceptability earned by a broadcaster in a multi-TV station market. The correlation of these definitions . . . for market impact rely on the station with market influence.

In South Bend, Indiana, WSBT-TV is the station with the highest Influence Quotient. So evidenced by eight years of 45 to 50% audience shares; proven again in November, 1959, with a 47.8% Nielsen (share of sets in use, sign-on to sign-off). Accomplished with a full schedule of top CBS shows and "red-hot" local programs.

For product impact on the $1,613,896,000 South Bend market, use an influential WSBT-TV schedule. See Raymers or write this station for availability lists.
March 5th

closed-circuit mailings, "c.

This account for a sojourn in Hollywood:

NEWSPAPER: Minneapolis, the chain's headquarters.

Format of Way Back in 1960 derives from the tongue-in-cheek celebration of Gamble-Skogmo's 100th anniversary 65 years ahead of time. The company actually was organized 35 years ago with a single store in St. Cloud, Minnesota, by B. C. Gamble and the late Phil Skogmo. Gamble, who is now chairman of the board and president, decided to observe the anniversary now while "everybody is still around to enjoy it." David Susskind is the producer of the program with Renee Valente as associate producer and Burt Shevelove as director. It was recorded in New York on videotape by Talent Associates, Ltd.

As soon as the "Gamble's Big 100" were selected, BBDO's creative team went to work on the show's commercials. This team included: John Lamb, account supervisor; Bill Conner, tv account executive; Gele L. Kohner, radio/tv director; Duane A. Zimmerman, assistant radio/tv director; Harry Heim, senior tv art director; Erl Grande, tv art director and Robert Harvey, copywriter.

They have turned out three twenty-minute commercials for the show, all tied to the "Big 100." The first commercial takes off from a showing of the SEP and Look ads, then goes into specific items. The second takes off from the same "launching pad," features the Coronado freezer-refrigerator of which Gamble's has ordered 30 trainloads. The closing commercial begins with scenes of mailing out the 36-page Gamble catalogue to homes in its sales area, then once again goes into special items.

The whole campaign is an example of agency-client cooperation on a lavish scale, but the most exciting part to most admen is "do-it-yourself network." It violated every pattern and tradition—and it worked. Now the industry watches to see what a regional account will try it next.

STATION RESEARCH

(Continued from page 40)

on its audience characteristics.

Although these groups have substantially more promotion and research money than most facilities, buyers think a research project is more important than the cost. Evelyn Jones commented, for example, "I've seen tons of garbage printed in four-color! And beauty isn't necessarily helpful!"

Many stations, of course, rely on two other main modes of action apart from direct mail: sponsoring special luncheon and/or cocktail presentations of the research story they've compiled and sending visiting representatives to the buying center to explain the story in person. Still another way is for agencies to send their buyers into the field—on station junkets for special presentations of the station and the market area.

Radio, the buyers agree, has a much rougher job in gathering and presenting research statistics and information than does television. Why? The biggest reason is because most TV stations are network affiliates, and their programming, therefore, is general knowledge.

But radio stations have tended to become increasingly independent, and the network-affiliated facilities have little in the way of programming that is truly distinctive. So, says Evelyn Jones, "A radio station must clarify its own image, establish its own personality, appraise its position within the community." Buyers tend to agree that the box-car figures of ratings and coverage are more important in TV buying, though less so in the more competitive, sameness of radio programming and buying.

This is why a station log means nothing to a buyer—yet this is the single most frequently used research device. And this, too, is why buyers ask for fewer adjectives and more facts.
Bells are ringing
During a year of rising advertising costs . . .
YOU DON'T PAY ONE PENNY MORE
FOR SPONSOR SPACE IN 1960!

SPONSOR OFFERS

GUARANTEED RATE PROTECTION
FOR ALL OF 1960!

Guarantee

OLD RATES IN 1960 FOR OLD ADVERTISERS!
1960 brings a SPONSOR advertising rate increase—the first since 1957. But it's SPONSOR's wish to give old advertisers a break. To all contract advertisers of record as of 1 April 1960, SPONSOR guarantees 1957 rates throughout all of 1960.

Signed

Norman Glenn
Editor and Publisher

SPONSOR
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE
40 E. 49th Street, New York 17 * MU 8-2772
HURRY! HURRY! HURRY!

1960 will be the hottest national spot year in history. And we do mean both tv and radio! Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy. And if you act pronto you earn old 1957 rates.

Spin the SPONSOR wheel-of-fortune at the NAB Convention
CONRAD HILTON SUITE 1106
RADIO RESULTS

TOYS
SPONSOR: A. B. Charles Hobby Shop
AGENCY: Direct
Capsule case history: A. B. Charles Hobby Shop purchased a schedule of 14 one-minute announcements on WCAE. To create interest and merchandise the campaign, WCAE officers suggested a contest that had never been tried in Pittsburgh. The idea was to capitalize on the common complaint of children at Christmastime of “Why can’t I play with my electric train like my Dad does?” To combat Junior’s problem, WCAE’s contest gave away electric trains at Christmas to five lucky dads. Using a series of teaser announcements, d.j. Tommy Shafer invited listeners to “Give Dad his own electric train for Christmas—nominate your dad. Response was far greater than both WCAE and the hobby shop expected. In only three weeks’ time, and in the midst of busy holiday preparations, 5,304 nominations were received. Sales-wise, store business increased many-fold over the previous year. “I’ve never spent so little for such a great return,” owner Ed Charles told the station.
WCAE, Pittsburgh
Announcements

CLOTHING
SPONSOR: Mangel’s Women’s Apparel
AGENCY: Direct
Capsule case history: Mangel’s Women’s Apparel store in Chattanooga, Tennessee, recently conducted a live remote broadcast from its downtown location to stimulate teen-age traffic. The department store’s manager contacted WDNJ also of Chattanooga, and arranged for a special remote program featuring WDXB’s d.j. personality, Larry Johnson. Johnson was selected “due to his tremendous teen appeal and proven track record.” Mangel’s Chattanooga manager wrote a letter to his district manager commenting, “I would say the WDXB remote broadcast here was a success. Johnson’s generated enthusiasm, off-the-cuff interviews and selling ability made the whole show outstanding.” Not only did Johnson’s broadcast stimulate business, but it brought in 35 new charge accounts from teenagers in the community. Business in general took a 20% jump. Mangel’s is now considering a projected schedule which would run over the next three or four months, built around Larry Johnson.
WDXB, Chattanooga
Remote Program

OFFICE EQUIPMENT
SPONSOR: Branham’s, Inc.
AGENCY: Direct
Capsule case history: Last October, Branham’s, Inc., which sells office equipment in Oklahoma City, bought a schedule of four announcements per day, Monday through Saturday, on KTOK. Since Branham’s sought a special audience, it was decided to use a gimmick to build interest. Each spot mentioned the names of three sales people who were old employees and who were well known to customers over the years. Psychology behind the campaign was to attract the attention of old customers who had not visited the store in recent years as well as new customers in a business where personalized service is important. The radio spots would also serve as a good reminder to active customers. Results: Don Branham reported that “our October volume increased 30% over the year before, and fully two-thirds of steel files were sold from our store because of the KTOK schedule. In addition, the campaign served to boost our salesmen’s prestige as well as their morale.”
KTOK, Oklahoma City
Announcements

RESTAURANT
SPONSOR: Vonachen’s Junction
AGENCY: Direct
Capsule case history: Vonachen’s Junction, a prestige restaurant in Peoria, Illinois, nationally known for its railroad motif, has capitalized for the third consecutive year on the popularity of sports in central Illinois. The restaurant purchased fifteen 10-minute preview programs of local high school football broadcasts over WIRL, Peoria. The broadcasts were spread over a two-month period. Following the first preview program, Vonachen noted a marked number of customers who came to the restaurant and commented on the WIRL programs. At the conclusion of the 15 broadcasts, the restaurant reported that “never have we receive so many compliments nor had so many people tell us about the programs. Although we do not have a heavy advertising schedule during the year, these WIRL football preview shows really paid off.” Proof of the result and interest and its good sponsor identification is demonstrated by the fact that Vonachen’s has reserved the show for next year.
WIRL, Peoria
Program
324,699 WWDC listeners (3 out of 4) have sheepskins of high school or beyond—well above the Washington, D.C. average.* This brainy audience awaits education to your product or service.

*PULSE Audience Image Study—July, 1959

WWDC

... the station that keeps people in mind
WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR
KJEO-TV
Central California's #1 Prime Time Station with proof from the viewers themselves:

Channel 47
Fresno

*ALL 7 DAYS A WEEK
DELIVERS MORE VIEWER HOMES FROM 6 to 10 P.M.!
(Source: Current ARB with 34.8 Rating)

Yet KJEO-TV rates are right with the lowest in the area. See your H-R Representative early for your best prime time buys.

SPONSOR ASKS
(Continued from page 45)

Station representatives are trained, competent professionals who know how to analyze and use facts to make some sense out of this complicated business. So it makes sense to give them all the facts in order to benefit from their knowledge. All the facts, that is, but the ones Macy's won't tell Gimbel's.

Frank Howlett, asst. media dir., bdct. buying, Lennen & Newell, Inc., N. Y.

This question has been a troublesome one for agencies dealing in large budget, competitive advertising.

On the one hand, an agency favors discussing an imminent campaign as candidly and completely as possible with the representatives concerned. This does much to ensure their competent and professional handling of the actual buying process.

On the other hand, it is both our clients' and the agency's desire to divulge as little information as possible (which is not absolutely pertinent to the buying situation) for security reasons. These reasons cannot be minimized, as much of the value and impact of a new campaign can be damaged through leaks to competitors.

Another factor that leads to secrecy concerning the dimensions of a campaign is the competition which exists for desirable spot positions in many product categories. If an advertiser launches a major effort in spot television in the tobacco, soap or food category, for instance, he could damage the quality of his buys through "tipping his hand" unnecessarily before actual buying gets underway.

We believe that the best general approach runs somewhat as follows:

Discuss with station representatives every facet of a campaign which is pertinent to the buying operation so that the entire purchase—as it relates to the market or station involved—is completely understood. Infor-

Ray Ellingsen
PHOTOGRAPHY

can give your photographic needs the kind of attention you like... backed by experience and artistry!

Simply call
Delaware 7-7249
or write to
12 E. Grand Ave.
Chicago
in the PITTSBURGH AREA

Take TAE and See

how you can buy blindfolded and reach more homes for your money during peak viewing hours. See your Katz man for a demonstration. Or write WTAE for free "Blindfold Kit."

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4
When 11-year-old Jo Anne Burton (r) wrote WGMS, Wash., D.C., of her interest in music, station's music dir. Alan W. Doerr (l) invited her to studio for lesson in orchestra instruments, gave her "Moonlight Sonata" (her favorite) recording.

Attending were department heads and supervising personnel of media, research, tv-radio and merchandising departments.

Noted Stephen Dietz, marketing services v.p.: "We believe the agency business has gone about as far as it should on the development of specialists. It is now high time that we started developing generalists, men who can see the whole picture."

The Affiliated Advertising Agencies Network's eastern region urged the industry this week to do a better job of policing advertising.

At a meeting in New York, the members, in a formal statement,

K&E brought people from its various offices into New York this week for a seminar which gave them the whole panorama of the advertising business as it is today.

DO SOMETHING, DR. Looking all tangled up on his recent visit to U. of Oregon Medical School, Barney Keep (l), KEX (Portland, Ore.) d.j., and chmn. for Oregon Heart Fund campaign gets help from Dr. Albert Starr (r), plus explanation of how the heart-lung machine works.

NO, NOT HIPSTERS, but PGW radio salesmen, demonstrating that radio goes where the people go. That's right—a radio (transistor-type) is concealed in each pair of "shades".

FIRST FOR SERVICE. WPTR (Alb., N.Y.) exec. editor Jerry Cartledge (l) gets station award from Earl Feiden, pres. Colonia Chmbr. of Commerce for public service programing.

NOTE PAYS OFF IN SCORES . . . When 11-year-old Jo Anne Burton (r) wrote WGMS, Wash., D.C., of her interest in music, station's music dir. Alan W. Doerr (l) invited her to studio for lesson in orchestra instruments, gave her "Moonlight Sonata" (her favorite) recording.
Taped: "Advertising in bad taste will never be policed by government through any harm being done to the advertising industry, including the abridgement of the right of free speech."

Emergency appointments: B. T. Babitt, billing $3 million, from Brown Butcher, to Geyer, Morey, Madden & Ballard . . . The Vick Products Division's Vicks Cold Tablets. SSCB . . . The Asphalt Institute, College Park, Md., billing $1 million. To Marschalk & Pratt to Compton. Southwestern Life Insurance Co., the 35th largest insurance company in the U.S., to Tracy-Locke Co., Dallas . . . General Precision, to Compton . . . Quaker State Oil Refining Co. of California, to Gumbertz, Bentley & Dolan, Los Angeles . . . The "Rhythm Step" and "Jingles" lines of the Johnson, Ephs & Shinkle Shoe Co., to Katte-George-Wemhoener Advertising, St. Louis . . . Myzon Labs, producer of animal health products and feed additives, to Henri, Hurst & McDonald . . . Twill, a nutritional food supplement used in losing weight, to Wyse Advertising, Cleveland, for the four-state area of Ohio, Indiana, Michigan, and Kentucky.


The Hollywood Ad Club's Broadcast Producers Awards included these winners for radio and tv commercials:

One-minute live, tv: Bell & Howell (McCann-Erickson);
Over one-minute live, tv: Dodge (Grant);
30-second live, tv: Northwest Airlines (Campbell-Mithun);
Animated over one-minute, tv: Best Foods-Nutcoa (Guild, B&B);
Animated one-minute, tv: Calo Pet Food (FC&B);
30-second animated, tv: Santa Clara Plumbers Association (David Olen);
I.D.'s, tv: Wesson Oil (Fitzgerald);
Program titles, tv: Olin Mathieson (D'Arcy);
Program promotion, tv: U.S. Borax;
Institutional, tv: AT&T (Ayer);
Humorous, radio: Butter-nut Foods;
Straight presentation, radio: Schmidt-Phillips Co.;
Jingles, radio: Sunkist Growers (FC&B).


 Stitched. A garish, rhinestone-clad Mrs. Claus chats withابلنتي. A young woman serves as the center of attention, while a man in a Santa Claus costume stands nearby. The setting appears to be a festive holiday scene, possibly a holiday or Christmas event, with decorations and festive attire.

Tape Talk, with demonstration of WTCN-TV's new portable tape machine was given by expert Harry McMahan (near right) at Mnpls. Ad Club meet. Here he chats with station's (l-r) Phil Hoffman, v.p.-gen. mgr.; Art Swift; Time-Life exec. Roy Lord

Snow Feast? Not exactly, but WCAE (Pitts.) anncr. Pete Shore lunches at Point State Park—his prize for getting most Valentines in station's contest. Heavy snowfall kept guests from joining the box lunch party.
Richard Olanoff, to v.p. of Stras- 
ker-Johnson, Philadelphia . . . James 
Robertson, to v.p. of EWR, Phila-
delphia . . . David Mathews, to 
v.p. and director of network pro-
grams at FAS&R, Los Angeles . . . 
Marilyn Lees, to broadcast director 
Botsford, Constantine & Gardner, 
Portland . . . Charles Dreier Jr., 
to media director at Henderson Ad-
vertising, Greenville . . . Hubert 
Sweet, to head the New York media 
department of Doremus & Co. . . . 
George Haller, to associate media 
director, Rose-Martin, Inc. . . . 
Richard Courtney, to timebuyer, 
Ketchum, MacLeod & Grove . . . Lea-
land Risk, account executive. 

D'Arcy, Los Angeles . . . Thomas 
Lauer, to media group supervisor, 
Tatham-Laird . . . James Graham, 
to associate director, tv/radio depart-
ment, Reach, McClinton & Co. . . . 
Bernard Brennan, to media and re-
search manager in the Los Angeles 
office of Honig-Cooper & Harring-
ton . . . Leonard Dunlap, to ac-
count executive at Henderson Ad-
vertising, Greenville, S. C. . . . Sidney 
Belenoff and Arthur Kover, to 
project supervisors in the research 
department of K&E . . . Donai 
Baldwin, to production manager at 
Richard N. Melzer Advertising, De-
troit . . . Robert Allen, to man-
ger of the Chicago office of Gull 
Bascom & Bonfigli . . . John Mills 
to Clinton E. Frank, Chicago. 

ADVERTISERS

Bell Telephone (Ayer) has been 
figuring on upping its one-hour 
musicals to 14 for next season 
and it’s been shopping around 
for time.

NBC TV’s bid Saturday 9:30 to 
10:30, which would put these “Ameri-
can Albums of Familiar Music” op-
posite Have Gun Will Travel and 
Gunsmoke.

Bell & Howell’s Pete Peterson, in 
a speech before the Chicago 
chapter of AWRT last week 
pointed to the growing need 
among advertisers of prestige 
products for more “qualitative” 
tv research.

Peterson’s philosophy: It makes 
difference to BSH how many or how 
many people actually watch a tv show 
What the camera firm is interested in 
is reaching an audience of potential 
customers for their product — and 
building up a brand image among 
this audience that will respect the 
Bell & Howell name over the years.

Concluded Peterson: “We have 
found the proper vehicle for this sponsorship of CBS Reports.

Campaigns:
- Howard Clothes, operators of 
more than 90 men’s clothing stores 
throughout the east and mid-west, 
returns to radio next week with an 
extensive campaign covering 12 sta-
tions in eight eastern markets. Up 
to 33 one-minute spots a week per 
station will be used during the 
spring drive, which runs through 
July. Agency: Mogul Williams & 
Saylor.
- The Amalgamated Sugar Co.’s 
White Satin sugar is now under 
way with a campaign throughout 
Oregon, Utah, Idaho and Southern 
Washington. This includes a slogan 
writing contest promotion on KPTV 
Portland; a full schedule of prime 
evening and daytime spots on the 
area’s nine tv stations; and radio

没有什么像它... ANYWHERE!
say listeners, agencies, and 
advertisers in 
Minneapolis and St.Paul 
WPBC ADULT RADIO WINS 
FAME & HIGH RATINGS!
with award winning personalities
and ADVENTURES
IN...
BETTER music
news ideas
thought sound

In Minneapolis - St. Paul

WPBC ADULT RADIO
DIAL 10 or 100 WILLIAM V. STEWART, PRESIDENT

NATIONALLY: DAREN F. McGAVREN COMPANY, INC.
ituration spots, including more than 600 spots on KSL, Salt Lake City and KVOC, Ogden. Agency: Pacific National Advertising, Portland.

- Calgon, a water conditioner, and Calgonite, an electric dishwashing detergent, will be promoted via the "Peck Paar Show," over the 140-station BC TV lineup through May, and a "Arthur Godfrey" over the 193-station CBS Radio lineup through the year. Agency: Ketchum, MacLeod Grove.

- The Plymouth Dealers Association of Southern California is unveiling a radio spot campaign at a budget of $180,000. The campaign: one-minute spots on four stations in Los Angeles, plus stations in Orange County and Ventura County. Agency: Beller & Smith & Ross.

- Hisa ‘n’ data: Vick Chemical Co. has acquired Clearasil ... International Milling Co.'s Robin Hood Flour this week will be promoted via 110 radio and TV stations. Robin Hood’s distribution area ... Kudos: Lestoil’s "Penetrating agent," animated TV commercial, on the Merit Award for TV Advertising for the second year in a row at the Eighth Annual Merit Awards Competition of the Advertising Club of Springfield, Mass.

Strictly personnel: George Greve Jr., named advertising manager of The Glidden Co.'s Durkee Famous Foods Division ... Goldie Dietel, to manager of the advertising and promotion division of Equitable Life Assurance Society ... New assignments in the Jell-O division of General Foods include: George Blake, to product group manager in charge of coconut and laundry aids, Dream Whip, syrups and pectins; Charles Butler, to product manager on Swans Down Cake Flour and Angel Food Cake Mixes: Sherman Ellis, Jr., to handle Walter Baker chocolate products and New Horizon Foods; and W. P. Dunham, given over-all responsibility for Swans Down products.

**FILM**

The station market for re-runs with good ratings track records continues to remain firm in some...
Your Jacksonville Advertising Picture Isn’t Complete . . .

The growing force of the Jacksonville advertising market is evidenced by such momentous development as this new $9,000,000 Coliseum which will attract events of national importance and interest. In step with this march of progress, Radio Station WPQD serves Jacksonville and community with prime-time public service programming, editorial comment on important events and issues and keeps in touch with the community it serves. "Jacksonville listeners spend more time with WPQD than with any other station" Hooper says!

Without . . .

WPQD
RADIO

The No. 1 Buy In ’60 . . . .60 On Your Dial

Sales: Screen Gems’ Manhunt is reportedly in 152 markets with latest sales to KMBC-TV, Kansas City; KCPX-TV, Salt Lake City; WTVD, Durham, and WCTV, Tallahassee . . . ABC Films reports a 42.9% increase in gross billings for 1959 over the previous year . . . Sales of ABC Films’ People’s Choice reaches 98 markets with purchases by KSTP-TV, St. Paul; KLZ-TV, Denver; WDBJ-TV, Roanoke; KCEN-TV, Temple; WGAL-TV, Lancaster; WIMA-TV, Lima; WBTV, Charlotte; KARD-TV, Wichita; KXMC-TV, Minot; WICU-TV, Erie, KKTV, Colorado Springs; KENS-TV, San Antonio, and KRON-TV, San Francisco; Meet McGraw another ABC Films off-network show is now in 45 cities with latest sales to WPST-TV, Miami; WGEN-TV, Tucson; WBRZ-TV, Baton Rouge; KIEM-TV, Eureka; KBEZ-TV, Medford; KVOS-TV, Bellingham; KOOK-TV, Billings; KTBC-TV, Austin; XETV, San Diego; WLOF-TV, Orlando; WSUN-TV, St. Petersburg and WAGA-TV, Atlanta.

More sales: KTVU, San Francisco has sold ITC’s Interpol Calling to Art Bridges Imports via Mitchell Murray & Horn . . . CNP’s Silent Service second year renewals reach reported 90% of 175-market first year mark with sales to WBAL-TV Baltimore; WPSD-TV, Paducah; WICU-TV, Erie; WTU, San Francisco; WMBD-TV, Peoria; WREG-TV, Memphis; KCOP, Los Angeles; KSWO-TV, Lawton, and WHEN-TV Syracuse . . . Banner Films’ Bolo Journey sold to WPX, New York; KUTV, Salt Lake City; KPHO-TV Phoenix; WWJ-TV, Detroit; KIMA-TV, Yakima; WHIO-TV, Dayton; KOMO-TV, Seattle; KVOS-TV, Bellingham; KVLM-TV, Monahans, and KNEM-TV, Bay City for Dean’s Milk.

NETWORKS

In terms of share of the top 40 nighttime programs ABC TV has hit its biggest jackpot yet in the first February Nielsen report.

The top 40 are split up in that poll as follows:

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</table>

Apparently a battle looms on the West Coast over a station transfer.

KRON-TV, San Francisco, an NBC TV affiliate for the past 10 years, has announced that it will oppose the transfer of KTVU, San Francisco, to NBC.

Said KRON-TV president Charles De Young Thierry: "We are not going to stand still and let NBC arbitrarily grab for itself a tv audience.
that we have built up for them over period of years.”

illette Safety Razor Co. (Maxon) as extended its rights, for another five years, to exclusive radio and TV coverage of the World Series games on NBC at the rate of $3.75 million a year.

This agreement, which will run from 1962-1966, is an extension of illette's current tv-radio contract covering 1957-61, and represents an increase of $500,000 a year.

Gillette will also have exclusive rights to the one All Star game each year at the rate of $250,000 per year.

etwork radio sales: Time Magazine, (Y&R), for the Ivy League Football Game of the Week on CBS Radio in New York, ... for Don McNeil's Breakfast Club via ABC: Ex-Lax (Warwick & Segler), KVP Co. (Grant), Swanson Cookie (Grant) and Standard Labs (Dockmore Co.).

itics in radio: The Mutual Net-
ork last week began airing a new series of 20, 30, 60 and 90-second emotional spots aimed at emphasizing the particular importance of radio in a presidential election year. Additional copy, pinpointing primaries, the conventions and the election itself, will be added to the on-air campaign through election eve.

RADIO STATIONS

ccording to the SRA’s estimates, national spot radio billings for 1959 came to but 2.8% above the 1958 figures put out by the NRC.

Following is a breakdown of the estimates for 1959 by quarters:

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Billings</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>$40,655,000</td>
<td>- 6.3%</td>
</tr>
<tr>
<td>2nd</td>
<td>45,808,000</td>
<td>+ 8.7%</td>
</tr>
<tr>
<td>3rd</td>
<td>43,827,000</td>
<td>+11.1%</td>
</tr>
<tr>
<td>4th</td>
<td>45,115,000</td>
<td>- 1.4%</td>
</tr>
<tr>
<td>Total</td>
<td>$176,705,000</td>
<td>+ 2.8%</td>
</tr>
</tbody>
</table>

AB this week was firming up plans for its fifth annual National Radio Advertising Clinic.

For the first time, two cities will serve as sites for it: New York, at the Waldorf-Astoria 31 March, and Chicago, at the Sheraton-Blackstone April.

Some 1,000 top-level radio and media executives are expected to attend these twin sessions.

Payola when paid for: WNTA, Newark, N. J., is making available to record companies time on the air to promote its products.

The plan: Station is reserving 4-5 p.m. across the board daily for the record industry on a commercial basis. During this time WNTA will air any record and commercial copy pushing it if the time is paid for by the record company or distributor. All records played will be identified as to source.

I ideas at work:

- Radio spots cause traffic jam: The Jones Mobil Gas Station in Hayti, Mo., purchased 10 one-minute spots to be aired for two days last week on KCRV, Caruthersville, Mo. Purpose: a get-acquainted special offering of gas at 10¢ per gallon during a two-hour period. Result: cars and trucks lined up for a mile on each side of the highway within an hour of the special. More than 4,500 gallons of gas were sold during this period. The only form of advertising used to promote this offer was the spots on KCRV.

- Shoe store becomes trading post: Thirty-two Thom McAn Shoe Stores in Southern California, in cooperation with KFWB, Hollywood, are acting as redeeming stations for the now extinct bus tokens. The idea: Station, through McAn agency DDB, is airing redemption-for-cash notices to bus riders who find it too inconvenient to exchange tokens at a pre-designated Transit Authority office.

- Spearheading a traffic campaign: WJTN, Jamestown, N. Y., is plugging a “You Are Responsible” theme. Station has distributed more than 500 safety posters and is supplementing this with a tag at the end of its lid-day local newscast reading “You are responsible for — number of days without a traffic fatality in Jamestown.”

- Unusual sponsorship: Thomas Gilbert, president of the S. L. Gilbert Co., has purchased two hours of program time on WINS, New York, to play the kind of music he wants to hear—not rock ‘n’ roll but a return to a golden era in music, the 1930’s.

SPONSOR is the quickest... and best way to get national spot business! 1960 will be the hottest national spot year in history. And we mean both TV and radio! Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy.

Just a few days left to sign up before SPONSOR’s new rates go into effect.

GUARANTEED RATE PROTECTION for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April!

Hurry! Call Art Breider
MUrray Hill 8-2772, NYC

SPONSOR
THE WEEKLY MAGAZINE
RADIO/TV ADVERTISERS USE
40 E. 49th Street, New York 17

Spin the SPONSOR WHEEL-OF-FORTUNE at the NAB CONVENTION
Suite 1106 • Conrad Hilton Hotel • Chicago

March 5, 1960
Leased a new study on radio's nighttime strength containing documented material on the reach and economy available to advertisers placing their commercials then ... WISN, Milwaukee, has applied for a power increase to 10,000 watts ... Pet Milk's third annual Grand Ole Opry talent contest to find new talent in the Country-Western Music field will be held 23 May through 3 June via 200 Keystone Broadcasting System stations ... The winner: KILT, Houston, capped first place for outstanding radio advertising and merchandising promotion in the Ray-O-Vac Co.'s national contest for flashlights and batteries ... KEEP Twin Falls, Id., after airing continuously for 108 hours, raised $2,493 for the Heart Fund ... New quarters: KGK, Olympia, Wash., moving to a new building, to be ready for occupancy mid-April, at the North end of Washington Street. Move coincides with station's 38th anniversary ... The new "Showcase Studios" of WING, Dayton, have been completed and thus consolidate all its latest equipment for showrooms, studio and offices.

Anniversary notes: Hamady Bros., Flint, celebrating 25 years of consecutive advertising on WFDF Flint ... E. B. Landon, studio engineering supervisor, marking his 39th year with KDKA, Pittsburgh.

Kudos: To WPTR, Albany-Scheneectady-Troy, the first major award of the newly-formed Greater Colonie Chamber of Commerce "in grateful appreciation for its invaluable service to the town" ... To KFWEB Hollywood, an award from the U.S. Air Force in recognition of its public service support ... To the news department at WTCN, St. Paul-Minneapolis, a plaque for "outstanding news achievement" from the Northwest Radio-TV News Association ... 

Station staffs: Joseph Kirby to general manager of WROK, Rockford, Ill. ... Del Leeson, to general manager of KPAM & KPFM, Portland ... Curt White, named general manager of WDMV, Pocomoke City, Md. ... Murray Grabhorn to sales manager heading the syndicated sales force for Banner Radio ... Conrad Schader, to news director, KICN, Denver ... Thomas Guier, to the sales staff at WING, Dayton.

Avery Knodel is distributing to all national advertisers and agencies the second edition of A Spot Light on the Southeast—News Land of 1960 Marketing Opportunity.

This detailed study charts the emergence of that area as one of the most

SPONSOR  •  5 MARCH 196
Strictly personnel: Frank Saraceno, to Weed-Tv, Chicago ... Irwin Unger and Norman Roscher, to the Chicago office of Headley-Reed ... Charles Rembert, to the San Francisco office of the Branham Co. ... Martin Mills, to director of research for the Meeker Co. ... Robert Kizer, promoted to assistant director of tv sales in New York for Avery-Knodel ... Earl Thomas, to marketing specialist for the newly-created Creative & Marketing Services Division of John Blair & Co.

get moving!

Stations on the go are rolling with SPONSOR! 1960 will be the hottest national spot year in history. And we mean both tv and radio! Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy.

Just a few days left to sign up before SPONSOR's new rates go into effect.

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SPONSOR THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Spin the SPONSOR WHEEL-OF-FORTUNE at the NAB CONVENTION
Suite 1106 • Conrad Hilton Hotel • Chicago

THE TWO BILLION DOLLAR SOUTHEASTERN NEW ENGLAND MARKET
No newspaper — no other radio station anywhere — effectively sells 450,000 homes in this contiguous market area. Ask your Blair man for both quantitative and qualitative Pulse studies, proving WPRO's 8-county dominance.
The standard by which others are judged

This is a micrometer, one of the most precise of measuring instruments. Invisible inside it is an element which makes it so—the so-called lead screw which is made to exacting specifications set by instruments (and a master screw) in the United States National Bureau of Standards.

This micrometer shows .214-inch distance between its anvils, the product of two readings .016" in the thimble plus .225" on the barrel.

The circular movement of this screw, related to its axial movement, is what makes it accurate. The amount of axial movement per unit of circular movement (revolution), depends on the thread, and is known as the lead. Hence, lead screw.

Micrometer readings of length, width and thickness describe the size of an object in several dimensions. Television audiences also must be measured in several dimensions before they are discernible enough for evaluation. ARB Nation-wide all-county simultaneous measurement provides the only industry tool with the full dimensions of station and program audience size... TOTAL home potential... TOTAL net weekly circulation, quarter-hour... TOTAL homes reached... found by actual survey, not projection or interpolation. Total audience composition data and one week/one week metro area rating breakouts are also available: in complete separate market reports or in summary form for all 240 U.S. TV markets, and offered to ARB clients with...

Accuracy...Reliability...

Believability

AMERICAN RESEARCH BUREAU, INC.

WASHINGTON  NEW YORK  LOS ANGELES  CHICAGO

SPONSOR  •  5 MARCH 1961
WASHINGTON WEEK

You couldn't have a more explicit shadow cast before a great policy controversy than this: the unscheduled debate between FCC chairman John C. Doerfer and chairman Oren Harris at the current week's gathering of CBS affiliates here.

It was a week in which the broadcasting industry attempted to clarify for itself the Washington mess it faces.

To begin with, the NAB state presidents' meeting served the association as an attempt to alert broadcasters right down to the grassroots that this is no minor set of problems.

Doerfer had earlier made a speech at the state presidents' conclave in which he issued a strong defense of broadcasting and called on the industry to resist those recommendations of the Harris House Legislative Oversight subcommittee which would entail further Government control.

Harris came back at him at the CBS affiliates meeting with a charge that Doerfer wants to preserve the status quo, that abuses in the industry have been widespread and not limited to just a few as Doerfer suggested.

Doerfer, fresh from making his own speech at this second forum, created something of a sensation when he asked for time to issue a rebuttal.

In his comeback Doerfer pointed to FCC recommendations for strengthening safeguards against deception and payola and demanded: "What is there in this to indicate any callousness toward protection of the public?"

Another Doerfer point: he would take free competition in a free democracy to government control and he warned we are at the crossroads. You don't, he said, go into dictatorship in one fell swoop, but rather, in the words of Abraham Lincoln, "you slide back into it."

Harris called on the broadcasting industry to "face the facts, recognize any shortcomings, if there are any, and overcome them." He called the situation an indictment, not of the industry, but "of the soporific attitude of too many in the business and in the regulatory agencies."

FTC chairman Earl W. Kintner, addressing the CBS affiliates, left no doubt that the trade commission would continue to comb ads carefully.

He also again warned print media not to be too happy about the problems facing broadcasting, because their ads (print) would be scanned equally.

Other events of the week bearing on the wave of industry probes:

THE SENATE COMMERCE COMMITTEE: chairman Warren Magnuson said his group would give careful consideration to the Harris report recommendations, but promised full hearings and an opportunity for the broadcasting industry to present its case. He disclosed he was more concerned about false advertising and commercials which are not in good taste than about programing and suggested that the public has a right to know how the ratings work—hence the committee will in due time delve into such rating services.

MORE RE THE HARRIS SUBCOMMITTEE: 15 March has been set as the starting date for hearings on bills to set up a code of ethics for the regulatory agencies. (Meantime a House Judiciary subcommittee expressed great displeasure that the FCC ignored its own 1957 recommendation that the FCC set up a code of its own.)

FCC'S "PAYOLA REACTION: started machinery rolling to question the right to continue holding licenses of stations which have accepted "payola" directly.
CBS Films has broken into the circle of network suppliers via its sale of Angel to General Foods through Benton & Bowles on CBS TV.

The special importance of the sale is that 1) it gets the new programing regime of Robert F. Lewine off to an auspicious start, and 2) it may signify a stronger accent on comedy programing in the 1960-61 season.

Angel, produced by Jeff Oppenheimer, goes in at 9:30 p.m. Monday.

Right now programing for syndication is dropping its action-adventure formulas in a search for other formats.

Typical of the new complexion of syndication programing are these four shows which are among those most recently put into syndication:

- The American Civil War, a documentary based on Mathew Brady photographs and produced by Westinghouse stations; Trans-Lux TV is the distributor.
- Home Run Derby, a sports competition for prizes featuring major league sluggers, produced and sold by Ziv.
- Medicine 1960, a documentary of actual operations in full-hour tape format. Produced by KRON-TV, San Francisco, and sold by Screen Gems.
- Play of the Week, a two-hour dramatic series produced on tape by WNTA-TV and syndicated by NTA.

Don’t expect too much new syndication programing to be brought out in the immediate future.

Some syndicators who scheduled new shows to come out in March have in a few cases postponed them for a while.

Station men have complained about the dearth of new shows—but at the same time they’ve honestly admitted that they often don’t have time periods even for some shows available in their market.

The ratings on Screen Gems’ Manhunt seem to indicate that a show doesn’t require violence in order to hold its grip on an audience.

Manhunt’s approach minimizes sex and violence and its star, Victor Jory, portrays a frankly middle-aged police lieutenant.

The show got a good consumer press; many critics praised it for not going overboard with blood and blondes.

Here are November or December 1959 ARB rating scores of the show:

<table>
<thead>
<tr>
<th>MARKET</th>
<th>RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>San Francisco</td>
<td>19.0</td>
</tr>
<tr>
<td>Minneapolis-St. Paul</td>
<td>12.5</td>
</tr>
<tr>
<td>New Orleans</td>
<td>17.6</td>
</tr>
<tr>
<td>Milwaukee</td>
<td>22.7</td>
</tr>
<tr>
<td>Dayton</td>
<td>23.2</td>
</tr>
<tr>
<td>Denver</td>
<td>23.1</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>22.3</td>
</tr>
<tr>
<td>Buffalo</td>
<td>15.4</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>19.2</td>
</tr>
<tr>
<td>San Antonio</td>
<td>24.6</td>
</tr>
</tbody>
</table>
Screen Gems has signed contracts with stations for Medicine 1960 in about 20 markets.

Each of the station sales is conditional to allow Screen Gems to bring in, if it can, an outside advertiser such as an ethical drug, medical or institutional advertiser.

There'll only be 12 of the full-hour tape episodes produced, and consequently each station will come up with its own programing format; a few will start in March or April and some will hold the show for fall.

Stations that have bought Medicine 1960 include: KPLR-TV, St. Louis; WWL-TV, Detroit; KING-TV, Seattle; KGW-TV, Portland; KPHO-TV, Phoenix; KCTX, Salt Lake City, and KFSD-TV, San Diego; other markets sold include Spokane, Yakima, Las Vegas and Bakersfield.

There's considerable national money coming into syndication in individual market buys of shows such as MCA's Johnny Midnight.

Here are national advertisers who bought this show in the past two weeks:

- Armour and Co. (Foote, Cone and Belding) in Greensboro, N. C., alternating with Liggett and Myers (McCann-Erickson).
- R. J. Reynolds (Esty) in Baltimore.
- Studebaker dealers (D'Arcy) in New Haven.

Other sales for Johnny Midnight: Childs-Big Chain food stores in Texarkana (Bozell and Jacobs) and stations including WGN-TV, Chicago.

COMMERCIALS

Robert Lawrence Productions' merger with RKO-General is the fourth such affiliation by important commercial producers in a year.

The move has some of the aspects of the Filmways-Warner Bros. and Screen Gems-EUE affiliations, where producers joined with tv film companies, and also the Transfilm-Buckeye link, where a non-broadcast parent was involved.

RKO-General is in broadcasting but is itself owned by General Tire.

Music Makers has taken a seminar on the road to provide an informational clinic on music in commercials to Minneapolis agencies and advertisers.

This week a four-man team was invited to appear in Minneapolis at BBDO, General Mills, Campbell-Mithun and Knox-Reeves.


Music Makers previously was invited to present the music seminar in other cities to Doyle, Dane, Bernbach; Grey; Compton; Cunningham & Walsh; N. W. Ayer; Doherty, Clifford, Steers & Shenfield; Warwick & Legler, and Ogilvy, Benson & Mather.

Commercials producers got an unexpected windfall of orders from the drug and cigarette advertisers who revamped their campaigns.

Many advertisers have quietly made agreements with the FTC to desist in certain commercials practices involving unprovable claims.

While the drug and cigarette companies are unhappy about having to create extra budgets for commercials, they're in every case preferring this alternative to the unfavorable publicity of federal citation.
SPONSOR HEARS

The proprietary drug field appears to be in quite an unsettled state.
Likely sequel for the business: shifting of products from one agency to another. Two
of the big companies are listening intently to pitches.

Watch for the Writers Guild of America to settle its strike against TV at an early
date and to keep battling the major Hollywood studios for a long time.
Meantime somewhat of a bootleg market in TV scripts has sprung up and quite a
number of Guild members have found work as directors and producers in the
medium.

Count on the bigger reps this year to give more cognizance to the need for a
sales development operator in radio.
The latest firm seeking to add such an arm to its operation is Katz. It's been scouting
and interviewing.

Jot down among the account types that once flocked to radio and are now virtually
among the missing: carpet and rug makers.
Back as far as 1949 the medium could list such leaders of the field as Bigelow San-
ford, Masland and Mohawk.

It looks like a New York agency will be inviting a $1-million sweets account
take the business elsewhere.
The reason: the agency's president is getting fed up with the conflict in marketing
and advertising viewpoint due to personal feuds in the client company.

Don't be surprised if radio stations someday are completely run by automation.
Latest thingamabob in that direction: a machine that offers jingles for every minute
of the day-singing time signals, station identification vocals and weather jingles.
All pre-set on tape or via a push of the button by the engineer.
This one will be unveiled by Commercial Recording of Dallas at the NAB con-
vention.

CBS TV has apparently put a taboo on outside buys of public service pro-
grams by its o&o’s, a la its recent refusal to accept from Shultons a freelance space show.
An o&o was in process last week of dickering for such a series when it was told that
company policy required that nothing of a public service nature could be telecast un-
less produced by the network or station.

Look for the rep firms to do far more rotating of their people between the
New York and Chicago offices.
The idea: New Yorkers will learn that their city is not an advertising island unto itself
and the Chicagoan may have his viewpoint varied by a change of contact climate.
By Any Yardstick

THE BIG ONE

Takes the Measure

WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager
According to this report, station aired more than 411 hours with cultural, informational and public affairs programs.

- On the merchandising front: WIBW-TV, Topeka, is supporting the DX Surur series, Grand Jury, with this campaign: (1) Station held a studio party complete with views of commercials for DX dealers prior to show's premiere; (2) dealers are displaying station's Grand Jury window banners; and (3) station is mailing to special groups program episodes dealing with their occupations.

Kudos: To A. James Ebel, v.p. and general manager of KOLN-TV in Lincoln, the Silver Service Award for outstanding community service in the field of advertising, from the Lincoln Ad Club ... To WBBM-TV, Chicago, a citation from the chairman of the Chicago Street Traffic Commission for its efforts in behalf of traffic safety ... Fran Allison, tv and radio star, honored by the Women's Advertising Club of Chicago for her outstanding contributions in the field of entertainment and advertising ... WBZ-TV, Boston, awarded the Freedoms Foundation George Washington Honor Medal for its 1959 "Lamp of Knowledge" public service programing project ... Richard Moore, president of Times Mirror Broadcasting Co., appointed to Mayor Norris Poulson's advisor committee on human relations ... To KMSO-TV, Missoula, Mont., the "Gold Medal" award for the best television-musical program in the Western States, from Te-Radio Mirror Magazine ... To WNTA-TV, Newark, N.J., a citation of recognition from the Salvation Army.

On the personnel front: Irving Waugh, to v.p. in charge of tv for WSM, Inc., Nashville ... Gus Van derheyden, to local sales manager of WNDU-TV, South Bend-Elkhart ... Robert Bovik, account executive, WFGA-TV, Jacksonville ... William Mulvey, to assistant general sales manager of WHIC-TV, Hartford-New Haven ... Robert Van Roo, to director of promotion and advertising for WCBS-TV, New York ... Tom Paro, to director of sales for WRC-TV, Washington, D.C. ... Les Norins, to general sales manager, KFRE-AM-TV, Fresno ... William Faust, business manager WCAU-TV, Philadelphia ... Bel Young, to director of news for WNDU-TV, South Bend ... Howard Hunter, operations director, KMTV Omaha ... C. Tom Callhoun, director of public relations, KOOL-AM TV, Phoenix ... A. Richard Robertson, to manager of the promotion and merchandising department at KRKN-TV, San Francisco ... Joseph Jacobs, named general attorney of Metropolitan Broadcasting Corp.
WTVJ is now programming the MCA Paramount movie features!

“ROAD TO MOROCCO” pulls a 39.3 rating for a 67.5 share-of-audience against prime network programming!

A continuing WTVJ promotion campaign is hypo-ing interest in WTVJ movies like never before. Contact your PGW Colonel for participations on THE LATE SHOW, GOLD COAST THEATRE, THE BIG SHOW, IMPACT and THE SUNDAY SHOW — all on WTVJ.

<table>
<thead>
<tr>
<th>ARB Tues. Feb. 16 7-8:30 p.m.</th>
<th>SETS-IN-USE-58.2</th>
<th>rating</th>
<th>share-of-audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>WTVJ “Road to Morocco”</td>
<td>39.3</td>
<td>67.5</td>
<td></td>
</tr>
<tr>
<td>Station “B”</td>
<td>11.7</td>
<td>20.1</td>
<td></td>
</tr>
<tr>
<td>Station “C”</td>
<td>7.2</td>
<td>12.4</td>
<td></td>
</tr>
</tbody>
</table>

*ARB Overnight Tues. Feb. 16.
Robert Perry Mountain joins McCann- Erickson Advertising (U.S.A.) next month as a senior v.p. and member of the board of directors. For the past 22 years, Mountain had been with Y&R, holding the successive posts of manager, outdoor advertising department; v.p. and member of the plans board; supervisor of the General Foods account; director of radio and tv; and, most recently, v.p. in charge of new business. He attended Georgetown U., is a resident of Wilton, Conn., and the father of four.

Richard Hyland, CBS Radio v.p. and general manager of KMOX, St. Louis, last week announced this programming change: KMOX is dropping all weekday afternoon record programs in favor of an all-information format, dubbed The Voice of St. Louis. From noon to 7 p.m., the new format will include a combination of present CBS shows, and a new feature. "At Your Service," said Hyland: "The elimination of records during peak audience time is designed to broaden the scope and function of radio."

Alvin C. Bramstedt becomes president of All-Alaska Broadcasters, Inc., a new corporation formed to purchase the three radio and two tv stations of the Midnight Sun Broadcasting Co. The transaction includes KFAR-AM-TV, Fairbanks, KENI-AM-TV, Anchorage, and KTKN, Kotzebue. Bramstedt, general manager of the Midnight Sun stations, has been associated with that organization for the past 20 years. He moved to Alaska from Aberdeen, Wash., in 1940 to serve as announcer at KFAR, Fairbanks.

Robert H. Van Roo has been named director of promotion and advertising for WCBS-TV, N. Y. He returns to CBS after a year as director of promotion for WTCN-AM-TV, Minneapolis. Van Roo first joined Columbia in 1955 as assistant promotion manager for WXIN, then the CBS-owned station in Milwaukee. He moved up to head of the department in 1956. Van Roo's other experience includes a stint as asst. business editor of Milwaukee Sentinel and p.r. director for Wisconsin Chamber of Commerce.
Cincinnati, Ohio
December 7th, 1959

Sports Director
Radio Station - WDAF,
Kansas City, Mo.

Dear Sir:

My husband and I are planning on moving to the Kansas City area early this spring to make our home and we are wondering if you would be kind enough to send us a listing of all the towns who get the radio broadcast of your Kansas City Athletics ball games.

We are not planning on locating in Kansas City proper, and that is the reason for our wanting to know just what towns outside do get the broadcast.

We are of middle age and "sort of retired" so we can locate just about any place we like, and knowing what cities do get the broadcast will have quite a bearing on our final decision.

We are very enthusiastic sports fans, and of course, mostly interested in baseball.

We have been here for the past several seasons and are getting a little bored with the Cincinnati Reds and their broadcasts!!

Thanking you so very much for your courtesy, I am,

Respectfully,

Mrs. C. E. Hubert

Mrs. C. E. Hubert,
3762 Reading Road, Apt. #3,
Cincinnati 29, Ohio

Yes, Mrs. Hubert, we're delighted to report that you can hear the Athletics' broadcasts... CLEARLY... anywhere within the big circle shown on this map. As you can see, it leaves you and Mr. Hubert with a great deal of latitude as to where you can settle... an average radius of about two hundred miles (day and night), in fact. Thanks a million for asking. Without your help, we might have forgotten to remind folks of WDAF's tremendous area coverage when the baseball season opens next month. ☐
The seller’s viewpoint

Are you, as an advertiser or agency, using co-operative advertising improperly? William L. Jones, general manager, KWK, St. Louis, believes that in a majority of cases, both products and stations are being hurt by current co-op practices. Jones calls for doing away with “this unfortunate system of selling.” Do you agree? Here is a frank letter on a highly controversial subject. This column will be glad to publish other such letters from broadcasters, agencies, representatives and advertisers. How about writing us your views?

CO-OP—STATION ASSET OR LIABILITY?

Legitimate co-ops in the radio medium, if used correctly, can be advantageous to all parties concerned—the retailer, the product and the station. But let’s be realistic and admit that, in most instances, the product and the station are being abused by co-ops as they are used today. Unfortunately, the medium has become victimized because of the age-old, and greatly condoned, newspaper practice of the co-op.

As we all know, there are some food and drug chains that make more money reselling their co-op spots than they do from their actual retail sales. Stations sometimes feel they are picking up revenue by selling a package to either a drug or food firm at a local rate.

This may or may not be true . . . depending upon the circumstances involved. But who is the loser when the chain sells the national advertiser on the co-op and at a national rate? When the books are balanced, the station discovers it would have gained one or more firm schedules from the national advertiser as an individual.

The advertiser who gleans the full value from radio is the one who is open to the suggestions of the good station representative who will find the most beneficial way to program his schedule to the successful goal of his campaign. The few announcements he receives for a co-operative buy are usually paid for at a premium rate and certainly don’t serve his purposes to the fullest extent.

Individual attention, on behalf of our advertiser, is what we strive for. We feel that we can better put the client’s “whole story” together in an attention getting way and place it before the prospective consumer audience he desires to reach—if we are permitted to handle the account as a whole rather than as a part.

Also, the national co-op advertiser misses out of the many pluses regarding services rendered by the station itself when the account can be handled as a unit. As a concrete example, we might take the fact that about nine out of every 10 national advertisers don’t receive the merchandising that the station will do for them. And there’s no arguing about this—plus for the client!

Both the station and the client are losing out when the co-op is unwisely used. Therefore, let’s do away with this unfortunate system of selling and work toward the end that will better profit both the advertiser and the station.
It's a habit...

watching KMJ-TV in FRESNO
(California)

TV viewers in Fresno see top shows in every category on KMJ-TV. For example:

Top syndicated show . . . . Highway Patrol
Top late-night show . . . . Jack Paar
Top network show . . . . Wagon Train
Top network news show . . Huntley-Brinkley Report
Top local news show . . . . Shell News

*ARB - Nov.'59

THE KATZ AGENCY, NATIONAL REPRESENTATIVE
SPONSOR SPEAKS

Rising interest in fm

Within the past few months there has been a significant increase in the number of inquiries received by Sponsor's Reader Service department about fm.

Agencies, apparently spurred by interested advertisers, have been writing and calling us for information on the fm medium, and for dates of Sponsor fm articles.

We believe that this is a highly interesting development and one that should be watched carefully by broadcasters.

Progress in fm is understandably not as spectacular as many in the industry could wish. But it is obviously continuing at a healthy rate. And many new straws in the wind indicate the vigor of the fm movement.

Just this week, for instance, we received word that Sarkes-Tarzian Inc. is now marketing an fm receiver that sells at the remarkably low consumer price of $19.95.

Recently, a survey by KSFR, San Francisco, among those who attended the 1960 Stereo High Fidelity show, disclosed some impressive facts about fm listeners.

According to the WSFR study, fm listeners listen 5.4 hours a day, 38 hours per week. Ninety-one percent of them listen between 5 p.m. and midnight, and 50% would like after-midnight fm programming.

Their programing preferences are heavily for the classics (56%) and light classics (17%), and they apparently are grateful to fm sponsors. Eighty-two percent said they bought products or services advertised on fm and 30.4% took pains to write in notes about this on the survey questionnaires.

This latter note is especially welcome. Too often in the past fm has been considered a kind of technical gadget unrelated to programing or advertising considerations.

We believe that fm has a tremendous future as a program and advertising force in its own right. And we are happy to report that fm broadcasters are planning the medium's development with an eye to more than the scientific superiority of their system.

10-SECOND SPOTS

Cold war: Back in April 1959, Radio Moscow requested some tapes of programs broadcast by WBT, Charlotte, N. C. The bill covering cost of the tapes amounted to $31.15. WBT was trying to collect. Could be putting a lien on the next Spot?

Jungle jingle: The Jingle Mill in N.Y.C. has received several requests from African radio stations for singing commercials. Says Mill-owner Mort Van Brink, "I still find it strange to think in terms of Tanganika Motors is the place to go. For an elephant that will save you dough — cha cha cha." My other concern is if they don't like the jingle, they send a letter or the Mau Mau.

Cradle of greats: Back from the recent Georgia Broadcasters Meet-up, Sponsor's publisher is convinced knows why Dixie has contributed many great leaders in broadcasting and other fields: at his hotel he learned that even the bellboys have business cards.

Puzzlement: Beginning of a letter received at Sponsor from H-R Television, Inc.—

"To further your knowledge, I'm closed is a county-by-county breed down of the dogdom world in WSVA-TV coverage area, and the number of licensed canines in the states of Virginia and West Virginia..."

Down, boy!

Partisanist: Received at Sponsor, letter from radio station WLAC, LaGrange, Ga., with the post meter printed legend: "Help Stan Out Tv."

Gesundheit: Press release from WLOS, Asheville, N. C.—

"WLOS Radio...reports that the Flu bug has hit its staff with great force. Ron Tomberlin, PD, stated that the d.i.'s and a copywriter were on leave and Dewey Long, general manager, is doubly pounding the pavement in the absence of two salesmen. Would you believe it? We have the coldest. Bill Stroupe, promotion director."

And we think we got troubles.
WEAU-TV sells to one of the richest farm areas in the country ... where more than 2 million cows create a constant demand for drugs, machinery, equipment, buildings and farmers to keep Wisconsin's largest industry growing.

"The Big Cheese"
Sells the rich Wisconsin farm market on WEAU-TV

See your Hollingbery man - in Minneapolis, see BILL HURLEY
Order a **DOUBLE** for sales strength
in Wichita Falls, Texas
and Lawton, Oklahoma

**KSWO-TV**

**CHANNEL 7 — ABC**

the only station providing a city grade signal in both markets.

Here are the basic facts—KSWO-TV coverage includes the area of competing stations—PLUS new prosperous areas.

<table>
<thead>
<tr>
<th>STATION A</th>
<th>STATION B</th>
<th>KSWO-TV in Coverage of other stations</th>
<th>KSWO-TV ADDED</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Counties</td>
<td>Homes</td>
<td>Counties</td>
</tr>
<tr>
<td>OKLA.</td>
<td>12</td>
<td>55,340</td>
<td>12</td>
</tr>
<tr>
<td>TEXAS</td>
<td>26</td>
<td>72,800</td>
<td>25</td>
</tr>
<tr>
<td>TOTAL</td>
<td>38</td>
<td>128,140</td>
<td>37</td>
</tr>
</tbody>
</table>

(K. C. Nielsen Co.)

represented nationally by

**McGAVREN TV, Inc.**

**CLARKE BROWN Co.**
Druggists make W-I-T-H's Spotlight Drug Plan fastest-drawing Merchandising in Baltimore!

W-I-T-H is first in Baltimore with more drug-store product advertisers than any other station...wonder! W-I-T-H's drug advertisers get their products featured in 450 top-volume drug stores in Metropolitan Baltimore by shelf talkers, window streamers, price tags and cash-register signs. These 450 druggists are set to push your product...so buy time where you get space.

PERSONALITY RADIO: Tom Tinsley, President, R. C. Embry, Vice President
The restoration of an old master...

Just imagine the quality touch, meticulous care and infinite patience required. These are the same basic ingredients which comprise the quality touch atmosphere surrounding today's better television and radio station operations.
THE LEADER!

IN PULSE AND HOOPER
(Nov. 59 - Jan. 60)

TAMPA - ST. PETERSBURG
ONE OF AMERICA'S 10 FASTEST GROWING MARKETS

- 10,000 watts...twice the power of any other station in the market
- Delivers the market at the lowest cost per thousand
- Total coverage area delivers the big plus market of 21 rich Florida counties

Represented nationally by
GILL-PERNA
CONSOLIDATED SUN RAY STATIONS
WPEN, Philadelphia . . . WSAI, Cincinnati . . . WALT, Tampa

SPONSOR • 12 MARCH 1960
WSIX-TV
Tops Them All In
The Nashville Area
LEADING IN...  
7 out of TOP 10
3 out of TOP 5
SHOWS*  
*Source—Nielson Station Index

*WSIX SELLS
WITH TOWER HEIGHT
2049 ft. above sea level  
...None taller permitted
in this area by CAA.

*WSIX SELLS WITH POWER
316,000 powerful watts...  
maximum—permited by FCC.

*WSIX SELLS WITH EFFICIENCY
Maximum coverage and low
coast per thousand make WSIX-TV
your most efficient buy in the
rich Tennessee, Kentucky,
Alabama TVA area.

(X) CHECK THESE FACTS:

(X) TV Homes—370,700
(X) POPULATION—1,965,500
(X) Effective Buying Income—
$3,155,368,000
(X) Retail Sales—
$1,585,308,000

TV LAND OF THE CENTRAL SOUTH

DIGEST OF ARTICLES

What's ahead on net TV?
35 Next season’s net program lineup heeds government and public counsel,
adds public service, news shows. But westerns are still riding high

Noodles hot in tv spot
38 Harrisburg co. creates authentic Pa. Dutch atmosphere in tv spots;
soft-sell technique wins expanded distribution and 57% sales rise

Agencies and stations: partners in ad tango
of mcdbg. study, explains why tango partners are stations and agencies

Timebuyer X and those '73 Young Men
40 A worried timebuyer (whose wife put the bug in his head) asks
sponsor if it deliberately omitted him from its recent article

Radio: new king of the newsbeat
42 Until a few years ago, radio news was branded wishy-washy, no more
than recitations from the teletype. Now it has found itself, and here’s why

Winter’s worst storms can’t snow out tv
45 Broadcasters show their ingenuity operating under harsh conditions as
marooned crew keeps tv station on air with public service information

New stars in the N.Y. moving sky
46 Low-pressure radio builds reliability image for local mover and hikes
his tonnage 16% in nine months; promotions tie in with radio campaign

Viewing trends at the halfway mark
47 Westerns, suspense shows are on top in Nielsen study comparing tuning
habits by program type with net schedule. Also included: tv basics

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POTPOURRI OF POPULARITY!

Consistent, predictable popularity month-after-month... this is the profile of WHO-TV's highly successful Early Show.

NSI (Nov., 1959) proves that the WHO-TV Early show is Central Iowa's most popular early evening television fare. Its variety format—*cartoons* for kids, *movies* for mom, news for dad—attracts each and every segment of the audience. And for the record, the Early Show delivers more homes in 20 of 30 quarter hours surveyed, Monday-Friday (4:30 p.m.-6:05 p.m.), than either Stations "B" or "C." (New time for Early Show is 4 p.m.-6:05 p.m.)

Ask your PGW Colonel about WHO-TV’s spectacular bargains in spot availabilities, on this and other station-time success shows!

**NSI SURVEY**

**DES MOINES-AMES METROPOLITAN AREA**

(November, 1959)

<table>
<thead>
<tr>
<th>EARLY SHOW — FIRST PLACE QUARTER HOURS</th>
<th>WHO-TV</th>
<th>STATION B</th>
<th>STATION C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number Reported</td>
<td>20</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>Percent of Total</td>
<td>66 2/3%</td>
<td>33 1/3%</td>
<td>0</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

NBC Affiliate

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

Peters, Griffin, Woodward, Inc., National Representatives

12 MARCH 1960
NEWSMAKER

of the week

Less than a year after Herbert L. Barnet became chief executive officer of Pepsi-Cola, that company appeared to be changing its affiliation with its agency, Kenyon & Eckhardt. Last week twelve agencies, including the company's present one, were invited to discuss all its advertising.

The newsmaker: Herbert L. Barnet, president and chief officer of Pepsi-Cola, who joined the company in 1949, and became its president four years ago.

In his chief executive post of Pepsi-Cola, Mr. Barnet succeeded Alfred N. Steele, who died last year. Preceding this management transition was Pepsi-Cola’s change of advertising strategy from an economy theme to a quality one.

Although Pepsi-Cola’s new advertising theme, “Be sociable, be smart, keep up to date with Pepsi,” was credited to Kenyon & Eckhardt, and corresponded to a period which the company termed “spectacularly expansive growth,” it had been reported more than a year ago there were talks which might result in an agency change.

Pepsi-Cola’s total advertising expenditure has been estimated at $32 million, but almost half of this is spent by individual bottlers.

The second largest of these bottlers, The Pepsi-Cola Co. of Los Angeles, has differed from the main company in going to Young & Rubicam.

Last week trade observers were making educated guesses on who the new agency might be—and if there was to be a new agency at all, or if Kenyon & Eckhardt might be retained.

One estimate placed the amount of business at stake at $17 million from Pepsi-Cola, plus any of the bottlers’ expenditures that might go along.

Mr. Barnet first joined Pepsi-Cola as v.p. in charge of national accounts. Prior to that, as a member of the law firm of Hays, Podell and Schulman, he had handled many of the company’s legal affairs.

In 1951 he became executive v.p. and a member of the board of directors and in 1955 he rose to the presidency.

A native of New York, Mr. Barnet was graduated with high honors from Syracuse University, and holds an LL.B. degree from New York University. He has been active with the New York City Cancer Committee, the Police Athletic League and the Multiple Sclerosis fund.

Herbert L. Barnet
Playing the percentages:
(or the art of successful TV sponsorship)

<table>
<thead>
<tr>
<th></th>
<th>Score for prime time half-hours*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1st or 2nd place</td>
</tr>
<tr>
<td><strong>ABC-TV</strong></td>
<td>29</td>
</tr>
<tr>
<td><strong>NET Y</strong></td>
<td>29</td>
</tr>
<tr>
<td><strong>NET Z</strong></td>
<td>12</td>
</tr>
</tbody>
</table>

*Source: National Nielsen Report, 2 weeks ending Feb. 7, 1960, Sun.—Sat., 8-10:30 PM, avg. audience per min.

The smart money in TV rides the winners—shows that show up first or second consistently in share of audience. As the figures show, you've got 5 out of 6 chances of picking a winner when your money goes on ABC or Net Y—it's a toss-up between them—but only 2 out of 6 chances on Net Z. And the figures themselves are most significant...being taken from a national Nielsen at the season's peak viewing period. (What isn't a toss-up is ABC's edge in younger homes, with growing, consuming families. And ABC's lead in cost efficiency: $2.88 per M.) ABC TELEVISION
96% of all television homes today fall within the color coverage area. More than 300 stations in the United States have all the facilities to carry network color. At NBC alone, total hours of color programming have increased more than ten-fold in the past six years; over 450 hours scheduled in the first six months of 1960.

Owners of color sets tend to be higher in income, better educated, more influential.

The proof is all around us. Proof that color—an integral part of living—is an integral part of living television. Proof that your advertising future is in color.

**NBC TELEVISION NETWORK**

...is not a rose...
...is not a rose...
...is not a rose...
...is not a rose...
...is not a rose...
...is not a rose...
...unless it's in color
To reach the BUYING ADULT AUDIENCE in Houston

It's **K-NUZ** — the NO. 1* BUY in HOUSTON

... at the lowest cost per thousand!

*See Latest Surveys for Houston

**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

**24-HOUR MUSIC AND NEWS**

---

**The Blue Boy**
Thomas Gainsborough
(1727-1788)
British School

The Henry E. HUNTINGTON LIBRARY

---

**SPONSOR**
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Elsie Couper Glenn

**VP-Assistant Publisher**
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Laura Oken, Accounting Manager
George Becker; Rita Browning;
Ann Marie Cooper; Michael Crocco; Wilke Rich; Irene Sultsbach; Flora Tomedelli

---

**SPONSOR** • 12 MARCH 1960
Sky-high on 6000-ft. Ranger Peak in the southernmost reach of the Rockies, KTSM-TV’s new transmitting tower soars high above the fabulous Southwest. This spectacular location is reached by the nation’s third aerial tramway… the only one in the world serving a television transmitter!

KTSM-TV… El Paso’s spectacular station… now serves southern New Mexico and West Texas with increased power for greater coverage, finest service.

From the observation deck at the base of KTSM-TV’s tower, a two-state, two-nation panorama unfolds… a 7,000 square mile spectacular. The public can view this panorama by riding to Ranger Peak in a comfortable, 6-passenger cabin.

For spectacular coverage, peak sales in the Southwest, it’s the Big Nine!
600,000 SAN FRANCISCANS WATCHED THESE MEN AT WORK!
On December 13, 1959, over 600,000 San Franciscans watched a team of highly skilled surgeons perform a delicate eye operation on a 36 year old man. This was the second program of MEDICINE 1960, a new public service series which, a little over one month prior, scored an impressive debut.

TELEVISION'S FIRST SYNDICATED SERIES OF PUBLIC-SERVICE SPECTACULARS!
MEDICINE 1960 consists of 12 hour-long video-taped programs devoted to actual operations and demonstrations of advanced medical procedures. Included are HEART SURGERY, CHILD-BIRTH BY CAESARIAN SECTION, HYPNOSIS IN MEDICAL PRACTICE and other subjects of vital interest to everyone.

TOPPED MAJOR NETWORK COMPETITION WITH 18.3, 15.9, 20.4 ARB RATINGS!
In its first three telecasts on KRON-TV in San Francisco, each at different times and days, MEDICINE 1960 was viewed by a continually growing audience: 480,000 for the first program, 600,000 for the second and 717,000 for the latest. All told, MEDICINE 1960 was pitted against nine regularly scheduled network shows, and topped eight of the nine!

8 OUT OF 10 WOULD WATCH MEDICINE 1960 REGULARLY!
A Trendex Telephone Recall Survey, conducted immediately after the second telecast, reported that 8 out of 10 viewers stated they would watch this program regularly on a once-a-month basis.*

By every standard, MEDICINE 1960 is an outstanding example of exciting and provocative public service television!

For further details, contact
SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP
NEW YORK • DETROIT • CHICAGO • DALLAS • HOLLYWOOD • ATLANTA • TORONTO

*Copies of the complete Trendex Telephone Recall Survey are available on request.
Commercial commentary

TVP’s cowardly critics

Last night, just for kicks, I picked up a copy of the March issue of McCall’s magazine and read, with mingled feelings of impatience, admiration and disgust, Mrs. Clare Boothe Luce’s arsenic-laden valentine entitled “TV—An American Scandal.”

Mrs. Luce, unlike most of TV’s steam-heated critics, is an accomplished writer. And in plunging her jeweled stiletto into what she calls TV’s “thousand nights terror and violence” she displays a poise, a passion and a perveret artistry worthy of Lucrezia Borgia.

Her attack centers on TV program themes in peak entertainme times, the “family hours,” and she describes in lurid, though impressionistic detail, why she believes that the “most miraculous and infential mass medium the world has ever seen” is being “systematically and profitably used as an instrument for the wholesale debasement of the public taste and moral fiber.”

It is quite a performance and Clare is (and has been for many years) quite a girl.

But after finishing her colorful and frequently amusing philippic against the “flood of shoddy, corny, stupid, vulgar, obscene, or just plain silly” programs on TV, I am afraid I came away with an even lower opinion of TV critics than I had before.

Most of them, I am convinced, are cowardly and just. And this charge of critical cowardice applies even to the lovely Mrs. Luce.

Breast-beating a la mode

I think she’s just too darn scared to name names—to be specific about the programs, commercials, products and people whose practices she deprecates.

In this, of course, she resembles nearly all the other bombast breast-beaters who have been making the American welkin clar with anti-TV and anti-advertising outrages during the past six months.

When you examine the passionate prose and purple pronouncements of these columnists, congressmen, clergymen, educators, ex-heads and ex-lady-ambassadors to Italy, you’ll find they have one thing in common.

They erupt like roaring volcanos of righteous indignation, to hide like frightened chickens behind a smoke screen of exaggerate generalities.

Why don’t they stand and deliver like men?

I can’t get very worked up when critics like Jack Gould and John Crosby weep into their lager over stupid agency interference in TV scripts.

What agencies are they talking about? Whom do they mean? Who don’t they mention Norman Strouse, or Leo Burnett, or Mario Harper? Are they so intimidated by their own advertising depart-
ents they can only attack writers, directors, performers or network residents?

Nor can I get very excited when eminent divines like New York's ev. Robert J. McCracken inveigh against "grey flannel hucksters," why doesn't he name a few? I'd respect him if he would—especially a couple happened to be members of his own Riverside Church.

Similarly, when my own classmate, Dr. A. Whitney Griswold, resident of Yale, starts making waspish academic cracks about the advertising business, I want to say, "Nuts, Whit, stop it. Stop giving those large, rotund, sociological generalities and start talking about people."

And in the same way I grow impatient and contemptuous when the empress of the Time-Life dynasty turns her feminine fury on the way tv is "systematically used" to debase public taste and oral fiber.

Who's doing it, Mrs. Luce? Are you talking about Henry Ford and Henry Kaiser and Howard Morgens of P&G and E. H. Little Colgate?

Or do you mean Ollie Treyz, and Jim Aubrey and Robert Kintner? Name your villains, lady. And if you're not willing to put up, I think you ought to have the grace to shut up.

The need for healthy criticism

I feel particularly strong about all this because I am convinced at healthy criticism—criticism that is courageous, responsible, informed, specific and personal—could work wonders for tv and for advertising.

None of us in the business think that everything about it is just lily-runny. We all know that certain commercials and certain programs shouldn't be allowed on anybody's air.

We all know that certain practices of certain individuals—agencies, advertisers and broadcasters—should be stepped on and punished like slimy, obscene bugs.

But the critics of tv and of advertising, in their hysterical polemics, make no effort to separate out specific evils and individuals.

They damn all of tv as corrupt, cheap, unprincipled—and we know it isn't. They characterize the bulk of tv programs as "silly, corny, stupid, vulgar"—and we know this isn't true.

They sneer loud, righteous sneers at "Madison Avenue" and picture it as entirely populated by addle-pated adolescents who rush around screaming "Let's run it up a flagpole and see if anyone notices."

Such sweeping condemnation is not only unfair and dishonest. It is self-defeating and ineffective.

It carries no weight in the very quarters where, presumably, these critics would like to effect changes. It is resented for its exaggerations, its prejudice and its cowardly anonymity. And it is shrugged off for the very same reasons.

I believe that there is a great deal in tv and in advertising which could be criticized, and criticized publicly.

I see no reason why advertisers, agency men, and broadcasters could not be subject to the same kind of critical crossfire which we press deals out to politicians, playwrights, athletes, novelists and artists.

I am sure we would all be healthier if this happened.

But I think that those of us in the industry have a right to demand that our critics stop shrieking and howling like Savonarola and the Witch of Endor, and begin to adopt the responsible critical standards of a Scotty Reston, a Red Smith, or a Brooks Atkinson.
not so private eye

... in point of fact, a most public one, with perhaps the best-known address in the USA: 77 Sunset Strip.

Private Eye Zimbalist is, of course, a household face in millions of homes. And 77 Sunset Strip, along with such other programming successes as Maverick, Leave It to Beaver, The Real McCoys, The Untouchables, does much to explain why ABC-TV is now first or second in share of audience every night of the week. And never third.

As more and more people choose ABC, they are in turn chosen. For any philosophy of programming must, by its nature, select its particular audience. In ABC-TV's case (with its new, younger stars) this would have to be an audience of younger homes... families with a consuming interest in products as well as programs. And from cars to cleansers, America's blue-chip sponsors know it.

COMING UP IN '60: an even stronger, prime-time lineup to consolidate ABC-TV's rise to the fore. New properties like The Islanders, Stagecoach West, Naked City, The Corrupters, Asphalt Jungle, The Flagstones, Bugs Bunny half-hour cartoon series, Guestward Ho!, and Men From Miami (hour-long show from Warner Bros.). Plus greater balance of programming by way of our new special look: The Churchill Memoirs and significant documentaries like "Korea, The Forgotten Country."

One final thought. The cost of doing business with this young and responsive audience is now $2.88 per M homes. Statistically clear proof that the most efficient buy in network television today is ABC Television.

WATCH ABC-TV IN '60
(more people will)
MARKETING DATA for Southern industry

Within a generation the South Atlantic states have made spectacular gains in population. In Florida, for example (1930 census, 1,468,211) the 1960 census figures are expected to reach five million.

Gains by South Atlantic industry and commerce have been equally impressive. The consequent growth in advertising volume points up the importance of our Jacksonville office, maintaining close contact by wire and phone with more than 150 agencies and advertisers.

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 effectively. Today these stations are located in 25 of America's greatest markets. Together they cover 56 percent of its population — virtually 60 per cent of its effective buying power.

In its area, each of these stations stands as a power-house of selling force. To help advertisers and their agencies make most profitable use of that force, is the constant objective of our entire organization.

HARRY CUMMINGS, manager of our Jacksonville office, one of ten offices providing fast efficient service to Advertising throughout the U. S. — service that helps advertising dollars deliver extra value.
SPONSOR-SCOPE

Agencymen who have dealt so far with CBS TV about next season have formed what they think is a pretty good image of what Frank Stanton is thinking about in terms of both programing and commercial complexion.

As they envision it, these are among the primary principles and objectives:

1) The program itself is even more important than the advertiser.

2) In the matter of balanced programing the entertainment area should encompass all-family appeal, with sharp de-emphasis on programs whose core is violence and greater emphasis on shows that venture away from motheaten concepts.

3) A readjustment of the number of commercial breaks in a nighttime program so as to diminish the impression of overcommercialization.

Under the new rules of commercial placement, which CBS TV proposes to put into effect at night come the fall, an advertiser will have a tough time squeezing four products into a half-hour program.

The network, as usual, will permit three minutes of commercial, but their insertion will be limited to three spots.

The new plan: Two one-minute commercials and two 30-second commercials back-to-back.

It will be recalled that Bates some years ago introduced the design of four commercial breaks, with a 30-second billboard and a 30-second cowcatcher.

What impact this new device will have on CBS' o&os has yet to be made clear.

National spot buying out of New York the past week was a bit off the pace of January and February.

The TV action included: Du Pont paint division (Ayer), six weeks; Duz (Compton), 15-20 spots a week; Noxzema (DCSS).

The big one in radio was Sunoco's (Esty) seven-week saturation spread over 60-odd markets, starting 3 April.

The death of Hal Fellows, NAB president, this week was not only a great shock to the broadcasting industry, but it came at a time when his services were of incalculable need to the cause of air media.

As a spokesman for the broadcasters, Fellows has in recent years been under tremendous physical and nervous pressure, contending with the mounting problems and critical Washington climate involving the very structure of the industry.

His has been a continuing round of cross-country visits to broadcast stations and regional meetings, appearances before government agencies, discussions with numerous lawmakers and regulatory heads, coordinating the many and complex arms of a burgeoning and aggressive trade association, and sparkplugging Washington strategy.

Unlike his predecessors, Fellows came to the NAB presidency direct from a sound seasoning in station operation (WEEI, Boston, general manager). His native tongue was as much that of the grassroots broadcaster as that of the big city operator.

Because of the urgency of the situation and his ideal background, it seems likely at this writing that Robert D. Swezey, recently retired head of WDSU-AM-TV, will be called to fill the NAB vacancy. SPONSOR's NAB Convention Issue (2 April) will be dedicated to Hal Fellows.
The network spot carriers continue to wean 'em away from selective spot; the latest is DuPont’s car wax which this spring will go tv network scatter plan.

The campaign, out of BBDO, will run for 13 weeks.

From present evidence Campbell Soup (BBDO) will go along with the Lassie and Donna Reed shows for another season.

Pertinent statistics: combined the two shows cover 60% of all tv homes and the ratio of householder homes below 40 years is 70-75%.

Spot radio will again be in Campbell’s 1960-61 picture. Last season it spent $1,250,000 in that medium.

Stations in the smaller tv markets, do you want to take a tip from astute media analysts in several of the biggest spot buying agencies?

Then harken to this suggestion gathered from them by SPONSOR-SCOPE: instead of putting so much emphasis on the height of your tower and your set count tell more about the shares of audience delivered by your network programs and spot commercials.

They’d rather know, for instance, that one of your soap operas gets a 45 rating on your station or that a Doug Edwards gets a 60, or that you deliver so much of a share or rating as an average for all nighttime or daytime programs.

Another tip: when you come calling on a station with your latest coverage data show that you’ve analyzed your station as a media planner would.

Add up all the homes reached in your coverage book and figure out the number of hours the average home viewed your station per week. That demonstrates loyalty.

If tv’s stature needs a vote of confidence, what with all the sniping it’s taken from Washington and print, it’s getting one from a bluechip giant: DuPont.

For the third consecutive season DuPont (BBDO) will sponsor, starting in the fall, another nine specials at a cost of not far from $4 million.

What tv has done for DuPont in the area of image-molding constitutes, those on the inside will tell you, one of the greatest public relations stories of recent times.

Watch for the westerns to cut down on mayhem and gore and take on a story atmosphere that will be much akin to soap operas.

It’s already become evident in series like Zane Grey Theatre and Rawhide.

If only for the top tv markets this looks like a record March in billings from national spot.

They’re mostly all short term, but they include such returnees as Studebaker (D’Arcy), United Fruit (BBDO), Universal Appliances (Grant) and Maxwell House (Ogilvy).

In the smaller markets the play from national sources is not worthy for shooting fireworks, but the chances are that the billings deposited with the top market crust will suffice to give this March a substantial edge over the like month a year ago.

The competition among research firms in the field of measuring brand usage among tv audiences is getting stiffer.

Three such outfits bidding for business among agencies: tv Personal Interviews (TPI), AIM (R. H. Bruskin Associates) and Audits & Surveys.

NBC TV has been using AIM on a continuing basis, while McCann-Erickson recently subscribed to TPI for one of its subsidiaries.
It's now an odds-on bet that ABC TV will go the way of CBS TV and NBC TV when it gets around shortly to issuing its new ratecard.

What started out—in theory—to be just an over-all volume discount will provide for such exigencies as preferred nighttime periods, special summer discounts and all the abra-ca-dabra that, admen say, has converted the business of trying to figure out the end rate into a mathematical nightmare.

Strange as it may seem, ABC TV disclosed that in figuring out what direction to go on discounts it was faced with this spectre: a possible price war by NBC TV.

When CBS TV publishes the new ratecard which goes into effect 1 April, you'll find that something new has been added.

That something new had much to do with placating General Foods into extending its nighttime commitments for another year—although the same privilege goes to all big advertisers.

The added change: Advertisers who have more than an hour and a half on at night weekly can have the surplus time at 52% of the hour rate in respect to the volume discount, instead of what had been 60% of the hour rate. (The excess periods don't have to be contiguous.)

When Westinghouse gets around to buying network TV for the fall it will probably be with a different approach than in previous seasons.

Instead of an omnibus and expensive one hour show weekly, it'll have two weekly half-hour programs. One (dramatic) will take care of its consumer products and the other will spotlight the corporate image.

Two drug advertisers, Bristol-Myers and Pharmaceuticals, seem to be having a difficult time with the TV networks in their planning for the 1960-61 season.

Bristol-Myers' jostling and resultant dilemma: Being (1) deprived of Sunday 9:30-10 p.m. on CBS TV, a spot it's had since 1919, (2) advised by NBC TV that the network is sequestering the Monday 9:30 slot, occupied the past two years by Peter Gunn.

Pharmaceutical's travail: CBS TV has told the account it has other plans for Tuesday 9-9:30 p.m., even though the present occupant, Tightrope, appears to have been coming well in the ratings. The reaction here has been bewildering and frustrating, to say the least.

These two episodes have tended to spread the impression that with the climate being what it is in Washington the networks need exercise little compunction in dealing with the will or discretion of the advertiser.

To maintain its discount position with CBS TV Pharmaceuticals will do some buying for the summer.

It'll be a spate of daytime quarter hours and an additional nighttime half-hour.

Chevrolet will have its NBC TV Sunday night hour and two other half-hour shows riding for it this fall. One of the 30-minute programs will be Pat Buttram on ABC TV following the Real McCoys.

In a last minute counter bid ABC TV the past week snatched away the Chesebrough-Pond daytime business from NBC TV, even though JWT had urged the account remain with NBC and thereby avoid a $150,000 shortrate.

NBC, while licking its wounds and chagrin, admitted it was a tough one to lose: five quarter-hours a week at $56,000 a week from 1 April to the end of the year.

NBC's post-battle statement: we stuck to our ratecard.
(See 27 February SPONSOR-SCOPE, page 25, for details of ABC pitch.)
BBDO is on the verge of putting out another documentation on the state of spot radio, as it exists today. The study will deal with sets in use, accumulative audience figures, rating levels by market size, how much each station penetrates the market, when to use two or more stations in a market, etc.

The stratagem that appears to have taken hold in negotiating for network film fare by advertisers: paying the full price for the negative and getting the repeat free.

It bails out the producer on the initial 26-week run, and if the advertiser wants to rerun he has an advantage on the average price.

Adam Young, Inc., is exploring the possibility of setting up a separate division exclusively devoted to the representation of fm stations.

Pertinent sidelight: A timebuyer in a New York agency interested in doing something with fm in 11 markets disclosed to SPONSOR-SCOPE last week that her attempts to pull together information on these markets have been made doubly baffling because of a lack of representation.

(See editorial on Rising Interest in FM, page 74, 5 March SPONSOR.)

P&G has made its first network program buy for next season: the Law and Mr. Jones and this one via Compton.

It'll most likely be spotted on ABC TV Sunday night.

CBS TV may finally snag a buyer for the other half of Dennis the Menace: seriously considering it is the Corn Products-Best Foods management.

It amounts to around $110,000 a week in time and talent.

Vitamin Sales Co., of Pittsburgh (Fairfax) has introduced a new twist in daytime network tv; determining the effectiveness of a quarter-hour program by the number of orders it pulls by the end of the week.

In other words, if one show doesn’t garner a certain number of orders it switches to another show for the following week—paying a premium for the privilege.

The order itself is for a catalog, which the recipient is urged to show his doctor so that the right vitamin pills are sent for. The account’s on NBC.

Blizzard conditions last week didn’t deter Chicago reps and agencies from buzzing around the idea of what can be done to stimulate tv business for the summer.

The event that touched off concern, at least, among the reps was this: Alka Seltzer’s (Wade) announcement that summer cutbacks would take place earlier than usual this season.

Explained Wade: in fact more money annually would be expected, but Alka Seltzer’s schedule would be reapportioned, with heavier concentrations in the fall and winter and much less in spring and summer.

Commentary: all the tv networks have adopted summer rates, but outside of WTOP-TV, Washington, WNEW-TV, New York, and WBTW, Florence, little cardrate cognizance has been given the summer bugaboo by stations. 'Tis said group ownerships like Corinthian and Storer are seriously thinking about doing something about it.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 56; News and Idea Wrap-Up, page 76; Washington Week, page 71; SPONSOR Hears, page 74; Tv and Radio Newsmakers, page 86; and Film-Scope, page 72.
TAKING PART in this "MIRACLE STORY" is the Meredith Station in Phoenix, Arizona, KPHO TELEVISION, CHANNEL 5, Arizona's First Television Station Since 1949. KPHO-TV announced a $475,000 improvement program for its facilities this year including the newest and most up-to-date full power transmitter. Available NOW, Arizona's first RCA fully compatible television tape recorder!!

KPHO-TV
A Meredith Station
Represented Nationally by The Katz Agency
Affiliated with Better Homes & Gardens Magazine

*Based on figures supplied by American Research Bureau.
American Motors' automotive advertising manager has a particular reason for liking spot television. Says E. B. Brogan: "Dealer enthusiasm for Rambler's spot television campaign couldn't be greater. They've seen the showroom traffic our commercials produce and many dealers have been so impressed they've purchased additional schedules of their own."

Rambler's unique, million-dollar campaign concentrates 10- and 60-second announcements on Friday nights, carefully aimed at the Saturday upswing in auto sales. Attention-getting commercials are scheduled on 125 stations, including CBS Television Spot Sales-represented

Representing WCBS-TV New York, WBBM-TV Chicago, KMOX-TV St. Louis, WBTV Charlotte, KHOU-TV Houston, WJXT Jacksonville, WBTW Florence,

"... the way spot television sparks Rambler dealer enthusiasm."

"Great..."

You, too, can speed up sales by backing your dealers with advertising they believe in... advertising that really works. Our informative booklet, "How Spot Television Builds Dealer Enthusiasm," is crammed with additional case histories...and it's yours for the asking. Write to 485 Madison Avenue, New York 22, main office of CBS TELEVISION SPOT SALES.

James P. Alspaugh, vice president of H-R Representatives, Inc., New York, feels that the buyer is not taking full advantage of the sound, honest counsel of station representatives when he decides that his secretary should be the go-between in buying. “By utilizing the vast store of knowledge and judgment available from intelligent discussion with responsible reps, the buyer can make maximum contributions to the success of his client’s product and acquire major professional stature in our industry.” Jim points out that the majority of reps aren’t order takers. They are experienced in markets, media and stations, and are eager to tailor their presentations to fit a particular campaign’s objective. But, to do so intelligently, they must know the various aspects of a campaign and budget. “We need to know, for example: Is it a radio-only buy? Are TV and other media being used? What type of audience is the client seeking? Is CPM a prime factor, or is reaching the whole market more important? Obviously, buyers and reps must communicate directly for maximum campaign results.”

Bob Williams, Daren F. McGavren Co., New York, thinks that one of the most valuable services representatives offer buyers during a campaign is the presentation of a competitive pitch to switch business because of new factors. “While some buyers consider the competitive pitch a nuisance, many more realize it’s important to keep an open mind to factors that may justify new schedules. Listening patterns in markets are continually changing, and the competitive pitch helps keep the choice of times and stations up-to-date. Certainly a salesman handling 10 or 15 markets knows more about new factors in these markets than a buyer with 200 markets to watch.” Bob notes that while it is not a common situation, he still finds the obsolete long-term schedules repeated at renewal time. “This doesn’t happen when the rep with applicable, valid material is able to present his case to sharp, receptive media personnel. Fortunately, I find that more and more top buyers in the agencies want to work closely with the reps to update their schedules and eliminate the dead wood that can badly bog down a campaign.”
“Now where did they say all those timebuyers are going?”
“Now where did they say all those timebuyers are going?”

Hurry! Just a few days left to sign up before SPONSOR's new rates go into effect. Guaranteed Rate Protection for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April 1960.

Call Art Breider, MU 8-2772, NYC.
NATURALLY, TO

SPONSOR'S

WHEEL-OF-FORTUNE

AT THE NAB CONVENTION IN CHICAGO!

Conrad Hilton • Suite 1106

Here's why. SPONSOR's Wheel-Of-Fortune can mean valuable prizes for timebuyers who visit SPONSOR's Suite 1106. Each registering timebuyer gets a number ... and each time SPONSOR's Wheel-Of-Fortune stops at his number, it's a "vote" for him! At Convention's end, timebuyers with the highest scores win the prizes!

ATTENTION: STATION MANAGERS AND OTHERS! Here's where you come in. Only you are eligible to spin SPONSOR's Wheel-Of-Fortune and help timebuyers win. But there are valuable prizes for you, too.

Remember Suite 1106 for:

- SPONSOR'S HANDY-USE CONVENTION SPECIAL!
- SPONSOR'S UNIQUE TOMATO JUICE BAR!
- SPONSOR'S WHEEL-OF-FORTUNE PRIZES!
- SPONSOR'S FRIENDLY STAFF TO SERVE YOU!
- PRIZES FOR ALL!

SPONSOR'S DOUBLE ACTION CONVENTION ISSUES GIVE YOU TWO ADS FOR THE PRICE OF ONE!

Here's how. Schedule your ad in the Convention Issue dated 2 April (15,000 copies) and you get the SPECIAL, too, (2,500 copies) ... a separate book, hand-delivered to NAB members at their Chicago hotels.

Double exposure, double impact at only $75 additional per page over SPONSOR's regular rates. This covers production and paper costs. Forms close 24 March.
They said it couldn't be done

(They may be right.)

Teen-age television at seven a.m.? In Houston? With news...sports...music...reports...of a kind important to young people? And panel discussions? LIVE?

It's enough to give a program manager insomnia: Every dawn a new problem, breakfast practically a midday meal, and Studio A full of teen-age egos five mornings a week.

That's what the Corinthian station in Houston has brought about with the new half-hour Ginny Pace Show. Object: To serve an important segment of the community—teen-agers, some 200,000 of whom live within tv sight of KHOU-TV—and many parents, eager to share in the interests of their offspring. Developed with the blessings of the Superintendent of Schools and the encouragement of PTA's, the Ginny Pace wake-up show may also awaken others in the industry to the potential of early-morning local tv.

The perils need not be spelled out. You're aware of them and so are we. We're also aware that someone has to assume responsibility for pioneering with new ideas if television is to maintain vitality and commercial effectiveness. Each station of the Corinthian group is encouraged to take program risks, to try out new ideas, to avoid always playing safe. Sometimes it's good box office, sometimes it isn't. It's always healthy.

Responsibility in Broadcasting
Quotable
I plan to publish a monthly idea-letter to real estate firms. Contents will be about advertising, promotion, merchandising and publicity, specifically for the real estate field.

Occasionally your columns on “Radio Results” and “Tv Results” cite case histories on builders and realtors. I would like permission to quote your column. Naturally I will give credit to your book.

The specific groups I have in mind are:
Creative Homes Corp., March 28, 1959
Vero Lake Estates, May 2, 1959
Mahay Construction, January 9, 1960
Cross States Construction, October 17, 1959
Tegtmeyer Realty, Sept. 9, and Sept. 5, 1959
I’ll certainly appreciate your permission, since this is the type of pertinent fact that will make my proposed publication a success.

Robert A. Canyock
Creative Marketing
Orange, Conn.

Short—30 agencies!
Your article in the February 20th issue of SPONSOR (“Brewing: the Battle of the Ratings”) was a most interesting one in that it tried to define as best it could within the limitations you had set, the concept and usage of the various rating services.

However, I found that a restriction of the findings to the top 20 agencies penalizes ARB to a great degree, in that had your reporter taken the time to make an investigation of the top 50 agencies, which seems to be the standard you have employed for many years, the box score would then have read: ARB, 41, next largest service 15.

It is also interesting to note that of more than a billion dollars spent in television time, ARB reports are used by agencies who account for 93% of this total. I think your readers will find this most interesting in view of the fact that it gives the whole picture, not just a certain select portion.

Jack L. Gross
American Research Bureau, Inc.
N. Y. C.

Directory like calendar
In glancing through the latest issue of SPONSOR, I noticed your ad on your 5-City Tv/Radio Directory.

Your 1957 edition was such a help to me, and since then, it has become as important to me as the daily calendar. Needless to say, I am requesting a copy of your latest 5-City Tv/Radio Directory.

Thank you for making things easier over the past four years.

Elaine Mohr,
WTVN-TV
Columbus, Ohio

Keep up the courage
Among the things for which my admiration is always unbounded is courage.

It took large quantities of that for you to publish the article on how broadcast representatives evaluate agency media departments (SPONSOR, 13 February).

This evidence of editorial fortitude—which is where journalistic leadership begins—is not untypical for you. It’s just a good example!

More power to you and your good colleagues.

E. L. Deckinger
vice-president
Grey Advertising Agency, Inc.
N. Y. C.

WNJR
1st in new york
dec. negro pulse
(BASED ON U. S. CENSUS)
If you have something to sell America, you have something to say in these 7 of the top 10 U.S. markets. The place to say it is on the CBS Owned Radio Stations, because C-O Radio is different: different in each city, different from all other radio today. These stations are still in show business, and it shows! Look at some of the listed highlights (only a partial listing) of locally produced programs, and you'll see what we mean. This is broadcasting for active listeners—not for the fringe consciousness of people with their minds on other matters. And added to it is the unique strength of the CBS Radio Network, with its schedule of great personalities, drama, comedy, complete news coverage and analysis, public affairs and special events. This is responsible broadcasting. It gets a responsive audience. And that means response to your advertising, too!

CBS OWNED RADIO STATIONS
Represented by CBS Radio Spot Sales

Program Highlights

**KCBS**
San Francisco
"Viewpoint," an idea forum, broadcasting phone calls from anyone; "Owen Spann," comedy, variety; "The Bay Today," interview study of the area's big story of the day; "Radio Moscow," airs and analyzes the Soviet view; special series, such as the Los Angeles-Honolulu Yacht Race; full local coverage of the Winter Olympics.

**KNX**
Los Angeles
"Opinion Please," a modern town meeting where anyone can talk on a broadcast open phone line; "The Bob Crane Show," a zany comedy turn; "Point of Law," digests of actual court cases; "This Is Los Angeles," provocative interviews with interesting Angelenos; specials such as "Blackboard Dilemma," "The Changing Face of Hollywood," and "Image of America."
Program Highlights

WBBM
Chicago

Program Highlights

WCBS
New York

Program Highlights

WEEI
Boston

Program Highlights

KMOX
St. Louis

Program Highlights

WCAU
Philadelphia
"The Ralph Collier Show," talks with celebrities and other interesting people; "University Round Table," stimulating discussion; "Career Forum," vocational guidance for High School students; "The Books of Man," under the auspices of the University of Pennsylvania; "The Governments of Man," under the auspices of Temple University.
Through History & Eastern Iowa with Gun (Electron) and Camera (TV)

Thales of Miletus rubbed a piece of amber back in 600 B.C. and small particles of other substances were attracted to it. This was the start of a long series of attractions which have culminated in the recent clean sweep of tv watching in Eastern Iowa for WMT-TV. But that's another story. One Bill Gilbert, a physician and Latin buff, got to fiddling around with amber in 1600 A.D. and published a work called De magnete. He named the phenomenon electricity, after the Greek name for amber (elektron). Many centuries later another work, Forever Elektron, created something of a stir, electrifying, but far afield.

In the early 1700's Stephen Gray discovered he could lead electricity around by the nose through certain substances, and not through others, a personality trait proved almost daily by ARB, Nielsen, and Pulse.

The invention of the Leyden Jar in 1745 (not to be confused with the San Francisco Earthquake of 1906) set things up for a Mr. Franklin, founder of a competing medium (space on kites).

We pass lightly over the contributions of Davy (electrolysis, safety lamps, and laughing gas, the latter a forerunner of technically augmented soundtracks), Ohm, Faraday, and Hertz ("It only, when you laugh") and come to Guglielmo Marconi, who invented the antenna in 1896 and the submarine sandwich a few days later. Fleming (1904) and De-Forest (1906) whipped up the vacuum tube, Armstrong the regenerative circuit (1912), the superhet (1918), and frequency modulation (1939).

What happened after that is so familiar to our readers that a refresher seems pointless. It's interesting, however, to record one more fact: The reference work we've been consulting calls the use of a cathode-ray tube—instead of a scanning disk—"promising." The work was published in 1946.

The same could have been said—with accuracy—of WMT (1922) and WMT-TV (1953), CBS radio and tv for Eastern Iowa, represented nationally by the Katz Agency.
WHAT'S AHEAD ON NET TV?

Here's a SPONSOR analysis of shows the three nets have slated for next season's prime time periods.

Even though public affairs gets biggest program discussion, westerns and adventures still ride high.

The intra-industry concern with more programs which satisfy the tastes of minority as well as majority audiences is being reflected in costly continuing productions of broad scope. But the actual number of so-called public affairs, news specials or documentary showings is estimated to be only six out of a projected total of 108 network shows.

Of the 108 now proposed—and this is still early in the planning season—35 will be carried by ABC, 40 by CBS and 33 by NBC. Forty-one will be hour-long features—15 on ABC, nine on CBS and 17 on NBC—with the remainder, 67, thirty minutes long. Of these, 21 will be telecast by ABC, 30 by CBS and 16 by NBC.

As for program types, westerns will account for almost one in five shows—22 in all, with 10 on ABC, four on CBS and eight on NBC. Other program types, according to frequency of anticipated scheduling: mystery, 15 in all: ABC, 3; CBS, 8; NBC, 4. Situation comedy: 13: ABC, 4; CBS, 8; NBC, 1. Adventure, 12: ABC, 7; CBS, 1; NBC, 4. Music variety, 11; ABC, 3; CBS, 3; NBC, 5. Documentary and public service, 6, two for...
A March Forecast of Next Fall’s Network

<table>
<thead>
<tr>
<th>Time</th>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
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<tbody>
<tr>
<td></td>
<td>ABC</td>
<td>CBS</td>
<td>NBC</td>
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<tr>
<td>7:30</td>
<td>Maverick</td>
<td>Dennis O’Keefe?</td>
<td>Laramie</td>
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<tr>
<td></td>
<td>The Menace</td>
<td>or Action Show?</td>
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<tr>
<td></td>
<td>Overland Trail (7-8 p.m.)</td>
<td>Riverbeat? or Renegade?</td>
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<td></td>
<td>Cheyenne</td>
<td>or Sugarfoot</td>
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</tr>
<tr>
<td></td>
<td>The Texan</td>
<td>or Action Show?</td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td>Ed Sullivan</td>
<td>Kate Smith?</td>
<td>Open? or 2nd Half of Above Action?</td>
</tr>
<tr>
<td></td>
<td>The Barbarians</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>8:30</td>
<td>Lawman</td>
<td>Wells Fargo? or Winchester? or Western Avenger?</td>
<td>Wyatt Earp</td>
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<td></td>
<td></td>
<td>Open</td>
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<tr>
<td>9:00</td>
<td>Rebel</td>
<td>Danny Thomas (General Foods)</td>
<td>Open? or Tightrope?</td>
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<tr>
<td></td>
<td>G.F. Theatre</td>
<td>Peter Gunn</td>
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<td></td>
<td>Chevy Show</td>
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<td></td>
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<td>Corrupters</td>
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<tr>
<td>9:30</td>
<td>The Alaskans</td>
<td>Adventures In Paradise</td>
<td>Red Skelton</td>
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<tr>
<td></td>
<td>Open</td>
<td>Ann Sothern (General Foods)</td>
<td>The Blue and The Gray?</td>
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<tr>
<td>10:00</td>
<td>Jack Benny (Lever)</td>
<td>Hennessy? or June Allyson?</td>
<td>Garry Moore</td>
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<tr>
<td></td>
<td>Loretta Young</td>
<td>or Steve Allen? or Variety?</td>
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<tr>
<td></td>
<td></td>
<td>or Barbara Stanwyck</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td>Churchill Memoirs (Jan. ’61)</td>
<td>Original Amateur Hour</td>
<td>Public Service</td>
</tr>
<tr>
<td></td>
<td>What’s My Line?</td>
<td>Face The Nation</td>
<td>Open</td>
</tr>
<tr>
<td></td>
<td>Barbara Stanwyck</td>
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Most of the slots have shows scheduled for them on a tentative basis, according to sponsor’s day-by-day analysis of prime time periods (see chart below). But some periods appear to be completely open: five at CBS, two at ABC and one at NBC. Miscellaneous shows account for the remaining 10 programs in the projected total of 108 for next season.

Although public service and news innovations won’t be channel-shatter-
ing, there's a definite move in the direction of more balance—in "entertainment" as well as in public affairs programing. Government people, the public and industry leaders all agree on the need for a broader and more intense effort to satisfy the program tastes of small audiences within the mass audience.

Earl Kintner, chairman of the Federal Trade Commission, last week ventured outside the FTC area of advertising content supervision into a personal realm. Speaking at the CBS Affiliates meeting in Washington, he gave some opinions of programing as a "citizen." Charging broadcasters (Please turn to page 66)
Noodles hot in tv spot

- Harrisburg, Pa., noodle firm puts over 60% of total ad budget in spot tv; sales show dramatic 57% rise

- Warm copy approach, emphasizing Pennsylvania Dutch heritage, wins friends in major eastern markets

### Sales Story Since Start of Spot TV Campaign in Oct. '58

<table>
<thead>
<tr>
<th>Market</th>
<th>Station</th>
<th>% Sales Increase</th>
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<tbody>
<tr>
<td>Scranton, Wilkes-Barre</td>
<td>WNEP-TV</td>
<td>85.6</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>WTAE-TV</td>
<td>44.9</td>
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<tr>
<td>Philadelphia</td>
<td>WRCV-TV</td>
<td>21.7</td>
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<tr>
<td>New York</td>
<td>WRCA-TV</td>
<td>100 plus</td>
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<tr>
<td>Baltimore, Wash. D.C.</td>
<td>WBAL-TV</td>
<td>26.9</td>
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<tr>
<td>Richmond, Va.*</td>
<td>WTVR</td>
<td>67.0</td>
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<tr>
<td>York, Pa.*</td>
<td>WSBA-TV</td>
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<tr>
<td>Harrisburg</td>
<td>WTPA-TV</td>
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</tbody>
</table>

 average for all markets \(57.7\)
here using for exposure. We couldn't reach everyone. We had to hit the light audience with maximum frequency. That's why we bought in mall packages, perhaps four a week in the Paar show, six or seven on movies, and another six or seven advertisements to women's shows."

The biggest drives run for eight weeks three times a year. There is fall kick-off, about 1 September, here's another which starts a month before Lent, and the third runs during the summer. These campaigns serve a double purpose. One is to impress those with mid-European family backgrounds, who are already users of noodles, with the quality of the Pennsylvania Dutch brand, and the second is to convince those who don't eat noodles to try them at meal me as a potato substitute. There is special I.D., which suggests that the viewer who is tired of potatoes try noodles instead.

At the heart of the Pennsylvania Dutch campaign is the commercial, ad soft-sell pitchman, P. D. Krotz, noodle man. Originally created as the salesman who appeared on all company trade letters he was a natural choice to deliver the sales message on tv. However, investing this a Dutchman with life posed certain problems for the agency. It was easy enough having a character on the printed page look and read authentic, but the added dimension of television demanded scrupulous attention to detail, lest the original quality of the character be lost.

At first there was some deliberation as to whether a true Pennsylvania Dutchman or a character actor could be the choice. Among the assistants for the position was the curator of the Pennsylvania Dutch museum in Lancaster. After several auditions, though, the curator lost out to a handsome, blonde New York actor, named Jim Stephens. The agency felt that actor Stephen's portrayal as more convincing, an all-important consideration in commercials which place such tremendous a stake on believability. In one of the 20-second spots, for example, there's a telling age direction which reads, "Krotzells' (noodle) flavor with the ex-ression on his face."

(Please turn to page 64)

AGENCIES AND STATIONS: PARTNERS IN AD TANGO

How to make points with your audience: apply a visual demonstration with the hard-sell in your speech. That's the formula used last week by panelists speaking to New York members of the Radio-Television Executives Society in their timebuying seminar.

A talk on station and agency cooperation, themed to "It Takes Two to Tango," started with a professional dancing demonstration of the tango rhythm—complete with signs for "Agencies" and "Stations" donned by the dancing duo. The agency angle was discussed by Harold A. Smith, vice president for promotion and merchandising at Needham, Louis & Brorby, who sparked his comments with results of an independent survey conducted among 41 national advertising agencies.

Some of the findings: Thirty of the 41 agencies said that requests from clients for merchandising assistance from stations has increased in the past year; nine reported no change, one, a decrease. Fifteen agencies said they had more than 10 program or spot campaigns involved in these merchandising requests from stations, with another 14 shops reporting between five and 10 such campaigns and nine, less than five.

What kind of response do stations give to these requests for merchandising support in behalf of clients' schedules? Twenty agencies said tv stations "almost always respond"; 28 said the same for radio. And in evaluating this merchandising support, 15 said tv stations "usually do a good job," 17 said radio does. More radio stations seem to do a better job, as compared with newspapers, than tv stations. Sixteen agency people said tv did the same as papers; 12, poorer; 8, better. But with radio 13 said the medium gave better merchandising assistance.

Do stations live up to their merchandising promises? Yes, answered 27 people about tv and radio, each. And each earned 10 "No's."

The station speaker was John F. Hurlbut, promotion manager of WF-BM AM-TV, Indianapolis, and the moderator was Phil J. Richtscheidt, account executive at WINS, New York, and seminar chairman. 

DANCERS DEMONSTRATE "It Takes Two to Tango" speech themed to agency-station cooperation at RTES in N. Y. From | to |: John Hurlbut, prom. mgr., WF-BM AM-TV, Indpls.; Murray dancers; Phil Richtscheidt, sls., WINS, N. Y.; Harold Smith, v.p., Needham, Louis & Brorby, Chic.
Here's a letter from a timebuyer who didn't make the list in SPONSOR's recent article, "73 Young Men Who Are Well Worth Watching."

Dear Sponsor:

That article you guys carried in your 16 January issue about 73 bright young men in radio/tv today raised unholy hell in my happy home and I finally had to write you about it.

Don't get me wrong, though. I'm not a sorehead, and I'm not jealous. At least I don't think I am. It's true I didn't get mentioned, and it's true I'm 30 years old and an associate media director in what we call, "The biggest little medium-sized agency in America," and maybe I should feel hurt.

The one who's burned up about it, though, is Clarice. Clarice is my wife, and she glommed onto that 73 Young Men story about as soon as SPONSOR arrived at our house.

It was a Saturday, and that night we were sitting around the living room in our stocking feet, looking at Perry Mason and the rest of the CBS schedule, and when the break came after Have Gun, I went out to the kitchen for a couple cans of Ballentine, and all of a sudden Clarice lets out with a yell, "They think you're Chester."

"Chester who?" I say, trying to keep the foam from sloshing on my way back.

"That big baboon," says Clarice. "Who does he think he is, Simon Legree or something?"

At this point Matt Dillon is walking slowly across the square with those creases in his pants shifting left, right, left, and Jack Lescoulie is about to snarl "Gunnunnnnn—smoke," so I wait.

"You'd think he'd have some decency," says Clarice, throwing SPONSOR at the wastebasket, "when we..."
AND THOSE '73 YOUNG MEN'

couldn’t go to Fire Island last summer.”

“Hey!” I say, “I haven’t seen that yet. And what’s eating you, anyway?”

Clarice picks up SPONSOR and hands it to me. She has a look on her face like she has those nights I have to work till 11 o’clock getting out spot orders for our breakfast food account. “Read it, Mr. Chester Goode,” she says, dripping acid all over the place.

She has the magazine open to the 73 Young Men article, and she shoves it under my nose, and starts to turn off the TV set. Marshall Dillon is having breakfast with Doc and Kitty and it doesn’t look like much is going to happen fast—“Turn it down low,” I say.

“Chester!” says Clarice again.

So then I begin to read about the 73 young men who are supposed to be hell-on-wheels in our racket, and I have to admit that when I come to the part about media men and time-buyers, I look hopefully to see if my name is snuggling there with the others. And when it isn’t, I sort of swallow, hoping Clarice won’t notice it, and then I finish the article.

“Well,” I say, sort of calm-like, “what about it?”

“He’s a stinker,” says Clarice. “You mean you don’t see what he’s doing to you?”

I look again at the names of those 73 young men, and I can’t figure out what’s got her in such a tizzy. I know maybe a third of the guys you mentioned, and most of them, I got to admit, are darned smart cookies. Certainly there aren’t any stinkers in the lot, and only one you might possibly call a jerk because of the way he plays office politics. But nobody on Madison avenue would ever deny he’s a brightie.

“Let’s take it again from the top,” I say, “who are you talking about?”

Clarice puts her chin in her hand and looks at me as if she thinks I’m a sort of a goon-boy.

“When are you going to wake up?” she says. “When are you going to stop having stars in your eyes? When are you going to realize that your boss is a—a poop?”

“Joe?” I say, “What has Joe got to do with it?”

“He’s so jealous of you he can taste it,” says Clarice. “That’s why he overworks you and underpays you. And this is the last straw.”

“But Joe—SPONSOR doesn’t talk about Joe.”

“Of course not,” says Clarice, like she’s speaking to a two-year-old. “But don’t you see how he’s plotted and schemed to keep you out of it?”

Matt Dillon, you’d see it very clearly.”

With this, she gets up, and starts emptying the ashtrays and picking up the beer glasses. “I’m going to bed,” she says. “I’m disgustd.”

I just sit there and look at her, feeling sort of stunned. But knowing Clarice, I know that this isn’t the end of it, and sure enough, after she is in bed and the light is out, she keeps right on talking for about three hours.

Along about 1:30 a.m. I began to get all the bits and pieces of what she was saying fitted together. If

![SPONSOR SAYS "NO" TO CLARICE]

**AS YOU WILL SEE** from the letter on these pages, a media man’s wife raises a burning question about SPONSOR’s “73 Young Men” article. The answer to her inquiry is “No, he didn’t.” We are happy to report that no pressure was ever put on us in this way.

However, since “73 Young Men” appeared, many people have asked why Bill so-and-so, or Jack such-and-such was not listed among the rising stars of radio/TV. The reason is that SPONSOR’s poll was merely a sampling of industry people. The names they gave us were simply their personal nominations. But we know at least 273 other young men who, in our opinion, also deserved mention.

“What!” I say, choking over my Ballentines.

“He knows what a bargain he’s got in you. He knows that you’re responsible for $25 million of TV and radio buying...”

“It isn’t anything like $25 million,” I protest. But Clarice doesn’t hear me.

“... And you can be darn sure he wasn’t going to let SPONSOR run your name, where it could give you and other people a lot of ideas. He’s a little man. A very frightened little man. And if you weren’t always trying so hard to play Chester to his you were going to spell it out in a flip chart presentation to a client, it would go like this:

1. I am the brightest young man in the ad business. (Remember, this is Clarice talking.)
2. I am 73 times brighter than any other media buyer, and I work 73 times harder.
3. I never get home any night before 11:30 p.m., and last summer I didn’t get any vacation, and she needed one.
4. I’m doing the work of three guys, and all I’m getting paid for is

(Please turn to page 64)
THREE links in a newscast: Edward P. Morgan, ABC newsman, interviews President Eisenhower at press conference. (Above), Morgan sweats over interpretation of Ike's remarks, works them into his commentary. Then, as second hand of studio clock moves to "on-the-air," Morgan gets ready to tell his listeners what the President said along with the import of his words. Radio has found its news role.

RADIO:
NEW KING OF
THE NEWSBEAT

- Until a few years ago, radio news was branded wishy-washy, no more than recitations from the teletypes
- Now it has gone to the front through technological advancements and acquisition of experienced newsmen

Recalling a radio news presentation he heard some time ago, an adman told SPONSOR he was particularly impressed with this summing up of the three communications media: "Newspapers tell you what happened; TV tells you what was happening—but radio tells you what is happening while it is happening."

Therein lies radio's greatest advantage as a news source. But although the potential has always been there, it is an advantage that radio gained and exploited only in the last few years.

One of the criticisms that used to be leveled at radio news was that it consisted, for the most part, of a station announcer tearing a strip of stories off a news service teletype and reading them over the air. It's a charge that would hardly stick today, except in a few cases. Radio has moved right to the top of the local, national and international newsbeats.

Behind this discovery of itself as a prime news medium are three basic developments within the radio industry: (1) technological improvements (2) strengthening the ranks with experienced newsmen; (3) growing awareness that the newsmakers are of even greater importance than the newscasters.

Here is how Hal Gold, head of Mutual Broadcasting's press department explains these three growth areas:

On the technological side, radio has perfected its on-the-spot newsgathering facilities with such refinements as lapel mikes, remote units, station feeds; it has become as mobile as pencil and copy paper. As for its acquisition of experienced newsmen, this probably has done more to shove it into front-running position than anything.

"The chief reason that radio news-
was for so long a time little more than announcements from news ticker tapes," Gold told SPONSOR, "was because broadcasters lived in fear of libel suits—and they didn't understand the laws of libel. Such elementary safeguards as quoting a law officer in reporting an arrest, or not naming a criminal until he has been booked were mysteries better left unplumbed. Rather than risk a goof, they avoided just about everything. If anyone stood for a rap, let it be the wire services who paid big insurance against libel suits.

"Then came experienced, veteran newsmen who understood well the laws of libel. Once they joined forces with radio, the problem became uncomplicated.

"The philosophy of newsmakers dominating the news scene," Gold continued, "is the thing that came to MBS along with Hurley" (himself a veteran newsman) in 1957. "The voice of the newsmaker himself, an eye-witness, or someone other than the radio correspondent who actually has contributed to the news event becomes, in our new radio philosophy, the graphic counterpart of the newspaper photograph. TV news has suffered because they try to build a story around a picture; they are so obsessed with their ability to record a strip of action film, that they frequently lose the point of the story itself. It is radio that breaks the news story, presents the graphic in sound. The newspaper comes out later with the full details and the visual presentation of the smile you heard in a newsmaker's voice in radio. Anyone who says that radio will take over the newspaper's role is nuts. Radio whets the appetite for details; the newspaper follows with those details." (The reason that top papers are giving more and more attention to reprinting speeches of newsmakers in full is because radio has pushed them into the expansion).

The growth of radio to its new stature has been a slow one. It might be said to have begun back in the late '20's when Abe Schechter, veteran newsman with INS, went into the new medium, built his own news-gathering system suited to broadcasting. At CBS, in those same days, his counterpart in radio news pioneering was Paul White. Politics pointed the way to radio's impact on the listening nation. In 1944, FDR's Fireside Chats on radio swung the national election in his favor despite the fact that 80% of the country's newspapers were against him. Then in 1948, Truman, with 93% of the newspapers against him, took to radio and trounced Dewey in history's all-time political upset.

But most of the progress in radio news coverage and import of that coverage has been made within the last five years.

With networks feeding first-hand interviews and eye-witness reports from correspondents and stringers all over the world, with network affiliates here in the U.S. adding their own hottest newsbreaks to the gigantic communications web, and with trained newsmen at the receiving points disassembling and analyzing the reports, the news service that radio has built has become formidable.

Every weekday, from 6 or 7 in the morning until midnight, the radio networks feed national newscasts at

### HOW NETS HAVE ADDED TO RADIO NEWS STATURE

<table>
<thead>
<tr>
<th>ABC</th>
<th>CBS</th>
<th>MBS</th>
<th>NBC</th>
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<tbody>
<tr>
<td><strong>FROM</strong> 3 a.m. until 10:45 p.m., this net feeds affils at rate of about two newscasts an hour, including sports, business and commentary. <em>ABC News Call</em>, behind-the-scenes reports to stations, is big feature. Top names are Daly, Harvey, Vandercook</td>
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<tr>
<td><strong>SOME</strong> 20 news bureaus and nearly 50 correspondents keep feeding <em>CBS news</em> to affiliates throughout broadcast day from such far-off points as London, Tokyo, Bonn and Buenos Aires. Names to reckon with here: Lowell, Trout, Sevareid, Ron Cochran</td>
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<tr>
<td><strong>BEGINNS</strong> feed to affiliates at 6 a.m., continues through midnight at rate of about two casts an hour. Concentrates on eye-witness interviews with the newsmakers. Big names in MBC stable: Van Voorhees, Frank Edwards, Singheiser, expert on finance</td>
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<td><strong>STAFF</strong> of about 400 around the world contribute to strength of <em>NBC news</em> service to stations. From 7 a.m. to midnight, news goes out across U.S. about twice an hour. Monitor, on weekends, hits every news angle. Some top names: Brinkley, Huntley</td>
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SPONSOR • 12 MARCH 1960
the pace of about two an hour, and this includes along with national and international news such other coverage as sports and financial. Weekends find almost the same heavy scheduling of newscasts. Evening net service offers a wide variety of depth analysis of the news or special events programming. At the local level, the stations augment this worldwide coverage with local newscasts via remote crews and beeper phones, traffic and transportation reports from stringers about town. (Radio Advertising Bureau reports some stations utilizing services of operators of radio-equipped taxis or ambulances.)

For an idea of the scope of radio news on the national level, here are activity reports from each of the nets:

**ABC:** Every weekday between 8 a.m. and midnight, this net programs a total of about three-and-one-half hours of news in segments ranging from five minutes to 15 minutes. These include late news, financial news, sports and commentaries. From 4:30 to 4:55 p.m., ABC broadcasts its closed-circuit News Call to affiliates. Prepared under supervision of John Daly, vice president for news, special events and public affairs, this service gives stations chance to record a roundup of on-the-spot pickups from around the world, speeches, hearings, etc. which they can then use within their own news programs. Still another facet of this net’s news service is its “Confidential Memo” which emanates from ABC correspondents, is passed along as classified material to local station newsmen to give them the feel of what’s “behind the news.”

Top names at ABC include John Daly, veteran Washington correspondent and winner of many awards; Paul Harvey, who began in a radio newsroom back in 1933; Bill Shadel, war correspondent with Gen. Patton; Don Goddard, who began as a reporter on the old N. Y. World back in 1926; Quincy Howe, author and historian; Edward Morgan, quarter-century newsman who began on West Coast; George Sokolsky, syndicated newspaper columnist; John Vandercook, actor, photographer, newsman, with more than half a century of news-gathering experience.

**CBS:** 120 news broadcasts are now presented weekly by CBS news, covering a span of 14 hours a day. This begins at 8 a.m. with World News Roundup, goes on until midnight. Broadcasts include late news, news analysis, sports and business.

Among top news names in the network’s stable are: Robert Trout, a veteran Washington correspondent via Mount Vernon Hills, Va., was the net’s announcer for F. D. Roosevelt in 1933; Eric Sevareid, winner of many international journalism awards, a World War II correspondent, author and political commentator; Walter Cronkite, who began as a sports announcer in Texas, spent 11 years with United Press, covered battles of the North Atlantic and The Bulge, then went on to report German surrender and later the Nuremberg trials, spent

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**SOME FACTS RAB FOUND OUT ABOUT RADIO NEWS**

1. **RECENT survey** by Radio Advertising Bureau of its member stations (reported here for the first time) shows that stations are spending more on programing and that most of the increase is in news. Last year 59.2% stations spent more; year before, 65.3% had upped programing spending

2. **SAME survey,** on the news side showed, that in small markets, 22.2% of extra programing investment went into news; in medium markets, 20.4% was devoted to news coverage, and in large markets 18.2% of increase went to news. This was more than any other programing area received

3. **A TOTAL** of 64.3% of RAB member stations reported they programed more news in 1959. Some of the ways they have expanded their service are highly ingenious. Radio-equipped taxi fleets are put into service as stringers, also ambulance services. 40% of stations have stringers of some kind

4. **AVERAGE daily time** spent per person with radio is about three times that of time spent with newspapers according to Sindlinger Media Activity Report for January 1960. Time spent with radio daily is one hour, 58 minutes, according to report; with newspapers, time spent is 40 minutes

5. **OF INTEREST** to advertisers bent on reaching the distaff side, especially to reach them via newscasts just before they leave for shopping or enroute in cars to the supermarket; women spend about two hours and eight minutes with radio daily; once again only 40 minutes with newspapers

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SPONSOR • 12 MARCH 1960
several post-war years as correspondent in Moscow: Douglas Edwards, Peabody Award winner in 1955.

**MBS:** In the last six months, Mutual has signed up 65 new U. S. radio stations that have never before been net-affiliated. The reason — Mutual news.

Starting at 6 a.m. every weekday and continuing through until midnight, this net serves up a total of 36 newscasts—hourly and half-hourly.

Weekends find 32 newscasts on Saturdays, 29 on Sundays. Both weekdays and weekends include late newscasts (featuring on-the-spot interviews with eye-witnesses or actual recordings of the words of the prime newsmakers), news analyses, sportscasts, and financial news.

Calibre of Mutual news staff is shown in some of these names: Steve McCormick, vice president of Mutual news and a former White House correspondent; Frank Singheiser, former editor and journalism professor, who now does all the net’s financial programs, digging up his own stories, his own business news sources (he doesn’t rely on the exchanges for his figures or analyses) and whose radio broadcasts often become subjects of feature articles in *Wall Street Journal*; Robert F. Hurley, Mutual president who won his newspaperman’s spurs with AP in Chicago where he was bureau chief; Gabriel Heather, onetime Hearst city editor and political writer; Fulton Lewis, Jr., veteran and top-flight newsmen; Bill Costello, a city editor in Honolulu and author of the recent best-selling book on Nixon.

**NBC:** This net offers widest possible weekend news coverage—with all the trimmings—in its magazine-of-the-air called *Monitor*. This format includes on-the-spot statements and interviews while the news is happening, complete sports coverage, news commentaries. Its weekday schedule of news service to affiliates is another net bulwark. In addition, any number of special events programs are presented. Its staff includes such noted newsmen as Chet Huntley and David Brinkley, a pair of the most creative newscasters ever to come down journalism row; Morgan Beatty, former AP newsmen, friend of President Truman, one of the U. S. newsmen who accompanied Khruschev on his U.S. tour.

**SNOWBOUND STUDIO** finds Dave Beggin (upper right), WREX-TV director, cooking with props of supermarket sponsor as mchds. mgr. Jack Lightner (left) draws cup of coffee. First man to reach the station, Wayne Weber, sports director, (below) skis in after car failed him.

**WINTER’S WORST STORMS CAN’T SNOW OUT TV**

You’d think winter had a special grudge against broadcasters.

When the worst storm in 37 years hit Rockland, Ill., it isolated 20 men in the local tv studios. And in Asheville, N. C. three engineers on antenna duty atop lofty Mt. Pisgah, found that they, too, were trapped by snow. But broadcasters are a plucky lot.

In the WREX-TV studio at Rockland, daylight faded quickly as snow drifts piled up against doors and windows. The wind was howling and the snow still falling. By early evening, only the night crew was left, along with a few diehards who had decided to wait out the storm. It turned out to be a three day wait.

A few hours later, a stranded farmer arrived seeking refuge, and announced that the worst was yet to come. His prophecy came true. The winds rose to 60 miles per hour as the snow piled into 12-foot banks around the studio. Then Lee Tower, the microwave relay which feeds network programing, was knocked out and net service halted.

With only one AT&T line operating, the station’s general manager, Joe Baisch, made emergency arrangements with the other station in the area, to share the existing line and alternate network programing. Staffers performed double duties and the station remained on the air an hour and a half beyond its normal broadcast day issuing public service bulletins until 2:30 a.m. The following morning at 6 a.m., the station (normally operated by 63 staffers) signed back on manned by the same tireless 20.

The station remained isolated for nearly three days. Engineers manned the switchboard, the promotion manager assisted behind the cameras and Joe Baisch acted as news- and sportscaster. When food began to run low, tv director Dave Beggin cooked up a gourmet’s fantasy in the demonstration kitchen, using canned food on hand for a local supermarket display. Late in the third day Wayne Weber, sports director, skied in to work after his car got stuck behind a stalled snow plough. Other staffers followed by sled and snow shoe, and so the crisis passed. Meanwhile, back on Mt. Pisgah Asheville, WLOS-TV had dispatched two planes to drop food to their stranded engineers. Thanks to this and to a warm sun, the men were in good spirit when they were reached the next day.
New stars in the N. Y. moving sky

- Dane & Murphy, N. Y., hikes tonnage 16% with WRCA’s Cullen; adds WOR’s Long John as rise goes on
- Heavily promotes Cullen relationship with billboards, bus strips, booklets, bridge pads, Yellow Pages

This week Dane & Murphy is opening a second front for its radio campaign. The New York mover, a member of Allied Van Lines, and its agency Pace Advertising will be carrying their highly successful, personality-oriented pitch into the late evening hours via the Long John show on WOR.

Dane & Murphy was, like most local movers, grossly under-promoted, when it came to Pace early in 1958. The agency prescribed an immediate radio test on d.j. Bill Cullen’s daily (6-10 a.m.) WRCA show. The easy-going Cullen delivered three commercials a week on a rotation basis. After the month-long test, client and agency took one look at the resulting influx of listener inquiries, and D&M was off on a year-round radio push now in its third year.

D&M looks to radio primarily as an image builder. Says Pace president Elias Schonberger, “Moving seldom is an impulse situation. It usually involves careful, long-range planning, and through radio we keep our image before the public all year round, so that when moving time comes, they’ll have us in mind.”

At Pace they’ve found the best atmosphere for this image construction is the adult-oriented, low-pressure personality show. As Schonberger explains, “It’s not like trying to get a mass audience to go right out and buy something. We want adult, familiar people to hear what we have to say and get to know us. Over the months we attempt to build confidence in our ability to take good care of their possessions when they move.”

Cullen has unquestionably filled the bill from the start, as witness D&M’s tonnage totals, up an estimated 16% after the initial nine months, and substantially increasing ever since. Pace provides Cullen with fact sheets and suggested continuity. The d.j. takes it from there. “When Cullen goes to work, it doesn’t sound like a commercial at all,” points out assistant account executive Sidney Kallner. “With his friendly, conversational manner, he brings D&M into the home with believability. Furthermore, his program appeals to the adult, quality audience we’re trying to reach.”

The pattern has been to give Cullen all the leeway he needs to bring his winning personality into play. In fact, last Christmas the agency provided no material at all, suggesting he merely wish the folks a happy holiday. Cullen did that, and casually added that anyone thinking of moving would do well to contact D&M. Result: more phone inquiries than ever before.

This prompted Schonberger to pen a semi-serious note to Cullen reading, in part, “We’re not sending you another piece of written copy.” Cullen told his radio audience about this, and, in reference to the “no more written copy” compliment, said, “That puts me in a bit of pickle, doesn’t it? Oh, well, being in a pickle isn’t so bad.”

With the Cullen formula consistently paying off, Pace has channeled about 20-25% of the growing budget (up 90% in ’59; headed higher in ’60), into a flood of promotions with a Cullen tie-in:

- D&M’s four billboards in the metropolitan area include a picture of Cullen, the WRCA call letters and kilocycles.

(Please turn to page 58)
Viewing trends at halfway mark

- Westerns, suspense shows tops in Nielsen study comparing tuning by program type with net schedules

With the current network TV season well past the halfway mark, these general viewing trends, forecast at the beginning of the season, can now be confirmed:

- Westerns, the most aired show category on television, are still the leading contenders for total share of viewing time.

- Suspense, mystery fare has been upped in popularity, tying with variety shows as the next most-viewed category.

- Situation comedies remain a TV staple, capturing the fourth place spot for the second year in a row.

These highlights are culled from a Nielsen analysis for SPONSOR which compares, over a period of two seasons, (1) the percentage of the sponsored nighttime schedule devoted to the various program types with (2) the share of total viewing time viewers devote to these same show types.

Based on the Second January Nielsen report each year, the chart below reads as follows: While 23% of the p.m. schedule this season is devoted to westerns, viewers spend 27% of their total tuning time viewing them. This compares with 19% and 21%, respectively, last season.

### How network schedules compare with viewing time devoted to show types

<table>
<thead>
<tr>
<th>Program Type</th>
<th>Aired by Networks 1960</th>
<th>Viewed by Average Home 1960</th>
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</thead>
<tbody>
<tr>
<td>Westerns</td>
<td>23%</td>
<td>27%</td>
</tr>
<tr>
<td>Suspense, mystery</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>Variety</td>
<td>14</td>
<td>12</td>
</tr>
<tr>
<td>Situation comedy</td>
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<td>11</td>
</tr>
<tr>
<td>General drama</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>Adventure</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>Quiz &amp; Aud part</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>Other</td>
<td>11</td>
<td>11</td>
</tr>
</tbody>
</table>

Source: A. C. Nielsen, January each year. Percent of network schedules devoted to various program types vs. percent of total viewing time devoted to these types.

### 1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 8 April

<table>
<thead>
<tr>
<th>Program (Network)*</th>
<th>Costs</th>
<th>Sponsor, Agency, Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Star Circus (A)</td>
<td>$265,000</td>
<td>Timex, Doner &amp; Peck, 3/31</td>
</tr>
<tr>
<td>AT&amp;T Telephone Hr. (N)</td>
<td>275,000</td>
<td>AT&amp;T, N. W. Ayer, 3/20, 4/1</td>
</tr>
<tr>
<td>Jack Benny (C)</td>
<td>275,000</td>
<td>Greyhound, Grey, Benrus, Grey, 3/31</td>
</tr>
<tr>
<td>Bernstein Philharmonic (C)</td>
<td>175,000</td>
<td>Ford, K&amp;E, 3/13</td>
</tr>
<tr>
<td>Victor Borge Show (N)</td>
<td>275,000</td>
<td>Pontiac, MacManus, J&amp;A, 3/18</td>
</tr>
<tr>
<td>Art Carney (N)</td>
<td>225,000</td>
<td>AC/UMS, Brother/McCann-E., 4/8</td>
</tr>
<tr>
<td>CBS Reports (C)</td>
<td>57,500</td>
<td>Bell &amp; Howell, McCann-E.; Goodrich, McCann-E., 3/17</td>
</tr>
<tr>
<td>Electra Playhouse (C)</td>
<td>$265,000</td>
<td>Buick, McCann-E., 3/25</td>
</tr>
<tr>
<td>Ira Hayes Story (N)</td>
<td>230,000</td>
<td>Purex, FC&amp;B, 3/27</td>
</tr>
<tr>
<td>Our American Heritage (N)</td>
<td>230,000</td>
<td>Equitable, FC&amp;B, 3/25</td>
</tr>
<tr>
<td>Playhouse 90 (C)</td>
<td>150,000</td>
<td>American Gas, L&amp;N, All State, Burnett, Reynolds, East, 3/22</td>
</tr>
<tr>
<td>Project 20 (N)</td>
<td>60,000</td>
<td>Rexall, BBDO, 3/18</td>
</tr>
<tr>
<td>Show of the Month (C)</td>
<td>275,000</td>
<td>Dupont, BBDO, 4/7</td>
</tr>
<tr>
<td>Special Tonight (C)</td>
<td>275,000</td>
<td>Gen. Mills, BBDO, Westclox, BBDO, 3/20</td>
</tr>
<tr>
<td>TV Guide Awards (N)</td>
<td>$285,000</td>
<td>Chrysler, Burnett, 3/25</td>
</tr>
<tr>
<td>Young People's Concert (C)</td>
<td>90,000</td>
<td>Shell Oil, K&amp;E, 3/27</td>
</tr>
</tbody>
</table>

*Networks: (A) ABC TV; (C) CBS TV; (N) NBC TV.

SPONSOR • 12 MARCH 1960
<table>
<thead>
<tr>
<th>Day</th>
<th>Network</th>
<th>Time</th>
<th>Show Name</th>
<th>Sponsor</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUNDAY</td>
<td>ABC</td>
<td>6:00</td>
<td>Meet The Press, Small World</td>
<td>$20,000</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td></td>
<td>Manhattan Husbands</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NBC</td>
<td></td>
<td>(D-Amy)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ABC</td>
<td>6:30</td>
<td>Twentieth Century Prudential</td>
<td>$20,000</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td></td>
<td>(R-McC)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NBC</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7:00</td>
<td>Colt 45</td>
<td>$11,500</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td></td>
<td>(L-3/7)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>W-F</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ABC</td>
<td></td>
<td>Meet the Press</td>
<td>$13,000</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td></td>
<td>Manhattan Husbands</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NBC</td>
<td></td>
<td>(D-Amy)</td>
<td></td>
</tr>
<tr>
<td>Tuesday</td>
<td>ABC</td>
<td>6:00</td>
<td>John Daly News</td>
<td>$12,500</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td></td>
<td>(repeat feed)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NBC</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7:00</td>
<td>Colgate</td>
<td>$12,500</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td></td>
<td>(D-Amy)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>W-F</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ABC</td>
<td></td>
<td>Meet the Press</td>
<td>$16,000</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td></td>
<td>Manhattan Husbands</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NBC</td>
<td></td>
<td>(D-Amy)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>8:00</td>
<td>Drackett</td>
<td>$12,500</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td></td>
<td>(D-Amy)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>W-F</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ABC</td>
<td></td>
<td>Meet the Press</td>
<td>$12,500</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td></td>
<td>Manhattan Husbands</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NBC</td>
<td></td>
<td>(D-Amy)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>9:00</td>
<td>Riverboat</td>
<td>$12,500</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td></td>
<td>(D-Amy)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>W-F</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ABC</td>
<td></td>
<td>Meet the Press</td>
<td>$12,500</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td></td>
<td>Manhattan Husbands</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NBC</td>
<td></td>
<td>(D-Amy)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>10:00</td>
<td>Colgate</td>
<td>$12,500</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td></td>
<td>(D-Amy)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>W-F</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ABC</td>
<td></td>
<td>Meet the Press</td>
<td>$12,500</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td></td>
<td>Manhattan Husbands</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NBC</td>
<td></td>
<td>(D-Amy)</td>
<td></td>
</tr>
</tbody>
</table>

## A GRAPH

### 12 MAR. - 8 APR

### EDNESDAY

<table>
<thead>
<tr>
<th>Network</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>CBS</td>
<td>News (C&amp;W)</td>
</tr>
<tr>
<td>NBC</td>
<td>Wagon Train</td>
</tr>
</tbody>
</table>

### THURSDAY

<table>
<thead>
<tr>
<th>Network</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>CBS</td>
<td>D Edwards</td>
</tr>
<tr>
<td>ABC</td>
<td>Law of the Pacific</td>
</tr>
<tr>
<td>NBC</td>
<td>Walt Disney Presents</td>
</tr>
</tbody>
</table>

### FRIDAY

<table>
<thead>
<tr>
<th>Network</th>
<th>Schedule</th>
</tr>
</thead>
</table>
| CBS     | D Edwards | Parliament alt Amer. Home (Bates) (
| NBC     | Walt Disney Presents | (7:30-8:30) Miles (Knott-R) Hill (All com) |

### SATURDAY

<table>
<thead>
<tr>
<th>Network</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>CBS</td>
<td>D Edwards</td>
</tr>
<tr>
<td>NBC</td>
<td>Walt Disney Presents</td>
</tr>
</tbody>
</table>

### Schedule Details

- **CBS**
  - News (C&W) Texaco $6,500t
  - D Edwards Amer. Home alt Philip Morris (repeat feed)
  - Law of the Pacific Sunshine Bldg. (C&W)
  - Walt Disney Presents Miles (Knott-R) Hill (All com)
  - D Edwards Parliament alt Amer. Home (Bates) (repeat feed)
  - Walt Disney Presents Miles (Knott-R) Hill (All com)

- **NBC**
  - D Edwards Amer. Home alt Philip Morris (repeat feed)
  - Law of the Pacific Sunshine Bldg. (C&W)
  - Walt Disney Presents Miles (Knott-R) Hill (All com)
  - Walt Disney Presents Miles (Knott-R) Hill (All com)

### Additional Information

- **Price is Right** (CBS) 7:00-7:30
- **Millionaire** (CBS) 8:00-9:00
- **Get a Life** (CBS) 9:00-10:00
- **Steel Hr** (BDO) 10:00-11:00
- **This is Your Life** (BDO) 11:00-12:00
- **Take Good Look** (BDO) 12:00-1:00
- **Jackpot Bowling** (BDO) 1:00-2:00

### Sponsor

- **12 March 1960**

---

**Note:** The preceding date means last date on air. 8 following date means starting date for new show or sponsor in time slot.
GREATEST CONCENTRATION OF PEOPLE IN THE ENTIRE SOUTHEAST

<table>
<thead>
<tr>
<th>Metro Area</th>
<th>People Per Square Mile</th>
<th>Population* 1-1-60</th>
<th>Square Miles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tidewtar</td>
<td>891</td>
<td>821,469</td>
<td>922</td>
</tr>
<tr>
<td>New Orleans</td>
<td>796</td>
<td>889,977</td>
<td>1,118</td>
</tr>
<tr>
<td>Louisville</td>
<td>790</td>
<td>717,462</td>
<td>908</td>
</tr>
<tr>
<td>Memphis</td>
<td>780</td>
<td>585,754</td>
<td>751</td>
</tr>
<tr>
<td>Birmingham</td>
<td>578</td>
<td>646,354</td>
<td>1,118</td>
</tr>
<tr>
<td>Atlanta</td>
<td>552</td>
<td>951,046</td>
<td>1,724</td>
</tr>
<tr>
<td>Tampa-St. Pete</td>
<td>530</td>
<td>691,308</td>
<td>1,304</td>
</tr>
<tr>
<td>Miami</td>
<td>449</td>
<td>921,700</td>
<td>2,054</td>
</tr>
</tbody>
</table>

*As of 1-1-60, projected from Sales Management figures of 1-1-59 according to forecasts in November 10 issue.
821,469* People
in HALF the area
of Metro Atlanta or Miami!

Tidewater, Va., is a metropolitan area as rich in retail sales as the Charlotte, Greensboro-High Point, and Durham metro areas combined... yet so compact that you can sell more through fewer outlets, get better distribution of advertised merchandise, better coordinated wholesale and retail promotion, more sales per man-hour of your merchandising effort, and more per advertising dollar!

TIDEWATER is a better way to spell it—and sell it. For WTAR-TV has led in every audience survey ever made here, has no duplication within the metro area, and virtually no competition from any station outside the market.

WTAR-TV
NORFOLK, VIRGINIA • CHANNEL 3

Surprised? No wonder. Since 1950 Tidewater has been growing at 2 1/4 times the national rate. Also its true size is obscured by unrealistic separation of Norfolk and Newport News as two metro areas. Their downtown business districts are less than 10 miles apart. These are the only cities in the U.S. of such size and proximity that are separated, excepting New York, Newark, Jersey City.

Always add Norfolk & Newport News, all ways. They are much closer together than Tampa-St. Pete, for example, with more people, and nearly twice the population density.
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>Lamp Unto My Feet</td>
<td>Red Rowes</td>
</tr>
<tr>
<td>10:15</td>
<td>Look Up &amp; Live</td>
<td>Dough Re Mi suit</td>
</tr>
<tr>
<td>10:30</td>
<td>FYI</td>
<td>On The Go suit</td>
</tr>
<tr>
<td>10:45</td>
<td>CBS</td>
<td>Play Your Hunch suit</td>
</tr>
<tr>
<td>11:00</td>
<td>CBS</td>
<td>Price Is Right</td>
</tr>
<tr>
<td>11:15</td>
<td>CBS</td>
<td>Love Lucy</td>
</tr>
<tr>
<td>11:30</td>
<td>CBS</td>
<td>Concentration</td>
</tr>
<tr>
<td>11:45</td>
<td>CBS</td>
<td>Winter</td>
</tr>
<tr>
<td>12:00</td>
<td>CBS</td>
<td>Love of Life</td>
</tr>
<tr>
<td>12:15</td>
<td>CBS</td>
<td>Truth or Consequences</td>
</tr>
<tr>
<td>12:30</td>
<td>CBS</td>
<td>December Bride</td>
</tr>
<tr>
<td>12:45</td>
<td>CBS</td>
<td>Restless Gun</td>
</tr>
<tr>
<td>1:00</td>
<td>CBS</td>
<td>Love That Bob</td>
</tr>
<tr>
<td>1:15</td>
<td>CBS</td>
<td>Today's The Day</td>
</tr>
<tr>
<td>1:30</td>
<td>CBS</td>
<td>Frontiers of Faith</td>
</tr>
<tr>
<td>1:45</td>
<td>CBS</td>
<td>NBA Pro Basketball</td>
</tr>
<tr>
<td>2:00</td>
<td>CBS</td>
<td>Day In Court</td>
</tr>
<tr>
<td>2:15</td>
<td>CBS</td>
<td>Art Linkletter</td>
</tr>
<tr>
<td>2:30</td>
<td>CBS</td>
<td>For Better Or For Worse</td>
</tr>
<tr>
<td>2:45</td>
<td>CBS</td>
<td>Loretta Young</td>
</tr>
<tr>
<td>3:00</td>
<td>CBS</td>
<td>Open Hearing</td>
</tr>
<tr>
<td>3:15</td>
<td>CBS</td>
<td>NBA Basketball</td>
</tr>
<tr>
<td>3:30</td>
<td>CBS</td>
<td>Who You Trust</td>
</tr>
<tr>
<td>3:45</td>
<td>CBS</td>
<td>Millionaire</td>
</tr>
<tr>
<td>4:00</td>
<td>CBS</td>
<td>Young Dr. Malone</td>
</tr>
<tr>
<td>4:15</td>
<td>CBS</td>
<td>Sports Spectacular</td>
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<td>4:30</td>
<td>CBS</td>
<td>American Bandstand</td>
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<tr>
<td>4:45</td>
<td>CBS</td>
<td>Face the Nation</td>
</tr>
<tr>
<td>5:00</td>
<td>CBS</td>
<td>World Champ Golf</td>
</tr>
<tr>
<td>5:15</td>
<td>CBS</td>
<td>Matty's Funday</td>
</tr>
<tr>
<td>5:30</td>
<td>CBS</td>
<td>Conquest</td>
</tr>
<tr>
<td>5:45</td>
<td>CBS</td>
<td>Time-Present</td>
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<tr>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

How to Use Sponsor's Network Television Comparative Schedule

The network schedule on this and preceding pages (48, 49) includes regularly scheduled programing 12 March to 8 April, inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-
### ONE SUNDAY

<table>
<thead>
<tr>
<th>NBC</th>
<th>ABC</th>
<th>CBS</th>
<th>HBO</th>
<th>AMC</th>
<th>TNT</th>
<th>USA</th>
<th>FOX</th>
<th>SYFY</th>
<th>Lifetime</th>
<th>Spike</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dough Re Mi suit</td>
<td>Red Rose suit</td>
<td>Dough Re Mi suit</td>
<td>Nabisco</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>On The Go suit</td>
<td>On The Go suit</td>
<td>On The Go suit</td>
<td>H. Curtis alt</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Price Is Right suit</td>
<td>Price Is Right suit</td>
<td>Price Is Right suit</td>
<td>S. Johnson alt</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>December Bride suit</td>
<td>December Bride suit</td>
<td>December Bride suit</td>
<td>L. alt</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Concentration suit</td>
<td>Concentration suit</td>
<td>Concentration suit</td>
<td>S. alt</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Truth or Consequences suit</td>
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<td>Truth or Consequences suit</td>
<td>R. Whitehall</td>
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<td></td>
<td></td>
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<tr>
<td>Love That Bob suit</td>
<td>Love That Bob suit</td>
<td>Love That Bob suit</td>
<td>L. Van Camp</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>It Could Be You suit</td>
<td>It Could Be You suit</td>
<td>It Could Be You suit</td>
<td>L. Van Camp</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>About Faces suit</td>
<td>About Faces suit</td>
<td>About Faces suit</td>
<td>L. Van Camp</td>
<td></td>
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</tr>
<tr>
<td>As the World Turns suit</td>
<td>Love of Life suit</td>
<td>Love of Life suit</td>
<td>J. P. Hayes</td>
<td></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>Queen for a Day suit</td>
<td>Queen for a Day suit</td>
<td>Queen for a Day suit</td>
<td>B. Van Camp</td>
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<td></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>Who Do You Trust suit</td>
<td>Who Do You Trust suit</td>
<td>Who Do You Trust suit</td>
<td>B. Van Camp</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Night of The Abandoned suit</td>
<td>Night of The Abandoned suit</td>
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### Specials

- **Sunday News Special**, CBS, Sunday, 11:11:15 p.m.; **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 time periods are Eastern Standard.
What makes a good station trade ad? (Part One of Two Parts)

Why some station ads are effective while others are not is discussed by some top promotion men who analyze the basic components—theme, copy, layout.

Paul Blakemore, dir. of ade., The Blair Companies, New York

From my viewpoint in the station-representative field, a good station ad can be described quite simply. It is an ad which helps in selling time on the station.

With more than 3,000 stations competing for advertising dollars, it is vital for the advertising of any radio station to brand that station's call letters in every buyer's mind as permanently as possible.

For good trade paper advertising, the requirements are fundamentally the same as those for good advertising in any print medium. An effective advertisement presents an idea in a way that will penetrate the reader's mind.

A good idea is the basic ingredient of a good advertisement. Then assuming you have a good idea, the advertisement uses words and/or pictures to put this idea into the minds of others.

If, as a station manager, I were considering an advertisement submitted to me before publication, I should ask myself these questions:

1) What is the aim of this ad? In short, what is it trying to say? And to whom? 2) Is the over-all appearance likely to arrest the reader's attention? 3) Is the basic idea well illustrated? And, if possible, presented dramatically? 4) Can the reader easily grasp the idea? Or if not, will the ad intrigue him enough so that he will dig for the message? 5) Does the text spell out the idea in strong, plain terms? 6) Is it an ad no competing station could sign?

Rather than limit these paragraphs to discussion of a single advertisement, I would prefer to consider also what makes good station advertising?

Rarely is a single advertisement able to establish some basic idea which the station wants to drive home. It is usually more effective to plan advertisements as a group—all centered on the basic idea.

Even where availability of material makes it necessary to complete advertisements one at a time, it is essential that an over-all plan be developed—so each advertisement can add to the impact of previous messages.

Boiled down to the net, advertising is communication. Hence good advertising is effective communication. And any advertisement which holds reader-attention long enough to put over a valid sales point is, in my book, a good station advertisement.

Bill Fromm, manager, new business & promotion, NBC Spot Sales, New York

There are no "essentials" in the preparation of outstanding station trade ads.

Take the oft-repeated exhortation to keep the copy short. Since the average reader's time with trade publication to your ad, it is generally desirable to give prominence to a large eye-catching illustration. But highly effective ads have been produced with no illustration at all and have earned enviable "noting" scores on the strength of an unusually provocative headline or a novel layout technique.

Again, consistency of your station ad or theme is generally desirable or the prospect will forget. Repetition provides a degree of awareness that ordinarily comes with cumulative impressions. But despite infrequent insertions, some stations have made indelible impressions with four-color blockbusters.

Any list of normally desirable elements can be matched with another list of examples wherein the opposite tack was successfully employed.

I believe that the one most important function of station trade paper advertising is to play a vital part in the establishment of a unique station identity.

This unique identity is rarely born out of a slavish dependence on guides to good advertising. The station ad that is formed solely from proven principles and is not "different" in some respect is only a tree which the reader cannot see because of the forest of mediocrity.

Rather, be on the lookout constantly for ways to break the rules. It's the professional iconoclast who produces stand-out station advertising.

Robert Hoffman, dir. of research & promotion, Television Advertising Representatives, Inc., New York

A vital consideration in creating a trade ad is the development of a style, a look, and identification with the station. If a reader can look at one of your ads and know it is yours, you will have aided the desirable effort of building a favorable impression. The ideal ad, from the viewpoint of style, is one wherein the reader can identify the station without seeing the actual call letters.
An important copy consideration is how unique is the station's sales message? Why is the station different from any other in its market? Not just from its rating position, because that is not enough. The effect of ads which do nothing more than scream "first," "dominant," or "No. 1" has been reduced by the over-reliance on

this approach. In a recent issue of one trade publication, I counted 26 such ads which, for the most part, were a tabulation of rating service data or statements of the station's audience position in the market.

It is important for a broadcaster to emphasize his leading status, but that should never be the sole factor in his story. Insofar as the use of facts and figures in an ad is concerned, information must be presented in a palatable, provocative manner. Media buyers are interested in honest, important facts about station and market. But they can only absorb them if the facts are properly packaged.

A broadcaster should give his trade ads the same kind of attention that an advertiser gives to the commercials he places on the station. The fact that many broadcasters are more familiar with the spoken word than the printed word makes the job more difficult. Finally, you can't talk to everyone at once effectively, so limit the audience you address in a given ad and try for personalization. 

Joe Cook, dir. of promotion, H-R Television, Inc., New York

First, why advertise in a trade publication? The most obvious answer is to call attention to your station or (Please turn to page 61)
LONG ISLAND IS A MAJOR MARKET!

THE GREATER LONG ISLAND MARKET
(Nassau-Suffolk)

MORE GAS IS SOLD ON LONG ISLAND THAN IN ATLANTA, AKRON, ALBANY AND ALLENTOWN...
PUT TOGETHER!

GAS STATION SALES
$174,106,000
(Sales Mgr.)

WHLI
Dominates the Major Long Island Market (Nassau) ... Delivers MORE Audience than any other Network or Independent Station!
(Pulse)

10,000 WATTS

WHLI
AM 1100
FM 98.3
HEMPSTEAD
LONG ISLAND, N. Y.

Lyn Delivers


Procter & Gamble Co., Cincinnati: Schedules begin this month for various P&G products. Day and night minutes are being set for Ivory Snow in 11 markets to run for the P&G contract year. Jim Courtney and Barrie Alley buy at Benton & Bowles, New York. Jiff Peanut Butter goes into smaller markets with three-week supplementary schedules. Secret Deodorant gets schedules of minutes and 20's in 30 markets. Leo Burnett, Chicago, is agency for Jiff and Secret.
Successful advertisers know the attention-getting power of a spot well-placed. Nothing is more flexible than spot advertising, and no other medium can offer the selectivity, exclusivity, and productivity of spot.
TODAY...THE EFFECTIVENESS OF A RADIO STATION IS MEASURED BY
THE AMOUNT OF GOODS IT SELLS. Whether it comes in a tube, tablet or spray,
KXOA sells more drug products because it reaches, influences and appeals to more people
in the prosperous Sacramento Valley, now 20th in Retail Sales per Household (SRDS). Rated
first by both Pulse* and Hooper*, the right combination of personalities, programming,
promotions and power make KXOA the buy in California's capital.

KXOA—First in Sacramento, California's Capital

DANE & MURPHY
(Continued from page 46)

- Some 50 area buses carry long, narrow tri-color back strips on which the d.j. occupies the limelight along
  with D&M.
- D&M estimators carry bridge score pads with Cullen's picture on the cover, for distribution among
  families they visit.
- In the current New York Yellow Pages, D&M advertisement includes Cullen.
- Latest D&M "how to" booklet, entitled "A Moving Story," will have Cullen on the cover.

Though moving is basically a rough-and-tumble business, D&M president Frank O'Donnell has gone
to great lengths to improve service, thereby live up to the image built by radio. He is stricter than ever about
the qualifications of employees, and gives them more thorough training. Additional supervisory personnel has
been added. Equipment is always kept in top working order. All of this contributes to D&M's "word of
mouth" status, so important in the moving business. D&M follows this up with suggestions that the radio
audience check with those who have used its services to find out about its qualifications.

Pace is readying a new copy approach for D&M's expanding radio campaign. It revolves around un-
usual incidents experienced by the company's employees in the course of doing their job.

For instance there was the time they found a grand piano in the bath-
room, and during the struggle to transport this unwieldy item out of
there, one of the movers couldn't resist asking the housewife why so
unconventional a location.

"That's where the movers put it when we first came here, and we just
left it there," she offered in explanation. (She lived in one of those large
old fashioned houses with rather large bathrooms.)

Apparently there's no shortage of these "stranger than fiction" occu-
rences; the only problem is whether they're o.k. for on-air discussion—
like the time they found the head of the house stretched out on the floor,
hardly sober, and proceeded to haul away his household goods, leaving
him, undisturbed, to sleep it off. 

SPONSOR • 12 MARCH 1960
The mails in her life say the nicest things

In 1959 Big Aggie received 189,327 tender sentiments from the land where WNAX Radio is King

Big Aggie carries on quite a love affair with the mails. And it's been going on for 38 years! Last year she received a whopping total of 189,327 cards and letters from every corner of Big Aggie Land—and beyond . . . 11 states and Canada. Such an overwhelming testimonial of affection brings a blush to Big Aggie's checks. But it proves an important point. WNAX-570 gives listeners what they want in radio entertainment and service; gives advertisers what they want—active listener response.

Most of the mail in Big Aggie's life comes from an area spread across five of the nation's richest farming states; Iowa, Minnesota, Nebraska, North & South Dakota. In this five-state, 175 county area there are 2½ million people, 629,280 radio homes. These people earn $3 billion and spend $2½ billion at the retail level.

All of this makes Big Aggie Land America's 41st radio market. WNAX-570 gives national advertisers a media with programs people like and listen to—popular shows that sell to people with money to spend. Your Katz man will get you a date with Big Aggie.

WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES
PEOPLES BROADCASTING CORPORATION
Yankton, South Dakota Sioux City, Iowa

SPONSOR • 12 MARCH 1960
FILM does the “impossible!”

ALWAYS shoot in color... Eastman Color Film... You'll be glad you did.
For example, helping LESTOIL seek out and sell millions of housewives through brilliant, imaginative, instantly understood ANIMATION is possible only with film.

In fact, film—and film alone—does these 3 things for you: (1) gives you crisp, vivid animation; (2) provides high-polish commercials rich with optical effects; (3) assures penetration and coverage the world over.

For more information, write Motion Picture Film Department

EASTMAN KODAK COMPANY
Rochester 4, N.Y.

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**SPONSOR ASKS**

(Continued from page 55)

advertiser should ask himself whom am I trying to impress? If you’re after the attention of an agency account executive, tell a story the account executive is interested in. If your scope is broader and you want to impress all levels of subscribers of a publication, your story should be of fairly general interest.

Short copy, or long copy? A moot point. It depends on what you have to say. If you can get your message across in three sentences, don’t use two paragraphs. If you are running an important “open letter” or discussion ad, you may require a full page of 10-point type.

Personally, I like to try to stop a reader with an attractive illustration that either tells a story itself or helps point up the body copy. I like to get a reader’s attention, give him my story fast, and let him go. The current H-R “girl” series is a case in point. Each ad features a lovely young lady (in good taste) wearing some item of apparel bearing polka dots—or spots. H-R’s current campaign is selling the value of spot. We are after everyone who can in any way influence spot budgets, so our approach is fairly general. We’re selling a single idea. A medium. We know that most of our readers know about spot . . . but we want to impress them with its flexibility and magnitude. Often we can tell our story in a few sentences.

Many trade ads try to take on too much. We’ve all seen station ads that offer too many ideas. They’ll contain, besides a coverage map, a pitch on the market, a list of past and current ratings, a picture of the building, an outline of facilities, a photo of some of the personnel and maybe even a few testimonial letters and some availabilities. Obviously, the “too busy” ad isn’t going to gain the attention the advertiser wants.

Tell your story in as straightforward, understanding a manner as possible. The trick of any ad, as we all know, is to get the message across. A four color reprint of the Mona Lisa won’t help a bit if the reader can’t understand what you’re saying.

Take time to learn something about the print medium. Like television, or radio or any medium it can work wonderfully well for you or against you. If you don’t have an agency, ask your printer. Read other ads. Look through good publications and see what stops you. Analyze it. If you’re going to spend your good hard cash in a trade publication make it do the job you want it to.

Some ads get lost because they look like any other and say virtually the same thing. Some overworked, tired expressions in broadcast ads are “Tops,” “First,” “First Again,” and “You can’t cover Twigville from the outside.”

Of course we can be too cute, too. A precious ad is often resented.

Say one thing at a time, say it with vigor, say it cleverly (and if you can’t be clever be sensible), in good taste, and aim your copy at the person you want to impress.


No matter what product or service an advertisement is designed to sell, the four basic principles of advertising theory, as propounded by the deans of advertising copy over the years, still apply:

1) A clearly defined objective. Whether it be to sell the market, instill
No matter how you measure it...you get more for your advertising dollars on San Antonio's Channel 12 KONO tv

ABC Television in San Antonio...the Greatest Unduplicated Live Coverage in South Texas!

Represented by THE KATZ AGENCY

forthnightly insertions over a three-month period can do a fine job of spreading the news regarding a new tower, increased coverage, or shift in network affiliation. Monthly insertions should be frequent enough for the effective, gradual etching of a station's story on the national advertising mind on a long haul basis.

3) Make it memorable and keep it so—through consistency in layout, stylizing and copy handling. The successful station advertisement is the one that adds momentum to the overall campaign by evoking a subconscious or conscious recollection of the previous advertisements in the series, and by setting a still stronger base of memorability for the succeeding advertisement. In short, try to have each and every advertisement reflect the station's character and sock home the story which stems from the campaign objective.

Co-operative advertising by all the tv stations in a market can be both dramatic and effective in selling the importance of a tv market area to the national advertising trade. Such a co-op campaign should include qualitative as well as quantitative data on the market. More and more buying executives are becoming aware of their responsibilities as marketing men. The result is greatly increased interest in all data regarding individual television markets. And when such data are presented in unison by all the stations in a market, they are more believable, command greater attention and carry maximum impact.

Phil Dean, Phil Dean Associates, N. Y.

Broadcast is the only industry I know where every station in every market is first. And what's more there are carloads of figures to prove it, quarter-hour breakdowns; five-minute segments; from 10 to midnight; from 2:15 to 2:16 a.m., everyone everywhere is first somewhere and the ads tell you so in big bold type.

Stations "B" and "C" in these ads are the broadcast media's Brand "X"—they never got nuttin—except flutter, flip-over and flaky transmission.

In too many ads today, the figure filbert seems to have the heaviest hand in the ad copy. In-homes, out-of-homes, sets-in-use from dawn to dusk; how many embroidery shops in the market, and multiply everything by four. Station PUFF says "First again—according to the Zuider Zee Testing Co." Station METU runs an ad in the same issue, "First again, in the latest Hongkong Horoscope ratings." It's a bit too much even for the most na"ive member of the industry.

Good ads originate from good basic ideas; ideas that are simple, sound, true, well-remembered and honest in their effort to tell the story. They should be themed along lines that will first exert interest in the reader and then should persuade the reader that what he is reading is just right for him.

There are a number of basic principles that might be well worth reviewing before launching an ad campaign:

1) Develop a theme—and stick to it. Remember, you're trying to sell an idea and you're competing with many other advertisers for the reader's interest. Pick out the most important facet of your operation and build a continuing campaign around the basic format. 2) Use simple copy—don't disguise your best selling points with a lot of numerical hogwash that is confusing and dull to read. 3) Humanize your copy—don't be afraid to use people in your ads; you're selling air but your audience is made up of flesh and blood humans. 4) Don't cram your ads—keep the ideas in your ad restricted to the most important ones. The more you cram into an ad the less impact your main idea will have.

Polish your copy! Good copy is persuasive copy; copy that calls attention to itself. When your story has to be told in something like 150-200 words make sure they do what you want them to do—sell.

When trade magazine advertisers take as much time preparing their trade ads as they would for a consumer piece, the general trend of this type advertising will achieve a much greater degree of acceptance and prestige in the over-all advertising field.

SPONSOR • 12 MARCH 1960
Can you see a superlative?

YES...in the Shreveport market where the LOWEST channel station (3) puts the CLEANEST, CLEAREST pictures (RCA) over the BIGGEST, RICHEST coverage area (Nielsen).

*Your product deserves identification with KTBS-TV*

*KTBS-TV*

CHANNEL 3 SHREVEPORT, LOUISIANA

The superlative station in the Shreveport market
PA. DUTCH NOODLES
(Continued from page 39)

However, the museum curator volunteered to stay on and check the commercials for authenticity. When P. D. Krotz drives up in his buggy you can be sure that every item of his dress and habit is truly Pennsylvania Dutch. The dialogue is delivered with the faint suggestion of a dialect. The flavor of the language is captured in the sentence structure itself. Here’s a sample:

“Hello people. Again it’s me. P. D. Krotz, the noodle man . . . You tasted yet my Pennsylvania Dutch Brand Egg Noodles? So wonderful good.”

Agency and client are convinced that these commercials are ideal, based on appetite appeal and the romance of the Pennsylvania Dutch who are renowned as lovers of good food and masters of culinary art. And, happily enough, they are particularly famous for their noodles.

“If our noodles satisfy the discriminating palates of these gourmets,” says Dave Nazionale. “they’ll be sure to please most everyone else.”

The agency has put together a Pennsylvania Dutch cook book which features noodle recipes. Barbara Cook, who hails from Pennsylvania Dutch territory, was starred in the Broadway musical about the Amish. “Plain and Fancy,” and who has a most appropriate last name, is represented in the book by her favorite noodle recipe. The booklet, offered in Mega’s ads, has met with enthusiastic consumer response.

Another heartening sign comes from the field. Dealer and distributor support has been excellent. Many of them have expressed pleasure in seeing the figure they once knew only through the trade letter come alive for them via tv.

“T.v. is the medium to create character,” affirms Dave Nazionale. P. D. Krotz now appears in almost all print and outdoor advertising done by the company. He is used in point-of-sale displays, and is on the package itself.

Whenever P. D. Krotz gets to town these days, Pennsylvania Dutch sales invariably rise. Judging by past success, he’ll keep driving his buggy far and wide, intoning the virtues of the noodles with “the golden touch of the Pennsylvania Dutch.”

TIMEBUYER X
(Continued from page 41)

half of one small boy.
5. She wants a new hat.
6. My boss, Joe, knows I’m smarter than he is, because the account executives always want me in meetings to explain things.
7. If I had any gumption, I’d quit.
8. When was the last time I asked for a raise?
9. Joe is out to get me. You can tell because his eyes are too close together.
10. SPONSOR is Joe’s favorite magazine. He’s always quoting it.
11. Joe heard SPONSOR was doing a story on bright young admen—and he told them not to mention me.
12. He’s no fool. He knows he’d be lost if I got another offer and left.
13. If I want to play Chester, why don’t I limp around on a stiff leg?
14. It’s terrible when men like Joe can tell magazines what not to print.
15. I ought to get out of the ad business—it’s dirty.
16. If I don’t face Joe and call his bluff for this cheap, disgusting thing with SPONSOR she is going home to her mother.
17. I ought to stop being just a plain doormat.
18. The trouble with me is I am too easy going.
19. Joe’s wife, Hazel, is undoubtedly behind all this.
20. Hazel is a very common person and much too pushy . . .

There were about 10 other points but this will give you a rough idea of the spot your 75 Young Men story put me on, and why I’m writing to you.

Even now, three weeks later, Clarice is still hot as a chainbreak in Wagon Train and threatening to talk to Joe herself—if I won’t.

I don’t want this to happen. So SPONSOR, you gotta help me.

Please, please, please—let me know in writing. Did Joe queer me in that story? Clarice says he undoubtedly gave you some payola to keep my name out. But I don’t care about that.

All I want to know is—did Joe do it? That damned article has already cost me two new hats. And if Clarice starts spouting it may cost me my job.

Signed. A Worried Timebuyer.
Farm living has changed a lot out here in the Land of Milk and Money. In fact, the only way we know a farmer from a city-feller is that the farmer pays cash for his new car!

Yes, here's a unique market of small cities and big dairy farms... 42% rural and 58% urban... more than 400,000 families enjoying Channel 2-CBS Television.
NO CAUSE FOR ALARM!

...if your 1960 SPONSOR advertising contract is already entered, 1960 will be the hottest national spot year in history. And we mean both TV and radio. Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy.

Just a few days left to sign up before SPONSOR’s new rates go into effect.

GUARANTEED RATE PROTECTION for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April!

Hurry! Call Art Breider
Murray Hill 8-2772, NYC

SPONSOR
THE WEEKLY MAGAZINE
RADIO/TV ADVERTISERS USE

NET TV
(Continued from page 37)
with the shared responsibility, with the network, “for developing permanent solutions” to problems, he said “many thoughtful citizens” are concerned with TV programming...as is he and his family.

All network chiefs agree that theirs is the final responsibility, in programming as well as advertising, for what is originated on their facilities. And all of them are working to develop new, bright and forward-thinking public service specials.

All three networks have set aside specific nighttime, prime time periods for showcasing these “informational programs (see chart, pages 36 and 37). Among the fall season’s trends:

- Specials, in the form of continuing and regular programs in the same kind of time slots, as contrasted with one-shot, rotating spectaculars.
- A lessening of spectaculars, which demand high star and maximum marquee value to pay off in one exposure for the advertiser.
- More situation comedies, largely because advertisers want the all-family audience which they attract as well as the “elitist” afforded the product commercial.
- Continuing fragmentation of time because of costs, with advertisers sharing programs on alternate weeks or co-sponsoring.
- Peak levels for the number of hour shows similar to the number this season (in the ’59 season a year ago there were 22; today, 32; next season, an estimated 41).

The total value of network-sponsored programs next season may well approach $900 million with about two-thirds of this attributable to nighttime monies and one-third to daytime. In the past five years, gross TV revenues have risen from $406 million (in ’55) to $627 million in ’59. The growth rate has averaged 11% in the past four years.

Network program chiefs are finalizing fall plans, much of which are still unset, although the schedules have been roughed in. Here are some of the major innovations as now included in their planning:

ABC: Tom Moore, network program chief, is moving animation into prime time periods for the first time with Bugs Bunny and the new Flagstones series, called a “modern” adaptation with a Stone Age theme. Why?

“Because animation affords the creative personality more opportunity for an effective story and fast-moving action than other forms.” He notes also a trend away from realism and fantasy.

He has scheduled more regular programs with continuing characters, including the 20th Century-Fox Down Home show with Pat Buttram and three pilots now in preparation, Guestward Ho!, Harrigan and Son and Room for One More. (ABC is a partner in these productions.)

CBS: Always strong in the public affairs and news specials program classifications, CBS has scheduled two new shows during peak tune-in periods—at 10:30 p.m. on Mondays and Fridays. Network program people told network affiliates in Washington last week that 20 top program projects are “in the works,” although only four or five of them may actually end up on the net schedule.

The CBS weekend lineup is expected to remain about the same as this season because of its preponderance of top audience-appeal shows. Jack Benny, however, is scheduled as a weekly rather than an alternate-week feature with George Gobel. Person to
...since he discovered Adventure Radio, WERE, Cleveland

...Who's going to tell him that the local boys conquered Cleveland a long time ago by using WERE...the automotives like Rambler...Dodge...Ford and Chevy

...They've been on Adventure Radio since almost 1492!...Now he keeps looking for the Pinta and the Niña, and wondering what to tell Isabella...We know what to tell her...more local advertisers use WERE than any other Cleveland station!
POTEMKIN is expected to be canceled. Among the new shows set: Devil in the Deep, an underwater series, Andy Griffith, Tom Ewell.

NBC: There seem to be more new shows in prospect for NBC than for the other networks and, therefore, more program slots to fill. Other nets have formed their prime-time patterns more solidly, with NBC programmers still working out special project and package details.

The lineup looks as though many of the new offerings will be in the western, adventure or action classifications, with a liberal sprinkling of hour-long episodes. Only one specific public service or special news/information series has been set at this stage. It's The Blue and the Gray, a dramatic series scheduled for an hour weekly during the telecast season and adapted from historian Henry Steele Commager's book of the same name.

Three other shows have been added to the NBC lineup for nighttime also: Alfred Hitchcock Presents, which 'witches from CBS; Thriller, an hour filmed series of classic and original mystery dramas produced by Hubbell Robinson Productions, Inc. and The Barbarians, starring Jack Palance, another hour series.

The hour-long show continues to be a network staple. A. C. Nielsen's analysis for Nov.-Dec. '59 gives some indications as to why.

One-hour shows attracted an average audience of 25.6%, contrasted with 20.5% for the half-hour shows. Here are average ratings for different kinds of shows in the 30- and 60-minute formats: western, 30-minute, 25.7%; 60-minute, 31.1%; variety, 30-minute, 19.8%; 60-minute, 27.0%—suspense drama, 30-minute, 19.8%; 60-minute, 23.8%—general drama, 30-minute, 22.7%; 60-minute, 20.4%.

Thus only in the last—general drama—did the average half hour outpull the hour-long show of the same type.

Patterns of ratings indicate a lessening of tune-in to evening "specials" even though the actual number was hyped last season. For example, in the '59-'60 season from September through November there were 81 such programs compared with 19 during the same three months of the previous year. But both ratings and shares dropped this past season—in ratings, from an average of 22.2 to 20.2; in share, from 38 to 35. Average ratings dropped for comedy, general drama and miscellaneous; held for music variety, rose only for general variety in the two seasons.

A reminder, however: the number of persons viewing is the same or higher. The rating difference shows up because this past season covered a broader time span as networks sold more time periods and segments which previously were marginal.

These trends, plus the heightened interest in public service programing, partially explain why next season's specials will be fewer and more concentrated on informational and educational types of programing.

Robert W. Sarnoff, chairman of the board of NBC, speaking recently to a group of advertising agency executives in Detroit, commented on the "greater attention" being paid to public affairs programing. "It is an area that should gain sharply from a combination of growing editorial skill and new technical advances."

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, concurs in this goal for his network. ABC TV, he says, "will carve its own niche in informational and public affairs programing just as it did in entertainment. We have no intention of being carbon copies of the old-line networks."
LOWEST cost per thousand

WIBW-TV PROVES IT

...IN THE NOVEMBER ARB

You have to buy Topeka to cover the rich, growing 38-county Topeka Market. Get the facts from your Avery-Knodel man.

LOWEST COST PER THOUSAND

The November Topeka ARB Report proves WIBW-TV is an outstanding spot and network buy, day or night. YOU GET WHAT YOU PAY FOR ON WIBW-TV.

*Lowest cost per thousand for CBS-TV nighttime and day-time programs when compared with five other CBS affiliates in Kansas and Missouri (November 1959 ARB)
The distance from WMAL-TV, Washington, D. C., and its affiliated station, WSVA-TV, Harrisonburg, Virginia, is about 120 miles if you ignore the ups and downs of a mountain range you'd have to drive over en route to the rich* Shenandoah Valley. Assume that Ham Shea sets out by auto from WSVA-TV for WMAL-TV the same instant that Fred Houwink and an H-R Television rep. head for WSVA-TV by car. (Their staff work is really much better than that, but we like to personalize these things.) Suppose each travels at a constant 40 miles per hour. Just as Fred pulls away from WMAL-TV a pigeon takes off from his car's radiator, and flies directly at Ham's car, going 150 miles per hour. (This was a fast pigeon.) Once the pigeon reaches its destination, it turns around and heads for Fred's car without loss of speed. It does this repeatedly until the two cars meet.

1. How far did the pigeon travel?
2. Who picked up the luncheon check?


*Plug.
WASHINGTON WEEK

While the dust settled down from the latest storm within the House Legislative Oversight subcommittee over FCC chairman John C. Doerfer’s latest acceptance of broadcaster hospitality, the FCC and the FTC were mighty busy on their own.

In sum, these were the major activities:

THE FCC: Plodded steady ahead trying to reach a clear-cut and practical policy on taking a strong hand in reviewing station programming. Took steps to move against seven stations it accuses of taking “payola” directly and continued to mull over the answers to its own industry-wide “payola” questionnaire.

THE FTC: Probed diligently in the field of “plugola” and sought to complete investigations of 95 “payola” incidents still pending.

The brush over hospitality concerned a vacation trip by Doerfer to Florida via George Storer’s plane and a stay on Storer’s yacht for all or part of six days.

Retorted Doerfer to criticism of these acceptances from the subcommittee: (1) he had as much right as a judge to pick his own friends; (2) There were no adjudicatory matters involving Storer stations before the FCC when he took the trip; (3) he had, in fact, voted against Storer’s interests in the deintermixture proceedings.

FTC chairman Earl Kintner told the Harris subcommittee that the FTC is preparing a long, hard look at the practice of buying product mentions on programs sponsored by others.

He said the Commission is probing eight firms that advertise that they can place hidden plugs.

Kintner supplied the subcommittee with a secret list of 255 disc jockeys and seven radio stations which allegedly accepted payola for playing records. This list arose from the 60 complaints already filed. In addition, 95 additional investigations are being prosecuted.

The shock overwhelms us. A man you can’t forget, Harold Fellows, is gone.

Surely no soldier in combat fell more victim to his duty than did Hal Fellows. Several years ago he was urgently warned to “take it easy.” The day-after-day pressures of his job were taking their toll.

But after a too-brief convalescence Hal came back. He came back to an “impossible” task. The still young industry he headed, as president of the NAB, was under fire.

Since that day the tempo has increased, the pressures have mounted. The Washington scene is a ferment and Hal was in the middle of it. But like the soldier that he was Hal would not compromise with his duty.

Today we all mourn him. SPONSOR’s NAB Convention Issue (2 April) will be dedicated to this valiant leader.
CBS Films might spend as much as $14 million this year just on production of new programs in syndication and for network.

That's the estimated value of ten programs—mostly beyond the pilot stage—which might be made into complete series, depending on the market.

There's usually a $32,500-per-episode budget for CBS Films shows in syndication, and $12,500 for shows sold on the networks.

The state of the market will eventually determine which of the following shows will actually end up as network or syndicated shows, but here's how CBS Films is handling them at the moment:

- **For network:** Angel (comedy; already sold to CBS TV); The Hawk (western); Call Me First (action-adventure), and a fourth untitled comedy.
- **For syndication:** Turnpike (action-adventure); Brothers Branigan (detective); Rogue For Hire (action-adventure); 36 Maiden Lane (detective); Robert Herridge Theater (drama and variety, on tape and budgeted at $15,000), and Jarrett of K Street (detective).

Screen Gems has added a sixth regional deal to its Manhunt sales.

Pfeiffer beer (Maxon) took the series for Cedar Rapids, Sioux City, Fargo and Bismarck. Five previous regional buyers of Manhunt are Genesee Brewing in upstate New York, Drewrys Beer in the midwest, Jax Beer in the south, Coors Beer in the Rocky Mountains area, and Alka Seltzer on the westcoast.

**KTTV, Los Angeles, is now syndicating two of its own tape programs.**

Divorce Court and Paul Coates are now being sold by a special syndication unit of the Times-Mirror Broadcasting company.

Until recently Divorce Court was distributed by Guild Films, which had been a pioneer in station syndication of video tape programs.

Screen Gems has made a deal with ABC TV for re-runs of Father Knows Best that has some unusual stipulations.

Scott paper and Lever Bros. have first option on the show for nighttime, which if exercised would cost $35,000 weekly net for program and would prohibit daytime exposure of the series for two years.

Under the terms of the proposed deal, some 200 episodes of Father Knows Best would be sold for around $7 million.

However, the sale might go as low as $6 million or as high as $8 million depending on how many episodes and repeats are taken, and also varying with the nature of the time that is actually cleared.

**NTA will produce two action-mystery pilots in April.**

The shows are Maritime Lawyer and The Man From Washington; the latter will be based on U. S. Department of the Interior files.
All the stock in Ziv Television Programs, Inc., was transferred this week to United Artists Television Investments, Inc., at a reputed price of $20 million. The seller to this wholly owned subsidiary of United Artists Corp. were F. Eberstadt, Lazard Freres & Co., investment houses, Frederick W. Ziv and John L. Sinn.

The organizational details of the transfer:
- Ziv & Sinn remain as board chairman and president, respectively, of Ziv and the operating officers and management of the company stays unchanged.
- The company’s operating name: Ziv-United Artist Television Co., Inc.

A fully operative color Videotape recorder will be installed by Ampex in the American Pavilion at the International Trade Fair at Osaka, Japan, in April.

Two other tape developments recently were the use of a million feet of magnetic tape in radio and tv coverage of the Winter Olympics in California, and a Salvador Dali touch at Videotape Productions in New York.

Dali made an “electronic painting” on video tape to be screened in April at the visual communications conference sponsored by the New York Art Director’s Club.

MPO, unlike other large commercials producers who raised capital through mergers and pooling arrangements, is now in the process of raising $1.5 million through the sale of its stock.

A total offering of 150,000 class A shares will be made at $10.

Prior to the Screen Gems-EUE merger, MPO had reportedly been in discussions with the Columbia pictures subsidiary.

MPO now becomes perhaps the only major commercials producer without heavy affiliations and commitments to an outside company. Known now as MPO Videotronics, Inc., its stock is being handled by Francis I. duPont & Co.

A Schwerin study has revealed that the standard 60-second commercial is not necessarily the most effective of all lengths.

An examination of 1,100 commercials tested in 1958-59 shows that commercials between 71 and 100 seconds in length averaged higher in effectiveness than the one-minute commercial.

Here are the scores each group earned in Schwerin Competitive Preference Change, based on an index of 100 for the minute commercial:

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<tr>
<th>COMMERCIAL LENGTH IN SECONDS</th>
<th>RELATIVE PREFERENCE</th>
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<tr>
<td>10 or less</td>
<td>14</td>
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<td>11-29</td>
<td>83</td>
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<tr>
<td>30-45</td>
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<td>71-100</td>
<td>112</td>
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<tr>
<td>101 or more</td>
<td>89</td>
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Schwerin’s conclusions based on this study include these:
- Advertisers with new products may find the 60-second spot best.
- Shorter commercials may be adequate for established brands.
- Shorter commercials should be written and produced for their length—not merely digested from longer ones as a stop-gap.
SPONSOR HEARS

Don’t be surprised if a remnant of the RCA business at K&E—RCA’s share of Whirlpool account—moves eventually also to JWT.
It’s worth between $4-5 million.

As air media analysts see it, what made NBC TV’s peace-making with Jack Paar even more imperative than the $15 million in billings involved:
Those eight hours of Paar programing a week have a tremendous value for NBC affiliates in keeping the over-all share of the nighttime audience up there.

For you up north March may be the month of unpredictable weather, but for P&G’s agencies it’s the month for wrestling with the next fiscal year’s budget proposals.
Benton & Bowles last week got its crack at unrolling its own in Cincinnati.
Fiscal year effectiveness: 1 July.

The tv networks would like to have it otherwise but you’ll probably find that every one of the top 20 tv advertisers, excepting Gillette, will still be bringing in their own shows this fall.
That’s the way it was last season and, despite the trend toward more and more participation in network controlled programing, when the chips are down, come the heat of 1960-61 commitments, that 19 will still control one or more of their network shows.

Have you noticed how much the magazines are taking bows lately for products which actually got started on tv?
Like instant potatoes, bug bombs, hair sprays, frozen soups, cartridge pens, liquid detergents and self-defrosting refrigerators.

Some of the agency giants are amused at the way one of their contemporaries calculates its gross billings for the year.
The inflationary gimmick: if, for instance, the agency in question gets a $150,000 fee for research, public relations and other non ad copy services it translates this into $3 million and adds that figure to the gross billings. And that $3 million is included in the gross it publicizes.

Perhaps it’s an economy measure or just a trend of the times:
NBC TV has let it be known that it won’t put out for newspaper spotlight ads for specials unless it’s specifically promised in the contract.

If Schlitz is to remain on network tv this fall, it’ll have to find a replacement for Markham: Ray Milland says he isn’t going to make any more episodes.
Meantime CBS TV has assigned Markham’s Thursday spot to Zane Grey Theatre.
Culture, too, flourishes in the market on the move!

TAMPA-ST. PETERSBURG

Although the Tampa Bay area is known as Florida’s industrial hub, the esthetic side of life is by no means minimized in the "market on the move."

A typical example — the Tampa Philharmonic, established in 1936, which numbers among its guest artists the British pianist Moura Lympangi, John Sebastian, and famed tenor Jan Pierce.

Dominating this important cultural and industrial center is the station on the move, WTVT — your most profitable buy in the entire Southeast!

SHARE OF AUDIENCE
45.6% . . . Latest ARB
9:00 A.M. - Midnight

CHECK THE TOP 50 SHOWS!

<table>
<thead>
<tr>
<th>ARB</th>
<th>Nielsen</th>
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<tr>
<td>WTVT 38</td>
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<td>Station B 12</td>
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Station on the move

WTVT

TAMPA-ST. PETERSBURG

CHANNEL 13

THE WKY TELEVISION SYSTEM, INC.
WKY-TV/WKY-RADIO • Oklahoma City
SWINGIN' ON A STAR! Marilyn Jarvis, KABC-TV (Hwyd.) personality matches talent with Jack Carson on station's Let's Dance show. Climax to month-long contest for Heart Fund Drive, event drew nearly 10,000 entries, was dubbed one of best promotions by L.A. Heart Assn.

Norelco (LaRoche) is negotiating with Gene Kelly's European company for five specials (one a repeat) which would be used this fall.

The four new ones would consist of two programs starring Kelly, one show headed by Rex Harrison, and the fourth with Louis Jourdan, Rosalind Russell or Maurice Chevalier as the top personality.

Half of this series is available for co-sponsorship. Net price for half: $625,000.

Campaigns:
- King’s Wine. Philadelphia, last week launched a nine-week tv spot campaign in Pennsylvania and New Jersey via 20-second prime time spots, using one or two stations in each market. The schedule includes from 12 to 15 spots a week on each station, between 7 and 11 p.m., Monday through Saturday. Agency: Wermen & Schorr, Philadelphia.

LEARNING was subject discussed by (l-r) John Doerfer, chmn. FCC; Ralston Div's Robt. Eskridge, mgr. cereals adv. & prom.; W. P. Hays, adv.-prom. dir., at Radio & Tv Correspondents Assn. meet in Wash., D. C. Ralston Purina provides teachers with guides for John Gunther's High Road series

BACKTRACKING train gave viewers impression of rushing forward when shot by KWTV (Okla. City) phtgr. Max Wolf with upside-down camera for Safe Driving film
California & Hawaii Sugar Refining Corp. will use the bulk of its 1960 ad budget in spot radio announcements, scheduled for West Coast cities. Agency: Honig-Cooper & Harrington, San Francisco.

- General Motors' Guardian Maintenance campaign will get underway next month with a 33% budget increase—hiking its 1960 ad dollar to $4 million. Radio spots, for the second year in a row, continue as the prime media. Some 100 stations, have been added, bringing the total to 292. Agency: D. P. Brother.
- Johns-Manville Sales Corp. will offer a home-renewal kit to building products sealers as part of its nation-wide campaign to help J-M dealers get a great share of the anticipated home-remodeling boom this year. The J-M home-renewal program will be promoted via Dave Garroway's Today, on NBC TV, 14 April through 17 June. Agency: Cunningham & Walsh.
- Real-Kill Insecticides has added Art Linkletter's House Party, CBS, to its 1960 advertising lineup. Local radio and tv spots will support this promotion. Agency: Almayer, Fox & Reshkin, Kansas City.

Hamm's Beer, for the ninth consecutive month, topped ARB's December list of Best-Liked TV Commercials.

The runners-up, in order of preference: Maypo, Kaiser Foil, Piels Beer, Ford, Falstaff, Mr. Clean, Wrigleys, Dial Soap, and Burgemeister Beer.

Financial report: The Gillette Co.'s net earnings in 1959 increased to $31.1 million, compared with 1958 earnings of $27.5 million. Net sales last year were at the highest level in the history of the company, amounting to $209.2 million—an increase of 8% over 1958.

Strictly personnel: Lester Swartz, to advertising manager of the Bendix Products Division, Bendix Aviation Corp. . . . Owen Carroll and Clark Glenn, appointed product managers of the Boyle-Midway Division of American Home Products.

AGENCIES

Paul A. Louis, one of the real pioneers of the business in both agency and programing, is leaving his N.Y. v.p. post at Burnett this month to do consultant work.

Louis dates back to production at NBC, Chicago, in 1930 and D'Arcy in the latter '30's with the late Al Steel. Burnett will be a client. Louis will also package tv musicals when he settles down in California.

Agency appointments: S&W Fine Foods, billing $500,000, from Honig-

MASTERING SKILL of WIIC's (Pitts.) lighting panel, is 15-year-old Arthur Bidrich, whose desire to learn tv operation found ready help from pub. affairs dir. Ray Stewart

'YOU HEAR MORE ON LXXIV' says new KCBS (S. F.) outdoor poster personality Venus de Milo. Lady of all ages joins Shakespeare and Rodin's 'Thinker' to promote station in the S.F.-Oakland area


TWO OF A KIND, these cocker spaniels pose with WKRC-TV's [Cinc.] Glenn Ryle who recently presented them to boy and girl winners of station's canine contest
Get in step in Central Arizona! Don't overlook the big market of more than 95,000 Spanish-speaking prospects.

Tell them your story in SPANISH over KIFN, the only radio station in Central Arizona that programs all-Spanish...the station they listen to almost exclusively.

Get in touch with the representatives below and get your share of this market!

We translate your sales message free.
Production spots available.

HARLAN G. OAKES
San Francisco
Los Angeles
San Antonio

KIFN
860 Kilocycles - 1000 Watts
COVERING PHOENIX AND ALL OF CENTRAL ARIZONA

Our Time Is Your Tempo

Cooper & Harrington, to Doyle Dane Bernbach, Los Angeles...Ever-sweet Corp., orange juice processor, from Earle Ludgin & Co. to DDB's Chicago office...Fawcett Publications, billing $1 million, to C. J. La Roche...The Dallas Region Valiant Advertising Association, to BBDO, Dallas...The Baltimore Rambler Dealers, to Geyer, Morey, Madden & Ballard...Fedders Corp., from D'Arcy. to Hicks & Greist, New York...Helena Rubinstein's deodorants and treatment items to L. W. Frolich & Co. Ogilvy. Benson & Mather continues to handle the cosmetic firm's makeup, hair products and fragrances...Nationwide Trailer Rental System, Wichita, Kansas, to Noble-Druy & Associates, Nashville and Memphis...B&B Exterminators, Metairie, La., to Swigart & Evans, New Orleans.

Dissafiliation: Ronson Corp. and Grey Advertising last week ended their two-year relationship by "mutual consent."

Name change: Creamer-Trowbridge Co., Providence, R. I., to Creamer, Trowbridge & Case with the addition, last week, of Harry L. Case to the agency's management.

New office: Kastor Hilton Chesley Clifford & Atherton will open its own fully-staffed office in Toronto, 1 May. William McDonald will be v.p. and general manager there.

Thisa 'n' data: "Tear Sheet," house organ of Stromberger, LaVene, McKenzie, Los Angeles, has been adopted as the national publication of Fuller & Smith & Ross. S.L.M. merged with the latter 1 January...Janice Bryant, a secretary in the media department of Guild, Bascom & Bonfigli, has been selected as "Miss Bay Area Advertising" by the San Francisco Advertising Club...Kudos: A series of radio commercials, written by Lorenz Hansen of the radio/tv department of Gray & Rogers, topped first prize as the best mutual fire radio commercial in 1959 from the National Association of Mutual Companies.

Increasing its tv manpower: Guild, Bascom & Bonfigli, San Francisco, is enlarging its tv department, placing Alex Anderson, v.p. and director of the agency, to a newly-created position heading all broadcast production. Other additions: Dave Fulmer, to tv creative director, and Merrit Barnum, to head tv commercial production.

Admen on the move: Whitman Hobbs, James Schule and Burton Vaughan, elected directors of BBDO...Robert Doherty and Robert Finnie, to v.p.'s of DCSS...Guy Warren joined Cole Fischer & Rogow, Beverly Hills, as v.p. and creative director...James Shelby, to director of the radio and tv department of the Joseph Katz Co., New York...Ken Torgerson, to senior associate media director at Dancer-Fitzgerald-Sample...Cyrus Young, to director of development at Advertising Research Foundation...Abbott Davis, to broadcast media director at Fitzgerald Advertising, New Orleans...Robert Fitzgibbons, to account executive at K&E...Robert Greiner, to radio/tv director for Earle Palmer Brown & Associates, Washington, D. C.

The international film market, while small by domestic standards, continues to be of major interest to U. S. syndicators.

Last week, for example, two UA-TV executives toured Latin America to set up Spanish dubbing facilities and to market UAA and UA properties.

They are: Norman Katz, foreign operations director, and Ira D. Beck, Latin American supervisor. Both men are executives in UAA and UA-TV.

New sales: Ziv's Home Run Derby reportedly sold in 49 markets, including to Consolidated Cigar (EWR&R) in Chicago, Cincinnati, Green Bay, Milwaukee, Minneapolis, Rockford and Scranton—with clearances being sought in 25 additional markets—and to Schmidt Beer (Ted Bates) in Philadelphia, Washington, Lancaster and Johnstown; John Labatts Brewing (Ellis Adv., Buffalo) for Buffalo, Rochester, Erie, and Watertown; and Crosley Broadcast-
IN THE PEOPLE'S INTEREST
Detroit's most complete Radio-TV news center

Another mark of leadership—additional evidence of the WWJ stations’ sense of responsibility to the public. It’s the new 1,272 square-foot WWJ NEWS-room, headquarters for the busy 12-man staff that provides southeastern Michigan with complete, reliable, award-winning coverage day and night.

Today, as it has been for nearly 40 years, WWJ NEWS is real news: comprehensive, balanced, and believable—great news for the audience, great for advertisers, too.

WWJ AM and FM RADIO
Detroit's Basic Radio Station

WWJ-TV
Michigan's First Television Station

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS

SPONSOR • 12 MARCH 1960
Today's the day, Professor Smithly — our first look at Sapturros.

She's centered — now switch to the super power lens.

It's difficult to exaggerate the coverage of powerful Channel 2 in Eastern Maine, or its effect on the area's $602,000,000 spendable income. And remember, a matching national spot buy on Channel 6 in Portland saves an extra 5%.

See your Weed TV man.

**WLBZ-TV**

2 NBC for BANGOR

MAJAF BROADCASTING SYSTEM

WNJR 1st in new york dec. negro pulse (BASED ON U.S. CENSUS)

Sponsor • 12 March 1960

Strictly personnel: Screen Gems appoints Daniel Goodman as eastern syndication regional sales manager and Robert Newgard was midwest manager . . . Jack H. Silverman has resigned from UPA Pictures, effective April 1.

**NETWORKS**

Rexall (BBDO) this week will tie-in a batch of NBC TV daytime spots with its March 1 cent-sale special. It'll be six quarter-hours for three days following tomorrow's (13 March) special.

Renewal: Ralston will stick with ABC TV's Leave It To Beaver on Saturdays next Fall via a two-minutes-a-week renewal.

Network radio sale: The Frito Co. (D-F-S) last week kicked-off its largest purchase of network radio time—a campaign on NBC Radio to run through 31 December, amounting to $325,000 in net revenue. Announcements will be centered around News of the World, Emphasis, and Monitor.

Network tv programing notes: Face The Nation, CBS TV's half-hour new series, will be added to the network's fall lineup, scheduled for Mondays, 10:30-11 p.m. Also scheduled: a Friday night extended news program, to be teletcast 10:30-11 p.m. It will utilize the techniques evolved in the current Eyewitness to History series.


Re network personnel: John West, to v.p., West Coast, and Thomas Sarnoff, v.p., administration, West Coast; NBC . . . Bill Lynn, in tv program development at Mc-

Cann-Erickson, leaving for ABC's Los Angeles staff . . . Richard McHugh, to manager, special program sales, NBC TV . . . NBC TV handed out v.p. stripes to Harold F. Kemp, Richard L. Linkroom, David W. Tebet and Felix Jackson.

**RADIO STATIONS**

Ford, R. J. Reynolds, and Chrysler ranked as radio's top spot spenders during 1959, according to RAB's own estimates.

These firms headed the list of 100 leading spot radio customers in '59, along with their expenditures, released by RAB. Below, the top 20:

<table>
<thead>
<tr>
<th>RANK</th>
<th>COMPANY</th>
<th>PENDITURES 1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><em>Ford</em></td>
<td>$7,280,000</td>
</tr>
<tr>
<td>2.</td>
<td>R. J. Reynolds</td>
<td>4,800,000</td>
</tr>
<tr>
<td>3.</td>
<td>Chrysler</td>
<td>4,129,000</td>
</tr>
<tr>
<td>4.</td>
<td>General Motors</td>
<td>4,115,000</td>
</tr>
<tr>
<td>5.</td>
<td>Anheuser-Busch</td>
<td>3,683,000</td>
</tr>
<tr>
<td>6.</td>
<td>Liggett &amp; Myers</td>
<td>3,600,000</td>
</tr>
<tr>
<td>7.</td>
<td>P. Lorillard</td>
<td>3,100,000</td>
</tr>
<tr>
<td>8.</td>
<td>American Tobacco</td>
<td>3,090,000</td>
</tr>
<tr>
<td>9.</td>
<td>Schlitz Brewing</td>
<td>2,710,000</td>
</tr>
</tbody>
</table>

Ideas at work:
- A new twist on the Lend Lease exchange: The Herald Tribune Radio Network this week launched a "Lend Lease Radio" campaign. The idea: to exchange regularly scheduled programs with stations throughout the world. Kick-off for operation lend lease is with the Cheng Sheng Broadcasting Corp., Taiwan. The Trib Network is sending tapes of its music shows plus a network news feature and is expecting, in return, a half-hour Chinese

**TACOMA? HELENA? SALEM?**

NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

| Population | 1,520,100 |
| Households | 423,600  |
| Consumer Spendable Income | $1,761,169,000 |
| Food Sales | $508,480,000 |

Drug Sales $40,355,000
Automotive Sales $296,529,000
General Merchandise $148,789,000
Total Retail Sales $1,286,255,000

KNOE-TV AVERAGES 75.9% SHARE OF AUDIENCE

According to November 1959 ARB we average 75.9% share of audience from Sign On to Sign Off 7 days a week.

KNOE-TV
Channel 8
Monroe, Louisiana

C BS , A BC
A James A. Noe Station
Represented by
H-R Television, Inc.

classical music tape from the Formosa station.

- Pin-up club: WCBS, New York, has started a new and exclusive membership club only open to individuals born 29 February. The organization, dubbed the “29 Club,” uses a giant gold safety pin as its emblem.

- Around the clock service: WSB, Atlanta, this past week during one of the city’s worst sleet storms, had its entire staff working 24-hours a day offering emergency service for messages from the Red Cross, state highway patrol, police, schools, and like. Station switched from regular to emergency programming, with four mobile units patrolling the streets helping motorists and relaying traffic information.

- Demand exceeds supply: Weatherman P. J. Hoff of WBMP, Chicago, is sending out a specially-prepared 28-page weather brochure that within three days elicited 2,305 requests on his morning program. The booklet, being offered by sponsor St. Paul Federal Savings & Loan Association, is promoted only on this morning weathercast. Result: listener response is speedily exhausting the original printing.

- Promoting the three R’s: WEEL, Boston, is in full swing with its 1960 audience promotion campaign under the banner “Rediscover Real Radio.” Included in the advertising campaign are subway posters, taxi posters, mailing pieces, station announcements, and a new series of comic strip ads appearing in the city’s newspapers.

- The way to an advertiser’s heart is through his stomach: For the second year in a row, KWWL, Cedar Falls, Iowa, used decorated cakes to show advertisers how the station ranks in the area. The idea: Station delivered to more than 100 local and regional clients cakes decorated with the latest Pulse statistics.

To the news and special events department at WNEW, New York, the Brotherhood Award from the National Conference of Christians and Jews . . . To WALT, Tampa, the Florida Highway Patrol Certificate of Meritorious Service . . . To WSFL, Cincinnati, official recognition in the record of the State Legislature for its recently-conducted public opinion poll.


Thisa ‘n’ data: RAB reports an all-time high for number of working-order radio sets in the U. S. The new total: 156,394,000 as of 1 January . . . KCOH, Houston, recently held, in the City Auditorium, a gospel talent search contest as part of the Pet Milk Co.’s national talent contest, attracting 4,600 spectators . . . New format: KAIRM, Fresno, Cal., has switched to a “fine music” schedule, using 15-minutes of uninterrupted music, with commercials aired only on the quarter-hour . . . WTOP, Washington, D. C., this week showed N. Y. agency people, via CBS Radio Spot Sales, a new film presentation dealing with the Washington market.

Kudos: Cecil Woodland, general manager of WEJL, Scranton, selected as a judge for the community development contest sponsored by the State Chamber of Commerce and a group of cooperating organizations . . . WPTV, Albany-Schenectady-Troy, awarded the Muscular Dystrophy Associations of America award for outstanding public service broadcasting.

Newly-elected officers of the Trebit Corp.’s WFDF, Flint: Harry Bitner, Jr., president; Marvin Levey, v.p. and assistant secretary; Joyce Mahachek, secretary-treasurer; and Elmer Knopf, general manager.

Station staffers: Philip Spencer, to v.p. of the Community Service Broadcasting Corp. (WCSS, Amsterdam, N. Y.) . . . Robert McAuliffe, promoted to sales manager of WMAQ, Chicago . . . Richard Brader, to sales manager of KOOL, Phoenix . . . Dwight Case, to sales manager of
The Story of Warm Springs

NEWEST DOCUMENTARY IN THE WSB-TV "ROAD BACK" SERIES

This dramatic inside story showed WSB-TV viewers the personal struggle of paralysis patients on the "road back" from polio, arthritis and crippling birth defects. The half-hour film was written and produced by the WSB-TV staff, and filmed at Georgia’s famous Warm Springs Foundation. It captured the spirit of plucky laughter and courageous hope so evident among patients. WSB-TV timed its showing to coincide with the New March of Dimes. Imaginative, responsible programming of this character has earned heart-warming rewards for WSB-TV... and for the station’s advertisers.

WSB-TV
Channel 2/ATLANTA

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area...a circumstance that must be reflected in audience response to advertising carried.

P&G topped the list of company advertisers on network tv during the fourth quarter of 1959, according to TyB.

Here are the estimated expenditures of the 15 leading company advertisers, followed by brand advertisers, using network tv during the last quarter, as compiled by LNA:

<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>$11,317,641</td>
</tr>
<tr>
<td>2</td>
<td>American Home</td>
<td>7,941,944</td>
</tr>
<tr>
<td>3</td>
<td>Lever</td>
<td>7,579,782</td>
</tr>
<tr>
<td>4</td>
<td>General Motors</td>
<td>5,693,112</td>
</tr>
<tr>
<td>5</td>
<td>General Foods</td>
<td>5,416,705</td>
</tr>
<tr>
<td>6</td>
<td>Colgate</td>
<td>5,066,507</td>
</tr>
<tr>
<td>7</td>
<td>Gillette</td>
<td>4,006,008</td>
</tr>
<tr>
<td>8</td>
<td>R. J. Reynolds</td>
<td>3,933,156</td>
</tr>
<tr>
<td>9</td>
<td>Ford</td>
<td>3,533,152</td>
</tr>
<tr>
<td>10</td>
<td>Sterling Drug</td>
<td>3,515,948</td>
</tr>
<tr>
<td>11</td>
<td>General Mills</td>
<td>3,439,537</td>
</tr>
<tr>
<td>12</td>
<td>Philip Morris</td>
<td>3,160,539</td>
</tr>
<tr>
<td>13</td>
<td>Chrysler</td>
<td>3,002,280</td>
</tr>
<tr>
<td>14</td>
<td>Texaco</td>
<td>2,846,956</td>
</tr>
<tr>
<td>15</td>
<td>Pharmaceuticals</td>
<td>2,839,409</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RANK</th>
<th>BRAND</th>
<th>GROSS TIME COSTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Anacin</td>
<td>$2,745,996</td>
</tr>
<tr>
<td>2</td>
<td>Dristan</td>
<td>2,398,934</td>
</tr>
<tr>
<td>3</td>
<td>Winston</td>
<td>1,880,345</td>
</tr>
<tr>
<td>4</td>
<td>Ford</td>
<td>1,697,611</td>
</tr>
<tr>
<td>5</td>
<td>Gillette</td>
<td>1,464,303</td>
</tr>
<tr>
<td>6</td>
<td>Tide</td>
<td>1,405,021</td>
</tr>
<tr>
<td>7</td>
<td>Chevrolet</td>
<td>1,396,724</td>
</tr>
<tr>
<td>8</td>
<td>Kent</td>
<td>1,362,967</td>
</tr>
<tr>
<td>9</td>
<td>Life</td>
<td>1,343,222</td>
</tr>
<tr>
<td>10</td>
<td>Colgate</td>
<td>1,334,459</td>
</tr>
<tr>
<td>11</td>
<td>Bufferin</td>
<td>1,284,368</td>
</tr>
<tr>
<td>12</td>
<td>Bayer Aspirin</td>
<td>1,292,323</td>
</tr>
<tr>
<td>13</td>
<td>Plymouth</td>
<td>1,256,666</td>
</tr>
<tr>
<td>14</td>
<td>L &amp; M Filter</td>
<td>1,252,750</td>
</tr>
<tr>
<td>15</td>
<td>Gleem</td>
<td>1,216,750</td>
</tr>
</tbody>
</table>

A special Pulse survey conducted last September in the Metropolitan New York area, refutes the widespread belief that the decline in viewing during the summer is due to people being on vacation.

Instead the study reveals that there was considerable dissatisfaction with the quality of programming available during the summer months.

Ideas at work:
- Who was that dancer I saw you with? KABC-TV, Los Angeles, recently concluded a month-long contest for the Heart Fund Drive. The idea: Appearing each night, on the Let's Dance show, was a mystery dancer. Clues were aired, and viewers were asked to identify him and complete the line “Everyone should contribute to the Heart Fund because...” Winner received a Ford Falcon from the program's sponsor.
- Operation dream house: WALB-TV, Albany, Ga., launched a campaign to build a custom house for a polio victim and his family. Station telecast a two and one-half hour telethon to kick-off the two-week fund-raising campaign.

Kudos: To WNTA-TV, Newark, N. J., an award for cultural contributions, imaginative programming and cooperation with educational institutions from Fairleigh Dickinson University...WFBA-TV, Dallas, to receive a 1963 Surrey automobile for use in station promotions for holding the best promotion in a national contest sponsored by General Electric.

On the personnel front: H. D. Neuwirth, to assistant to the president of Metropolitan Broadcasting Corp... Donald Cronberg, to the sales staff of WNBQ, Chicago.

**REPRESENTATIVES**

Rep appointments: WEZL, Richmond, Va., to Bernard Howard & Co... KBLU, Yuma, Ariz., to B-N-B, Inc. Time Sales.

Rep appointments — personnel: John Brennan, to the radio sales staff of The Katz Agency... Jack Allen, to the Chicago sales staff of Young TV... Paul O'Brien, to the sales staff of Broadcast Time Sales... Rollin Collins, Jr., to the Chicago sales staff and Joe Raffetto, to the New York sales staff of the Edward Petry Co.
Our apologies to
Atlanta, St. Louis, Boston,
Dallas and some other cities!

The new 5-City Directory, just off the press, contains more than 1900 listings, and 36 pages.

It's the recognized tv/radio guide to 5 cities where 93% of all national spot business is bought.

The 1960 directory is substantially bigger than any of its predecessors. You will find it more useful, and we hope you will forgive us if your city is not included.

If you're a SPONSOR subscriber drop us a note and we'll send you a 5-City Directory with our compliments.

If not, the price is 50¢ each . . . 40¢ in quantities of 5 to 10 . . . 30¢ for 10 or more.

If you're not a subscriber, enter your subscription now by using the form shown on this page. We'll send you, as a bonus, not only the 5-City Directory but also the 220 page 1959-60 Air Media Basics including Radio Basics, Tv Basics, Timebuying Basics, and much more.
YOU CAN'T COVER TEXAS without KCEN-TV

WHOLE LOAF! all 33 Central Texas counties...the most nourishing buy in the big Waco-Temple market.

Harold A. Smith has been elected a v.p. of Needham, Louis & Brorby, Chicago. He joined the Chicago-based agency in April 1958, as head of program promotion and merchandising for the TV/radio programming department. In six months Smith also became head of press relations. A veteran of broadcast advertising, Smith was with NBC, Chicago, for 12 years prior to joining NL&B first as adv. and promotion mgr. of WNBQ & WMAQ, then as sis. planning and prom. mgr., central division net TV sales.

Sidney P. Allen has been appointed general sales executive, NBC TV Network. He had been with Mutual Broadcasting System for the past 23 years, having joined the network in 1936 as account executive. Successive posts held at MBS by Allen since then include: eastern sales manager; administrative manager; network sales; and, most recently, v.p. in charge of sales. His career in the print field included stints with Dell, Vogue magazine, the New York Herald-Tribune and the New York Sun.

H. D. "Bud" Neuwirth has been appointed assistant to John W. Kluge, president and chairman of the board of the Metropolitan Broadcasting Corp. Primarily, he will be concerned with sales direction, but will assume additional responsibilities delegated by Kluge. Neuwirth started his career with his own radio time sales co., Worth Assoc. In 1949 he moved to WMGM, N.Y., as account executive. After two years he joined H-R Representatives, later Katz, and, in 1957, John Blair & Co.

Robert Livingston has been appointed local sales manager of WMAL-TV, Washington, D.C. He joined the station's local sales department in 1949 and has been representing it in Washington and Baltimore agencies. Livingston will continue to represent WMAL-TV in Baltimore in addition to assuming his new duties. From 1931 until the time he moved to WMAL, Livingston was asst. adv. manager of the Washington Gas Light Co. He maintains his residence in Washington with his wife and children.
WAVE-TV Viewers Have
28.8% MORE WRECKS!

(therefore need new automobiles today, NOT tomorrow!)

From sign-on to sign-off in any average week, at least 28.8% more families watch WAVE-TV than any other television station in Kentucky. All this extra viewing just automatically means extra buying! WAVE-TV costs less per 1,000 than any other station around here. Much less! Don't just sit there and doubt it. Ask us or NBC Spot Sales for the proof!
Do old fashioned marketing concepts make your advertising campaigns miss half of their real sales potential? Paul J. Miller, managing director, WWVA, Wheeling, W. Va., believes that advertisers who build ad plans around their "distribution cities" and neglect the areas around these cities are weakening sales impact dangerously. He points out that these "point-of-sale" areas generally receive merchandise, but no advertising support, and that this coverage loss can greatly curtail campaign effectiveness. Here is a provocative letter on a problem which too many agencies and clients still refuse to recognize.

Consider your point-of-sale areas

We are located in a market that, I am sure, must be similar to hundreds of other radio markets today. We are one of those so-called tri-state stations that serve goodly portions of three different states.

This in itself creates a problem because distribution set-ups are mostly planned on the basis of state lines as boundaries. This has always seemed so foolish to us because the retail stores in a state one mile away are served by, and distribution credited to, cities 135 or more miles away. The same situation prevails in the second state which is within eight miles of my office where merchandise sold is credited, because of distribution, to a city in the interior of the state. As a matter of fact, in our own state some of the area covered is served out of distribution points many miles away.

You may ask why I make such a point of spelling out our location and this distribution pattern. I do it because I think it is extremely important not only to radio station operators but to the advertiser himself. Let's look and see what actually happens.

The advertiser tells his agency that he wants to start a campaign on a certain product and gives the agency a list of cities out of which he has major distribution. The agency plans a campaign on this basis, giving those cities of distribution, advertising in proportion to the business done, often using not only one, but two, three or four radio stations. This is fine for the cities in question, but what happens in the areas which I like to feel are point-of-sale areas, such as the area we serve?

The merchandise credited to the distribution in the larger cities is not all used in those cities. A high percentage is shipped into the outlying areas for sale at supermarkets and retail stores that are not going to be reached by distribution city advertising. Consequently, no increase in sales can be expected in these point-of-sale areas.

We feel that some new determination for the planning of advertising campaigns is needed which will take into consideration point-of-sale in its relative importance.

When an advertiser buys three stations in the central city of a distribution area, but none in the outside point-of-sale area, he covers only the central part of the distribution. However, his budget is sufficient, with a small readjustment, to materially increase the advertising impact in the area as a whole by adding a station which covers the outside area, the neglected point-of-sale.

Because distribution city advertising is pretty much confined to that city and its home county, some other means of reaching the point-of-sale customer must be used, whether it be newspaper, television or radio. Naturally, we feel that radio can best supply this area coverage support and, I am sure, commonly available figures amply prove radio cost-per-1,000 in this case to be much lower than other advertising media.

We realize that the agency planners are often restricted by budget and, naturally, must provide advertising in the distribution cities first. But, I also feel that most advertising campaigns are built for the purpose of selling merchandise and such selling cannot be fully accomplished unless the consumer in the point-of-sale area is reached.

I rest my case, gentlemen, on the fact that you miss half of your sales potential if you do not give the point-of-sale areas due consideration, along with distribution cities, in your advertising campaigns.
There's More Than One Side to KERO-TV, Bakersfield.
It's the one and only advertising medium that spreads over the whole of the Southern San Joaquin Valley, all five rich-living counties of it.

KERO-TV
BAKERSFIELD
CALIFORNIA'S SUPER-market

A TRANSCONTINENT STATION
CHANNEL 10
Man in the middle

As John C. Doerfer, chairman of the FCC, well knows, it’s hard to take a step in official Washington without putting your foot in it. Right now he’s facing a double-whammy as a result of (1) his tangle with Representative Oren Harris, head of the House Special Subcommittee on Legislative Oversight, and (2) the charges against him of “excessive fraternization.”

If we were the man on the street, or even a man in Congress, what’s going on according to the newspapers would smack of collusion. But what’s really going on is, far different.

We’ve been watching Chairman Doerfer a long time. Many a time he’s given us a mighty uncomfortable feeling. Sometimes his deliberations and hesitations and round-about reasoning have left us chewing our nails. Until recently we haven’t really known where he stood with respect to industry regulation, how staunchly he followed any line of thinking. But never have we even remotely wondered whether he was playing footsie with broadcasters—such a suggestion is completely alien, we are convinced, to the character of this sincere, conscientious public servant.

How much fraternizing is “excessive fraternizing”? The government regulator is charged first of all with maintaining healthy controls within limits prescribed by law. As we see it, some fraternizing is essential or the regulator cannot understand the problems of the regulated. We consider this an essential phase of the job, and we regard the willingness of the Commission to attend industry meetings and visit broadcasters to be especially important. Naturally its up to the regulator to be circumspect in the discharge of this activity.

Men like John Doerfer or Rosel Hyde or Bob Bartley (to name only some of the Commissioners we know best) are hard to equal in public office. These are truly dedicated men whose only gratification must come in a job well done. To besmirch their reputations with accusations of “excessive fraternization” without carefully evaluating the nature of their assignment may be a grave injustice.

**THIS WE FIGHT FOR:** Continuing improvement in the techniques and taste in both tv and radio commercials. This is the most serious area of criticism which the industry is facing.

---

**10-SECOND SPOTS**

**Worst?** Carl deSuze, personality at WBZ, Boston, has brought out a booklet titled, “Worst Jokes of 1959.” Sample:

“You must help me, Doctor,” said the patient to the psychiatrist. “I can’t remember anything for more than a few minutes. It’s driving me crazy.”

The psychiatrist asked gently, “How long has this been going on?” “How long has what been going on?” replied the patient.

**Lost little lamb:** Sponsor’s circulation department lost a subscriber recently. Reason given on returned renewal form was: “No longer in tv/radio advertising.” A rubber stamp letterhead showed what new business he had traded broadcast advertising for: “_______ FUNERAL HOME & AMBULANCE SERVICE.”

**Gourmet:** WWL-TV, New Orleans, has just issued a recipe book in which the preparation of crepes begins with: “Start with a sassy sauce . . . then prepare a light egg batter and a determined meringue.” Next add an equally determined station promotion man.

**Signs of times:** In connection with net thriller Bourbon Street Beat, N.Y. station WABC-TV is running contest for high school students in area that involves sending in tapes they have recorded. Came a call from a Long Island high school principal asking, “Should the tapes be monaural or stereo?”

**Calling all whitecoats:** Pulling into his driveway late one night, Paul Miller, program director of WCKY, Cincinnati, decided the crack-up had finally come. On his front lawn, he thought he saw a toy Manchester dog walking about on its front legs. He took a couple of Miltons, slipped into bed and pulled the covers over his head. Relief came next morning when he learned his neighbor had just acquired the dog which hated to walk on cold ground and had hit upon this method of keeping at least two paws warm.

**No tv fare:** We’ve heard about a West Coast stripper who bills herself as Norma Vincent Peele.
WGAL-TV

reaches not just one metropolitan area, but many cities, towns, and communities which together form America's 10th TV Market. For a top score every time, place your advertising message on this Channel 8 station which delivers an audience greater than the combined audience of all other stations in its coverage area.

(See ARB or Nielsen surveys.)

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McColough, Pres.

A perfect strike every time
Home of the world famous Cleveland Orchestra, SEVERANCE HALL—like WDOK—is synonymous with good music in Cleveland.

"More Moments of Good Music"

MEAN MORE PEOPLE
... WITH MORE PURCHASING POWER
LISTEN TO

WDOK

5,000 Fulltime Watts IN THE HEART OF Cleveland Radio

What factors determine a time-buying decision? Programming, power, ratings, cost-per-thousand—all are important. But... equally important is a station's stature in the eyes of the community.

We can show you all the facts and figures. And we wish we could show you the remarkable community acceptance as represented by the hundreds of letters received weekly saying simply "thank you."

No. 2 in Cleveland (Nielsen)

Represented by BTS
THE OHIO BROADCASTERS, INC., 1515 EUCLID AVENUE, CLEVELAND 15, OHIO
Frederick Wolf, General Manager
modern ways to buy time . . .
(each preferred in its own market)

Where there’s a Storz Station . . there’s an audience . . .

SOAPS:
CZARS OF MADISON AVE.
Why the soap giants dominate their agencies’ over-all strategies, and why system works
Page 31

For New York’s RTES—start of a new decade
Page 34

What happens to your spot at a tv station
Page 36

Who’s who in Motor City radio/tv
Page 42

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 . . .
IT'S WHO'S UP FRONT THAT COUNTS

In any one town, only one station can be the leader... only one station outrates all the rest! In Columbus, Ohio, that one station is the New WCOL. WCOL is different. WCOL has the new sound of the '60's, combined with sound programming — choice, flawless broadcasting specially selected and specially produced for sound listening. Single spotting "showcases" your commercials. These are a few of the reasons why more folks find it fun to listen to the New WCOL than any other radio station. (Nielsen, Pulse, Hooper.)

How about you? Next time you buy Columbus radio, ask for the new WCOL. To paraphrase a popular quotation... WCOL SOUNDS GOOD like radio should.

24-hours-a-day broadcasting 1230 AM 92.3 FM

represented nationally by: robert e. eastman & co., inc. (ret)

Station WING, Dayton; WEZE, Boston; WKLO, Louisville, and WIZE, Springfield, 0., are other AIR TRAILS stations.
WJIM-TV, with 521,300 TV homes, is MICHIGAN'S SECOND MARKET!

Memo:
To all time buyers—
This sure takes the guesswork out of Michigan!
DIGEST OF ARTICLES

Soaps: most powerful force on Madison Ave.
31 There's no doubt P&G, Colgate and Lever dominate each agency they employ because agency must conform to rigid standards. But system works

Gen. Sarnoff keys RTES anniversary

Inside story: your spot at a tv station
36 Step-by-step coverage of what happens at a tv station when spots are ordered by important tv advertiser, in this case P. Lorillard via L&N

Tv whiz—kids' hobby kits
39 ITC Model Craft puts almost 98% of advertising budget into spot tv for hobby kit new to medium. Sales hit all-time high, open new markets

CBS TV sets new commercials rules
41 Many industry observers were startled last week at CBS TV's new stringent rules for tv commercials. Here are some of the rules' highlights

Who's who in Motor City's radio/tv?
42 Who are some of the best known and most influential people in Detroit broadcast advertising? Sponsor names 25 people, backgrounds their work

Radio puts herring on U.S. tables
45 Vita Foods, makers of herring product, find spot radio and familiar personalities can sell the American housewife on an unfamiliar food

FEATURES

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52 Tv Results
55 Washington Week

Member of Business Publications Audit of Circulations Inc.
To provide on-the-Spot service for the impressive list of agencies and accounts in this growing advertising center, The Katz Agency, Inc., will open a Minneapolis office in March, 1960.

Address / 2305 First National Bank Building
Phone / FEderal 3-6201
Manager / Dave Abbey
The appointment of Frederick Wayne Ford, lawyer and 20-year career veteran in government, as the new chairman of the FCC came as a complete surprise to the industry last week, even though the Commission has been a recurrent subject of much political controversy and policy debate, and its former chairman, John Doerfer, had been under fire from bipartisan critics of the administration in a major election year.

The newsmaker: Frederick Wayne Ford, who has spent half of his civil government career in the FCC, now endows the chairmanship of that Commission with the image of his experience as a lawyer and regulator.

Mr. Ford's elevation does not signify new programs or even new policies on the part of the FCC. He is still only one of seven voting commissioners. (With Mr. Doerfer's resignation, the FCC's membership was momentarily reduced to six.)

Nor does Mr. Ford's appointment imply a drastic change of the FCC's attitude toward regulation. He represents only a continuation of the FCC's recent tendency toward stronger regulation. He has been described as a middle-of-the-road general, neither a crusader nor a radical.

Perhaps the real significance of Mr. Ford's appointment is not to the broadcasting field at all.

As a veteran civil servant with heavy commission law experience, his appointment by President Eisenhower represents largely an attempt to remove the FCC from the arena of national politics as a possible issue in November.

But Mr. Doerfer's resignation was genuinely unexpected, since informed insiders had fully expected him to remain.

Then last week an editorial appeared in the Republican New York Herald Tribune calling for his resignation. It seemed to follow within a few days.

Representative Oren Harris, who called the move "a wise decision," also stated, "I'm not surprised." Mr. Harris is chairman of the House Committee on Legislative Oversight.

Chairman Ford joined the FCC in 1947 and rose to become chief of its hearing division in 1951. He left the FCC in 1953, the same year that Mr. Doerfer joined the Commission. Mr. Ford then joined the Justice Department and became first assistant to William P. Rogers, then Deputy Attorney General. He returned to the FCC as one of its commissioners in 1957.
NEWSMAKER STATION of the WEEK

WHLO appoints EASTMAN

FIRST... WARM -LAND  SCRANTON
THEN... WSBA -LAND  WILKES-BARRE
NOW... WHLO -LAND  YORK - LANCASTER
AKRON - CANTON and HARRISBURG
NORTHEASTERN OHIO

WHLO RADIO the only advertising
medium that sells the northeastern Ohio
strip market area of more than
two million people

For details of the sound
that sells in northeastern Ohio
— call your East/man
or WHLO, Akron, BL 3-7101.

Robert E. Eastman & Co., Inc.
representing major 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.
333 N. California St.
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

DETROIT: Book Building
Detroit, Mich.
Woodward 5-5457

Sponsor • 19 March 1960
RES
The handsome sales results achieved by WNBQ produced a solid 33.3% increase in total billings for the station in 1959 — an all-time WNBQ high. Dollars-and-cents proof that WNBQ's wide-ranging programming reaches Chicago's total audience and that more and more advertisers are sold on WNBQ every day.

WNBQ • NBC Owned • Channel 5 in Chicago • Sold by NBC Spot Sales
from a proud past comes a...
FUTURE UNLIMITED!

Everywhere you look in Montgomery you see progress. This new futuristic Coliseum, scene of rodeos, sports events, and conventions, is only one example of this area's vast growth. Expansion means opportunity... an opportunity to expand your sales in a million market. And WSFA-TV covers the area like no one else can.

WSFA-TV
NBC / ABC MONTGOMERY - CHANNEL 12
The Broadcasting Co. of the South
WIS-TV Columbia, South Carolina

Welcome!
WGN-TV, Ch. 9, Chicago
KHJ-TV, Ch. 9, Los Angeles

The latest stations to build audiences with
"Q. T. HUSH, PRIVATE EYE"

Call, Write or Wire...
M & A ALEXANDER PRODUCTIONS, INC.

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Laura Oken, Accounting Manager
George Becker; Rita Browning
Ann Marie Cooper; Michael Crocco; Wilke Rich; Irene Sultzbach; Flora Tomadelli

SPONSOR • 19 MARCH 1960
...in Cleveland, particularly Her heart belongs to another. Likewise her ears and her Pulse. Cleveland is attuned to a new radio romance- WHK-the station that could hardly get any attention just a little over a year ago. Then it was that Metropolitan Broadcasting Corporation endowed our hero with an inheritance of new service, news and showmanship. Mirabile dictu! The new WHK delivers Cleveland's second largest audience* for your product's proposal. "Marriage" licenses available from Blair, or General Manager Jack Thayer (EXpress 1-5000).

WHK

Cleveland

Division of Metropolitan Broadcasting Corporation

LISTENING HABITS HAVE CHANGED!
GOING UP!

1960 will be the hottest national spot year in history. And we mean both tv and radio! Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy.

Just a few days left to sign up before SPONSOR's new rates go into effect.

GUARANTEED RATE PROTECTION for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April!

Hurry! Call Art Breider MUr ray Hill 8-2772, NYC

SPONSOR THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE 40 E. 49th Street, New York 17

Spin the SPONSOR WHEELOF FORTUNE at the NAB CONVENTION
Denver 776 • Conrad Hilton Hotel • Chicago

The whole truth, and nothing but...

About six years ago or so when I wrote my first Backstage for SPONSOR, I made it clear to whichever readers happened to look in that I was not exclusively a trade newspaperman doing the piece for SPONSOR. The main sources of my livelihood, I explained then, were two music publishing companies, Trinity Music, Inc. (BMI) and Towne Music Corporation (ASCAP), and a talent management firm, Csida-Burton Associates, Inc. I took great pains to make this clear to the customers, because I wanted them to know that on such occasions as I might have legitimate reason to mention—a tune published by one of my firms, or an artist managed by CB—there might just possibly be room for a touch of prejudice on my part. I do believe that anyone in the trade who has been reading me, lo these many years in SPONSOR and previously in The Billboard, knows that I prize my integrity, both as a newspaperman and a businessman highly. And that I would do nothing to jeopardize what I believe to be my reputation for this integrity.

It is in this frame of reference that I want to notify one and all, as I write this particular piece, that I am now employed as vice president for eastern operations of Capitol Records, Inc. I sold out my major interests in the above-mentioned music publishing and talent management operations to my partner, Ed Burton, and my heart now belongs to this 18-year-old Hollywood-based corporation, whose officers and many of whose other personnel I have known and admired for a long time.

Please be advised, therefore, that should I make any kind remarks about Capitol or any of its many fine artists, you may consider that (hard as I will try to avoid it) I may be a mite less than totally objective. Or, conversely, should I write anything seemingly critical of RCA Victor, Columbia or any other record company (this is highly unlikely because they are fine firms) you may suspect me of being partial.

For and agin me

Truly, I do not believe it's needed, but just in case—I consider a sign of my ability to continue as an objective and impartial SPONSOR columnist, and a totally devoted, 100%-loyal Capitol officer, the column I did several weeks ago about the NBC year-end report. NBC is, of course, the sister company of Capitol competitor, RCA, but the column I did praised the many fine things revealed by their year-end report. I quote the following very nice letter from NBC vice president in charge of public information Sydney Eiges to SPONSOR publisher Norman Glenn:

"Dear Norm:

"That column by Joe Csida was one we loved. . . . I'm delighted"

(Please turn to page 14)
Somebody out there must be selling her

it could be Don McNeill's Breakfast Club...it could be Eydie Gorme...it could be Dennis Day...it could be any ABC Radio Network program or package. It could be a renewal sponsor there are 57 of them). It could be a sponsor doing his network radio selling exclusively on ABC (there are 88 of them). All 119 advertisers (30 more than last year)...are out there selling her everything from corn pads to cars.

ABC Radio Network

ABC ADVERTISERS AND PRODUCTS IN 1959

AFL-CIO • ACNECARE • AQUA IVY • AERO-SHAVE, BLACK FLAG, WIZARD DEODORIZER • AMERICAN HOME MAGAZINE • AMERICAN TELEPHONE AND TELEGRAPH • APHIA WAY PIZZA PIE MIX • APPLE VALLEY BUILDING DEVELOPMENT ASS'Y • ARCHWAY COOKIES • ASSEMBLIES OF GOD • AVOS, ITALIAN BALM • BABY SWEET & SOOTHER • BAPTIST BIBLE FELLOWSHIP, INC. • BELL HEARING AID CO. • BENJAMIN WATCH • BEN HORT PAPER, INC. • BILLY GRAHAM EVANGELISTIC ASSOCIATION • BROMO-QUININE COLD TABLETS • BRYCE CLEANING WAX • BURGES VIBROCRATERS-CADILLAC (DIV. OF GENERAL MOTORS) • CALIFORNIA STATE DEMOCRATIC CENTRAL COMMITTEE • CAMEL AND WINSTON CIGARETTES • CAPE CORAL REAL ESTATE • CASE • CHANGING TIMES MAGAZINE • CHEF-BOY-AR-DEE • CHICK CHICK & PRESTO EASTER EGG COLORS • CHOCO • CLAROL • COLGATE DENTAL CREAM • DAB • DANNY BIBLE STUDENTS ASSOCIATION • DODGE (DIVISION OF CHRYSLER CORP.) • DR, CALDWELL LEATING • DR. PEPPER CO. • DR. THOMAS WYATT • DRISTAN • EX-LAX • FAB • FOGLER'S COFFEE • FRED STREETEE'S PLANT GROWTH TABLETS • GENERAL ASS'N OF OAHU/HAN 7TH DAY ADVENTISTS • GENERAL NUTRITION CORP. • GOSPEL BROADCASTING ASSOCIATION • GROSE & DENTAL ASS'N • GUMDAN MAINTENANCE (DIV. OF GENERAL MOTORS) • HARRISON HOME PRODUCTS • HIGHLAND CHURCH OF CHRIST • HUGO VITAMIN PRODUCTS • JELL-O • KVP CORP. • KAPP RECORDS • KIOL AID • KRETSCHEMER CORP. • LEVOLOR VENETIAN BLIND • LUCKY LAGER BREWING CO. • LYON VAN AND STORAGE • MAGMA PRODUCTS • MAYHILL HOUSE COFFEE • HENDILOWAY CO. • MERT PLAN INSURANCE CO. • MIDAS TRAFFIC CO. • MILLIUS & OTELLA DISCOTHEQUE • MUSSELMAN APPLE SAUCE • MULQUI'S MAGAZINE • MULLINICH MOTORS CORP. • NN TABLETS • NOLDSTOBB • (DIV. OF GENERAL MOTORS) • ORAL ROBERTS EVANGELISTIC ASSOCIATION • PARISH BREWING CO. • PAUL WALL CIGARETTES • PARKER PEN CO. • PEPSI COLA CO. • PETER PAUL, INC. • PLANTABBS • PLYOUTH (DIV. OF CHRYSLER CORP.) • PONTIAC MOTORS (DIV. OF GENERAL MOTORS) • PURITON CORP. • QUAKER STATE OIL REFINING CO. • CALIFORNIA RADIO BIBLE CLAS • RENZIT HOM PRODUCTS CO. • ROCK OF AGES CORP. • ROYAL GELATIN, CHASE & SANBORN INSTANT COFFEE • SARAH WIRE • SAVINGS & LOAN FOUNDATION • SACRAMENTO • SINGING BIRDS OF SWITZERLAND • SLEEP-EZE • SISTERS' SOFTIE, INC. • SPRINGFIELD HOME PRODUCTS • SPRINGFIELD SEED CORP. • SPRINGFIELD South • ST. JOSEPH ALMANAC CALENDAR • STU-PLO STU-AH SUGAR BREAD MIX • TO-DO TV ANTENNA • TVA • TV-35 VITAMIN • SWISSMINT SAVINGS • SWEET NICE COOKIES • THORN'S DIAMOND • TRIP OF THE MONTH CLUB • U.S. POOL CORP. • UNITED ARTISTS CORP. • UNIVERSAL COFFEE, ROTTEN • UNIVERSAL INTERNATIONAL PICTURES • VAN NYS SAVINGS & LOAN ASSOCIATION • VOICE OF PROMPTNESS • WATSONS OF SWITZERLAND • WESTERN AIRLINE • WHITE CROSS HOSPITAL PLAN • WHITESTONE COMPANY • WORLD VIEW, INC. • WALT DISNEY TOYS • ZINGO PAIRS
to hear that he will continue writing his column for SPONSOR. His warm, human approach to the industry and its problems and the tremendous background of unmatched experience from which he writes make it a ‘must’ for me in every issue.

“And he’s just the ‘superman’ who can keep it going while tackling the big job which he faces at Capitol Records.”

Obviously I’m very grateful to Syd for these kind words, and I do think I will be able to keep the column going satisfactorily. If I discover I can’t, I’ll be the first to holler uncle and cease and desist.

Lest you consider me shamelessly immodest for running the Eiges letter, let me hasten to assure you that not all of SPONSOR’s readers feel the way Syd does about my efforts. Here’s a note which Norm Gleann got from industry leader Bob Mason, general manager of WMRN, Marion, Iowa, about the piece I did welcoming Bernice and Ira Herbert back to the radio business:

“Dear Norm,

“I recommend you suggest to your columnist, Joe Csida, that he learn something about radio West of the Hudson River.

“His column in the February 20th issue would sound as though ‘the music-news format, which in time was to prove the life-saver of radio’ was adopted by everyone.

“You will find throughout the Middle West and Far West, at least, hundreds of stations that never went to music-news, but continued as substantial operations covering all phases of community life.

“It’s hard enough to convince some metropolitan Congressmen that such a condition could exist because their concept of radio and television comes largely from Washington and New York.

“It’s too bad that the business publications of the broadcasting industry are tempted to add fuel to the political flames of professional publicity seekers.

“We certainly could not be accused of being included in what your columnist says, ‘Top 40 format is being dumped by station after station.’ Many stations never adopted it and consequently won’t dump it. Let’s not castigate the entire industry for the sins of a few!’”

Either way is O. K.

I apologize to Bob Mason, of course, for having given the impression (if I did) that every station in the country runs nothing but music-news. There are certainly, as Bob says, hundreds of stations around the country, like WMRN, which program on the basis of “covering all phases of community life,” and do so extremely successfully.

It’s a good thing guys like Mason write the kind of letters to the publisher they do. Sort of offsets those billets doux from friends like Syd Eiges, and keeps columnists from getting swell-headed.
RESPONSE: A capacity crowd of 10,000 moppets, moms and dads responded to WJW-TV's unique Dental Health Day Party last month at the Cleveland Arena. Another 4,000 were turned away at the doors. A true festival of fun with prizes from balloons to ponies to toothbrushes... certainly a painless way for youngsters to learn dental health. • It shows the mighty influence of warm, friendly, forceful WJW-TV in the nation's 7th largest market. You're in good company and

YOU KNOW WHERE YOU'RE GOING WITH WJW TV

A STORER STATION • REPRESENTED BY THE KATZ AGENCY

SPONSOR • 19 MARCH 1960
Sergeant Bilko is a born money-maker... especially for his sponsors. His world-famous series, "The Phil Silvers Show," is the top comedy show in all syndication. Causing audience stampedes in New York (23.7 rating), Louisville (25.3 rating), Erie (44.8 rating), Lansing (27.7 rating), Pittsburgh (21.6 rating), South Bend (28.1 rating), Portland (23.8 rating), San Diego (21.1 rating). In fact, everywhere he's seen, Bilko is getting five-star ratings!

No wonder v.i.p. advertisers — Carling, American Stores, Ronzoni, New York Telephone, Brylcreem, Fairway Food Stores (to mention a few) — are flocking to put their money (more than $2 million to date!) on television's top-rated topkick.

Want a fast return on your advertising dollar? Just pass the buck to Bilko.

Offices located in New York, Chicago, Los Angeles, Detroit, Boston, Dallas, St. Louis, San Francisco and Atlanta. In Canada: S.W. Caldwell, Ltd. Toronto. CBS FILMS ©

"...the best film programs for all stations"
The "content" of a rating point on WPX-11 and the top
network-station in New York is the same! Nielsen
proved that incomes, home ownership, ages, jobs,
etc. follow identical patterns. The reason is
logical and understandable. WPX-11 is pro-
grammed like a Network station with net-
work-proven and network-quality shows
every half-hour, every night. This WPX-11
"network look" brings increased sales impact to your
commercial messages — makes them more receptive,
more effective, more productive.

Where are your 60-second commercials tonight?

WPX new york

A.C. Nielsen recently studied
his entire New York
sample, both Audimeter and
Recordimeter — Audilog
homes, and found "no sig-
nificant difference" between
the kind of people who
watch WPX-11—New York's
leading Independent station
—and New York's leading
Network station.

The Nielsen "WPX AUDI-
ENCE PROFILE" study pro-
vides a direct comparison of
audiences for the prime
qualitative categories of:
FAMILY INCOME
HOME OWNERSHIP
AUTOMOBILE OWNERSHIP
SIZE OF FAMILY
AGE OF HOUSEWIFE
OCCUPATION, HEAD OF
HOUSEHOLD

from 7:00-11:00 PM, seven
nights a week.
Qualitatively they are equal.

As Nielsen states: "NONE
OF THE COMPARISONS
YIELDED A SIGNIFICANT
DIFFERENCE!"
You never know in spot TV what nook of the country will explode next as a

goodly source of national spot billings: the latest is the sector that takes in

Indianapolis, Muncie and Fort Wayne.

So much buying has suddenly started to emanate thereabouts that one major rep is

considering opening an Indianapolis office—on the chance that this activity is a har-

binger of a steady flow of business. Indiana is now serviced out of Chicago.

Here’s some of the Hoosier spot TV action that’s got the reps hopping:

Pic-a-Pop (Randall & Baggott, Ind.), 147 markets with about $250,000 for 13

weeks, starting mid-April, with emphasis on afternoon cartoon strips.

Kennedy Carliner & Bag (Poorman, Butler, Muncie) now in Indiana and Ohio

and headed for Seattle, Atlanta and other points as soon as distribution permits.

Vita Guano (Caldwell, L&S-V, Muncie), 25 southern markets for a starter.

Ball Bros. (Applegate, Muncie), 80 markets for the summer.

Eckrich Meats (Applegate, Muncie), 15 spots per week in major midwest markets.

CBS TV was faced this week with protests from several agencies over the net-

work’s latest groundrules on nighttime commercial positioning.

The gist of the demurrers: we can’t exercise maximum creativeness in the sale of

our clients’ products if you deny us the opportunity of expedient length and place-

ment of the commercials.

Two of the agency giants said they recognized that the network was acting to controvert

the present climate of criticism and to stave off regulatory action from Washington but the

new CBS positioning standards posed a terrific inequity to certain types of adver-

tisers.

One agency, Bates, is reported to have threatened to withdraw Brown & Wil-

liamson’s billings at night if the network held fast to its new policy of not permitting more

than three commercial positions and two entertainment breaks in a half-hour program.

Off-the-record comments included these: (1) CBS was clobbering all customers when

its basic problems were the drugs and cigarettes; (2) obviously those who contrived the

new rules were oblivious to how the mechanics of matching together money from va-

rious brands often made four separate positionings mandatory; (3) CBS’ sales chiefs,

disturbed as much as the agencies, were hoping to have the new rules revised.

Summer spot TV business has started to roll in both New York and Chicago.

The Chicago contingent includes Kool Aid (FCB) and Heath Toffee Ice Cream Bars

(Biddle). It’s the latter’s first dip into the medium.

In New York it includes Tender Leaf Tea (JWT), Dow’s Handy Wrap (NCK).

Other spot activity out of Chicago: Swift’s Pard Dry Crunchers (DFS); Helene

Curtis’ Suave (Campbell-Mithun), flights of six weeks each in top markets.

Added New York action: French’s Instant Mashed Potatoes (JWT); Regular

Chase & Sanborn Coffee (JWT); Fab, Palmolive Soap, Vam and Wildroot (Bates).

Esso returns to spot radio mid-April for a 27-week campaign, concentrating on

weekends and using a couple stations per market at the rate of 10-20 spots a week.

The schedules will run in 50-odd markets. Esso, pioneer in news, pulled completely out

of that commodity at the end of last year. McCann-Erickson is doing the buying.
BBDO this week circulated among its 1500 account people and others identified with media a tersely documented fact-piece on why they ought to consider using summer spot radio.

They were reminded that 25% of all grocery, drug, appliance and car sales were still made in the summer and that the complexion of summer listening has been changing mightily as reflected by the big surge in auto and portable set sales in summer living.

Tv stations might as well save wear and tear on their paper and pencils in trying to figure out rates for 30-second copy.

SPONSOR-SCOPE checked reps with stations that devised such rates and found that takers of 30-second spots have been quite rare and certainly not regular.

The deduction: when a copywriter says he needs a minute to tell the story he means just that and not 30 seconds. The stations had thought that the 30-second spot would inspire copywriters who shy away from 20's and I.D.'s to renewed creativity. There are plenty of 20's and I.D.'s to be had in practically all the markets.

Automotive business for radio stations in national spot this quarter is running ahead of last year but the trouble is this: there are so many cars that want to get on at a limited period of the day that clearances have become virtually unsolvable.

There are at least 12 campaigns out of Detroit and South Bend and practically all of them have designated 7-3:30 a.m. as the desirable time.

What aggravates the dilemma for the stations: local car dealers constitute 52-week customers with early a.m. franchises and nobody's going to impinge on their rights.

Scott Paper (JWT) is taking its time about deciding whether it wants to exercise its two-year option on the reruns of Father Knows Best.

If it does elect to go on with the repeats at night, it won't be in its present NBC TV period and only on an alternate basis.

According to SPONSOR-SCOPE's rough estimate the 20 leading advertisers in network tv for 1959 spent an aggregate, in time and talent, of $479.5 million.

A rundown of that estimate by account:

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>NET TIME</th>
<th>PROGRAM COSTS</th>
<th>ESTIMATED TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>P&amp;G</td>
<td>$36,500,000</td>
<td>$28,000,000</td>
<td>$64,500,000</td>
</tr>
<tr>
<td>Lever</td>
<td>24,500,000</td>
<td>18,500,000</td>
<td>43,000,000</td>
</tr>
<tr>
<td>American Home</td>
<td>21,000,000</td>
<td>15,000,000</td>
<td>36,000,000</td>
</tr>
<tr>
<td>General Motors</td>
<td>16,500,000</td>
<td>19,000,000</td>
<td>35,500,000</td>
</tr>
<tr>
<td>Colgate</td>
<td>17,500,000</td>
<td>15,000,000</td>
<td>32,500,000</td>
</tr>
<tr>
<td>General Foods</td>
<td>16,000,000</td>
<td>14,500,000</td>
<td>30,500,000</td>
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<tr>
<td>R. J. Reynolds</td>
<td>13,500,000</td>
<td>12,000,000</td>
<td>25,500,000</td>
</tr>
<tr>
<td>Gillette</td>
<td>10,500,000</td>
<td>14,000,000</td>
<td>24,500,000</td>
</tr>
<tr>
<td>Ford</td>
<td>9,000,000</td>
<td>12,500,000</td>
<td>21,500,000</td>
</tr>
<tr>
<td>Bristol-Myers</td>
<td>10,500,000</td>
<td>8,500,000</td>
<td>19,000,000</td>
</tr>
<tr>
<td>General Mills</td>
<td>10,500,000</td>
<td>8,000,000</td>
<td>18,500,000</td>
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<td>Lorillard</td>
<td>9,000,000</td>
<td>8,500,000</td>
<td>17,500,000</td>
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<tr>
<td>Sterling</td>
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<td>6,500,000</td>
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</tr>
<tr>
<td>Liggett &amp; Myers</td>
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<td>Pharmaceuticals</td>
<td>8,000,000</td>
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<tr>
<td>Chrysler</td>
<td>7,500,000</td>
<td>7,000,000</td>
<td>14,500,000</td>
</tr>
<tr>
<td>American Tobacco</td>
<td>7,500,000</td>
<td>6,500,000</td>
<td>14,000,000</td>
</tr>
<tr>
<td>Philip Morris</td>
<td>7,000,000</td>
<td>6,500,000</td>
<td>13,500,000</td>
</tr>
<tr>
<td>Brown &amp; Williamson</td>
<td>6,500,000</td>
<td>5,500,000</td>
<td>12,000,000</td>
</tr>
<tr>
<td>S. C. Johnson</td>
<td>5,500,000</td>
<td>4,500,000</td>
<td>10,000,000</td>
</tr>
</tbody>
</table>
Bates, per usual, is doing its fall shopping early at the networks.

Purchases the past week from ABC TV: two minutes weekly on Surfside 6 for Brown & Williamson and participations in Stage Coast West for B&W and Whitehall.

The hour price on Surfside is $120,000 gross with reruns free and Stage Coast, $100,000 first run and around $30,000 for repeats.

While CBS TV ponders the format for its regular Friday night news-in-depth series, the non-entertainment section of the business keeps hauling in the shekels.

Among the latest developments in that CBS area:
1) Reynolds Metals (L&N) will sponsor the National Auto Show in Detroit Sunday, 16 October (6-7 p.m.), paying $88,600 for the program and around $115,000 for time.
2) Williamson-Dickey (F&S&R) will pick up the tab for the PGA event at a cost of around $225,000.
3) G.E. is evincing an interest in four one-hour educational shows, headed by James B. Conant, at about $175,000 apiece.

Note: The figure put on the Face the Nation series is $17,000 gross. For the Civil War series, the Desperate Years, $40,000.

NBC TV affiliates are in a stronger position to catch up with the prevailing demand for daytime minutes from spot advertisers.

The network has opened up two additional such spots: at the 3:30 and 4:30 station-breaks. In other words, there won’t be breaks at 3:15 and 4:15.

Other minute breaks previously available to NBC stations: 10:30 (on co-op basis); 12:30 and 2:30.

Here’s the latest comparative one-time rate for matched lineups on the three tv networks (135 stations), covering 93% of all U.S. homes:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>GROSS HOUR</th>
<th>GROSS HALF-HOUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>$ 98,130</td>
<td>$58,378</td>
</tr>
<tr>
<td>CBS TV</td>
<td>107,700</td>
<td>64,620</td>
</tr>
<tr>
<td>NBC TV</td>
<td>108,170</td>
<td>64,902</td>
</tr>
</tbody>
</table>

Take it as a symptom of the business outlook, or the power of tv, or both, but more and more big companies are asking their agencies what can be done in that medium during the coming season to shine up the corporate image.

The source of this observation are planners in the topline agencies.

This quest for improvement of the institutional image is interpreted by some of them as showing a confidence of what the level of sales will be during the coming year. In effect, such clients—taking a leaf from DuPont—are saying: there’s an incalculable value in what the public thinks of your business.

ABC TV’s new ratecard, which takes effect 1 October, contains these salient features and comparisons with the other networks:
1) ABC’s summer discounts run 16 weeks as against the others’ 13 weeks.
2) Annual dollar volume runs from 2% for $100,000 to 15% for $5,200,000.
3) Maximum discount for any advertisers drops from 32½% to 30%.
4) Discounts for every week nighttime weekday periods: before 8, 12% in winter, 48% in summer; between 8-8:30, 4% in winter, 42% in summer; 8:30-10:30, 0% in winter and 36% in summer; 10:30-11 p.m., 4% in winter, 42% in summer.
5) The rates for daytime go up, since the discount for every week advertisers slides from 40% to 20%.
Strong sentiment, at least in network quarters, seemed this week to be developing for the recruiting of an outstanding public figure for the vacant NAB presidency. Among the names bruited: Gen. Alfred Gruenther, now president of the Red Cross.

ABC TV has crashed the sports picture in a big way for the 1960-61 season. After outbidding NBC TV for the NCAA telecasts (13) it sold Gillette a $8-million package consisting of half sponsorship of the Saturday night fights ($2.5 million), and co-sponsorship of the NCAA games and Saturday afternoon baseball games (25).

(For more on Gillette commitment spread, see NEWS WRAP UP, page 60).

NBC TV had its own raiding party going in the sports arena this week.

It was hoping to snag the 1960 pro football games, something that has been exclusively CBS TV's for years.

In the event the deal is made NBC would telecast these pro games, odd as it may seem, on Thursday, Friday and Saturday nights. The fall schedule lends itself that way.

NBC is referring to this as an $8-million package, whereas CBS grossed but $5-million from the pro football games as a Sunday matinee attraction.

There's still this notable difference between the tv soap opera and its radio progenitor of the latter 1940's: the tv serial has a bigger younger audience.

But in one respect they have a strong kinship: they draw practically the same average audience percentage. It was 8.4 in Nielsen Tv for November-December 1959 and 8.3 in Nielsen Radio for February-March 1947.

The age of housewife breakdown for tv: 16-34, 12.5; 35-49, 8.3; 50+, 9.1. The radio ratio: 16-39, 9.0; 40+, 8.2.

Note: lower income homes dominate for soap operas in tv as they did in radio.

TvB is reacting, if only within the clan, to the ad noting comparisons that the big magazines have been making in their trade advertising and promotion.

It's preparing a memo to TvB members which will point out that these magazines have been distorting the much-qualified information gathered by Politz for his various ad-noting studies.

In other words, the memo will be one of those clarification types.

Look for control over their nighttime tv network programs to slip away from agencies more than ever the coming season.

Progressively militating against them are these factors:

1) Less and less clients are in a position to sponsor a program all by themselves.
2) It's getting harder to match up alternate sponsorships within an agency.
3) Few agencies are equipped to develop shows with freelance composers that because of their ingenuity and imaginativeness will find easy acceptability by the networks as against the networks' own wares.

Don't take this as a norm for the medium in general, but CBS TV Spot Sales' billings for March are running 31% ahead of the like month of 1959, making the biggest month in four years.

The edge of March 1959 over March 1958 was 19%.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 46; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 70; and Film-Scope, page 56.
KPRC-Tv... for fine television results... Edward Petry & Co... National Representatives

courtesy of Kayser Hosiery

PONSOR • 19 MARCH 1960
**Timebuyers at work**

**Martin Foody,** Reach, McClinton & Co., New York, thinks that most station-sponsored research must be carefully scrutinized. “A typical station circular report, ‘WXXX delivers 10,000 more homes.’ Is it all right to ask questions such as, more homes than who? At what time? Each week? Each month? On a specific program... Or am I likely to embarrass someone who can’t fit the answers to my questions?” When a radio station quotes a total listener figure, Martin says, it often doesn’t explain whether this figure includes in-home or out-of-home listenership, or whether it’s for one week or four. If a station doesn’t find itself strong with Pulse, it quotes Nielsen, and vice versa. “And somehow a station always finds itself No. 1 in some category. If it isn’t top-rated in any survey, it becomes ‘No. 1 in adult programing,’ ‘in fine music,’ ‘in news,’ or the station ‘with the No. 1 d.j.’ It’s a sad state of affairs, but the only facts that buyers can easily get about stations are those which are prejudicial to their advantage.”

**Howard Webb,** Ralph Allum Co., New York, feels that buys of the highest cost efficiency are made by selecting several good radio stations in each market, instead of buying the top-rated stations alone. “The rationale behind buying the top station only is that this station will reach a high percentage of the market’s audience in the course of time. This, of course, is true. The big ‘but’ is that you can reach the bulk of the audience more rapidly, and with a lower cost-per-1,000, by buying several stations. Admittedly it’s easier, and easily justified, to automatically pick the station with the heaviest ratings. Not only does the mechanical processing require a lot more time and effort to place a schedule on several stations in a market, but a great deal of analysis is necessary to get the best possible buy.” Howard thinks that because of the constant change in audiences, it’s good policy to take a new look at stations every time you buy. “I find the representatives very helpful in keeping me up-to-date on both stations and markets, and I notify all of them as far in advance of a campaign as I possibly can.”
IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE® RADIO
delivers more
for the money

Free-spending Californians and Nevadans are clustered thick in Beeline station broadcast areas. For example, KFBK is located in the heart of the Metropolitan Sacramento Market which ranks 9th nationally in retail sales per household and 43rd in total retail sales. National ranking for total food sales is 39th and total drug sales is 49th (SRDS).

The city of Sacramento is the capital of California. It is also the center of an area having huge, diversified food-canning, industrial, dairying and agricultural activity plus several very large military establishments.

As a group, Beeline stations give you more radio homes than any combination of competitive stations — at by far the lowest cost per thousand (Nielsen & SR&D).

*Sales Management’s 1959 Survey of Buying Power

McClatchy Broadcasting Company
SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE
Look who's sold on ABC


The company on ABC is not merely good. It's smart. Knows, if you please, the selling import of these basic ABCs: A) Share of audience—ABC-TV is now consistently first or second every night of the week. B) Kind of audience—ABC-TV's programming selects the younger homes, with growing, consuming families. C) Cost of audience—ABC's cpm of homes ($2.88) is lowest in the business of network selling. If you agree on the value of these ABCs, you can be sold—successfully—on ABC Television.

WATCH ABC-TV IN '60

(more people will)
Not forgotten

Your most flattering story appearing in the 20 February issue of sponsor (“Sponsor Backstage”) delighted us beyond words. Most people have the happy faculty of forgetting—especially after six years, which was not the case with you.

Ira Herbert
Palm Beach, Fla.

* For more on the Herbsters, see this week’s “Backstage,” page 12.

Left out!

Your 20 February survey “Local Tv Wins Powerful Friends,” should prove a spur to stations hesitant about expanding the schedule of programs of this type.

While you went pretty far into this field there is a feeling here that you completely missed the many programs and series of this type produced by WFIL-TV and the other Triangle Stations. Although you noted the 10th anniversary of our University of the Air series in sponsor’s “Tv Stations” roundup, 23 January, you completely overlook it in this latest story. This series enjoys the cooperation of more than 28 colleges and universities in Delaware Valley, and is telecast live from 11:15 a.m. to 12 noon, 45 minutes each scholastic weekday on WFIL-TV, via video tape on a one-week delay at 7 a.m. and is subsequently aired on all other Triangle Stations at various times.

Of equal importance is the new Eyewitness series premiered 2 February. This is a public affairs series prepared by a special Eyewitness news team. By a skillful combination of news film and interviews, it puts the microscope on such subjects as narcotics, heart disease, the Beat generation and transportation problems. All of these programs are being telecast in prime evening time.

I mention these specific series, because they are so pertinent to your ar-
article. Each of our stations has similar projects. For example, there is the Yale Reports series telecast by WNHC-TV and aired on the ABC TV Network.

We were also shut out on that special box titled “Look Who’s Buying Local TV,” even though The Russian Revolution and The Secret Life of Adolph Hitler were both sponsored here at WFIL-TV, the former by the California Oil Co., the latter by McCafferty Ford. WNBF-TV, Binghamton, N. Y., and WLYH-TV, Lebanon-Lancaster, Pa., have also sponsored these programs.

I hope that in future articles we will have the opportunity to tell you what we are doing on the subjects you are surveying.

Jack Hyland
pub. dir.
Triangle Stations
Philadelphia

Head-standing record

I just had to take time out to thank you for the wonderful article that appeared in your great magazine recently (“Dig That Upside-Down Beat,” SPOONER, 20 February). I received terrific comments, which shows that your magazine really has readership. I have been a reader for many years.

I notice that you are celebrating SPOONER’s 13th birthday. This is about the same time we opened WCCC. I don’t think any man has enjoyed being in the broadcasting business as much as I have. As a sponsor, broadcaster and retailer, I have been a beneficiary of a great way of life in our country.

Standing on my head, during 40 years in retailing, 12 years in radio and 35 years as a sponsor (never being off the air), is a record that has given me great privileges and many benefits, one of which I am about to enjoy—a trip around the world, while my store is being remodeled.

Before I go, I am sending you one of my prize trophies. This trophy has been presented to some of the great leaders of our business, as well as our community. I want you to have it because I believe that your leadership in SPOONER has done a great job for our industry.

William M. Savitt
pres.
Savitt, Inc. (Jewelers)
New Haven, Conn.

SPOONER • 19 MARCH 1960

For its audience, a new, refreshing sound... the best in popular music and news features, intelligently packaged in KBIG’s distinctive “FRESH AIR” programming. For its advertisers, king-size coverage of receptive listeners in 234 communities of all 8 Southern California counties... at 71% less average cost than other high-power stations.

The sales significance of “FRESH AIR” is demonstrated in a new 10 minute presentation. A call to your KBIG or Weed representative will bring it to your desk promptly!
Have you heard about Florence?

She's a daughter of the new South. Bright. Alert. Wholesome. Symbol of a unique market in South Carolina, where marketers (who see through the fallacy of rigid buying based on Standard Metropolitan Areas) find an agricultural-industrial market of 215,000 TV homes, effectively covered by one station.

WBTW
Florence, South Carolina
Channel 8 • Maximum power
• Maximum value
• Represented nationally by CBS TV Spot Sales

A Jefferson Standard station affiliated with WBT and WBTV, Charlotte, N. C.
SOAPS:

MOST POWERFUL FORCE ON MADISON AVENUE

- P&G started it — this game of follow the leader; now it has spread like a virus through every ad agency
- There is no doubt that the three big soap companies dominate Madison Ave. Good? Bad? Fact is, it works

No rich uncle ever dominated a household more thoroughly than the big three soap companies do Madison Avenue. The influence of Procter & Gamble, Colgate-Palmolive and Lever Bros.—especially P&G—is impressive, not only in their own agencies, but in many agencies that have never had a soap account.

It is not surprising, since this trio of giants together are doing gross annual business that is reaching towards the $3 billion mark, and nothing impresses like success. At the same time, the same three colossi are billing in the neighborhood of $240 million for advertising (between 80% and 95% of this in air media—largely TV); agencies have reason to stand in awe.
low through. They study the P&G advertising formula, follow it part of the way and then 'chicken out' at the crucial phase. It's a pretty rare advertiser who has the courage—or often the money—to give a new product four years to get in the black and never cut back a nickel on the advertising budget that was initially prescribed."

Colgate-Palmolive and Lever Bros. (with annual ad budgets of about $75 million and $65 million respectively) are two companies which match P&G in such courage. They have to, for they are playing in the same league with P&G. But their antens in this big-stakes game are naturally a bit smaller. Both are more likely to sail with a two-year "pay-out" period than a four-year one to prove a new product.

This "pay out," which will be discussed here later, is just one of many standard practices among the big three soaps that have influenced ad agencies and clients in other fields. SPONSOR talked to a number of admen, asked what other practices and formulas of the soaps have made their force felt on Madison Avenue, how they have made this force felt in their own agencies, what effects it has on media and general creativity, and whether these effects are good or bad?

That it has an effect goes without saying, and nowhere is it more noticeable than in an ad agency that has a P&G, Colgate or Lever product

<table>
<thead>
<tr>
<th>HOW SOAPS ARE SPREAD THROUGH AGENCIES</th>
<th>PROCTER &amp; GAMBLE</th>
<th>COLGATE-PALMOLIVE</th>
<th>LEVER BROS.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leo Burnett</td>
<td>Ted Bates</td>
<td>J. Walter Thompson</td>
<td></td>
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<tr>
<td>Benton &amp; Bowles</td>
<td>McCann-Erickson</td>
<td>Needham, Louis &amp; Brorby</td>
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<tr>
<td>Compton</td>
<td>Lennen &amp; Newell</td>
<td>Ogilvy, Benson &amp; Mather</td>
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<tr>
<td>Young &amp; Rubicam</td>
<td>Street &amp; Finney</td>
<td>Foote, Cone &amp; Belding</td>
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<td>D-F-S</td>
<td>Cunningham &amp; Walsh</td>
<td>BBDO</td>
<td></td>
</tr>
<tr>
<td>Tatham-Laird</td>
<td>D'Arcy Advertising</td>
<td>SSC&amp;B</td>
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<tr>
<td>Grey Advertising</td>
<td>Norman, Craig &amp; Kummel</td>
<td>Kenyon &amp; Eckhardt</td>
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<tr>
<td>Honig, Cooper</td>
<td>Charles W. Hoyt</td>
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<td>Gardner</td>
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SPONSOR • 19 MARCH 1960
as an account. The formulas and standards that the soap client insists the agency use for its product are so pat, clear-cut and successful, that before long the agency is applying the soap yardstick to ad campaigns for many of its other packaged goods accounts.

"Don't ever underestimate the dominant role that a soap account plays in its agency's over-all ad strategy," said an agencyman. "Even if they wanted to, they couldn't keep some of the soap-selling techniques from rubbing off. Once an agency sets up to conform to a soap account's requirements, other kinds of products often can benefit from the same machinery."

Take media research, for example. An agency with a strong research department pitching a soap account may find that its research is a big factor in clinching the account. If, however, the agency's research department is not one of its strong points, but should get the soap account anyway, it will have a powerhouse of research shortly.

On one hand, it may seem strange that a soap account could dominate an agency. "When you take an annual budget of about $75 million," an agency exec said, "it does sound impressive. But then divide it up among seven or eight agencies as the soaps do, and you begin to wonder why some of these splinters that are relatively small should dominate an agency. I'm sure that at JWT, Ford dominates more than Lever."

But usually it is the soap that influences its agency most. Many an agency doing a substantial volume of business in accounts other than soaps will all but turn handsprings to get a soap account in the house.

And a soap account moving into even a major agency can change its profile considerably. It has happened before; it will happen again.

In 1957, the Association of American Soap & Glycerine Producers reports that soap and synthetic detergent sales reached an all-time peak—4,269,877,000 pounds. Add to this the weight of the margarines, food products, dentifrices, cleaners, paper supplies and other diversifications of the three big soap companies and it becomes clear why any agency is impressed, particularly one that is involved or hopes to be.

Still another example of the soap companies' influence on their agencies is the fact pointed out by one adman, that most of the big agencies with soap accounts in the house are headed by executives who came up through the soap business: Barton Cummings, president of Compton, and Robert Lusk, president of Benton & Bowles, to mention just two. Even some agencies without one of the big three soaps as a client still have a former soap adman at the top; William Esty Co.'s chairman, James Houlahan, was once with Lever Bros.

Any tenets learned at the knee of a P&G, Colgate or Lever are sound ones—they are the ultimate refinement of the packaged goods concept of advertising. Thus the formulas pioneered by P&G (they reached their inflexible patterns back in the days when Neil McElroy headed the P&G products division, have lost none of that rigidity since) have considerable influence today on practically all food and drug advertising. In fact, P&G uses the identical formula to sell its Duncan Hines cake mix or Jif Peanut Spread or its line of paper products as it uses for Ivory Soap or Crest. It looks for the same kind of station line-ups, ratings, cost-per-1,000's, commercial copy approaches. The system never deviates; it has worked too well for too long.

Of course, this devotion to the system has brought some criticism—not because of the job it has done for the soap companies but for what they think it has done to some agencies and some admen.

"I can't help but feel that the P&G influence is all but destroying marketing and creative advertising," one adman remarked.

"A soap company," another told sponsor, "can take on a new agency because the agency is noted for its creativity. By the time the soap client has reshaped the agency to fit its formulas, the agency has stopped being creative."

The same thing can happen to an adman. "I remember a guy I used to work with," an agency executive recalls. "He was creative as hell. Then he spent several years on a soap account, and that did it. He ran completely dry on ideas. And he never picked up again either, even after he left the soap field."

"I guess his brand of creativity just wasn't for the soaps. But," he went on. "I will say this: the adman who can be creative within the framework of the soap formula has it made!"

What are some of the pieces that make up this mysterious "soap formula"? In the first place, the soap companies resent the term "formula." They may have a point. The care with which they make a melia buy is the same kind of care they devote to turning out the best product possible. They never make a move in haste. Their aims are simple and direct; their approach to achieving these aims is simple and honest. In fact it may be that this very simplicity is what confuses the advertising fraternity into suspecting some complicated mumbo jumbo.

The aims of P&G, Colgate and Lever are basically these: (1) Create a good brand. (2) Get distribution. (3) Get facing on dealers' shelves. (4) Get word to the people.

The advertising formulas they have developed to help gain these ends include:

- The "pay-out." When a new product is ready for market, the client and agency project (on the basis of voluminous research) how long and how much they will advertise to put the product over. In the case of P&G, it is often figured on the basis of a four-year campaign. The agency plans board comes up with a budget recommendation informing the client (Please turn to page 68)
Gen. Sarnoff keys RTES’ 20th year

- New York’s Radio & TV Executives Society marks two decades, gives 1st Gold Medal award to Gen. Sarnoff
- RCA chief appraises tv’s present problems, future hopes; suggests annual program conference for quality

A thousand leaders in advertising, tv and radio met in New York last week to mark the 20th anniversary of the Radio & Television Executives Society and to honor Brig. Gen. David Sarnoff, RCA board chairman and recipient of the club’s first Gold Medal award.

RTES President Frank Pellegrin, calling both the award and the introduction of General Sarnoff as the keynote speaker, commended him for his “outstanding achievement in broadcasting” and for “contributing more than any other individual to the growth and development of the radio, television and electronics industries” because of his “vision and energy.”

New facets of this “vision” came to light as General Sarnoff traced “Broadcasting, the Course Ahead” for his black-tie, dinner-dance audience at the Waldorf Hotel. Most of his audience was comprised of professionals in advertising, though there were many distinguished guests from other fields.

These tv-minded advertising executives were more than usually attentive to the speaker’s words because they were his first public statement on the major issues of television which have come into the spotlight since the initial quiz show ruckus.

General Sarnoff, as a long-time broadcaster, communications pioneer and mentor of NBC, referred to the quiz and payola situations as “shabby practices” after breaking his silence
because of "events and proposals that threaten to make more remote, or even to blot out, the most promising of (broadcasting's unlimited) horizons." His fear: That there is a widening gulf of misunderstanding and mistrust.

The solution he proposed: That an industry organization "sponsor an annual conference, with the purpose of analyzing the role of television in all of its aspects in American life." He recommended that leaders in all areas of "thought and endeavor—government, religion, education, business, labor, advertising and publishing—meet in an appropriately cloistered atmosphere." Their aims: "Exchange views face to face, seek new ideas from each other, clarify misunderstandings, explore new uses of the specialized services."

This group, working together with broadcasters, could help meet some of the "demands" of today, he said. The "primary demands of the hour" number three: (1) to resist any form of direct or disguised censorship; (2) to defend the freedom of broadcast communications won over 40 years; (3) to improve and diversify the quality of the mass appeal program service.

The RCA board chairman showed considerable concern in his statements about the hotly debated issue of majority vs. minority appeal pro-

4. "Improvements in transmitting techniques and the practical use of extremely high frequencies will enable maximum utilization of the spectrum." This will open the channels to more services appealing to minority tastes and interests.

Despite what he termed "the rancor of recent events," he thinks broadcasters and "reasonable people in all walks of life" can find more areas of agreement than disagreement.

This, he said, is because "Few, even among our most truculent opponents, would suggest that television be abolished. No amount of temporary quiz tarnish can obscure its position as a remarkable new art, a totally unique form of communications with an unparalleled capacity to please and—above all—to capture and to hold the interest of an entire nation."

He thinks, too, that "the record is now clear that the responsible men in this industry had no part of and never attempted to defend 'rigging' or 'payola.'"

In referring to the "broader indictment of television, that of its mass appeal program service," the RCA executive said "this sooner or later will come into focus for thinking people as an indictment not just of tv but of the entire society of which it is a part."

THRONG OF 1,000 advertising, broadcast and civic leaders attended formal dinner dance last week. Among them: Jim Gaines, pres., WOAI-TV, San Antonio; Bob Sarnoff, NBC pres., son of award winner

JOVIAL GENERAL greeted hundreds of friends, business acquaintances at informal reception before and after formal dinner. John Daly, v.p., ABC, was emcee before double days of distinguished ad people
Here's a valuable 10-step explanation of exactly what is involved in getting Diary of a Lorillard spot at KMOX-TV shows complexities of job and need

Few timebuyers, account or creative men ever see the inner workings of the tv spot business—what goes on at a tv station from the time an order is received until the spot gets on the air.

A knowledge of this complex process can prove enormously valuable to any agency or advertiser. As a service to its readers, SPONSOR recently asked a large modern station, KMOX-TV, St. Louis, to trace in picture story form the steps that are needed to get a single spot for a well-known national advertiser on the air.

As you read this diary of a P. Lorillard spot, ordered and prepared by Lennen & Newell, you will understand why it is so important for the agency to provide early delivery of spots, clear, understandable instructions on product rotation, as well as clear labeling, identification and copy instructions for all spot announcements.

Procedures followed at KMOX-TV are typical of the protective machinery provided by modern tv stations but, of course, details of this machinery will differ.

Here's what happened at KMOX-TV when Lorillard, through L&N, ordered an evening spot schedule and
TV STATION

your spots on the air
for agency cooperation

INDEX CARD FILE. Index card for each film is placed in "visible" file. Copies of these index cards go to station operations department for cross reference.

SCHEDULING IN LOG. Agency instructions are entered in a three-ring binder. This is the first step in the painstaking and detailed process of station logging.

INDEX CARD FILE

a late Sunday news show in which the cigarette company would rotate three products—Kent, Newport and Spring. Request from Lennen & Newell was forwarded from CBS Television Spot Sales to general sales manager Charles McAbee. Traffic department’s Grace Jean Beck checked availabilities. When these were confirmed by the agency, film, slides, live copy and

LIVE COPY HANDLING. Continuity director Dorothy Godfrey uses "advance" log as she enters all live copy in "continuity book." The continuity book goes out twice daily to six locations within the station: directors, projection room, announcer’s control booth, film room, transcription department (in case of e.t.’s) and master control.

6 ‘DUMMY’ AND ‘ADVANCE’ LOGS. Asst. Kathy Steinkamp makes up “dummy” log two days ahead of broadcast. From this she prepares “advance” log which goes to operations, continuity and film room at noon of day preceding one on which spot is to run. Advance log serves to alert film room to get spots out of rack for broadcast use.

7 COMPLETED DAILY LOG goes out at 4:30 p.m. of the day preceding the broadcast. Here, Johnalin Nix and operations director Norm Hayes give daily log a final check against index file, instruction book and “advance” log. When checking is completed, the daily log is memographed for distribution to 18 departments and approximately 50 people at KMOX-TV.
instructions for product rotation and scheduling were mailed from the agency to operations director Norman Hayes.

He sends film and slides plus copy of agency's letter of instruction to film director Pete Klein. Receipt of spots in film room calls for two immediate steps: A receipt for the films is typed out (a copy goes back to operations). Then, an index card is prepared for each film. A copy of this will also go to operations, but in order to prepare it these steps come first:

Condition of films are checked on a projection machine. Closing audio cue (last words of commercial) is put on index card. Closing video cue is put on each film (a warning mark for projectionist), and the films go to the film rack.

As each spot is put to bed in one of 2,374 steel “pigeon holes,” the sponsor code number on its leader is checked against the number on its index card (SF-101-20 identifies a Spring cigarette spot).

Then the index cards go into a “visible” file. In addition to closing audio cue and sponsor code number, each card contains a house number for file room reference, visual and audio length of film, product, sponsor, date received (and a space for the date it will be returned or destroyed). When the index cards are completed, copies go to operations director Norm Hayes.

Meanwhile, operations is getting the spots scheduled in the daily log—technical run-down that goes to 18 departments. It contains complete audio and video instructions for every film, slide or studio (live) announcement scheduled each day.

Basis of the information in the daily log is a three-ring instruction book (each page of which has full instructions for each film, listed by sponsor code number) and an alphabetical index file with scheduling information for each film. The Lorillard spots must get into both the three-ring book and the index file in operations. Then they can be entered in the “dummy” and “advance” logs.

The “dummy” log is made up two days in advance of the schedule by Hayes' assistant, Kathy Steinkamp. It is the log she will work from the next day to prepare the “advance” log for use of three departments only: operations, continuity (for scheduling live announcements) and the film room. It goes out at noon.

The “advance” log enables the film room to get the spots out of the rack for use on the air the following evening. Continuity department uses the “advance” log to get all live copy into a “continuity book” which continuity director Dorothy Godfrey sends out twice a day (covering the two halves of the broadcast day).

“Continuity book” goes to six production locations. (Live copy in opening and closing billboard of Lorillard's Sunday news show will go out in Friday's weekend log.)

When the “continuity book” is received in the film room, Dorothy Marbeck double-checks sponsor code number with copy sheet number to see that slide and copy match.

With slides and film ready in the film room, the completed daily log is being double-checked in operations. The completed daily log is mimeographed and sent out at 4:30 p.m.

Next morning, Kathy Steinkamp goes to the film room. By now, the Lorillard spots are on the film cart with other spot and program reels to be aired after 4 p.m. that day. She checks the sponsor code number on each film leader against the number on the daily log. Then the film cart goes to the telecine (projection) room. (The cart makes two trips each day; trip for film on the air up to 4 p.m. was made the night before.)

Thus, two days after receipt, the new Lorillard evening spot schedule is on the air. Next day, cart goes back to film room. “Advance” log for the following day indicates which Lorillard spots will be used the next evening. Those remain on the cart. Others go back to film rack. And the new Lorillard schedule becomes part of an interlinking system of many departments at the station.

For agencymen who want to absorb a station's system into the bloodstream of their own way of doing things, here are some tips from KMOX-TV:

- **Film delivery.** Send it in plenty of time (at least 48 hours) to get full advantage of all protective measures at the station (screening, etc.). Take flying time and weather into consideration. Be sure you know who gets what at the station (at KMOX-TV film, copy and instructions all go to operations).

- **Rotation of films.** Make sure all films for rotation are shipped, so schedules start off as desired.

- **Disposition of old films.** In instructions for new films indicate whether old films should be destroyed or returned. The more they hang around, the greater the chance for error. KMOX-TV's film department sends out quarterly postcards to agencies asking for instructions on disposition of film.

- **Code numbers.** Make sure code number on film is consistent with code number in your instructions. Advise film lab to make sure code numbers contain all information.

SPONSOR • 19 MARCH 1960
HARDLY A CHANCE to catch his breath, a.e. Irving Glick gets sales reports from one market while setting up tv buy for entry into new areas.

TV WHIZ—KIDS' HOBBY KITS

**ITC Model Craft puts 98% of budget into spot tv, sells more than 1,000,000 hobby kits in six weeks**

**Results of four-day New York test show in 15 new markets; factory works around clock to fill orders**

Every now and then it happens. Success overwhelms you.

When ITC Model Craft, the hobby division of Ideal Toy Corp., was ready to launch its Dog Champions, a series of scale-model dog kits, Irving Glick, account executive and partner at Atlantic/Bernstein, the hobby kit's agency, suggested spot tv.

It was a new idea. Toys and games had certainly proven spot tv's potential, but as far as Glick and media buyer Sylvester Bernstein remember, this was to mark the first time the medium would be used to sell a hobby kit. The agencymen huddled with Gene Belinski, sales manager of ITC Model Craft, and Mel Helitzer, director of advertising and public relations for Ideal Toy. Out of this meeting came the decision to sink a whopping 98% of the budget in spot tv.

Within six weeks of the start of the campaign, ITC Model Craft had sold more than 1,000,000 kits.

The success of the drive was staggering. Though it generally takes from two to three weeks to get a new product off the ground, within four days ITC Model Craft was flooded with frantic calls fromjobbers for more Dog Champions. The factory had to be put on an around-the-clock work schedule in order to fill the demand. After entry into New York, new markets were opened in Philadelphia, Chicago, Atlanta, and Los Angeles as fast as production would permit. Following these, spot tv cracked open Boston, Cleveland, Dallas, Detroit, Hartford-New Haven, Miami, Minneapolis, New Orleans, Pittsburgh, Portland, Me., and San Francisco. And sales are snowballing. At presstime a report just in showed figures spiraling upwards.

Happy times for the hobby kit began in New York, where a test cam-
PAINTING BY THE NUMBERS, this clip from tv spot shows youngster applying finishing touches with kit-supplied paints to Champion German Shepherd as real dog watches. Commercial stresses authenticity, shows live dog with plastic model to demonstrate accuracy of kit replicate.
HIGHLIGHTS OF NEW CBS TV COMMERCIALS RULES

Last week CBS TV announced new, stricter rules on tv commercials which startled many industry observers. Here are highlights of new regulations which will be effective on all shows by 15 September.

I. POSITIONING OF COMMERCIALS

1. QUARTER HOUR ENTERTAINMENT PROGRAMS. Maximum of three commercial positions (plus billboards) with only two interruptions of main entertainment portion. One interruption for news shows.

2. HALF HOUR NIGHT ENTERTAINMENT PROGRAMS. Three commercial positions (plus billboards), no more than two program interruptions.

3. HOUR NIGHT ENTERTAINMENT PROGRAMS. Six commercial positions with no more than five interruptions of main entertainment portion of program (four interruptions for news shows).

4. PIGGYBACKS. Maximum of four product commercials on 15 min. or 30 min. shows. Break between piggybacked shots counts as commercial time.

5. ALTERNATE SPONSORS who plan to use piggybacks must get permission of major sponsor and total allowable commercials must not be exceeded.

II. COMMERCIAL STANDARDS

1. NEWS PROGRAMS have stricter standards than others. News announcers limited to mentioning name of sponsor or product, but not both.

2. COLD, HEADACHE REMEDIES, ANTACIDS must emphasize pleasant after-effects, not symptoms. Charts must be used with extreme restraint.

3. FOUNDATION GARMENTS. Use of live models is taboo unless fully clothed. Product demonstrations should stress fabric, design, durability.

4. FOOT REMEDIES. No unpleasant shots or references to foot disorders, and no visual shots of feet, or detailed schematic drawings in demonstrations.

5. OTHER PERSONAL PRODUCTS. No negative or scare copy, no visual devices depicting bodily functions, pain, discomfort or unwanted hair.
WHO'S WHO ON MOTOR CITY'S BROADCAST ADVERTISING ROW?

Here are the 25 admen Detroit picked as stand-outs in SPONSOR's poll of the best-known, most influential men in that city's tv, radio and advertising professions.

FRED W. ADAMS has directed Rambler's advertising, merchandising since Nash-Hudson merger in '55. In this time, American Motors moved from 12th to 3rd in car production, sales. In automotive since '41, he's former Packard ad mgr.

JOHN R. BOWERS, ad manager, Ford Div., is responsible for Ford, Falcon, Thunderbird campaigns. He's former v.p. at Brooke, Smith, French & Dorance agency, Detroit, where he worked from '46 to '57. He's a graduate of Dartmouth, Tuck.

WILLIAM W. BRYAN, v.p. and general manager of the Detroit office of Peters, Griffin, Woodward station representatives, is one of the city's best known admen. He's been with Petry since 1944, worked 10 years on the Detroit Times.

CHARLES N. CAMPBELL is media director for consumer products and supervisor of broadcast at MacManus, John & Adams agency, which he joined in '51 as a timebuyer. He started his career at Campbell-Ewald after U. of Mich.

WM. H. CARTWRIGHT, Detroit manager of Edward Petry station representatives, has been with the company '38, in Detroit since '39. He started in advertising 31 years ago as a radio buyer at consumer McJunkin agency.

WOODRUFF BOYD CROUSE is media coordinator for DeSoto and Valiant at BBDO, and account exec for the Valiant Adv. Assn. in the Detroit region. He's worked in sales at the Booth radio stations, on Chevrolet at Campbell-Ewald.

GABRIEL P. DYPE manages Blair-TV and Blair TV Assoc. A Detroit tv vet of 13 years, he was traffic manager of WWJ-TV (Detroit News station), rising through local sales to assistant sales manager until joining the Blair organizations.

CHARLES D. FRITZ is manager of the John Blair Co. in Detroit, a post he's held since 1952. He started as a radio salesman at WWJ after graduation from the School of Business at the U. of Michigan in 1949. He also worked at Katz.
Detroit’s giant automotive industry dominates the city’s radio/tv advertising as it does its business world, shunts into almost obscurity its importance as a trading center.

It is not surprising, therefore, to find the same strong automotive influence in the backgrounds of those ranked as tops in advertising know-how by their colleagues. Detroit has a long list of distinguished names—men who have made and are making, history in Motor City advertising. But these 25 were the ones nominated in sponsor’s poll as being outstanding in their field, typical of the calibre of executive talent to be found among Detroit’s client companies, or within the top agencies or within the media groups—stations, networks and national representatives. They are not necessarily sponsor’s choice, but they are the choice of those within Detroit’s car-centered tv and radio industry.

**CARL GEORGI, JR.,** is v.p. and director of media at Campbell-Ewald agency. His previous work: v.p. at D. P. Brother agency (starting in ’34), printing salesman, advertising specialist with a manufacturer. He's in many professional clubs

**WALTER W. GROSS,** director of network sales for NBC, began his ad career in Detroit with Oldsmobile 22 years ago. He's worked at Maxon and J. Walter Thompson agencies, with the latter on Ford. He opened the NBC office in ’50

**WALTER W. GROSS,** director of advertising, sales promotion for Chrysler’s Plymouth Div. He’s been in automobiles since graduation from Michigan State, worked on Pontiac, Dodge before joining Plymouth three and a half years ago

**CARL GEORGI, JR.,** is v.p. and general manager of WJR, is active in professional and civic groups at both local and national levels. He joined the station in ’46 as program director after serving in the USN, got his present post in ’57

**W. ELDON (HAP) HAZARD,** v.p. of tv/radio for J. Walter Thompson, has been with the agency since 1954. He worked eight years at BBDO, N. Y., and as network sales manager for CBS, joining JWT after selling two Ford news programs

**GERALD M. MILLAR** is advertising manager for General Motors’ Buick and Opel, a post he took in ’59 after being v.p. at Brooke, Smith, French & Darrance. A former timebuyer, he’s a business graduate of the U. of Mich., a Navy veteran

**HARRY R. LIPSON** is v.p. of Storer Broadcasting and managing director of WJBK Radio. He started with both tv/radio stations as a salesman in 1948, and has a combined experience of 35 years in broadcast, newspaper and public relations

**WENDELL C. (PETE) MOORE** a 17-year advertising and publishing pro, is advertising and sales promotion director for Dodge cars and trucks. He’s worked also at Grant and Campbell-Ewald agencies, is president of the Adcraft Club

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These men were among those nominated by their colleagues as typical of Detroit's high calibre of advertising talent. They represent three sides of marketing—client, agency and media.

**BERNARD P. PEARSE**, manager of Weed TV's local office, has held this post since 1947, becoming v.p. in 1958. He was special events director for ABC TV network in New York and served in the Navy four years as a lieut. comdr.

**JOHN F. PIVAL**, v.p. at WXYZ-TV, Detroit, has held this post since 1954. He has broad experience in theatrics, publicity, TV and radio, and helped launch careers of Danny Thomas and Joan Leslie. He's been with the station 13 years.

**WILLIAM L. SNYDER**, local manager of Harrington, Righter & Parsons, station representatives, worked for the same firm in Chicago and for NBC Spot Sales. He's a Butler U. graduate and former space sales representative for Chicago Tribune.

**ROBERT L. (BUD) SWATS** has managed the CBS TV Detroit office for three years. Before that he worked at NSC Chicago and managed its Detroit network radio office. He started in advertising at Blackett-Sample-Hummert ad agency.

**HAROLD I. TANNER** has been active in Detroit broadcast circles for more than 30 years. He's owner and general manager of WLDM, city's first independent FM station, generally regarded as one of the nation's leading FM facilities.

**WATTS WACKER**, v.p. and director of media at D. P. Brother agency, has worked there as assistant media director, time and space buyer. He has wide agency experience in Detroit, is a Northwestern U. graduate, a USN reserve officer.

**EDWIN K. WHEELER**, a native of Detroit, is general manager of WWJ-AM-TV, with which he's been associated for 22 years. He attended Wayne U. and the U. of Michigan, belongs to many civic, professional and charitable groups.

**JAMES L. WICHERT**, director of DeSoto advertising and sales promotion for Chrysler Corp., has wide automotive experience encompassing even parts and accessories sales. He went to work for DeSoto in '48, has won national recognition.
Radio puts herring on U. S. tables

Vita Foods finds spot radio, familiar personalities can sell the U. S. housewife an unfamiliar food product

Success of Washington, D. C., campaign sparks push for more shelf space and wider distribution

In the land of hot dogs and apple pie, the lowly herring is apt to come off second best. But Vita Food Products saw no reason to let it go at that.

Faced with the problem of convincing housewives that a seafood delicacy well known to a few was actually a good bet for every dinner table, Vita has been successfully increasing its distribution with spot radio.

Vita launched its radio pitch over WTOP, Washington, three years ago, and has been on the station year-round ever since.

"We're very pleased with the job radio has been doing for us in Washington, D. C.," says Vita v.p. Jesse Goodwin. "Our distribution has widened, and sales are up. On the strength of this we've added Chicago to our radio campaign, and if we get the same results there, Boston, Philadelphia and Los Angeles are next."

At WTOP Vita gets the full Housewives Protective League treatment from personality Mark Evans. A service of eight major-market CBS radio stations, HPL provides extensive merchandising-promotion aid beyond delivery of commercials.

Evans speaks for Vita three times a week during either of his daily shows (11 a.m.-noon; 2:30-3 p.m.) on a rotation basis. Beyond that Evans works closely with Vita's D. C. jobber, Namar Foods, to keep up on the product's needs. He distributes product samples during on-the-spot broadcasts from clients' plants and offices. He also makes store appearances during which he talks about the products and gives out more samples.

"This kind of personal endorsement support, which radio can supply so effectively, both on and off the air, goes a long way toward breaking down barriers against an unfamiliar product," points out Herb Stiefel, exec. v.p. of Vita's agency, L. H. Hartman. "Another reason for radio's increasing role in Vita's advertising is the greater frequency and deeper penetration it adds to our once-a-week newspaper ads. Also, the trade is enthusiastic about the influence of radio personalities."

At the beginning of this year, Vita added WWDC to its Washington station lineup, followed it with the move to Chicago a few weeks later where Paul Gibson, HPL director at WBBM, has taken up the Vita cause. He performs many of the services that Evans carries out in D. C., adds a spectacular touch by arriving for store appearances in a helicopter. Backed up with plenty of advance publicity, Gibson alights in the supermarket parking lot and makes his triumphant march to the store amid hordes of (Please turn to page 68)
SPOT BUYS

RADIO BUYS

Best Foods Div. of Corn Products Co., Inc., New York: New activity on Hellman’s mayonnaise begins 4 April in roughly 40 markets. Wednesday-Thursday-Friday schedules of day minutes and chainbreaks are being bought for six to eight weeks, heavy frequencies. Buyer: Dorothy Medanic. Agency: Dancer-Fitzgerald-Sample, New York.

Bulova Watch Co., Inc., Flushing, N. Y.: The top markets are picking up schedules for its latest watch promotion. Campaign starts 1 April for 13 weeks, resumes in the fall for 12 weeks. Daytime I.D.’s are being lined up. Buyer: Phil Stumbo. Agency: McCann-Erickson, New York.


TV BUYS


Kayser-Roth Hosiery Co., Inc., New York: Going into selective markets with short runs for Mojud hosiery, in March and May. Schedules are for one and two weeks using day minutes, 10-12 spots per week per market. Buyer: Isabelle Stannard. Agency: Daniel & Charles, Inc., New York.
LIKE: WHAT'S THE BEST MAINE CHANNEL BUY IN 1960?

Agencies and Clients agree...

IN BANGOR, MAINE

"Your Best Buy is 'ABI"

WABI-TV
CHANNEL 5
MEMBER OF THE

Hildreth Stations

wabi AM TV / wagm AM TV / wpor
BANGOR / PRESQUE ISLE / PORTLAND

SPONSOR • 19 MARCH 1960
As competition for ad budgets stiffens, SPONSOR ASKS:

What makes a good station trade ad? (PART TWO)

Why some station ads are effective while others are not is discussed by some top promotion men who analyze the basic components—theme, copy, layout.

William Hohmann, dir. sales promotion & research, CBS Television Spot Sales, N. Y.

Trade advertising is a physical extension of a station, representative firm or network. Frequently it is the only direct contact a station will have with its clients. As such, it is imperative that each advertisement be able to stand on its own two feet as a respectable representative of your company.

Like any type of advertising, no hard and fast rules that will guarantee good trade advertising can be set down. Personal taste dictates what we individually consider to be “good” ads. However, certain basic qualities seem to be present in the majority of the better trade ads.

The most important ingredient, it seems to me, is to have something worthwhile to say. Each ad, or campaign, should have a specific purpose—other than the obvious one of helping to sell your station. It may be as ethereal as building an “image” or as hard working as announcing an available program or a new antenna.

This leads to the second point—keep it simple. Don’t try to do too many things at one time. Short, brisk, headed in one direction, is the mark of a professional. In other words, don’t try to build an image, sell your availability and announce a program all in one advertisement.

Of paramount importance is the use of good design. You are far better off running one less ad or in one less publication than to scrimp on your art and production budget. This does not mean that it is necessary to buy “expensive” art work or hire a high priced art director. “Good” art work costs little more than “bad,” and even the unpracticed eye recognizes an uncluttered layout in good taste.

Finally, develop some kind of continuity in your advertising. Sporadic blasts are not nearly as effective as a continuing campaign that will accumulate audience as well as repeat your sales points over and over again. Many of us are hypocritically preaching continuity to our clients while not practicing it in our own advertising.

Kenneth Mills, assoc. dir. research & promotion, The Katz Agency, Inc., N. Y.

One of the big reasons for ineffective advertising in the broadcasting trade press is that the_originator has thought of the ad as an ad. He suddenly remembers that he has bought space in Publication X. The deadline is the day after tomorrow. There follows a frantic order to his promotion manager to “write me an ad.”

The result, generally, is too much copy talking about too many different points, tossed together in a frenzy of hysteria, bearing no relation to the station’s previous efforts, and even less to the station’s real personality.

Uniform copy, design important, even if you run only once a year.

The first way, then, to start creating effective trade advertising is to plan ahead. Know in what books you’re going to run and when. Then write your copy pieces well in advance—as a unified campaign.

In so doing you’ll almost automatically achieve the second touchstone of effective trade advertising: consistency. There will be a uniformity in copy—and design—that is bound to achieve continuity of impression.

This applies to all advertisers, regardless of frequency. Continuity of impression is equally important whether you run once a week, once a month, or once a year.

Now for a few specifics . . .

Copy—Keep it simple. Avoid bombast. Concentrate on one thought per ad. Settle on a headline that is arresting but pertinent.

Layout—Think in terms of a unified whole. Cut the number of elements to a bare minimum. Lead the eye directly to the headline by making it the center of attention. Emphasize, in your signature, call letters and city name. Do a professional job of design, in terms of both type and illustration. Be certain that the letter, if used, is relevant to the copy theme (illustrations per se are not indispensable: many great ads are straight type).

Production—Allocate a large enough budget. Money doesn’t make bad advertising effective. Conversely lots of effective advertising has been low-budget. But don’t tackle an idea if you’re not prepared to give it the treatment it needs to come across as conceived. Otherwise, in a medium read by knowledgeable and sophisticated advertising people, face the fact that you’ve wasted your investment in space costs.

John Owen, dir. sales promotion, Avrey-Knodel, Inc., New York

To be effective, an advertisement must first be believable. As fundamental as this may sound, it would sometimes appear that this basic requirement of effective broadcast station trade advertising eludes some stations’ creative personnel.

Believability builds confidence. Without confidence, a sale cannot be closed. The best-written selling copy
The basic requirement of effective advertising is believability.

The first of these "sins" is the use of outdated research—audience research, in particular.

Not too long ago I had occasion to come across two ads in the same issue of a publication which had been placed by two radio stations in one of our largest markets. Both claimed audience dominance. Both documented the statement by quoting the same audience research organization. One station, however, failed to point out that its research had been superseded several months ago by more up-to-date audience research—the kind buyers of time obviously have a right to expect.

The second "sin" against all-important believability hinges on lack of craftsmanship—a seemingly unorganized presentation of a potpourri of audience, market and facility data. News—still one of the prime functions of advertising and promotion—is absent. A selling story is not developed. And the reader (buyer) is left without confidence in the value of the market and/or station to his advertising plans.

Finally, to be effective, copy must be crystal clear, specific. Phrases such as "By every measure, etc." and he like add nothing, usually detract, from the effectiveness of trade paper advertising. Keep the ad believable.

Frank Boehm, v.p. research, promotion and advertising, Adam Young, Inc., N. Y.

Two essentials which come to mind are (1) the ad should reach the right people and (2) leave them with a favorable impression.

Most often the advertiser/agencyroup represent the "right people" or a station ad to reach, but if budgets are limited, a careful selec-

As every time buyer knows, you really don’t buy time on TV; you buy EYES and EARS!

We’re very happy to tell you that, based on the latest Nielsen Report for the Rochester Area (November 1959), Channel 10 focuses no less than 714,560 beautiful eyes on your sales message afternoons from noon to 6:00 P.M.—and an equal number of dainty and attentive ears!

Based on the same Nielsen Report, Channel 10 focuses 689,040 eyes and ears on your sales message every evening, from 6:00 P.M. to Midnight, seven days a week!

In other words, Channel 10 offers you 56% of the TV viewers in the Rochester area, afternoons—and 54% of the Rochester area viewers every evening!

SO—if you want the majority of viewers and listeners in the Rochester area to see and hear about your product, your best buy, now as always, is Channel 10!
virtually every ad must compete for
the same "audience"—timebuyers; 3) trade press readers are unrelaxed,
they want to get something out of
what they read.

Relate ad's sales points to workaday life of timebuyer

Following are some of the component factors of a good trade ad:

Catch their eye: You must make contact with your reader, or the best story in the world will go to waste. Do it with imaginative illustration, typography, layout or white space. (Or if you have a budget, size and color.) Intriguing illustrations are best bets. Don't picture towers, rating books, etc. They're hackneyed to timebuyers.

Hold their interest: You've got to keep their attention on the page until you make your impression. One of the best ways is to talk in terms of the buyer's interest—show how you can help him and/or his client. Relate to his needs, wants and desires—in this case his compulsion to do a good job for the account. Don't brag and talk in self-oriented superlatives.

Make a selling impression: You must instill desire to buy your station and the conviction that the reader is doing the best thing possible with his client's money. With good, selling copy, channel the buyer's motivations in terms of your station. Foment increased consciousness and familiarity with your call letters. Use slogans, logotypes and a campaign theme. Repetition is vital. Don't waste your money on one-shot ads.

Make it believable: Not only must your ad be true, but it must be believable. The fact that your facts are true and are presented in a rational manner does not assure belief. Avoid extreme or far-fetched contentions—such as, more quarter-hour wins during afternoon driving time on weekdays—even when its true. And, avoid wherever possible using such superlatives as "first," "highest," "most," etc.

Promote memorability: An advertising impression, no matter how effective at the moment of contact, cannot influence a later sale unless remembered. Your sales points should be related as much as possible to the workaday life of the timebuyer. Your approach should be so relevant to your station or specific time periods or programs for sale that the connection is inescapable. Remember, there is no spontaneous recall—there must always be an association. The critical time is when the buyer is actually ready to alert stations. If you have done a good job in the ad of tending in with his need, he will remember your story.

Gene Cioe, sales development director, Headley-Reed Co., New York

I have reduced my personal list of rules for a good trade ad from an irreducible 10 points to five...

1. Honesty
2. Simplicity
3. Brevity
4. Interest
5. Originality

Honesty, to me, means the "bending over backward kind" which, when adhered to over a period of time, automatically builds respect for your property.

Simplicity suggests clarity but not a simple-minded approach.

Brevity can increase readership, influence people who are busy and open the door to further dialogue.

Interest must be the "put yourself in the reader's place" kind of writing which may develop sympathy that reaches beyond the cold eye.

Originality means that you can forget the rules in most cases and let your inspiration run.

Donald G. Softness, promotion consultant, New York

The same factors that make up a good consumer ad make a good broadcast trade ad, only more so. The reasons are threefold: 1) you're pitching to media men, who are hard-nosed advertising pros; 2)
The South's vast brick industry is another reason why WFMY-TV... located in the heart of the industrial Piedmont... is the dominant selling influence in this $3,000,000,000 market. WFMY-TV serves... and sells in this heavy industrial 54-county area where 2,250,000 people live, work and buy.

The BRICK industry...

creates buying power in the Piedmont Industrial Crescent!
TV RESULTS

FROZEN FOOD
SPONSOR: Minute Maid
Agency: Ted Bates
Capsule case history: Leon Yeargan, Norfolk representative of Gay H. Pryor, Inc., of Silver Spring, Md., and Minute Maid Orange Juice, undertook a special merchandising campaign in conjunction with a local TV schedule on WAVY-TV. Cooperating with Yeargan, Mike Schaffer, merchandising and promotion director of WAVY-TV, prepared an all-out merchandising effort to aid distribution and increase sales of Minute Maid. In-store displays were set up and personal calls were made on store managers using the station’s Jr. Ambassador, a 13-year-old lad in full ambassador dress, who presented each manager with a Minute Maid sample. It was Minute Maid’s first use of WAVY-TV, and Yeargan wrote the station: “I’m exceedingly happy to say that the sales of Minute Maid frozen orange juice have shown an increase of 25% over the same period one year ago. I feel several factors were responsible—among the most important, superiority of product, advertising, merchandising.

WAVY-TV, Norfolk
Announcements

FOOD
SPONSOR: Buitoni Foods Corp.
Agency: Direct
Capsule case history: Buitoni Foods Corporation sponsored a two-hour filmed production recently of Verdi’s classic opera “Rigoletto” on WRCA-TV, New York. The advertiser wanted a program that would sustain the quality image of its more expensive products in a highly competitive market, and WRCA-TV, which has been producing special Sunday programs tailored to a client’s specific needs, came up with “Rigoletto.” The production was filmed at the Rome Opera House with La Scala stars. To sustain the program’s over-all quality continuity, commercials used were of an almost institutional character and the opera’s intermission featured N. Y. Times critic Howard Taubman. Results were excellent: sales figures jumped multifold immediately after the program and tremendous good will was created. Over 500 letters applauded the program and expressed a feeling of obligation to buy Buitoni products. The advertiser is now negotiating with WRCA for similar telecasts.

WRCA, New York
Program

MOVIES THEATERS
SPONSOR: Colfax Theater
Agency: Direct
Capsule case history: A one-week saturation campaign by the Colfax Theater over WNDU-TV, South Bend, produced a tremendous turnout for the Pat Boone-James Mason movie, “Journey to the Center of the Earth.” The first use of TV by Ralph Essex, general manager of the independent house, resulted in the picture grossing more for the one theater than the usual combined gross for the five theaters that once operated in downtown South Bend. The promotion began three days before the film opened with heavy saturation—15 to 20 spots a day. This pace was maintained for a week and then tapered off to a maximum of six spots the last day of the campaign. The interest in the feature created a sufficient demand for the picture to be held over for a second week. Ralph Essex told WNDU’s Tom Hamilton and Bill Hessian that he was “completely overwhelmed” by the success of the campaign and plans television promotions for special features as standard operating procedure.

WNDU-TV, South Bend
Announcements

LADIES’ APPAREL
SPONSOR: Edith’s Dress Shop
Agency: Direct
Capsule case history: Ten-second spots on WFRV-TV, Green Bay, have been selling bridal wear with unprecedented results for Edith’s Dress Shop in Fond du Lac, Wisconsin, 75 miles from Green Bay. Not only has the schedule tremendously increased business in the immediate area, but it has brought substantial trade from the station’s entire coverage area. “It’s not uncommon for customers to come as far as 100 miles,” Edith Murphy reported. To promote its bridal shop and free alteration service on bridal party wear, Edith’s uses only one 10-second spot each week. This spot is in AA time between Perry Como and This Is Your Life, to reach both the young singles and family audience. The slide includes a picture of a bride and the store logo. Copy pitches “Outfit your entire family” and “Free Alterations.” The announcement has been the one single important factor here, over the past year, in helping to establish the store as a leading retail outlet in bridal wear for the entire region.

WFRV-TV, Green Bay
Announcements
Compliments by the sackful!

Across our desk come letters of honest and sincere praise like the letter from the Navy wife who wrote: “Your station has always afforded the finest entertainment . . . we have lived in many parts of the country and never before have I enjoyed watching television as much.” The satisfaction of our viewers, as expressed by the volume and content of our mail, is more impressive, we think, than any rating picture could be.

CHANNEL 10 • COCK-OF-THE-WALK IN THE PROVIDENCE MARKET

SPONSOR • 19 MARCH 1960
WTVJ is now programming the MCA Paramount movie features!

"ROAD TO MOROCCO" pulls a 39.3 rating for a 67.5 share-of-audience against prime network programming!

A continuing WTVJ promotion campaign is hypo-ing interest in WTVJ movies like never before. Contact your PGW Colonel for participations on THE LATE SHOW, GOLD COAST THEATRE, THE BIG SHOW, IMPACT and THE SUNDAY SHOW — all on WTVJ.

<table>
<thead>
<tr>
<th></th>
<th>SETS-IN-USE</th>
<th>rating</th>
<th>share-of-audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>WTVJ &quot;Road to Morocco&quot;</td>
<td>39.3</td>
<td>67.5</td>
<td></td>
</tr>
<tr>
<td>Station &quot;B&quot;</td>
<td>11.7</td>
<td>20.1</td>
<td></td>
</tr>
<tr>
<td>Station &quot;C&quot;</td>
<td>7.2</td>
<td>12.4</td>
<td></td>
</tr>
</tbody>
</table>

*ARB Overnight Tues. Feb. 16.
Positive developments threatening to shake the broadcasting and ad industries from stem to stern have been piling up week after week. Now we have gone through a week in which two negative developments have actually accomplished more than a little shaking.

These were: the death of NAB president Harold Fellows and the forced resignation of John C. Doerfer as FCC chairman, and as a commissioner.

The extent to which Fellows will be missed will depend entirely on how wise NAB is about a replacement.

Some Washington observers feel the NAB directors will exercise every care to select the right statesmanlike successor. Hal Fellows understood the problem in Washington and was able to stick his finger in the hole in the dike, then his fist and then his whole arm as the breach was widened.

A new man could very possibly kick out at criticism inadvisedly. If he does, the only effect will be to kick further holes in industry defenses.

What observers fear is that the appointment may be a "now-see-here-you-can't-do-this" type. A man who realizes that the government agencies and Congress can do it, and who knows how to try to talk them out of doing it with sweet reasonableness and the appearance of compromise, however, might fill the Fellows' shoes. And might be able to carry on the NAB defensive footwork as successfully as before, thus confounding the cynics.

The Doerfer resignation has significance going beyond the personalities involved: Doerfer, new chairman Ford, and a new commissioner to be named.

Doerfer is another scalp dangling from heavier and heavier belt of Rep. Oren Harris, chairman of the probing House Commerce Legislative Oversight subcommittee. His defeat also represents a backhanded victory for the get-tough regulatory policy urged by Attorney General Rogers.

Selection of Ford as the new chairman also leans toward the Rogers position. Not that Ford is any crusading radical, or not that he is even as much in favor of strong regulation as some other commissioners. But he served as a Rogers deputy, and the two are very friendly.

Ford believes as he did believe, that stations can't be programed from Washington, but that the over-all record of service must be considered in some fashion before renewals are granted. It is likely that the new commissioner will think somewhat along the same lines, though appointments in recent years have been worse than unpredictable.

If Harris were disposed to laugh in public, he could let out a loud one in view of the oft-repeated charges that he is merely a headline hunter, and not to be taken seriously. He has already changed the regulatory picture and will change it more before he is finished.

He has been responsible for the abrupt departures of two out of seven FCC commissioners and there is no gainsaying his responsibility for the sudden burst of energy over at the FTC.

Elevation of Ford to the chairmanship of the FCC, substitution of a new vote for that of Doerfer, will in the long run be less of a factor than the certainty of the invisible presence of Harris and his probers at all future FCC deliberations. You can expect this: the FCC will get tougher.
If Chevrolet does prevail upon Lever to let it have half of Jack Benny next, it will make the second time that the automotive served as a Benny sponsor.

It was back in the mid-30's that the then manager of Chevrolet, M. E. Coyle, peremptorily dropped Benny because he didn't like comedians. A musical show was substituted.

CBS TV this week was trying to bring Time, Inc., back into the sponsorship arena.

The attraction: the 5 April results of the Wisconsin primary, from 11:15 to 11:45 p.m., at a cost of about $75,000 for time and program.

Sinclair's failure to act on Geyer's plans for 1960 media use—they've been before the client for months—has started a rumor that an agency change may be in the offing.

The account in December pulled back its huge radio coverage. Said Geyer this week: the plans that Sinclair's still weighing includes a lot of spot radio activity.

The reps are getting farther away than ever from the hurley burley of the NAB convention at the Hilton.

Last year they headquartered at the Executive House on Wacker Drive. This time they're clustering away up at the Drake Hotel.

It doesn't look as though you'll see much in the way of daytime specials on the tv networks this coming season.

What makes the prospects most discouraging: NBC hasn't even got a bite for the batch it's been peddling and CBS took a $250,000 bath on the last two it telecast.

NBC TV can expect some strenuous opposition from key pre-freeze stations when it seeks to revise this contingent's compensation terms downward as their contract renewals come up. (See page 24, 20 February SPONSOR-SCOPE.)

But the network feels confident that the quest won't cause any defections to ABC TV because of these NBC advantages: (1) the much greater amount of money involved in daytime programing; (2) the superior balanced schedule at night.

You can get broad diversity of reaction among CBS TV affiliates to the network's selection of Face the Nation as a regular nighttime public affairs anchor next season.

Says the network, and lots of affiliates agree: it's a type of program that can be matched favorably on the local front.

Observe the disappointed affiliates: CBS picked some to fit the lowest denominator.

What's developed into quite a source of social activity for the upperwigs among admen is attendance at luncheons and dinners where awards of some sort or another are the piece de resistance.

These events have become annual circuits and they can be depended on to pull a fairly rich assortment of agency presidents and chairmen of the board. And that also goes for the ad directors of topcrust companies.
AREA PULSE PROVES KFMB RADIO HAS

THE BIGGEST AUDIENCES* IN FOUR** SOUTHERN CALIFORNIA COUNTIES, BURSTING WITH NEARLY 2,000,000 PROSPEROUS PEOPLE***!

*Pulse Area Survey, Nov., '59 - San Diego, Riverside, Orange, Imperial **Sales Management Survey, May, '59

KFMB RADIO CBS SAN DIEGO

A TRANSCONTINENT STATION
Represented by
Edward Pelley & Co., Inc.

SPONSOR • 19 MARCH 1960
NEWS & IDEA
WRAP-UP

SIDEWALKS OF N. Y. are WADO news director Jack Powers' beat as he interviews firemen for his radio editorials in support of their impartial arbitration and pay raise efforts.

SANDWICHED IN (and a good filler, too) is "Miss Jackson," (Miss.), amidst 86,000 Colonial bread wrappers turned in by women's clubs for WJQS Community Club Award campaign.

'TODAY IN GEORGIA,' WSB-TV, Atlanta, show cops gold medal for best tv women's interest show, southern states. Accepting award (l-r): station's Ray Moore, Jerry Johnson, Ruth Kent.


SPONSOR • 19 MARCH 1960

ADVERTISERS

Gillette has switched the bulk of its spending from NBC TV to ABC TV for the 1960-61 season.

The ABC package will run somewhere around $8 million and encompass half of the Saturday Night Fights, participation in the NCAA football games (13) and co-sponsorship of the 25 Saturday afternoon baseball games.

Gillette will still have with NBC the World Series and the All-Star Baseball Games and at CBS TV, the Triple Crown Races.

Campaigns:

• Fizzies, the effervescent soft-drink tablet, has upped its ad budget 47% over 1959 for a campaign which begins 11 April and continues through the summer. Most of this will be invested in daytime network and spot tv, aimed primarily at the kindergarten market. Spearheading the promotion is Fizzies twice-weekly co-

19 MARCH 1960
have doubled their 1960 ad budget. Originally reported at $350,000, new plans call for an increased expenditure to $700,000 for the fiscal year. With this comes an expanded tv and radio schedule. Agency: Coleman-Parr, Los Angeles.

- General Foods will introduce its Instant Yuban coffee in the northeast following 15 months of successful market testing throughout California, central Ohio and four northern New York areas. Plans call for multiple spot tv announcements. Agency: B&B.

General Mills’ Wheaties will put its The Rev. Bob Richards five-minute transcription on radio stations in only the top 15 markets. They’ll be spotted in places other than adjacent to baseball.

Here’s network radio’s leading advertisers during four weeks ending 7 February, according to Nielsen:

<table>
<thead>
<tr>
<th>RANK</th>
<th>ADVERTISER</th>
<th>NO. OF BROADCASTS</th>
<th>TOTAL HOME AUDIENCE DELIVERED (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Reynolds, R. J.</td>
<td>312</td>
<td>128,720</td>
</tr>
<tr>
<td>2</td>
<td>Pharmacos</td>
<td>372</td>
<td>125,652</td>
</tr>
<tr>
<td>3</td>
<td>Time</td>
<td>197</td>
<td>117,791</td>
</tr>
<tr>
<td>4</td>
<td>Renault</td>
<td>169</td>
<td>103,450</td>
</tr>
<tr>
<td>5</td>
<td>Whitehall</td>
<td>140</td>
<td>98,059</td>
</tr>
<tr>
<td>6</td>
<td>Grove Div.</td>
<td>109</td>
<td>79,267</td>
</tr>
<tr>
<td>7</td>
<td>Ex-Lax</td>
<td>149</td>
<td>75,264</td>
</tr>
<tr>
<td>8</td>
<td>Pepsi-Cola</td>
<td>131</td>
<td>70,810</td>
</tr>
<tr>
<td>9</td>
<td>Kellogg</td>
<td>88</td>
<td>65,028</td>
</tr>
<tr>
<td>10</td>
<td>F &amp; F Lab</td>
<td>140</td>
<td>44,400</td>
</tr>
<tr>
<td>11</td>
<td>Hudson Vitamin</td>
<td>120</td>
<td>40,892</td>
</tr>
<tr>
<td>12</td>
<td>Campbell Soup</td>
<td>44</td>
<td>35,456</td>
</tr>
<tr>
<td>13</td>
<td>Amer. Motors</td>
<td>89</td>
<td>35,310</td>
</tr>
<tr>
<td>14</td>
<td>Sterling Drug</td>
<td>88</td>
<td>33,925</td>
</tr>
<tr>
<td>15</td>
<td>Chevrolet</td>
<td>46</td>
<td>33,778</td>
</tr>
</tbody>
</table>

Financial report: Lever attained new all-time highs in both sales volume and net profits during 1959. The figures: Sales rose to $409.6 million—a 7% increase over 1958’s $382.6 million. Net profits climbed to $15.2 million for a 50% increase over the earnings of $10.1 million in 1958.

BLOWING UP A STORM, in the form of a 12-mile-per-hour wind, WIBW-TV (Topeka) prog. dir. Rush Evans, demonstrates his station’s Weather Watcher, offered for distribution on his 7 to 8 a.m. Rush Hour show.

MARKETING CONCEPTS get going-over by K&E senior v.p. G. Maxwell Ule at the agency’s recent marketing seminar of its media, research, tv/radio, mdg. depts.

HOCKEY OR WHOOPPEE? Though it looks like the latter, KYW-TVers went all out to compete with Ice Follies gals at recent hockey game in Cleveland’s Arena. Station’s participants: L-R: Linn Sheldon, Big Wilson, Tom Haley, Ronnie Barrett, with two members of opposing team.
Strictly personnel: Lawrence Cowan, elected chairman of the board, chief executive officer and a member of the board of directors of Schick, Inc. . . . John Grunden, Jr., elected secretary of The Gillette Co. . . . Don Roettger, to advertising and sales promotion manager for Wilson & Co.'s Meat and Grocery Products.

AGENCIES

The Chicago office of Campbell-Mithun (Minneapolis-headquartered) seems to be coming into its own as a challenging entity.

Latest coup: the $1.5-million Wilson Meats account, formerly at K&E.

Only recently it landed the Suave and Shampoo Plus Egg portions of Helene Curtis.


Moving: John W. Shaw Advertising, Chicago, to a new building at 200 East Ohio by 1 May.

New offices: Grubb Advertising, Champaign, Ill., this week opened a St. Louis office at 1221 Locust Street, headed by John LoBuono.

New service: Gordon A. Hellman, formerly with TTC, TVb, CBS TV, K&E and ABC TV, has formed Hellman Marketing Services, with offices at 654 Madison Avenue, New York to provide consultation and creative marketing services for clients in broadcasting and related fields.

This 'n' data: Employees at Kudner Agency were the recipients, last week, of a "Short Year" profit-sharing and bonus payment, due to a change in the agency's fiscal year-end from 30 September to 31 December . . . K&E held a four-day marketing seminar for its media, research, tv/radio and merchandising departments from all its U.S. offices . . . Social note: The Women's Advertising Club of Chicago this week hosted a fashion show for the purpose of benefiting the Club's primary project, the Scholarship and Community Service Fund.


ASSOCIATIONS

NAB's Tv Board this week approved the establishment of a New York office for the NAB's Tv Code Affairs Department.

It will be opened shortly with an assistant director of Tv Code Affairs in charge. He'll be under the supervision of Edward H. Bronson, director of Tv Code Affairs headquartered in Washington.

Incidentally, NAB's board of directors appointed Everett E. Revercomb, NAB secretary-treasurer, to serve as acting administrator of the association pending the naming of a successor to Harold E. Fellows.

The Association of National Advertisers this month is distributing to members a guide for honest advertising.

The guide, or booklet dubbed "Legal Rules of the Road to Honest Advertising," sets forth the basic criteria which distinguish honest and lawful advertising from that which the courts and regulatory agencies would consider misleading or deceptive.

On the agency side, the 4 A's will also distribute copies of this booklet to its members.

The Radio and Tv Executives Society also has come up with a public relations plan for the broadcasting industry.
FULL HOUSE

FOR PROFIT

Nothing beats it... the feeling you have when the pot's loaded and you know right down to your socks that you hold the winning hand! In St. Louis, you can always count on the WIL hand to rake in the chips. When they're "called", the cards WIL shows are original programming, magnetic personalities and bulls-eye salesmanship... cards you'll always find in the Balaban deck. So, deal yourself in to WIL selling power and put it to work selling your products and your services.

THE BALABAN STATIONS
in tempo with the times
John F. Box, Managing Director
SOLD NATIONALLY BY
ROBERT E. EASTMAN

WIL ST. LOUIS
WRIT MILWAUKEE 1st in Market
KBOX DALLAS 2nd in Market

SOLD NATIONALLY BY
ROBERT E. EASTMAN

19 MARCH 1960
Mark The Calendar:

23 March: RTES Round Table luncheon. Topic: Radio As An Advertising Medium. Roosevelt Hotel, New York City.


31 March: Association of Broadcasting Executives of Texas meets, Statler-Hilton Hotel, Dallas.

1-3 April: Women’s Ad Clubs eastern inter-city conference, Sherraton-Biltmore Hotel, Providence, R. I.

2 April: National Association of FM Broadcasters annual business meeting, Conrad Hilton Hotel, Chicago.

3-6 April: NAB Annual Convention, Conrad Hilton Hotel, Chicago.

8-9 April: Oregon Association of Broadcasters annual meeting, Eugene, Ore.


21-23 April: A’s annual meeting, Boca Raton Hotel, Boca Raton, Fla.

21-23 April: Western States Ad Agencies Association conference, Shelter Island Inn, San Diego.

21-23 April: New Mexico State Broadcasters spring meeting, Las Cruces, N. M.

24-27 April: Continental Advertising Agency Network convention, Fontainebleau Hotel, Miami Beach, Fla.


28-30 April: Alabama Broadcasters Association convention, Bluegill East Hotel, Ft. Walton Beach, Fla.

29 April: Ohio Association of Broadcasters, Pick-Ohio Hotel, Youngstown.

FILM

The spring production season for shows that will start in syndication this fall is now moving into high gear.

This week another syndicator, ABC Films, gave the green light on production of a new series: The Racers, in production in Hollywood at the Paramount studios.

Sales: UAA’s sales of individual feature films as specials includes purchases of Jazz Singer and/or Adventures of Mark Twain to WTIV, Miami; WIZ-TV, Baltimore; KTVU, Oakland; KONO-TV, San Antonio; KRSD-TV, Rapid City; and WMBD-TV, Peoria . . . MCA’s Mike Hammer sold to John Labatt (Ellis Adv.) in two markets, and in Canada to Sealy Mattress (Lovick and Co.) in three markets, and to Pearth Cleaners (J. J. Gibbons Ltd.) in Manitoba . . . UAA reports renewals of Warner Bros. and/or Popeye cartoons by WBBM-TV, Chicago; WBBF-TV, Boston; WEN-TV, Buffalo; WBTJ, Miami; WOC-TV, Davenport; KFRE-TV, Fresno; WSOG-TV, Charlotte; WFGA-TV, Jacksonville; WSBT-TV, South Bend, and WHO-TV, Des Moines.

NETWORKS

Food and food products led all product classifications in network tv advertising during 1959, according to TVB.

Below, the estimated expenditures of the top 10 network advertisers, by category, during 1959, as compiled by LAX-BAR for TVB:

RANK CATEGORY GROSS TIME COSTS
1. Food & food prod. $113,099,511
2. Tobacco 
   goods 102,311,526
3. Smoking materials 75,009,215
4. Drugs & remedies 74,950,528
5. Soaps, cleansers, & polishes 67,140,302
6. Automotive, acces- 
   sories & equipment 46,709,247
7. Household equipment & supplies 30,112,185
8. Industrial materials 20,990,307
9. Jewelry, optical goods
& cameras 13,966,553
10. Confectionary &
soft drinks 12,982,938

Network tv sale: ABC TV reports more than $49 million in orders for the 1960-61 season have already been received from advertisers—an increase over last year's early March sales picture.

Network radio sale: Three new advertisers have been added to the Mutual Radio Network's roster of clients—H. D. Lee Co. of Kansas City (Grey); R. T. French Co. (JWT); and Pharmaco (Ayer).

Sports note: A 50-game schedule of Major League Baseball telecasts will carried by NBC TV on Saturdays and Sundays during the 1960 season, beginning April 16 and continuing through 2 October.

Anniversary notes: ABC TV's daily-time Beat The Clock celebrates its 10th birthday on network tv this week... The Game of the Day major league network baseball series launch es its 11th consecutive season over Mutual 9 April.

Network personal notes: Ira DeLumen, to manager, program and project sales for CBS TV Production sales. Robert Foster succeeds him as eastern sales manager... Jack Reynolds, named assistant to the director of special projects, information services, CBS TV... Edward Stevens, named assistant to the business manager for CBS TV Production Sales.

RADIO STATIONS

More than 90% of consumers in eight categories are reached by radio weekly, a new RAB study reveals.

Dubbed "They All Listen To Radio," the RAB study is based on personal interviews of more than 9,000 people in 27 major metropolitan markets, questioned by Pulse for RAB.

The findings:
1) In every group surveyed, more than nine out of 10 people listen to radio in an average week.
2) These people spend an average of two hours every day with radio. More than half (55.3%) of the consumers listen to radio weekday mornings; 38.2% listen during weekday afternoons; and 39.4% at night.

Simplified rate cards: WAND, Canton, Ohio, has a new rate card with a "Pick A Package" section, listing cost of announcements for a day, week, month and year... KWFT, Wichita Falls, effective this month, has a "One Rate For All" card, showing no deviation on rates for local, regional, or national accounts.

New regional network: Big-K Network, being formed to link KLUE, Longview, and KMHT, Marshall, with additional stations in East Texas to be added as supplementary stations.

New programing service: University Broadcasting Service Network of Brigham Young University, Provo, Utah, provides stations with two hour-long taped programs weekly at no charge. More than 30 stations, particularly in the West, are subscribers.


Thisa 'n' data: WTOP, Washington, D. C. last week showed a new filmed color presentation to some 200 New York ad executives covering Washington's explosive growth... WLIR-FM, Garden City, N. Y. conducted a special audio and revealed 70.3% of persons in the general Nassau-Suffolk and nearby Queens area with fm sets—a 13.4% higher index than the general Pulse area study... WING, Dayton, hosted some 500 industry people last week at the official opening of its new studios and offices... Is he the oldest? George Moore, WCKY, Cincinnati, radio time salesman, honored by the station on his 70th birthday and 31st year with WCKY. Moore is believed to be the oldest radio time salesman in the industry... Sports:

The Union Oil Co. of California has purchased one-half of all 154 Seattle Rainier Baseball games on KOMO, Seattle, for the 1960 season.

Divorce: WIP, Philadelphia, has severed its affiliation with the Mutual Broadcasting System. Station will now operate as an independent under the ownership of Metropolitan Broadcasting Corp.

Station staffs: John Hicks, to v.p. and director of station operations; Jack Howard, to v.p. and general manager; and Dillard Car rera, to program director for KLUB Dallas... Richard Pistell, named chairman of the finance committee of Bartell Broadcasting and elected to the board of directors... John Bayliss, to v.p. and general manager of KOMY, Watsonville, Cal. John Reddy, to assistant station manager, WOKY Milwaukee... George Whitehead, Dartmouth College junior, to general manager of student radio WDCR, Hanover, N. H.
"Now where did they say all those timebuyers are going?"

Hurry! Just a few days left to sign up before SPONSOR’s new rates go into effect. Guaranteed Rate Protection for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April 1960.

Call Art Breider, MU 8-2772, NYC.
Here's why. SPONSOR’s Wheel-Of-Fortune can mean valuable prizes for timebuyers who visit SPONSOR’s Suite 1106. Each registering timebuyer gets a number . . . and each time SPONSOR’s Wheel-Of-Fortune stops at his number, it's a 'vote' for him! At Convention’s end, timebuyers with the highest scores win the prizes!

ATTENTION: STATION MANAGERS AND OTHERS! Here's where you come in. Only you are eligible to spin SPONSOR’s Wheel-Of-Fortune and help timebuyers win. But there are valuable prizes for you, too.

Remember Suite 1106 for:

- **SPONSOR’S HANDY-USE CONVENTION SPECIAL!**
- **SPONSOR’S UNIQUE TOMATO JUICE BAR!**
- **SPONSOR’S WHEEL-OF-FORTUNE PRIZES!**
- **SPONSOR’S FRIENDLY STAFF TO SERVE YOU!**
- **PRIZES FOR ALL!**
More on educational TV: KOTA-TV, Rapid City, S. D., is experimenting with tv classroom instruction via a televised course in French for fifth grade pupils which originates from the station's studios each weekday, 10:10-11 a.m., and is received on standard tv sets in each of the fifth grade classrooms in the Rapid City public school system.

Thisia 'n' data: TVB has acquired, for its new New York office, the most advanced RCA Tv Tape Recorder for both color and black and white . . .

Sports note: Joseph Schlitz Brewing Co. (Majestic Adv. Agency) has renewed its rights for one-third sponsorship via radio and tv of the Kansas City Athletics games. Schlitz will also sponsor a schedule of road tv games on WDAF-TV, Kansas City.

Station acquisition: WBIR, Inc., operating to and radio stations in Knoxville, Tenn., has been merged into Taft Broadcasting Co.

On the personnel front: Jack Genuario, to general manager of WFRV, Green Bay . . . Carleton Henee, to sales development manager for Transcontinent Tv Corp. . . .

Bill Stewart, to operations director of KRAK, Stockton-Sacramento . . .

Phil Martin, to local sales manager and Phil Kolbo, to the sales staff, NETV, Tijuana - San Diego . . .

Charles Hinshaw, to the local sales staff, KRFM-AM-TV, Spokane . . .

Dean Woodring, to sales service manager, KGW-TV, Portland, Ore.

Don Shepherd, to promotion director, WLOS-TV, Asheville, N. C.

Freeman Cardall, to account executive, WMAR-TV, Baltimore.

SOAP

(Continued from page 33)

that if he spends $X million, he should sell X cases, that if he spends an additional $X million, he should sell an additional X cases, and so on. Once they decide on how many cases they need to sell at the end of four years and how much money they have to spend for advertising to do it, their "formula" is set. Colgate and Lever "pay-outs" usually run about two years. It works out with surprising consistency; at the end of the "pay-out" period, the product is at the projected sales level.

- Personnel structure. For every key worker on a soap company account at an agency, there is his counterpart at the client's office. These counterparts are rarely in touch with each other, do most of their conferring with those above or below at either client or agency. In a sense, every job is done twice, and although it appears a waste of manpower, it seems to work. The system developed along with the advent of the client brand managers.

Media. Media formulas of the soap companies are usually based on the cost efficiency of spot and the cost efficiency of network (very little time is spent on working out cost efficiency of print media since the overwhelming volume of ad budgets goes into tv). Media decisions are usually arrived at after studies involving: share of market, past history of the product, what the competition is doing, media being used currently by itself and rival products, media costs, trend of media costs. Whenever a media switch is made, there is usually a probe of the correlation between advertising and sales.

- Commercial approach. "Never lie to the housewife" is the motto of all three soap companies, and none of their advertising ever breaks this rule. "When any of the soap companies says its product is 'better,' it is telling the truth," a soap industry observer told sponsor. "Each is the best quality possible; the differences are those little advertisable extras that may make a housewife prefer one brand over another. Soap advertising is so basically simple that there is no dishonesty."

- There is still another copy formula that the soaps have wisely developed -"Always sell the product name, not the name of the manufacturer." Then, in the event a housewife doesn't happen to care for it, she won't transfer her dislike to the rest of the product line.

VITA

(Continued from page 45)

housewives waiting for him.

The radio commercials open with a lively 10-second transcribed jingle that introduces the entire Vita line: V-I-T-A, that spells Vita, It's the heart of a meal. V-I-T-A, that spells Vita, It's the height of a real good party. Herring in cream sauce, herring in wine sauce, Pickles, olives and caviar. Satisfy your every mood, Buy Vita—mmmmmm—Vita Food Products.

For the main body of the herring commercials Hartman supplies Vita's radio spokesmen with fact sheets and scripts which serve as a guide for their primarily ad-libbed delivery. Copy points are geared both to individual market atmosphere and the seasons.

In Washington, Vita ties in closely with the local flair for party-giving. Copy suggested by agency: "Big parties or small, Washington loves them all! And the favorite hors d'oeuvre—for hostess and guests—is Vita Herring." The D.C. commercials are replete with hors d'oeuvres recipes centered around herring.

Currently, Vita's emphasis is on Lent, with the theme, "Lenten Days are Herring Days." For this season herring is suggested as a main dish, say, with boiled potatoes and a vegetable. When hot weather arrives, herring's contribution to salads gets the limelight. At back-to-school time, the children's lunches come in for some attention as a likely spot for herring. Then, at year-end holiday time, herring's role as a party hors d'oeuvre and dinner appetizer comes to the fore.

Whatever direction it takes, Vita has to compete with some longer established American foods, and in its copy does not hesitate to mention rivals. Such old regulars as cheese-and-crackers, "dips," tomato juice, shrimp and soup present formidable competition. Vita finds radio a valuable ally in its smoothly rolling campaign for coexistence.
YOU MAY NOT OWN THE OLDEST COMMON STOCK* —

BUT... Your WKZO Radio Investment Is The Best In Kalamazoo-Battle Creek And Greater Western Michigan!

WKZO-AM is far and away your best radio investment in Kalamazoo-Battle Creek and Greater Western Michigan. WKZO-AM holds the top position by a wide margin—Pulse (see left) gives WKZO-AM a total audience 32% larger than that of any other station serving this market. In fact, WKZO-AM is a solid “first,” Monday through Friday (6 a.m.-Midnight) in 345 of 360 quarter hours surveyed!

Ask Avery-Knodel for a prospectus!

*Common stock which has been paying dividends longest is Pennsylvania Railroad, since 1848.
Morning coffee
and WWL-TV . . .
new New Orleans favorite!

Coffeebreak is the time for New
Orleans housewives to take an
“entertainment break” with
WWL-TV . . . where they can
watch LIFE OF RILEY, MEDIC,
HIGHWAY PATROL and other
favorite weekday shows. Ask
Katz about the popularity of
WWL-TV’s morning shows.

Joseph Wolfman has been appointed sales
coordinator of KBOX, the Balaban Station
in Dallas. He was formerly v.p. of Bartell
Family Radio and general manager of
KSON, San Diego. A graduate attorney,
Wolfman practiced law before entering
broadcasting, via the Bartell group, a decade ago. He is the winner of the 1959
“Sammy” Award from the San Diego Sales
Executives Club for “having contributed most to salesmanship in
past years.” He’s also a member of the Sales & Adv. Club, San Diego.

Harry W. Betteridge has been appointed
manager of the Detroit office of George P.
Hollingbery Co., national radio and tv rep-
resentatives. He is currently v.p. of Clark
& Bobertz, Inc., the Detroit and Cleveland
advertising agency. A veteran of radio and
tv advertising sales, Betteridge was former-
lly a WWJ sales representative in N. Y.
and general sales manager of WWJ-AM-TV,
Detroit. Prior to joining Clark & Bobertz, Betteridge was president
of an agency bearing his name, with offices in Detroit and Toronto.

Howard W. Coleman has been appointed
promotion director for WTCN-AM-TV,
Minneapolis-St. Paul. He was formerly
assistant to the president of Gross Telecast-
ing, Inc. and station manager of WJIM,
Lansing, Mich. Coleman also served as
manager of WMAQ, NBC Radio in Chi-
cago, manager of color sales development
for WNBQ, NBC TV in Chicago, and man-
ger of advertising, promotion and merchandising for WNBQ &
WMAQ. He holds degrees in music from Northwestern University.

William L. Jones, Jr., general manager
of KWK, St. Louis, has been elected vice
president of KWK Radio, Inc. He was
named general manager of KWK in Dec-
ember, 1958. Prior to that time, Jones
was regional sales director of WEMP, Mil-
waukee, a sister station of KWK. Previ-
ously, he had served as general sales
manager of WISN, Milwaukee. His new
appointment makes the 33-year-old Jones one of the youngest vice
presidents and general managers of a radio station in a major market.
GOOD GRIEF!
Our Farm Director's in his Cups!

Seriously, we're proud of our assorted Farm Service Awards, State and National -- for both Radio and Television. Ours is truly the Land of Milk and Money. And staffed by three full-time Farm Specialists -- plus Channel 2 and CBS -- we're fully qualified to give maximum Service in Wisconsin.

In the Land of Milk and Money!
WBAY-TV
GREEN BAY, WISCONSIN

SPONSOR  •  19 MARCH 1960
The seller’s viewpoint

Are your station buys sometimes made emotionally or simply for “prestige” reasons? Here, Fred M. Throser, vice president and general manager, WPX-11, New York, speaks for many independent stations in urging timebuyers to “buy by the numbers.” Use and misuse of the rating services has long been a favorite, and controversial, industrial topic. Here’s a frank statement from an experienced broadcaster who firmly believes—if you subscribe to the rating services, you should use them! Perhaps you’d like to answer Mr. Throser. If so, send your 500-word statement to “The Seller’s Viewpoint.”

NEEDED: MORE BUYING “BY THE NUMBERS”!

To me, one of the most confounding aspects of television today is not misuse of information developed by the rating services—there’s a lot of that, of course—but rather the failure of buyers to fully employ this “buying tool.” Without ratings, we fly by the seat of our pants.

Granted, ratings are not infallible . . . granted, the services could be improved . . . still, ratings are the one and only constant guide a timebuyer has in making a television buy.

Agencies buy rating services in order to have a justifiable basis upon which to make sound buying decisions, particularly when “circulation” is the primary target. They subscribe to the rating services at considerable cost, then proceed to ignore buys which the rating books indicate they should make. Instead, buyers make emotional buys on network stations on the notion that so-called “network prestige” is going to brush off on the product being advertised.

It has been proved that viewers are not necessarily aware of the specific channels they are watching; therefore, this “advantage” cannot translate itself and follow through to the prospective consumer. By and large, the viewer either likes a program or not . . . and, if he doesn’t, he does like on whatever channel it may be.

Qualitative Research Inc. (Trendex) proved that the great majority of viewers (34.3%) either misclassify non-network programs as network, or can’t tell one from the other. In addition, this same study revealed that viewers can’t tell the difference between a film show and a live show. What is important to television viewers, is that the programming be of a high calibre in terms of production values and all the other elements that make for truly professional entertainment.

The recent CBS image study, “More than Meets the Eye,” is another related instance where the very fundamentals have been overlooked; namely, it failed to prove that viewers are in any way conscious of the station or channel they are watching. Merely asking a respondent the questions in this study, automatically forces him to be aware of specific situations, when, in reality—at the times he is watching television—there is a total absence of this kind of awareness.

If rating books are right, then in many instances independent stations are offering by far the best buys for a prospective advertiser. Here, in New York, I have often seen availabilities of high-calibre programs on independent stations go unsold . . . when an inferior program on a network station—inferior both in program content and in rating performance—is completely sold out . . . at a far greater cost to the advertisers. I might point out, than the better programs with better ratings on the independents.

Last year, we commissioned the A. C. Nielsen Company to conduct a special qualitative audience survey to determine the similarity between the audience watching our station and the audience watching the top network television station in New York during the prime evening hours, seven nights a week. Nielsen reports: “None of the comparisons yielded a significant difference.” Or, in other words, the “content” of a rating point on our station and the New York network outlets is the same!

If buyers bought by the numbers in the rating books, with the cost factor in mind, of course, there would be a waiting list as long as from here to Chicago to buy our station. This would also be the case for most of the other independent stations in the country.

SPONSOR • 19 MARCH 1960
WSJS TELEVISION DELIVERS GRADE A COVERAGE* OF MORE PEOPLE than any other North Carolina Station

THIS FACT FACES YOU!

PROOF: In North Carolina's biggest metropolitan market, WSJS Television has maximum power of 316,000 watts and transmits from the area's highest tower, 2000 feet above average terrain. WSJS Television's extra strong signal provides Grade A Coverage for 1,410,700 people in the rich industrial Piedmont—the best coverage for more people than by any other North Carolina station.

WSJS television Winston-Salem / Greensboro

MST

NBC CHANNEL 12
Headley-Reed, Reps.
Walter Lippmann's fourth network

The other day, in a column attacking Dr. Frank Stanton's plea for free, competitive tv, pundit Walter Lippmann advanced a theory which we believe bears watching.

According to Lippmann, neither industry self-regulation nor government controls will ever provide the kind of tv improvement which he and his friends want.

What is needed, says Lippmann, is a new fourth network, operated without regard for advertising revenue by a trusteeship of disinterested and dedicated citizens, and dedicated to bringing cultural and public service programing to the nation.

Lippmann did not explain how such a network would be financed, but he was insistent that it could "compete" with existing networks and force them to higher program standards.

There is a great deal of blue sky in the Lippmann industry economics; his ideas will seem to have an almost naive innocence. But we don't think they should be shrugged off.

Lippmann himself carries considerable weight in intellectual and educational circles. And his proposal marks the first time that a man of his stature has suggested a type of tv that is neither commercial nor government controlled.

Up to now tv critics have been pushing for direct government intervention in industry schedules, or for "citizens committees" to control commercial tv, or for some far-fetched, Utopian system of pay tv's.

The Lippmann plan is an entirely different kettle of fish, and in our opinion, a highly suspicious one.

Obviously somebody would have to pay for his fourth network. Where would the money come from?

Obviously, too, the existence of such a network would relax pressures on commercial tv for public service and cultural programing. We're convinced that, in the long run, this would tend to degrade, rather than raise tv standards.

We believe the industry should be prepared to take a strong stand against the Lippmann proposal. Undoubtedly you will be hearing more about it.

---

10-SECOND SPOTS

Boston pop: In New York on business, John O. Gilbert II, radio sales manager for WBZ, Boston, received a call from his wife that their expected child was due to arrive and she was on her way to the hospital. Frantically he made reservations for the earliest possible flight back to Boston, raced to the airport, boarded the plane. He attempted to eat calmly the lunch served on board and did fine until he came to the coffee. Sipped along with his French pastry, it tasted awful. Gilbert called the stewardess and complained. She sniffed the cup, said, "Sir, you've creamed and sugared your consomme."

Looney hearts: WQAM, Miami, celebrated Leap Year by a 29 February on-the-air proposal of marriage. The girl who proposed received a watch, the guy who accepted received a watch, and together they got a free marriage license. Sort of like swapping Life for Time.

Quote: Robert E. Kahl, vice president for marketing of Borden Foods, at a recent American Marketing Assn. workshop, said, "Product ideas, just like any other idea, should take a lesson from the song and from Jayne Mansfield—Accentuate the positive and eliminate the negative." A perfect 36 does not mean 36-36-36. Jayne Mansfield's 41 would not be nearly so attractive if combined with an in-between 36. But a building up of the desirable in one place, and the elimination of the undesirable in another makes for a 41-18-36 that becomes almost unbelievable. . . ."

Now we know why Borden product displays in supermarkets are so well stacked.

Snowbound: Hazel Allen, who does her own commercials live on KFI, Los Angeles, was enroute back to the coast when she got snowed in at Council Bluffs airport. But she managed to do her commercial on schedule via beeper phone. The spot must go on.

Omen: Bob Hendry, time salesman with ambitions to become a d.j. for WOWO, Fort Wayne (1190 on the radio dial) just received his new car license plates. The number: DJ-1190.
ABOVE ALL . . .

WGY SELLS
YOUR
PRODUCT
HARDER

WGY will sell your product harder 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. Christal man or call WGY, Schenectady, New York.

50,000 Watts • NBC Affiliate • 810 Kilocycles
A GENERAL ELECTRIC STATION
When sales—not size—is important in your marketing picture, then consider the booming Jacksonville metropolitan market.

Recent figures released by the Federal Reserve Bank show that Jacksonville led the South in increased sales during the week ending December 26th. Jacksonville registered a fantastic 44 per cent increase in sales over the same period in 1958. Not the least of this was an impressive 23 per cent increase during the entire four week period ending December 26. This figure was also tops in the Southland. Jacksonville is a must when considering sales activity and growth . . .

AND YOU CAN'T COVER GROWING JACkSONVILLE WITHOUT . . .

**WFGA-TV**

JACKSONVILLE, FLORIDA

The Best of NBC and ABC . . . Call Peters, Griffin, Woodward, Inc.
This is the spot for a commercial

Its hobby may be missiles, but he's not missing your message! Such receptivity means only one thing: he'll buy a lot of what you sell when you sell him via Spot Radio on these great stations.

SMALL CARS:
ALL SET FOR ROUND TWO

With Big Three joined in battle for small car sales, here's what imports, indies are doing

Now! A 12,000 tv commercials library

Spot tv's fourth quarter—13.3% increase

What radio needs to up its sales

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

Radio Division
These are the hands of a billiard champion. Hands that reflect the experience of the years ... the dedication of the mind ... the desire of the heart. These are the elements which produce that quality touch! You'll find them, too, in that which sets great television and radio stations apart from the rest!

WFAA

TELEVISION abc
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market
BROADCAST SERVICES OF THE DALLAS MORNING NEWS
buy St. Louis 'a la card'

"KTVI rate card"
...your lowest
cost per thousand
TV buy
in St. Louis

KTVI
CHANNEL 2
ST. LOUIS

NORTHLAND in St. Louis County ... largest shopping center in the Midwest

ONSOR • 26 MARCH 1960
WSIX-TV
Tops Them All In
The Nashville Area
LEADING IN . . .
7 out of TOP 10
3 out of TOP 5 SHOWS*

*Source—Nielsen Station Index

WSIX SELLS
WITH TOWER HEIGHT
2049 ft. above sea level
. . . None taller permitted
in this area by CAA.

WSIX SELLS WITH POWER
316,000 powerful watts . . .
maximum—permitted by FCC.

WSIX SELLS WITH EFFICIENCY
Maximum coverage and low
cost per thousand make WSIX-TV
your most efficient buy in the
rich Tennessee, Kentucky,
Alabama TVA area.

(X) CHECK THESE FACTS:

(X) TV Homes—370,700
(X) Population—1,965,500
(X) Effective Buying Income—
$2,155,086,000
(X) Retail Sales—
$1,585,308,000

*Source: Television Magazine

DIGEST OF ARTICLES

Confusion on wheels: compacts, air media
31 Now that six U. S. cars are locked in a sales battle with foreign compacts, here's a recap on Round One and what's ahead relating to air media.

Now! a 12,000 tv commercials library
34 Want to merchandise a show or commercial? Or study competitive commercials without screenings? Here's how agencies, clients are doing it.

What were they doing in '50?
37 A picture quiz of some men who were in the limelight a decade ago for their activity in radio and television. See how many you can identify.

Cereal maker goes 100% to spot radio
38 Cream of Wheat throws its entire ad budget—$1.4 million—into spot radio to regain the share of the market it had lost to new competition.

Spot tv's 4th quarter: up 13.3% 
40 Here's a list of the top 100 national and regional spot television advertisers in 1959's last quarter, ranked in order of their expenditures.

Two views of radio's sales needs
41 Art McCoy, John Blair & Co., and Harold Fair, Bozell & Jacobs, agree radio is hard to sell. McCoy tells why; Fair, how to overcome problems.

Talking-mug plugs hike beer sales
44 Brewer captures the fancy—and patronage—of viewers in New York State, parts of Pennsylvania, with talking beer mugs in tv film spots.

FEATURES

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55 Washington Week

©1960 Sponsor Publications Inc.
Interview: Al Strietmann

Strietmann Biscuit Company Advertising Manager tells why he selects WLW-TV and WLW Radio for Zesta Crackers

"In the Strietmann area, the combined wide coverage of the WLW-TV Stations and WLW Radio is that powerful advertising plus."

"This wide coverage matches a product's wide distribution—in our case, Zesta Crackers in the new 8 Pak."

"So this perfect coverage-distribution combination assures 8 times the lasting freshness for advertisers' commercial messages!"

The dynamic WLW group

Call your WLW Stations' Representative ... you'll be glad you did!

WLW-T
Television
Cincinnati

WLW-C
Television
Columbus

WLW-D
Television
Dayton

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

Crosley Broadcasting Corporation, a division of Avco

Sponsor • 26 March 1960
NEWSMAKER of the week

Advertising people throughout the U. S. speculated last week on a Detroit-New York event: Chrysler Corp. reshuffled its complex Dodge car and truck division, and Plymouth-DeSoto-Valiant division accounts, so that two agencies—BBDO and N. W. Ayer, respectively—serve all products in each line. The move portends a full-scale fall advertising assault.

The newsmaker: M. C. Patterson, corporate vice president of Chrysler Corp. and general manager of the Dodge car and truck division. He is reported to have had the major voice in the selection of BBDO for a concentrated advertising program on behalf of Dodge cars and trucks, the compact Dart introduced last fall—and slated to get the biggest ad push in the line next season—and still another midget on the boards, tentatively named the Lancer. Cars, billing some $17 million, and trucks, another $4 million, are leaving Grant Adv. and Ross Roy at new-model time (October). BBDO previously handled DeSoto and Valiant. Client satisfaction with BBDO work is understood to be the prime reason for the agency switch, along with the compelling necessity for Chrysler advertising and marketing to make sweeping and imaginative moves shown by competitors. Chrysler is the only one of five U. S. makers to show a loss last year (about $5 million), despite a 22% sales gain.

Another possible reason for the reassignment: Grant put about half of the Dodge budget into the Lawrence Welk Show on ABC TV, and Chrysler management is understood to be unhappy about current results despite the program's zooming start.

Chrysler's ad investments, all told, are estimated at some $75 million. Here's the rundown, in addition to the BBDO lineup above: N. W. Ayer, which has been servicing Plymouth ($25 million) takes over DeSoto and Valiant ($8 million). There are 28 dealer organizations, one (New York) billing $1 million through Cole, Fischer, Rogow. The remainder, at Grant, with a combined billing of about $3 million, is presumably up for grabs, with some going to BBDO.

Ross Roy continues with training materials and Plymouth and Fargo in Canada ($7 million), and Grant retains Dodge and DeSoto in Canada ($3 1/2 million) as well as assignments for the Airtemp division and Chrysler International. Chrysler division is serviced by Young & Rubicam, and Chrysler corporate by Leo Burnett.

Estimated '59 net TV expenditures were $14.5 million.
It's a habit...

watching KMJ-TV in FRESNO

(RST TV STATION IN FRESNO)

KMJ-TV has by far the highest percentage of women viewers in the daytime hours.

KMJ-TV was FIRST in Share of Audience seven nights a week. WAGON TRAIN was Fresno's most popular show.

KMJ-TV was FIRST in Share of Audience from 9 AM to midnight Sunday through Saturday for the four weeks surveyed.
“Now where did they say all those timebuyers are going?”

Hurry! Just a few days left to sign up before SPONSOR’s new rates go into effect. Guaranteed Rate Protection for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April 1960.

Call Art Breider, MU 8-2772, NYC.
NATURALLY, TO
SPONSOR’S
WHEEL-OF-FORTUNE

AT THE NAB CONVENTION IN CHICAGO!
Conrad Hilton • Suite 1106

Here’s why. SPONSOR’s Wheel-Of-Fortune can mean valuable prizes for timebuyers who visit SPONSOR’s Suite 1106. Each registering timebuyer gets a number . . . and each time SPONSOR’s Wheel-Of-Fortune stops at his number, it’s a “vote” for him! At Convention’s end, timebuyers with the highest scores win the prizes!

ATTENTION: STATION MANAGERS AND OTHERS! Here’s where you come in. Only you are eligible to spin SPONSOR’s Wheel-Of-Fortune and help timebuyers win. But there are valuable prizes for you, too.

Remember Suite 1106 for:

• SPONSOR’S HANDY-USE CONVENTION SPECIAL!
• SPONSOR’S WHEEL-OF-FORTUNE PRIZES!
• SPONSOR’S UNIQUE TOMATO JUICE BAR!
• SPONSOR’S FRIENDLY STAFF TO SERVE YOU!
• PRIZES FOR ALL!

SPONSOR’S DOUBLE-ACTION CONVENTION ISSUES GIVE YOU TWO ADS FOR THE PRICE OF ONE!

Here’s how. Schedule your ad in the Convention Issue dated 2 April (15,000 copies) and you get the SPECIAL, too, (2,500 copies) . . . a separate book, hand-delivered to NAB members at their Chicago hotels.

Double exposure, double impact at only $75 additional per page over SPONSOR’s regular rates. This covers production and paper costs. Forms close 24 March.
The hottest thing in New England sports was the basketball game between Providence College and Holy Cross. WPRO-TV's decision to do the remote is justified in the Trendex share of audience figure (over a half million viewers).

More important is the agency's comment "Greatest business reaction ever."
Most important is audience recognition of WPRO-TV's responsibility to the cities we serve.

NEED ANY MORE BE SAID?
Now serving the Tampa-St. Petersburg area are 600-mile-an-hour DC-8B Jetliners. This new 2-hr., 10-min. service to New York is but part of nearly 100 flights daily, offered by nine major airlines, in the fast-growing market on the move!

Reminder: This rich Jet-Age market is dominated by WTVT, the station on the move—your most profitable buy in the Southeast!
Rendezvous at the Conrad Hilton

Ordinarily I think conventions are a great big bore and conventions in Chicago about as gruesome as they come. It has been years since my youthful passions could be inflamed by a visit to the Chez Paree, the Pump Room or the 606 Club. And I have sat through enough droning convention speeches in the Palmer House, the Drake and the Blackstone, to last any man a full misspent lifetime.

However, I have a hunch that the upcoming annual meeting of the NAB will be about as crucial a get-together as any industry group has ever held. And I am planning to haunt the drafty corridors and smoke-filled suites of the Conrad Hilton when the convention gets under way next weekend.

Not that anything very dramatic is likely to happen in Chicago.

Big meetings seldom produce big bombs. The tedium of business oratory increases geometrically with the size of an audience. And few sparks will fly far enough across Michigan Avenue to reach the Illinois Central tracks, let alone the Lake itself.

But tv and radio broadcasters, coming together for their first convention of the 1960's, will be facing times more turbulent and challenges more serious than any the industry has known.

And I am anxious to find out, from talking and listening to NAB members, what we can expect from them in the decade ahead.

The legacy of the 1950's

For most of us in the business, the roaring, confident, dynamic 1950's built to a triumphant crescendo, and then suddenly collapsed amid clashing chords and strident dissonances.

An era was ending last fall when Charles Van Doren took the stand before the Harris Committee.

An old order was passing when, in December, the FCC frantically began calling everyone and his baby brother to testify about TV.

And a whole decade of breathless, bewildering electronic expansion was grinding toward a screeching close amid the technically augmented yelps and howls of TV's blasphemers and critics.

In a sense, perhaps, the real end came just a few weeks ago.

The removal or resignation of FCC Chairman Doerfer, and the tragic death of NAB president Hal Fellows rang down a final symbolic curtain on TV's-it-used-to-be, and never will be again.

Superficially, at least, the 1950's provided a pyrotechnic display of TV's power and influence. Sets in use soared from four million in 1949 to 53 million in 1959. Advertising revenues, a measly $86 million in 1949, skyrocketed to over $1 1/2 billion 10 years later. Viewing hours hit the astronomical high of more than five hours per home per day. Yet I think that few of us, watching with mouths

(Please turn to page 14)
Thirty minutes of prime evening time belongs to the people of Georgia as WAGA-TV presents its public affairs program, "Reporter's Notebook." A panel of distinguished local and state newsman interview the newsmakers. Georgia's Senator Talmadge says: "WAGA-TV is making a significant contribution toward keeping the public informed. There can be no more effective way in which television can fulfill its responsibilities to the public!"

Seven additional half-hour public service programs are originated by WAGA-TV each week, several of which are produced with the cooperation of area colleges and universities as part of adult education courses. A basic programming objective of WAGA-TV is: "...to promote community betterment... the development of an active, informed citizenry... to cooperate with the recognized governmental, civic, charitable, religious, educational and other agencies dedicated to these ends."

"I HOPE WAGA-TV's EXAMPLE WILL BE WIDELY EMULATED"

Herman E. Talmadge, U.S. Senator

you know where you're going with

WAGA TV 5

Atlanta/a STORER station
agape this unbelievable tv explosion, ever noticed the mushroom cloud of problems and troubles that was forming above our heads.

Most of us were so delighted with the flash and the crash that we forgot about the fall-out. And this, I suspect, is the legacy which the '50's have bequeathed to us.

We’re facing, as Dick Salant of CBS told an RTES luncheon a couple of weeks ago, a “bloody time.” And what will interest me in Chicago will be the way in which broadcasters assess this “bloody time” and plan for it. Can they brush aside superficial worries and immediate headaches, and get to the core of the problem?

**Leaders or merely communicators?**

On the surface, I suppose, the issues facing the industry seem to be such matters as restrictive legislation, government interference in programming, pay tv, option time, revocation or suspension of licenses.

But I submit that tv’s real problem is none of these. The real problem is where and how can the industry develop leaders capable of handling tv’s incredible power?

And the real dilemma facing the industry is whether it has the guts and manpower to assume a position of leadership in American life and thought—or whether it will revert to a neuter, spineless medium of “communications” for other peoples’ thoughts, ideas and commercial messages.

I think Frank Stanton and others have been entirely right in insisting on the principle of free competitive tv, and comparing this to the principles of free speech and a free press.

But I don’t think we ought to kid ourselves about the realities.

Freedom of speech is an empty phrase unless there are free, outspoken men to give it life and substance. Freedom of the press is a meaningless legal technicality, unless there are courageous editors and publishers who vigorously exercise this right.

And I doubt if freedom of tv can exist, even as a principle, unless the industry can demonstrate that it has leaders who can use this freedom with more courage and more imagination on more fronts, than we have seen so far.

The problem is an extraordinarily difficult one.

Real tv leadership requires far more complex abilities, far more scope, experience, breadth of interest and training than are needed in most industries. And many tv men, for many reasons, shrink from the idea of such leadership.

If you have been trained to look at tv as merely another business, dedicated to dollars and profits, you will resent the idea of greater than business responsibilities.

If you have been brought up to believe in ratings and in “letting the people choose” what you show them, you will hate and despise the obligation to exercise personal standards and judgments.

But unless the industry can develop men, a good many men, who will face up to these challenges, then the '60's look bleak indeed.

The NAB members who rendezvous next week at the Conrad Hilton will bring with them the knowledge that their medium, in the past 10 years, has proven as awesomely powerful as any atomic or hydrogen bomb.

What they will have to discover is who among them can best handle tv’s nuclear power and where their new leaders are coming from. See you in Chicago!
KFDM-TV DELIVERS 20.3% MORE HOMES* IN TEXAS' HOT SPOT

BEAUMONT - PORT ARTHUR - ORANGE

TOP 10 SHOWS**

<table>
<thead>
<tr>
<th>Show</th>
<th>Station</th>
<th>Show</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Gunsmoke</td>
<td>KFDM-TV</td>
<td>6. I've Got a Secret</td>
<td>KFDM-TV</td>
</tr>
<tr>
<td>2. Desilu Playhouse</td>
<td>KFDM-TV</td>
<td>7. Wanted Dead or Alive</td>
<td>KFDM-TV</td>
</tr>
<tr>
<td>3. Hotel De Paree</td>
<td>KFDM-TV</td>
<td>8. Rawhide</td>
<td>KFDM-TV</td>
</tr>
<tr>
<td>5. Wyatt Earp</td>
<td>KFDM-TV</td>
<td>10. Perry Mason</td>
<td>KFDM-TV</td>
</tr>
</tbody>
</table>

*ARB Nov., 1959, Average Homes Per Quarter Hour, 9 a.m. to midnight
**NSI Nov., '59, Station Total Homes

Buy the Hot Spot Station in Market

KFDM-TV CHANNEL 6

Beaumont • Port Arthur • Orange

D. A. Cannan, President
C. B. Locke, Executive Vice President & General Manager

Mott Johnson, Sales & Operations Manager

See Peters Griffin Woodward, Inc.

Sponsor • 26 March 1960
This is the cost of doing business with a thousand homes on ABC-TV.

It's the lowest cost per thousand going this happy mathematical relationship between ABC's current rate and ABC nightly position of first or second in share of audience. Since, however, cost alone is no true index of advertising effectiveness, the thoughtful buyer will ask what kind of homes his $2.88 buys. Well, it buys 1,000 largely young homes. Homes, that is, with growing, consuming families.

This, of course, is not happenstance—but rather the deliberate, direct result of natural selection, springing from ABC's devotion to precisely the kind of programming most enthusiastically received in these younger homes.

For (impressive) example, we cite The Untouchables, realistic drama with documentary importance girding its excitement, the offbeat blend of laughter and action in a Maverick, the adult zip of a 77 Sunset Strip, the fresh domestic comedy switches of a Leave It to Beaver or a Real McCoys.

Further strengthening the 1960-'61 schedule will be such new and coming attractions as the significant 26-episode adaptation of the Churchill Memoirs; outstanding series like The Corrupters, Stagecoach West, Surfside Six, The Roaring Twenties, Asphalt Jungle, Nake City, The Flagstones...specials like the 1960 National Elections..."Women in Politics" and Jeff Chandler as "David" in two stirring Biblical dramas.

$2.88 reaches a long way indeed—in the most responsive direction—on ABC Television.

**WATCH ABC-TV IN '60**

*(more people will)*
The start of our twelfth year provides another opportunity to re-emphasize our firm resolve to program WGAL-TV in such diversity and depth as to best meet the widely divergent needs and desires of the many communities we are privileged to serve. To this end we pledge the conscientious use of our Channel 8 facilities.
That trek of manpower which Burnett started to New York the past week may have some disturbing implications for Chicago reps.

One of the key transfers to New York is Ken Eddy, an associate media group head, who as head of the newly founded media setup in New York will be responsible for buying for all accounts. His function: (1) contact the networks for time; (2) obtain spot availabilities directly from the reps in New York.

Apparently, Burnett’s media powers-that-be feel that their clients would be served more efficiently in spot if availabilities were garnered in New York as well as Chicago. The inference: the agency may come out better via the New York rep offices.

Other key shifts to New York: Bill McIlwain, v.p. in charge of tv (not so long ago moved the other way); Dick Zimbert, office business manager.

On Michigan Avenue there’s a suspicion that Burnett’s entire media buying will ultimately move to New York, thereby (a) strengthening its media service with its eastern accounts and (b) better positioning itself for going after new business.

Spot radio appears to be in for an exceptionally rich harvest from the oil refiners this spring and summer.

Among those active out of New York just the past week: Texaco, Cities Service, Quaker, Sunoco, and Esso—and most of them were buying hefty lists.

Cities Service is doing it in spurts and the budget set up by Esso will run around $1.2 million for the year—or about what it was spending for news in radio.

Esso is also spending $100,000 in behalf of Flit for major markets during June, July and August. This will be in conjunction with daytime network tv.

For some stations, reps report, all this oil activity is an embarrassment of riches; they’re finding it difficult to fit schedules into requested periods.

Whitehall (Bates), an early shopper per usual, has renewed for Bachelor Father, Lawman and Have Gun.

It’s also bought participation in Stage Coast West (ABC TV).

You can count on the technique of selling and using network daytime to take greater strides in the direction of spot the coming season.

An illuminating tipoff: the big multi-product advertisers are putting the accent more on unduplicated reach than on efficiency when it comes to their daytime investments.

In other words, they’re more interested in scattering their minutes of commercial, plus crossplugs, over as many hours of the daytime and days of the week than clustering them into a selected number of programs.

One thing that now appears certain is this: NBC TV is not going to let the scatter plan remain an exclusive daytime design of ABC TV.

You can also expect to see NBC TV cut a much bigger swathe with nighttime spot carriers. It’s already scheduled six hours of such as against ABC’s 13 hours of spot carriers for the fall and there’s no anticipating how far this device will be extended at NBC if it should find itself loaded with unsold time come early August.
Shulton (Wesley) has attached a barter angle to the hour documentary, Race for Space, which it’s set for local clearance 24 April.

Stations telecasting the program on that date are granted a gratis rerun, provided the Shulton line is given free spots.

The advertiser, which dealt with stations over the heads of reps, posed another twist that didn’t set so well with some stations: Shulton identification in each of the heavy batch of promos which was made part and parcel of the deal.

Noted demurring stations: traditionally, the sponsor’s name is not included in a promo unless it’s integral to the program, like the Kraft Theatre, etc.

Food business easily dominated the past week’s spot tv activity out of New York.
The accounts: Lever’s Light Spry, daytime minutes (K&E); Swansdown’s eclair mix (Y&R); Minute Maid’s High C (DFS); and Hellmann’s Mayonnaise (DFS). Hellmann’s also buying radio spots.

Tv action out of Chicago: Maytag Co. and Campfire Marshmallow (both Burnett) and Midas Muffler (Edward H. Weiss). Radio: Sara Lee (C&W) and Kraft Miracle Whip (JWT).

Watch for P&G to start market testing its own candidate for the clothes bleach family.

It’ll be a solid wafer that can be tossed into the washing machine.

Both the dentifrices and toilet soaps have taken somewhat of a shaking up in shares of the market the past year.

The ratios, according to latest count:

DENTIFRICES: Colgate, 34%; Gleem, 22%; Crest, 13%; Pepsodent, 12%; Stripe, 8%; Ipana, 7%; others, 4%.

TOILET SOAPS: Ivory, 17%; Lux, 11%; Camay, 10%; Dial, 9%; Zest, 8%; Lifebuoy, 7%; Palmolive, 6%; Dove, 5%; Praise, 4%; others, 23%.

Both leaders in packaged synthetics are taking a walloping from the synthetic liquids. Tide is down to 22% and Cheer to 10% of the entire market, while the Lux, Ivory and Joy liquids and the all-purpose category keep clipping off more and more of the market.

Bunched together are these liquids: Lux, 3.9%; Ivory, 3.7%; Joy, 3.6%.

CBS TV affiliates needn’t be surprised if the network shortly makes another gesture toward providing them with minutes for sale to spot advertisers.

The plan under contemplation, as reported by a CBS affiliates board member: letting the stations sell participations in unsold spots between 12 noon and 1:30 p.m., with each recapturable on two weeks’ notice.

The stations, of course, will have to make sure they’ve no product conflicts.

That request last week from Schenley’s Cresta Blanca to radio stations for their local ratecards is explained by the company as merely a gesture to help the distributors by finding how much any sizable campaign in radio would cost them.

According to the ad manager on Cresta Blanca, Bernard Goldberg, the jobbers would “put up all the money.” Doyle-Dane-Bernbach recently got the account.

Many of the contacted stations relayed the wire to their reps.

Oldsmobile (D. P. Brother) may do a lot more buying of spot tv schedules in its problem markets for the spring.

So far it’s been spending pretty heavily on that premise in Portland, Seattle and Philadelphia—each on a two-months schedule.
The tv networks are headed for record March billings, despite the fact that collectively they have 12 less sponsored daytime hours a week than the year before. The counterbalancing factor: 15 more sponsored nighttime hours a week.

What's been happening since last fall is this: some of the topbracket advertisers have been transferring much of their daytime investments into nighttime.

Anticipated plus margin for this March: at least 10%.

Just in retrospect, tv network daytime billings last year ran 30% of all network billings.

The gross figures by network for daytime were:

<table>
<thead>
<tr>
<th>Network</th>
<th>1959</th>
<th>1958</th>
<th>Plus Margin</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>$29,005,000</td>
<td>$21,827,000</td>
<td>33%</td>
</tr>
<tr>
<td>CBS TV</td>
<td>92,566,000</td>
<td>85,758,000</td>
<td>8%</td>
</tr>
<tr>
<td>NBC TV</td>
<td>81,532,000</td>
<td>64,905,000</td>
<td>27%</td>
</tr>
<tr>
<td>Total</td>
<td>$203,103,000</td>
<td>$172,491,000</td>
<td>18%</td>
</tr>
</tbody>
</table>

A frequent lament heard these days from agencies regarding the tv networks’ new discount structure:

The chances of an advertiser who can afford two alternate half-hours in upper prime time over 39 weeks to get a volume discount are nil unless he spots both on a single network.

If the half-hours are spread between two networks he has to lock himself for a year to earn any discount at all and that would be the 17% allowed for the summer.

Madison Avenue admen were still talking across luncheon tables this week about ABC TV’s bid to topple NBC TV for its lofty sports position.

As the Avenue appraises ABC’s snatching away of the NCAA football games by a $6-million-plus bid:

- ABC not only can now refer to itself as a rounded network but it’s starting to stockpile a commodity (sports) that has a much specialized class of sponsorship.
- Relations with ABC affiliates are further strengthened and the sports challenge to NBC, if it makes real headway, could eventuate in some key alienations from the NBC affiliate roster—that is, in regions where viewers are exceptionally sports conscious.

Prudential (Reach McClinton) will continue with the 20th Century series on CBS TV for the 1960-61 season, even though it’s been mulling Jackie Gleason specials.

Monsanto will decide 5 April on its continuing alliance with Conquest.

As for the network’s summer Olympics, prospects are waiting for the network to decide on the pricing. It can run anywhere between $700-800,000 per quarter.

P&G has done its own new show buying early—two of them—but as yet it hasn’t got network places to put them.

The pair: the Law and Mr. John and the Peter Lind Hayes series.

Unless it gets a buyer for a half or third soon, NBC TV will start offering coverage of the July nominating conventions in small participation units.

ABC TV likewise failed to flush out any takers.

Reason for the apathy among advertisers: half of the twin events—the Republican’s—looks as though it will be even more cut and dried than it was four years ago.

Total cost of the package, including election results: $5.6 million.
Credit the current issue of Reader’s Digest with the grossest attack yet on tv. The article, done by a staffman: Must tv bring the bathroom into the living room? Most of the cracks made in the trade about the magazine piece were of a nature that you wouldn’t want to repeat before your Aunt Martha.

As one adman noted, the Reader’s Digest might do well to ponder this: the mud you fling at the image of a competitive medium can splatter back on your own.

It looks doubtful whether the Humble Oil consolidation (which includes Esso, Carter, Oklahoma and Pate) will be able to put its advertising on a national basis by this fall.

The merger represents distribution in 38 states but before Humble can go nationwide it’s got to settle on product names, ad policies and whatnot.

Humble (McCann-Erickson) in assets and coverage now stacks up not far behind Texaco.

A move that may have broad implications for farm radio: Allis-Chalmers has dropped out of NBC’s Farm and Home Hour after a 14-year run.

Explained Allis-Chalmers’ agency, Bert S. Gittens, Milwaukee: we felt a need to re-evaluate our broadcast media requirements.

Agency also said it will use the rest of the year to develop long-range media plans “to suit the changing needs of the farm advertiser.”

The trade got its first conception of the income dimensions of MCA, Inc., as the result of a report made to stockholders the past week.

The company earned (net) $5,186,066 in 1959—about 20% over 1958 earnings.

Comparative breakdown of income sources:

<table>
<thead>
<tr>
<th>Source</th>
<th>1959</th>
<th>1958</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tv film and studio rentals</td>
<td>$48,136,378</td>
<td>$38,656,767</td>
</tr>
<tr>
<td>Talent commissions</td>
<td>8,792,414</td>
<td>8,816,711</td>
</tr>
<tr>
<td>Dividends from foreign subsis</td>
<td>38,812,402</td>
<td>243,804</td>
</tr>
<tr>
<td>Other income</td>
<td>849,704</td>
<td>712,467</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$57,786,616</strong></td>
<td><strong>$48,429,749</strong></td>
</tr>
</tbody>
</table>

TvB is toying with the idea of doing a kidding exposé of the uses being made by magazines of Politz material in comparing ad page exposure and costs-per-1,000.

In carrying comparisons to the ultimate, TvB will set up claims such as these:
- Tv viewers are exposed to 39 trillion picture frames a week.
- The average minute commercial receives 1,440 picture frame exposures.
- The cost-per-1,000 per frame exposure comes to $.00113.

Another example of how tv rates with the Ford Co. as a medium: it’s set up a separate department to coordinate tv activities in advertising and sales promotion.

Named manager of the department: Hugh C. Ralston, who did ad and public relations work for the company in Europe.

General Motors has had a tv coordinator—Gale Smith—for over a year.

Because it’s only good at the start for 15 months, don’t be surprised if the spot vacated by John Doerfer goes to a member of the FCC staff.

This would defer the general idea to find somebody who will look good and sound like a crusader for the public good, but will act more conservatively than he talks.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 60; News and Idea Wrap-Up, page 64; Washington Week, page 55; Sponsor Hears, page 58; Tv and Radio Newsmakers, page 74; and Film-Scope, page 56.
QUALITY TELEVISION* SELLS RICH, RICH SOUTHERN NEW ENGLAND

IN CONNECTICUT, QUALITY IN HORSEMANSHIP IS REPRESENTED BY THE GOVERNOR'S HORSE GUARD. IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY TELEVISION IS THE HALLMARK OF WTIC-TV. OH YES, WTIC-TV PROGRAMS ARE HIGHEST RATED, TOO.

WTIC-TV 3 HARTFORD, CONNECTICUT
*ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN
And look at these other facts about WBZ-TV!

- Most national advertisers of any Boston TV station—193 compared to 148 for the second-place station.
- Most newscasts of any Boston TV station.
- Public service programming—234 hours and 12,667 spot announcements contributed last year to 203 charitable projects.
- Most local air personalities—more than any other Boston TV station.
- Most awards of all Boston TV stations.

That's why, in Boston, no TV spot campaign is complete without the WBC station, **WBZ-TV**

BOSTON

Represented by Television Advertising Representatives, Inc.
Charles W. Abbott, Jr., The Katz Agency, New York, considers tv's best buys today daytime I.D.'s and spots in, and adjacent to, network or locally-originated special telecasts. "It's only recently that national advertisers have started to buy daytime I.D.'s to any extent, and there are still many agencies which prohibit buyers from using them because the client or copy department isn't aware of their impact. I.D.'s give ample time to register with viewers the product's most saleable feature, together with trademark identification, when properly used. It was established during the war that our military recognition men could recognize enemy or friendly planes at better than one-twentieth of a second." Charles also points out that spots in, and adjacencies to, network or locally-originated special telecasts, such as state fairs, mardi gras, etc., frequently offer tremendously large audiences during daytime hours, at daytime rates. "Often the buyer can't move in fast to get these spots because of budget, but this could be overcome if agencies would set aside emergency funds for specials.

Norman F. Flynn, Broadcast Time Sales, New York, finds that more and more advertisers and agencies are turning to the "creative buys" in radio. "They're beaming commercials with believability to prospects—not just people. This is made possible by selecting stations and availabilities more carefully. It's a trend away from buying a powerhouse exclusively. These stations did a job. However, the same budget is now used to buy more spots, strategically placed on more stations to pinpoint the audience. The payoff is greater sales, and distributors and retailers react more favorably because commercials have reached listeners with buying power." Norman feels that so-called prime time is any time an advertiser reaches his target. To sell against long-established competition, the advertiser can rely on "frequency of well-placed messages, broader coverage and enough flexibility to reach his audience during many parts of the day. The smart advertiser today shies away from the shotgun approach, where waste circulation negates the most carefully planned campaign, and thinks in qualitative terms"
In announcing KILT as the national winner, Arthur B. Karstaedt, Ray-O-Vac customer relations manager, said: "The fact that Station KILT won top place is a tangible indication of the hard work, ingenuity and excellent co-operation that the station gave in making the Ray-O-Vac spot radio campaign so successful in the Houston area."
A puzzlement!

Radio Advertising Bureau executives read the Sponsor-Scope item on N. C. Rorabaugh with a high degree of puzzlement (page 12, March 5). Perhaps the record ought to show the following:

1. We’ve never heard anything about this project.
2. We’ve never talked to anybody about this project.
3. We can’t quite understand why anybody would talk to the Station Representatives Association about a plan for Radio Advertising Bureau to finance a project.
4. If anybody asks our opinion, offhand we’d say we aren’t very interested in the idea.
5. The $25,000 mentioned as the cost of the project is more money than all the station representatives combined pay into RAB.

We’d appreciate “equal time” to have the above made known.

Miles David
v.p.
Radio Advertising Bureau
N.Y.C.

Passing the buck

When it came time to announce an increase in rates on WAVI recently, our enterprising sales manager hit upon a novel, positive approach to inform the agencies.

Guy Wadsworth, who is also assistant general manager, sent a terse note to key local agency people, which opened with this statement: “Just to show you that we don’t mind passing the buck, here’s one for you!”

A crisp one-dollar bill was enclosed. The dollar bill represented the increase on a one-minute spot.

“This extra dollar, when spent on your client’s behalf,” continued Wadsworth’s note, “will give him an even lower cost-per-1,000 adults than our old card, when it came out just one year ago.”

The rate increase ranged from 10% to 16%, and the station’s audience was 126% of that of one year ago, according to the announcement.

Paul Murphy
promotion
WAVI
Dayton

Tv commercials festival

First, let me congratulate you on organizing your commercials forum. It is high time that someone recognized the importance of the filling in the television sandwich. Good for you!

Please send me information on how we can enter the current judging or submit material for consideration in the classics division.

Frank Brandt
v.p.
Compton Adv. Inc.
N.Y.C.

Our West Coast producer—members delighted with information re American tv commercials festival forum. Enthusiastically lend our support as individuals and society to much needed event. We are urging all our members to cooperate in making it a success. Towards this end we will coordinate film entries from producer-members through this office. In addition are looking forward to sponsoring cocktails session of some sort. To minimize date conflicts we would like to coordinate our activities in this respect with festival sessions. Also rest assured we will participate whatever extent desired in official functions. Congratulations and success.

Ray Patin & Jack Denove
co-chairmen
Society of West Coast Commercial Producers Hollywood
Leif Ericson made things happen in Norway... and

WPEN RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

WPEN personalities originate remote broadcasts as part of a 'PENTacular campaign available to all advertisers. Said Charles Ebner, Sales Promotion Department, Food Fair Stores, concerning a recent remote of WPEN'S Bud Brees: "Increase in store traffic"..."success"... "definite appeal". In Sales... And In Exciting Listening... WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by GILL-PERNA
New York, Chicago, Los Angeles, San Francisco, Boston, Detroit

CONSOLIDATED SUN RAY STATIONS
WPEN, Philadelphia... WSAI, Cincinnati... WALT, Tampa
ALL IN SAME BOAT

Advertising Agency Executive Alpha and his client, Mr. Aardvark, meet in secret conference with Advertising Agency Executive Zeno, and his client, Mr. Zeta, to arrange details for co-sponsorship of a television program. The conference is held at Alpha’s isolated island retreat; all arrive in Alpha’s seaplane.

When it’s time to leave, the plane won’t start. All will have to get back to the mainland in Alpha’s boat, which can carry only two persons at a time. Alpha won’t leave Aardvark alone in Zeno’s company: Zeno won’t trust Alpha alone with Zeta.

How do they all get back?


(Sure, we’ll send you the solution, along with the tv solution to your marketing problems in Washington, D. C. Or ask the H-R Television man next time he calls to tell you about WMAL-TV. If you send us the correct solution, we’ll send you a copy of Dudeney’s “Amusements in Mathematics,” published by Dover Publications, Inc., New York.

wmal-tv

Channel 7  Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.


Sponsor • 26 March 1960
CONFUSION ON WHEELS: COMPACT CARS AND AIR MEDIA

Detroit strategists in a tizzy as small car entries defy industry predictions, confuse current marketing patterns

Battle among U.S. compacts, big cars and foreign midgets exasperates dealers, confuses radio/tv plans

Air media, high impact key to sales, usually is wallowing in products whose sales approach is basic and uncomplicated, but on the automotive front they are knee-deep in schizophrenia.

Most of this has come about in the last six months. Last October, after exhaustive marketing and motivational studies that covered years, the Big Three decided to join American Motors (Rambler) and Studebaker (Lark) in the battle against imported compact cars that have invaded the U. S. market. Now all cars—domestic and foreign—are getting set for Round Two.

How schizoid is the situation that has developed? What is the effect on air media advertising?

First, there is the basic “horn-of-the-dilemma” attitude of top U. S. motor car companies to the question of “What to push?” Dealers make more money on standard car sales, but compacts are currently selling well after a slump in December. The only trouble is that nothing keeps going strictly according to plan, and surprises turn up all the time.

A survey by Automotive News turned up a number of conflicting dealer opinions across the country on the U. S. compact cars. Few dealers are interested in a smaller car. Said one: “We could sell a 20-foot car if it retailed at $1,600.” So much compact advertising stresses economy along with fun, maneuverability, convenience, styling.

Other confusions arising from the U. S. challenge to import compacts...
Cochran encourages November markets. Air prefers.

AIR

LARK

1959 sales: 75,013

AIR ACTIVITY: "Jack Paar Show"; spot campaign radio and tv; purchase of specials; regional/local tv

ADV. MGR.: James W. Orr, Studebaker-Lark, Detroit

ADV. AGENCY: D'Arcy Advertising, N. Y., Detroit

ACCT. EXEC.: Frank C. Weber

TIMEBUYER: Frances Velthuys

Corvair

1959 sales: 127,106

AIR ACTIVITY: Shares "Dinah Shore Chevy Show" (NBC TV) "Pat Boone Chevy Showroom" (ABC TV); spot, net radio

ADV. MGR.: Jack Izard, Chevrolet-Corvair, Detroit

ADV. AGENCY: Campbell-Ewald

ACCT. EXEC.: Jack Thornhill

TIMEBUYER: R. H. Crooker

Volkswagen

1959 sales: 119,899

AIR ACTIVITY: No National air-media planned for 1960. Encourages local air media use with scripts and film

ADV. MGR.: Paul R. Lee, Volkswagen of America, N. J.

ADV. AGENCY: Doyle, Dane, Bernbach, Inc., N. Y. C.

ACCT. EXEC.: Ed. McNeilly

Timebuyer: None

Opel

1959 sales: 38,139

AIR ACTIVITY: For 1960, Opel will have new programs mostly on radio, medium well-fitted to budget

ADV MGR.: Gerald Millar

ADV. AGENCY: McCann-Erickson, N. Y. and Detroit

ACCT. EXEC.: John Vivian, Detroit

TIMEBUYER: (Radio) Judy Anderson

are shown by recent Pulse, Inc. and by R. H. Bruskin Associates surveys. The Bruskin AIM survey, based on 10,000 interviews, showed a decline in interest in compact cars between a November poll (when they were just coming into the market) and January 1960. The "likelihood of purchase" also declined in the same period. It must have caused a few sleepless nights in Detroit.

The survey by The Pulse, conducted among 2,500 men in five major U. S. markets showed further signs of mixed-upness. TvAR station reps, reported the survey and general manager Larry Israel, feels it shows a singular need for more spot tv for the U. S. compacts. Here are the scrambled findings on which the U. S. Motor Capital has invested millions:

One out of three car owners are potential buyers of a compact car with about 10% more in the "maybe" category. Only 14% of respondents could name all five American compacts (Comet hadn't been introduced then). Thirty-eight percent were unable to recall even three of the names. Falcon and Corvair were the best known. Rambler was the third best known—but it is in No. 1 sales position. (By this time, it seems, many interviewees weren't sure it was a compact car anymore.) Interest in compacts was most high among the young (18 to 34 years of age). But 13% of those interested in buying a compact said they'd prefer a foreign make. Pittsburgh respondents had little idea of what U. S. cars were in the compact race. San Francisco motorists were high in identification, but showed a preference for Corvair and foreign makes. Bostonians liked Rambler, and Falcon was the favorite in Baltimore and Cleveland. TvAR's analysis of The Pulse survey: "At this point, no single make has firmly established itself as undisputed leader in the field."

And this is the field that is now about to go into Round Two for the championship in market share. Comet has just entered the fray, first of the small cars to compete within a Big Three family (Comet by L-M is hitting out at all others including Ford's Falcon on the basis of "compact car with big-car styling") Chrysler is stripping down for the donnybrook with a switching of agencies sched-
uled next fall that will affect its compact Valiant (a latecomer in last new-model season). Lark is going to make a bid ahead of next fall in air media and hit for summer business (it’s the only domestic compact with a convertible). Regardless of what auto dealers have been saying in recent years about sales in automobiles flattening out to spread over a whole year, spring and summer are still times of added impetus, and broadcasters can expect a burst of activity shortly—even if only in short flights.

What is significant is the way that the Big Three entries—especially Corvair and Falcon—jumped into good position within weeks of coming to market, topping many foreign makes that were years in the building. What they did was largely due to the big air support that Ford and Chevrolet gave them. Also significant is the steady climb of Renault (a big investor in tv; sponsored the Winter Olympics to demonstrate the fun and practicality of owning a Renault) in the sales arena against import champion Volkswagen. Hillman has added automatic transmission and some tv advertising, is moving into contention too with foreign leaders.

Fact is, compact cars of foreign make have kept climbing in sales; but many U.S. cars have been topping them in a relatively short time. This means that the next phase coming up in summer and fall (with possibly more U.S. compacts coming into the picture) will be a hot contest, and air media can only stand to gain. For an up-to-the-minute picture of the compact market, here is a car-by-car rundown:

**Rambler**—First place winner in the 1959 compact car race seems to be holding its own, in spite of the new arrivals in the field, at the beginning of 1960. But in order to keep its top position, Rambler will have to use all of its resourcefulness to counteract the threat of Falcon and Corvair cars. Compact sale outlook for 1960 sets Rambler and Falcon foot to foot (400,000 units each) and Corvair in close with 300,000. Rambler has taken a big lead with its *Journey to Understanding* (NBC TV); *Monitor* (NBC) and over 100 station tv spots. It must be remembered that radio was the one medium

(Please turn to page 43)
NOW A LIBRARY OF 12,000 TV COMMERCIALS

Want to merchandise a tv show or commercial? Want to study competing commercials without screenings? Here's how agencies, clients are finding they can do it.
The answer factory for many of tv advertising’s problems is a penthouse on top of 369 Lexington Ave. in New York. Here in a jumble of electronic and photographic equipment that threatens to burst the wall seams, an outfit called U.S. Tele-Service Corp., is operating as the tv commercials center for the industry.

Heart of its service is a thing called Photo-Script, end product of a battery of electronically-controlled cameras and tape recorders that pick up a synchronized word-and-picture account of tv shows and commercials. The finished Photo-Script is a sort of “storyboard after the fact,” a permanent documentation on printed sheets or index cards that are far more economical and less space-consuming than kines.

More than 12,000 Photo-Scripts of tv commercials aired during the past year are now on file; new ones are being added at the rate of 1,500 a month so that by the end of 1960, the library will total about 25,000. From this library, Photo-Scripts can be purchased in all quantities.

Although less than a year old, this service already is being used by 40 of the top 50 advertising agencies (all the top 25 have drawn on it), by some tv stations, film commercial producers, the State Education Department of New York, and even by the FTC. A number of client companies in both net and spot tv also are U.S. T-S customers; among these are Allied Chemical, Colgate-Palmolive, Lever Bros., U.S. Steel, General Electric, Hazel Bishop and Elgin Watch.

Principal use of Photo-Scripts by agencies and clients is to keep abreast of what competition is doing. They will request, for example, Photo-Scripts of all commercials for shampoo that were aired in the recent past, then leave a standing order that when a thematic change occurs, they automatically receive copies of the new commercials. At the same time, they get Photo-Scripts of their own commercials. Frequently they order copies of commercials outside their own product field simply for ideas they may apply to their own. These copies go to account execs for competitive and trend-watching purposes; to research for study; to copy for ideas, and to media for a better understanding of whom competition is trying to reach. Storage is no problem as it would be with that many kines. More than 1,000 full minute commercials fit in an attaché case or a desk drawer. In the Photo-Scripts reduced to index-card size, 35 commercials fit in a desk top card file.

John MacLeod, plans and marketing division of N. W. Ayer, told sponsor, “We’ve come across no other service that can do the kind of job they do in keeping us abreast of competitive commercials. In addition to its usefulness in planning new campaigns, we’ve started to explore a number of other areas where Photo-Scripts can be employed to good advantage on behalf of our clients.”

A lot of other agencies are exploring beyond the competitive area also. Harry B. Cohen, creative director of Cohen, Dowd & Aleshire, says, “We find Photo-Scripts useful for copy ideas and in the preparation of overall marketing strategy.” Charles Harrison, creative director of Lester Harrison, Inc., told sponsor, “We find them valuable for presentations to new clients and, even more important, to show our non-tv clients how effectively we can prepare tv commercials—and we don’t have to resort to viewers or kinescopes. We intend to put all our present and future commercials into this form. What’s more, we plan to have certain clients print them in quantity to merchandise their tv advertising to dealers.”

At Donahue & Coe, Martin Herbert, of the media department, explained use of Photo-Scripts like this, “At the moment, we’re using them in our qualitative research on tv commercials. We’re analyzing the appeal of...
specific commercials as to type and make-up of the audience at which the commercial is directed. We're also attempting to develop a form of pre-testing of competitive commercials as well as semantic differential testing. In still another area we're using Photo-Scripts in connection with tracing of eye movements across pictures and copy.

Every day, it seems, someone in tv or advertising is thinking up a new use. Already discovered and in limited use are:
• Merchandising. Now salesmen, dealers and distributors can be shown an actual commercial (or the whole show for that matter) just as print ads have been shown. This was one of tv’s problems in merchandising to dealers since many of them are at work while the tv show is aired. A salesman could show them a proof of a magazine ad and say, “Look what we’re doing for you; how’s about better shelf facing?” Now the tv advertiser can merchandise with the tv commercial, giving the same advantage print has always enjoyed.
• Lionel Trains, for example, gets out an annual dealer kit, showing all it has done in advertising support. This year it included Photo-Scripts of tv commercials.
• Orienting new personnel. Some agencies are using Photo-Scripts to acquaint new employees with what accounts have been doing, a job that used to call for screenings. One ad man estimated that $50 worth of Photo-Scripts can save up to 400 trips to the projection room, and he wasn’t speaking of indoctrinating new personnel, but just workaday agency routine.
• Global communications. Agencies with branch offices, especially overseas, can send tv commercials around to them just as they have done with print ads, keeping them posted on copy approaches and techniques at headquarters.
• Selling a tv film. Merchandising and promoting shows is still another area for which this service has significance, although it has not been used yet to any great degree. Sponsors of shows that have lasting merit (a production of Hamlet, for instance, or a public affairs telecast) are beginning to look at possibilities of Photo-Scripting the programs and distributing them in booklet form to schools or making them available to their dealers as premiums for store customers.

WNTA-TV, New York, has each Open End show reproduced on Photo-Scripts, uses these for show promotion and for publicity purposes, mailing the complete shows to newspaper tv columnists.

In line with this promotional area, still other new uses are being discovered. Johnson & Johnson recently produced a half-hour educational film which they hoped a number of tv stations would run. The problem in such an operation always has been how to show the station in advance exactly what the show would be. Photo-Scripts of the film solved it neatly; J&J simply mailed these out, lined up the accepting stations.

Video tape Center in N.Y.C. is now using Photo-Scripts to promote within the industry its new Marconi camera. (This is significant, since the Photo-Script process makes possible per-
WHAT WERE THEY DOING IN '50?

These are some of the men who were in the limelight a decade ago for their activity in the radio and tv ad fields. How many can you identify; where are they today?
WHO THEY WERE, WHERE THEY WERE IN 1950

Here are the names and positions that match the faces on the preceding page:

1. Niles Trammell—chairman of the board, NBC. Today he's president of WCKR, Miami.
3. Ben Donaldson—Ford advertising manager. Retired today, he was ANA board chairman in 1954.
5. Lee Bristol—president of Bristol-Meyers; board chairman today.
6. Wickliffe Crider—v.p. in charge of new program development, BBDO. Now he's a v.p. at Y&R.
8. Walter Craig—v.p. in charge of radio tv, B&B. He's now a partner of Norman, Craig & Kummel.
9. Mark Woods—vice-chairman of the board at ABC. Today he operates a laundry in Florida.
10. Alfred Scalpone—director of radio tv programing, McCann-Erickson. Today he's in Hollywood as an independent producer.
11. Fred Coe—producer; manager of new program development, NBC. Today he's a Broadway producer.
13. Frank White—president, Mutual. Today he's vice-chairman of the board at McCann-Erickson.
15. A. Craig Smith—v.p. charge of advertising, Gillette, then and now.
16. Worthington Miner—Studio One producer, CBS. Today he's an independent producer.

Like they say on XXXX, mister, 'Cream of Wheat' supplies all the IRON you need daily!

CEREAL MAKER GOES 100% TO SPOT RADIO

Cream of Wheat serves up hefty $1 million in new business at Chicago breakfast for radio representatives

Cereal's agency (BBDO, Minneapolis), in protocol switch, visits Windy City, thanks stations, inks contracts

BBDO, Minneapolis, knows how to throw a successful breakfast party in Chicago.

The formula is simple. Dispatch the Cream of Wheat account team (George Alarik, account supervisor; George Duffy, account executive; Betty Hitch, timebuyer), product in hand, to the Windy City. Send the city's radio representatives engraved invitations. Tell them that Cream of Wheat's ad budget is 100% in spot radio. Serve them a hearty meal and top it off with a fistful of contracts worth more than $1 million in new business, bringing the spot expenditure for the year to $1.4 million. Guaranteed, all will have a good time.

This noteworthy switch in business protocol (the idea of Ed Fleri, BBDO, New York, spot consultant) comes as the logical conclusion to the strategy move initiated by the agency back in 1957. At that time Cream of Wheat was engaged in a fight to retain its share of the market. New brands had entered into national competition and Cream of Wheat was losing ground to them.

Seeking to stem the tide, BBDO decided to test the Cream of Wheat weather approach they were using at
during the spring of ’59 in 30 leading national markets.

In all three test campaigns, the results were the same. Immediate impact, increases in sales. “The results of the tests,” says Alarik, “proved that radio was the best medium for Cream of Wheat’s weather advertising.” In September ’59, Cream of Wheat spent $1 million and went into spot radio on 190 stations, comprising an available audience totaling 70 1/2 of all U.S. radio homes. Cream of Wheat was on the way toward regaining the share of market it had lost to its newer rivals.

How does the Cream of Wheat weather theory work?

Cream of Wheat buys radio in two ways, in bulk spots and in fixed spots. The fixed spots are aired between 6:30 and 8 a.m. The bulk spots are aired at the discretion of the station according to the weather conditions in the market. Adjacencies to weathercasts are particularly sought after, especially when the forecast is for low temperatures and inclemency. The announcer would end such reports by saying, “This is real Cream of Wheat weather.”

The basic buy during fall and winter is for a combination of 10 fixed and bulk 20-second and 30-second spots per week. In warmer weather, Cream of Wheat buys five one-minute fixed spots per week. These spots are usually spread over three stations in each market. However, this varies according to how many stations the agency feels are needed in order to cover the market. While Cream of Wheat uses three stations in New York, they’re on seven in Minneapolis, 11 in Los Angeles and one in Yankton, South Dakota. The cereal maker has no brokers, no premiums, no cooperative allowance of any kind. Its sales force consists of eight men, yet, according to Nielsen, it has 98% national distribution and with the exception of rolled oats, a 40% share of the hot cereal market. These results are in part attributable to the effectiveness of the bulk spot theory. A probable reason for the success of the theory is that the large Cream of Wheat budget is something to be respected. The company reports that it is very satisfied with station scheduling of the bulk spots.

Cream of Wheat is just starting its spring push. The $200,000 campaign will feature a new song which celebrates the season and retains the weather association. It might be pointed out that the Cream of Wheat share of market actually rises in the spring. The song, “Get Ready For Spring,” (lyrics by Gene Kohner, head of broadcast, BBDO, Minneapolis, composition and production by Music Makers, New York) sells the idea of feeling glorious and leads quite naturally into the pitch, “The world’s at your feet if you eat Cream of Wheat at the start of each perfect day.” It is scheduled on 193 stations during the 6:30-8 a.m. slot.

In the offing is a new Cream of Wheat song to be used in a 13 week summer drive on 184 stations.

MAKING IT OFFICIAL, Betty Hitch, BBDO, Minneapolis, sets up shop in agency’s Chicago office to sign over $1 million in new business. With her, Bob Walton, John Blair & Co.
Spot tv’s 4th quarter: up 13.3%

TvB-Rorabaugh report of gross time billings shows $165.7 million was spent by advertisers compared with $149.1 million during the corresponding 1958 quarter.

National and regional advertisers invested $165,732,000 in spot tv during the last three months of 1959, according to gross time billings tabulated by N. C. Rorabaugh for the Television Bureau of Advertising.

Billings during the corresponding quarter of 1958 came to a total of $149,105,000.

A comparison of 316 stations reporting during both periods revealed an increase of 13.3% in spending.

Below is a list of the top 100 spenders during 1959’s last quarter, ranked by expenditure.

The top five spenders are P&G, Adell Chemical (Lestoil), General Foods, Bristol-Myers, Colgate.
Two views of radio’s sales needs

- A seller and a buyer speak out on spot radio’s sales problems and suggest several hard-hitting solutions
- They are Arthur McCoy, executive v.p., John Blair & Co., and Harold Fair, tv/radio v.p., Bozell & Jacobs

Radio in 1960 has old, unfulfilled dreams as well as some new, more hopeful ones. How to fulfill the old and enhance the new is a double-barreled question puzzling those in the radio industry, particularly those interested in spot.

That’s why SPONSOR asked two radio professionals to talk about spot radio. They are Art McCoy, executive vice president of John Blair & Co., and Harold Fair, v. p. for tv and radio at Bozell and Jacobs agency, both New York. They’re concerned with spot, as seller and buyer, because most national and regional advertisers are putting their radio dollars into spot rather than network.

These distinguished advertising men probe into some of the reasons why radio today needs a harder sell and they outline several actions which can be taken to foster radio as a better understood and therefore better used medium. Their comments appear on the following two pages.

Despite the difference in the angles of their views, both agencyman and representative see the same needs and work toward the same goal: effective use of radio advertising.

They agree radio today demands more documentation and a harder sell than ever before. They agree, too, that some responsibility for radio’s “defensive” position is attributable to the actions of radio people themselves. But, they contend, agencies and clients have been remiss in not understanding radio and not listening to its new sounds.

They cautioned that radio, as the largest mass medium available to advertisers, should not be overlooked or misused by the modern marketer. Set circulation is almost 100% of all U.S. homes, indicating a quantity of audience interest to any advertiser.
THE SELLER SAYS:  
RADIO GETS  
SHORT SHRIFT

Sponsors and agencies—as well as the radio industry—are being severely short-changed by the misuse, or lack of use, of radio advertising. This is because agencies and clients are wearing blinders, asserts Arthur McCoy, executive vice president for John Blair & Co., station representatives located in New York City.

These blinders, he charges, are keeping advertisers and agencies from realizing the sales potential available in the use of radio, and spot particularly. And he finds fault with “the biggest agencies, with their enormous dollar budgets” for the “misunderstanding” of radio and, therefore, a misuse of the medium or a complete avoidance of it in media planning.

Mr. McCoy and Harold Fair, vice president for tv and radio at Bozell & Jacobs agency, also New York, agree on several fundamentals. Mr. Fair’s suggestions as to what can be done within an agency to improve the comprehension and the quality of radio advertising appear on the opposite page.

Mr. McCoy, in charging that radio is getting short shrift from all too many non-media people in agencies and from the accounts whom they represent, is quick to admit that the radio industry itself is responsible for many of these alleged sins of omission. “Many stations and reps backbite, and sell with a sour grapes attitude.”

One agency plans board vice president told him, for example, that he was “fed up with the attitude of many radio salesmen. When they don’t get an order, they come in and knock the competition and make a big stink with everyone on the account. All up and down the line, as well as with the client. Print and tv people don’t do this. This makes us think a lot more of them, if only for that one reason!”

Radio people also, in too many cases, tend to inflate figures, stress quantity and omit quality, and persist in grinding their own axes without bothering to grind that of the prospective client. So charges Art McCoy.

The agencies and clients have their failings, however, and he feels these are especially significant. They occur on the buying side. In his continuing effort to bring media and agencies closer together so they can hypo sales for clients, he has made several general conclusions about the ineptness of radio usage.

1. “The pressure of current fad buying closes out sound thinking by decision makers.” Buyers are perfectly capable of understanding and buying almost all media, radio included. But buyers, he says, don’t make the major decisions as to which media will be given the nod. And the account people, agency management and clients, themselves, get caught up in fads.

“In the 40’s, the buying fad was radio. Before then it was print. Since then, tv.” Radio had rather a short heyday, and since then has then been caught in the squeeze of agencies’ personal preferences. “The heads of agencies and of departments within them are print-oriented. And the boy wonders of the agency world today became famous through television.”

Radio, “in an in-between stage, never got to the highest levels of decision within an agency. Before it could move upward in comprehension and in favor, tv rushed in and took over.”

2. This non-radio orientation, he thinks, has led to an over-emphasis on radio research—facts, figures and statistics—and almost oblivion to the importance of copy.

“All the really great ad campaigns started with an idea,” says Art McCoy. “Sensational copy ideas occur in all media, and have shown up many times in radio in recent years despite its lack of acceptance at top levels.”

Copy is the crux of successful radio advertising, yet too few agencies have radio copy specialists or any understanding of what sound really is, he charges. Account men at many agencies “wouldn’t know how to go about getting good radio commercials because they have no radio copy specialists.”

He says the giant shops, by and large, don’t seem to originate distinguished radio copy.

3. “Radio is over-researched.” And the new agency hybrid, the media research specialist, “doesn’t have anyone disagreeing with him, so his word has become law and his ego supreme!”

Some of the bigger agencies have created a post between media and research, with both departments relying on.

(Please turn to page 46)
Radio today is more difficult to sell to the client than ever before. It requires more hard-sell, facts and solid documentation than other media. Account people and agency plans executives have to work harder, themselves, in preparation for either an all-radio presentation to the client or for one which encompasses radio in the total projected campaign.

How and why does this happen? It was all too easy, says Harold Fair. The transition period from radio to

(Please turn to page 46)
Talking-mug plugs hike beer sales

- Utica Club captures the fancy of upstate N. Y., parts of Pa., with antics of talking beer mugs in tv film spots

- Covers 11 markets year round; features tv characters in all other media efforts and throughout merchandising

A talented troupe of talking beer mugs is playing to wildly enthusiastic houses in upstate New York and parts of Pennsylvania. Fan mail is pouring in and, incidentally, they're selling an awful lot of Utica Club beer.

Doyle Dane Bernbach put this show on the home screens for West End Brewing Co., Utica, N. Y., just over a year ago, and it looks like it may run forever. The stars are Schultz and Dooley, a couple of old-European pub types, who disagree with one another on just about everything, except their insistence on beer brewed the old-fashioned, naturally aged, Utica Club way.

Schultz and Dooley, who talk through their lids, which open and close in the manner of the human mouth, appear nightly on nearly all tv stations in New York State outside the city of New York, plus two outlets in Pennsylvania. Their shows, 60 and 20 seconds in length, are presented both as separate spots and during commercial time on Utica Club-sponsored, half-hour syndicated films—currently Rescue 8, Bold Venture, Sea Hunt and State Trooper.

Most of the 13 half hours of film now in Utica Club's weekly lineup are slotted for 10:30 p.m., though a few are at 7 p.m. The separate spots, nearly all prime evening time chain breaks, range in frequency from five to 18 per week, most markets receiving about seven.

"Well over half of this good-sized budget is in the tv campaign," points out a.e. John McManus, "and the Schultz and Dooley theme also carries over to our outdoor, print and radio advertising. Sales increases since the campaign began have been considerable, and we expect to continue with it indefinitely."

In New York, Schultz and Dooley reach viewers over WAST(TV) and WTEN-TV, Albany; WNBF-TV, Binghamton; WBEN-TV, WGR-TV and WKBW-TV, Buffalo; WPTZ (TV), Plattsburgh; WROC-TV, Ro-
chester; WRGB (TV), Schenectady; WHEN-TV and WSYR-TV, Syracuse; WKTV (TV), Utica; and WCNY-TV, Watertown. Pennsylvania outlets are WSEE-TV, Erie, and WBRE-TV, Wilkes-Barre.

Schultz, Dooley and their supporting players are the offspring of DDB’s creative triple threat: Bill Bernbach, agency president; writer Dave Reider and art director Bill Taubin. They figured talking beer mugs with definite, consistent characteristics would be a natural for a continued series of entertaining situations—and for sales.

“Extreme pains have been taken to develop these characters,” explains DDB radio/tv director Don Trevor. “Our creative people put themselves right into the old-European pub world of Schultz and Dooley to produce material that is not only funny, but totally in character as well.”

As an indication of how they “live” the part at DDB, when Dave Reider was telling sponsor about Schultz, he just naturally fell into a brisk German accent, while he emitted a soft-spoken Irish brogue when discussing Dooley.

“Schultz is a little on the pompous side but lovable,” instructs Reider. “Dooley, his sidekick and co-worker in the bar, has more feel for the humorous and when arguments break out, usually gets the best of them.”

The DDB creative team adds six new episodes—three 60’s and three 20’s—to the repertory every three months. Schultz and Dooley started out as the only talking crockery in the Utica Club spots, but in the third flight they were joined by an aggressive, unmarried lady beer mug from Hungary, sounding somewhat like Zsa Zsa, whom they immediately dubbed “The Countess.” Then came a Keystone-type cop beer mug named Sudds, whose voice calls to mind W. C. Fields. Reider let sponsor in on the previously-guarded secret that “Two more delightful characters are in the kiln.”

Adds Trevor, “All of the characters are in keeping with the client’s attachment to the way many things were done in the good old days, especially brewing beer. Thus it is right in character for them to compare new-fangled brewing methods with the old-fashioned way Utica Club is brewed.”

To aid the outspoken mugs in their eulogies of Utica Club, agency v.p., copy chief Phyllis Robinson and Reider composed a lyric for them, which they either recite or sing to a lively beer-drinking tune by Mitch Leigh of Music Makers.

The lyric:

Oh brew me no brew with artificial bubbles, Those carbonated beers of today, ‘Cause Utica Club’ll Still take the trouble To age beer the natural way. Utica Club. U.C.

A Schultz-Dooley episode usually has its origin at a Reider-Taubin meeting. They develop the rough plot and, joined by DDB producer Ernest Hartman, work up a rough storyboard.

Then the actor selected by DDB to do all of the male mug voices, comes in for an ad lib session, which is taped, and usually yields rich humor for the commercials—not to mention a barrage of gags that don’t get into the commercials.

“Though beer is considered a mass product, we don’t talk down to the audience in our commercials,” says Reider. “The level of the humor is quite high, yet it does have the needed mass appeal, as is shown in the letters of approval from all kinds of people.”

Once the final script and storyboards are complete, the audio is taped and turned over to the production group. Nicholas Farkas, of Farkas Films, works up the sets in conjunction with DDB’s Hartman. Co-producer puppeteer Lou Bunin and his crew develop the action for the mugs. Their job is most complicated as they crouch under the “bar” on which the mugs perform and must look into a mirror to follow the action. Then come rehearsals, and they’re ready to roll ’em.

Schultz and Dooley’s overwhelming tv success landed them an ever-growing role in Utica Club’s other advertising and promotional efforts. By now there’s scarcely an area they have not taken over. Utica Club’s billboards are like a still from one of the tv spots, with just a few words added—all of which can be understood fully only by those who’ve seen them on tv.

Schultz and Dooley are featured in point-of-purchase material, direct mail to the trade, beer cases and cartons. Now they’re to be added to the bottle label and shown on company trucks.

Another indication that free reign to creativity can win appreciation, and sales, from the tv audience.

UNDER THE TABLE but soberly at work is puppeteer Lou Bunin. Others in Utica Club production session (l to r): Nick Farkas, film producer; Bill Taubin, art dir.; Ernest Hartman, producer.

SPONSOR • 26 MARCH 1960
McCoy

(Continued from page 42)

ing on this new media research specialist. This individual in too many cases, says Art McCoy, "issues edicts about the research he believes in and tends to use data which don't give radio a fair appraisal." Another problem: "There's no one above him so there's no one to put thumbs on the guy if he's wrong. We've been able to prove time after time that he is."

Radio "just isn't understood, and a lot of people won't take the time to understand about it."

As the biggest mass medium existent, radio requires consideration in media planning and comprehension in using it, says Mr. McCoy.

What does he recommend?

He thinks there are several positive steps which agency management can make. First, he thinks a member of the executive committee or an agency partner should be a radio specialist—not a propagandist but a professional who knows the advantages as well as the limitations of radio.

Because, in his opinion, the well-rounded creative adman knows all media, and plays no favorites.

Secondly, he thinks the creative writing and production function should be split among media so that there are radio specialists. These staffers would concentrate in working with "sound" and the special appeals which sound can make.

Thirdly, he suggests that the executive officer most directly conversant with radio delegate assistants to become specialists in the medium, so that when radio is called for in a campaign someone has ready answers as to how best it can be used. These men could translate ideas into terms and possible profit for the advertiser, and clear away the underbrush of confusion in radio research.

How do you go about making an over-all advertising executive a radio specialist?

Mr. McCoy suggests that the adman visit and talk with people in every phase of the radio industry itself—with trade associations, stations and representatives, research organizations, pollsters. "They should check into radio copy seminars, such as our at Blair have available at any time. Most important, they should hear tapes and more tapes—really learn what sound is and understand what it can do."

Creative radio, he says, requires a creative dynamo at a top agency level.

FAIR

(Continued from page 43)

FAIR

tv was speedy, almost overnight, unlike the slow, relaxed swing from print to radio.

As Mr. Fair says, "Radio was swept into a corner . . . and not many people have bothered sweeping it out again."

He sees too many agencies, therefore, with top-level account and management people who don't understand how to use radio as an advertising medium. "They're unaware of the vast changes which have taken place since the advent of television. They seem to have an open mind to other media but a closed one to radio suggestions."

Harold Fair thinks radio can be universally used, "by any kind of a client at one time or another for special kinds of jobs." He can't envision a client never having a need or use for the sound medium at some time.

How do he and his associates pre-
sent a radio copy and media plan to clients? Here are some of his informal recommendations.

1. Make sure you know your subject, and everything about it. This means you use the account men—backed up by radio specialists—who understand exactly why radio has been recommended.

2. Support your radio idea with specifics—all of the documentation you can get. You can be sure the radio proposal will be challenged!

3. Incorporate radio most of the time as a part of the over-all advertising program. Seldom will you want to advocate an all-radio drive. And when you suggest radio as a supplement or complement, make sure you have developed a pinpointed marketing need and match it with a pinpointed radio campaign.

4. Know both the quality and the quantity concepts. Numbers per se are more important in radio today than in other media because radio requires frequency in order to make an impact. Radio listening is not exclusive or individualized, in the sense that people are doing something else while they're tuned in. You may have to repeat a commercial several times before it's really heard. Take into account this need for frequency, or—in other words—quantity. These are the box-car figures of total audience, cymes, costs.

5. You need, however, to supplement this quantity concept with quality. Radio commercial copy has never been so important. And the local people who deliver your commercials are more significant in your final sales results than ever before. When we make a client presentation involving radio, we make sample commercials and preview the tapes.

6. In any client presentation, an agency usually features the men who most command the client's confidence. In radio, this is even more necessary. Spotlight your No. 1 agencyman in terms of the specific client. Let him carry the ball—but be sure he's briefed and backed up in the meeting with radio spokesmen.

7. Highlight the general virtues of radio with specific, down-to-earth applications to your client's special marketing and sales needs.

8. Be sure to get down to brass tacks or elementals. Agency people often assume too much specific knowledge on the part of their clients. They skip too blithely over salient points. Cover the radio basics, not in labored and droning form, but as a piquant bit of information which leads to the precise plan you have in mind. A strong or imaginative client will then pick up this ball and run with it. He'll pursue the suggestion further, ask questions, challenge you.

9. Give yourself a fair shake, but give the client one too. He shouldn't be a sounding board for someone's personal prejudices. If you believe radio can help do a selling job, say so. Stand up and be counted as to what you believe. But don't propagandize any medium!

He terms these nine points "points of view" rather than "rules"—"personal views of radio approaches useful in today's marketing world." He explained to a sponsor, "They're not intended to be the ultimate word on how to develop and sell a creative radio idea!"

Harold Fair's approach to radio, however, is necessarily unique among agency management people, if only because of a long and varied grounding in the broadcast business. This helps him to determine how radio can be used, and used profitably.

---

MOST NATIONAL ADVERTISERS OF ALL SAN FRANCISCO TV STATIONS

And that's not all! Most local live shows of all San Francisco TV stations Most newscasts of all San Francisco TV stations Only over-all rating gain scored by a San Francisco TV station in 1959 Most total advertisers of all San Francisco TV stations That's why, IN SAN FRANCISCO, NO SPOT TV CAMPAIGN IS COMPLETE WITHOUT THE WBC STATION, KPIX 5 SAN FRANCISCO

Represented by Television Advertising Representatives, Inc.

WESTINGHOUSE BROADCASTING COMPANY, INC.
that moved Rambler to the first place in the small car field. Rambler hasn't contested this. Rambler was the first of the compact cars and its commercial copy stresses this fact and also that Rambler is tops in sales; that it is the only car manufacturer working three shifts a day, six days a week to keep up with sales.

**Volkswagen**—The No. 1 among all imported small cars, Volkswagen of America has planted deep roots in American soil with 15 distributors and more than 400 dealers. "The one fact that has kept Volkswagen out of air media is that in many parts of the country cars and trucks are in short supply. VW would naturally be hesitant to buy radio/tv (if we had the budget, which we don't) when the main effect would be to increase demand even further than supply."

These were the words of Paul R. Lee, Volkswagen's advertising manager. Mr. Lee added: "Sales are more dependent on how many we can get over from here. We are No. 1 in sales in 41 states. VW's annual budget is in excess of $1,000,000 mostly in national magazines. But the company encourages regional and local radio and tv spot.

**Falcon**—Aiming at the leadership in the compact car field, Falcon is trailing Rambler very closely at the end of 1959, but getting closer as shown in 1960 estimates. Falcon is making up 30% of Ford sales. Ford Motor probably will build 500,000 to 600,000 compact cars in 1960, according to James O. Wright, division general manager at a press conference. This estimate includes the new Falcon station wagons just introduced. Air media strategy is linked very closely to Ford's budget.

**Renault**—With the "winning" of the Winter Olympic Games at Squaw Valley, Renault is ready again to hit the market hard with an ABC TV Special Invitation to Paris, plus concentration on a network tv weekly, seasonable specials and network radio NBC news five days per week every week. Jack J. Cochran, v.p. and account supervisor (Kudner Agency) for Renault is the strategist in this contest. Cochran said: "We feel very confident with Renault's successful coverage of Squaw Valley that Kudner is giving Renault a
lot of ‘get up and go’ and the impact will be felt in sales for 1960 carrying Renault to the very leadership of the imported compact car field. Last year we carried the ball for Renault with specials like Invitation to Moscow, which pulled 42.3% share of audience—the highest of any special in 1959—CBC TV; Moon and Sixpence won top Sylvania Award as the outstanding television show of 1959—NBC TV; Orange Bowl; Winter Olympics and on April 27 over ABC TV we’ll offer Maurice Chevalier and Fernandel in Invitation to Paris.”

Lark—“This is the year of the Lark.” said Frank C. Weber, D’Arcy executive vice president and account supervisor for Lark. “Strategy of use of broadcast on the Lark has been threefold: Through continued use of Jack Paar on NBC TV; of short, intensive spot campaigns on radio and tv; and through the purchase of specials (such as the 4-day radio broadcast of the Newport Jazz Festival). Also through the fostering of regional and metropolitan area dealer association activity in television.”

Corvair—Winner of the Motor Trend Award, Corvair enters 1960 with a zest to get to the very top of the compact car leadership backed by the title of “the best car of the year.” Rear-powered Corvair is banging hard at the door of supremacy with tv shows, spot radio and network. Jack Izard, Corvair advertising manager said that the increased advertising fire during 1960 will bring about the original objective of 20% of the Chevrolet volume. The Corvair copy continues to stress its original features: rear-drive, air-cooled engine, four-wheel independent suspension, etc., but main theme will be the fun to drive it—its handling ease and ride quality.

Opel—Biggest “surprise” in 1959 was Opel, coming up from No. 10 spot to cop the No. 4 position among all imported small cars. McCam-Erickson is planning new programs, mostly radio for 1960.

Anglia (English Ford) — Advertising for the English Ford shares the Ford budget in air media. English Ford is No. 3 in imports.

Valiant—Air media strategy for Valiant cars will be realized by using spot radio. No spot tv. Shares in Chrysler network. Valiant just bought 13 weeks on spot radio.

Comet—The new arrival to the American compact car scene is the Comet. This new entry was introduced to the tv audience on Jane Wyman Startime special.

KLF
DALLAS
KLIF
KILT
HOUSTON
KTS
SAN ANTONIO
KEEL
SHREVEPORT
WAKY
LOUISVILLE

5 McLendon Stations
Proudly Announce a Change to
All-symphonic Music
Effective April

With national attention focused on the astonishing success of McLendon station KABL, San Francisco, . . . first “Good Music” radio station in history to win first place in a metropolitan market . . . A sweeping change is taking place in all five other McLendon stations. Though long established overwhelming leaders in every individual market, these five stations boldly seek even brighter horizons by programming all-symphonic music 24 hours a day: Rachmaninoff, Brahms, Liszt, Puccini, Tchaikovsky — the masters of great music around the clock.

Good Music: The McLendon Sound of the Sixties

Sponsor • 26 March 1960
Here is the "shape" that means truly fine pictures . . .
the shape of the all new black-and-white television
camera, the RCA TK-12. This is the camera that gives you
sparkle and impact in your commercials, whether live or
taped. Your advertisers' products can be revealed clear
and sharp, in all their fine detail . . . Shadings and
colorings stand out, with brilliance and realism.

This completely new camera uses the large new RCA
4½-inch Image Orthicon tube. The 50% increase in
image size results in the same degree of extra quality
and detail you would expect from using a larger
negative in advertising photography.

Here is the camera for top telecasters, for those with the
reputation of providing their advertisers with the very best.

For the Finest Picture in Town!

NEW MONOCHROME TV CAMERA—TK-12
WITH 4½-INCH IMAGE ORTHICON

See it in Action at NAB!
to Come

RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.
What are the new developments in station merchandising

Station men report new merchandising approaches and methods which have helped to increase advertisers' share of the market

Mike Schaffer, dir. promotion, publicity & mdg., WAVY-TV, Norfolk, Va.

We at WAVY radio and tv believe that basic merchandising should be where it counts the most—in the store. And we prove that point by a complete in-store feature of the week display set up in over 100 prime supermarkets in the Tidewater area. Also, of course, a complete variety of services, such as jumbo postcards, shelf strips, shelf talkers, bag stuffers, window streamers, easel cards, bus cards and personal calls are offered clients.

As far as new concepts in merchandising, we are always striving for new and different ideas. Just recently, we initiated a service which has caught hold and is becoming the pride of our merchandising department. It's the Ambassador Service. The Ambassador Service is basically a very simple idea. It's the personal touch—it's a new and different twist on personal calls to executives, food store managers, drug managers—the people the advertiser must reach with his product. The twist is this—the Ambassador is a fourteen-year-old boy dressed in morning coat, stripe pants, tie and homburg hat—a very presentable young fellow with a photographic memory, by the name of Alan. The people, buyers, brokers and viewers love him and that's what counts. The personal touch, of course, is always important, and where the use of the Ambassador is inappropriate, we have a very beautiful young lady, known as Miss WAVY, who makes personal calls, officiates at openings, inspects gas stations, hands out prizes, etc.

Success stories are the backbone of a station's business and we endeavor through creative and exploited merchandising to make all of our advertisers' campaigns successful.

William D. Stiles, gen. mgr., KLRR-TV, Las Vegas

The sudden influx of new products, private brand labels, and new varieties of established lines has multiplied a hundred-fold the problems of the manufacturer's salesman in securing special promotion of his merchandise.

Generally, we have attempted to create a program that is profitable to the grocer, tangibly expedites the movement of the advertiser's product and can be handled with relative ease by the station personnel involved.

Specifically, we utilize the Dennis Corp. merchandising service (a Los Angeles firm which furnishes attractive wire bins and subsequent photographic evidence reports of displays) and have contracted with the 12 leading chain stores and independents in our coverage area on an exclusive basis for in-store display space. These stores account for approximately 75% of the total grocery volume in our metro area, and through displays, shelf talkers, etc., are set up periodically with such chains as Safeway, Thriftimart, and Fox Markets.

Basic economics prevent most companies from maintaining sales representatives in our areas on a permanent basis. In many cases, field men come to Las Vegas or Reno as infrequently as two or three times a year. Consequently, they cannot expect to receive the attention and display space that is "earned" by local competitors ... unless they can get the merchandising support through local media.

Our sales force is in constant contact with the manufacturer's territory representatives, as they are often instrumental in helping us secure additional advertising revenue. In seeing the tangible results of our merchandising support, they in turn encourage their advertising departments to place campaigns in a market that otherwise would undoubtedly not be "on the list."

It is our contention that media merchandising is going to continue to grow in importance, particularly in smaller markets, and will become an integral phase of media buying on the agency level. We are preparing for this eventuality by working closely with marketing and research personnel of major companies, their respective advertising agencies, and with the grocers themselves.


To provide our WWLP advertisers with top display space we have leased premium end-of-island locations at the leading high-volume supermarkets in the area. In addition we work closely with the various store managers, chain store buyers, local and regional food brokers in the market. All of our merchandising personnel also take an active part in the food industry organizations in the area and have found that the good will developed through this effort has helped tremendously in building a
more effective merchandising climate.

We have found that the follow-through in the merchandising effort is just as important as the initial contact. Consequently, when one of our advertiser's products is being promoted our WWLP staff visits all stores in the area, takes pictures of the displays and sends a brochure with a detailed report along to the advertiser. One unique service our merchandising staff has accomplished from time to time is to conduct a survey of customer interest and purchase by observing the type of customer that buys an end-aisle display product and the number of customers during a given flow period in the store. This has given our advertisers an insight into the effectiveness of this type of merchandising in comparison to small shelf exposure.

Another factor that we have found has aided us a great deal in making our over-all merchandising program a success has been the close liaison we have built with the New England food brokers and representatives of the chain stores. Twice a year we conduct a combination merchandising seminar-social gathering in which we outline our aims and bring the interested parties up-to-date on our operating procedures. These gatherings have established a rapport with the people we deal with that has made our merchandising efforts doubly effective.

Thus with all of our activities closely coordinated down the line with the brokers, product representatives and chain buyers we have been able to extend a valuable sales service to our advertisers at no extra cost.

(Please turn to page 72)

Surveys to determine display impact, store traffic by the hour

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NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

J
40,3
.9,000

S
.000

V
.000

T
.000

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population 1,520,100

Households 423,000

Consumer Spendable Income $1,781,169,000

Food Sales 300,486,000

Drug Sales $40,334,000

Automotive Sales $290,539,000

General Merchandise $148,789,000

Total Retail Sales $1,568,255,000

KNOE-TV AVERAGES 75.9% SHARE OF AUDIENCE

According to November 1959 ARB we average 75.9% share of audience from Sign On to Sign Off 7 days a week.

KNOE-TV

Channel 8

Monroe, Louisiana

Photo: El Dorado Chemical Plant, Inorganics Chemicals Division, Monsanto Chemical Company, producing fertilizer products for agriculture. El Dorado, Arkansas

CBS * ABC

A James A. Noe Station

Represented by

H-R Television, Inc.

Sponsor • 26 March 1960
BORGE IS SPECTACULAR
on "SCOTCH" BRAND Video Tape

The accent was on music on the Pontiac Star Parade Special, March 18. And in it, Victor Borge was picture-perfect thanks to the miracle of video tape. Thousands of great moments in television, ranging from rebroadcast of the knockout sound of a championship fight, to a "live" looking commercial that wasn't "live" at all, to a network production that appeared so perfectly "live" were telecast on "SCOTCH" BRAND Video Tape. Video tape has revolutionized the television industry, cut production costs sharply and made schedules more flexible. It has provided more ideal rehearsal conditions, eliminated fluffs and minimized shooting time. It has brought about production possibilities limited only by the imagination of the user. "SCOTCH" BRAND Video Tape, like audible range and instrumentation tapes, was pioneered by 3M research—the research that keeps 3M magnetic products first in proven quality for professional use.

MINNESOTA MINING AND MANUFACTURING COMPANY

SPONSOR • 26 MARCH 1960
The first big FCC action since the change in chairmen illustrated the lack of change, ironically.

The Commission struck a posture on "payola" and "plugola" which seemed to be tough on the surface. It appeared to threaten the licenses of countless radio and TV stations. But closer inspection showed the toughness reserved for future violations.

The memorandum was adopted unanimously, and would have been adopted if Doerfer had still been chairman.

The fact is that the Commission is going down the line of propositions raised by the Congressional probes and its own programing hearings to find areas in which the commissioners can reach unanimous agreement. This was another such area.

In their zeal to make copy certain journalists may well have put too much emphasis on the Frederick Ford opinions as to what should be done pointing to an "FCC crackdown" during a "Ford Administration." It is essential for the industry to realize that this has been overdone.

Ford on the commission and as chairman is a "middle of the roader," and as such it is undeniably true that his thoughts will often be close to those of the FCC majority. But he gets $500 per year more in salary, has the same vote as the other commissioners, and has no more power than they. This was never illustrated more dramatically than by former chairman John C. Doerfer who was always speaking for himself and who almost never was reflecting what the FCC might or might not do.

The big question continues unanswered, as it was before Ford became chairman: that involves how deeply the FCC will get into programing.

The final decision is put off on this for the same reason, that the Commissioners want to keep voting unanimously as long as possible before getting into matters on which there will be a split and dissenters.

It still appears certain that the majority will vote to junk present application form program-percentage reporting in favor of a narrative description of community needs and efforts to meet them. This would appear to mean a limited review of the overall programing structure of stations in the light of their own estimates of community needs.

It seems likely that T. A. M. Craven will be the only commissioner dissenting on the grounds this would go too far, but it is also likely that at least one commissioner will sign with a statement to the effect that it doesn't go far enough.

The FCC voted unanimously to the effect that acceptance of free records by a station, or even records at cut-rate prices, calls into play Sec. 317 which requires a sponsorship announcement.

Payment of expenses for a remote by a station, or trip expenses to cover an out-of-town event, in the hopes that the station will broadcast it, also calls for an on-the-air statement that the resulting broadcast is for "a consideration," it was ruled.

"Trade outs," barter of air time for cash, products or services, would require on-the-air announcements. "Plugola," the arrangements, usually with station employees or program packagers for product mentions on programs sponsored by others, were placed beyond the pale. And so it went.

"Sanctions" may be applied for past violations, the FCC made clear, but it stressed the fact that these and other practices named must stop immediately or there will be real trouble.
FILM-SCOPE

The syndication division of Paramount Television Productions has taken an important step in its bid to become an active force in the field: the establishment of a sales force of industry veterans.

PTP's major interest is tape syndication, and its sales staff is said to be the first to be set up on a nationwide level expressly to sell tape entertainment in syndication.

Albert S. Goustin, syndication director, named four divisional sales managers: Hank P. Long in the West, Lee Cannon in the midwest, George Gray in the northeast, and Alton Whitehouse in the southeast; also, Harold Danson was named New York City account executive.

Goustin and four of the five new PTP men are Ziv-trained, and Goustin's goal is to reach for PTP the prominence in tape that Ziv had in film.

There'll be two more divisional managers to be named, in the southwest and in the central district.

There's a flurry of new production activity in short animations designed for integration into local children's programs.

Here are four examples:
- Animation Associates of Hollywood is preparing 100 3½ minute episodes of Q. T. Hush, Private Eye to be distributed by M & A Alexander Productions.
- Cinemagic Corporation, a new company, was formed to syndicate Hound For Hire, a series of 55 five minute cartoons produced in France and Yugoslavia and processed in England and Germany.
- CBS Films plans to bring out Deputy Dawg, produced by Terrytoons; it is a series of five to eight minute cartoons.
- CNP has Henry and His Claymates, a group of 104 five minute color stop-motion animations, co-financed with Fremantle International and produced by Art Clokey.

Incidentally, the CNP-Fremantle agreement is a very unusual one: the two companies, which are co-financers of the series, will divide up the distribution as well, CNP in the U.S. and Fremantle in other countries.

Fremantle states it is definitely not going into the domestic distribution business.

Fremantle International handles foreign distribution for several U. S. syndications and has no intention of going into competition with them.

However, Fremantle will co-finance two series that other companies will distribute in the U. S. (see FILM-SCOPE, 19 March).

Syndicated and locally-produced hour-long documentaries are coming up with some excellent ratings against major network competition.

Screen Gems' Medicine 1960 on its own station KCPX-TV, Salt Lake City, earned a 28.0 Trendex on 11 March, compared to a 15.6 ARB for the last previous report on the same time period.

Similarly, WPIX's own Adolph Hitler on WPIX, New York, scored an incredible 49.7 ARB on 25 February.

Screen Gems has sold Medicine 1960 to 26 stations.
NTA's Play of the Week has been sold in eight more markets, bringing the show's market list up to 24.

In Cleveland, Society National Bank will sponsor the show monthly for two years on WJW-TV through Griswold-Eshleman agency.

However, Jersey Standard, which purchased the show for New York and Washington, has dropped its options for five or six additional markets.

Apparently Jersey Standard is using the show strictly for public relations purposes, New York and Washington being key cities for opinion leadership in the nation.

Behind Jersey Standard's move is the fact that its marketing subsidiaries, Humble and Esso, recently became national in their distribution pattern; Jersey Standard has been understandably sensitive to public reaction ever since the Supreme Court dissolved the old Standard Oil Company as monopolistic almost 50 years ago.

Foreign sales often put shows into the black when their domestic business for the first run just breaks even on negative costs.

Warner Bros., for example, has notched off $5 million in profits through foreign sales, of which $3 million are to English-speaking nations such as Great Britain and Australia.

Part of this Warner Bros. foreign profit is from sale of hour-length tv series for theatrical distribution—a completely unexpected market; the entire profit, in fact, has been described as far beyond the company's projections.

Tape producers have discovered a new source of revenue in the educational and fund-raising campaigns of labor unions.

Giantview Television of Detroit produced five 15 minute programs and five 60 second promotional spots for the political education committee of the AFL-CIO through the UAW tv department.

The union has a co-op arrangement with its locals and other organizations, which can get the series without cost if they buy time.

Rod Erickson and William Byles have formed CanTel, Ltd., to package live and video tape programs in Canada.

The Canadian market for Canadian product is expanding vastly because of quotas on U. S. product and a major increase expected in stations in operation.

Half of CanTel is owned by Erickson; Byles is head of Storin-Byles, representatives.

More than 50 recurrent questions on video tape in tv commercials have been answered in non-technical language in a useful booklet prepared by NTA Tele-studios.

A dozen areas are surveyed that commercials men thinking of video tape should know about—coverage, compatability, costs, production, writing, special effects, editing, copying, shipping, storage, standardization and tape terminology.

The death of John Howell last week came as a stunning loss to those who knew him.

At 40, he was v.p. and sales manager of CBS Films and one of the most highly regarded men in the film industry.

A successor to the post will probably not be named for several weeks.
SPONSOR HEARS

There's a rumor among network newsmen that CBS News has approached James Hagerty, President Eisenhower's press secretary, about eventually joining it in an executive capacity.


Minnesota Mining, agented by BBDO's Minneapolis office, is said to be showing an interest in becoming a major stockholder in the Mutual Network.

Naturally, the new buyer would use the network to promote its ScotchTape and other consumer products.

Even though CBS TV would have had it otherwise, Markham stays on the network through September for both Renault and Schlitz.

CBS wanted the Thursday night spot as of the end of June but Kudner, acting for Renault, reminded the network it had a 22-week contract which was binding until the third week of September.

This shows how determined the Motion Picture Academy is to keep its 4 April Awards telecast clean of commercial entanglement: It turned down a P&G offer of $25,000 just to cooperate in the half-hour Pre-Oscar party that night on NBC TV.

The P&G event (in behalf of Lilt via Grey) eventually simmered down to a taped series of interviews at the Brown Derby of stars bound for the Awards event.

N. W. Ayer may do a William Esty shortly: ask stations to submit copies of their radio logs preliminary to renewing spot contracts.

Obvious purpose: to check product protection and spacing of commercials.

ABC TV is doing quite kindly by Brown & Williamson on buys for next season because of B&W's graciousness in pulling out of the fights in behalf of Gillette.

B&W will be in Surfside 6, Naked City, Stage Coast West and also sponsor the Post Fight program. On CBS it's staying with Wanted Dead or Alive and Lucky.

Reps concerned with tightening up on the summer slack in spot tv might borrow a sales angle that has proved successful among regional accounts in the southwest.

These regional advertisers solve the problem of maintaining a tv image through their slack months by switching from their heavy peak-season minute commitments to a package of I.D.s.

The making of tv commercials has become so highly specialized that when youngsters are used, the producer recruits a photographer steeped in child psychology.

His job is to induce the exact emotional effect desired. One of the more active of these Svengalas is Joseph Schneider.
Big things happen to Kansas City. It's chosen for the world premiere of the new musical, "Tom Sawyer." It's the scene of the dedication of "St. Martin of Tours," last sculpture completed by the great Carl Milles. New trafficways and airports. Steadily rising buying power. Record breaking department store sales.

Kansas City's a moving, imaginative, responsive community of more than a million. And Kansas City responds—so say ARB and Nielsen—to KCMO-TV more than any other television station. Month after month, more quarter-hour firsts for KCMO-TV.

The reason? Because we program to get the audience. Because we broadcast at maximum power from America's tallest self-supported tower. Because Kansas City gets the big clear picture on the world from KCMO-TV.
TV BUYS

General Foods Corp., Post Div., Battle Creek: Gravy Train dog food schedules kick off 11 April for eight weeks; night minutes, chainbreaks and 20's. Jordan Schreiber and Ted Distler buy at Benton & Bowles, New York. Tang orange concentrate goes into about 25 markets first week in April for four weeks with prime 20's and 10's. Roger Jones is the buyer at Young & Rubicam, New York. Kool Aid, a Jell-O Division product, starts in early April for a summer run. Foote, Cone & Belding, Chicago, is the agency.

Colgate-Palmolive Co., New York: Placing schedules of night minutes for various products to start in April. Spree, through McCann-Erickson, New York, is being set for 52 weeks. Dominic Imbornone buys. Palmolive Soap, through Ted Bates, New York, runs through the end of the year. Buyer is Russ Barry.


RADIO BUYS

Esso Standard Oil Co., New York: The top eastern markets are getting schedules for Esso gasolines and Esso Heating Oil. Schedules for its gas start 15 April for 27 weeks, morning and afternoon traffic minutes and 60's. The heating oil schedules are short-term, begin on a staggered basis in the latter half of April using day minutes. Buyer: Joe Granda. Agency: McCann-Erickson, New York.


RADIO-TV BUYS

Wm. Wrigley Jr. Co., Chicago: Campaign for Double-Mint is still expanding in both radio and tv, to fill up all holes. In radio, day and traffic minutes of fairly heavy frequencies are being placed for 52 weeks, and now practically every market in the country is covered. In tv, Wrigley is buying more minor markets, switching from 26 weeks firm to 52 weeks with a two-week cancellation clause in most instances. Minutes and chainbreaks are being used, varying frequencies. Agency: Arthur Meyerhoff & Co., Chicago.
"Frankly, I didn't know we were that good!"
Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index

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End of February 1960

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</table>

End of February 1959

<table>
<thead>
<tr>
<th></th>
<th>Stations on air</th>
<th>CPs not on air</th>
<th>New station requests</th>
<th>New station bids in hearing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am</td>
<td>3,339</td>
<td>119</td>
<td>490</td>
<td>122</td>
</tr>
<tr>
<td>Fm</td>
<td>591</td>
<td>134</td>
<td>44</td>
<td>26</td>
</tr>
</tbody>
</table>

Radio set index

<table>
<thead>
<tr>
<th>Location</th>
<th>1960</th>
<th>1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>106,007,095</td>
<td>98,300,000</td>
</tr>
<tr>
<td>Auto</td>
<td>10,387,419</td>
<td>37,900,000</td>
</tr>
<tr>
<td>Public places</td>
<td>10,000,000*</td>
<td>10,000,000*</td>
</tr>
<tr>
<td>Total</td>
<td>116,394,544</td>
<td>116,200,000</td>
</tr>
</tbody>
</table>

Radio set sales index

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>803,388</td>
<td>700,390</td>
<td>8,897,451</td>
<td>8,631,344</td>
</tr>
<tr>
<td>Auto</td>
<td>632,461</td>
<td>420,052</td>
<td>5,555,155</td>
<td>3,715,362</td>
</tr>
<tr>
<td>Total</td>
<td>1,435,849</td>
<td>1,120,442</td>
<td>14,452,606</td>
<td>12,346,706</td>
</tr>
</tbody>
</table>

Radio station index

2. CURRENT SET SALES PATTERNS

In-home radio listening during winter hours

HOW IS IT POSSIBLE FOR ONE STATION TO EARN 79% OF LOCAL BUSINESS?

It's true in Des Moines, Iowa, where KRNT-TV has had over 79% of the local business in this major 3-station market for 3 years!

There is nothing so satisfying as doing business with people who know what they're doing and where they're going. Leading local and national advertisers have known for years that the "know-how, go-now" stations in Des Moines are KRNT Radio and KRNT-TV.

They have confidence in the ability of our people to make their radio and television investments profitable. It seems clear that for these astute advertisers, there is nothing so satisfying as radio and television fare presented by good, honest, experienced air personalities who know what they're doing.

From surveys made several times a year for the last several years, it seems evident that the people of Central Iowa like to listen to and view our stations.

Latest F.C.C. figures show KRNT-TV handled over 80% of ALL the local television advertising placed in this three-station market. The year before, over 79% . . . and the year before that, over 80%. Our local RADIO business in a six-station market has always exceeded that of our nearest competitors by a country mile.

We know for a fact that these figures are merely a reflection of our public acceptance . . . our long-standing excellence in public service . . . reliability that is vital in all selling! We believe this to be true: the ones that serve are the ones that sell in Des Moines.

People believe in and depend upon these stations. Check the ratings, check The Katz Agency, check the cash registers.

KRNT RADIO and TV

COWLES STATIONS REPRESENTED BY THE KATZ AGENCY, INC.

SPONSOR • 26 MARCH 1960

SOMEBODY, PINCH HER! Incredible as it seems, Mrs. Jo. Woodie's 20-year-old pipe-dream—to meet idol Nelson Eddy—finally came true, thanks to WFLA's (Tampa) Bob Jones (at couple's left). Jones worked fast, set meeting for Eddy's visit to St. Petersburg.

NAVY PICKS TV FILM. One-hour documentary film on anti-submarine warfare, shown over KFMB-TV (San Diego) was presented to Secty. of Navy William B. Franke (l) for Navy tv recruitment programs, by station's gen. mgr. George Whitney. With them: Congressman Bob Wilson.

ADVERTISERS

Network tv during 1959 saw an increase of 51 advertisers over 1958—bringing the client list to a total of 320 companies investing $627.3 million in the medium last year.

Here are the estimated expenditures of the top 10 network advertisers for 1959, as compiled by LNA-BAR and released by TVB:

<table>
<thead>
<tr>
<th>RANK</th>
<th>ADVERTISER</th>
<th>TIME COSTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>P&amp;G</td>
<td>$50,293,552</td>
</tr>
<tr>
<td>2.</td>
<td>Lever</td>
<td>32,734,955</td>
</tr>
<tr>
<td>3.</td>
<td>American Home</td>
<td>28,109,458</td>
</tr>
<tr>
<td>4.</td>
<td>Colgate</td>
<td>22,478,524</td>
</tr>
<tr>
<td>5.</td>
<td>General Foods</td>
<td>20,890,321</td>
</tr>
<tr>
<td>6.</td>
<td>General Motors</td>
<td>20,021,744</td>
</tr>
<tr>
<td>7.</td>
<td>R. J. Reynolds</td>
<td>16,123,827</td>
</tr>
<tr>
<td>8.</td>
<td>Gillette</td>
<td>13,642,174</td>
</tr>
<tr>
<td>9.</td>
<td>Sterling</td>
<td>12,975,463</td>
</tr>
<tr>
<td>10.</td>
<td>General Mills</td>
<td>12,919,237</td>
</tr>
</tbody>
</table>

Campaigns:
- Guild Wine this month launches the most intensive national campaign
in its history. The initial phase of it will begin in 36 markets via spot radio, centering around a “Guiding” theme. Agency: Compton, San Francisco.

- Ameril Drug Co., New York, has allotted $200,000 for a spot radio promotion in behalf of Alkaid and Claromint. The campaign: Sixty-eight stations are being used in 23 markets, with 30 spots per week scheduled for each station. Agency: Kenneth Rader Co., New York.

FTC notes: Brown & Williamson, and its agency, Bates, has signed a FTC consent order agreeing to stop its tv commercials which claim that the filter in Life cigarettes absorbs or retains all of the tars or nicotine in the smoke. Standard Brands (Bates) has denied FTC charges that its “Flavor Gems” tv commercial for Blue Bonnet margarine is deceptive.

Adell Chemical Co. (Lestoil, Lester), is considering an offer of purchase. The identity of the prospective buyer has not been revealed.

Strictly personnel: Jay Salamon, general sales manager of ASR Products, has been appointed director of marketing.

AGENCIES

Marion Harper, Jr., took off at a luncheon meeting of Chicago's Executive Club this week on the esoteric thesis that often people have enough discretionary money but not enough discretionary time to spend it.

On the subject of leisure, he said: "Television continues to be a dominant interest: adults—men and women over 19—today spend 85% as many hours watching television (during the fall-winter schedule) as all the gainfully employed spend at work.

Evelyn Vanderploeg, broadcast media supervisor at Arthur Meyerhoff, and one of the most highly thought of Chicago time-buyers, was killed in last week's jet airline crash in Indiana.

The recent Wrigley spot campaign (both radio and tv) is one of the major campaigns with which she was identified. Before the Meyerhoff association, she was with the old Schwimmer & Scott agency.

Agency appointments: Chrysler's Dodge car (billing $17 million) and truck (billing $4 million) divisions, from Grant and Ross Roy, respectively, to BBDO; Plymouth (billing $25 million) DeSoto-Valiant ($8 million) divisions, to N. W. Ayer. BBDO previously handled DeSoto and Valiant while Ayer already had Plymouth. (For details, see NEWS-MAKER OF THE WEEK, page 6.) Ekco Products, housewares and commercial baking equipment manufacturer, billing $1.5 million, from D-F-S, to Doyle Dane Bernbach, Chicago. Micro-Lube, oil and gasoline additive manufacturers, to Grant Advertising, Dallas. The Chicago and North Western Railway System, to Compton, Chicago. . . .

CAME BY PLANE, GREETED BY BUSS . . . and loving it, is Chun King's ad mgr. Tom Scanlon, whose arrival in Detroit on cold day drew warm welcome from WWJ-TV's Leah O'Grady

SEEKING SUCCESSOR to Harold E. Fellows, former NAB pres., is job of Selection Comm., whose chmn, Howard Lane (11), KOIN-TV (Portland, Ore.), and v. chmn, Payson Hall, radio & tv div., Meredith Pblg. Co. (Des Moines) discuss possibilities

NO FOOLIN’! In time for 1 April, and thinking along lines cuckoo, Bill Putnam, pres. WWLP-TV (Springfield, Mass.), sets up cuckoo clock as new official station timer. Anyone care to take him seriously?

SPONSOR • 26 MARCH 1960
Your Jacksonville Advertising Picture Isn't Complete . . .

With the help of mighty tools like this new 55,000-car-a-day Expressway, the city of Jacksonville thrives . . . and grows! By giving its city the most of what it wants first, Radio Station WPDQ has become a tool with equal might. With irreproachable editorial and advertising policies, prime-time public service programming, just the right combination of music, news, and sports, WPDQ has earned the unwavering faith of its listeners. As you make your Ad plans . . . plan to deal with the leader of them all. Your Jacksonville advertising picture isn't complete . . .

. . . Without . . .

Represented by Venard, Rintoul, and McConnell, Inc.
James S. Ayers, Southeast
5000 Watts 600 KC
Jacksonville, Florida

The No. 1 Buy In '60 ..... 60 On Your Dial

FILM

The sale this week of NTA's Play of the Week to eight additional stations brings the total sale of that show to 24 cities.

The eight stations are: WPST-TV, Miami; KREM-TV, Spokane; KNTN- TV, Seattle; KGW- TV, Portland; KPRC-TV, Houston; KFJZ-TV, Dallas-Ft. Worth; KBOI-TV, Boise, and WSM-TV, Nashville.

International: Fremantle International has sold WPIX's The Secret Life of Adolf Hitler and/or its other documentaries, The Russian Revolution and The Cold War in Germany, Italy, Mexico, Sweden, Denmark, Finland, Switzerland, Portugal, and Canada.

Commercials: A commercial produced by Animation, Inc., for Mida's Mufflers (Edward H. Weiss) features 57 seconds out of 60 without any voice announcement . . . Music Makers has completed radio and TV commercials for Betty Crocker Cake Mix (BBDO) on the theme, "It's So Nice to Have a Cake Around the House."

Promotion: Merchandising specialist Allen Stone termed Ziv-UA's Home Run Derby a "natural" for licensing . . . A promotion by WAGATV, Atlanta, for Bugs Bunny cartoons came up with the name Rabbit E. Lee . . . Former President Truman was awarded a Tombstone Territory badge by Ziv . . . American Tobacco

WNJR

1st in New York dec. negro pulse
(Based on U.S. Census)
sent MacDonald Carey, star of its Lock-Up series, on a 8-city personal appearance tour in Tennessee, Indiana and Illinois... CNP’s Pony Express will be promoted with a re-enactment of the 2,000 mile mail run to Sacramento... WISN-TV, Milwaukee, has set three plastic bottles adrift in Lake Michigan to promote UA-TV’s The Viking; finders will win a year’s supply of Pepsi-Cola... Ziv-UA properties whose musical themes are available on recordings include Men Into Space, Highway Patrol, Sea Hunt and Bat Masterson.

Trade notes: UA-TV notes that The Vikings was omitted from a Telepulse chart carried 27 February in SPONSOR.

Strictly personnel: Robert L. Miller appointed administrative assistant to Richard Carlton, Trans-Lux TV sales v.p.... Burton H. Hanft has left Screen Gems to become talent and program contract v.p. at NBC TV.

CBS, Inc. reported sales and profits in 1959 hit the highest mark in the company’s 32-year history.

The figures:
1. Consolidated profits totaled $25.2 million for the fiscal year as compared to $24.4 million earned in ’58.
2. Sales totaled $444.3 million — up 8% over $411.8 million in 1958.

Other highlights of the network’s operations during ’59 included:
- CBS TV, for the sixth consecutive year, was the world’s largest advertising medium, attracting the largest average audiences in network TV.
- CBS Radio drew larger audiences to advertising messages in ’59 than any other radio network.
- CBS News provided 18% of the programming for CBS TV and 30% for CBS Radio.

NBC last week sold its Washington stations (WRC-AM-FM-TV) to RKO General, Inc. for $11.5 million, and exchanged its Philadelphia properties for RKO’s Boston stations.

The exchange, subject to Department of Justice and FCC approval, is a result from the RCA-NBC consent decree entered last September requiring the network to dispose of its Philadelphia outlets.

The NBC stations in Philadelphia are WRCV-AM-TV; the RKO General stations in Boston are WNAC-AM-TV.

Network TV sales: Johnny Staccato starts on ABC TV tomorrow (Sunday), 10:30-11 p.m., for Alberto-Culver (Wade)... NBC TV reports five daytime purchases representing $1.5 million. The advertisers: Coty, Brown & Williamson, Sweets Co. of America, Proctor & Gamble and Rexall Drug... Renewal: General Cigar (Y&R), for its alternate-week sponsorship of The Deputy during the 1960-61 season on NBC TV.

Network radio sale: This Is Zsa Zsa began a five-minute, five-a-week series on ABC Radio last week for Exquisite Form Brassiere (Regal Advertising).

Strictly personnel: Burton Hanft, to NBC v.p., talent and program con-
tract administration . . . James Larkin, to business manager of the International Division of ABC . . .
Four appointments in sales planning:
- NBC TV Network Sales: Dave Hedley, director, program presentations;
- Nicholas Gordon, director, sales development; Raymond Eichmann, director, client presentations and sales promotion; and Ronald Pollock, manager, sales development.

**RADIO STATIONS**

NAB this week announced the theme and plans for National Radio Month, to be celebrated in May.

The theme: "Radio . . . Heart Beat of Main Street." It will emphasize that radio stations are the focal points of the communities they serve.

**Ideas at work:**
- **Lucky match promotion:** KEWB, San Francisco, is currently distributing more than one-half million match folders, all bearing "lucky" serial numbers. The idea: Station is making these available through a variety of retail outlets, and is promoting it via on-the-air announcements. Next week station will air the lucky winning numbers, good for cash prizes.
- **Balloons are busting out all over:** KWIZ, Santa Ana, Cal., dropped from a helicopter, some 10,000 balloons to kick-off "Balloon-Bustin' Dollar Days" for the downtown merchants of Garden Grove. Attached to each balloon was a circular identifying the merchants involved. Station also aired a direct broadcast from the scene of the sale via its mobile buses.
- **Paid-in-full:** During a recent record-shattering snowstorm in Asheville, N. C., WLOS aired public service announcements for local businesses. Afterwards, station sent a "paid" bill to each one as a reminder of the service they had been rendered. Attached to the bill was this note: "Advertising with WLOS does not cost, it pays."

**NAB Convention notes:** FCC chairman Frederick Ford will be the featured speaker at a luncheon 5 April, replacing John Doerfer. Clair McColough, of the Steinman Stations will keynote the Chicago convention.

**Meeting note:** Daytime Broadcasters Association will meet 3 April, 11 a.m. to 1 p.m. in Room 14 of Conrad Hilton Hotel in Chicago.

The FM Development Committee's plan at the NAB convention in Chicago 3-6 April include putting its medium in the spotlight for the day, at least.

Chicago's Mayor Daly is lending a hand by designating the third as FM Day.

**New members:** Recent subscribers to Radio Press International news service include WERE, Cleveland; WERC, Erie, Pa.; WLEC, Sandusky, Ohio; and WICA, Ashtabula, Ohio.

**New ratecard:** WRCA, New York, has come out with a "radically redesigned" ratecard which provides virtually instantaneous tabulation of announcement buys in practically all conceivable combinations. Emphasizing simplification, it includes (1) rounded dollars instead of the decimal factor and (2) an easy-to-read...
table showing costs with discounts already built-in.

Thisa 'n' data: WIL, St. Louis, last week sent to the industry St. Patrick's Day ties, with a note attached to serve as a reminder that you enjoy the Luck of the Irish every day when you use WIL" ... David Yarnell, associate program director of WMGM, New York, will be guest speaker at the broadcast-media session of the annual CARE field staff conference 30 March ... Sports note: WINS, New York, will air Giant baseball during the 1960 season.

Kudos: Frank Palmer, general manager of WFBG-AM-TV, Altoona, Pa., voted one of the state's three outstanding young men in 1959 by the Pa. Jr. Chamber of Commerce ... WQAM, Miami, awarded for the best over-all radio programming, Southern states, and WABC, New York, named for the best news program on radio, Atlantic states, by the Tv-Radio Mirror ... WGBS, Miami, recipient of two awards at the meeting of Goodwill Industries of Dade County ... Paul Godofsky, president and general manager of WHIL, Hempstead, Long Island, named consultant and radio committee chairman to Better Business Bureau of Long Island ... Tidewater Teleradio (WAVY-AM-TV, Norfolk-Portsmouth-Newport News) honored by the Tidewater Units of the Marine Corps Reserve for its efforts and cooperation with the recruiting program ... Taft Broadcasting Co., received official commendation for its public service from the Governor of Alabama.

Station staffers: J. M. Higgins, elected v.p. and director of Wabash Valley Broadcasting Corp. (WTHI-AM-FM-TV, Terre Haute) ... Robert Kindred, to v.p. and general manager of General Broadcasting Services of Iowa (KYKW, Des Moines) ... Stephen Crowley, to general sales manager of KVI, Seattle ... Peter McGovern, to v.p., managing director of Western Division, Radio Hawaii, Inc. ... Robert Knoles, to commercial manager, WPFO, Peoria ... Harold S. Meden, named promotion manager of RAB ... Robert LaChance, to local sales manager for WPRO, Providence.

You know that it's the extra push that makes the difference between an average campaign and a "Red-Letter Success." You get that EXTRA PUSH when you buy WOC-TV. WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level—the broker, wholesaler, direct salesman, key buyer as well as the retail outlet. This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register—Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

To the National Advertiser, WOC-TV offers the greatest amount of local programming—over 33 hours each week—and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.
...if your 1960 SPONSOR advertising contract is already entered, 1960 will be the hottest national spot year in history. And we mean both tv and radio. Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy.

Eight additional agencies will take part in Adam Young’s latest Advertiser Area research project.

The area to be studied is Hartford. As in the previous areas studied (Tulsa, Pittsburgh), Pulse will conduct the survey.

The eight agencies are Wesley Associates, D-F-S, Warwick & Legler, Cohen, Dowd & Aleshire; Geyer, Morey, Madden & Ballard; FC&B, Ety, SSCB.

Advertiser Areas have been set up to provide radio audience measurement based on client rather than station objectives.

Edward Petry Co. is making a pitch to the tire and rubber industry in behalf of spot tv via a report dubbed “Sure Way To Strengthen the Fabric of Your Tire Sales Drive.”

According to the study, basic differences in tire sales potential, by region and market by market, point up the importance of a selective approach in the use and application of tv advertising.

With spot tv, the Petry presentation points out, tire advertisers, can apportion tv weight according to such variables as market potential and brand standings.

Rep appointments: WKDA, Nashville; KLAC, Los Angeles; and WCKR, Miami to Daren F. McGavren ... WALA-AM-TV, Mobile and WSAN, Allentown, Pa., to The Bolling Co. ... KWTX-AM-TV, Waco, Tex. and KNAL, Victoria, Tex., to Venard, Rintoul & McConnell ... WRAW, Reading, Pa., to Grant Webb & Co. ... WOKS, Columbus, Ga., to The Bernard I. Ochs Co. for Southeastern rep ... WSOL, Tampa, to National Time Sales ... WALA-AM-TV, Mobile; KXOA, Sacramento; KJOY, Stockton; and KSWO-AM-TV, Lawton, Okla., to Clarke Brown Co., Southern regional rep ... The Gila Broadcasting Co. and KEYV, Provo, Utah, for West Coast representation, to B-N-B, Inc. Time Sales.

Rep appointments — personnel: William Jones, to manager of the Atlanta office for the Radio Division of PGW; John Stas, tv v.p. of PGW, moves to the San Francisco office; and Andrew Powell and John Brigham, to the New York tv sales staff of PGW ... Ronald Davis, to the Los Angeles tv sales staff of The Katz Agency ... Walter Dorrell, to Boston account executive for Blair-TV ... Rollin Collins, Jr., to the Chicago sales staff of Edward Petry ...

Bob Goldsholl, to account executive for Radio-TV Representatives, Inc.

The CBS TV o&os are the latest to turn the tables on the press.

Merle Jones, who heads up this group as well as other CBS operations, disclosed to Nebraska broadcasters at a district meeting this week that the o&os will shortly schedule a weekly program reviewing the press. (WSAI, Cincinnati, already has such a program. See page 40, 27 February SPONSOR.)

Ideas at Work:

• The extra day for women: Two North Dakota Broadcasting Co. stations (KXGO-AM-TV, Fargo) acknowledged Leap Year Day as Ladies’ Day last month. Members of the Mrs. Jaycee Chapter of Moorhead, Minn. manned the radio station while wives of the regular announcers at KXGO-TV handled all announcing duties on the tv station.

• Wanted: KOMO-TV, Seattle. has been airing on its late evening newscast, a feature in cooperation with the Seattle Police Department. The idea: Two or three times weekly.

HNJ
1st in new york dec. negro pulse
BASED ON U.S. CENSUS

WNAV
1st in new york dec. negro pulse
BASED ON U.S. CENSUS
station shows a mug shot and airs a description of someone wanted by the police. This week the police inspector wrote the station saying that Deadline, the newcast, was about 90% effective as a deterrent for local bad check artists.

** Lodging a complaint: WIBW-TV, Topeka, Kans., last week aired an editorial against the NCAA's decision to cancel the station's coverage of the Kansas University-Cincinnati basketball game in the NCAA Regional Tournament Finals—an event that was completely sold out one-week prior to game night. Said the station: The NCAA, at the last minute, said it could be televised for a price 2½ times higher than the previous three years. "It is time for a wholesale investigation of the whole NCAA Tournament setup," the editorial concluded.

** Thisa 'n' data: KNXT, Los Angeles, presented its documentary *Hell Flower* to the Federal Bureau of Narcotics for use in its training school. Business note: *American Airlines* makes its initial entry in TV programming via sponsorship of *Sports Time* on WGN-TV, Chicago. Following a policy inaugurated last year, WTRF-TV, Wheeling, W. Va., will televise all Mountaineers basketball games, as long as they continue their winning ways. WXYZ-TV, Detroit, hosted some 250 agency media and research people during its presentation of "A Week At Broadcast House"—the new facility which now houses ABC's o&o Detroit stations. WTIV Central Florida Severe Weather Network will soon expand its coverage westward into the Gulf of Mexico. *Kudos*: Pulse, on WTIV, Tampa-St. Petersburg, selected as the best TV news program. Southern states, by TV-Radio Mirror.


** When at the NAB CONVENTION VISIT US IN Suite 1000

A. C. Nielsen Company Broadcast Division 2101 Howard Street, Chicago 45

Meet DAREN F. McGAVREN Co.

Radio Station Representatives

NEW YORK • CHICAGO • DETROIT

SAN FRANCISCO • LOS ANGELES • SEATTLE

FOR FACTS ABOUT NATIONAL SALES...ask the man who knows!

at the EXECUTIVE HOUSE

DAREN F. McGAVREN, President

RALPH GUILD, Executive V.P.

N.A.B. CONVENTION
April 3rd thru 7th
PHOTO-SCRIPTS

(Continued from page 36)

feet images of the tv screen—no bars obliterating a frame as will happen with other cameras trying to pick up from a screen. The U.S. T-S engineers have developed a process that is electronically tuned to the 525-line screen—it is not photographing the picture: it is picking up the actual electrons in a timed split-second.

- Audience research. In the formative stage is the development of a Photo-Script Quiz which can be used for testing tv commercials retention. It could be mailed out to viewers as a survey, or be used in personal interviews.
- Videotape conversion. The Photo-Script takes off of tape, too, and some agencies are beginning to make it a companion to a master tape. Since not too many agencies have tape recorders, they can still show a commercial without a trip to the tape house, and save wear-and-tear on tapes at the same time.
- Talent casting. Agency casting directors and talent themselves are turning to Photo-Scripts. For casting directors, they furnish handy, economical and easily-stored documentation of exactly what talent did what commercials, and help in casting a new one without resort to many screenings. The talent buys them to take around on calls, a visual record of their work. One of U.S. T-S's early customers was a young actor who came in and asked to have a Photo-Script of an upcoming network drama show. "I only got a walk-on part," he explained, "but at the moment I'm on camera. John Gielgud is the only one on with me. Watch for me: I'm wearing a blazer." They watched—or rather their syncro cameras did—and the actor is now circulating around Broadway with a pictorial record of his "co-starring" days with Gielgud.

The significant thing about Photo-Scripts is that almost all the new uses for it are being turned up by clients. It began as a tool to make tv a permanent rather than a transitory thing, to make possible the study and restudy of tv commercials. What has developed, however, is an ever-broadening field of use that should make tv a still more saleable medium. It even opens the doors to educational tv (N. Y. State is now using it for visual training).

SPONSOR ASKS

(Continued from page 53)

H. Taylor Vaden, ad sales promotion mgr., WJZ-TV, Baltimore, Md.

We believe in merchandising our clients' advertising, and are anxious to lend our support. But don't ask us to merchandise the product! We can't compete—and shouldn't compete—with manufacturers' merchandising, sales, and promotion teams out in the field, trained to sell a specific product.

At WJZ-TV we'll start out by asking you to let us help get the clients' sales force excited about their new campaign. We can, and will, put on a good, swingin' sales meeting at the station that will show the clients' salesmen how effective its tv schedule really is. We'll supply the advertisers' selling team with the material they need to sell their customers on the advertising support our television station is given them.

We'd like to talk with the clients' local people, whether his product is handled by a broker or his own sales team. We'd like to find out what problems he has and specifically where we can be of help.

We'll come up with ideas to impress the buyers in this market with the the tv campaign. Within the past year WJZ-TV has used baskets of fruit, sponges, rockets, empty boxes, pens and hammers to tell the story of various products' advertising on WJZ-TV. We'd rather make an extra effort to sell the three dozen men who buy about 90% of the food and drug products sold in Baltimore on our advertisers' campaign on WJZ-TV than to send a piece of junk mail to a list of 500 or 1,000 people.

The audience promotion we do that has helped keep our station most popular in Baltimore certainly has produced direct benefits for every advertiser on the station. After all, we're selling a vehicle to reach the maximum number of people.  

Sponsor  •  26 March 1960
Everyone's a weather-watcher! And now more watchers than ever are switching to WSOC-TV for the only radar weather service in the Carolinas. Here's more strength for the dynamic program structure that is changing audience patterns of Charlotte television. For America's 25th largest tv market—your best buy is WSOC-TV. One of the great area stations of the nation.
William A. Wylie, director of the tv/radio department at McCann-Erickson, M-E Productions, this week joins Lambert & Feasley as v.p. of the tv/radio department. Wylie joined M-E in 1955 as account executive. Two years later, he was named associate director of the tv/radio department and, in 1959, director of client services. Following service in W. W. H. Wylie joined ABC. He became manager of the network’s program promotion dept. in ’46 and four years later, director of station relations.

Gordon A. Hellman has formed, in New York, Hellman Marketing Services, aimed at providing consultation and creative marketing services for clients in broadcasting and related fields. Hellman was formerly director of advertising and sales promotion at Transcontinental TV Corp. His previous experience in the industry included stints as director of sales promotion, TV Bureau of Advertising; director of sales presentations, CBS TV; director of radio and tv presentations, K&F and tv presentations writer, ABC TV.

Bruce Eells, executive v.p. of UA-TV, Inc., has been named director of the newly formed broadcast station acquisitions division of United Artists Corp. Prior to joining U.A. Eells was v.p. and director of TPA. His previous experience included executive positions with Ziv TV Programs, Y&R and Don Lee Broadcasting System. United Artists’ decision to explore the acquisition of broadcasting stations, in whole or part, follows its purchase, three weeks ago, of the stock of Ziv TV Programs, Inc.

Walter H. Wright has joined Geyer, Morey, Madden & Ballard as v.p. and account executive for the Household Products Division of B. T. Babbitt. The latter appointed GMM&B as its agency for all divisions effective 18 May. For the past two years, Wright was v.p. and account executive at Brown & Butcher, Babbitt’s former agency. Prior to that, he had served as associate director of merchandising at Lennen & Newell. Earlier, Wright had been with Esty as assistant director of merchandising.
Which TV Station is Omaha's Nighttime Leader?

A. KETV

(Both the Jan.-Feb. ARB and the Feb. Nielsen say so!)

First — 6 P.M. to Midnight

<table>
<thead>
<tr>
<th>Nielsen</th>
<th>ARB</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 To 9 P.M.</td>
<td>6 P.M. To Midnight</td>
</tr>
<tr>
<td>39%</td>
<td>41%</td>
</tr>
<tr>
<td>9 P.M. To Midnight</td>
<td>36.2%</td>
</tr>
<tr>
<td>Station Y 30%</td>
<td>28%</td>
</tr>
<tr>
<td>Station Z 31%</td>
<td>31%</td>
</tr>
</tbody>
</table>

Sources: Jan.-Feb., 1960 Omaha Metro ARB • Feb., 1960 Omaha Metro Nielsen Station Index

First in Movies

<table>
<thead>
<tr>
<th>Nielsen</th>
<th>ARB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Average Rating</td>
<td>Average Rating</td>
</tr>
<tr>
<td>24.8</td>
<td>19.7</td>
</tr>
</tbody>
</table>

Movie Masterpiece • 9:40 To 11:15 P.M. • 6 Nights Per Week • 4 Week Average

Sources: Jan.-Feb., 1960 Omaha Metro ARB • Feb., 1960 Omaha Metro Nielsen Station Index

Excellent Prime Time Minutes Available in Omaha's Highest-Rated Movies!

Call 447 now!

ABC Television Network

Omaha World-Herald Station
Ben H. Cowdery President
Eugene S. Thomas, V. P. and Gen. Mgr.
Where does public service end and entertainment begin? Can a dividing line be drawn? No, says Dan Hydrick, general manager, WHG Radio, Norfolk, Va. For. "public service is a many-headed thing." Here is a strong, straightforward defense of a function that has long been a subject of controversy in the industry. Aside from Hydrick's challenge to officials to "dig deep enough to get the real story," his statement contains a colorful and extremely readable description of "the myriad of community services" performed daily "without fanfare" by radio stations throughout the country.

AN OPEN LETTER TO CONGRESSIONAL INVESTIGATORS

These are the days of "payola" investigations and other attacks on the broadcasting industry. Isolated activities by a few have placed us all on trial. Congressional investigators with a layman's knowledge of broadcasting are taking a short course on the subject by determining its abuses. Rest assured the abuses will be curtailed. But perhaps something even more important will rise from the rubble of the headlines. Somewhere along the line the public may become acquainted with the myriad of community services performed without fanfare each day by a radio station.

Just what is public service? How do you measure it?

If an announcer's witty saying makes a person smile when that person hasn't much to smile about—is it a service? If you help locate a missing parakeet or re-unite a boy with his lost dog—how do we measure this? If you settle an argument as to how many home runs Mickey Mantle hit last year—is this in the public interest? Many of these services never get on the air. The hundreds of phone calls each day that request information on every possible subject. The letters written to listeners who've requested help with their particular problems.

The plain truth, though little discussed, is that a public service is being performed practically all the time the transmitter is on the air—and often even when it isn't. Sad that there is no systematic compilation of these services.

When a newsman spends hours during a storm to find which roads are hazardous, his only objective is public safety. When he hounds public officials—sometimes in the face of personal abuse—he is doing it in the interest of the public's right to know. When he spends a sleepless night at the scene of a plane crash gathering facts, he seeks no personal glory.

Public Service is a many-headed thing.

It's an editorial advocating a necessary civic improvement. It's an urgent plea for blood donors. It's a description of a criminal at large. It's an announcement of a church social. It's a ball score. It's an army recruiting announcement. It's getting clothing for victims of a fire. It's a weather forecast. It's getting a portable generator to a nursing home when a storm has knocked out power. It's a report of traffic congestion. It's all of these every day, and then some.

So what is public service? What yardstick will you use. Mr. Investigator, to measure it? Correct the abuses if you will—but render a real service by digging deep enough to get the real story. It's about time this story were told—but even if it isn't—broadcasting's concern for the public interest will not wane. Perhaps though, you have to "be there" to know what I mean.
Again, as in every major survey, the ratings show WFBC-TV's dominance in its service area. Only "The Giant" can give you maximum coverage in the metropolitan areas of all three... Greenville, Spartanburg and Asheville.

WFBC-TV LEADS WITH... 22 OF THE TOP 30 PROGRAMS! TOP 7 SYNDICATED PROGRAMS! TOP-RATED MOVIE!

"The Giant of Southern Skies"

Channel 4
WFBC-TV
Greenville, S. C.

Proof of WFBC-TV's CONTINUING LEADERSHIP in Greenville, Spartanburg & Asheville

Facts from the latest ARB (November, 1959)

Share of Sets-in-Use
9:00 A.M. to Midnight, Sunday through Saturday

<table>
<thead>
<tr>
<th></th>
<th>WFBC-TV</th>
<th>Sta. &quot;B&quot;</th>
<th>Sta. &quot;C&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>GREENVILLE METROPOLITAN AREA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Largest in the Market</td>
<td>42.1</td>
<td>21.2</td>
<td>27.2</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>WFBC-TV</th>
<th>Sta. &quot;B&quot;</th>
<th>Sta. &quot;C&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>GREENVILLE-SPARTANBURG METROPOLITAN AREAS COMBINED &quot;Heart of the Market&quot;</td>
<td>37.0</td>
<td>21.5</td>
<td>28.5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>WFBC-TV</th>
<th>Sta. &quot;B&quot;</th>
<th>Sta. &quot;C&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>GREENVILLE-SPARTANBURG-ASHEVILLE METROPOLITAN AREAS COMBINED</td>
<td>34.7</td>
<td>29.5</td>
<td>21.6</td>
</tr>
</tbody>
</table>

Average Quarter Hour "Homes Reached"

<table>
<thead>
<tr>
<th></th>
<th>WFBC-TV</th>
<th>Sta. &quot;B&quot;</th>
<th>Sta. &quot;C&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>GREENVILLE-SPARTANBURG-ASHEVILLE METROPOLITAN AREAS COMBINED</td>
<td>42,200</td>
<td>33,600</td>
<td>29,200</td>
</tr>
</tbody>
</table>

For complete information about this Giant Market, and for Rates and Availabilities, we invite you to contact our National Representatives.

AVERY-KNODEL, INC.
SPONSOR SPEAKS

More about that Fourth Network

Last week, in this space, we commented on the recent suggestion by Walter Lippmann for a fourth, non-commercial tv network, dedicated to cultural and public service programs.

Now along comes Mrs. Clare Boothe Luce (in the April issue of McCall's magazine) with Part II of her anti-tv diatribe and a similar fourth network proposal.

We don't intend to spend any more time dissecting Mrs. Luce's prose style and critical standards (see "Commercial Commentary," 12 March), nor do we have space here to challenge some of her more fantastic misstatements about the tv industry. (Read them if you want to make your blood boil.)

But we do want to call attention to her insistence that "Congress has two choices." It must "either fix responsibility on the networks for balanced programs based on the ratings," or "the government itself must provide a channel for decent intelligent entertainment."

Mrs. Luce is passionately vague as to just how one achieves "balanced programing based on the ratings" but her alternative is certainly specific.

As we said last week, we believe that fourth network talk is bound to increase in certain quarters, and we believe that the industry must be prepared to answer it vigorously.

The idea of a network devoted solely to cultural and public service programs, and free of advertising, has a great fascination for many intellectuals and emotionalists who have no real working knowledge of the medium, and no practical sense of economics.

Such a network, of course, would be excessively expensive; its costs would ultimately have to be borne by the public and its changes of program mediocrity and boredom would be very great.

Such considerations, however, make little difference to hot-headed tv critics who are raising the fourth network cry with increasing stridency. Tv broadcasters and advertisers should make plans now for combating this potential-danger.

10-SECOND SPOTS

Fast: An adman went into the Men's Bar at the Waldorf, ordered two martinis. He sipped alternately from both glasses. "Why didn't you just let me mix you a double?" asked the bartender.

"I don't like to drink alone," the adman said. "The guy who used to be my drinking buddy got a job with a San Francisco agency, so I drink this other martini like he's here with me."

It became a regular after-work ritual with the adman, the two martinis. And the bartender catered to the whim. Then the other night, the adman ordered only one martini.

"What happened to your friend in San Francisco?" asked the bartender.

"Oh, this is his drink I'm having," the adman replied. "Me, I'm off the stuff for Lent."

Definition: Making the rounds just now is this definition of a "bore"—A Texan who went to Harvard and now works at Mc-E.

Fraternization: Robert Lawrence Productions, NYC tv commercial studios, has opened its executive dining room and cocktail bar to actors, actresses and models as a sort of talent showcase for agency and client admen. Lunch hours will now be known as "The Cheesecake Break."

There'll always be a Dixie: To promote its new UAA cartoon strip, Bugs Bunny, WAGA-TV, Atlanta, got itself a live rabbit, held a contest for naming him. Winning name: Rabbit E. Lee.

Tiger, tiger: Gray & Rogers, Philadelphia and Newark ad agency, needed a marketing/merchandising man, ran a newspaper ad headed, "Tiger Wanted." One applicant answered simply, "Grr," followed it with another letter that said, "Purr." That tiger is bucking for stripes.

Modern times: Sign on coffee vending machine in ad agency—CREDIT CARDS ACCEPTED.—Frank Hughes.

Summing up: Jim Keen, tv salesman for WISH-TV, Indianapolis, comes up with this category for ABC TV's The Vikings—"A Norse Opera."
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Keep up-to-the-minute on TV/radio developments by entering your own subscription, and having SPONSOR sent to your home where you can read it at your leisure.

MAIL THIS HANDY CARD TODAY
we'll take it from there, and bill you later.
GOT A RADIO/Tv QUERY?

FOR FURTHER FACTS

CALL MU 8-2772
OR

MAIL THIS CARD!

Our Readers' Service Department is ready and eager to assist you. This is one of the many services available to you with your subscription to SPONSOR.

This department is maintained to help furnish subscribers with detailed and useful information on every phase of radio/tv advertising culled from the pages of SPONSOR and other sources. This department maintains a complete index of all the articles published by SPONSOR together with an updated research file of industry statistics.

REPRINTS? BACK COPIES? Readers' Service will do its best to assist you with your needs at economical cost.

Next time you have a question, give us a call, or jot down your request on the attached card. A Readers' Service representative will be glad to help you.
take a good look at

DENVER

...and you will again
see that KLZ-TV is
"FIRST FROM SIGN-ON
TO SIGN-OFF
SEVEN DAYS A WEEK."
(16 of the top 30 shows)

HIGHEST RATED:
* Network Show
* Syndicated Show
* Daytime News
* Nighttime News
* Weather
* Sports

* November ARB

CBS DENVER
KLZ TELEVISION

Channel 7

Represented by the KATZ Agency
It adds up!

MADISON
WISCONSIN

ROCKFORD
ILLINOIS

1 + 1 = 2
MADISON and ROCKFORD, TOO!

For the wise buyer it's a case of simple arithmetic because channel 3 offers coverage of the basic Madison-Southern Wisconsin Market... plus the Rockford-Northern Illinois Market. The reason... Channel 3 is primary CBS for both markets.

WISC-TV
CHANNEL
MADISON, WISC.