

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

U. S. ROCKY F. PLAZA-RM
NEW YORK 20 N. Y. -510

LA. NEW YORK, N. Y.
CORP. N. Y.

NAILED DOWN!



WPRO-TV LEADERSHIP In Providence, R.I.

TOPS IN ARB, NIELSEN, PULSE

ARB (April-May 1959) 4 week survey gives WPRO-TV a whopping average **45.5%** share of audience all week long — **25%** more than its nearest competitor.

NIELSEN (July, 1959) shows WPRO-TV dominance every night of the week with **42%** share. Afternoons, Monday through Friday, **46.5%** share. (We have a healthy **33.5%** in the mornings, too.)

PULSE (July, 1959) WPRO-TV leads from noon to midnight with a whopping seven-day average of **45%** share of audience. Mornings we have a hefty seven-day average of **43%**.

NEED MORE PROOF?
WPRO-TV has 8 out of 10 top-rated multi-weekly shows and most of the top 15 once-a-week shows too. (Pulse July, 1959). WPRO-TV's audience **RESPONDS** in Southern New England's multi-billion market. See what's happened in Providence. Then nail down your schedule with Gene Wilkin at Plantations 1-9776, or your Blair man.

WPRO-TV 12

CAPITAL CITIES TELEVISION CORPORATION • 24 Mason Street, Providence 2, R. I.

- W-TEN
Albany
- WROW
Albany
- WTVD-TV
Raleigh-Durham
- WPRO
Providence

DAYTIME TV'S \$440 MILLION PROBLEM CHILD

Advertisers will push daytime tv spending up 32%. But several knotty problems remain

Page 33

Mr. Madison Ave. returns to the scene of his fame

Page 36

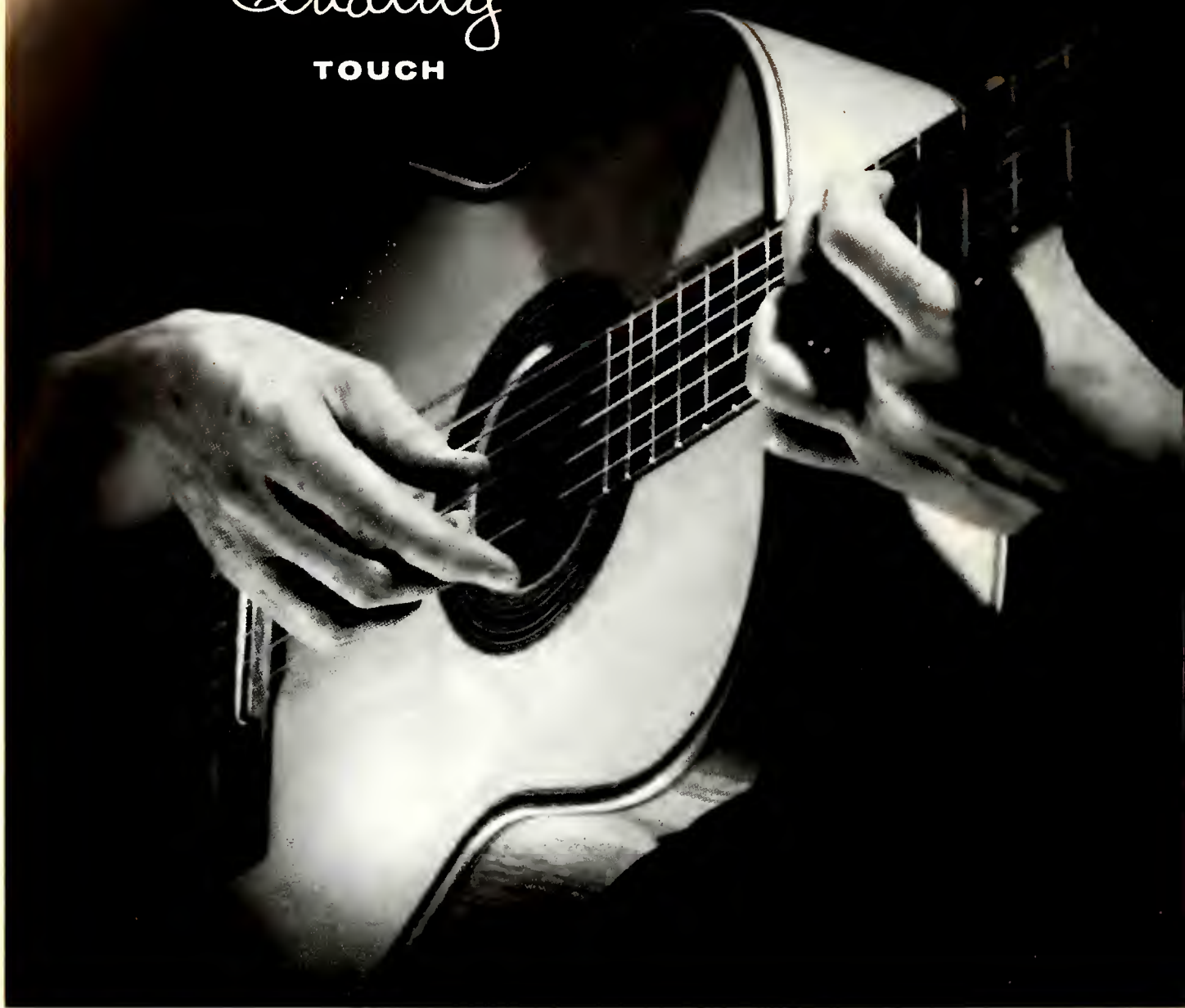
Why Sponsor ran a Blue Ribbon Radio series

Page 38

Video tape gets the pro and con treatment

Page 40

THE
Quality
TOUCH



The expressive flamenco...one of the more difficult and beautiful of stringed instruments! For certain, it takes a "quality touch" to capture the full range and challenging aspects of this vivid instrument. To capture the admiration and attention of the radio and television audience also demands a "quality touch"!

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

WFAA



radio & television • dallas

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS



AT 1:45 P. M. on September 22, Mr. Khrushchev is coming to our town—to see what he can see.

From halfway around the world he is coming to visit this bountiful land for a few hours. Out here in the heart of America, he will see Agriculture and Industry wed — blossoming into a tremendous capitalistic force for good and good things.

He will see the great rolling fields of hybrid corn stretching from here to your breakfast table. He will see the John Deere Works whose massive daily production of labor-saving farm machinery is an obvious testimonial for a successful capitalistic venture. He will see the sprawling Firestone Tire & Rubber plant which makes tires as big as a house or as small as a doughnut.

He will see one of our country's great insurance centers. He is going to visit a great university dedicated to developing growing things, including people.

He is coming to see what he can see, and it's time he did. There's a lot to see here. This is an important place.

Mr. Khrushchev's every reaction will be reported instantly by radio and television stations everywhere. Before the world goes to sleep that first night of his visit, the world will know more about Mr. Khrushchev and Mr. Khrushchev's world will know more about us . . . because of electronic journalism.

In truth, "Big Brother" will have his eye on us and we'll have our eye on "Big Brother." One of the first things Mr. Khrushchev will see as he flies into Des Moines is the KRNT-TV tower right smack in the middle of town. About the second thing, KRNT microphones and cameras.

There's so much to see here and so little time for him to see it! There's much to know about our nation's radio and television setup, for example, and it takes so long to appreciate its massive force.

Des Moines would be a good place for him to study free American radio and television. We've got some of the best stations in the country here, and they operate in the public interest, convenience and necessity, and not because of any party line or edict. We're important to people.

Mr. Khrushchev should see our good KRNT newsmen in action, writing stories, reporting facts regardless of who is involved—facts about public officials, for example, not caring whether the public officials will be pleased or displeased . . . newsmen broadcasting stories, caring only that the public gets the truth.

Mr. Khrushchev might learn to like American radio and television, all the music, the drama, the comedy, the public service — FREE — just so someone can tell about a product or a food or a service that people can buy to make their living easier . . . selling things in this country that uncounted millions in other parts of the world cannot buy. Let him see free American broadcasting, born from free American competition.

Yes, Mr. Khrushchev is coming to our town, and the world's spotlight focuses on this heart of America. Everyone should come see us. What we are doing out here is important to people throughout the world. Come make your own inspection trip. You'll like what you see.

Cowles Broadcasting Co.

KRNT, KRNT-TV **Des Moines, Iowa**

Represented by THE KATZ AGENCY

How to Persuade the Knoxville Market



It takes a powerful medium to sell in the big, wide-spread 1,600,000 Knoxville Trading Area. WBIR-TV's top power . . . top audience . . . top programming . . . and leadership in top-rated shows get the job done. Call your Katz Man.

WBIR-TV
CHANNEL **10**
CBS
KNOXVILLE-TENN.

© Vol. 13, No. 37 • 12 SEPTEMBER 1959

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

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- 33** TvB predicts advertisers will spend a projected \$440 million on net work and spot tv during the daytime hours this year—a rise of 32%
- Ben Duffy comes back**
- 36** The indomitable Mr. Madison Avenue hits the comeback trail, tells his views on the advertising and air media scene which he pioneered
- Behind the Blue Ribbon Radio series**
- 38** SPONSOR selected six of all the blue-chip radio advertisers for its series. Why these particular six? Each is representative of a strategy
- Is video tape best for tv commercials**
- 40** Here are two contrary views voiced by Robert Lawrence and Howard Meighan on the highly controversial subject of tape in tv commercials
- Grosset & Dunlap sells books like drugs**
- 42** Book publisher merchandises \$36,400 network buy to booksellers, racks up record volume of orders—one month prior to first announcement
- Who's who at the radio nets**
- 44** An up-to-date chart of ABC, CBS, NBC and Mutual radio execs, prepared especially for agency and admen dealing with network personnel
- How Cal Fame frozen juice grapples with giants**
- 46** Regional company uses checkerboard strategy of tv I.D.'s, co-op minutes, keeps brand image fresh by change of pace and commercial techniques
- When to run auto messages**
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BPA

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MURRAY Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUPERIOR 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAIRFAX 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYWOOD 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURRAY Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

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Great Moments



on a Great Radio Station



KMOX Radio outweighs
all other St. Louis media
in community impact!

Terror tightened Mrs. Wilson's voice. She and the girls had been asleep when the wind hit, roaring like a hundred jets, ripping their home to rags and sticks. The story of the Wilson family and thousands like them was transmitted first by KMOX Radio to a city's ears and its heart seconds after the killer tornado struck St. Louis. For twenty-four memorable hours, KMOX called for relief funds for the stricken city. Listeners from twenty-six states responded, 6,412 of them, at the rate of four phone calls a minute. Again KMOX Radio had earned the right to its title, "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 ^{CBS} RADIO

1120 ON YOUR DIAL

50,000 WATTS. REPRESENTED BY CBS RADIO SPOT SALES

WAKR



Akron—Rubber Capital of the World.



Fred Albrecht, Pres. of Akron's largest food chain, discusses the next Acme Food store with Roger Hudson.



Dave Bell, District Manager for Peoples Service Drug Stores reviews Fall ad plans with Hudson.

WAKR DOMINATES AKRON

In Akron, WAKR is first by far. *First* in audience . . . in advertisers . . . in local appeal! WAKR's lead in Akron is so great that no other station even comes close. And, don't let anyone tell you that Cleveland stations influence Akron buyers . . . it just *ain't* so. The latest Hooper Index for Akron, April-May, 1959, shows that from 7 A.M. to 6 P.M., Monday through Friday WAKR has 55% coverage of the Akron market . . . more than all other Akron stations combined. To increase your sales in Akron, America's 44th market with an estimated population of 496,200, call your McGavren man for up-to-the-minute data.

On the spot telecast of the finalist for the All American Soap Box Derby.



FOR FACTS YOU CAN USE ABOUT AKRON

... *ask the man who knows!*

As a service to stations represented by Daren F. McGavren Co., a McGavren man visits each market and works at the station level in all phases of station operation, visiting retail stores... talking with wholesale distributors... Getting first-hand knowledge of local industries and studying market data in detail.

We feel that this is the *only* way to be sure that your Rep knows your local story as well as the rating picture. At the end of his "in the field" training the McGavren man prepares a full report on the market and your station. The report is sent to all McGavren offices *and* to all *Time buyers*.



Roger Hudson becomes local salesman for a week, and gets feel of WAKR impact in Akron.



Ken Keegan, V. P., Gen. Mgr. and Roger Hudson discuss local and national sales activity.



Staff meeting coordinating station operation with representative.

WAKR represented nationally by



DAREN F. MCGAVREN CO., INC.

Radio and Television Station Representatives

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES • SEATTLE • ST. LOUIS

... *ask the man who knows!*

YOU KCAN'T KCOVER TEXAS without KCEN-TV



NO DUPLICATION!

our Central Texas viewers are our own (not shared with overlapping programming) and they're more of 'em!



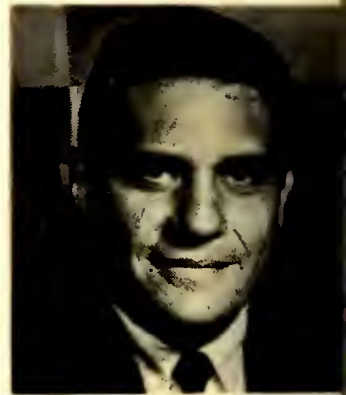
NEWSMAKER of the week

Tv's new status among the motion picture majors is symbolized by moves at Screen Gems last week following the recent death of Ralph Cohn: V.p. Jerome Hyams became gen. manager and board member, and Columbia Pictures' pres. Ab Schneider assumed also the presidency of Screen Gems.

The newsmaker: Jerome Hyams, whose elevation to general manager came as no surprise to intimates of Columbia Pictures strategy. Previously v.p. for syndication, he had privately been regarded as the obvious candidate for the managership should it ever become necessary to fill that post.

The move opens the way for Columbia to bring its tv subsidiary back into its internal structure, resuming the interwoven corporate pattern of some years ago when the late Harry Cohn was both president of Columbia Pictures and of Screen Gems.

Though the Screen Gems-Columbia Pictures integration typifies Hollywood's new mood, it does not mean a new attitude for Columbia in tv. Columbia was first and fastest of the majors into tv, and no basic policy changes are expected. Nor do Hyams' syndication origins portend that he will assign any special or unique role to that area in his new role at Screen Gems.



Jerome Hyams

Says Hyams: "Screen Gems is headed for even greater heights of success; we'll be producing more and releasing more. Columbia Pictures' years of experience in production and distribution, when applied to tv, should bring quick results in hit shows. Furthermore Screen Gems will be carrying its operations forward in all areas at once." Two of Hyams' contributions as syndication chief were increased production and an accelerated rate of motion pictures released for tv.

It was 15 months ago that Hyams was elected a v.p. of Screen Gems. He joined the company in December, 1956, became syndication sales director when Hygo Television Films was absorbed.

Hyams first entered the film field in 1934 with Guaranteed Pictures, later to become Commonwealth Pictures. He became a v.p. of Commonwealth in 1947, and formed Hygo in 1950.

During World War II, Hyams served in the OSS division of the Navy with a film unit. Married and the father of two daughters, he resides in Great Neck, Long Island.

vienna to the wailing wall genghis Khan

tribal chieftain to world conqueror—by the power of positive salesmanship. Timujin—The Genghis Khan—
united innumerable mongol tribes under a single horse-tail banner, then led them in a victorious sweep to the gates
of Vienna. His salesmanship was a dominant force in the medieval world for more than a generation. Warrior,
yes, but above all The Genghis Khan was a Salesman. Domination by the power of positive salesmanship is
the key-word of Balaban policy in *every* market. WIL is a dominant force in St. Louis—a powerful voice to sell
your products and services with maximum impact and positive efficiency. Above all—WIL is a Salesman.

WIL

Buy RADIO when you buy media
Buy BALABAN when you buy radio
Buy WIL when you buy St. Louis and
you BUY the people who BUY

WIL
St. Louis
KBOX
Dallas
WRIT
Milwaukee

THE BALABAN STATIONS
in tempo with the times

John F. Box, Jr., Managing Director
Sold Nationally by Robert E. Eastman





Standing at right is Ted Arnold, WHBF Stations' Sales Manager, a member of the school board, shown in session.

Community leadership by staff people enhances WHBF value—for advertisers



The esteem that WHBF enjoys in its home town community—the Quad-Cities—is deeply rooted. Since 1925 this station has had the advantage of constructive management by community-minded people. In accordance with this philosophy, WHBF has attracted a staff of like quality.

Probably no other organization in the Quad-City area contributes more man hours, on and off the job, to helping and cooperating with every worthwhile project.

The result of such community leadership and participation has accumulated over the years into a tremendous amount of acceptance for WHBF.

This excellent stature, although it cannot be worked into a rate card, is a tangible plus that WHBF advertisers share with us in the Quad-Cities.

STRONG & PRODUCTIVE FROM DEEP ROOTS



WHBF RADIO & TELEVISION

Covering Western Illinois and Eastern Iowa for 9 years

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS U

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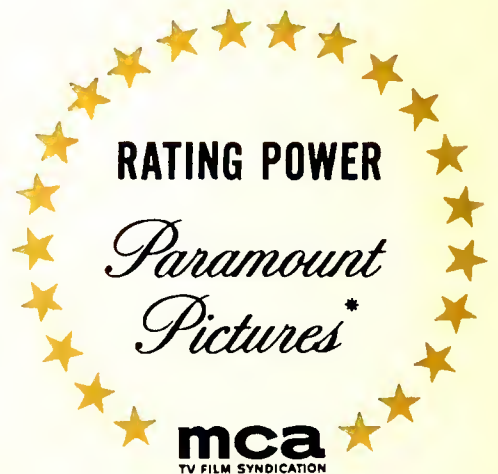
Laura Oken, Office Mgr.
George Becker; Charles Eckert;
Gilda Gomez; Priscilla Hoffman





	SHARE
Seattle-Tacoma	52.7%
St. Louis	63.7%
Philadelphia	63.0%
Chicago	54.5%
Los Angeles	62.8%
New York	67.8%

“Road To Morocco”



Reps at work

Fred L. Bernstein, v.p. and general manager of Forjoe & Co., Inc., New York, has found that station-representative and representative-agency relationships lie along parallel lines. "The broadcast manager seeks much the same type of service and information from his representative as the representative can make available to the agency-man who looks for vital, up-dated data on stations and markets. And the representative's constant up-dating of information and research has become increasingly more important as qualitative information and factual statistics enter into the advertising, sales and marketing picture." Fred notes that while many local stations work in conjunction with the local advertiser, more liaison should be developed on the national level.



"National advertisers and agencies do not differ from their local counterparts. They, too, are constantly on the search for new material pertaining to stations and markets. They, too, are always interested in suggested schedule improvements. The job of the aggressive station and station representative is to supply this kind of service."

Bob Lobdell, Adam Young, Inc., New York, notes that radio's role has changed from that of an entertainment medium, to one more concerned with companionship and service. "This has been brought about principally by the advent of television, which has replaced radio as the prime entertainment medium. Radio's changed circumstances stimulated advertisers into thinking about a new technique called 'saturation spot.' But as the technique caught, radio began to provide less identification than it had previously offered." Bob relates that various measures have been taken by the stations to restore the element of identification beyond simply couching the spot in a suitable atmosphere. "A new development that many of our stations have been working on is



the conversion of announcement schedules to service features. The particular feature used should have a natural association with the product so the theme of the commercial is perpetuated through the feature. Proper use of time purchased produces greater results than any station merchandising. A useful idea relayed to the audience, credited to an advertiser builds goodwill and sales."

'THE VOICE OF LONG ISLAND'

WHLI

10,000 WATTS

the only station that delivers
New York State's

2

nd

**LARGEST
MARKET!**

(Nassau-Suffolk)

WHLI dominates greater Long Island . . . and its huge, quality adult-buying audience!

Reaching 5,668,100 people . . . at an amazingly low cost-per-thousand!
(Total primary coverage)

Delivering total coverage of the "Big Income - Big Spending" adult-buying audience
(Nassau-Suffolk)

BUYING INCOME	\$4,392,349,000
RETAIL SALES	\$2,620,895,000

WHLI has the Largest Daytime Audience in the Major Long Island Market . . . Bigger than any network or independent station!
Pulse

→ 10,000 WATTS

WHLI AM 1100
FM 98.3

HEMPSTEAD LONG ISLAND, N. Y. *the voice of Long Island*

Represented by Gill-Perna



AWARDED TO
A LOYAL AND SUCCESSFUL ASSOCIATE
IN APPRECIATION OF
HIS FIRST FIVE YEARS
PETERS, GRIFFIN, WOODWARD, INC.

THE PGW COLONEL SAYS:

*“Here at PGW we
operate on the theory
that our Colonels work
about five times as hard
as the next fellow ”*

That's why we award a gold watch to *every* **PGW** employee after five years with us, instead of waiting for the customary 25 years of service.

We are happy to say that 59 Colonels and Colonel-ettes at **PGW** have already been presented with their five-year watch . . . we're happy because we like people who like hard work. Don't you?

PETERS,

GRIFFIN,



WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO DETROIT HOLLYWOOD
ATLANTA DALLAS FT. WORTH SAN FRANCISCO

YOU
can
reach



of Mississippi
Retail Sales...

\$918,000,000

IN THE SOUTH'S
FASTEST GROWING
TV MARKET

Jackson, Miss.*

with these Jackson
stations

WJTV 12

KATZ

WLBT 3

HOLLINGBERY

* Nation's business gains leader

by John E. McMillin

Commercial commentary

P&G revisited

In Cincinnati a couple of weeks ago I saw for the first time the new (three years old) P&G headquarters building, and made the same silly, trite remark that dozens of others have made.

"Well," I observed inanely, "It certainly looks different from Lever House."

The difference, of course, is staggering. Lever's lovely miracle of steel and glass is one of New York's brightest architectural jewels. It lends grace and color and daring and modernity to the swirling patterns of Park Avenue.

The solemn, solid, brazenly unimaginative P&G building is, by contrast, plunked down in the midst of Cincinnati's underprivileged business district like a Presbyterian preacher in an Edinburgh slum.

It has a grim, gray, no-nonsense look about it, a kind of pious plainness that is at once forbidding, and also a little ridiculous.

It hides, I am sure, a wildly romantic heart.

Knowing them, I suspect that the P&G hierarchy was proudly and stubbornly determined to be as little like Charles Luckman as possible. The result is something less than an architectural triumph. But at least it is not Luckmanesque.

The P&G personality

I was glad to see it though, and glad to renew acquaintances with an old, old friend.

Having spent nearly 15 years working on knotty P&G problems and attending tense P&G meetings in the Gwynne Building across the street, I have often looked back and wondered what I really felt about this extraordinary company.

America's No. 1 advertiser and "best managed corporation" is a kind of industrial enigma, hard to understand or fully appreciate if you are too closely involved in its shrewd, tight-lipped activities.

Coming back, even now, I still felt those old queasy stomach butterflies I used to feel on gray mornings when I got off the Cincinnati Limited with a package of layouts or recordings under my arm.

P&G, I discovered, has not changed very much in the past 25 years.


It is bigger, of course, and more diversified. It embraces, in effect, four separate companies—foods, drugs, soaps and detergents, paper and other products. It has 30 nationally advertised brands.

But the old P&G spirit remains. The unique corporate personality,—tough, thorough, foursquare and a little bit shy—is essentially what it was in 1934 when Neil McElroy, a marked young man, presided over a plain desk in the vast open bullpen of the P&G advertising department.

Perhaps of course, this is not very surprising, for P&G's record of management continuity is almost fantastic.

(Please turn to page 18)





the big new one in los angeles

Big, new 50,000-watt KRLA Radio booms
a big, new sound—Modern Radio Los
Angeles—into America's fastest-moving
market. It's new, it's power packed and
it's smack at 1110, dead center on the dial.
New, million-dollar selling personalities!
New audience impact! New million-dollar
coverage throughout Southern California
—99.99/100% perfect! KRLA is a *must-buy*
in Los Angeles radio. And the availabili-
ties are *prime*. Your future is right *now*
on KRLA . . . Modern Radio Los Angeles.

For a *franchise* in prime time, at lowest
cost, on a 50,000-watt leader in the nation's
number-one radio market, buy now!

MODERN RADIO / LOS ANGELES

KRLA

DIAL 1110 / 50,000 WATTS

6381 Hollywood Boulevard., Los Angeles 28, Hollywood 2-7388
Ed Schulz, General Manager

Represented Nationally by Donald Cooke Inc.
New York, Chicago, San Francisco. Jack Heatherington, St. Louis

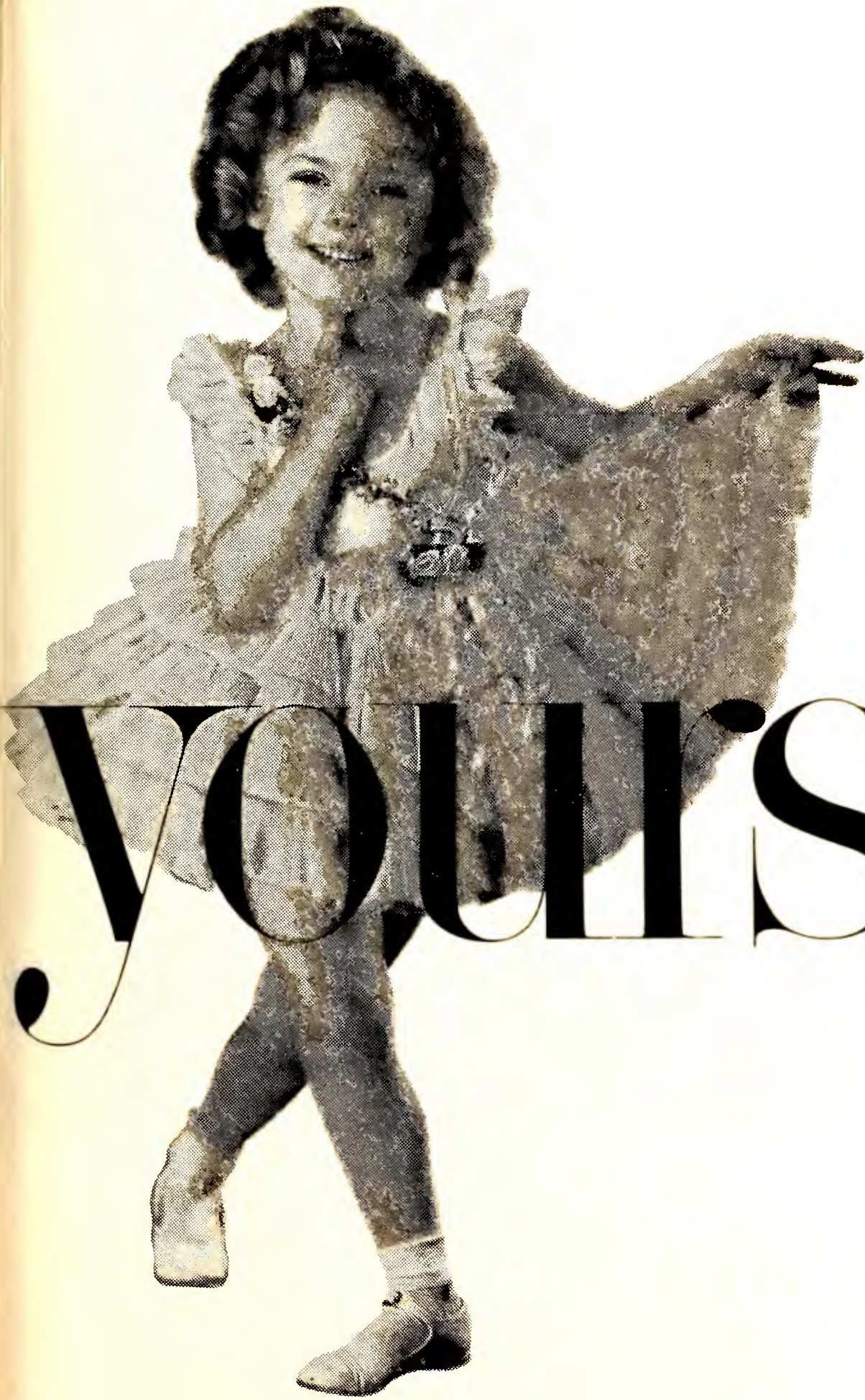
IN ANSWER TO REQUESTS
FROM STATIONS ALL OVER THE
COUNTRY, NTA NOW MAKES
AVAILABLE 10 OUTSTANDING
TEMPLE FEATURE FILMS.

*Here comes a festival of feature films
with the greatest little audience stealer of
all time. Here's Shirley Temple... at the
height of her universal appeal. And she's
yours. She's yours for that extra
programming energy you want for local
television excitement. She's yours in
brand new first runs such as: "Dimples,"
"Stowaway," "Just Around the Corner,"
"Bright Eyes," and she's yours in first-time-
off-network success stories such as
"Captain January," "Poor Little Rich Girl,"
"Wee Willie Winkie," "Heidi," "Rebecca
of Sunnybrook Farm," plus "Little Miss
Broadway." Yes it's Shirley Temple
and she's yours! Get in touch with your
NTA representative immediately!*

NTA INTERNATIONAL, INC.

Coliseum Tower, 10 Columbus Circle, New York 19, Judson 2-7300
Beverly Hills—Crestview 4-8781, Boston—Liberty 2-9633, Dallas—
Riverside 7-6559, Pittsburgh—Poplar 6-5300, Minneapolis—
Federal 8-1682, Chicago—Michigan 2-5561, Memphis—Jackson 6-1565

Temple



K-7 PRESENTS



ANOTHER

SEASON



OF

BRILLIANT



PROGRAMMING

...THE KIND

THAT



HAS

EARNED KVII-TV

A 116%



INCREASE IN

NIGHTTIME

AUDIENCE

SEE YOUR

BOLLING MAN

TODAY



KVII^{abc}TV

amarillo, texas

C. R. "Dick" Watts, Vice-President and General Manager

Don Robinson, the Crisco brand man with whom I sweated through the anxious days when Lever was introducing Spry, is now vice president in charge of the company's foreign operations.

Executive vice president Jake Lingle was then top man on Ivory Soap and he and I once held a solemn week-long debate on whether the Bronx Cheer sound effect on *Truth or Consequences* was too loud, fruity, wet and vulgar.

Howard Morgens, P&G president, with whom I plotted brand images long before the word or idea reached Madison Avenue, was once boss of the company's copy and radio operations.

With such men, and many others, carrying on an unbroken tradition that traces back through Richard Deupree and Ralph Rogan and William Cooper Procter to the candle-making days of the mid-19th century, the P&G personality has matured and developed, perhaps, but it has not been essentially altered.

Care, patience, and power

Frank Gorman, an ex-P&G executive who is now advertising director of Nehi, once told me that the three P&G qualities he most admired were its care, patience and power.

It's a good list, and one which explains a great deal about the company. P&G care about budgets, planning, research, testing and costs, is proverbial in the ad business.

Its patience, the willingness to wait one or two or three years until product and plans are right, is often less appreciated. But patience plus huge power lie behind most P&G successes.

To these characteristic P&G personality traits, I'd add a few others. One is its highly developed executive ability to get the best and most from many different people, both in Cincinnati and in its agencies.

I suspect that P&G gets more value per dollar of billing from an agency than any advertiser in the business. And it does this not by excessive or unreasonable demands, but by making individual agency men feel important and needed in the P&G picture.

Once you're accepted by P&G, you feel they care.

Another highly significant P&G quality is its genuine modesty. It does not engage in corporate boasting, and what sometimes seems like calculated secretiveness, is actually a refusal to be involved in flamboyant horn-blowing.

The new P&G building reflects a company that had profit-sharing, guaranteed employment and other employee benefits long before most, but consistently refused to praise itself publicly for them.

Finally, any assessment of the P&G corporate personality must inevitably come to grips with the company's almost Emersonian self-reliance.

You can get mad at P&G, and I often have, for its too logical, too-mental, non-intuitive approach to almost every problem. You can regret its inability to combine artistry with business acumen.

But you have to admit that it is a company that stands squarely on its own feet.

Years ago, during the New Deal, many American manufacturers became panicky over what they feared was government "regimentation" of business. Such fears, however, did not disturb P&G President Richard R. Deupree. "If there is going to be any regimentation," said Deupree firmly, "we will lead the regiment."

A characteristic P&G statement, if I ever heard one.



SILK SEPARATES BY B. H. WRAGGE

Poised, confident, aware of the very best in contemporary living; an individual of heightened sensitivity and great effectiveness, so re-assuring to be with . . . a "metropolitan" personality.

METROPOLITAN BROADCASTING CORPORATION

205 East 67 Street, New York 21, N. Y.





THE SUPERINTENDENT

COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF PUBLIC INSTRUCTION

BOX 911, HARRISBURG

August 4, 1959

Mr. Clair R. McCollough
President and General Manager
Station WGAL-TV
Lancaster, Pennsylvania

Dear Mr. McCollough:

On behalf of the 40,000 students and over 1,100 public and nonpublic school teachers in the Lancaster viewing area I wish to extend sincere thanks and appreciation for the cooperation of Station WGAL-TV in televising the science program during the past school year.

It is gratifying to know that your station will again provide students and teachers with public service time during the coming school year. You may be interested to know that, with the two programs your station is planning to show, we estimate that close to 85,000 students in the public and nonpublic schools in the twenty-county area will be viewing these telecasts during the school year 1959-1960. This increase is due to the fact that we are offering a science program for the intermediate school (Grades IV, V, and VI) and a speech improvement program for the primary grades.

It should be gratifying to you to know that as far as we have been able to ascertain the science series which reached approximately 40,000 children last year was one of the most comprehensive projects which had been undertaken by any commercial television station in the nation.

You certainly are to be commended for your complete cooperation in making the public service features of your station available for school instruction purposes.

Sincerely yours

Charles H. Boehm

These weekly programs are two of the many educational series regularly telecast by WGAL-TV.



STEINMAN STATION • Clair McCollough, Pres.

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

SPONSOR-SCOPE

12 SEPTEMBER 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Needham, Louis & Brorby, following a couple of tests, is going high, wide, and handsome on a concept of radio buying it calls the Rotational Saturation Plan.

The basics of the plan: (1) Buy four off five stations in a market for a campaign; (2) use each station, in turn, for a week only; (3) start the same cycle over as long as the campaign's in effect.

The agency initially tried the plan out for Lever's "all" and now is riding it in Chicago in behalf of Household Finance and Oklahoma Oil.

Says NL&B: For depth of penetration and reach, particularly on a limited budget, it can't be beat. It blankets the loyal audience of each station.

The secondary radio market is the gainer from the battle for sales dominance that duPont's Zerone and Zerex (BBDO) and National Carbon's Prestone (Esty) are girding for this fall.

DuPont is supplementing its tv operations with saturation buys in 99 radio markets—most all of them in secondary markets.

The Zerone-Zerex schedules will run four to five weeks at the rate of 30 to 60 spots a week.

If you're inclined to do any crystal-balling of tv trends the coming season, you can predict with certainty that more than one tradition brought over from radio days will be abolished.

- Example: The rate for network daytime now half the nighttime rate, looks due for an overhauling.

P&G appears bent on toppling this time-honored formula, which dates back to the fledgling days of network radio. P&G's persuader (applied at NBC TV): chunky cutbacks in daytime commitments.

- Remember this: The season already has seen the abolition by the tv networks of one of radio's strict taboos—the use of network facilities as spot carriers.

What could give quite a boost to car listening: The San Francisco Giants or the L. A. Dodgers winning the National League Baseball Championship.

The broadcasting of the World Series games from the West Coast would hit the eastern sections of the country at the peak of homeward driving.

NBC Radio already is trying to cash in on this prospect by offering a special pre-World series package.

Subliminal tv advertising may be taboo for humans, but there's a commercial in the making that will have a similar objective for dogs.

The sponsor will be a dog food, and the theme of the commercial will be along this line: Do you know why your dog is running around the room and barking at this moment? Well, he wants (the advertised) Dog Food.

What actually will have stimulated Rover into noise and action is a burst of barking coming from the commercial—but registered at a level audible only to the canine ear.

Colgate is on the verge of moving into the proprietary drug field with a product that will compete with Norwich's Pepto-Bismol and Upjohn's Kaopectate. The Colgate remedy is now being put through the clinicals.

Timebuyers rank Buffalo as the tightest spot tv market for the fall.

Their observation: What has aggravated the situation in that particular market are the more and more Canadian advertisers (especially beers, which can't use Canadian stations) are buying time on Buffalo stations to reach their Dominion prospects.

Thomas W. Leeming & Co. (Esty) will spread some of its spot money into tv the coming season.

Up to now it's been exclusively in spot radio as one of the most consistent users of that medium.

Sellers of tv—whether network or spot—hold that an important proselytizing job has yet to be done for the medium among the advertisers' field sales forces.

The educational task has had its effect on top management; but the man with the sample case on the road has yet to be told—in personal terms—the story of tv's value, effectiveness, and how this tool works for him on the retailer as well as consumer level.

Incidentally, a firm that's found the key to implementing this concept with outstanding success is 7-Up. Try to get a copy of the newsletters it gets out to its field people and bottlers and you'll see.

Tv is making faster progress than radio did in penetrating grassroots homes (as compared to city homes).

For an insight into how the distribution of tv sets has fared in these two areas, note the following percentages compiled by the American Research Foundation:

PERIOD	METRO TV HOME PENETRATION	OUTSIDE PENETRATION
June 1955	78%	50%
May 1959	91	80

The overnight rating business has taken a sharp turn: Both NBC TV and CBS TV will be using the 7-city Arbitron, instead of Trendex, for tune-in returns on premiere programs.

With Trendex it's a 25-city sample. NBC notes that it did an expensive correlation of the two services and found the tidings on the whole pretty much alike.

Another note from the rating services front: The three tv networks are waiting to see how Nielsen reacts to their notice of cancellation, which presumably takes effect next summer.

One of radio's troubles could be that it's paying the penalty of success: The medium delivers so effectively for an advertiser that he begins to wonder how much bigger the returns would have been if he'd used tv.

Strange as may be this logic, it's actually happened with the Silversmiths Guild. The Guild's alliance with radio turned out so that it's trying tv this fall in the belief it might be still more wonderful.

The buy, involving around \$500,000, via F&S&R, is in the Dave Garroway and Dick Clark shows, the latter with the intent of converting newlyweds to the virtues of starting married life with a set of sterling silverware.

Breck, which is committed for \$3-million worth of programing and time on the NBC TV Sunday showase, ranks at present as the No. 1 hair shampoo seller.

The runners-up: (2) Enden (Helene Curtis); (3) Halo (Colgate); (4) Liquid Prell (P&G); (5) Lustre-Creme (Colgate); (6) Regular Prell (P&G); (7) Drene (P&G).

The only place on the tv networks where you'll find brand new advertisers this fall is on the one-shots, or specials.

The list of sponsors of regular nighttime programing has expanded appreciably, but they can be categorized as either holdovers, returnees, or recruits from spot.

NBC TV seems to have taken a step toward meeting the daytime rate competition of ABC TV by adopting a new horizontal contiguity arrangement.

An NBC advertiser may spot his two weekly quarter-hours on two different days of the week and still be entitled to 60% of the gross time rate. Normally the price would have been 40% each of the gross rate—or 80% all told.

A much sought-after document in the trade is "study on tv" that Terry Clyne, of McCann-Erickson, had pulled together for him and has been showing around to the agency's network clients.

The compilation is loaded with rating analyses on both regular programs and specials.

The idea apparently is to kill any negative impressions nurtured by McCann-E clients about the audience impact of their network efforts.

CBS TV is now even-up with NBC TV in the number of daytime minutes available for affiliates to sell to spot accounts.

Effective 28 September, CBS stations will be free to dispose of the minute carved out after the Verdict is Yours (3:45-50 EST), as well as the two coming at 12:29 and 2:29. CBS' estimate of these minute chainbreaks: "A successful experiment."

NBC TV's minute allowances to affiliates for spot sale: in the body of the network show at 10-10:30, 12:29, and 2:29.

The prime media department chore in agencies with new shows on ABC TV and NBC TV is getting clearance in the two-station markets.

Leverage is being applied either by long-distance phoning or in-person visits.

This, of course, is supplementary to the stiff counter-punching in which the networks' station relations departments are engaged. An ABC sales v.p. admitted this week that where the client pressure is irresistible, payment of the spot rate has prevailed.

One of the hottest two-station clearance situations is in Louisville. Another is Winston-Salem. Both are the headquarters of cigarette clients—Brown & Williamson and R. J. Reynolds.

Most desired of the remaining two-station markets add up to 13.

You could be away off base if you look on the coming season's deluge of specials as just a fad: actually the networks already are planning years ahead.

Thus CBS TV will go the way of NBC TV in 1960-61 and block off a couple hours a week to be assigned exclusively to one-time programs.

One of the two hours probably will concentrate on news shows exclusively. This looks like the big innovation for a year hence, and possibly will bring to tv its first replica of a bigtime news magazine.

By the way, NBC TV has but three Sunday Showases unsold for the remainder of the '59-60 season and but three spots open in the Friday night hour delegated for specials only. The Sunday openings: Dec. 20 and 27 and 29 May. Friday night: 16 October, 25 March, and 22 April.

P&G quietly is testing a deodorant of its own: Secret.

The name's an old one in the company's files. At one time it was intended for a planned home permanent.

Compton probably administers the ad budgets for more No. 1 product sellers than any other agency in the business.

Leaders in the Compton stable: **Ivory Soap, Comet, Crisco, and Duncan Hines cake mix.**

It's got a runner-up in **Gleem** and a close contender in **Ivory Liquid.**

The ladies' urge to preserve a youthful appearance not only is causing a boom in the hair coloring market but a trend among the general toiletry companies to acquire or produce their own tinting products.

For instance, **Revlon has just bought out the Bressard Co.,** which used to cater to beauty parlors but whose brand is headed for the counters; and **Toni is market testing a hair tint of its own.**

The old stigma attached to hair coloring has vanished completely, and the practice among women, at least, is as **socially acceptable now as the use of lipstick.**

If you take a look at the marketing prospects of another item in the hair treatment spectrum—**men's shampoo**—you'll find that they're dwindling.

Reason: The newer generation has got into the habit of **cutting its hair short, hence is content to use a bar of soap while taking a shower.**

This style, patently, has made it **tough also on the hair-dressing field.** Sales, as a whole, have been declining.

(Incidentally, **Gillette has been considering bringing out a men's shampoo.**)

Do you know what the agencies bent on reaching the pre-school-age audience consider their biggest challenge?

It's how to **make their commercials stand out** from the barrage of sales pitches hurled at youngsters daily.

Tv, they note, is experiencing a record haul in this type of business, thus the **problem is to come up with a type of attack that makes an appreciable dent** among the 10-11 messages that a child may hear and see during a weekday.

Observed a media director: **"You think there's an edge if you can get the local personality to handle your commercial; but you soon find he's not only doing your but five others as well."**

As often happens with a network show that becomes a pronounced click, **NBC TV affiliates will be deprived of a completely free ride on the Jack Paar gravy train, effective 5 October.**

When the series started, the **network—as an inducement to clearing time—let the stations retain all the money they got from selling spots** on the local segments.

NBC TV now feels that it isn't making the money it should from the series and is asking the stations to chip in a portion of their gleanings.

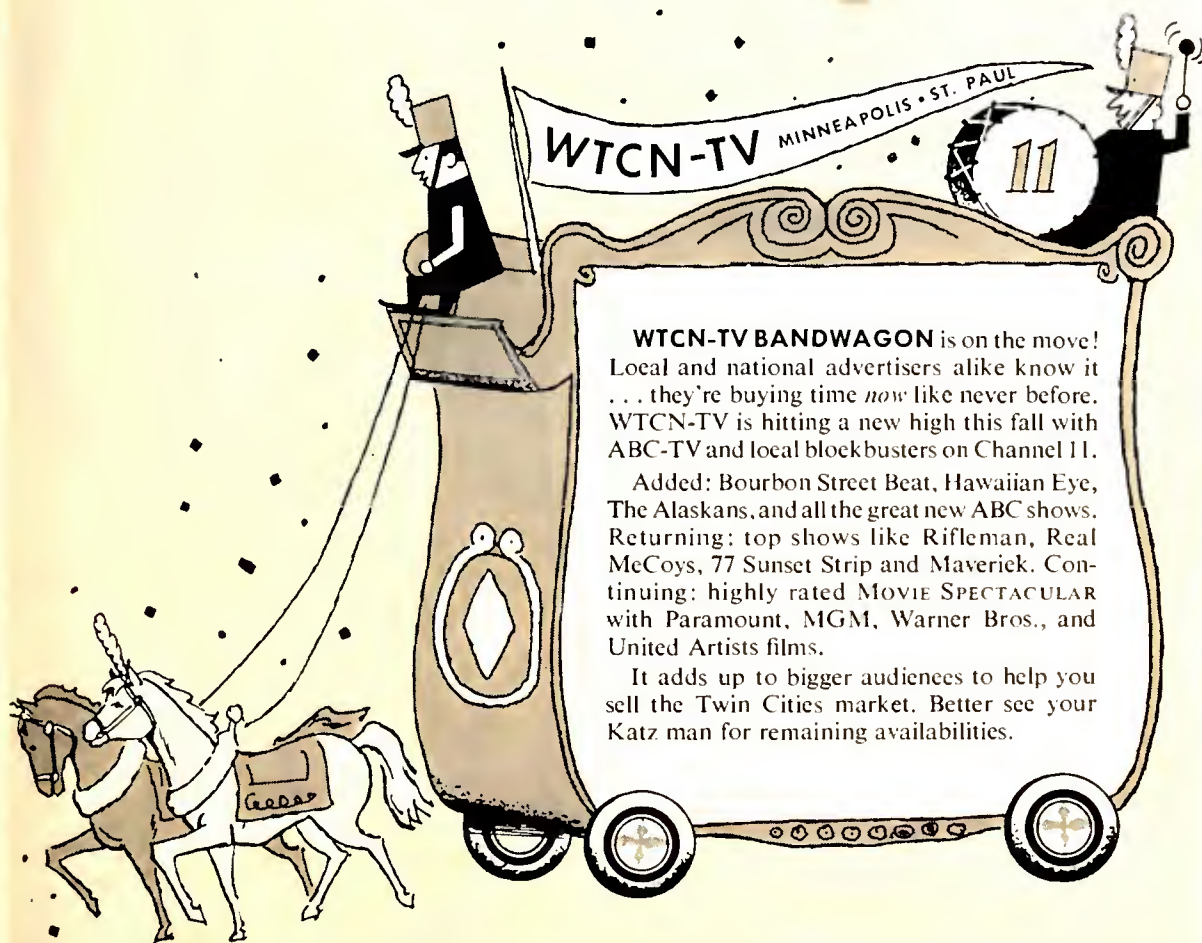
The requested cut: 2½% of the applicable hourly rate. The usual co-op fee is 3%

For other news coverage in this issue, see **Newsmaker of the Week**, page 6; **Spot Buys**, page 52, **News and Idea Wrap-Up**, page 68, **Washington Week**, page 73; **SPONSOR Hears**, page 76; **Tv and Radio Newsmakers**, page 90; and **Film-Scope**, page 74.

They're all

CLIMBING ABOARD!

Twin Cities'
WTCN-TV
is really
rolling with
powerful new
ABC and local
fall programs



WTCN-TV BANDWAGON is on the move! Local and national advertisers alike know it . . . they're buying time *now* like never before. WTCN-TV is hitting a new high this fall with ABC-TV and local blockbusters on Channel 11.

Added: Bourbon Street Beat, Hawaiian Eye, The Alaskans, and all the great new ABC shows. Returning: top shows like Rifleman, Real McCoys, 77 Sunset Strip and Maverick. Continuing: highly rated MOVIE SPECTACULAR with Paramount, MGM, Warner Bros., and United Artists films.

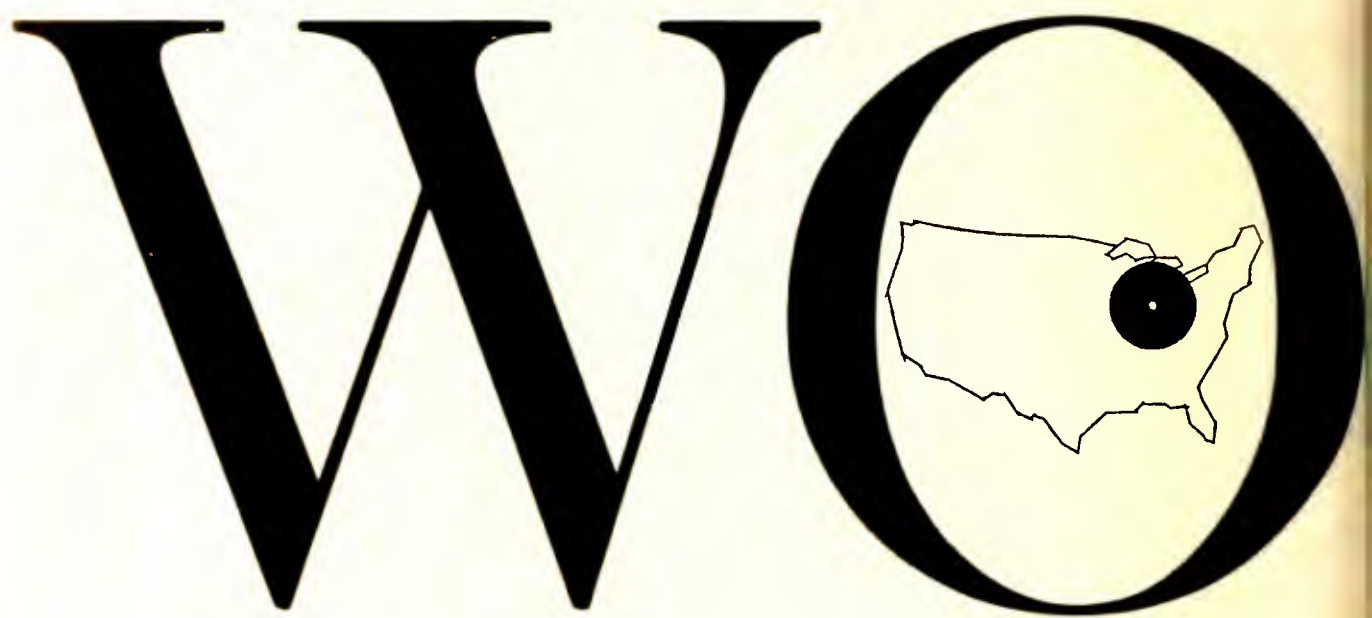
It adds up to bigger audiences to help you sell the Twin Cities market. Better see your Katz man for remaining availabilities.

HOP ON OUR BANDWAGON TODAY...

WTCN-TV AND RADIO

ABC STATIONS FOR MINNEAPOLIS • ST. PAUL

WVO

The logo consists of the letters 'WVO' in a bold, black, serif font. The letter 'O' is significantly larger than the 'W' and 'V'. Inside the 'O', there is a black outline of the United States map. A solid black circle is positioned over the map, centered on the location of Washington, D.C., representing the station's call letters WVO.

When you're
buying
top markets,
buy

WOWO

37th

U.S. radio
market

On WOWO you cover 50 counties, the two-and-a-half million people inside the Chicago-Detroit-Cincinnati triangle. Last year they bought *two-and-a-half billion dollars* worth of goods. The area clearly means *business*, and WOWO is the only single medium that effectively blankets it. That's why no selling campaign is complete without . . .

WOWO
Fort Wayne

Represented by AM Radio Sales

w b c Westinghouse Broadcasting Company, Inc.

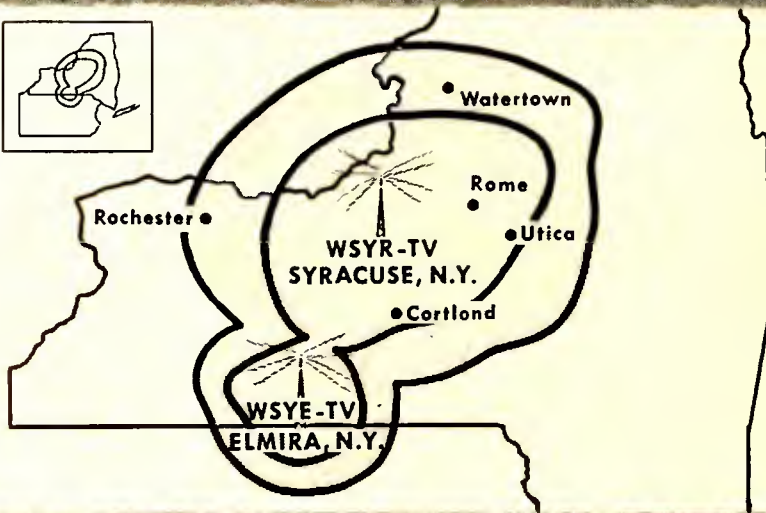
WSYR-TV

PLUS!

WSYE-TV

DOMINATES CENTRAL NEW YORK

**WSYR-TV ALONE DELIVERS 44,287
MORE HOMES THAN ITS COMPETITOR**



**WSYR-TV AND ITS SATELLITE,
WSYE-TV, DELIVER 73,089 MORE
HOMES THAN ITS COMPETITOR**

*All figures NCS No. 3, weekly circulation.

WSYR • TV

NBC
Affiliate



Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

49th an Madiso

Our Oriental Counterparts

I have a pleasure of informing you that, owing to the great favor you had kindly given us in helping to get pictures for the Tv Commercials Exhibition of KRT-TV which was a remarkable success.

The Exhibition was held from 17th to 22nd of July at Matsuzakaya Department Store in Tokyo. This was really the first attempt since the commercial tv industry was born in Japan in 1953. During those six days, 90,000 people came to witness how tv commercials they see on their sets are planned and produced. Especially the demonstration of live commercial in the hall and the immediate playback by VTR made the most vivid impression on the public. The following are a few details of the Exhibition: 1. Tv commercial films from U.S.A. and those produced in Japan were on show two times a day. 2. Books, magazines and other material concerning tv commercials were put on display. 3. Panel display of American and British tv commercials (live and film).

Yeshiro Nihira
*dir., tv commercials div
Radio Tokyo, Inc.*

Comment on Commentary

John E. McMillin's questions for sponsors of institutional advertising (Commercial Commentary, 15 August) are pertinent and should be answered to the satisfaction of the sponsors before hard-earned cash is laid on the line.

But I would like to ask Mr. McMillin and the rest of the communications professions these questions:

Can it be that effective copy for selling ideas and institutions is harder to produce than product copy?

Could it be that the knowledge that accurate measurements of results from institutional advertising is impossible causing advertising men to become sloppy and careless?



boom in spot

The national economy has reached a level well above the most optimistic predictions. And it's no coincidence that spot sales are also enjoying a phenomenal fall season — its rate of increase far exceeds all other media.

Broadcast spot has emerged as the basic medium of the marketing revolution. Advertisers know that fast-breaking, flexible, pin-pointed spot is most adaptable to the intricate exigencies of modern marketing strategy.

H-R too, has spearheaded a revolution — the vastly broader and deeper scope of modern station representation. Although H-R's primary emphasis is on sales — and always will be — it also provides comprehensive promotion, research, publicity and advertising services to its stations.

"We always send a man to do a man's job"

 **H-R** Television, Inc.
Representatives

**"I like the
rep who works from a base
of strong expert
personal service."**

Rod MacDonald, V.P., Guild, Bascom & Bonfigli, Inc., San Francisco



Rod MacDonald expresses what FORJOE considers the heart of good rep service. For station representation is more than pounding pavement, more than citing the latest rating, more than the battle to represent the buyable station. All these factors have meaning only if the rep instills confidence in the buyer based on knowledge, personal service, and a sense of fair play.

580 Fifth Avenue N.Y.C.
Forjoe-TV

New York/Chicago/Detroit/Los Angeles/San Francisco/Philadelphia/Atlanta

Could it be that they have found it easier to produce the advertising which flatters the "soft-headed management" than to hammer out a program which might produce results?

Product promotion has, through the years, rightly claimed a sizable portion of the sales dollar.

The public relations profession, as a "Johnny-come-lately," has in many areas yet to prove its worth to top management's satisfaction. It receives pennies beside the dollars spent on product selling. Can it be that some ad men's prejudice is influenced by where the big money is?

It would seem businessmen need as much as ever to sell their companies as good citizens and the great contributors to the public welfare which they are; and to create the kind of corporate image which will inspire confidence and provide a friendly atmosphere among potential customers.

G. W. (Johnny) Johnstone
dir. radio, tv & film
Nat'l Assoc. of Mfrs.

"Happy Bucks"

Since SPONSOR magazine printed the WSAZ, Huntington, West Virginia, radio news release on "Happy Money," we have received many phone calls and letters from stations all over the country asking for more details of the promotion.

As you realize, the promotion gives WSAZ "Happy Money" (not real stuff) to all participating sponsors, and they in turn, give it to their customers in like amounts of purchases. These same customers then use the "Happy Money" to bid on prizes to be auctioned at a local Huntington theater on 15 August.

WSAZ radio undoubtedly will give away more than one million "Happy Bucks" before the promotion is over.

George Greenwood
promo. dir., WSAZ
Huntington, W. Va.

Slightly Catastrophic

Your 13th *Air Media Basics* just shown to me by our timebuyer is complete in just about every way.

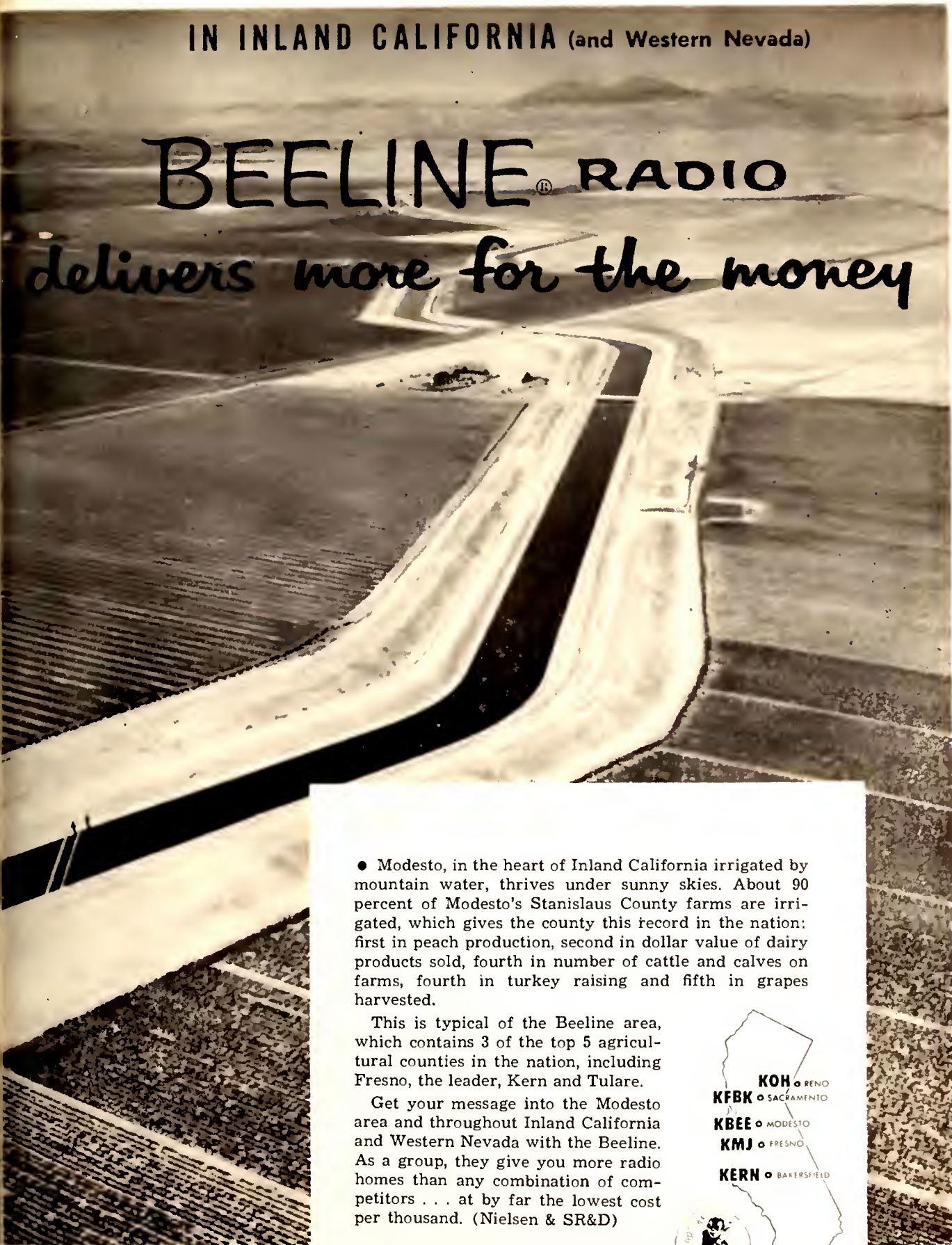
In fact, there is only one serious omission—US!

David Straus, III
Ovesey and Straus, Inc.
N. Y. C.

IN INLAND CALIFORNIA (and Western Nevada)

BEELINE® RADIO

delivers more for the money



• Modesto, in the heart of Inland California irrigated by mountain water, thrives under sunny skies. About 90 percent of Modesto's Stanislaus County farms are irrigated, which gives the county this record in the nation: first in peach production, second in dollar value of dairy products sold, fourth in number of cattle and calves on farms, fourth in turkey raising and fifth in grapes harvested.

This is typical of the Beeline area, which contains 3 of the top 5 agricultural counties in the nation, including Fresno, the leader, Kern and Tulare.

Get your message into the Modesto area and throughout Inland California and Western Nevada with the Beeline. As a group, they give you more radio homes than any combination of competitors . . . at by far the lowest cost per thousand. (Nielsen & SR&D)



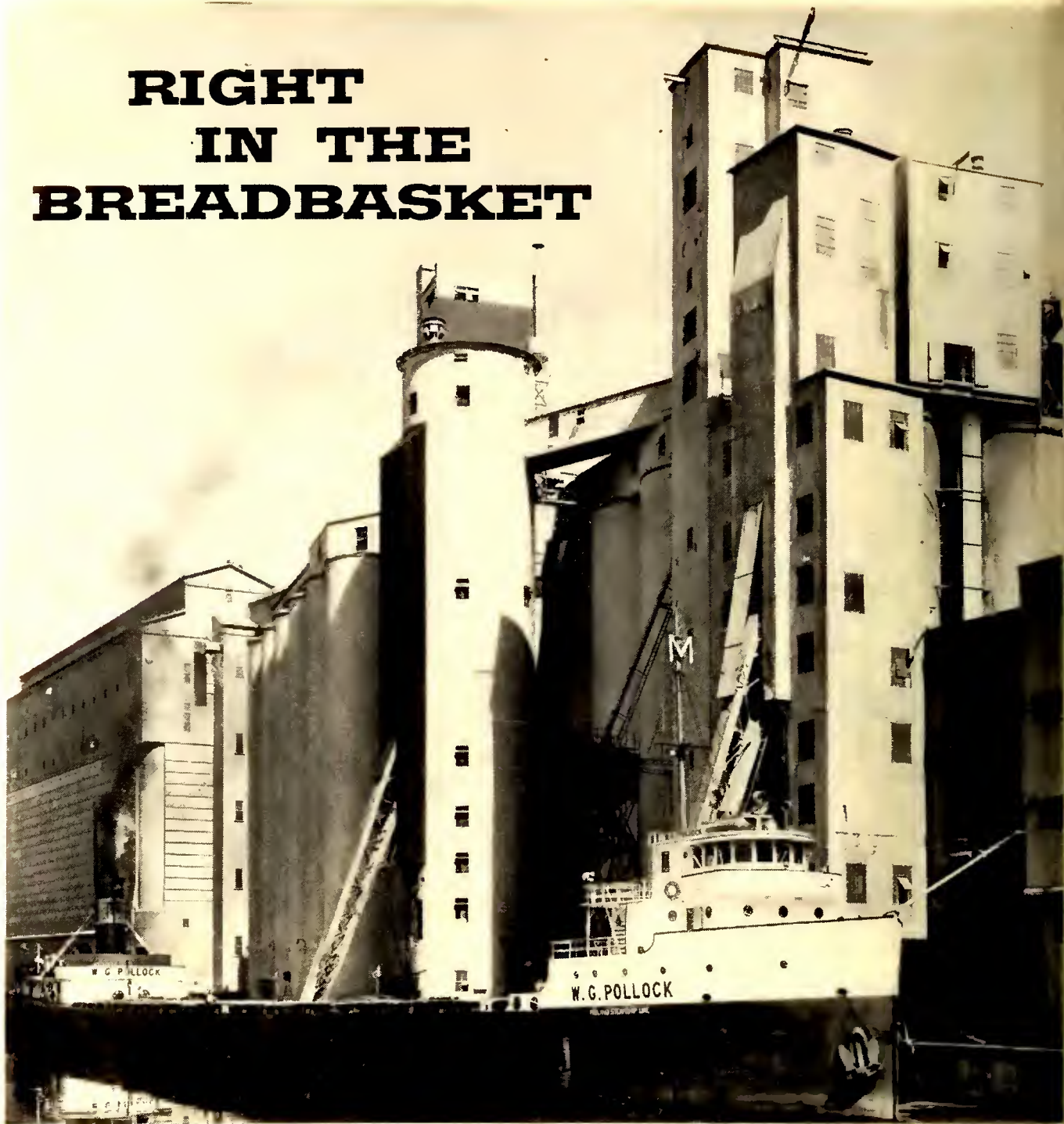
Huge irrigation canal carries vital water to land in Modesto area

McClatchy Broadcasting Company

PAUL H. RAYMER CO.,

NATIONAL REPRESENTATIVE

RIGHT IN THE BREADBASKET



Grain boat unloading in Buffalo River

When you advertise on WBEN-TV, your sales message takes on added momentum and impact and hits hard right in the nation's breadbasket!

Buffalo is the world's largest milling center. Its strategic location and port facilities—first as a major port on the Great Lakes, and now as America's newest World Port since the opening of the St. Lawrence Seaway—makes the Buffalo area, more than ever, one of the major markets on the North American continent.

And it's "dead reckoning" of the most infallible and precise kind when you choose WBEN-TV to reach this important and growing market. The clearest sales voice in sight and sound, your TV Dollars count for more on . . .

WBEN-TV

CBS IN BUFFALO

CH. **4**

REPRESENTATIVES: HARRINGTON, RIGHTER & PARSONS

DAYTIME TV: \$440 million problem child



▼ Daytime tv, healthiest ever, expects \$440 million in '59 ad revenue. But it's still beset with many unsolved problems. The biggest one: advertiser resistance

National and regional advertisers this year will spend an anticipated \$440 million for television advertising during the daytime hours before 6 p.m. if they continue at their present spending pace. They're investing a third more money on daytime this year than last. Yet daytime tv is still beset with many of the sales and advertising problems which have plagued it for the past decade, and networks, specifically, for eight years.

As the first full year of the three-network competition during the daytime hours nears an end (ABC TV originated its first daytime schedule

last October), SPONSOR queried network and spot experts to see which way the daytime tv winds are blowing—and at what intensity. Here's what they summarize:

- Spot's in better sales shape than network, but both network and spot sales at the start of the fall season appear to be—at best—even with or a bit under sales recorded last year at this time.

ABC TV v.p. Giraud Chester says day tv in '59 will top \$440 million. His net expects bigger share as it finishes first year of daytime operations

DAY VIEWING PEAKS IN AFTERNOON

Nielsen analysis shows viewing during the daytime hours early this year dropped a bit in contrast with the peak viewing year of '58 but is still considerably higher than patterns of 1957*

Year	Hours of the day	% total homes using tv	Number of homes in thousands
1959	9 a.m. to noon	16.9	7,436
	noon to 3 p.m.	21.8	9,592
	3 to 6 p.m.	25.7	11,308
1958	9 a.m. to noon	18.1	7,693
	noon to 3 p.m.	23.0	9,775
	3 to 6 p.m.	28.4	12,070
1957	9 a.m. to noon	14.3	5,620
	noon to 3 p.m.	21.0	8,253
	3 to 6 p.m.	27.3	10,729

*Trend of homes using tv, Mon.-Fri. daytime, A. C. Nielsen for March-April of each year.

- Spot and network-affiliated stations are beginning to reap additional sales benefits as networks start to release full minutes—rather than only 30 seconds—between network shows.

- Spot advertisers are still clamoring for minutes during daytime hours to accommodate the long copy which they say they need.

- Network lineups are holding firm, with relatively few program switches. NBC TV is pretty well com-

mitted to continuing with its game shows; CBS TV holds its tight grasp on daytime serials and the soapers; ABC TV, after a year of in-fighting, is putting stress on film re-runs and new-appeal mid-day programing.

- Network and station representative management are continuing their educational battle to alert advertiser and agency to the bonanza buys available during the daytime hours. Their strong argument: lower cost, and

more audience loyalty among women.

But the big breakthrough—when national and regional clients will move in a flood to the gates of daytime tv—is still in the future. Long expected, this breakthrough continues to be a dream rather than a realization for several reasons. The biggest national advertisers, explains Blair TV's Jack Denninger, vice president and Eastern sales manager, still demand broad reach. And the biggest reach, of course, is supplied by nighttime tv.

He sees the problem this way: "Advertisers are conditioned to seeing everything in black-and-white, all-or-nothing terms. They think they must use all day or all night, all minutes or all breaks, all spot or all network." Actually, as he interprets it, the client and agency must be educated to an awareness of what a blending can do.

Network spokesmen agree with this thesis. Carl Lindemann, Jr., vice president of daytime programs for NBC TV, points up the need for broader buying approaches and understanding of the more obvious virtues as well as the subtleties which daytime tv offers a sponsor.

Another client plus: the basic product of television during the daytime hours is improving significantly, according to Lindemann. He cites the addition of more competent writers, producers and non-name but talented daytime performers as first steps toward the goal of program improvement and development in live, network-originated shows. There's an increasing current trend to slot popular nighttime features as daytime re-runs, following the success of *I Love Lucy* for CBS TV. But in Mr. Lindemann's opinion—as in that of his colleagues at the other networks—a concentration on re-runs "would be dreadful, because it's merely playing off old product."

ABC TV is attempting program innovations in slotting a Western—re-runs of the John Payne series renamed *Restless Gun*—for the mid-day women's audience, to be followed by re-runs of the Bob Cummings show series under the title of *Love That Bob*.

Giraud Chester, v.p. for ABC TV's daytime programing, has been experimenting with new formats and personalities since he launched the

SPONSORED DAYTIME SLOTS SHOW MARKED INCREASE

Three-year trend shows 48% gain in the number of sponsored quarter-hour periods between '59 and '58*

	SPONSORED QUARTER-HOUR SEGMENTS BY DAY PART			Total sponsored ¼ hours	Percent change from prev. year
	9 a.m. to noon	noon to 3 p.m.	3 p.m. to 6 p.m.		
1959	251	457	411	1,119	+48
1958	202	229	322	753	-7
1957	232	227	350	809	

*Source: A. C. Nielsen Co., Trend of ratings, Mon. through Friday daytime, March-April of each year.

network's first daytime schedule 11 months ago. Since then, in the wake of rising ratings and rising shares of audience (and, of course, sales) he's heading an all-out attempt to pull audiences from the other networks. At this point, it appears that most of ABC TV's viewers are coming from NBC TV's afternoon shows.

This points up a continuing problem of daytime tv: the need to expand the total audience rather than to re-shuffle existing audiences to new channel locations. Daytime tune-in is still immense in total number of hours as well as in quality of loyalty. But the audience itself appears to be somewhat limited in terms of expansion because composition of necessity consists almost entirely of housewives and children.

Advertisers are aware of the impression they can make on women as buying agents, however. In qualitative research terms, most major agencies seem to think that women working around the house are more attentive to commercial messages because of their concentration on household and domestic needs (which tie in directly with sponsor's products) and the absence of interruptive social forces and demands.

Tune-in during the daytime hours hasn't shown the remarkable rise that daytime tv billings have (see three-year tune-in chart on opposite page). Television Bureau of Advertising reports a gain in daytime spot tv of 39% in the first six months of this year compared with the same period in 1958, and a hike of 25% for network billings in that same measurement period.

Here are the actual figures: Network tv—first six months of 1959, \$103,483,491; first six months of 1958, \$82,257,861; spot tv—first six months of '59, \$117,481,000; of '58, \$84,082,000. The total amount spent on daytime hours during the first half of this year was thus \$220,964,491—32% greater than the \$84,082,000 tabbed for the first six months of '58.

Daytime, unlike nighttime, has almost no noticeable shift between summer and fall schedules. Audiences remain fairly steady throughout the year and most advertisers continue their air schedules without a summer hiatus. That's why a SPONSOR analysis of sponsored programs on the air

(Please turn to page 64)

CURRENT DAYTIME TV CLIENTS*

FOOD PRODUCTS 29

American Home Products
Armour
Atlantis Sales
Beech-Nut
Borden
Carnation
Cracker Jack
Continental Baking
Corn Products
Fritos
General Foods
General Mills
Gerber
Gold Seal
Heinz
Hollywood Candy
Kellogg
Mars
Nabisco
Nestle
Old London Foods
Pet Milk
Pillsbury
Staley
Standard Brands
Sunshine
Swift
Van Camp
Welch

DRUG, COSMETIC PRODS. 19

Alberto Culver
Bauer & Black
Block Drug
Bristol-Myers
Carter Products
Clairol
Ex-Lax
Johnson & Johnson
Mennen
Miles Labs.
Northam-Warren
Pond's
Regimen
Harold Ritchie
Rolley Co.
Shulton
Sterling Drug

Toni
Whitehall

SOAPS, CLEANSERS 5

Brillo
Colgate
Drackett
Lever
P&G

APPLIANCES 3

Amana
Frigidaire
Hoover

APPAREL 2

HIS Sportswear
International Shoe

TOBACCO PRODUCTS 2

Brown & Williamson
Phillies Bayuk

MISCELLANEOUS 11

AMF Pinspotters
Armstrong
Congoleum
Du Pont
Edison Electric
Goodrich
Kodak
Mattel
Polk Miller
Scott Tissues
U. S. Steel

*Compiled from network information by SPONSOR; effective for period 29 Aug. through 25 Sept. Listing includes non-participation advertisers who sponsor segments, quarter- or half-hours. All told, 71 clients are represented in the list, largely manufacturers of fast-turnover packaged goods (foods, drugs, soaps, etc.).



BEN DUFFY COMES BACK



Photo by Don Maroc, Danbury (Conn.) News-Times

IN THE HORSE RING: At the Ridgefield, Conn., horse show last month, Ben Duffy (center) presents winner with trophy from the President of the U.S. Ike and Duffy initiated cup

"I'd be kidding you if I didn't say that I was missing the daily grind a lot," said Ben Duffy. "That much I'll admit. But I'm getting better every day and constantly showing great signs of improvement."

And he is. In his BBDO office, 10 floors above Madison Avenue—the street he helped make famous—Bernard C. "Ben" Duffy sat and talked of many things with SPONSOR: of horses and television and baseball and radio and advertising. It was one of the days Duffy comes in to work.

"I sometimes come into the office three days a week," he said, "sometimes just one or two times. I've sort of been taking a vacation during the summer and making my visits less frequent, but I think I'm entitled to it. The therapist comes three times a week, and believe me, he really does help."

More than two years ago, Duffy was taken seriously ill. But the same stubborn Irish blood that drove him from office boy to president of one of the world's largest advertising agencies this time has driven him up

the road toward recovery and back into the office again. For more than a year now, he has been coming in to the agency where his job is vice-chairman of the board and of the executive committee. The Duffys of this world don't discourage easily.

Just the same, the hours Duffy puts in now at BBDO are relatively few compared to the long stretches he was putting in several years ago. As a result, his family at Rye, N. Y., are getting to see a lot more of him around home, while Duffy, for the first time in his 40-year adman career, is finding himself with the chance to sit back, relax, and view objectively the world of advertising to which he was a major contributor.

"During these last two years," Duffy told SPONSOR, "I've had so much time at home to spend looking at television, that I've become as much of an expert on the medium as any child or housewife. I'm not being facetious," he added. "The children and housewives are the experts."

Duffy is also at work on a book of memoirs of the ad business.

In his new role of "Monday morning quarterback," how does Duffy view the tv/radio adworld?

"Now that I've had time to take a more relaxed look at today's advertising scene, I can't say I've changed my thinking appreciably from the time I was personally embroiled.

"Radio will always be important; its comeback demonstrates this better than any words of praise." (Duffy should be something of an authority on "comebacks").

BBDO, Duffy's agency, was a pioneer in both spot and network radio—as far back as the late '20's in radio; from the very beginning of tv. On the tv scene today, here are some of Duffy's thoughts:

"Tv specials, in large part," he told SPONSOR, "are swell. They're good because many good stories are now being shown that previously could not be in the half-hour normally allotted. I always felt each of the three networks should have at least one such special a week—with different sponsors backing them up. Now that will be the case—this coming season. There'll be many more, in fact.

"For the advertiser who can't af-

ford tv spectaculars," he went on. "spot tv is great. Daytime television, I've decided, is a very good buy."

"Westerns," said Duffy, "always go over big and will always be around—their popularity depending mostly on the popularity of their leading character or characters.

"The different theaters such as *Desilu Playhouse*, *GE*, *Armstrong*, *U. S. Steel* and all the others are really wonderful and will never cease to be an over-all source of enjoyment

ly believes television is "made-to-order" for building the corporate image.

It is when he begins discussing tv coverage of sports, that Duffy becomes most enthusiastic.

Duffy has always been an ardent sportsman; his first love is horses, his second is baseball. He owns three horses—all hunters. His married daughter, Miriam (who with her husband and three-year-old son live not far from her parents up in West-



CLOSE FRIEND OF IKE'S: At last year's National Horse Show in Washington, Ben Duffy is a guest of President and Mrs. Eisenhower in the presidential box. Duffy owns three hunters

to everyone. As for the variety shows (Dinah Shore, Ed Sullivan, Steve Allen, Perry Como), they'll continue with their popularity so long as they have a good master of ceremonies."

On the subject of summer tv, Duffy takes an opposing stand from most of the newspaper critics. He has had the chance to watch summer shows over the past two seasons, feels that this summer's fare was considerably above last year's—pretty good, in fact, and a lot better than the critics painted it.

Duffy, whose own agency has been among the prime underwriters of institutional advertising on tv, natural-

chester County) is a champion rider, has been collecting an impressive array of trophies at horse shows throughout the East in the hunter class. She recently competed in horse shows at Syracuse and at Toronto. Last year, Miriam was named second best rider in the country by the American Horse Show Assn. (At presstime, at Syracuse Miriam got reserve in Hunter Division. Duffy's horse Andate got championship in the Open Jumper Division.)

Duffy himself is using some of his leisure time to "follow the horses."

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BLUE RIBBON USERS PROVE



➤ The series is ended but the lessons linger on—six diverse products and why radio was right for them

➤ Marketing strategies and audience targets may vary but in every case, radio did the job expected of it

"A horse for the course" goes an old saying in racing circles. It's the horse that's a consistent winner on a specific track. Translated into advertising lingo, it might come out, "A medium for the product."

Seven weeks ago, when SPONSOR instituted its six-part *Blue Ribbon Radio* series in cooperation with the Radio Advertising Bureau, the aim

of the feature was to point up through comprehensive case histories how radio—both spot and network—fits into modern advertising and marketing. Said SPONSOR's opening editorial, "Radio, as a medium, gets less publicity and causes less talk than its strapping brother tv. To some agency account and creative men, it seems less glamorous than tv or magazine

THESE 6 BLUE-CHIP ADVERTISERS MADE UP SPONSOR'S

CHEVROLET



POPULARITY PACE-SETTER of American cars, this division of GM uses radio on some 350 stations in about 187 markets as its spot campaign, the CBS network with newscasts. What marks Chevrolet media tactics is its blanket coverage through every known way to reach a mass audience. But its consistent appreciation of radio's reach, frequency and economy since 1930 is vast as its savvy in building a name star.

NAT'L AIRLINES



THIS AVIATION PIONEER, which began as a 150-mile mail route 25 years ago, has adopted radio as a major medium to take advantage of the same jet-age flexibility in advertising as it enjoys in its own operation. Covering eastern U.S., Gulf Coast, and Cuba, it has come up with its own formula for following "on-line" cities. Thus if Norfolk needs one type of copy while New York radio makes it possible.

MOGEN DAVID



BIGGEST WINE advertiser in nation, this company is putting 50% of its \$2 million budget into both network and spot radio. While many wineries push from five to 20 brand names in their lines, Mogen David has only a single type—concord grape wine. Radio has been one of its prime media since way back in 1947. Spot announcements in over 100 markets plus a strong schedule of participations on NBC radio does the job.

RADIO'S RANGE AND POWER

advertising. But when you get behind the scenes . . . you will find that dozens of shrewd, hard-headed, blue chip advertisers are using radio this year in ingenious and imaginative ways." As RAB's president Kevin Sweeney noted: "Every day a new selective use of radio comes to our attention . . . it apparently can do more than anyone suspected."

This then was the purpose of the series—to present six of the most divergent types of advertisers—each a topper in its field—and show not only how, but why, radio is a spearhead in their ad campaigns. These six were: Chevrolet, National Airlines, Alemite, Mogen David Wine, Gillette Co., and the Tea Council of the USA.

One of these puts everything into radio, several make radio a primary medium, two use it as a specific booster, one uses it institutionally without a thought of brand names.

The fact that Chevrolet was selected in the automotive field is in no way a neglect of the other top automotives in radio. Ford, for example, and Dodge and Rambler are just several of the auto makers who have done a spectacular job via radio, not to mention coming off with a string of awards for their commercials. American Airlines has been a pioneer in nighttime radio, Manischewitz Wines has waged many a successful campaign in radio. And, on the institutional side, Pan-AM Coffee Bureau

and Silversmiths Guild have used the medium with a great deal of success to promote their respective industries.

So none of the *Blue Ribbon* advertisers were selected on the basis of exclusivity but rather because they were representative of a strategy, a type of know-how, a singular appreciation of one of radio's many facets.

Below is a case-by case reprisal of the entire *Blue Ribbon Radio* series. The capsule explanations may tie up loose ends, justify SPONSOR's selections. But the real reason they are grouped here is to serve as a rough chart for other advertisers on the media road looking for the turn-off marked "radio."

BLUE RIBBON SERIES FOR 6 GOOD REASONS

ALEMITE



THE ALEMITE DIVISION of Stewart-Warner Corp. spends its entire consumer advertising budget (about \$1 million) on net and spot radio to push its CD-2 additive, Kleen Treet and Alemite cooling system conditioner. Since such automotive products are purchased almost entirely by men, the target of the manufacturer is the car-owning male. Radio newscasts and sportcasts are bombsights on the target; 250 markets "zero in."

GILLETTE



THE GILLETTE CO., which might be said to have single-handedly invented air coverage of sports (it was first to broadcast a World Series Game back in 1939, has earmarked some \$5.4 million to do the same this year on both radio and tv), has found a new, exciting use for radio that takes advantage of today's formats—pop music. To reach the pre-shave crowd among the boys and establish a long-lasting product image.

TEA COUNCIL



SELLING AN INDUSTRY rather than a specific brand name was basis of Tea Council campaign. For its summer iced tea campaign, this organization has been using radio exclusively to the tune of about \$500,000 yearly since 1957. Hot tea gets tv support, but iced tea gets only radio. Reason underlying this strategy: There is no resistance to iced tea; all that is needed is a timely reminder to service.



Is video tape best

NO, SAYS ROBERT LAWRENCE

Video tape is not yet ready to match film's technical capacity, creativity and adaptability—so says Robert L. Lawrence, president of Robert Lawrence Productions in this 27 July "An Open Letter on the Use of Tape in Television Commercials," of which 2,000 copies were mailed to the trade. The letter is reprinted in full below.

Attacking the 'instant commercial' as video tape's weakness, Mr. Lawrence's opinion is representative of film men who intend to install tape equipment in the future, but who do not have it at present.

For the past few years, all of us in the business of producing television commercials have heard the accelerating drumbeat of video tape. The sound and the fury has indeed signified something—the newest "wonder in the wonder-making field of communications," in the words of its manufacturer. But the din attending the miracle has been so great that it has drowned out a sensible estimate of tape's present applicability to commercials.

We feel it is time for a calm look at tape and its present capacities in the realm of commercials, for our mutual benefit.

Before you contemplate the use of tape in commercials, we urge that you consider these basic facts of "live" film and tape:

1. Tape cannot today match film's unlimited technological capacities—in editing, in animation, in the use of opticals, in the use of special effects, in sound track flexibility.

2. Tape cannot today match film's unlimited creative capacities: the top

directors, cameramen, scenic designers, and editors in the tv commercial industry are in film today, not in tape.

3. Tape today is more readily adaptable to the kind of commercial that does not require extraordinary technique or creativity—the simple, unadorned, ordinary, "stand-up" type—the kind that has hitherto been done "live."

Before tape came along, "live" commercials constituted less than 20% of all commercials on the air. It is this "live" segment that tape affects, should affect, and will affect for at least another year, if cool heads prevail. The recent prediction by an industry authority that 65% of all commercials will be on tape in 1959-1960 is utterly fantastic. Such premature use of tape would be the most abhorrent torrent of dull and insipid commercials ever unleashed on the American viewing public.

The great bulk of commercials,

over 80%, still demand the production values of the film medium and the production talents of film men, neither of which tape can now emulate. A day spent before the television screen, comparing taped and filmed commercials on the air today, will attest to that fact. Yet claims have been made. Let's examine the principal ones:

1. "Tape is cheaper than film." It is, if you compare pears with lemons. When dollars are actually saved with tape, it is unfair to suggest that the result is comparable to an elaborate filmed commercial. Tape economies are effected in a series of simple commercials, only if they can be shot and completed in a few hours, only by limiting studio time, and only by surrendering film's absolute control over all production elements. Even under such special circumstances, economies are often lost in actual production, when unanticipated problems arise that are either insoluble or soluble at additional cost.

2. "Tape looks more 'live' than film." It does. And if "live" quality were the overriding factor, it would long ago have prevailed in television programming, let alone in commercials, despite its risks. But "live" has not prevailed; the reverse has been true. "Live" has given way to film—because the formidable investment represented by television advertising demands the perfection of film.

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for tv commercials?

YES, SAYS HOWARD MEIGHAN



Video tape is already delivering speed and economy for broadcast-minded producers—so states Howard S. Meighan, president of Videotape Productions, in a letter written at the invitation of SPONSOR as a response to Mr. Lawrence.

Defending the 'instant commercial' as tape asset, Mr. Meighan speaks as a veteran tape producer, one whose company is supported in part by Ampex and Minnesota Mining for the purpose of collecting creative and practical experience with tv commercials.

I have been asked by SPONSOR to contribute a point of view regarding the use of video tape recording for commercials. This commentary is purposely restricted to this particular use of video tape and shuns with reluctance the ever enlarging scope of tape in programing and other areas such as education.

Since every observation reflects the background of the observer, my own inevitably reflects the background of a broadcaster. It thus stands in juxtaposition and comparison with observers whose background is from motion pictures. This is in itself an important observation, because the reader too must adjust his own frame of reference on the subject depending on his own personal background.

When automobiles were first made, the bodies were made by carriage makers. Thus the first automobile bodies were delivered with whip sockets. Carriage makers, of course, included a whip socket with carriages; from their point of view this was an inevitable appendage for any vehicle.

I have had reason to reflect on this rather amusing historical footnote on many an occasion as I have been engaged in discussing various aspects of tape with those who are oriented only to an experience with film. Years ago, as a pioneer in radio broadcasting, I observed that newspaper men were newspaper men, rather than communications men. It was very difficult for them to understand radio. Indeed, newspaper space buyers in the advertising world found it difficult to understand and evaluate the new medium. This is one of the reasons why timebuyers in agencies became a whole new group of people rather than converted space buyers.

Railroad men have rarely been transportation men. You will find very few railroad men able to converse intelligently about air transportation.

My experience in Hollywood which involved the deliberate assignment of evaluating the place of moving-pictures—people, plant and techniques—in television proved fascinating. I

rarely found an individual who had any interest in broadcasting or advertising. Their interest was only in making pictures.

This emphatic orientation to the past must be thoroughly and sympathetically understood then, as video tape is appraised on the one hand by a film person and on the other by a broadcaster.

I have already labeled myself. On the other hand, I beg leave to pose as an individual who is not without some comprehension of the past or the place of moving pictures in television.

My present professional capacity charges me with the responsibility of appraising objectively the nature, status and future course of video tape in, among other fields, broadcasting. My observations, for what they're worth, regarding the rapid and versatile growth of the use of video tape in the broadcasting field and the almost complete lack of growth of the use of video tape by moving picture people are these.

Broadcasters, network and station, have naturally embraced video tape easily and quickly for these reasons. First, they have worked with and understood the basic nature of audio tape, an electronic medium, and have thus been able to make decisions about video tape within the area of their general experience. Second, network and station decisions involved essentially the conversion of live to

(Please turn to page 61)

Grosset sells books like drugs

➤ Publisher's \$36,400 network radio campaign (with local dealer spots) is a publishing industry first

➤ Here's how radio schedule got G&D its largest order avalanche to date—a full month before campaign starts

This fall will see a slap-bang swing to air media by book publishers who, for the first time in history, have decided to promote their product like the necessities of a well-stocked medicine chest.

Never particularly noted for aggressive merchandising, Grosset & Dunlap will promote its fall line of children's books and juveniles via a patent-medicine approach, and a series of radio plugs unprecedented in the publishing business.

Dry-run test of the campaign threw the recent convention of the American Booksellers Assn. in Washington, D. C., into a mild uproar. "It's a sure bet," says sales v.p. Manuel Sewack, "that not a single bookseller expected to see us put forth anything more eye-opening than the usual imprinted mailers that publishers have

been supplying them with for years."

For certain reasons Grosset & Dunlap didn't want to take this time-honored approach with its fall line of children's and juvenile books. "In the first place," says Sewack, "we had what we considered our best line of juveniles to date. We wanted to draw attention to them dramatically and offer booksellers a way of tying into their merchandising."

Along with retail interest and participation, there were certain other ground rules that Grosset & Dunlap's agency, Friend-Reiss, had to take into account: no give-aways, no cut prices, a full promotion, continuity, originality.

Here, according to Lee Friend, agency president, are the steps that led the agency to its eventual recommendations for the fall campaign:

"As far as the past mail brochures were concerned," says Friend, "you could hardly take exception to the primary target: mom (with perhaps dad as a secondary person).

"Now television, of course, plays a terribly important part in today's home life. However, parents seem to have some underlying guilt feelings when they allow their children to be over-exposed to the medium. Here was a golden opportunity for some motivational selling.

"Now, since mother is the prime target, we have to reach her at a time when she is receptive, reach her in a big league fashion, reach her with continuity at a time of the year when it is going to do us the most good, and reach her with a persuasive force."

"Radio was clearly indicated," says Friend. "We needed a comprehensive buy that could be merchandised strongly and that dealers could tie into on the local level. A morning network show, we felt, would give us the total coverage we needed with opportunities for local dealers to follow up with local spots in the hour after the show."

A schedule was placed on Don McNeill's *Breakfast Club* (ABC)—a total of 26 minutes to run from 15 October to 11 December, at a cost which SPONSOR estimates at \$36,400. Plan is to promote 12 children's books and one directed at the whole family on the schedule, stepping up the frequency as Christmas buying approaches. Two spots per week will run for the first five weeks, three per week in the next two, one per day in the last two.

The big problem was how to merchandise this schedule. The American Booksellers' Convention provided a golden opportunity. What booksellers saw when they arrived at the Grosset & Dunlap display was probably one of the biggest promotions they had ever viewed for a campaign to sell books in any medium.

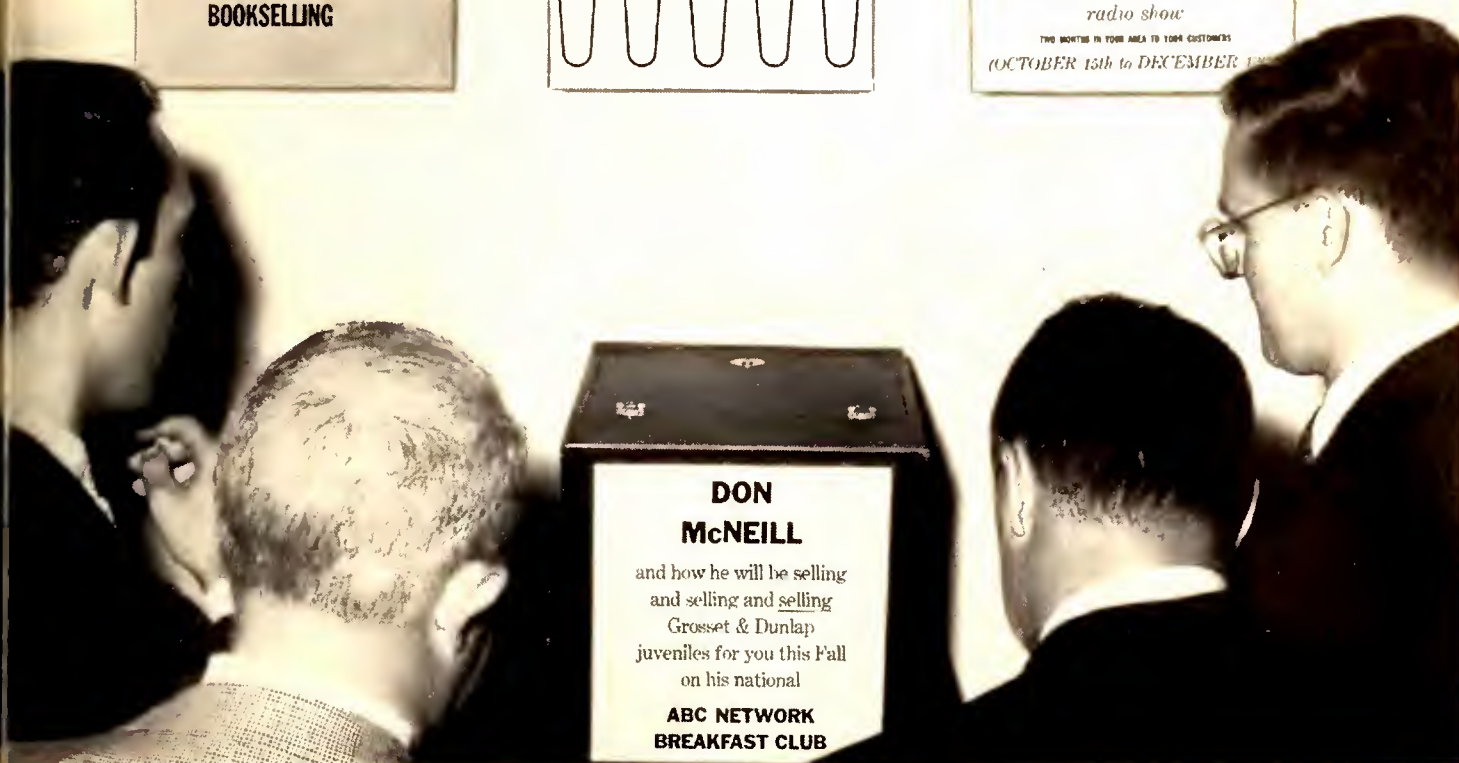
RADIO STRATEGY for promoting children's books (total departure from usual pattern) got close study by (l to r) a.e. Merrill Martin, Friend-Reiss president Lee Friend, Grosset & Dunlap sales v.p. Manuel Sewack, ad manager Charles Antin, F-R radio/tv director Bill Reese



APPROACH
TO
BOOKSELLING

the sound of
RADIO
WAVEFORM

GROSSET & DUNLAP
advertises
your leading fall books on
DON McNEILL'S
famous
"BREAKFAST CLUB"
radio show
TWO MONTHS IN YOUR AREA TO YOUR CUSTOMERS
(OCTOBER 15th to DECEMBER 1st)



**DON
McNEILL**
and how he will be selling
and selling and selling
Grosset & Dunlap
juveniles for you this Fall
on his national
**ABC NETWORK
BREAKFAST CLUB**

SCHEDULE WAS MERCHANDISED to booksellers at Washington, D. C. convention, where campaign previews racked up new record in orders

An admatic repeater (see above) flashed before them the pages of a full-scale presentation of the McNeill-Grosset & Dunlap alliance. Its title: "5,700,000 Women and a Man," subtitled "the new best-selling love story from Grosset & Dunlap."

"We hit them with the whole story," says Friend. "the 5.7 million estimated McNeill audience, his impact on these women, the merchandising possibilities, displays, advertising tie-ins." The books, too, were prominently displayed with the merchandising pieces.

"From our point of view," says sales v.p. Sewack, "we stole the show. We came away from the convention with the heftiest order for our fall line of juveniles that we have ever had in our history."

But even though 90% of the battle is won, the publisher isn't sitting back. Following the convention came a promotional barrage designed to keep this interest at fever pitch. Here are some of the devices:

- *Flip-page book.* The "best-sell-

ing love story" seen on the admatic in Washington was mailed to buyers. It is a large (12x14") loose-leaf version of the admatic presentation.

- *McNeill tapes.* A special pitch to buyers taped by McNeill was given to every salesman. They are now taking them (with tape recorder) into department stores, bookstores and other outlets to play to the buyers. (An earlier version of this tape was used in the national sales meeting held to introduce the campaign to Grosset salesmen and whip up their enthusiasm prior to the convention.)

- *Cup and saucer.* To highlight the *Breakfast Club* angle, every buyer on G&D's mailing list received a cup and saucer as a further reminder.

- *Calendar of announcements.* The complete schedule in calendar form was provided so that books being plugged during a given week could be displayed and so that key outlets could schedule local announcements accordingly.

One-minute spot announcements are now being recorded by McNeill for

use by local booksellers who are already placing their schedules with local ABC stations, largely in the hour following the McNeill show, as the agency has recommended. Announcements are 50 seconds in length with ten seconds open end.

McNeill's copy puts strong emphasis on whatever guilt feelings may be lurking in mother over the lack of reading her children are exposed to. Surprisingly, the conventional folksy approach you might expect in such copy has been carefully avoided. Says Sewack, "We want to sell our product in the honest-to-goodness way that drugs or other necessary household items are sold. We're not afraid of the patent-medicine approach because it has a strong ring of conviction to it that will impel action."

With this strategy, Grosset & Dunlap has put its winter juveniles promotion over the top a full month prior to the time the first announcement hits the air. You can be sure other publishers are studying this strategy with more than casual interest. ■

WHO'S WHO AT THE RADIO NETS

Here's another handy chart for busy admen, showing who does what, at ABC, CBS, MBS & NBC radio nets


Two weeks ago (issue of 29 August) SPONSOR published a chart of executive responsibilities at the three tv networks, as an aid to harassed agency men and ad managers who tell us they have a heck of a time remembering just who is responsible for what.

Our tv chart was so well received that it seems only logical to follow it up with this one on the radio nets.

Listed here are the major executives with whom agencies and advertisers are likely to come in contact on sales, programing and other matters.

In the interest of space, we have eliminated a number of other highly important network names whose responsibilities lie primarily in the financial, engineering or research areas.

We can't guarantee that this listing will be entirely accurate next week, or even tomorrow. We have, however, checked it carefully at presstime, and suggest that you tear it out, and write in changes as they occur.

Both the radio and tv industries, like the agency business, show a high rate of personnel turnover, so you must be prepared for numerous hen-tracks on this chart. But, at least, we hope this will be a helpful start! 

network	president & exec. officer	programing
ABC	EDWARD J. DeGRAY, <i>pres.</i>	GERDGE SAX, <i>nat'l dir., progr. o & co-op progr. d</i>
	S. WILLIAM ARDNNDN, <i>admin. asst.</i>	CHARLES MANNO <i>Eastern progr. di</i>
	EARL MULLIN, <i>nat'l & reg. mgr., central area for sta. relations</i>	
CBS	ARTHUR HULL HAYES, <i>pres.</i>	HDWARD G. BARNE <i>v.p., net program</i>
	JAMES M. SEWARD, <i>exec. v.p.</i>	GERALD MAULSBY <i>mng. of net broadca</i>
		HARLAN DUNNING <i>progr. supervisor</i>
NBC	ROBERT E. KINTNER, <i>pres.</i>	ALBERT L. CAPSTAFI <i>v.p., radio net prog</i>
	MATTHEW J. CULLIGAN, <i>exec. v.p.</i>	ROBERT WDGAN, <i>mng., progr. oper.</i>
MUTUAL	ROBERT F. HURLEIGH, <i>pres.</i>	JOSEPH F. KEATING, <i>progr. dir.</i>
	FRANK ERWIN, <i>asst. to pres.</i>	FRANK MILLER, <i>mng., progr. oper.</i>
		PHIL LAMPKIN, <i>music dir.</i>

sales	information services & news	operations	continuity acceptance & talent
HAROLD CRANTON, <i>dir., res. sls. devel.</i>	(Same as for television)	RUTH B. SMITH, <i>superv., prodn. control unit</i>	GRACE JOHNSEN, <i>dir., continuity accept.</i>
LIZABETH B. KELLEY, <i>dir., sls. service</i>	(See SPONSOR chart, Aug. 29, 1959, p. 39)		
ROBERT PAULEY, <i>Eastern sls. mgr.</i>			
GEORGE J. ARKEDIS, <i>v.p. net sales</i>	SIO GARFIELD, <i>dir., press info.</i>	HORACE R. GUILDTTE, <i>v.p. in chg. of oper.</i>	DONALD I. BALL, <i>dir. of editing</i>
JOHN KARDL, <i>v.p., plng. & devel.</i>	MELVIN SPIEGEL, <i>asst. dir., press info.</i>	ARTHUR G. PECK, <i>mgr. of net oper.</i>	
BEN S. LOCKRIDGE, <i>nat'l sls. mgr.</i>	PHIL COHAN, <i>trade news editor</i>	DAVIDSON VDRHES, <i>mgr., technical oper. & chief engineer, W CBS</i>	
WILLIAM W. FIRMAN, <i>Eastern sls. mgr.</i>	SIG MICKELSON, <i>v.p., CBS, Inc.; gen. mgr., news</i>		
MILTON F. ALLISON, <i>& gen. mgr., spot sls.</i>	JOHN F. OAY, <i>dir. of news</i>		
RAY KREMER, <i>Eastern sls. mgr., spot sls.</i>	GERDGE CRDTHERS, <i>dir., pub. serv. broadcasts</i>		
WILLIAM K. McDANIEL, <i>v.p., radio net sales</i>	KENNETH BILBY, <i>exec. v.p., publ. rel.</i>	GERALD M. SELLER, <i>dir., radio facil. oper.</i>	STOCKTON HELFFRICH, <i>dir., contin. accept.</i>
GEORGE A. GRAHAM, <i>v.p., sales planning</i>	LESTER BERNSTEIN, <i>dir. of info.</i>	ALFRED STERN, <i>dir., intern'l oper.</i>	CARL WATSDN, <i>mgr., contin. accept.</i>
WILLIAM F. FAIRBANKS, <i>nat. sls. mgr.</i>		RICHARD L. BERMAN, <i>mgr., facil. & intern'l oper.</i>	JAMES A. STABILE, <i>v.p., talent & progr. contracts</i>
WYMAN S. LIVINGSTON, <i>dir., radio progr. sls.</i>			
SIDNEY P. ALLEN, <i>v.p. in chg. of client rel.</i>	HARDLD GOLD, <i>publ. rel. dir.</i>		
ADOLPH HULT, <i>v.p., special sls. projects</i>	STEVE McCDRMICK, <i>dir., Washington news</i>		
PHIL O'ANTONI, <i>Eastern sls. mgr.</i>	WYMAN BAER, <i>N. Y. bureau chief, news</i>		
HERBERT J. CUTTING, <i>air sls. svce.</i>			

How Cal Fame grapples with giants

➤ Regional frozen juice uses checkerboard strategy of tv I.D.'s and co-op minutes in battle with national brands

➤ So. Calif. company keeps brand image fresh by frequent change of pace, tactics and commercial techniques

If you want to duplicate some of the initial excitement you stirred up for your product way back when it didn't even register in consumer surveys, you might take a page from the book of this advertiser.

Cal Fame, a frozen orange juice with distribution centered in Southern California, has to compete with the heavy saturation schedules of national brands like Minute Maid.

This week it turns up with a schedule on Los Angeles radio and tv stations that bears no resemblance to its pattern of the past 10 years, where the emphasis was on strong identification with personalities working the product into their shows.

Now the strategy is aimed at combatting the short-term, floodgate buying of the big boys with a three-dimensional barrage of spot announcements which varies by (1) day of the week, (2) time periods, (3) type of medium and commercial approach.

Louis Ghiz, the company's president, gives George Patton, head man at George Patton Advertising, \$300,000 to spread over the year. \$150,000 goes to tv, \$90,000 to radio, \$35,000 to newspapers, \$10,000 to billboards, \$15,000 to in-store promotion.

"Television," says Patton, "is where we made our initial impact. To maintain this impact, you have to have sufficient weight, even over the long haul."

The new campaign shows how Cal Fame gets this weight on a limited budget:

- *Hopscotch buying.* Schedules are run every other week, one week on tv, the next in radio. In this way, Patton can achieve the effect of saturation strength. He plans to continue an alternate week pattern that has worked in the past: 15-20 spots per week on each of six radio stations, 10 tv spots per day (60's and I.D.'s).

- *Co-op emphasis.* "Co-op sched-

ules with supermarket chains," says Patton, "became possible when exposure in live shows and identification with these shows had made the product known. Then we could tell our story in 30 seconds instead of 60. Of course, co-op gives us another benefit: preferred positions, displays, etc." The chain takes 20-to-30 seconds of an announcement. Cal Fame takes 30-40.

- *Change of pace.* Perhaps the most significant part of the emphasis on a checkerboard approach is the addition of a device based entirely on familiarity with the product. I.D.'s have joined the spot schedules at the rate of 30 per week. They are a series of cartoon stills which include spoofs on other advertisers' slogans, some play on words, and simple horseplay.

The viewer would have to be familiar with the product to catch in eight seconds such jokes as those pictured on the opposite page. Each cartoon will be run for two days only, five times a day (Patton feels that's about the total life expectancy of a "funny.")

Demonstration commercials are used in the co-op schedules. Demonstration has been important to Cal Fame. *Juke Box Jury*, the local Los



BETTER FOR MAKING SCREWDRIVERS, says this Cal Fame I.D. soon to air. Note to teetotalers—a screwdriver is an alcoholic drink



RELAXED APPROACH to copy for short announcements supplements hard-sell co-op minutes now that Cal Fame has one brand recognition

Angeles show which put Cal Fame on the map, featured so much drinking of orange juice that it became a sort of trademark. Format of the show called for celebrities to pass on the merits of new record releases. Riding herd on the proceedings, an emcee with a genial Southern drawl (Peter Potter), guzzled orange juice for nearly 10 years in the interests of Cal Fame.

Added to this were demonstration commercials done live in a kitchen set by pretty pitchwoman Barbara Logan who has also become strongly identified with the product and who appears in the filmed spots now running. Direct translations of the live commercials, the spots include removal of can container from refrigerator, pouring into container of water (a martini pitcher gives "tone" to the proceedings), close-up of the liquid being swirled with a wooden spoon, an ecstatic swallow, copy points based on diet, price and taste. (Final 30 seconds of the commercial, of course, is devoted to whatever supermarket chain the co-op has been arranged with.)

So strongly does Patton believe in the value of demonstration that nowadays, whenever he cops a prime time minute that he wants to exploit to its fullest, he has it fully produced live in the studio with Barbara, as usual, doing the honors.

Its current campaign is directed at

(Please turn to page 39)



KID APPEALS, demonstration were vital. Here, pres. Louis Ghiz and Willie the Wolf

1. SATURDAY

2. MONDAY

3. FRIDAY



SURVEY POINTS WHEN TO RUN AUTO MESSAGES

A 29-market survey of new car buying habits, recently completed by Edward Petry & Co. contains important tips for timebuyers and account men who are scheduling automotive announcements.

Saturday, as might be expected, is over-whelmingly the hottest day for new car sales. But there are surprises in the other favorite shopping times. In many markets, Monday evening is the second most important buying period. (Do motorists get disgusted with old cars during Sunday driving?) Friday evening ranks third, while in some cities new car sales are strong on Thursday evenings when family supermarket shopping traffic is high.

Commenting on the survey, Ben H. Holmes, v.p. for radio at Petry, suggests that new car advertisers schedule radio saturation plans in and around the shopping days shown highest in the test. He also points out that advertisers have a chance to reach definite prospects in certain frequently overlooked time periods. Low-cost announcements in early evening and weekend times will effectively supplement schedules aimed at normal in-home and drive-period audiences.

Highlights of the survey included these best day scores: **Houston** 1. Saturday, 2. Friday and Monday 3.

Sunday (will probably be prohibited). **Detroit** 1. Saturday, 2. Monday, 3. Thursday. **Chicago** 1. Saturday, 2. Sunday, 3. Thursday. **Dallas** 1. Saturday, 2. Monday, 3. Friday. **Miami** 1. Saturday 2. Monday, 3. Friday.

Some markets, according to the survey run counter to the national trend. Minneapolis-St. Paul for instance reports Saturday a "very bad day" with Monday best, Tuesday and Wednesday next best.

Shenandoah, Iowa, rates all days about even and says activity picks up when it rains and the farmers come into town to shop.

Tulsa reports most prospects seen on Monday, Saturday and Friday, but most sales made on Thursday, Tuesday and Wednesday.

In general, most markets report all day Saturday as prime buying time, with morning and afternoons about even. Other days are strongest in the evening.

Because of these concentrations of new car buying periods, says Holmes, radio offers an advertiser the most effective way to pin-point his target.

The Petry study cites RAB figures showing that for "every 100 families there are 72 radio-equipped automobiles, and 55% of all families listen to their car radios daily."

for QUALITY

BUY

The big one alone is not enough. You need a combination—the *right* combination. In Louisiana, Baton Rouge is second in size, *first* in *quality*, Baton Rouge and Louisiana buying are natural go-togethers . . . like Croesus and money . . . quality and sales. Buy two in Louisiana; make sure one is 2 in Baton Rouge.

2

in
BATON ROUGE

LOUISIANA

NBC ABC



WBRZ
Channel **2**
BATON ROUGE, LOUISIANA

TOWER 1001 FT POWER 100,000 WATTS
REPRESENTED BY HOLLINGBERY

QUALITY INC
(Metropolitan Area)

**102
RICH
BATON
ROUGE**

**95
Shreveport**

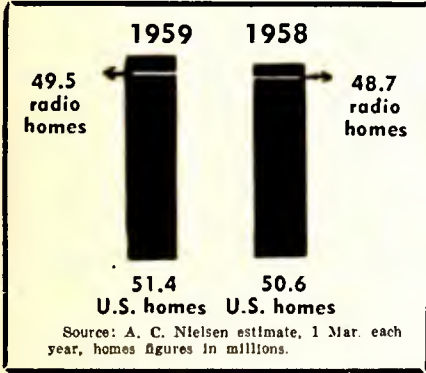
**94
New
Orleans**

© Quality Inc. • Second
Floor • Baton Rouge
LA 70801

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of August 1959				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,406	107	478	151
Fm	636	148	61	10
End of August 1958				
Am	3,281	95	424	109
Fm	558	86	43	30

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

Radio set index

Set location	1959	1958
Home	98,300,000	93,000,000
Auto	37,900,000	36,000,000
Public places	10,000,000*	10,000,000*
Total	146,200,000	139,000,000

Source: RAB, 1 Jan. 1959, 1 Jan. 1958, sets in working order. *No new information.

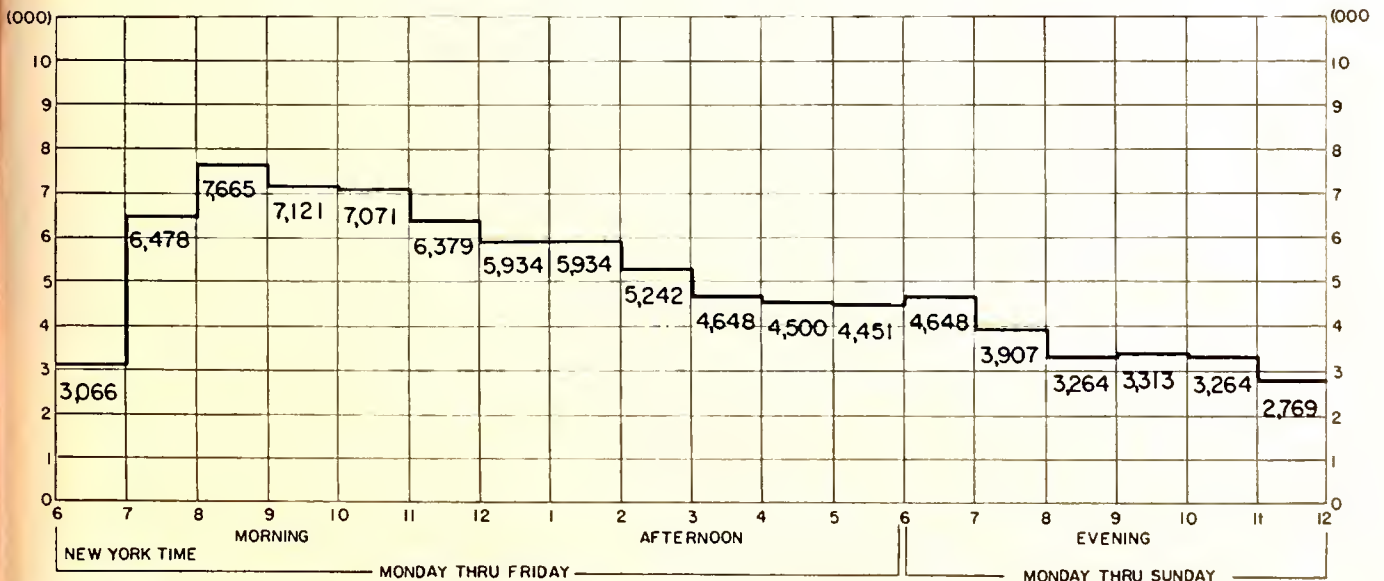
Radio set sales index

Type	July 1959	July 1958	7 Months 1959	7 Months 1958
Home	526,827	465,545	3,685,708	3,177,679
Auto	254,725	186,379	3,154,921	1,650,898
Total	781,552	651,924	6,840,629	4,828,577

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.

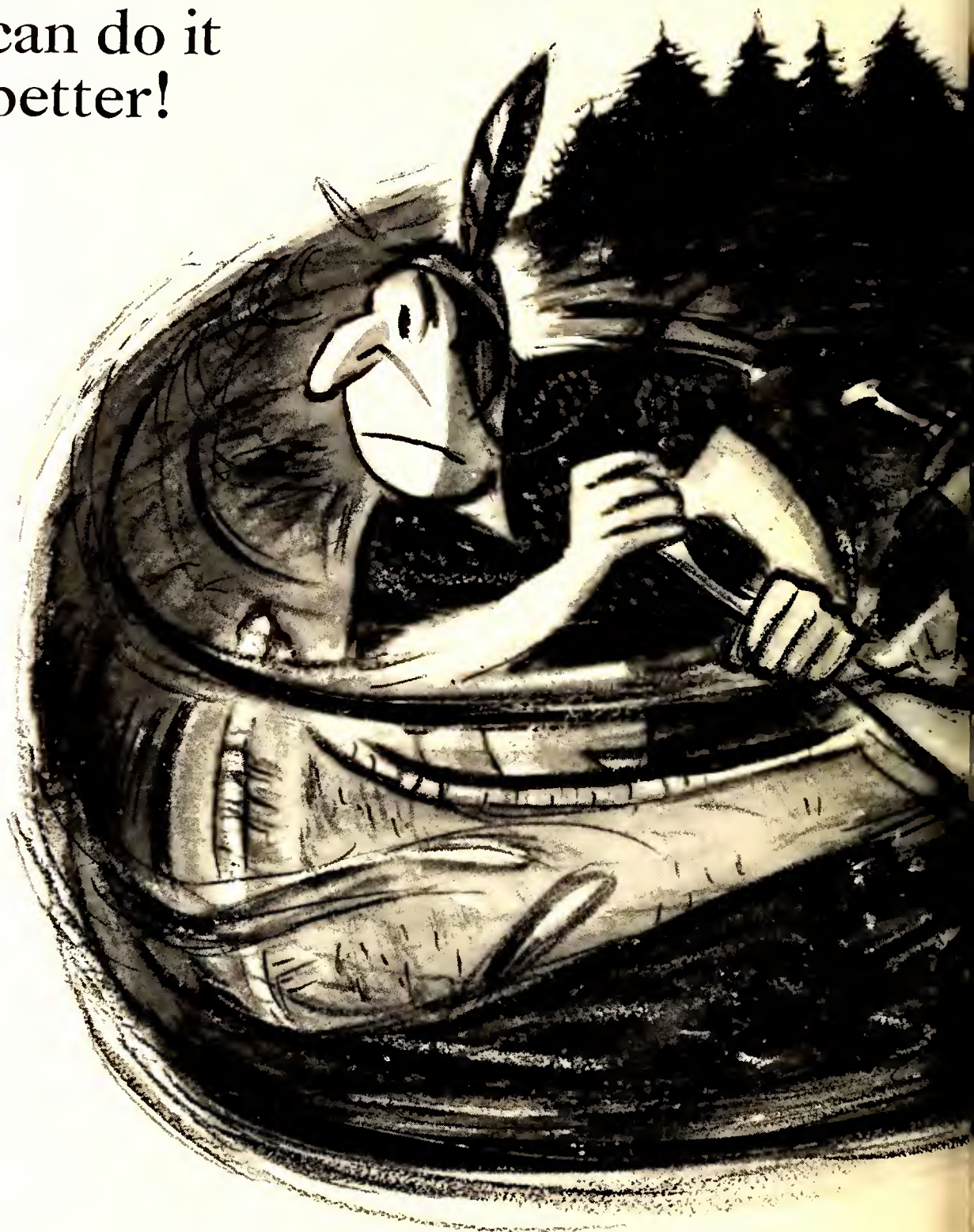
2. CURRENT LISTENING PATTERNS

IN-HOME RADIO LISTENING DURING SUMMER HOURS



Source: A. C. Nielsen Co., listening per average minute in thousands of homes, June, 1959.

TWO*
can do it
better!





HIGHLY competitive Los Angeles got you going around in circles? Then look at the *two*-fold advertising advantages offered by CBS Owned Channel 2:

One: KNXT's "quantitative" leadership. Month-in, month-out, KNXT is Southern California's number one station... with a current 18% audience share lead over the nearest competition (Nielsen, July '59). In addition, there's...

Two: KNXT's "qualitative" leadership. Audience reaction to each of the seven Los Angeles television stations—and the products advertised on these stations—varies drastically, according to the results of a major new depth study.[†] For example, when 600 Los Angeles viewers were asked to mention the station "most likely" to carry advertising for products that inspire *confidence* and *trust*, 45% of the respondents named KNXT! That's 61% more votes than for the second station... and 10% more votes than for the other two network stations *combined!*

Cost-per-thousand important? Of course! But equally important is cost-per-thousand *what*. One Los Angeles station delivers both the *most viewers* and the *most responsive viewers*... KNXT. Write for your copy of the study which demonstrates beyond doubt that, in Southern California, not only the biggest audiences but the *best audiences* are on Channel 2.

[†]Conducted by the Institute for Motivational Research, Inc., in association with Market Planning Corporation, an affiliate of McCann-Erickson, Inc.

CBS OWNED ***KNXT 2** LOS ANGELES
REPRESENTED BY CBS TELEVISION SPOT SALES

...eign ministers time to con...
...art with the governments.

TOPEKA AREA & Central Kansas Gathers Bumper Wheat Harvest

3rd Year of Excellent Crops Boosts Bank Deposits to New Record Heights

TOPEKA — (Special) — Prosperity extends throughout all Central Kansas and the Topeka area as 1959's near-record wheat crop

TOPEKA Has 1 TV Station WIBW-TV Is It!

All Day-Every Day
Survey-Proved
WIBW-TV
Tops Competition
...serving a total of
38 Kansas Counties

As A Bonus
WIBW-TV
Is The **ONLY**
TV Station Available
to **100,000**
WHEAT-RICH
TV HOMES
in Central Kansas

WIBW-TV
CBS • NBC • ABC
Channel 13
TOPEKA, KANSAS
(Division Stauffer-Copper Publications)
Represented by Avery-Knadel, Inc.

National and regional buy
in work now or recently completed

SPOT BUYS

TV BUYS

American Home Foods, New York: New schedules in about 40 markets for Chef Boy-Ar-Dee products start third week of September for 13 weeks. Day minutes and prime 20's are being used about eight to 10 per week per market. Buyer: Eleanor Paulsen. Agency: Young & Rubicam, New York.

Gulf Oil Corp., Pittsburgh: About 25 markets are getting new schedules for its gasolines and oils. Flights of prime minutes and 20's start 20 September for 13 weeks, frequencies varying. Buyers: Frank Grady and John Warner. Agency: Young & Rubicam, N. Y.

Emenee Industries, New York: Kicking off the pre-Christmas campaign in about 25 markets for its line of musical toys using children's show adjacencies and participations. Schedules start third week of September for 13 weeks. Buyer: Frances Oster. Agency: Dunay, Hirsch & Lewis, Inc., New York.

Maiden Form Brassiere Co., New York: Schedules in about 20 top markets begin this month for the Friskee girdle. Placement is for late night minutes, about five per week in each market. Buyer: Inez Aimee. Agency: Norman, Craig & Kummel, New York.

Corn Products Co., New York: Considering 52-week schedules of day and night minutes for Kasco Dog Food, with an October start in mind. Buyer: Pete Dalton. Agency: Donahue & Coe, Inc., N. Y.

Chun King Sales, Inc., Duluth, Minn.: New activity starts mid-September for four weeks in a selected list of major markets for its processed foods, with day and fringe night minutes. Buyer: Betty Hitch. Agency: BBDO, Minneapolis.

Gold Medal Candy Corp., Brooklyn: Schedules in kid's shows reaching 6-12 year old group get off this month for 39 weeks for Turkish Taffy. Film spots alternate with live personality announcements. Buyer: Joyce Peters. Agency: Mogul Lewin Williams & Saylor, Inc., New York.

RADIO BUYS

Grove Laboratories, Inc., Div. of Bristol-Myers, St. Louis: Preparing its fall campaign for 4-Way Cold Tablets. Day minute schedules are being placed in top markets for an October-March run. Buyer: Beth Black. Agency: Cohen, Dowd & Aleshire, Inc., N. Y.

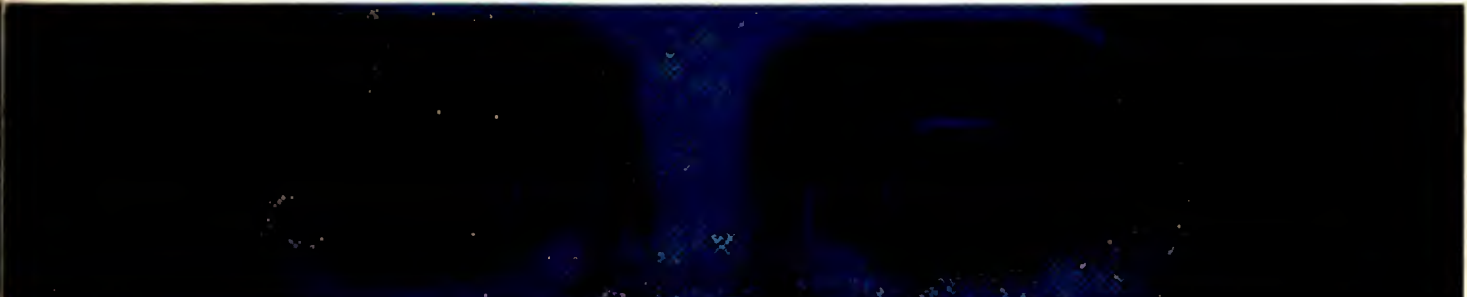
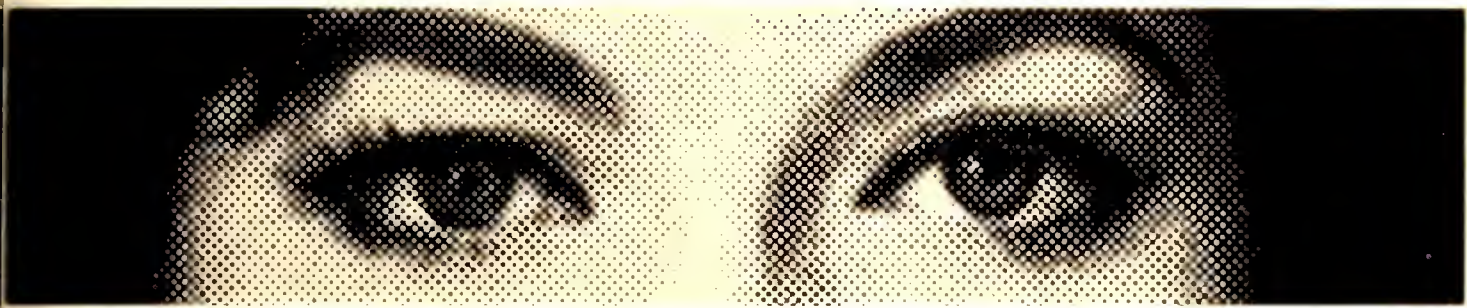
National Carbon Co., New York: Traffic hour minutes being placed in the top 75 markets for Prestone Anti Freeze and Eveready batteries. Flights vary in length; staggered September and October starting dates. Buyers: Dick Olsen and Jack Nugent. Agency: Wm. Esty & Co., New York.

National Shoe Stores, Inc., Bronx, N. Y.: Increasing its schedules in 38 markets for 39 and 52 weeks to promote new season's shoe line. Day and traffic hour minutes pitch "the beautiful way to save"; about 200 spots per week in New York. 20-25 in all other markets. Buyer: Joyce Peters. Agency: Mogul Lewin Williams & Saylor, Inc., New York.



In Green Bay

ANYWAY YOU LOOK AT IT YOU GOTTA HAVE 'LUK!



Now the most powerful TV station in the rich Green Bay - Fox River Valley market of Wisconsin is WLUK-TV. From its new half million dollar power plant and tower overlooking Green Bay, WLUK-TV beams a steadier, brighter, clearer picture into more than 435,000 TV homes — reaches more than 1,500,000 people in 53 counties. Want results? Then you gotta have WLUK-TV.

WLUK TV | 11 | CHANNEL 11

serving Green Bay Packerland and the Fox River Valley
Joseph D. Mackin, general manager

EXTRA EXTRA EXTRA EXTRA EXTRA EXTRA EXTRA

Capture the market on WLUK-TV, Channel 6, Upper Michigan's only TV station. ONE BUY can get both WLUK-TV and WLUC-TV.

Represented nationally by Geo. P. Hollingberry In Minneapolis see Bill Hurley.

YOU GOTTA HAVE 'LUK!

Should writers specialize or work in

Six out of 10 representative top agencies have, are switching to, or are taking intermediate steps toward a combined print and broadcast copy operation. Here are some reasons for and against

Rollo Hunter, v.p. & dir., tv/radio, Erwin Wasey, Ruthrauff & Ryan, Inc., New York

The question presupposes that there is a free choice. There can't be a black-and-white answer while accounts and their media needs vary so much from agency to agency. But if you ride the trends, this week you should be pushing integration.

There are several apparent advan-



Specialization creates split-personality advertising

tages in consolidation: Eliminates split-personality advertising between broadcast and print. Promotes free-wheeling ideas, whether they originate with pictures that move or don't—words heard or seen. Offers an economy of talent—fewer writers, more writing.

This fusion of creative effort, however, can't be brought about by anything as simple as an executive ukase. The burden falls on the writers themselves. Being advised that as of nine tomorrow they'll be switch hitters doesn't magically inoculate them with experience they don't have today. Tv/radio writers must face bewildering new nomenclature and the exactitude of the graven word. Print writers must learn to write as people talk and to think in terms of motion and the precise terminology of the video column.

Print-oriented copywriters usually fall into some familiar traps when

first they undertake to write television. Sometimes they can't achieve logical interlock of video and audio throughout. Even more commonly, they try to say too much. Schwerin advises that audios from 101 to 150 words per minute are most effective, but print writers swinging to tv often jam 170 or more into 60 seconds. Conversely, broadcast writers frequently write too loosely when they first get into print, neglecting the honing and tooling of the words.

Yet the cross-breeding can be accomplished. It's been done, not only with copywriters, but with artists. You just can't swing it overnight. If you try, the quality of your creative output may be seriously jeopardized.

There there is personal preference. There are veteran print writers of ability who simply aren't interested in broadcast media. They do what they do well and don't want to be turned into general practitioners. There are life-long devotees of motion and sound who can fall asleep standing up while looking at a layout. These types aren't the all-around advertising people the business hopes to develop, but there is definitely a place for the dedicated specialist, though it's getting harder to find.

Finding the true switch hitter is not easy at this stage of the trend. There aren't enough to go around and the scarcity jacks up the price. Perhaps the long-range answer to that is for management to nurture carefully all the junior prospects.

Segregation or integration? There are various shadings on the picture in 1959. (Example: one giant agency actually segregates *male* from *female* writers.) In the long run, though, union will doubtless prevail.

David M. Lippincott, asso. creative dir., McCann-Erickson, Inc., New York

If you will pardon me for taking a few liberties with the subject matter, this question should really read, not "Should copy writers work on both print and tv. but *can* they?" Rarely,

I think. There are, of course, a rare few double-threat men who pull off this trick, and very handsomely, too. But they are a lonely lot, like people born with an extra arm.



Few writers can write imaginatively for all media

Actually, this shouldn't surprise anyone. Through the centuries there have been only a handful of good novelists who were good playwrights and vice versa. The message that might motivate either a play or a novel could be identical, but one person would have a flair for setting it on a printed page, while another would do best placing it in space and time on a stage.

To strain this analogy just about as far as it will go, we are in the business of communicating the same message in two different media; and if it is not necessary or possible to have writers who can communicate in both, it is certainly necessary to have people who can evaluate the result in both. What works best in print may not work best in tv. What works best in tv may be a screaming horror in print. So someone has to make the decision of when, where, and how to compromise in order to get the greatest total effect.

Briefly, then, the evolution of writers specialized by media is only part of the same growing trend toward specialized efforts in any large, well-organized agency. Good tv writers should stick to good tv commercials, good print writers should stick to good print ads, and not be forced into each other's areas; while that handful of ambidextrous souls who do both can sit back and laugh at us all.

all media?

Victor G. Bloede, v.p., creative dir. and member bd. of dir., Benton & Bowles, Inc.

Copywriters should work in all media. An "integrated" copy operation is better for the writer, better for the agency and better for the client.


What are the advantages for the writer? The all-media writer has the satisfaction of knowing that he is a whole advertising man, not just a



*Integration—
better coordi-
nation of print
and broadcast*

one-horn specialist. He solves *advertising* problems, not just the special problems of broadcast technique. He has a "voice" in his work; he is not given a print idea and told to make it work in broadcast. He is a *better* copywriter. And because he is better, he is worth more money—and gets it.

There are advantages for the agency, too. First, integration means more economic use of manpower. In any copy operation there is less waste when every writer can write in all media; fewer people are sitting around waiting for specialized assignments. Too, integration makes the coordination between print and broadcast campaigns almost automatic. Finally, the integrated agency finds it far easier to recruit desirable outside talent.

Most important of all, there are advantages for the client. Today's biggest advertisers are big users of broadcast media. They want to be sure that the best creative minds in their agencies are working on their problems. When the agency copy operation is integrated, the client *knows* that he is getting top creative talent on every phase of his advertising. And, in my opinion, he usually gets *better* advertising. 

WCSH-TV 6

NBC Affiliate

Portland, Maine

**ARB BARES FACTS
THAT BEAR
REPEATING**



Five straight years of surveys taken in our service area have shown that you get a bigger, more receptive audience on "6".

This combination of superior coverage and viewer preference was most recently confirmed in the April '59 area ARB.

Ask your Weed TV man for the details.

Remember, a matching spot schedule on Channel 2 in Bangor saves an extra 5%.

**A MAINE
BROADCASTING SYSTEM
STATION**

WCSH-TV (6), Portland
WLBZ-TV (2), Bangor
WLBZ-Radio, Bangor
WCSH-Radio, Portland
WRDO-Radio, Augusta

How come you were so smart and bought KEWB before the ratings were published?

Well, my dear, I like to be ahead of the field. KEWB's combination of successful management... precise, fashionable programming... overwhelming audience acceptance are bound to reflect in the station's standing when ratings are published. Easy to figure, yes?



Smart time-buyers in the San Francisco Bay Area had one advantage over other time-buyers: they were right on the scene... could "feel" the immediate acceptance of colorful, contemporary "Big Bay Radio"... fashionable radio.

Now it's your turn. Don't buy radio by "tradition". Check the latest rating books. Check availabilities with your KEWB rep or your nearest Katz office...and you'll buy the "Big Bay Radio" audience.



Bermuda Building • 2150 Franklin • Oakland 12, California
EXbrook 7-2891 • TEmplebar 6-0910

ROBERT M. PURCELL, president
MILTON H. KLEIN, general manager
THE KATZ AGENCY, INC., national sales representatives

A Service of Crowell-Collier

KEWB Channel 91 San Francisco Oakland / KEWB Channel 98 Los Angeles

ROBERT M. PURCELL
President and General Manager

BEN DUFFY

(Continued from page 37)

On 2 August, he took part in the Ridgefield, Conn. horse show, presenting to the 16-year-old girl who won the hunting seat championship the trophy of the President of the United States. It was the first year for this trophy, and it was Duffy, a close friend of President Eisenhower's, who was largely responsible for bringing about the award.

Duffy's association with President Eisenhower has been a long and cordial one. BBDO handled the Eisenhower campaigns. When Duffy, back in 1952, received the Silver Quill award from National Business Publications for distinguished services to advertising, President Eisenhower wired the presentation committee. "You are paying a great tribute to an outstanding citizen, and everyone who knows Ben Duffy will applaud your action."

Duffy also finds time now to follow the sporting activities of his son David who has been a championship trapshooter since he was 17 in 1952 when he won the national junior championship (Duffy himself is a lifetime member of the Amateur Trapshooting Assn.), and who also plays championship tennis, having been club champion of Westchester Country Club for the past four years. This Labor Day weekend, David Duffy made it five in a row.

As for baseball, this summer has been a pretty satisfying one for Duffy. He has watched his beloved Dodgers more than hold their own in the tight National League pennant race. "Naturally," he said, "I've been watching the Yankee games on New York television. But when the Series are televised, I hope I'll be watching the Dodgers." Duffy is a long-time friend of Dodger president O'Malley. The Dodgers have always been his team. When they deserted Brooklyn for Los Angeles, his loyalty was unshaken. It is typical of Duffy: with him, loyalty seems to be an instinct. Somehow in the rough-and-tumble world of Madison Avenue he has managed to scale the heights yet hold his friends.

It probably is this rare quality that prompted author John McCarthy, writing in the May 1953 *Catholic Digest*, to say, "Ben Duffy is regarded as the personification of what Mr. Madison Ave. should be."

Picture Q*

*What's your WOODquotient?



What's the secret of moving goods in Greater WOODland?
RANTING MERCHANDISING HYPNOTIZING
(Shelves empty fast with WOOD-AM's aggressive merchandising aids; WOOD-AM's bundle, Grocery-Dryng Bulletin and per-sonal broker or distributor calls)

Ahem! Regarding adult audience, surmise if you can to what extent WOOD-AM leads those ... ah ... "other" stations during ante-meridian hours.
 20% 30% 40%
(WOOD-AM's average morning adult audience is 40% greater than the second station, 82% greater than the third station.)



Would you believe it, this radio newsman . . .
IS AIRING EDITORIALS HAS A COLD
THINKS FOR HIMSELF
(All three, but WOOD-AM's Dick Cherterton, gives the only local editorials in West-ern Michigan)

How does WOOD-AM's power compare with other Grand Rapids stations?
SECONO-BEST EQUAL HIGHEST
(WOOD-AM's 5,000-watt tower of power makes it stronger than all five other stations combined!)

How to rate your WOODquotient:

- 0 right—Edison had his setbacks, too
- 1-2 right—Maybe you'd do better with a Rohrschach test
- 3 right—Good! Now send us your schedule
- 4 right—Obviously you're a Katz man

*WOOD-AM is first—morning, noon, night, Monday through Sunday
 March '59 Pulse Grand Rapids—5 county area



WOOD AM TV

WOODland Center, Grand Rapids, Michigan
 WOOD-TV — NBC for Western and Central Michigan:
 Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing.
 WOOD — Radio — NBC.

1947 1948 1949 1950 1951 1952 1953
**Our
thirteen
easiest
years**
1954 1955 1956 1957 1958 1959

Every day of every year is easy when you love your job. Since November 1946, turning out SPONSOR has been a fascinating, exhilarating, challenging, and rewarding experience. As we near the close of our first thirteen years, we see ahead an opportunity for trade paper service far greater than ever before. In our first thirteen years, SPONSOR has been dedicated to bringing advertisers and agencies an appreciation of radio and tv based on analysis and interpretation of their values. That our readers like our kind of trade paper is underscored by the following: (1) In 1959, SPONSOR enjoys the highest percentage of agency/advertiser circulation in its field, with six out of ten copies going to the men who foot the bills. (2) SPONSOR tops its field by a wide margin, according to all independent surveys of agency/advertiser reading preferences made since early 1958. (3) SPONSOR tools-for-advertisers (such as Radio Basics, Tv Basics, Five-City Directory, Negro issue, Farm issue) have achieved exceptional acceptance. (4) SPONSOR's prestige is at an all-time high. Its fighting crusades for industry improvements, its busy Readers' Service, the heavy publicity it receives in the daily newspapers, its ready welcome by the key men in agency/advertiser offices, indicate how vital a force SPONSOR has become in the daily life of our industry. First a monthly, then a bi-weekly, now a weekly, SPONSOR is geared for USE.



LEADERSHIP SITUATION NORMAL...

*As WREX-TV Continues
To Dominate The Rockford
Television Audience*

... WITH TOP

Programming

Ratings

Results

- ... 9 of TOP 10 SHOWS
- ... 16 of TOP 20 SHOWS
- ... 26 of TOP 32 SHOWS

REX . . . On The Go

TOPS IN SALES POWER

WREX-TV The Viewers' choice, DELIVERS your message to the buyers in this rich industrial and agricultural heartland of mid-America.

TOPS IN

Programming, ratings, and results. Serving 386,000 homes in a billion dollar plus market.

* Based on Amer. Research Bureau survey conducted May 11-June 7, 1959

WREX-TV
"Foremost in Friendly Service"

J. M. BAISCH
General Mgr.

represented by
H. R. TELEVISION
INC.



VIDEO TAPE—LAWRENCE

(Continued from page 40)

3. "Tape is faster than film to produce." This is a cogent point when the goal is instant commercials. In those cases, "live" has been the alternative; tape can now take its place. But otherwise, who needs instant commercials, any more than we need instant ideas, instant print ads, instant creativity, instant art? Isn't it ridiculous that months of painstaking plans and conceptions by sponsors and agencies and producers should be squeezed through a video tape recorder in 60 seconds flat?

These are the critical reservations that are generally ignored when tape's vested interests loudly sing its praises. Their inspiration has carried them overboard, and, unfortunately, with them, some overenthusiastic agencies and sponsors. A few of the latter jumped too early and blindly, floundered in the backwash, and got soaked.

Like you, we have no axes to grind in any intelligent controversy that may arise between the representatives of tape and of film. Tape is no threat to the competent producer of filmed commercials (as it will be charged), any more than Hollywood was or animation was (as it was charged). When Hollywood became a popular site for the production of commercials, we produced in Hollywood. When animation became a vital medium for television commercials and an important service to agencies, we opened animation studios on both coasts. When tape becomes the thoroughly plastic medium that film is, we will use tape. We have never lost a client to a map or a machine, and we don't expect to.

What we do regret is tape's timing. Commercial production has reached a peak of streamlined activity. The filmed commercial industry is, at last, on its financial feet. Commercials, we are convinced, are better than ever. True, we must take weeks and sometimes months to produce 60 seconds of advertising. True, we spend from \$3,000 to \$25,000 for a single commercial. But the result, in each case, is the best possible commercial that you and we have learned to make in a decade of experience. Inasmuch as tape will upset this fairly promising stability, we wish it had never happened.

What is even more unfortunate is



that tape's fanatics have diverted the attention of so many from the fundamentals of commercial production. All the hullabaloo about tape has suggested that it will replace creativity, work, planning, salesmanship, and just about everything else but the sponsor. Such a misconception is as much a disservice to tape's interests as it is to the entire industry. Tape can never live up to such advance billing.

Tape's capacities will enlarge and improve, no doubt. Probably within a year, it will be practicable to use tape enmasse in the production of commercials. But it will never be a panacea. Whatever its future technological improvement, it will never displace the vital ingredients of the commercial. No gimmick will ever out-date the men who possess the special talents that commercials call for, the men in agencies and those in production companies who are turning out the best commercials on television today—on film.

VIDEO TAPE—MEIGHAN

(Continued from page 41)

tape. No great change in technique or equipment was necessary, only the simple additive, an Ampex Videotape Recorder. Third, networks needed tape for delayed broadcasts and pre-recorded broadcasts as an economic desirability. Fourth, broadcasting unions could absorb tape with little change in working conditions, largely because tape had been predicted in contracts. Those problems that did arise were largely of interpretation or adjustment to practicalities that couldn't be entirely predicted.

The reasons that film production companies or advertising individuals, oriented to the use of film, have not embraced video tape so enthusiastically are about as follows: First, to embrace video tape film production companies are required to invest in whole new and costly electronic systems from the ground up. These systems are strange. Movie personnel are not familiar with them. Also, movie makers must contemplate junking an investment in movie equipment from cameras to processing laboratories—almost all of their present work tools—if they move from film to tape.

Second, from principals to implementors like producers, directors, actors, cameramen and so on, tech-



**I've got
no beef
with
San Francisco,
Smidley.**

Sure, it takes a four-station network to do it . . . but there are more gas station sales in the Cascade market than in San Francisco. More food sales than in Toledo. Look at it another way, Smidley. The Cascade network is the only television reaching the entire market. A smart buy? It's a "must" buy in the Pacific Northwest.



CASCADE TELEVISION

KIMA-TV YAKIMA, WASH

KEPR-TV PASCO, RICHLAND, KENNEWICK, WASH

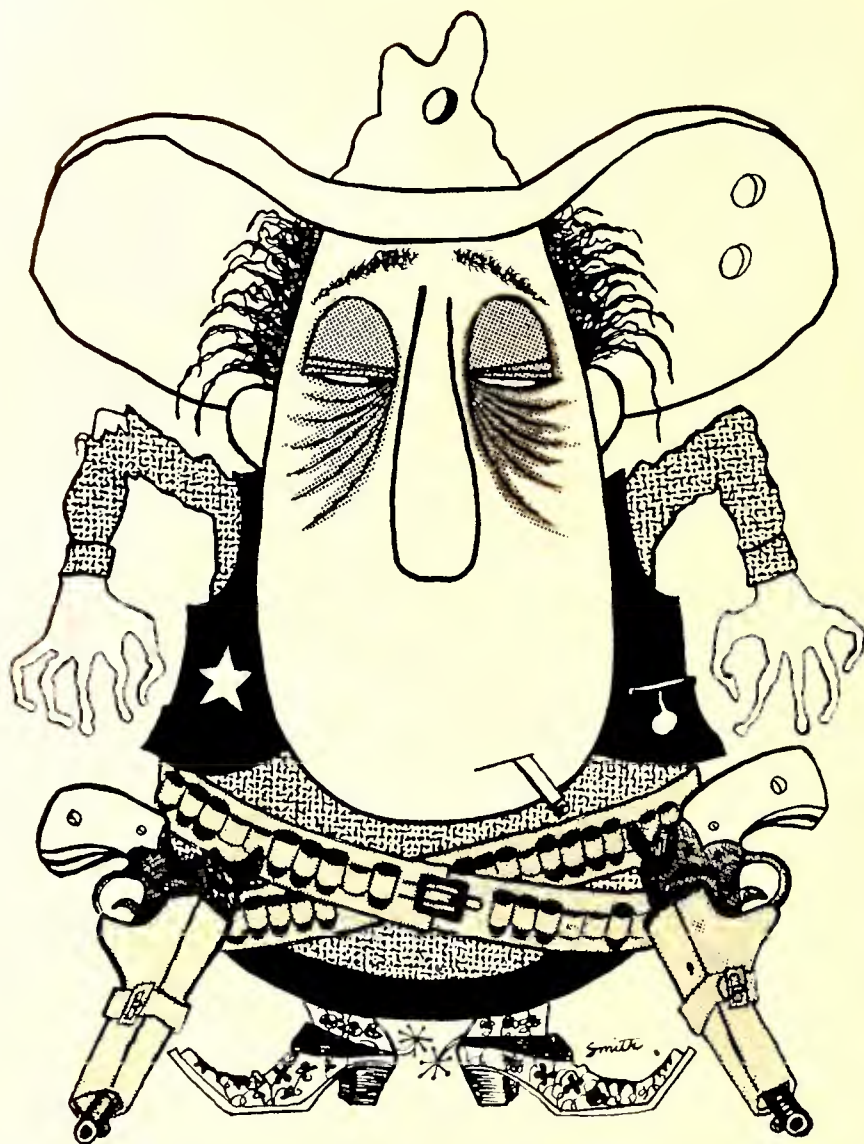
KBAS-TV EPHRATA, MOSES LAKE, WASH

KLEW-TV LEWISTON, IDA

For Facts and Figures:

National Representatives:
GEORGE P. HOLLINGBERY Company

Pacific Northwest:
MOORE & ASSOCIATES



FASTEST GUN IN THE SOUTH

Fofoest . . . ond speaks with most authority in these parts, podner.

Small wonder we're sittin' tall in the saddle. WBT's varied, creative, responsible programming guns down the opposition by 92% mornings, 69% afternoons and 123% at night.*

Nielsen says our spread is the nation's 24th largest.** Let us put our brand on your radio schedule. Coll CBS Rodio Spot Sales for the low-down.

*Pulse 25 county area 1959 (March)

**A. C. Nielsen Co.

WBT CHARLOTTE

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES
JEFFERSON STANDARD BROADCASTING COMPANY

niques often acquired over a life-time must be abandoned and new one learned. The better the movie man the more appreciative he is of the fact that skill in technique is acquired only over a long period of time. On reflection, he would not accept the assertion of a stranger that his own special ability or knowledge could be acquired quickly. He is torn between optimism and doubt as to whether he can acquire another technique quickly. Whatever his thoughts, history belies optimism.

What then are the present conclusions regarding the use of tape for commercials? If one word, extracted from a current letter from one of television's largest clients can be used, the answer is "gratifying." Those who tend to use video tape and a video tape production unit with skill produce commercials of high quality at a very low cost. Those who have challenged its ability have provoked newer and newer elements of versatility. Those who have approached the use of tape as a medium for sales exposition rather than as an item for item comparison with film or with live are intrigued with its uniqueness and practical effectiveness. The agency creative group that feels it necessary to follow through interpretation of a commercial storyboard during its entire production process are gratified to find how few man-hours need be devoted to the process.

Shortly Chevrolet, Ford and Chrysler will launch multi-million dollar sales ventures on behalf of their Corvair, Falcon and Valiant. This is a Johannsen-Patterson square-off magnified in multiple millions. Every day of effective selling gained by persuasive advertising, or lost by a lack of it, can be measured in seven figures. A bright selling idea will occur to the advertising organization of one. Do they want to implement it next week or three days from now—or tomorrow? Will they scorn an "instant commercial"? Suppose one of these giants comes out with a new and devastatingly convincing advertising-sales attack. The panic button is pushed and the alarm bells ring out loud and clear in the other camp. A counter measure is devised. Implement it next month? Heck no! This is *the* time for that "instant commercial" on Videotape. Anybody disagree?

*In
Oklahoma City
the station
with by far
the
Largest Audience
is also
the
Prestige
Station*

Call your
Katz Man for the
Audience & Coverage figures



*For
39 YEARS
the
Undisputed Leader
in
Oklahoma City
Radio*

930 K. C.
Independent Modern Programming

Owned and operated by
The WKY Television System, Inc.
WKY-TV, Oklahoma City
WTVT, Tampa-St. Petersburg, Fla.
WSFA-TV, Montgomery, Ala.
Represented by the Katz Agency

ROY ROGERS

Starring in 67 HOUR FEATURES

GENE AUTRY

Starring in 56 HOUR FEATURES



AND REALLY RATIN' RAVES:

"One of soundest buys station has made." KOB-TV, Albuquerque, June 9, 1959

"Very successful... a nice show to have around." WBRC-TV, Birmingham, April 1, 1959

mca
TV FILM SYNDICATION

REALLY SNARIN' SHARES

	%
New Orleans	89.4
Boston	70.3
Cleveland	80.5
Atlanta	51.3
Dallas-Ft. W.	51.0
Indianapolis	71.3
Philadelphia	53.0
Scranton-W. B.	67.2
Albuquerque	66.5
Memphis	59.7
Milwaukee	65.1
Houston	65.0
Miami	55.7
Minn-St. Paul	55.1
Knoxville	83.4
and many many more!	

Source: ARB

DAYTIME TV

(Continued from page 35)

early this month can serve as an effective guide for the networks' sales conditions.

Network people anticipate more new business piling in within the next three weeks, however. Samuel K. Maxwell, daytime sales manager for CBS TV, says it's a bit early for the total fall sponsor tab to be studied because there are still nighttime buys to be made. He and his colleagues then envision a move-back into the daytime hours.

The SPONSOR analysis of network line-ups for the period from late August to late September indicates an average of 63% of all daytime show lots are sponsored, with ABC TV scoring 71%. The breakdown shows ABC TV with 63 quarter hours of daytime programming per week (seven-day week), CBS TV with 80 and NBC TV with 72. Their sales percentages to total hours telecast are 71% for ABC, 65% for CBS and 54% for NBC for the 63% average.

These figures do not take into consideration the cancellations by General Foods and P&G which turned up a fortnight ago, the former dropping four quarters weekly on CBS and the latter cutting six quarters from its lineup of 15 on NBC. (For a list of current daytime sponsors, see page 35.)

The most sensitive subject to network spokesmen is the matter of costing. With ABC TV bragging about its \$1.50 cost-per-1,000 commercial minute impressions, the other nets are scrambling to come up with cost and coverage figures equally alluring to budget-minded buyers. Giraud Chester's contention for ABC is that its audiences, in some cases, equal those of the other two networks, yet the cost is exactly one half that of CBS and NBC.

A recent ABC TV presentation on daytime tv (and this network is the only one which has a packaged pitch in handable format) gives these comparisons: A single quarter-hour on ABC after discounts costs the advertiser \$3,786 (computed at a 40% special discount); on CBS, \$16,955; on NBC, \$17,162. It claims a rise in average share for the period between 1 and 4 p.m. of 55% in the span between its daytime debut last October

(Please turn to page 66)

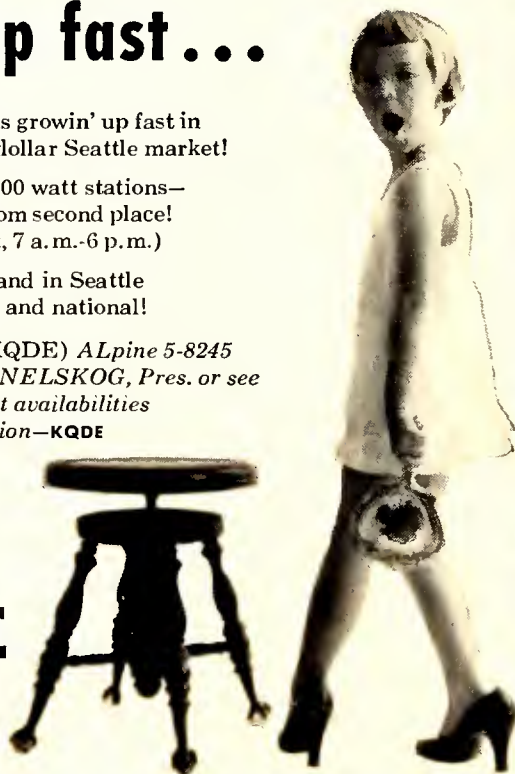
growin' up fast...

Colorful Cutie (KQDE) is growin' up fast in the billion and a half dollar Seattle market!

- Outrates all three 50,000 watt stations—less than two points from second place! (Hooper, July-August, 7 a.m.-6 p.m.)
- Lowest rate per thousand in Seattle with one rate for local and national!

Call Colorful Cutie (KQDE) ALpine 5-8245 and ask for WALLY NELSKOG, Pres. or see FORJOE for the latest availabilities on Seattle's music station—KQDE

KQDE



... and now ...

the most penetrating image study of New England radio!



RADIO STATION WHDH-BOSTON HAS JUST PUBLISHED THE RESULTS OF A RADIO AUDIENCE IMAGE STUDY CONDUCTED IN THE NEW ENGLAND 25 COUNTY WHDH COVERAGE AREA.

The Audience Image Study has been completed by Pulse, Inc. of New York, one of the nation's largest, most respected research organizations, and is the first of its kind ever undertaken in the New England market.

Eight thousand New England families were surveyed by Pulse, Inc. in a 1959 WHDH area study, and a representative sample of one thousand men and women 15 years of age and older were interviewed in depth in an effort to measure the character of the radio audiences of six leading Boston radio stations.

The intense national interest in "ratings" and the great need for more definitive information regarding radio audiences should make this WHDH report one of the most widely read studies in the history of New England radio.

To **WHDH** Dept. 3

6 St. James Avenue
Boston 16, Mass.

Please send me a copy of the WHDH Audience Image Study.

Name _____

Address _____

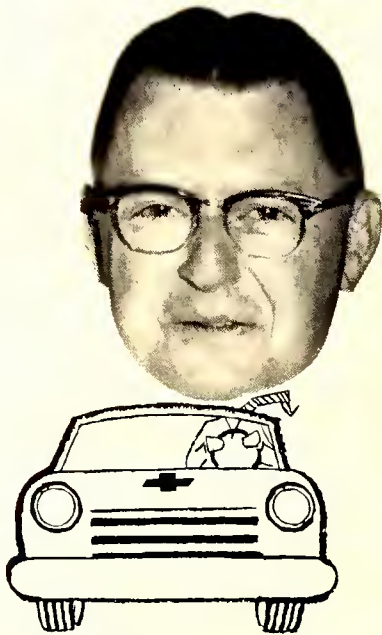
City _____ State _____

WHDH

50,000 WATTS • BOSTON

Represented nationally by John Blair & Company

COMPETITORS, YES...



Ed Mollison
General Manager
Al Dement Chevrolet
Birmingham



Don Blankenship
General Manager
Long Lewis Ford
Bessemer

BUT THEY'RE BOTH SOLD ON WAPI RADIO

"For the past 18 months, our advertising schedule on WAPI has steadily increased and so have our sales, as a result of the job WAPI is doing for us. Leland Childs and his 'Early Risers' Club' brings 'em in to Al Dement Chevrolet!"

"We now know the strength of WAPI personality selling. We have just renewed sponsorship of Tom Hamlin's 'Sports Digest', 15 shows per week, for another 26 weeks."

WAPI

50,000 watts*

BIRMINGHAM, ALABAMA

REPRESENTED NATIONALLY BY HENRY I. CRISTAL CO., INC.

*5,000 Nights

DAYTIME TV

(Continued from page 64)

(with a 13.3 share) and 11 Jun (with a 20.6% share). The 1 Jul advance Nielsen indicates ABC share has risen to 21.1%, a gain of 59% in nine months.

Ratings still appear to be the be-all and end-all in terms of attracting network advertisers, and the scramble heightens as the nets give more attention than ever before to show agencies, audience flow and audience composition.

Observers expect CBS and NBC will stick with their daytime ratings cards but make additional discounts available to advertisers. Another prospect: allowing sponsors to move in and out fast to take advantage of special sales and promotional events. The trend of permitting advertisers to scatter their commercials over a variety of shows on several days of the week is expected to be intensified as competition increases for the available daytime advertiser as well as for the new ones coming into daytime.

But daytime network costs still keep out medium and small advertisers. Spot is another situation, with many smaller-budget clients moving in with frequencies as low as twice a week per market.

In contrast, advertisers this coming season will spend more on daytime programming than ever before. CBS TV is continuing to schedule a series of daytime specials which will be more elaborate than any daytime programming heretofore telecast. Its *Woman!* series, which debuted in May, has attracted considerable advertiser interest. The CBS fare will be concentrated on daytime serials which consistently pull the largest and most steadfast daytime audiences.

A CBS innovation which is moving up in audience popularity is the *On the Go* show with Jack Linkletter which capitalizes on the mobility of tv tape and on-location reporting. Daytime fare other than serials and game shows, however, will tend to be filmed material.


As network management people take stock of their fall daytime situation, they again sigh in acknowledgment of the fact that most of their long-held hopes about daytime are still in the potential rather than the reality phase. Spot people, too, report "less than fantastic" advertiser

(Please turn to page 88)

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. Christalman or call WGY, Schenectady, New York.

982-12

50,000 Watts • NBC Affiliate • 810 Kilocycles

A GENERAL ELECTRIC STATION

NEWS & IDEA WRAP-UP

BRINGING WILMINGTON TO NEW YORK in person of Miss Delaware 1959 (Esther Olney), was how WAMS promoted market and station. After touring city's agencies she presents brochure and honorary citizenship card to Fred Spruytenberg, SSCB timebuyer



NOT SHY FOR CHEYENNE: Liz Martin, Miss KOCO-TV, keeps her eye on 6'8" Clint Walker, star of ABC TV's *Cheyenne*, on tour to promote Warner's "Yellowstone Kelley." Actor took time out for interview with Tuck Stadler (r), news director of KOCO-TV, Oklahoma City



Robert Hall Clothes will follow their heavy "back-to-school" campaign with an increased radio and television schedule to run through the fall and winter seasons.

Thirty new radio and television stations have been added to Hall's present lineup of 278 stations in 150 markets.

The fall campaign calls for a 15% radio, tv budget increase over 1958 to account for the planned 10,000 radio and 1,500 television spots each week.

Agency: Arkwright Advertising.

Campaigns:

- **Rayco Manufacturing Co.** begins, this week, an accelerated advertising program for its expanded line of automotive products. The campaign: More than 2,500 one-minute commercials a week over 87 radio stations in 70 markets plus 260 one minute filmed spots a week on 53 tv stations in 50 markets. Agency:



BIG MAN, BIG MOVIES claims WJBK-TV, Detroit, as 13 ft. circus giant visits N. Y. agencies with Bob Edell (l), promotion mgr., and Robert Buchanan, national sales mgr., to promote Paramount package

Logul Lewin Williams & Saylor.
 • **Roman Products'** fall advertising campaign will be spearheaded by 355 radio spots every Thursday for 13 weeks on major stations in New York, Philadelphia and Washington, D. C. Agency: Smith/Greenland.

Here are estimated tv expenditures of the top 25 network brand advertisers, followed by the top 25 network company advertisers for the second quarter, 1959—released by TvB and compiled by LNA-BAR:

RANK	BRAND	GROSS TIME COSTS
1.	Anacin	\$2,415,775
2.	Chevrolet	2,126,684
3.	Tide	1,925,987
4.	Kent	1,873,261
5.	Ford	1,834,566
6.	Colgate	1,768,131
7.	Gleem	1,660,063
8.	Phillies	1,565,090
9.	Camel	1,556,717
10.	Dristan	1,405,137
11.	Winston	1,371,823
12.	Bayer	1,332,009

13.	L & M Filter	1,324,438
14.	Bufferin	1,272,085
15.	Dodge	1,267,994
16.	Handy Andy	1,242,026
17.	Viceroy	1,234,975
18.	Chesterfield	1,100,463
19.	Salem	1,028,861
20.	Crest	1,018,087
21.	Pall Mall	1,011,582
22.	Beech-Nut	1,002,310
23.	Bulova	997,385
24.	Alka Seltzer	968,578
25.	Prudential	962,418

15.	American Tobacco	2,572,344
16.	Chrysler	2,249,020
17.	Pharmaceuticals	2,175,522
18.	Standard Brands	1,856,852
19.	Miles Laboratories	1,840,899
20.	S. C. Johnson	1,719,123
21.	National Biscuit	1,714,711
22.	Brown & Williamson	1,707,999
23.	Philip Morris	1,684,757
24.	Bayuk Cigars	1,565,090
25.	Eastman Kodak	1,562,450

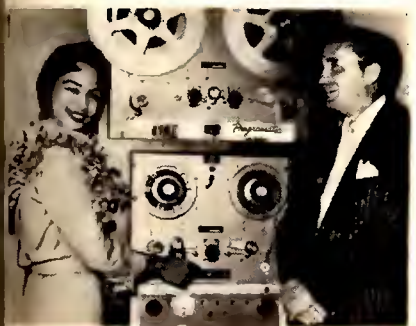
RANK	COMPANY	GROSS TIME COSTS
1.	P&G	\$14,067,431
2.	Lever	8,493,654
3.	American Home	6,755,167
4.	Colgate	5,876,904
5.	General Motors	5,402,297
6.	General Foods	4,966,484
7.	R. J. Reynolds	3,970,790
8.	P. Lorillard	3,318,112
9.	General Mills	3,307,724
10.	Sterling Drug	3,220,155
11.	Bristol-Myers	3,099,453
12.	Gillette	2,967,125
13.	Liggett & Myers	2,962,154
14.	Ford	2,703,465

Strictly personnel: John Anderson, to executive director of the Tea Council of the U.S.A., Inc. . . . Peter Baird, Jr., to manager, public relations and advertising in the mid-America home office of the Prudential Insurance Co. of America, Chicago . . . James Wilcock, manager of the Sturtevant division of the Westinghouse Electric Corp.

AGENCIES

BBDO has put together its third annual survey of radio and tv stations offering in-store display space to their advertisers.

READY, SET, GO! William Quinlan, Jr., pres. Programatic Bdcstg. Service, watches Miss Hawaii start new Programatic machine that will provide music for KRKD, L.A.



INDIANA PEACHES, distaff members of WWO, Ft. Wayne, surround Jack Bittner, market analyst, on Peach Day. Station's drawing earned lucky listeners (out of 28,000 who sent postcards) a bushel of peaches



HUNGRY AUDIENCE? For two weeks after WMC, Memphis, moved into its new building, Bill Anthony aired his morning show on the veranda and offered motorists free coffee and donuts



SHINING EXAMPLE: Shoeshine stand in the city's downtown area treats all shoppers to free shine as WJIM, Lansing, celebrates its 25th anniversary

The agency reports that this service seems to be on the increase.

The 279-page report lists 185 radio and 81 tv stations whose merchandising plans include supermarket display space for their advertisers. In some instances, drug stores are also included.

For most stations, BBDO has listed the names of the cooperating chains along with the minimum expenditures necessary for an advertiser to participate.

Agency appointments: Guild Wine Co., to Compton, San Francisco . . .

Joe Lowe Corp., for its ice cream division, to Gardner Advertising; Also to Gardner: Deere & Co., farm equipment and tractor manufacturer . . . Triumph International Corp., Germany, manufacturer of foundation wear, to Grey . . . Scudder Food Products, to Campbell-Mithun, Los Angeles . . . The Day & Martin Co. for its Lion Boot Polish, to Monroe Greenthal, New York . . . Thompson's Dairy, Washington, D. C., to Kal, Ehrlich & Merrick, Washington, D. C. . . Bigelow Kennard Co., Boston jewelers, to Charles F. Hutchinson, of the same city . . .

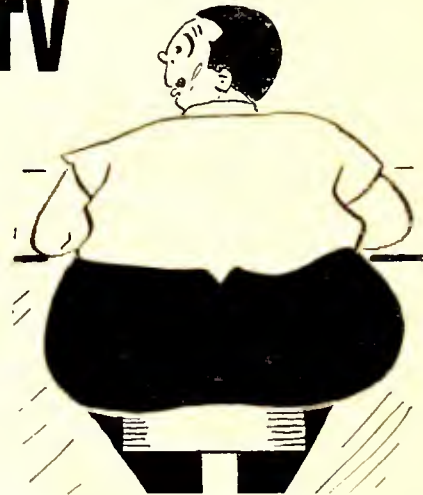
Colorite Plastics of New Jersey and Carolina Paper Mills, Rockingham N. C., to The Zakin Co., New York

Agency appointments — personnel: William Hillenbrand, former president of Bryan Houston, t. v.p. and chairman of the plans board at Donahue & Coe . . . Edward Cahoun, to senior v.p. and director of marketing services, Cunningham & Walsh . . . Robert Engelke, to media supervisor and Robert Lyon, account supervisor, Ted Bates . . . George Turner, supervisor of commercial production for Richard Hudson and DuBarry at Lambert & Feasley.

Resignation: Anderson Hewitt from a senior v.p. and member of the executive committee at Kenyon & Eckhardt.

. . . and WOC-TV

**FOR BEST
COVERAGE
IN THE
NATION'S 47th
TV MARKET**



(Davenport, Iowa — Rock Island — Moline, Illinois)

The Largest Market between Chicago and Omaha . . . Minneapolis and St. Louis . . . the 47th TV market in the nation.

Population		Effective Buying Income*	
1958	1959	1958	1959
1,599,500	1,632,100	\$2,668,806,000	\$2,879,387,000
Increase — 32,600		Increase — \$210,551,000	
TV Homes		Retail Sales*	
422,800	438,480	\$1,918,167,000	\$2,042,037,000
Increase — 15,680		Increase — \$123,870,000	

*Sales Management's "Survey of Buying Power — 1959"



Col. B. J. Palmer
President
Ernest C. Sanders
Resident Manager
Pax Shaffer
Sales Manager
Peters, Griffin, Woodward,
Inc., Exclusive National
Representatives

THE QUIN CITY

DAVENPORT } IOWA
BETTENDORF }

ROCK ISLAND } ILL.
MOLINE }
EAST MOLINE }



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 Nielson 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

ASSOCIATIONS

NAB's Tv Information Committee has set up its basic plan of action and established office headquarters in New York to help
(Please turn to page 78)

THE OLD WEST LIVES AGAIN..

AT

EL RANCHO VEGAS



Las Vegas, Nev.—DUDLEY 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 BRAdshaw 2-33
Beverly Hills Chicago Miami Beach
BRAdshaw 2-3366 MOhawk 4-0111 JEFFerson 8-051



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



This is Pittsburgh

Roy Face, great Pirate hurler . . . typical of the fresh young spirit that's put Pittsburgh way out in front.


Sterling Yates, Atlantic Weatherman, goes on for KDKA-TV five nights a week with the liveliest presentation of weather ever. He helps keep the big audiences in the tri-state area watching KDKA-TV.



Wayne Klotsky, construction man on the new Gateway Center project and one of the 4.5 million people in KDKA-TV's big orbit of influence.



There's no middle ground for Pittsburghers. Sell 'em, and they go all out. The fanfare for the Pirates is one example. KDKA-TV's following another. Year after year, it's the No. 1 station there. Let us show you how to create more fanfare for your product in Pittsburgh.

KDKA  TV Pittsburgh



WESTINGHOUSE BROADCASTING COMPANY, INC.

WASHINGTON WEEK

12 SEPTEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Broadcasters may have cause to wonder whether their victory over the FCC's Lar Daly ruling won't turn out something more than they bargained for.

In exempting news shows, news interviews, documentaries, special events and panel shows from the equal time restraints of Sec. 315, members of Congress, one after the other, **warned that they would be on the look-out for abuses.**

In other words, they were on record as, in effect, noting they were extending a little more freedom to broadcasters about handling current events but they better be careful how they use this new-found (?) freedom.

On the other end of the spectrum are several FCC commissioners who still feel that the public would be better off without Sec. 315, with **only the general rules about fairness on controversial issues.**

To these commissioners Sec. 315 is unwieldy and unworkable and they hoped the Lar Daly ruling would demonstrate this fact so that Congress would write the regulation off the books or drastically alter it. They are bitterly disappointed.

Sen. Mike Monroney (D., Mont.) persistently balked in the past two years in his efforts to get fire-breathing probes going into tv programing and/or the rating services, issues new blasts at tv.

Basing his latest attack on the darkening of a strictly local news-panel show featuring Joe McCaffrey, Monroney charged that violence and biased newscasts are taking over. Sen. Kenneth Keating (R., N.Y.) immediately complained that critics of tv always fail to compliment the medium when it does a good job, and Keating proceeded to award orchids for coverage of the Eisenhower trip and the Davis Cup matches.

Rep. Oren Harris (D., Ark.) has apparently won the tv quiz probe for his House Commerce Legislative Oversight subcommittee, with the Senate Commerce Committee—never a group to seek headlines—content with the sidelines.

Harris has set 6 October as the date for hearing all of the witnesses and the testimony which are currently in the New York Grand Jury secret category.

First FCC step has been taken to hold up rehearings of all contested tv cases in which improper influences by participant's has been alleged.

FCC associate general counsel Edgar Holtz will ask special hearing examiner Horace Stern to hold off on Miami channel 7 pending the 3 November second jury trial of former FCC commissioner Richard A. Maek and Thurman Whiteside.

The FCC also revealed it would like Judge Stern to hear all the cases, and that investigations have proceeded far enough for hearings both on Miami channel 7 and Orlando, Fla., channel 9. Springfield, Ill., channel 3 will be the next to be probed in preparation for a rehearing.

Making headway in the Senate was a bill containing permission for professional football, basketball and hockey teams to black out tv 75 miles of a city in which a team is playing.

Failure to include baseball may stymie the measure. Sen. Kenneth Keating (R., N.Y.) says he'll insist on its inclusion when the measure gets to the floor.

FILM-SCOPE

12 SEPTEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

With the debut of the new season drawing near, syndication looks like it's headed toward a memorable third quarter.

Compare this summer's business with last year's and you'll see that many major syndicators have all but doubled their level of activity.

Among six syndicators, **12 shows are chalking up sales**, whereas the same companies were doing business on only seven shows last year.

Here's how these film companies stand:

- CBS Films has Phil Silvers sold to Carling and Trackdown to Schlitz, both important regionals; last year it had only Colonel Flack.
- CNP is moving Not For Hire and Californians; last year it had just Danger Is My Business.
- ITC sold Four Just Men to Schaefer, Volkswagen and others and Ding Dong School to many stations; last year, TPA had only N. Y. Confidential.
- NTA's Grand Jury, sold to D-X Sunray, is its second major regional, added to Budweiser's U. S. Marshal, now renewed.
- Screen Gems is selling both Rescue 8 and Manhunt this year compared to just Rescue 8 a year ago.
- Ziv is the only company on the list not showing a parallel increase: Its This Man Dawson and Lock-Up this year were matched by 1958's MacKenzie's Raiders and Dial 999.

The practice of "double exposure" on syndication program schedules was blasted by Joseph Stamler, WABC-TV station chief, last week.

He pointed out that running a show on two stations at the same time confuses the audience, makes the show very hard to promote and, worst of all, delivers **fewer total viewers than a regular one-station exposure.**

Stamler also argued that double exposure's purpose, good cost efficiency, was usually defeated and that it became a false economy.

In drawing the line on any additional "double exposure" acceptances, the WABC-TV manager **excepted those shows that have both runs on the same station.**

NTA has effected a many-sided realignment of its sales staff as a result of the move of its headquarters to Beverly Hills.

Here's their new sales structure:

- Features, syndication and tape will be under Harold Goldman, NTA International president in Beverly Hills.
- Station sales will be headed by E. Jonny Graff in New York.
- Network, regional and station group sales come under Mickey Sillerman's jurisdiction, with v.p.s Arthur Spirt and Walt Plant in New York and Los Angeles, respectively.

The highest rated shows are not always the same shows as the ones with the most adult audience compositions in Telepulse charts on syndication.

CNP, for example, noted that Flight, rated sixth among adventure types, had a 12.0 rating but 180 adult viewers per-100-sets, with this breakdown: 93 women, 87 men, 6 teens and 28 children.

The unusual sales and schedule patterns of ITC's Ding Dong School have caused the show to be renewed before it started in certain markets.

This five-time-a-week series has been sold in 13 weeks units and has consequently gotten renewals, or 26 week orders, in 27 cities.

Henry G. Saperstein, packager of the series, attributed the renewals to the show's built-in merchandising and its network ratings track record.

Stations have found that video-tape solves the ancient problem of on-the-air promotion for local news broadcasts.

At least one tv station has been using tape with a news headline during stationbreaks to remind network viewers of its own local late news.

ITC ended its first year on a sales upbeat that enhanced its status over its predecessor by virtue of a \$14 million gross in tv film sales 50% above the previous year's volume for the former TPA unit.

Here's how ITC's business is estimated to be broken down:

- First-run syndication sales, \$6 million, with Cannonball, Jeff's Collie, Brave Stallion, Sgt. Preston, Ding Dong School and Four Just Men.
- Network sales, \$4 million, due to Gale Storm and Fury.
- International sales, \$2 million.
- Re-run sales, \$2 million for 11 shows via Arrow Productions.

Not included in ITC's \$14 million gross is an additional \$3 million volume by Jack Wrather in network deals for Lassie and Lone Ranger.

COMMERCIALS

The question of the use of video-tape in tv commercials continues to be one of the great controversies of the year.

Last month Robert Lawrence circulated an open letter charging tape did not meet film's standards of technical facility, creativity and adaptability.

In response to an invitation by SPONSOR, Howard Meighan of Videotape Productions wrote a reply. He stressed tape's advantages of economy and speed.

See both letters on p. 40, this issue.

New York producers gave signs of increased activity last week as the fall commercials production season drew nearer.

Elliot, Unger & Elliot became the first film studio to go into full-scale video-tape production; Nat Eisenberg, formerly with NBC's Tele-Sales, became EUE's manager of video-tape operations.

Transfilm reported that its "visual squeeze" technique is now being widely used by drug and toiletries advertisers; latest is Miles Nervine via Wade Advertising.

SPONSOR HEARS

12 SEPTEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Adding much to the frustrations of the sellers of radio is the fact that in a number of the larger spot agencies the data on stations has become quite obsolete.

The reason—as frankly stated by agency research people: “We’ve had to concentrate too much on tv to keep our radio material up-to-date.”

The ex-occupant of an important U.S. diplomatic post is soliciting tv public accounts from chairmen of giant firms who have heavy stakes in network tv.

He’s doing the letter writing in behalf of a member of his family who has a monetary interest in a public relations office.

Ad director Walter P. Lantz’s comment on an item in 15 August SPONSOR HEARS: Shulton knows no way to compare print circulation with air media circulation.

Adds Lantz: “We would like very much to obtain an accurate and reliable formula (for such measurements), and if any has one we would appreciate obtaining the information.”

To get maximum mileage out of its tv salesmen, Blair maintains a periodical check via BAR on what business it got compared to other rep firms.

The comparisons are used strictly as a sales management tool: Blair figures the data can tell 1) whether an agency is being covered as efficiently as it should be, and 2) whether it’s advisable to realign sales staff assignments.

CBS’ Frank Stanton is getting a substantial share of the credit within the industry for Congress’ adoption of the Section 315 modification (exempting news shows from the equal time provisions of the Communications Act).

He not only made an in-person issue of it on the air, but carried person-to-person appeals to influential members of Congress.

Even though his agency hasn’t as yet asked for availabilities, a leading toy manufacturer has advised dealers by brochure of the exact number of spot impressions he will provide as tv support during the Christmas selling season.

The figure naturally is based on what the toy firm hopes to buy 30 days before starting date in what has become the tightest market-participation in kid programs in the medium.

Never before have freelance publicity firms had the pickings that will be their this season from sponsors of specials and new nighttime series on the tv networks.

Indirectly, they’re getting a helpful shove from NBC TV. For example: When an advertiser asked the network who was going to plug his show, he got this answer from an NBC v.p.:

“Frankly and realistically, we’ve got our hands so filled with publicizing 200 specials, you’d be happier getting an outside publicity firm to do the job.”

DYNAMIC KPHO RADIO AND TV OFFERS AGGRESSIVE ADVERTISING PLUS* IN THE FAST-GROWING PHOENIX, ARIZONA MARKET!

NOW

**EFFECTIVE
IN-STORE
PRODUCT
MERCHANDISING
WITH ZEPHYR SYSTEM
CHECKERLITES!**

KPHO
ADVERTISER'S
PRODUCT AND
MESSAGE



A brand-new, pre-tested service maintained exclusively by KPHO Radio and Television in the entire A. J. Bayless Chain and other top grossing food markets.

ADVERTISERS LIKE THEM

The two-sided 18½ by 6½ inch Checkerlite panels over each check-out stand catch the eye, get results! KPHO Radio and Television Advertisers rate exposure for full 15 day intervals on all lights simultaneously. Message ties-in with TV for double impact.

GROCERY STORES LIKE THEM

Zephyr System Checkerlites not only enhance the appearance of the stores, but provide a means of speeding the flow of carts to "working" checkstands through a system of blinking lights.

YOU'LL LIKE THEM

This exclusive hard-hitting service is now in operation ready to serve you where other displays of any kind cannot even be purchased.



Represented by

THE KATZ AGENCY



KPHO RADIO AND TELEVISION PHOENIX

MEREDITH FAMILY STATIONS

* Newspaper, magazine, radio, TV, direct mail, outdoor, window display, marquee, personal appearances — among many other bonus promotions for KPHO Radio/TV advertisers.

WRAP-UP

(Continued from page 70)

"create a more informed atmosphere" about tv.

Target date to begin operations: 1 October, out of 666 Fifth Avenue.

The TIO has some \$40,000 pledged to finance the program for the first year, with solicitation of individual stations just beginning.

Meeting dates:

16-19 September: **Michigan Association of Broadcasters**, at Hidden Valley near Gaylord, featuring as a guest speaker, John F. Box, Jr., executive v.p. and managing director of the Balaban Stations.

25 September: **The ARF fifth annual conference**, at the Waldorf Astoria, New York. This year's theme: Better Measurements of Advertising Effectiveness—the Challenge of the 1960's.

8-9 October: **AFA Affiliates of the Third District**, fall conference at the Poinsett Hotel, Greenville, S. C. Theme: The Boom in the South.

They were elected:

Officers of the New Orleans Radio Broadcasters Association: president, **John Vath, Sr.**, WWL; v.p., **Jim Noe, Jr.**, WNOE and secretary-treasurer, **W. Arthur Selley, Jr.**, WYLD.

Officers of the Arkansas Broadcasters Association: president, **Kermit Richardson**, KBOK; v.p., **Russ Horn**, KXRJ and secretary-treasurer, **Julian Haas**, KACH.

Co-chairman of the 1959-60 Editorializing Committee of the NAB:

Joseph Bandino, v.p., WBC and **Daniel Kops**, president, WAVZ and WTRY Broadcasting Corps., New Haven, Conn.

FILM

Syndication sales and program ratings are coming to hinge more and more on the promotional advantages attached to shows.

Typical of today's new promotional plans are those for CNP's *Not For Hire*, which employed a Polynesian hostess expressly to provide Hawaiian parties.

Festivities are used to kick off the show and link the Hawaiian locale of the show with today's headlines on the 50th state.

Sales: MGM-TV's *Thin Man* reruns sold to NBC TV for daytime stripping. The 72 episode deal is reportedly worth \$1 million . . . Ziv International's sales for the fiscal year ended in August were 46% above the previous year, and the highest mark to date. The sales record was paced by 67 sales in recent weeks involving 18 shows to 13 countries . . . WPIX, New York, claims it is the nation's top buyer of quality syndicated films by virtue of its nine recently purchased shows: ABC Films' *Meet McGraw*, Flamingo's *Deadline*, Official's *International Detective*, CNP's *Californians*, CBS Films' *Trackdown* and *Air Power*, MCA's *Shotgun Slade*, ITC's *Brave Stallion*

and Jayark's *Bozo the Clown*.

Trade notes: Flying Eagle Publications has engaged counsel to restrain Screen Gems from using the *Manhunt* title . . . Following the July termination of Cross-Krasne, Inc., Jack Cross and Phil Krasne are now doing business as **Phillip N. Krasne's California Studios**, 650 N. Bronson Ave. in Hollywood . . . John A. Fitzpatrick, president of Video Expediting and Library Service, had formed a new corporation, **Video Dispatch**, with expanded services.

Production: Jerry Briskin joins Screen Gems to produce *Manhunt* . . . Mike Wallace's new WNTA-TV show, *Interview*, to be video-taped and syndicated . . . Hanna and Barbera, producers of *Huckleberry Hound* for Kellogg's via Screen Gems, will also cartoon *Quick Draw McGraw* for the same distributor and sponsor through Leo Burnett this fall; both shows are national spot with station lists of 175 and 150, respectively . . . Bernard L. Schubert has formed a Hollywood production unit with Adrian Samish to make *David Harum*; *David Harding*, *Counterspy*; *Alexander the Great*, and *Interior Command*.

Video-tape notes: Neal K. McNaughton, professional products manager of Ampex, elected a v.p.: four other Ampex v.p.'s named were **John Jipp**, instrumentation manager; **Herbert L. Brown**, audio manager; **Walter T. Selsted**, research director, and **John M. Leslie**,

WGR

Selling the Western New York radio market

WGR Radio's new fresh-air programming concept features modern album music specially selected for young adults. Carefully mixed with up-to-the-minute, frequent newscasts and top sports coverage, WGR's new concept is winning bigger audiences in Western New York.

For grocery product advertisers, WGR Radio offers at no extra cost the most effective point-of-purchase merchandising plan in Western New York. Qualified thirteen-week advertisers get one week of preferred-position displays in Buffalo food stores, including 120 A&P and Nu-Way super markets. WGR's mobile "Studio 55" broadcasts from different high-traffic super market locations every week.

For more information about merchandising and fresh-air availabilities on WGR in Buffalo, ask your Petry radio representative.

NBC • 550 KC • BUFFALO



AUDIENCE RUSTLING IS LEGAL

if you are clever
enough to do it!



KOCO-TV

is stealing the audience
in Oklahoma's Richest
Market with 30 minutes
of ENTERTAINMENT at...



MINUTES NOW AVAILABLE

KOCO-TV CHANNEL
5
abc
OKLAHOMA CITY

Charlie Keys, General Manager



Jr., manager of Orr Industries, an Ampex subsidiary . . . Six of 43 education stations expecting Videotape recorders had them shipped by Ampex last week: WQED, Pittsburgh; WTTW, Chicago; WYES, New Orleans; WEDU, Tampa; WETV, Atlanta; KETA, Oklahoma City, and KUON-TV, Lincoln. Other Videotape shipments went to KMOX-TV, St. Louis (2 recorders), WFMY, Greensboro, and Peter De Met Productions, Chicago.

Commercials: J. Burgi Couter, A.S.C., became director of photography for Robert Lawrence . . . Emerol Manufacturing using a *Dos Marvel* character in commercials created by Hal Walker of Atlanta through Bass & Company, New York . . . Py-Co-Pay has a new jingle, created through SSC&B; filming was directed by Jerry Schnitzer for Robert Lawrence Productions . . . Ernest M. Pittaro of D-F-S is the author of *Tv & Film Production Data Book*, published by Morgan & Morgan, New York.

Phil Davis has commissioned the research firm of Barnaby and Associates to conduct a survey among 1,000 agency executives on musical commercials, their development and production.

Questions will cover such topics as development of material, past experience with independent producers, experimental material, demonstration recordings, administrative responsibilities and final rights to music.

Strictly personnel: Richard P. Morgan named assistant to director of business affairs at CBS Films . . . Samuel Gang of Bernard L. Schubert on a five-week Latin American sales tour . . . Lee Francis, ABC Films advertising and promotion director, to Manila for two weeks in connection with the new *Counterthrust* series . . . Leo Silber, house counsel at Official Films, announces his resignation effective 1 October.

International: Ziv to open offices in Toronto, Canada, this week, with Montreal headquarters expected as well next year.

Promotion: A 13-market promotion for Dan-Dee Pretzel & Potato



WILL GET YOU



2 ... ON

WIL

ST. LOUIS

NOW ONE WIL BUY WILL GET YOU ALMOST TWICE AS MUCH AUDIENCE AS THE NEXT TWO STATIONS COMBINED!

C. E. HOOPER, INC. • JULY, AUGUST, 1959

STATION	7 A.M. TO 12 NOON	12 NOON TO 6 P.M.
WIL	25.0	30.2
Network A	21.4	14.4
Independent A	13.7	17.8
Independent B	16.0	12.6
Network B	9.4	8.7

First, too, in Pulse, Nielsen and Trendex!

sold nationally by

ROBERT E. EASTMAN

WIL

*BUY Radio when you buy media
BUY Balaban when you buy radio
BUY WIL when you buy St. Louis
and you BUY the people who BUY*

WIL St. Louis

KBOX Dallas

WRIT Milwaukee

in tempo with the times

THE BALABAN STATIONS

John F. Box, Jr., Managing Director

Chip Co. through Gregory & House & Jansen, both Cleveland firms, has been conducted using Ziv's *Cisco Kid* contests . . . Walter Schwimmer's *Championship Bowling*, about to start its sixth year in syndication, will add an elimination tournament leading to \$60,000 in prizes to star bowlers.

NETWORKS

ABC TV was still pondering this week where it would turn for a Richmond, Va., affiliate, as a re-

sult of WTVR leaving it to go with CBS TV.

The switch of CBS from WRVA-TV to WTVR doesn't take effect until next June.

NBC TV stands pat with WXEX-TV as its Richmond affiliate, the two having signed a contract only a couple months ago.

NBC TV has updated its color status report of its 189 affiliate stations, plus 18 "associated stations."

Highlights of the findings:

- Of the 189 stations listed, 149 are equipped to rebroadcast network color programs in color.

- Twenty-four can originate live color; 51 can originate films in color and 52 can handle slides in color.

Debuting on ABC TV: The *Donna Reed Show*, for Campbell Soups (BBDO) and Johnson & Johnson (Y&R) moves to Thursdays, 8-8:30 p.m., 1 October . . . *The Rebel*, for Liggett & Myers (DFS) and P&G (Y&R), Sundays, 9-9:30 p.m., 4 October . . . *Colt .45* begins its third season 4 October for Nestlé (McCann) and Derby Foods (McCann) . . . *Lawman*, its second season 4 October, for R. J. Reynolds (Esty) and Whitehall Labs (Bates).

And at NBC TV: *Shubert Alley*, one hour special Friday, 13 November, for the Sinclair Refining Co. (Geyer, MM&B) . . . Gillette (Maxon) to sponsor the Blue-Gray Game Saturday, 26 December and the Rose Bowl Game on New Year's Day . . . SRO sign for the 1959 NCAA collegiate football telecasts with regional purchases by Esso, Humble Oil



WIS-TV, the key buy in South Carolina . . . now operating from a mammoth new tower with even greater ability to unlock the vast sales potential of growing, prosperous South Carolina . . . where WIS-TV functions day in and day out as the MAJOR SELLING FORCE available to advertisers.

A NEW 1526' TOWER

channel 10
WIS-TV

COLUMBIA, S. C.

G. RICHARD SHAFTO - EXEC. V-PRES. CHARLES A. BATSON - MANAGING DIR.
LAW EPPS - SALES MANAGER

Represented nationally by PETERS, GRIFFIN, WOODWARD, INC.



NEGRO
Community
Programming



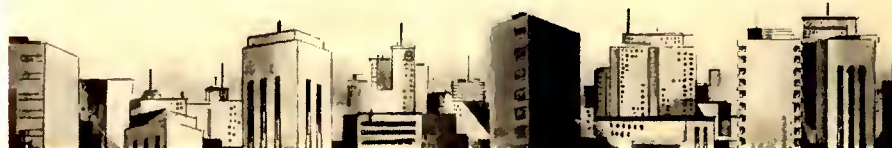
SPANISH
PUERTO RICAN
Programming




of Whirl-Wind
soles action

WWRL

NEW YORK DE 5-1600
*10:00AM-5:30PM **5:30PM-10:00AM





Not only can you put all your eggs in one basket in the KERO-TV market — it's the wise thing to do! KERO-TV is the only single advertising medium that reaches all of the more than a million prosperous people who live well and buy lavishly in the great Southern San Joaquin Valley — California's SUPER-market. And, KERO-TV does more than just reach these people. It delivers your sales message with full impact. Entertainment and advertising production is in keeping with the size, sophistication and spending power of the audience. KERO-TV facilities are big-time and are manned with a big-time staff. Presentation of both the programs and the commercials can stand the scrutiny of the most critical agency and client. You get the full treatment, too, with merchandising and marketing aids. So when the Petry man calls, heap the KERO-TV basket high!

WHO SAYS YOU CAN'T...?

KERO-TV
CALIFORNIA'S SUPER-market
BAKERSFIELD
CHANNEL 10 NBC

REPRESENTED BY EDWARD PETRY & CO., INC.

A TRANSCONTINENT STATION

& Refining Co., Standard Oil of Indiana, General Petroleum and Phillies Cigars.

This 'n' data: Part of the campaign to welcome **Arthur Godfrey** back to his **CBS Radio** program 23 September will include 20,000 "Welcome Home" posters signed by Godfrey listeners . . . An historic **NBC microphone** will be placed on permanent exhibition in the hearing room of the Senate Interstate and Foreign Commerce Committee . . . **Alfred Stern** will supervise all theatrical activities of **NBC**, plus

merchandising and licensing of subsidiary program rights including music publishing, book publishing and arrangements for the sale of film prints to educational institutions and service organizations.

About network people: **Larry White**, to **CBS TV** as director of daytime programs. **New York** . . . **Bertram Berman**, to director of daytime programs. **Hollywood**. **CBS TV** . . . **William Hedges**, a v.p. of **NBC**, to direct the network's **Political Broadcasting Unit** . . . **William Corrigan**, to **West Coast Bureau**

Beam your sales message to

DULUTH-SUPERIOR

the

2ND

LARGEST MARKET

in both Minnesota and Wisconsin

Zooming sales have made the Twin Ports metropolitan area the 2nd largest market in size only to the Twin Cities in Minnesota and Milwaukee in Wisconsin.

In **WDSM-TV's** coverage area live 800,000 people, spending over 1 billion dollars* annually.

You can best sell, best advertise to this growing industrial, shipping and vacation center by using **WDSM-TV** . . .

*SRDS 5/10/59



AT THE HEAD OF THE SEAWAY

WDSM-TV

DULUTH, MINN. **NBC** SUPERIOR, WISC.



PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATL. REPS.

WAYNE EVANS & ASSOC.
REGIONAL REPS.

manager for **CBS News** and director of news for **KNXT**, Los Angeles.

RADIO STATIONS

This is the season when many radio stations are set to move equipment and personalities to booths at the various State and County Fairs.

Present example: **WFBL**, Syracuse, will air directly from specially-built studios at the **New York State Fair**. The news studio they're setting up will include: **UPI news machine**, police and fire monitors, remote equipment and the complete news-gathering staff to explain to spectators how station gathers, writes and airs its local, national and international news.

Like in the networks, food marketers led the list of advertisers in spot radio during the second quarter, '59.

This category accounted for 19.1% of all brands advertised on the medium during this period, according to an **RAB** report.

In second place were gasoline

CHECK ✓ and
DOUBLE CHECK ✓✓

✓
WTHI-TV offers the lowest cost per thousand of all Indiana TV stations!

✓✓
One hundred and eleven national and regional spot advertisers know that the Terre Haute market is not covered effectively by outside TV.

WTHI-TV

CHANNEL 10 • CBS-ABC

TERRE HAUTE INDIANA



Represented Nationally by **Boiling Co.**

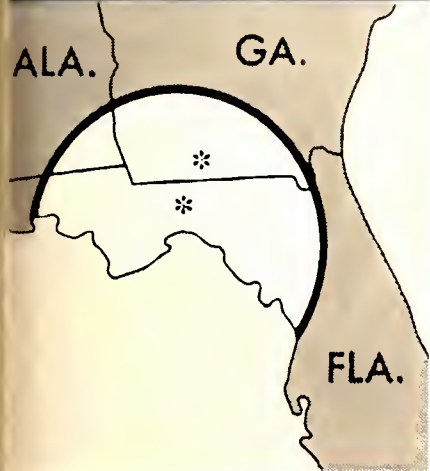
REMEMBER!

WCTV

is now



TALLHASSEE THOMASVILLE



the bright spot in your sales picture... WCTV can make it brighter!

With the great CBS programs, plus top ABC-TV shows, WCTV provides standout service to a most responsive market. In the entire U.S., Tallahassee stands fifth in retail sales per household.*

For many leading brands, the Tallahassee - Thomasville Market deserves and gets strong spot schedules. A sizable market - over 225,000 families - 52 counties - effectively covered by WCTV. Get the complete picture from Blair Television Associates.

*Annual Survey of Buying Power, 1959.

WCTV

TALLHASSEE CHANNEL 6 THOMASVILLE



a John H. Phipps
Broadcasting Station

BLAIR TELEVISION ASSOCIATES
National Representatives

firms, representing 11.1% of the total, followed by automobiles, with 10.8%; tobacco, 10.5%; ale, beer and wine, 9.3% and toilet requisites, 7%. (For the network rundown, see SPONSOR, 5 September, page 55.)

Ideas at work:

• A real "springy" promotion: KPAP, Redding, Cal., dubbing itself "the station with a spring" has mailed to date 2,000 mattress springs to every business in their coverage area with this note attached: KPAP springs into action. They're also running a contest for listeners to guess how a spring sound, aired on the station hourly, is made.

• How they're promoting safety: KMOX, St. Louis, held a two-day "Salute to Safety" via releasing 200 balloons, at different locations, each containing a safety slogan, and some containing prize certificates... WNBH, New Bedford, Mass., distributed 10,000 official booklets of motor vehicle regulations, conducted a two-week safety contest asking spot questions about the laws and awarded \$15,000 worth of prizes at Otis Air Force Base's Festival of Fun day.

• Come fly with me: That's what happened to two d.j.'s at KELP, El Paso when, as a merchandising stunt, hostesses for Continental Airlines adopted them as the two men they would like most to have fly with them. The adoption ceremonies took place at the airport, with the station's mobile news unit airing the ceremonies.

• Play-on-words promotion: WSAI, Cincinnati, held a "Why this is a Good Year for you" write-in contest, receiving some 2,000 responses. Prize: Goodyear tire.

Station acquisition: KFJL, Klamath Falls, Ore., from W. D. Miller to Riley Gibson, Doug Anderson, George McConnell and March Hanan, for \$145,000, brokered by Edwin Tornberg & Co.

On the fm front: The High Fidelity Music Co., headed by John Rieger, Jr., will launch Long Island's newest fm station—WLIR—1 October... Business: WFMT, Chicago, for six major clients, each buying the station as their only radio medium in that area, with five of them purchasing programs, not spots.

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.

WJAR is UP

In twenty-three of twenty-four traffic periods, 6:30-9:00 A.M., and 4:00-6:00 P.M., (Pulse, June '58 vs. June '59) WJAR shows increases.

GET RESULTS! BUY ADULTS! BUY WJAR

NBC NEWS,
SPORTS,
MONITOR



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



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

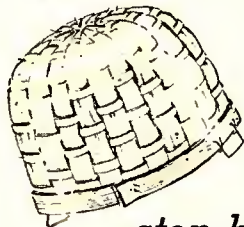
According to April 1959 ARB we average 78.5% share of audience from Sign On to Sign Off 7 days a week. During 361 weekly quarter hours it runs 80% to 100%, and for 278 weekly quarter hours 92% to 100%.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Nae Station
Represented by
H-R Television, Inc.

Photo: Westinghouse Electric Corporation, Lighting Division Plant, Vicksburg, Mississippi, producers of fluorescent and incandescent lighting equipment for commerce and industry.



BASKETS AWAY -

stop hiding your sales story!

BARNABY and Associates, Promotion and Research Specialists, offer creative and production planning assistance for preparing your sales story—put together in the way your prospects want to get it, assembled so it will be remembered and saved.

*Presentations • Direct Mail • Meetings
for your own production or with B & A supervision*

BARNABY and ASSOCIATES

414 East 50th St., New York 22, N. Y. • MUrray Hill 8-2399

RESEARCH — | PROMOTION —
FOR WHAT TO SAY | FOR WHAT TO DO ABOUT IT

WRITE TODAY or save this announcement for reference

B & A experience and knowledge available for individual projects, or on continuing basis—Liaison with New York and Chicago research and production sources.

This 'n' data: Westinghouse Broadcasting Co. is holding its third annual public service programming conference in San Francisco next week . . . WINS, New York, is awarding daily prizes to the worst hayfever sufferer showing up at the station's studios each day . . . Billboards: WDAK, Columbus, Ga., has 27 signs on the highways, using its "Big Johnny Reb" figure as its symbol; KCUB, Tucson, is making use of the outdoor posters the year-round, with the first one depicting refreshing sound via a cub in a tub . . . Kudo: To WEMP, Milwaukee, the "Millie" awards for outstanding public service from the Milwaukee Recorded Music Industry.

Station staffers: Cecil Sansbury, to general manager. WHP-AM-FM-TV, Harrisburg, Pa. . . . Robert Peebles has resigned as v.p. and general manager of WKNY, Kingston, N. Y., and Edward Whitney, Jr., named his successor . . . Bill Taylor, to manager, KANS, Kansas City . . . James Fesperman, general manager, KFSA, Ft. Smith . . . Richard Levy, sales manager, KXL, Portland, Ore. . . . Wayne Decker, local sales manager, KFRE, Fresno . . . Donald Craig, sales promotion manager, WJR, Detroit . . . Robert Rehlg, publicity director, KMOX, St. Louis.

Add station staffers: Donovan Haislet, to Los Angeles sales representative for Marietta Broadcasting Co. . . . Bob Early, to sales manager, KOMY, Watsonville, Cal. . . . Bill Galvin, station manager, WSRO, Marlboro, Mass. . . . Walter Conway, station manager, KWBR, Oakland . . . Lee Smith, assistant manager, WKY, Oklahoma City . . . Jerry Smilo, director of the Jackie Robinson Show, Newstone Productions . . . Robert Cutting and Tom White, account executives, KOSI, Denver . . . Jack Prince, to assistant sales manager, WTAR, Norfolk, Va.

REPRESENTATIVES

NBC Spot Sales is exploring, in its fifth questionnaire to "Time-buyer Opinion Panel," the use and relative effectiveness of vari-

PROMOTION MANAGER

Solid professional with 16 years experience at some of nation's finest regional radio-television stations. Accustomed to working with reps, brokers, agencies and media. All around ability includes sales and audience promotion, publicity, research, trade paper advertising and public relations. Excellent references.

Box 16 Sponsor.

ous lengths of commercials in spot tv.

The questionnaire, devoted entirely to this topic, asks:

- How much influence the agency's creative department exerts in setting the length of a spot tv commercial;
- What are the principal uses of an eight or 10-second I.D., i.e. teasers, repeats, reminders, to introduce new products, etc. and
- Which of the four commercial lengths—10, 20, 30 or 60-seconds—is preferred for saturation campaigns.

Drop the decimal: TvAR has formalized, after two months' trial, its concept of **rounded ratings in spot tv buying.** When submitting ratings to agencies, the rep firm will, for example, show ratings from 17.5 to 18.4 as 18.

Fifteen western stations, represented by Daren F. McGavren, will launch a 30-day fund-raising campaign for the Sister Kenny Foundation. The promotion includes celebrity spots personalized for each station and market.

On the personnel front: William Stubbs, tv sales manager for the Atlanta office of PGW, appointed an assistant v.p. . . . David Sandeberg, to partner and v.p. of the W. S. Grant Co. . . . George Olsen, to account executive in the New York office of Blair Tv . . . Carleton Sieck, account executive in the New York office of CBS Radio Spot Sales . . . Richard Walker, to the Atlanta sales staff of Clarke Brown Co. . . . Daniel Kelly, to assistant research manager, CBS TV Spot Sales . . . Lane Weiss, manager of the San Francisco office of B-N-B Time Sales.

TV STATIONS

Drug and beer advertisers spent an all-time record high in tv during the first half of 1959.

According to TvB, drug advertising on network and spot tv during that period reached \$59.5 million, a 29% gain over the first half of '58, while the brewers spent more than \$22 million in spot tv during the first six months of this year.



FIRST

IN EVERY
QUARTER
HOUR
SEGMENT*

*Pulse, Seattle
May - June 1959
6:00 a.m. to 6:00 p.m.

KOL SEATTLE

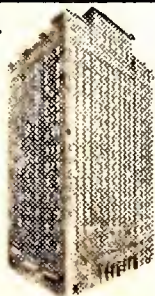


NEW YORK HOTEL WINSLOW

EAST SIDE

Madison Ave.
at 55th St.

SMART
MIDTOWN
LOCATION



One block from Fifth Avenue's famous shopping area. Near theatres, Radio City, restaurants, cafes, business and cultural centers. Newly decorated rooms with private bath. Free radios. Air-conditioning and TV available.

Daily rates from \$6.50 single
from \$8.50 double

Write for descriptive brochure.

(See ADVERTISERS for a list of the top 25 network brand and company advertisers during the second quarter.)

Ideas at work:

• **Anything for nothing:** To promote its *Late Show* and *Academy Award Theatre* programs, **KYW-TV**, Cleveland, staged a contest attracting 487 viewers to vie for unusual prize—a year's supply of nothing. The bit was a take-off of *To Tell The Truth*, asking viewers to identify the host of the late night movies from three sta-

tion staffers. And to promote safety, **KYW-TV** last week sponsored an auto show and rock 'n' roll musical at fairgrounds 20 miles out of Cleveland, attracting 14,000 paying spectators.

• **Local specials:** **WSFA-TV**, Montgomery, is telecasting three filmed documentaries. *U.S. Air Mission in South America*. Films were made by news director Bill Henry to help service families understand some of the problems and conditions prevalent where the Air Force is based in Latin America.

Station acquisition: **KROD-AM TV**, El Paso, to Cecil Trigg. Jack Vaughn and associates for a sum reported in excess of \$3 million.

Thisa 'n' data: Maxwell House Coffee (OBM) has signed for 25 hourly *Newsbreak* programs per week on **WNTA-TV**, Newark, N. J. . . . Kudo: To **KTTV**, Los Angeles, the best media merchandising award from the Grocery Advertising Managers Association.

Strictly personnel: **Franklin Tooke**, to v.p. in charge of the Cleveland area for WBC. and **James Allen** replacing him as general manager of **WBZ-TV**, Boston . . . **Bill Slates**, to general manager, **KFSA-TV**, Ft. Smith, Ark. . . . **Lee Bryant**, director of sales, **KARK-TV**, Little Rock . . . **John Barrington**, to director of public relations for Tele-Prompter . . . **Edward McMullen**, account executive, **WNEW-TV**, New York . . . **N. Gary Eckard**, to handle the Chicago office of ARB's station sales department . . . **Bill Ellis**, promotion director, **WLOS-TV**, Asheville-Greenville-Spartanburg.

Ask the man who gets around...

WDBJ
is
one
of the
best
buys
in
television
... anywhere!



WDBJ-TV covers 53 counties . . . where there are over 400,000 television homes, \$2 billion in retail sales. You can buy into this rich market economically and effectively, for WDBJ-TV furnishes highly rated shows at comparatively low cost to you.

For example, **WEATHER SPECIAL** and **LATE EDITION** at 11:00 PM

nightly delivers viewers for \$1.14 per M on a 5 Plan; 90 cents on a 10 Plan.* This receptive audience is almost totally adult. Powerful sales-producing merchandising support provided, too!

It will pay you to take a closer look at **WEATHER SPECIAL** and **LATE EDITION** and other "best buys" offered by WDBJ-TV.

*all cpm's based on March, 1959 NSI

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

WDBJ-TV  **7**
CHANNEL
Maximum Power • Maximum Height
ROANOKE, VIRGINIA

Ray Ellingsen

P
HOTOGRAPHY

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

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



CHANNEL 12
 Headley-Reed, Reps.

Hot Springs, Ark.

Pop. 33,800

is larger than

Midland, Texas

Pop. 64,700

in General Merchandise Sales

La Crosse, Wisc.

Pop. 79,700

in Drug Store Sales

Sheboygan, Wisc.

Pop. 91,900

in Apparel Store Sales

Ask Us "Why"

KBHS

5000 watts at 590 kc

113 Third St., Hot Springs, Ark.

DAYTIME TV

(Continued from page 66)

response and sales. Despite the growth in audiences and advertisers, daytime specialists look wistfully on the sold-out or almost-sold-out signs of nighttime tv.

They and their special medium of daytime have done well . . . but they hope, and want, to do better.

Their biggest hopes:

- To expand the total daytime audience—reach people who have yet to develop the daytime tune-in habit—and increase the number of viewing hours.

- To enhance the appeal of daytime fare with new and diversified programs, with undiscovered male personalities whose prices aren't prohibitive.

- To unearth qualitative research which documents what they have long suspected: that the female audience is more loyal, more responsive, more reachable by almost every kind of product—because women buy much more than men in almost any line.

- To develop new flexibility in commercial scheduling so clients can reach the biggest change-over audi-

ence and gain the broadest coverage.

- To educate sponsors and agencies to the actual on-paper value of daytime tv and, secondarily to its potential and its subtleties.

In most of these tasks, spot and network people are working hand-in-hand. They're planning for the move-back from afternoon—which is almost solidly scheduled on all three networks—to morning time. And when the Monday-through-Friday chinks are filled, they think they have still greater growth potential in Saturday and Sunday schedules.

They predict Saturday will be the first to fill up, as evidenced by the success of kids' shows and sports, but this will be followed by the use of so-termed off-beat Sunday times by advertisers with a special sales problem and a need to use longer copy. The daytime audiences, both network and spot spokesmen agree, are there. And an advertiser, they claim, should be interested in the costs of that audience, whatever its size.

This is the daytime tv-er's dream. As the pre-6 p.m. sales head toward that \$440 million mark this year they see the dream coming nearer to fruition. ■

KLZ of Denver... Salutes... A Radio-Active Business Executive

Robert F. Woods, President of the Hugh M. Woods Lumber Company, who has been prominently associated with that firm since 1940, and has consistently maintained the tradition of high standards established by his father who founded the company in 1907.

The Hugh M. Woods Company, sponsors of the 7 A.M. "CBS World News Roundup," have been a KLZ Radio advertiser with unwavering consistency for more than 20 years... graphic testimony of Mr. Woods' confidence in KLZ Radio's ability to sell the Rocky Mountain Market.

Let KLZ Radio pre-sell for you in the Rocky Mountain area.

KLZ radio

560 KC



ROBERT F. WOODS
Pres. Hugh M. Woods Co.

CBS for The Rocky Mountain Area ★ Call KATZ or Lee Fondren, Denver

CAL FAME

(Continued from page 17)

consolidating the position of a product which has won strong market recognition with a media strategy designed to create the impression of saturation strength.

Demonstration plays a strong part, of course, in Cal Fame's pitch to kids, an important target. While not currently running in these time periods, Cal Fame has wooed kids through their favorites, with strong emphasis on demonstration and example.

Here's how its current alternate week schedules on radio and tv break down:

• *I.D.'s.* Five per day. Adjacencies:

Time	Show	Station
7-9 a.m.	Today	KRCA
11 a.m.	Price Is Right	KRCA
11:30 a.m.	Queen for a Day	KRCA
12:30 a.m.	It Could Be You	KRCA
11:15 p.m.	News	KRCA
12 mid.	Paar	KRCA

• *Tv co-op minutes.* Five per day:

Time	Show	Station
10-11 a.m.	Woman's show	KTLA
2:30-5 p.m.	Movie	KTTV

• *Radio co-op minutes.* Six stations each carry 15-20 spots per week from 9-11 a.m., again from 2-4 a.m. Here is an optimal schedule, according to Patton; 9 a.m., 9:15, 10, 10:45, 2 p.m., 2:30, 3, 3:30. Here are the stations Cal Fame rotates its spots on: KABC, KBIG, KDAY, KFVB, KGIL, KBMS-FM, KMLA-FM. KMPC, KNX, KPOL.

In addition to air media tie-in with super market chain stores Cal Fame works with them on in-store promotions. Demonstrators, case allotment budgets for co-op advertising, and expensive give-aways at chain opening are all used.

Says Cal Fame president Louis Ghiz. "Not only has this strategy moved us from 17th to second place in the market, but it brought us a gross sale of \$5 million in 1958."

"Broadcast has opened two doors for us," he adds. "The homemaker's acceptance of frozen orange juice and, as a result, the opportunity to diversify."

The co-op minutes will play an important part in Cal Fame's new product plans: introduction of a Cal Fame Pizza Pie.

*hitch
your
Selling
to* **AIR MEDIA
BASICS**

and watch your SPOT zoom

order reprints of		
TIMEBUYING BASICS	1 to 10	40 cents each
TELEVISION BASICS	10 to 50	30 cents each
RADIO BASICS	50 to 100	25 cents each
MARKETING BASICS	100 to 500	20 cents each
	500 or more	15 cents each

To Readers' Service, SPONSOR, 40 E. 49th St., N. Y. 17

Please send me the following:

- TIMEBUYING BASICS Name
- TELEVISION BASICS
- RADIO BASICS Firm
- MARKETING BASICS
- AIR MEDIA BASICS Address
in its entirety @ \$2.00 each



Nothing is allowed to rush the slow process that gives PRESTO discs their perfect recording surface. Like fine wines, these discs are "aged" until they fully mature—for the clearest engraving of the sound-impulses you will record on them. Anything that deserves to be heard deserves a hearing on a PRESTO disc. Ask for PRESTO next time you record!

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

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

"NATURALLY, I LISTEN TO KFVB"

"When I'm surfing, I enjoy the thrill of coordination, speed and personal accomplishment.

When I'm listening to radio, I want the same zestful feeling, the same personal pleasure that surfing gives me...so, naturally, I listen to KFVB."



The KFVB audience gives you more men, more women, more children... more everybodies... than any other Los Angeles station.

Buy KFVB... first and fast in Los Angeles.



6419 Hollywood Blvd., Hollywood 28 / HO 3-5151
 ROBERT M. PURCELL, President and Gen. Manager
 JAMES F. SIMONS, Gen. Sales Manager
 Represented nationally by JOHN BLAIR & CO.

Tv and radio NEWSMAKERS



Lansing B. Lindquist, v.p. and associate tv director of McCann-Erickson, N. Y., returns to Ketchum. MacLeod & Grove this week as v.p. in charge of all broadcast and media activities. He was v.p. heading radio/tv at KM&G from 1950-1956. Lindquist entered the radio industry immediately after his graduation from Drake U. in 1931, serving as announcer, writer, program director and station manager. He has been active in the tv field since 1949. He is presently program comm. chmn. of RTES.

Roger B. Read, general manager of WKRC-TV, Cincinnati, moves into the home office of the Taft Broadcasting Co. to take charge of administration and planning. In his new capacity, he will assist in the over-all direction of Taft. Read joined the WKRC-TV staff in 1949, became local sales manager in 1954, and in 1957 served as both gen. sales manager and asst. gen. mgr. He was named general manager in 1958. (For more on promotions at Taft Broadcasting, see SPONSOR, 5 Sept., page 63.)



Martin S. Fliesler has been appointed director of advertising, and sales development for the WOR Division of RKO General. He was previously account executive on Revlon at BBDO; promotion supervisor of *McCall's* magazine and director of marketing for the Ziff-Davis Publishing Co.'s eight special interest magazines. In his new position, Fliesler will direct advertising, sales planning, promotion, research and publicity for WOR-AM-TV, N.Y., and become a member of the exec. management group.

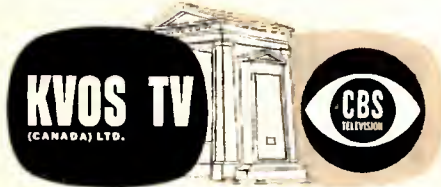
Richard B. Rawls, v.p. and general manager of KPHO-AM-TV, Phoenix, celebrates his 20th year in tv this month. He joined the Meredith Stations' outlet in Phoenix seven years ago, and was named v.p. this past May. The tv pioneer started his career in 1939 at CBS, holding executive positions there as well as with ABC. Prior to that, Rawls' diversified background included stints as an actor, stage hand, magician's assistant, rental agent, technical director for stage shows and a scenic designer.





Two major markets with one "UNIQUE" TV station

Take these ingredients: A maximum power TV station strategically located midway between Vancouver and Victoria with an unimpeded signal into each. Add strong, clear telecasting from a half mile high tower with top CBS network shows and syndicated half hours. Then add the fact that only one other TV station operates in the Greater Vancouver area and you see how KVOS-TV achieves its unique position: an international station rating first among TV viewers in Vancouver, Victoria and 5 other B.C. communities. The KVOS contour reaches 262,000 B.C. homes plus 82,000 homes in Northwest Washington.



Vancouver Offices — 1687 W. Broadway — REgent 8-5141
Stovin-Byles Limited — Montreal, Toronto, Winnipeg
Forjoe TV Inc. — New York, Chicago, Los Angeles, San Francisco
Art Moore and Associates — Seattle, Portland

V3406-5

SPONSOR SPEAKS

Television needs the TIO

TIO stands for Television Information Office. Mark these letters well; you'll be hearing about them often.

On Wednesday afternoon, 2 September, TIO was unveiled to the trade press in a question-and-answer session that went a long way toward convincing a roomful of hardened trade paper editors of the high purpose and consecrated industry service that brings TIO to its starting point.

SPONSOR left the meeting with these impressions:

1. Far from serving as a propaganda-mill, as some suspected. TIO has absolutely no "whitewash" motive.

2. Key objective of TIO is to serve as an honest, respected communications center and clearing house that will bring the viewer in sharper focus with the range and depth of tv programming. At the same time it will bring the tv industry in sharper focus with the opinions of its viewers. Program research will be an important TIO function.

3. The industry is indebted to a dedicated, selfless band of men, headed by Clair R. McCollough of Steinman Stations, who have literally knocked themselves out in an effort to bring about a workable continuing program that will serve the public and the industry alike. Others are Kenneth Bilby, NBC; Roger Clipp, Triangle Stations; Mike Foster, ABC; John Hayes, Washington Post Stations; Wrede Petersmeyer, Corinthian Stations; Lawrence H. Rogers, WSAZ-TV; Charles Steinberg, CBS TV and Willard Walbridge, KTRK-TV.

4. Despite a painstakingly worked-out statement of objectives, the success of TIO will depend in large measure on the man who is soon to be appointed director. On his vision, judgment, integrity and administrative and contact abilities rests much of the future of TIO. He is being picked with extreme care.

5. Starting from a "show us" attitude, SPONSOR now enthusiastically endorses TIO and urges the tv industry to get behind it. TIO begins operation 1 October.



THIS WE FIGHT FOR: *A constant awareness on the part of the radio/television industry that great power brings great social responsibilities. Our air media standards must be the highest of all.*

10-SECOND SPOTS

Growing: From an announcement received at SPONSOR—Paul B. Mowrey, Television Consultant, announces the opening of new and expanded offices at 7½ East 81st Street, New York City. *Expanded from 7¼?*

Reveille: October issue of *Pageant* carries a six-page picture story titled "Mayhem in The A.M." on how radio d.j.'s awake the nation. More memorable methods: Dick McMichael (WSB, Atlanta) sends sounds of frying bacon and percolating coffee over air; Arch Yancey (KNUZ, Houston) blasts a bugle; Pete Smythe (KOA, Denver) gives the grates of an old pothelly stove a vigorous shake, adds a few deer calls. *For fringe area forest folk.*

High and the mighty: WOBC, outlet of Oberlin College, Oberlin, Ohio, uses this promotion in station breaks—"The mighty voice of the greater metropolitan Oberlin area!" Oberlin's population is about 7,000.

Sang froid: In Charlotte, N. C., the hostess on a tv cooking show saw her stove catch fire. She fanned it with a towel; the fire grew. Finally, she tossed the towel over her shoulder and walked away with a "let it burn" look, while a cameraman doused the flames.—*TV Guide.*

Favorite 50th: According to a national survey of consumers by N.Y.C. contest management firm of Bruce, Richards, the most desirable vacation prize is a trip to Hawaii. *Poor Texas! Alaska is bigger, and now Hawaii is more "desirable."*

Promo: Gene Deitch Assoc., N. Y. film commercial producers, have issued an "Animation Credit Card" with numbers "1776-54-40 or fight—WD-9—GL-70," and bearing this slogan: "Cartoons on credit help build America."

Bonus: WAGA-TV, Atlanta, got some unexpected publicity from a competitor newspaper when the paper ran a picture of a freak accident where a car crashed into a living room while the family was watching WAGA's *Bugs Bunny* cartoons on tv. *All things come to him who waits.*

Year after year, Southland listeners choose KFAC AM-FM for the best in music...for Hollywood Bowl summer concerts and Philharmonic winter concerts in thrilling live stereo...for the finest music from all the world in true high fidelity. One of the largest audiences...and most responsive.



IN LOS ANGELES
GOOD MUSIC
MEANS GOOD
BUSINESS

More than forty KFAC accounts are in their second to nineteenth continuous year because good music rings up sales in Southern California.



KFAC AM-FM
PRUDENTIAL SQUARE · LOS ANGELES

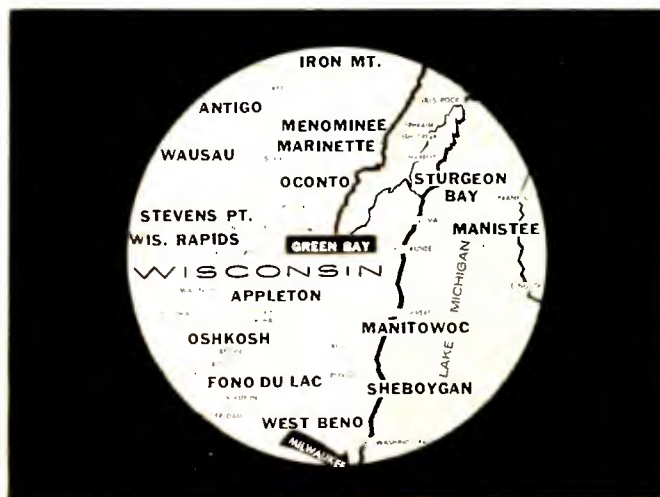
The Music Stations for Southern California
24-hour simultaneous AM-FM at one low cost
Represented by The Bolling Co., Inc.



FARM FAMILY TAKES "HEY"-RIDE!

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.



THE LAND OF MILK AND ~~X~~ONEY
WBAY, CHANNEL 2, GREEN BAY

HAYDN R. EVANS, GEN. MGR.

REP. WEED TELEVISION