

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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*Makes  
you feel  
like a king  
every day!*

## SPOT GOES OVER THE TOP IN 1959!

Time, talent and commercials expenditures put spot radio/tv into \$\$\$ billion-plus market

Page 31

## 'Costs a hell of a burden,' says ANA's Al Brown

Page 34

## Why retailers are using new tv ad patterns

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## Megatown: three- ring sign of U.S. living

Page 39

DIGEST ON PAGE 2

# KPRC - TV

HOUSTON, TEXAS

*the best faces  
watch KPRC-TV  
Channel*

# 2



Fresh up yourself  
and your day with  
KPRC-TV--known  
everywhere as the  
world's finest tele-  
vision. It's a habit  
you'll enjoy.

Courtesy of KING'S MEN

KPRC-TV IS REPRESENTED NATIONALLY BY EDWARD PETRY & CO.



**THE**  
**quality**  
**TOUCH**

*Transistor made by TEXAS INSTRUMENTS INC.*



radio & television • dallas

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

The amazing transistor ... no larger than a match head, yet opening up electronic miracles never before dreamed possible. So minute, so exacting, it truly takes a quality touch to devise such an engineering masterpiece.

The quality measure of today's better radio and television stations requires no microscopic examination ... it can be felt, not only through audience reaction, but in advertiser product association.

*Represented by*

**Edward Petry & Co., Inc.**

*The Original Station Representative*

Another great modern radio station turns to

# YOUNG PRESENTATION

Effective November 9, 1959

Adam Young Inc.

becomes exclusive national representative for

# WKIX

the 10,000 Watt, 850 kc. modern radio station . . .  
well on its way to dominance in

# RALEIGH, N. C.



## ADAM YOUNG INC.

*Representing all that's modern and effective in radio today*

**NEW YORK**

3 East 54th St.  
New York 22, N. Y.  
Plaza 1-4848

**CHICAGO**

Prudential Plaza  
Chicago 1, Ill.  
Michigan 2-6190

**ST. LOUIS**

915 Olive St.  
St. Louis, Mo.  
MAin 1-5020

**LOS ANGELES**

6331 Hollywood Blvd.  
Los Angeles 28, Calif.  
HOLlywood 2-2289

**SAN FRANCISCO**

Russ Bldg. (Rm. 1207)  
San Francisco 4, Calif.  
YUkon 6-6769

**DETROIT**

2940 Book Bldg.  
Detroit 25, Mich.  
WOOdward 3-6919

**ATLANTA**

1182 W. Peachtree  
Atlanta, Ga.  
TRinity 3-2564

# here's to WBIR-TV Knoxville...



... for having most  
of the top-rated shows.  
Call your Katz man.

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

© Vol. 13, No. 45 • 7 NOVEMBER 1959

**SPONSOR**  
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Member of Business Publications  
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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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SPONSOR • 7 NOVEMBER 1959

If it's *news*, he's got it! And more Philadelphians get the story from newscaster John Facenda than from any other single news source.

Ever since its beginning in 1952, John Facenda's "Eleventh Hour News" has scored a clean beat...has topped all competing programs, as well as *all* other regularly-scheduled Philadelphia newscasts, for an astounding total of *86 consecutive ARB reports!*

Philadelphia's steadfast preference for John Facenda and "Eleventh Hour News" is but a single example of the audience interest sustained throughout WCAU-TV's entire broadcast schedule. And serves to illustrate why *all* WCAU-TV programming, information and entertainment alike, continues to make...

the biggest  
news in  
Philadelphia



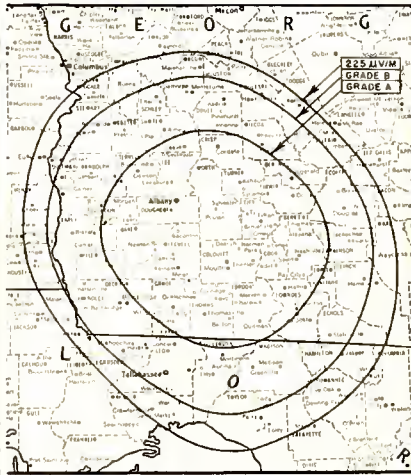
Between Atlanta  
and the Gulf . . .  
the only primary

# NBC

outlet is . . .

# WALB-TV

CH. 10—ALBANY, GA.



- New 1,000 foot tower, 316,000 watts power . . . with Grade "B" coverage including Albany, Thomasville, Valdosta, Moultrie, Ga., and Tallahassee, Fla.
- Serving over 750,000 people . . . in an area with over \$739,000,000 spendable income.

# WALB-TV

ALBANY, GA.  
CHANNEL 10



Raymond E. Carow, General Manager

Represented nationally by  
Venard, Rintoul & McConnell, Inc.  
In the South by Jabes S. Ayers Co.

One Rate Card

## NEWSMAKER of the week

*In its tenth year as an important advertising medium, television creates the crucial issues with which advertisers are grappling this week in Hot Springs, Va. The decisive 50th annual fall meeting of the ANA was planned by the board of directors under the leadership of its 1959 chairman.*

**The newsmaker:** Henry M. Schachte, outgoing ANA board chairman, who will preside over the opening business session on Monday morning. This session kicks off a series of meetings which will touch more than once on the still-unsolved problems created by television in its rapid 10-year growth.

More than ever before, the focus will be on the responsibility of advertisers to the content of programs they underwrite on television.

A joint session with the National Association of Broadcasters will look for possible NAB Code changes which can standardize the ethics of audience participation shows. The session will be chaired by Westinghouse Broadcasting Co. president Donald H. McGannon.

As SPONSOR went to press, Schachte and his planners were adding a panel discussion on tv programming to the agenda. Panelists: Grey advertising executive Al Hollender, columnist John Crosby, Warner Bros. v.p. in charge of world wide tv sales Rod Erickson, and a network representative still unselected at presstime.

Another television issue which is considered ripe for discussion is the impact of tv on the agency's 15%. Just-released AAAA figures show that agency profits in 1958 dropped to 3.23 per cent of gross income from 4.11 in 1957 — largely attributable to expansion of agency facilities due to television.

Doubtless, many such issues were uppermost in the minds of Schachte and his fellow board members when they themed this year's session to the task of "interesting management in advertising." (For an analysis of the increasing importance of the advertiser, see Commercial Commentary, page 14.)

In turning over the gavel this week, Schachte joins a roster of past board chairmen which includes the now-retired Ben R. Donaldson, Ford Motor Co. (1954), E. G. Gerbic, Heublein, Inc. (1955), E. W. Ebel, General Foods (1956), George E. Mosley, Seagram Distillers (1957), Ralph Winslow, Koppers Co. (1958). (Corn Products' Al Brown, 1951 chairman, gives his views on problems facing advertisers today in an exclusive SPONSOR interview, page 34.) Schachte, 1959 chairman, is executive v.p. in charge of three consumer marketing divisions of Lever Bros.



Henry M. Schachte

The spot medium, too,  
has become the standard  
of suitability to  
virtually every advertiser  
in the country.  
No other medium  
is so well fitted  
to match the exact  
requirements  
of every marketing situation.  
How else can you  
take instantaneous advantage  
of sudden weather changes,  
or so closely follow  
the flow and ebb of seasons  
across the face of America?

H-R salesmanship, too,  
is custom tailored  
to the specific situations  
of each station it represents.

Our salesmen's  
hand-in-glove cooperation  
with station management  
makes for a personal service  
selling-power that  
habitually breaks  
through billing quotas.


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

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

*New York  
Chicago  
San Francisco  
Hollywood  
Dallas  
Detroit  
Atlanta  
Houston  
New Orleans  
Des Moines*

proverbial  
fit





**The biggest  
door ever  
opened to  
spot buying  
leads to  
TvAR's  
Videotape\***



No open door policy ever did so much for advertisers and agencies. TvAR is the first and only TV-station rep firm to put Videotape to work for you . . . making it possible for you to

- see the shows on TvAR-repped stations before you buy them, and *compare!*
- *pre-view* your TV commercials in actual program context . . . *pre-test* your copy line with the same selling personalities who will be delivering it!
- find out how your product would look and sound on TV *even if it has never been on TV before!*

And that's not all! Clip the coupon below to find out 9 ways TvAR's Videotape "Monitor in Manhattan" can help build your sales. You are invited to make use of TvAR's facilities. Watch your product *take shape on tape* at TvAR, the rep firm that *gives you more when you go to market!* Why not give us a call today? JUdson 2-3456, New York.

*Remember, spot TV can reach more people more quickly, at less cost and with more impact, than any other advertising medium.*



**TELEVISION ADVERTISING REPRESENTATIVES, INC.**

Offices in New York, Detroit, Chicago,  
Los Angeles, San Francisco

Representing WBZ-TV Boston, WJZ-TV Baltimore, KDKA-TV Pittsburgh, KYW-TV Cleveland, KPIX San Francisco

\*TM Ampex Corp.

Television Advertising Representatives, Inc.  
666 Fifth Avenue, New York 19, N. Y.

DEPT. 5

I want to know what TvAR Videotape can do for me.

Name \_\_\_\_\_

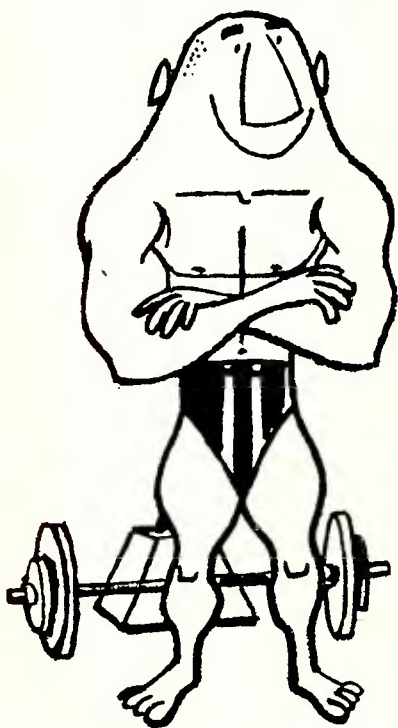
Firm name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

# YOU KCAN'T KCOVER TEXAS without KCEN-TV



**POWERHOUSE!**  
we're the only **FULL  
POWER** station  
for miles around  
Central Texas!



**BLAIR TELEVISION ASSOCIATES**  
National Representatives

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Gilda Gomez

## 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 ↑

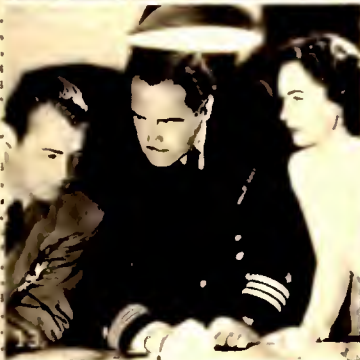
In twenty-three of twenty-four traffic periods, 6:30-9:00 A.M., and 4:00-6:00 P.M., (Pulse, June '58 vs. June '59) WJAR shows increases.

**GET RESULTS!  
BUY ADULTS!  
BUY WJAR**

NBC NEWS,  
SPORTS,  
MONITOR



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

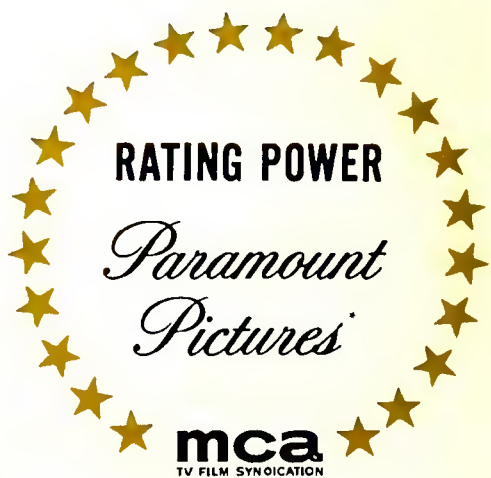


Share

1. <i>For Whom the Bell Tolls</i>	San Francisco . . . . .	81.9%
2. <i>State of the Union</i>	St. Louis . . . . .	68.0%
3. <i>Going My Way</i>	Chicago . . . . .	88.5%
4. <i>Two Years Before the Mast</i>	Chicago . . . . .	73.9%
5. <i>Road to Morocco</i>	Philadelphia . . . . .	63.0%
6. <i>China</i>	Pittsburgh . . . . .	57.3%
7. <i>Dear Ruth</i>	Seattle . . . . .	51.6%
8. <i>Wake Island</i>	New York . . . . .	70.7%
9. <i>Angel</i>	Los Angeles . . . . .	58.6%
10. <i>Unconquered</i>	Grand Rapids . . . . .	66.4%
11. <i>The Virginian</i>	Asheville . . . . .	67.2%
12. <i>This Gun for Hire</i>	Cleveland . . . . .	60.1%
13. <i>O. S. S.</i>	St. Louis . . . . .	58.2%
14. <i>Trail of the Lonesome Pine</i>	Pittsburgh . . . . .	55.3%
15. <i>The Glass Key</i>	Boston . . . . .	62.7%
16. <i>General Died at Dawn</i>	New York . . . . .	54.1%
17. <i>Streets of Laredo</i>	Asheville . . . . .	69.6%
18. <i>Reap the Wild Wind</i>	Charlotte . . . . .	67.6%
19. <i>Road to Zanzibar</i>	Grand Rapids . . . . .	57.7%
20. <i>A Foreign Affair</i>	Milwaukee . . . . .	64.8%
21. <i>Road to Singapore</i>	Boston . . . . .	58.7%
22. <i>Little Miss Marker</i>	St. Louis . . . . .	63.2%
23. <i>The Crusades</i>	Boston . . . . .	52.5%
24. <i>A Connecticut Yankee in King Arthur's Court</i>	Omaha . . . . .	66.5%

Source: ARB, Trendex

# Pick Any Picture



\*PRE-'48

## Reps at work

**Ed Meizels**, Adam Young, Inc., New York, has found that representative-station and agency-client relationships run along parallel lines. "The representative must keep the agency advised on all new developments pertaining to its stations. At the same time the agency can apprise the rep of his client's objectives and discuss the problems and goals that relate to these objectives in the particular market area. Then the stations can coordinate with local brokers or regional distributors and aid in the success of the campaign. Unfortunately rating points and stations' total homes delivery are too often the only concern, and merchandising support and local station support become secondary considerations in determining the station buy." Ed feels that an established close working relationship between reps and agencies will prove mutually beneficial. "As media personnel become more aware of sales and distribution problems and pass on this information to the stations through the reps, the stations will be able to attack the client's sales problems and pave the way for a successful campaign."



**Ed Argow**, Daren F. McGavren Company, New York, finds that a visit to stations and markets can be of immeasurable value to all personnel concerned with buying and selling air time. "One can look at ratings, research data, and listen to tapes without attaining a completely accurate picture of the competitive radio situation. But



actually going out and listening to all the stations in the market, and speaking to local advertisers and agencies affords one the chance to get first-hand information. The station's local acceptance is not available in any rating book. Every station claims to be strong locally, but many are not as strong as they claim to be. Of course, once the rep has gained first-hand knowledge of the market and stations, he can speak with more as-

urance and should convey his impressions directly to buyers and associate salesmen." Ed notes that markets change in character and that only by visiting them, can one be accurately informed as to current conditions. "I believe many advertisers are hurt because the media personnel concerned do not have this first-hand information."

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

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wmca 570 kc

wmca 570 kc

wmca 570 kc

FIRST  
ON  
YOUR  
DIAL




# wmca

THE VOICE OF NEW YORK

Call us collect at MUrray Hill 8-1500  
Or contact AM Radio Sales.





a most  
unusual  
day

On October 14, "TELEVISION KITCHEN," WRCV-TV's half-hour cooking show (Wednesdays, 1:30 pm), celebrated an unusual—possibly unique—event: ten years of continuous sponsorship by the same advertiser! The Philadelphia Electric Company has found cooking expert Florence Hanford and WRCV-TV the perfect combination for promoting electrical living. Continuing viewer interest is reflected in the 2,000 completely unsolicited recipe requests received weekly.

"TELEVISION KITCHEN" is just one of the many types of programs on WRCV-TV, where totality of program service is seen as a major responsibility. Philadelphia responds to this philosophy. Witness WRCV-TV's recent dramatic gains in audience and billings. Try WRCV-TV, with the best recipe for bigger sales in Philadelphia.

**WRCV-TV**

NBC Owned · Channel 3  
in Philadelphia

Sold by NBC Spot Sales

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  
HOLLINGBERRY

\* Nation's business gains leader

by John E. McMillin

## Commercial commentary

### A kind word for clients

This weekend, at Hot Springs in Virginia, some 400 members of the Association of National Advertisers are gathering for their annual fall meeting.

Clustered together in the hospitable Homestead will be a group of blue-chip admen who, in 1960, will hold the purse strings on more than two billion dollars in national advertising expenditures.

This fact alone entitles them to some respect and quite a hunk of awe.

But those of us who are privileged to attend these closed meetings of the ANA (open only to invited press guests but not to agencies, suppliers or media people) know that the dollar signs are only a tiny part of the story.

The fact is—the ANA runs some of the best planned, meatiest, and most valuable sessions in ours or any other industry.

Hard-bitten and leg-weary trade press reporters—those of us who must cover an endless slew of conferences and conventions, the 4As, the AFA, the NAB, the BPA, the RTES, and dozens of others—are pretty generally agreed that Paul West and his ANA planning committees can give cards and spades to most meeting organizers.

For me, at least, this has been a somewhat shocking discovery.

Having been brought up in the advertising agency business, I was trained during my Madison Avenue boyhood to damn all clients, sneer (silently) at all ad managers, and pity the poor cretinous creatures who worked in all corporate advertising departments.

But times, I am forced to admit, have changed considerably.

Clients, the ANA has taught me, are better than they used to be.

### The drunks and dilettantes depart

I wonder how many other people realize this?

In recent years we've heard so much loud, arm-waving talk about that great "marketing revolution" in advertising, so much tub-thumping and table-pounding about the new "research-orientation" of the business, that we've all tended to overlook a much more profound change.

What's been happening has been an astonishing rise in the power, prestige and especially the abilities of the advertising manager, the advertising director, and the advertising vice president.

Twenty-five years ago they were all too often the low men on the advertising totem pole, the underpaid and under-appreciated patsies of the business.

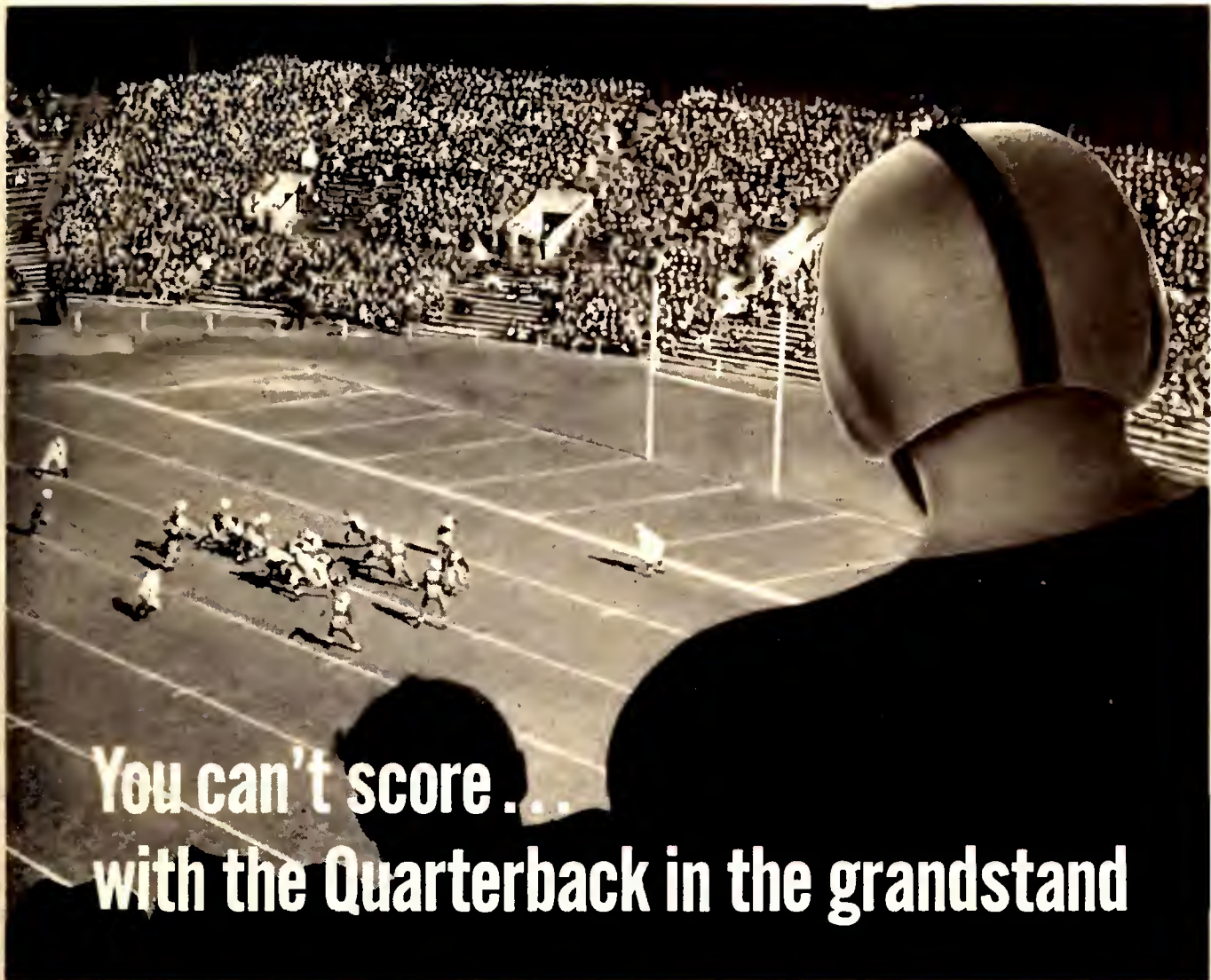
Most of the brightest of them tried with all possible, undeliberate speed to get out of corporate and into agency work.

It was a rare agency man who ever reversed the process, and when he did his associates muttered gloomily that he was "stepping down."

(Please turn to page 18)







You can't score...  
with the Quarterback in the grandstand

## ... AND you can't sell Toledo with "Out-of-Market" stations

Toledo—17th in spendable income per household  
... retail sales of \$577,963,000.

### **WSPD-TV**

**Sells Toledo**

Market domination . . . top flight programming,  
service, and merchandising for sales impact . . .  
increased sales.

**in Toledo you know where  
you're going with WSPD-TV**

ABC NETWORK • CALL KATZ

a  
**STORER**  
station

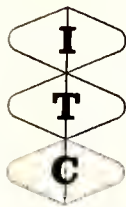
National Sales Offices:  
625 Madison Ave., New York 22  
230 N. Michigan Ave., Chicago 1



**SWEET SUCCESS**

adds the measurement of success that helps you get low cost-per-thousand sales...a unique format that provides the ideal climate for your sales message.

*Created and produced by Jack Douglas, three-time Emmy Award winner.*



**INDEPENDENT  
TELEVISION  
CORPORATION**

488 MADISON AVE. • N.Y. 22 • PL 5-2100

Today, however, the old absurd caste system has vanished. Men move quite as freely from agency to client jobs as vice versa. Dozens of top-flight national advertisers are staffed with agency-trained executives.

In fact, as BBDO chairman Dave Danforth has pointed out to the 4A's, one reason for present-day agency personnel problems is the new manpower competition they face from advertiser organizations.

The result, of course, is a completely new breed of corporate advertising executive. Gone are the days (which many of us unhappily can remember) when the average ad manager was a drunk or a dilettante, tolerated by his management because he was the president's son-in-law, and besides, the agency does all the work.

Today's advertising director can hold his own, in fact more than hold his own, in brains, breadth, and business ability, with any of his agency colleagues.

**Some possible effects on the business**

I've been especially struck with all this because in the past year I've attended both an ANA meeting at Hot Springs, and a 4A's spring convention across the mountains at White Sulphur.

The contrast (and maybe my agency friends don't like this) is a little bit startling.

The ANA boys work harder, attend more meetings, hear more practical talks, and seem more genuinely interested in exchanging business information and ideas than their brethren at the Greenbrier.

The agency conclave tends to dissolve into a pleasant golfing weekend, laced with a few inspirational addresses, and a lot of cagey, close-mouthed platitudes.

The ANA, at least to this fascinated observer, seems just about 10 times as vital as the 4A's, and considerably more progressive.

If this is true and if, as I believe, there has been a tremendous upgrading in the stature of the advertising manager and director, what is this going to mean to the future structure of the business?

Will agencies become less important? Will they evolve toward mere service, rather than professional operations? What about the 15% commission?

Strangely enough the 15% squabble seems to be dying down. When ad managers smarted under a feeling of social and financial inferiority, they were far more inclined to chisel away at the agency commission status.

Nowadays, with their new power and importance, they seem to be concentrating on getting more service and more creativity from their agencies, and many admit they'd pay more than 15% for value received.

Despite this, however, I strongly suspect that the agency's star is beginning to wane, and will continue to do so.

Short of some messianic miracle—some guy on a white horse who can rally the minions of Madison Avenue—the agency business seems doomed to lose most of its old prestigious dominance.

Will this be bad?

Not necessarily. What we're seeing here, I think, is a quiet power-shift, a realignment of advertising forces. But the industry's need for brains and creative ability will always be there, no matter where you hang your hat. Want to make a change?



COSTUME BY SCAASI • PHOTOGRAPHED BY PETER FINK

Dressed for the occasion...ready to enjoy the rewards of maturity and success...to participate with others in the exciting events of the season...a "metropolitan" personality.

# METROPOLITAN BROADCASTING CORPORATION

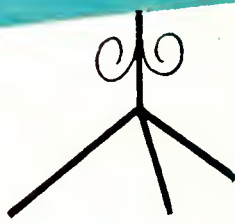
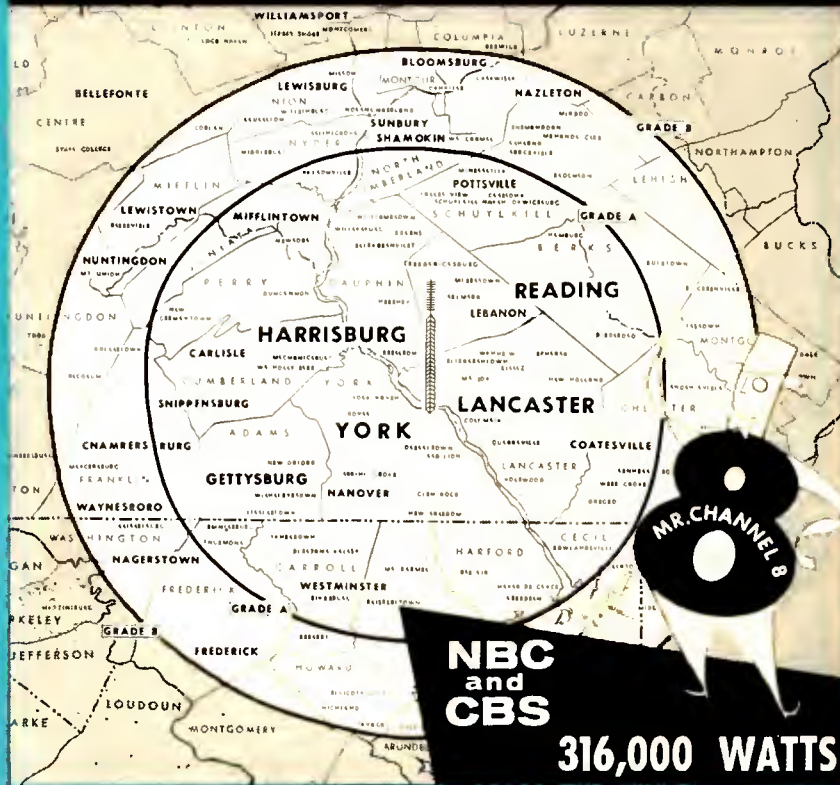
205 East 67 Street, New York 21, N. Y.



Magnificent Market for Sales!



AMERICA'S 10th TV MARKET



WGAL-TV

It's America's 10th TV Market, where there are 3¾ million people, 946,863 TV sets, \$6¾ billion annual income, and \$3¾ billion retail sales. The WGAL-TV audience is greater than the combined audience of all other stations viewed in the Channel 8 coverage area—*ARB* and *Nielsen*. Advertise your product—and sell—on WGAL-TV.

**WGAL-TV**  
*Channel 8*  
**Lancaster, Pa.**  
**NBC and CBS**

STEINMAN STATION  
 Clair McCollough, Pres.

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

# SPONSOR-SCOPE

7 NOVEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Likely to rank as the No. 1 rep bonanza for 1959: H-R Reps' clean sweep of all the Corinthian stations into this single shop, with potential total billings of between \$6-8 million.

Basic thinking in Corinthian for the move: If it's going to weld its station operations into a strong centralized group and create an image for itself among timebuyers and others it would be more effective to deal with a single rep than having various Corinthian reps selling against Corinthian stations in their other markets.

The Corinthian stations and the previous reps: **KHOU-TV**, Houston; CBS Spot Sales; **WISH-TV-AM**, Indianapolis, Bolling; **KOTV**, Tulsa and **WANE-TV-AM**, Petry; **KXTV**, Sacramento, H-R. The H-R firm came into the Corinthian picture with KXTV's purchase this summer.

Agency tv people aren't deluding themselves about the long-range effects of the quiz uproar as far as programing is concerned but they're keeping their fingers crossed in this respect:

Church, PTA and other groups may use it as a springboard to pressure advertisers into jettisoning programs which this element deems as glorifying violence.

These admen have a word of caution for the print clan that's been exploiting the present discomfiture of tv: the same wave of censure and reform can reach over and engulf other areas of communication and entertainment.

As usually happens with national newsprint exposés that take on a Roman circus coloring, the quiz tumult is not without its sideshows: the most engaging of them is the feud that's broken out between two of tv's most eminent critics, Jack Gould, of the N. Y. Times, and John Crosby, of the N. Y. Tribune syndicate.

Apparently actuated by the established principle that a petitioner in equity must come into court with clean hands, Gould reminded his profession of their own dubious status such as accepting free junkets and gifts from the tv medium.

Retorted Crosby: Gould has "fouled his own nest" . . . "damaged confidence in his own profession" . . . "diverted attention from a very large issue—the malefactors who amassed great by fraud—to a very small one."

There's a realization building up among radio reps that bodes good tidings for stations in the smaller markets during 1960.

The reps in question are getting both realistic and itchy: instead of focusing their expectations on national accounts they're revving up for a methodical effort to recruit more regional business via a special presentation citing case histories of regional advertisers who have had marked success with radio in recent years.

The stories will include gasoline, tire, food, appliance and cleanser marketers.

As one of these reps noted: "You just can't sit by waiting for those occasional spurts from national advertisers and keep your business on an even keel."

Air media can look to the car polish field for a big boost in billings next year. That push-button dodge—meaning less elbow grease—will have a lot to do with it. In fact, **Simonize (Y&R, Chicago)** is set for spring and summer campaigns.

It looks as though for the first time national spot tv billings for the third quarter will not show a slack-off as compared to the preceding second quarter.

Duke Rorabaugh, who compiles such data for the TvB, disclosed to SPONSOR-SCOPE the past week that his figures to date indicate a reversal of the trend.

The third quarter usually runs 8-9% behind the second quarter.

Rorabaugh also revealed that (1) 300-400 new accounts have come into tv this year and (2) many accounts who haven't been active in the medium the past two years keep showing up in spot.

Three spot tv campaigns directed at Christmas gift buying came through this week.

They were Paper-Mate (FCB, Chicago); Burgess Vibrocrafters—electric can-openers (Olian & Bronner) and Budweiser (D'Arcy, St. Louis), supplementary spots to its U. S. Marshal series.

Related observation: Radio reps have found this type of business falling quite short of what it used to be in past years.

If spot radio is to go on prospering, there's one big barrier, reps grant, that has to be broken down: the tendency among media people in New York agencies to orient their attitude toward radio by the factors that exist in the New York market.

To pinpoint what the reps say is an obviously fallacious orientation: Just because home attention in New York is split up among seven tv stations and about 20 radio stations is no reason to look upon the rest of the country as generally subject to a similar audience fragmentation.

There are scores of important cities, contend the reps, where stations are so few as to provide an advertiser with substantial radio ratings and shares of audience—at a cost efficiency not only considerably below the level obtainable in tv but potent from any angle.

Guarded inquiries are being made among the networks about doing an all-American steel industry special, if not a series of them.

The objective: Countering the invasion of the American steel market by Japan, Western Germany and other European countries. Angles: (1) Effect of lower labor costs abroad on American employment; (2) need for imposing a higher tariff.

Compare the falls of 1959 and 1956 in terms of "best" and "biggest" tv night and you'll find that it's still Saturday for viewing but Sunday has taken over the leadership from Wednesday in the relative amount of money spent for network programming.

In the interim the number of home tv sets has jumped from 38 million to 45 million, the cost of a week's program fare has gone up 50%, but average weekly sets-in-use has remained about the same, 60.8 for 1956 and 60.3 for 1959.

The only major shift in relative standing of total viewers per night of the week is that of Tuesday. Whereas, with Berle, it was No. 2 in '56, it's now No. 5.

The average national audience per minute from 7:30-11 p.m. this fall stacks up as follows: (1) Saturday, 63.0; (2) Monday, 60.7; (3) Wednesday, 60.7; (4) Sunday, 60.7; (5) Tuesday, 60.4; (6) Thursday, 59.4; Friday, 57.5.

But the aggregate money spent on nighttime network programs tends to show more variations than the viewing pattern.

Based on SPONSOR's latest estimates the bill for network sponsored programs by night of the week adds up thus:

(1) Sunday, \$1,160,000; (2) Friday, \$990,000; (3) Tuesday, \$890,000; (4) Monday, \$860,000; (5) Thursday, \$810,000; (6) Wednesday, \$770,000; (1) Saturday, \$630,000. Total for the week: \$6,110,000. Comparative total in '56: \$4,150,000.

CBS TV apparently isn't joshing when it says it's bent on obtaining full creative control of all the shows it buys on the outside.

Program suppliers were told just that in a series of meetings executive v.p. James T. Aubrey held with them in Hollywood last week.

One question several of them posed: **Just who are and what are the tv track record of the CBS people they would be expected to work with?**

A movement seems to be on foot among tv stations to reduce the discounts on their plans so that the massive multi-brand buyers, like P&G, for instance, won't be paying 50% of the gross rate regardless of the dimensions of the package.

Many of the packages were put into effect when daytime was not easy to sell. Now that daytime minutes have assumed a premium value many stations are inclined to review the inroads that brand combination buying have made on their net proceeds.

The trend apparently is to limit the maximum discount to the maximum plans and scale down the discounts for the smaller plans, making these discounts also applicable to brand combinations.

Unlike CBS Radio, NBC Radio will confirm orders as long as a year ahead: In fact, it took such an order this week from DuPont (BBDO) involving Monitor.

DuPont's specific motive for the long-range commitment: so that it will have a lot of elbow room in merchandising this particular tieup with manufacturers and dealers in synthetic women's wear.

For the men's wear side DuPont will add a new wrinkle to its participations in the Dave Garroway show: local cut-ins giving dealer identification.

If you've ever meditated on what happens to over-all viewing when a show of Ford Star Time's dimensions is regularly scheduled, here's an inkling of an answer as culled from the first October Nielsen reports, 1959 vs. 1958.

The average sets-in-use for Tuesday 9:30-10:30 p.m. was exactly the same in both reports: 61.5. All that happened this season was a shift in audience, a la:

NETWORK	1958 AA RATING	1959 AA RATING
ABC TV	14.5	14.5
CBS TV	21.9	18.6
NBC TV	20.0	24.0

Another example of daytime network tv's increasing flexibility: Armstrong Cork (BBDO) has arranged with CBS TV to go on this spring for 13 weeks, take a 13-week layoff and come back in the fall for another 13 weeks.

The schedule in each flight: three quarter-hours a week.

Incidentally, CBS, like NBC, is adamant against letting daytime users spread the three minutes of commercial allowable per quarter-hour over several programs a la ABC. CBS doesn't want to put itself in the position of appearing to be competing for spot business in the eyes of its affiliates.

It takes a seasoned and resolute head of an agency tv department to resist the pressure from account men to do something drastic about the network program buys that haven't lived up to expectations this season.

The tv department chiefs aren't making any bones about the fact that the past week or two have been tough at withstanding the panic-button pushers.

The advice they're retorting with: "If you're not sure something else (and there are no better things around) will bail you out, then stick to what you've got, with the possibility that the tide may echange."

Latest move by the tv networks in their war of nerves with Nielsen: they've contracted with ARB for a national metered rating survey, starting next fall.

The service, according to the deal, will start off with 1,000 metered homes and build up to 1,500 homes by the end of October 1960. The networks are talking about extending the count into Alaska and Hawaii.

Incidentally, with ARB's metered setup added there will be 15 individual types of rating data available in tv. The number per company: Nielsen, 7; ARB, 5; Pulse, 2, and Trendex, 1. And that doesn't include other services like TvB.

McCann-Erickson's latest master project, Operation Thrust, seems to have got off the ground in impressive fashion intramurally and the next step will be to expose it to the agency's clients.

Operation Thrust, embodied in a slide film promotion costing around \$25,000, deals with the company's growth objectives, staff skills, methods of mobilizing the work and relationship to the problems and aims of the clients.

If you're a station operator and you're beginning to wonder about your budgets for the coming year, you'll be interested in how the agency and network planners are spotting the outlook.

They're doing a little hedging about this particular expectation: the booming pace for tv of the current quarter extending with virtually the same force into the initial quarter of 1960.

As they see it: the dragging out of the steel strike can effect production and sales schedules seriously enough to cause a temporary tapering off of what were to be record sized ad budgets. However, once the steel output starts approaching normal the business economy will explode into another upswing, perhaps exceeding 1959's.

Nevertheless, network planners calculate that the tv side in the first quarter of 1960 will show a 12% increase for network over the like 1959 quarter, and a bump of 15-20% for their o&o's national spot billings.

As for the radio network field as a whole they anticipate a drop of 10-15%. National spot radio's edge: Around the 5% mark.

Nielsen is apparently going ahead with a service comparing print vs. air media.

It's been showing a pilot study to advertisers and agencies and has received, Nielsen says, much encouragement for the undertaking.

The service is to be underwritten by advertisers and agencies, and not by media.

TvB is making a study of what can be done to help Montgomery Ward and Sears to funnel a deeper perceptiveness of the values and use of tv among local managers.

Working at the top has been a tough job for the sellers of air media, since the buying decisions are made totally at the local level. Incidentally, Montgomery Ward is expected to spend about \$450,000 alone for tv in the spring of 1960, which should make the tally better than \$1 million for that year.

The expenditures for spot tv, by company, for the past three years:

YEAR	MONTGOMERY WARD	SEARS
1956	\$410,090	\$350,250
1957	411,900	543,690
1958	662,230	765,830

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 48; News and Idea Wrap-Up, page 64; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 76; and Film-Scope, page 58.





You don't have to run this up the flagpole to see who salutes. Not in Western Michigan you don't. Everybody is a WOOD watcher. That's why local advertisers sign on with WOOD TV eight to one over Western Michigan's other station. Get your clients set on the right heading. #WOODland — flash them up with WOOD TV. Flag down your Kitz man. He'll do the work — you'll get the credit, and we'll all be happy.

WOOD TV — 1100 Western Michigan Ave., Grand Rapids, Michigan 49503. Phone: (616) 934-1000. Fax: (616) 934-1001.

WOOD AM — 1100 Western Michigan Ave., Grand Rapids, Michigan 49503. Phone: (616) 934-1000. Fax: (616) 934-1001.



# WOOD <sup>AM</sup> TV

WOODland Center,  
Grand Rapids, Michigan

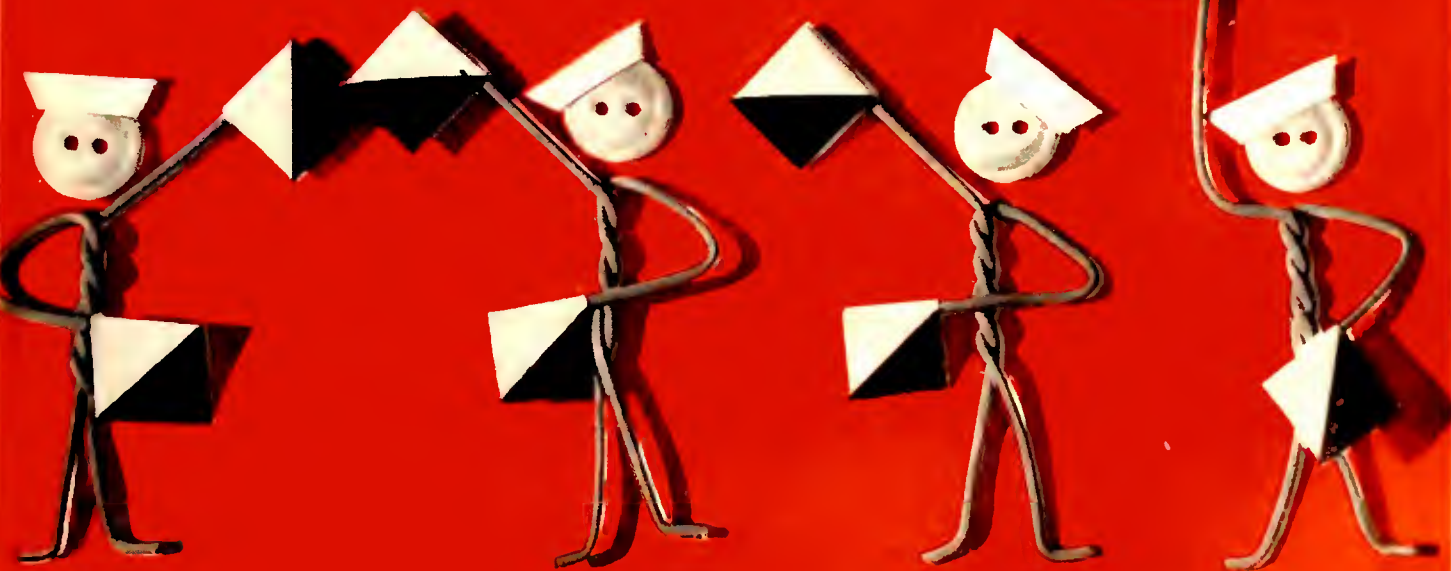
WOOD TV — NBC 10 Western and  
Central Michigan, Grand Rapids,  
Battle Creek, Kalamazoo, Muskegon  
and Cadillac. WOOD Radio — NBC

W

O

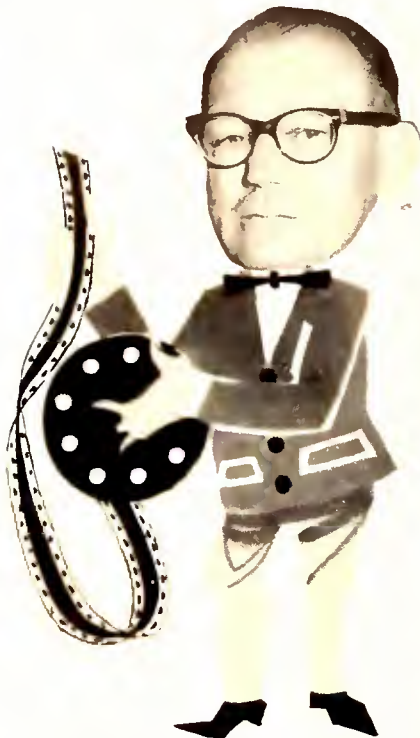
O

D



\* "IT COMMUNICATES!"

COMPETITORS, YES...



**JOHN W. DOUGLAS**  
Assistant General Mgr.  
Acme Theater Company



**CECIL MCGLOHON**  
Manager  
Birmingham Theater Operating Co.

**BUT THEY'RE BOTH SOLD  
ON WAPI RADIO**

"Acme Theater Company uses WAPI regularly to promote its pictures. We find WAPI is a most effective means of selling for us."

"We used WAPI exclusively on Bing Crosby's 'Say One For Me' along with several other pictures, and highly recommend WAPI as an outstanding selling vehicle."

**WAPI**

**50,000 Watts\*  
BIRMINGHAM, ALABAMA**

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

\*5,000 Nights

**49th and  
Madison**

**Spreading the word**

Just a note to tell you what we do with SPONSOR when we are through reading and digesting it from cover to cover. We take it to the area barbershops and hospitals so others may read and learn about our fascinating profession.

Pete Bradfield  
KMAR  
Winnsboro, La.

**New York—over-credited**

I was very interested in the SPONSOR Asks article: "What's New in Film Commercial Techniques?" in the 24 October edition.

I am particularly concerned that the casual reader may infer that the the only thing that is new in commercial production, has originated in New York. Perhaps you should give the Hollywood producers, particularly of animation, (since over 60% of the animated commercials are produced out here) a crack at a SPONSOR Asks article in the future.

George W. Woolery  
dir. of pub. rel.  
Playhouse Pictures  
Hollywood, Calif.

**Right ad; wrong copy**

WE HAVE DETECTED A MISSTATEMENT IN OUR AD SCHEDULED FOR PUBLICATION IN SPONSOR MAGAZINE ON OCTOBER 17 1959. THE COPY SHOULD READ: "MORE THAN TWICE AS MANY VIEWERS WATCHED KHRUSHCHEV MAKE HIS KEY BAY AREA ADDRESS VIA KRON-TV THAN ON THE SECOND-RANKED STATION; AND MORE VIEWERS WATCHED IT ON KRON-TV THAN ON ALL OTHER SAN FRANCISCO STATIONS COMBINED." THEREFORE WOULD APPRECIATE YOUR PUBLISHING THIS STATEMENT IN ORDER TO SET THE RECORD STRAIGHT.

A. Richard Robertson  
dir. of sales prom.  
KRON-TV  
San Francisco

(Please turn to page 23)



# WHEN-TV

MEREDITH  
SYRACUSE  
TELEVISION CORP.  
GR. 4-8511

101 COURT STREET, SYRACUSE 8, NEW YORK

Central New Yorkers eat up our Channel Eight. Figuratively speaking, ever since we combined forces with the local Dunkin' Donuts bakery and produced an eight-shaped cruller the bakery-buying and video-viewing public has stamped pastry counters to take home "Channel Eighters."

Literally speaking, for the past 11 years our audience of millions has found the majority of its entertainment and education on Channel 8. Like the donuts, our programming not only looks good but guarantees as well a long-lasting savory satisfaction.

Katz will be contacting you regarding our recipe books and Fred Menzies, Commercial Manager, is in charge of the deep fat division.

Cordially,

*Paul Adanti*

Paul Adanti  
Vice-President

PA/gb



WHEN YOU WANT TO SELL SYRACUSE

# WHEN-TV

CBS IN CENTRAL N. Y.

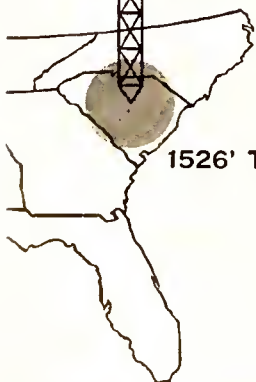
A MEREDITH TELEVISION STATION AFFILIATED WITH BETTER HOMES & GARDENS AND SUCCESSFUL FARMING MAGAZINES.

KCMO KCMO-TV / KPHO KPHO-TV / KRMG / WOW WOW-TV / WHEN  
Kansas City / Phoenix / Tulsa / Omaha / Syracuse

# THE MAJOR SELLING FORCE

IN  
SOUTH  
CAROLINA

The natural first buy . . .  
daily influencing  
more South Carolinians  
than any other  
television station.



1526' TALL TOWER

# WIS-TV

NBC, ABC, COLUMBIA, SOUTH CAROLINA

a station of  
THE BROADCASTING COMPANY  
OF THE SOUTH

REPRESENTED NATIONALLY BY PGW, INC.

## 49TH & MADISON

(Continued from page 26)

### Music formula

All of us at W-KY-W wish to sincerely congratulate Seattle's KING for their survey, "Look Who Likes What Music" (SPONSOR 10-24-59). We are also doubly proud that W-KY-W instituted programming featuring Categories V (Gold Records), III (Familiar Standards), and II (Current Hits) a year ago . . . on November 1, 1958.

For anyone interested, this is the W-KY-W "formula" which we combine with strong air personalities. In each half hour of our broadcast day we count on using nine pieces of music, broken down this way:

1 Gold Record; 3 Standards; 2 Oldies; 2 Hit—New—Within six months; 1 Recent (six-months to two years; No Rock 'n' Roll allowed.

Obviously it is sometimes difficult to determine when an "oldie" is a "standard," so these figures are flexible . . . just so they total five in each half hour. At W-KY-W, we proudly feature "music that deserves to be heard" . . . "for adults of all ages."

Our thanks to SPONSOR for the fine story on KING's survey. (One note however . . . on page 33, beside Doris Day's picture . . . "True Love" was a Gold Record for Bing Crosby with Grace Kelly, not Doris. Miss Day had a million seller of "Secret Love.")

Carl Shook  
prog. dir., WKYW  
Louisville, Ky.

### Negro response

SPONSOR is certainly due a tremendous ovation for the 1959 *Negro Radio Supplement*. Again the issue was packed with hundreds of usable ideas and leads for additional revenue. I am sure many Negro operators subscribe to 52 weeks of SPONSOR to be in on the yearly Negro issue.

C. G. Condra  
mgr. KEZY  
Tyler, Tex.

\* \* \*

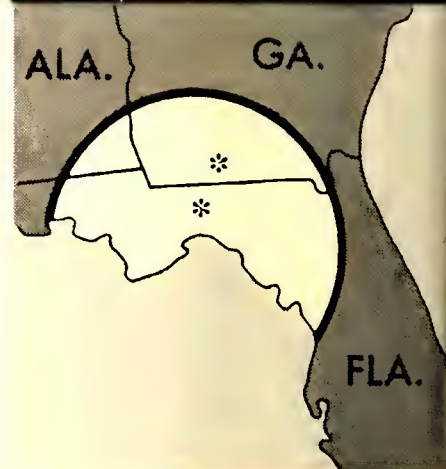
After looking over the 8th Annual *Negro Radio Supplement*, I was very much disappointed that we were not listed. We have been 100% Negro since September 8, 1959, using Negro d.j.'s exclusively.

We hope you will be able to correct this in your future editions.

Miller Abraham  
co-mgr., WESY  
Greenville, Miss.

# BRIGHT SPOT FOR BUSINESS!

TALLAHASSEE  
THOMASVILLE



*brighter than ever  
because WCTV is now  
CBS-Television*

### TOP STATION

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.\*

### KEY MARKET

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

TALLAHASSEE CHANNEL 6 THOMASVILLE



a John H. Phipps  
Broadcasting Station



BLAIR TELEVISION ASSOCIATES  
National Representatives

SPONSOR • 7 NOVEMBER 1959



\*Why are WXYZ Radio  
and WXYZ-TV Detroit's  
Most Popular Stations?

Young in heart and busting out all over,  
that's the personality of Broadcast House.

WXYZ Radio and WXYZ-TV  
are stations with **WXYZing!**

Southeastern Michigan is chock-full  
of bustling young people who work  
and play hard . . . and they buy things  
as if money was going out of style!

We know what they like—programming  
with **WXYZing**. And that's what we  
give them. Put **WXYZing** in your plans!

\*Seeing is believing . . . check your rating books.

The Stations with **WXYZing**

WXYZ Radio 1270  
WXYZ-TV Channel 7  
ABC—Detroit

*Represented Nationally by John Blair & Co. and Blair-TV*

*Act on these 2 facts for immediate Sales Increases*

**NEW QUALITATIVE SURVEY  
IN PHILADELPHIA PROVES:**

**1**

**Philadelphia families with children under 20  
BUY MORE...EARN MORE...OWN MORE\***

They own 59.3% of the homes; 62.3% of the washing machines; 68.4% of the automobiles. They buy 75.7% of hair preparations; 71.2% of cigarettes; 67.2% of soap and detergents; 61% of beer and ales; 71.6% of automotive products, etc.

**2**

**WIBG reaches more families in all categories  
but especially more families with children  
under 20 than any other Philadelphia station\***

\*Pulse study of Philadelphia family radio characteristics.

**FOR A COPY**  
of this new depth  
study  
of Philadelphia  
write or call  
WIBG, Philadelphia,  
or see your  
Katz representative.

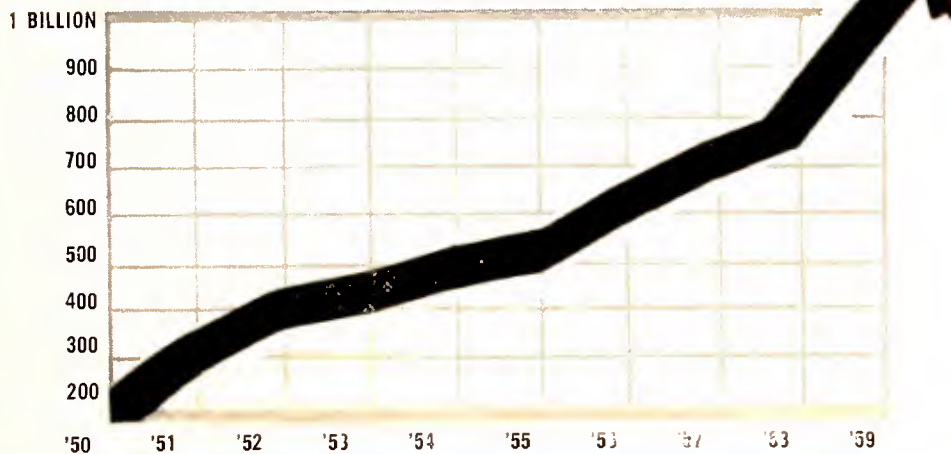


*In Philadelphia...  
you know where  
you're going with*

**WIBG**

a  
**STORER**  
station

## THE SENSATIONAL RISE OF RADIO/TV SPOT IN THE '50s



## SPOT TOPS A BILLION IN '59

- Expenditures for time, programs, commercials will boost radio/tv spot over billion dollar mark this year
- Air media spot now leads newspapers, magazines, is second only to radio/tv nets in national ad dollars

**B**ursting through the billion-dollar barrier in a blaze of sales increases, spot radio and tv are emerging this year as a towering giant of national advertising.

According to a just completed SPONSOR study, the market-by-market use of radio and tv by national and regional advertisers will outdistance magazines and newspapers by a wide margin, and closely challenge net

radio and television expenditures.

If present trends continue, there are strong indications that in 1960 more dollars will be poured into air media spot than any other kind of national and regional advertising.

Surprisingly enough, many ad managers and agency men have not yet fully realized the extent of this startling "media revolution."

Since 1949, when it first became a

### 1959 SPOT EXPENDITURES\*

Spot tv time	\$650 million
Spot tv syndication	100 "
spot tv programs (other)	30 "
spot tv commercials	25 "
spot radio time	185 "
spot radio programs	15 "
spot radio commercials	5 "
<b>TOTAL</b>	<b>\$1,010 "</b>

\* As estimated by SPONSOR

factor on the national scene, the mushrooming growth of tv has been accepted as an advertising fact of life.

Even otherwise hep admen, however, are often inclined to "guess" that the networks grab off the bulk of air media expenditures.

Recently completed SPONSOR estimates, however, show that in 1959 national and regional advertisers will invest \$1,010,000,000 in radio/tv spot for time, program and commercials. This compares with esti-

mated investments of \$1,200,000,000 in network radio and tv.

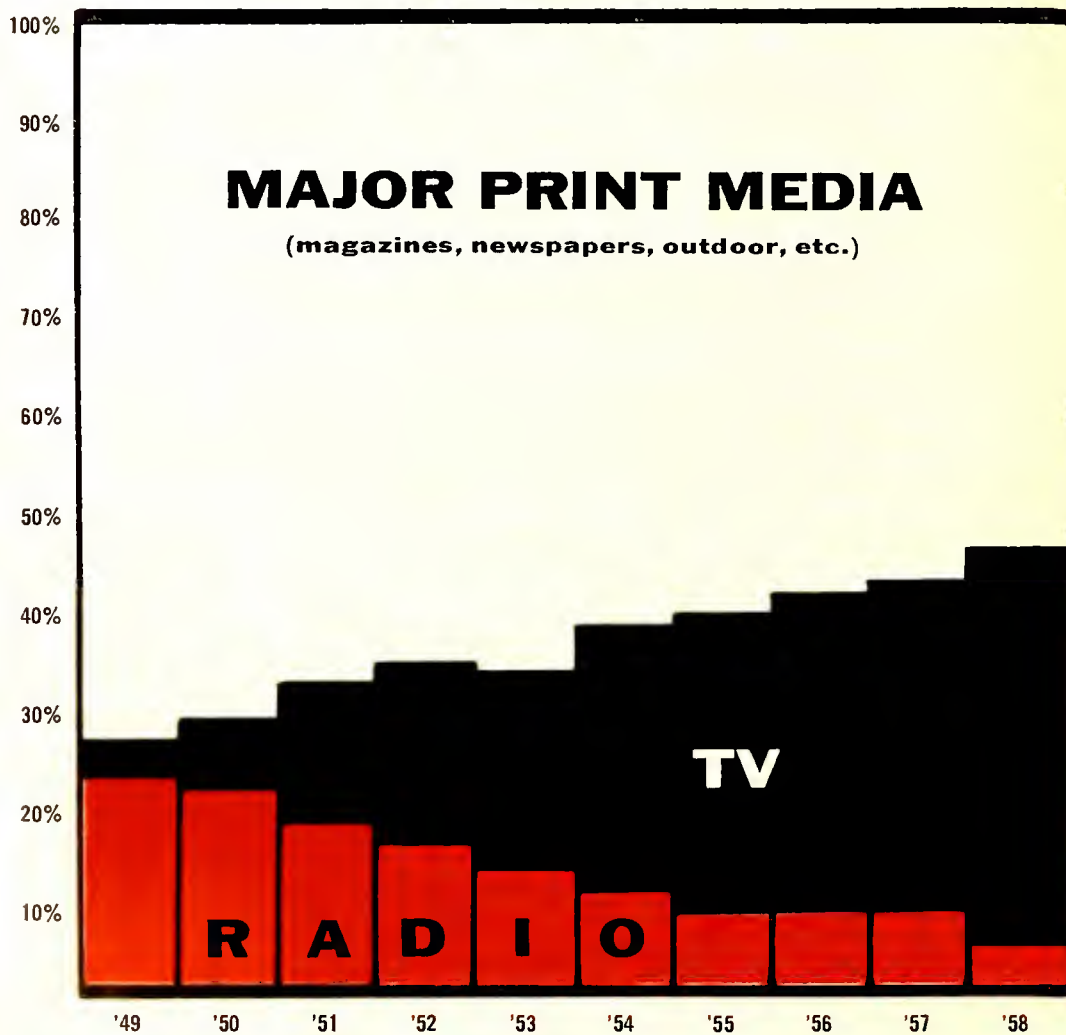
Perhaps even more significant, both radio spot and tv spot have shown healthy increases during the 10-year period, whereas net radio today accounts for only \$50 million of the net radio/tv total.

What has happened has been the greatly increased use of both branches of the air media by national and regional advertisers for "market-by-market" promotion.

Traditionally, market-by-market advertising had been the province of the newspapers. In 1949, for instance, newspapers (exclusive of national supplements) received \$424.6 million from national advertisers, whereas radio/tv spot got \$132.6 million of which only \$9.2 was for tv. (Source: McCann-Erickson-Printer's Ink.)

This year, according to SPONSOR estimates, newspapers will receive approximately \$700 million, while

## MAJOR MEDIA: HOW RADIO/TV'S SHARE OF EXPENDITURES INCREASED 1949-1958



Sources: Percentages based on figures from *Printers Ink*.



radio/tv spot will get over a billion.

SPONSOR's radio/tv spot figures include the following: *Spot tv time*: \$650 million, based on 1st half 1959 figures published by TvB projected according to best trade reports on 2nd half activity. *Spot tv syndicated programs*: \$100 million. SPONSOR believes this to be an extremely conservative figure for the investment by national and regional advertisers in syndicated film. *Spot tv program costs other than syndication*: \$30 mil-

lion. Such programing includes sports, news, locally produced children shows, etc., in which spot advertisers buy participations. *Spot tv commercials*: \$25 million. Again a conservative estimate.

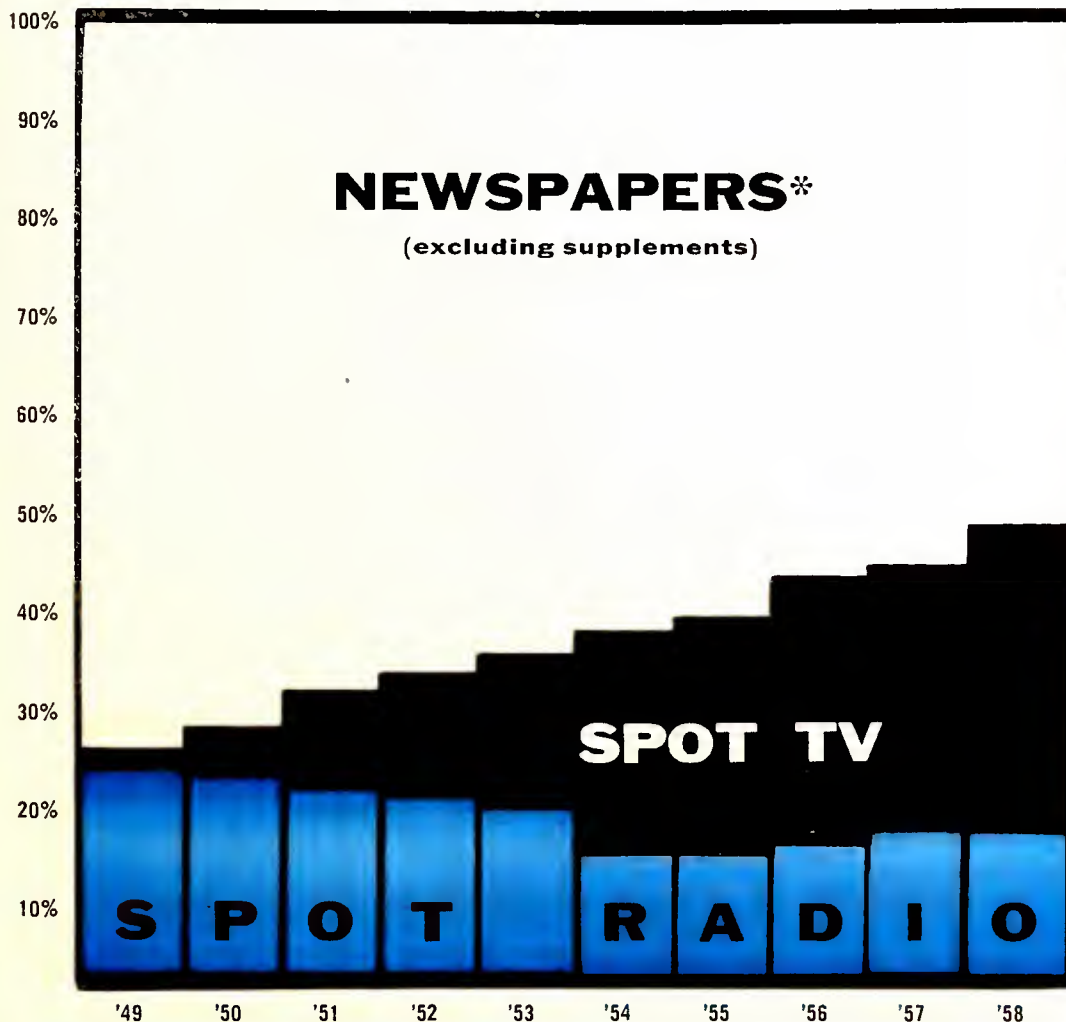
For radio spot, the following make up a \$205 million total investment: *Spot radio time*: \$135 million. This estimate based on forecasts by SRA and other trade sources of a 5-10% increase over the 1958 total of \$173 million. *Spot radio programs*: \$15

million. This figure is probably unfairly low, when you recognize that it includes news, sports and other programs sponsored by spot advertisers. *Spot radio commercials*: \$5 million. This includes talent and recording costs for talent, tape, records, etc.

Some idea of the big strides the air media have taken since 1919 can be seen on the two charts, prepared from *Printers' Ink*-McCann-Erickson data, and shown on these pages.

(Please turn to page 52)

## MARKET-BY-MARKET MEDIA: HOW RADIO/TV SPOT'S SHARE INCREASED 1949-1958



\*Newspaper figures represent newspapers alone, excluding supplements.  
Sources: Percentages based on figures from *Printers' Ink* and Bureau of Advertising



## 'A hell of a burden on the advertiser,' —ANA's Al Brown

➤ With costs rising, management must get more and more into advertising, says former chairman of ANA

➤ Corn Products executive, once called the "Admen's Ad Manager," calls tv major factor in understanding

**A**mong the more than 400 members of the Association of National Advertisers now assembled at The Homestead in Hot Springs, Va., is a 35-year veteran of the advertising scene. He is Albert Brown, a former ANA chairman, and now v.p. in charge of advertising for Best Foods Div. of Corn Products Co.

A few days before the ANA convention, SPONSOR visited Al Brown in his offices at 43rd and Fifth Avenue (this was Best Foods headquarters: Corn Products still hangs its hat down near the Battery, but both ad departments have been consolidated under Brown and are stationed on Fifth: by March, the entire Corn Products operation will move into its brand new quarters farther up the Avenue in the Corning Building) to get his comments on the advertising industry and how broadcast media have affected it.

That broadcasting—especially tv—has affected it, Brown is quick to point out. It is safe to estimate that

nine out of 10 of the problems under discussion right now in Hot Springs were not on the docket a decade ago before television became the No. 1 medium. For example, Monday afternoon's session features a workshop on tv programing with such panel participants as John Crosby, the syndicated *Herald Tribune* tv columnist; Rod Erickson, Warner Bros. vice president; Al Hollender of Grey Advertising and a representative for the tv networks.

Tv also is in large part responsible for the burning question of this ANA conference: "How to bring management closer to advertising."

"Management," Brown told SPONSOR, "is getting more and more into advertising just as advertising is getting more and more into management." In his opinion, the *fait* is already *accompli*. "It would be hard at this point to divorce management from advertising," he says, "because advertising has become the biggest single item of expense to a client

company. At the same time, it has become its most important sales tool.

"The cost of advertising has gone up tremendously in the last few years," Brown continued, "and it puts a hell of a burden on the advertiser." While tv obviously is a prime instrument in the cost increase, Brown was quick to point out that all media have become more expensive.

With costs up, the only hope the national advertiser has is to wring the greatest efficiency out of its agency. This is about the only area left for getting more effectiveness in advertising in relation to dollars spent. And the area in which the agency can make the difference is in creativity.

Take the matter of show properties and their relation to the advertiser's budget. "Two advertisers," says Brown, "are investing equal amounts in two tv shows, yet one of these shows gets a 20 rating and the other a 10. Someone is only getting half value for his dough."

"Advertising's job," he went on, "is to eliminate waste and make ad dollars work harder; what could interest management more?"

How and where can management become more deeply involved with its advertising setup?

Brown's answer is basic: In the field of creativity. "There are too

many doors, too much distance," he says, "between the top management of the client company and the creative department of its ad agency. They must be brought closer together if advertising efficiency is the aim."

Bringing them closer together is one of the puzzles facing the advertising manager. It must be done with finesse. A management poking its nose into the creative tent—thoughtlessly—could be disastrous. "Criticism of creativity," Brown said, "must be creative. That's what we try to use around Corn Products. You don't tell the copywriter, 'This stinks.' You try to see his effort through his eyes."

"By the same token, an advertising manager has a greater responsibility than marching into management periodically and asking for a bigger ad budget. His approach must be realistic and businesslike, and he must explain—as must the ad agency creative head—what the objectives of the campaign are."

Why does Brown feel "togetherness" between management and advertising must begin with closer creative relations?

"In recent years," he explains, "many agencies have gotten so heavy in marketing and services that the pendulum might be said to have over-swung in that direction to the impairment of its creative functions. It is time for the pendulum to level out."

Creativity is a fetish with Brown. A top-flight humorist (see box), he is deeply enamored of humorous tv commercials so long as they come off right, do not interfere with the sales message, and are written for the consumer of the product rather than the writers' friends in other agencies. And the effective humorous commercial, in his view, is never the imitative one. Following the leader, once someone has come up with a type of comic commercial, is a thing to be avoided—but too frequently isn't. "There are more sheep on Madison Avenue than in the whole state of Wyoming," says Brown.

"As products get closer in type, the ads must be less 'Ike-and-Mike,'" he says.

"If it's a matter of copying some  
(Please turn to next page)

## LIGHTER SIDE OF AL BROWN



Brown and wife Robin in Bermuda

On several occasions Brown has conducted "Ad-Ribbers Corner" in ANA ROUNDUP. No profile would be complete without tapping his vein of satire

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*Test marketing plans are well advanced for the introduction of several new products by The All Other Corp. subsidiary, The Still Others Co. Included among the new items to be launched... are:*

**ANTI-MARTINI CHAIR.** *This remarkable chair revolves in the same direction and at the same speed as the room, thus giving the four-martini ad manager or account executive the illusion that he is perfectly sober.*

**NEVA-MISS SHOTGUN.** *This is a curved shotgun for executives who do not have all their ducks in a row.*

**GRAY FLANNEL DANDRUFF REMOVER.** *Instead of removing the dandruff, this amazing new product tints it the exact color of your suit.*

**BREK-O.** *This is a complete breakfast food that gives you everything you need, plus a little bit more. It is a liquid, thus permitting commuters to have nourishing breakfast in five seconds. It is made from tomato juice, powdered egg yolks, vodka, powdered oats and caffeine. It also contains a tranquilizer and a new secret ingredient called NT26. The NT26 is a mixture of nicotine and tars. After a breakfast of Brek-O, you don't feel the need of a cigarette.*

*The company also has developed a new olive, as yet unnamed. Designed especially for double-martini drinkers, it is a very large green olive with a bottomless pit.*

**QUOTE FROM FALL MEETING:** *"It is essential that we position and integrate the corporate image into the marketing mix with such precision that the meat and potatoes do not become entangled with the nuts and bolts."—J. Flooper Wetball, dir. of marketing, Tiny Wheel Mfg. Co.*

other guy's commercial. drop it." is his advice. And that even goes for replacing something funny (but not sales-wise) with an irritating demonstration. A hard-sell, demonstrative commercial may be irritating, and sometimes not even in the best of taste. But even a commercial that isn't the most tasteful is still a lesser crime than dullness. For dullness is the greatest sin of all."

Brown's entire life has been spent on the client side of the fence with one illuminating exception. Once, he was a partner in an advertising agency that (hold your breath. ANA) collected 20% commission. Some 35 years ago, while in Dartmouth College, Brown and a classmate named Frank Donovan operated a local ad agency called Potter Advertising Service, charged local merchants (who were their clients) a 10% commission and the local newspapers (where they placed the ads) another 10%. Graduation in 1924 suspended this lucrative operation as Brown went to work in the sales department of Best Foods, later moving into its advertising department.

In 1929, he left Best Foods to become ad manager for Colorado Fuel & Iron Co. in Denver—a not too propitious move since the Depression set in almost immediately with disastrous effects on the iron business. "I got tired of the Depression in iron," Brown told SPONSOR, "and went back to Best Foods."

This was in 1932. Best Foods had just then merged with Hellman's, and invited Brown back. He came as advertising manager, later became director of advertising. Now that Corn Products and Best Foods have merged, he is v.p. in charge of advertising.

The Brown family lives in Westport where he is an amateur gardener ("My tomatoes are superb"), a hobby he acquired during World War II when he was coordinator of Victory Gardens. He also is publicity director for the Red Cross in Westport where his efforts have aided that chapter in exceeding its blood donation quota every year, and ranks fifth among the 41 Red Cross chapters in Connecticut.

"You think selling products is tough?" says Brown. "Try selling people on giving up blood!"

## PART TWO OF A THREE-PART SERIES

# WHY RETAILERS ARE

➤ Stores discover successful item promotions can be adapted to image building, test variety of ways to do it

➤ One test, new TvB experiment in Fort Wayne, combines regular news show with schedule of 60's, I.D.'s

**A** year ago, most retailers were flocking to tv merely to keep two jumps ahead of the decentralization of large cities and their own expansion to the suburbs. It had become apparent that newspaper advertising was too cumbersome and costly a way to produce controlled, measurable results for a sustained multi-branch promotion.

This year, evidence points up a new trend. Retailers, convinced that store promotions alone will not build traffic over the long haul, are adding another element to their tv advertising: store image.

One example of this image building by retailers on tv is a seven-week

campaign now running in New York City for Browning, Fifth Avenue, tied to participations in *Meet the Press* WRCA-TV. Says Lee Garfield, W. B. Doner Co. account supervisor, "The campaign involves a calculated risk, but until we've done it we won't know whether we can be consistent tv advertisers without depending on specific item promotions."

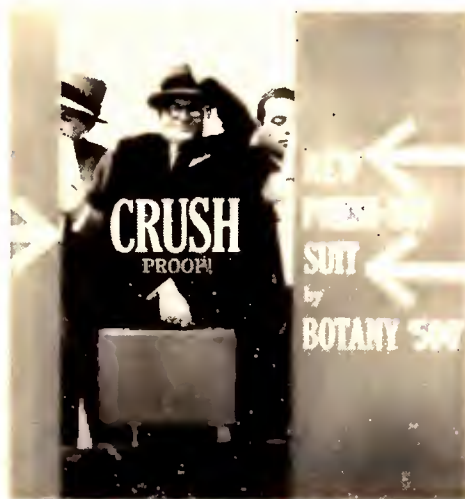
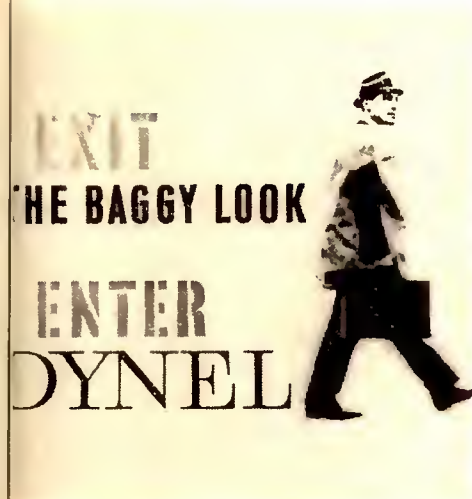
The test is an outgrowth of a successful tv item promotion last year. "The item picked for this particular promotion," says Browning ad director William Pecau, "was made of a blend of wool and Dynel fiber and had fine wrinkle resistance. The theme was built around this, i.e. 'the

## BUILDING AN IMAGE ON TV



**FASHION PITCH** by Browning Fifth Avenue (N.Y.C.) emphasizes "fine breeding" angle, gets impact with two-minute and 60-second commercial, high male interest show, back-up promotion in store window, tv pages. Strategy stems from successful promotion last year which built sales for other departments as well. (Agency: W. B. Doner)

# USING NEW TV AD PATTERNS



PRESS-SET SUITS .....\$65

at

*Weber & Heilbroner*

.... in the New York manner

12 STORES IN NEW YORK AREA

ITEM PROMOTION ON TV can be wrapped up in I.D. saturation if each slide is made to count. Here is copy for 10-day I.D. series above which ran for two department stores in New York: (1) "Exit the baggy look—Enter Dynel!" (2) "The first fine flannel suit that holds its press!" (3) "See it tomorrow at Weber & Heilbroner." Slides were made from newspaper ads which ran simultaneously. Macy's proved slide techniques works for items

suit with X27-PPI that practically presses itself, practically pays for itself."

Six different demonstration commercials of varying lengths were done live for *NCAA Football* and *Pro Basketball* on WRCA-TV.

Browning sponsored half of two *NCAA Football Games* and half of three *Pro Basketball Games* on WRCA-TV. Six different live demonstration commercials were used: one two-minute commercial, three 60-second, one 30-second, one 20-second, plus billboards. Sponsoring two quarters of football gave Browning four minutes and 20 seconds of commercial time per game — a chance to use the two-minute commercial which involved action (father wrestling with boy), demonstration (knotting and untying suit), and hard sell. Browning had three minutes and 30 seconds in the basketball games. Suit was a \$69.50 item.

"We found that using a show with plenty of male interest gave us something to identify with," says Garfield, "in promoting the suit in store windows, tv pages of newspapers, etc. The sports shows worked unexpectedly well, resulting in sales the very

same day the broadcasts were aired."

The November promotion accomplished its purpose, according to Pecau: "In all," he says, "about 1,500 units were sold, and if we had had larger inventories, many more could have been sold. The tv advertising brought increased store traffic, which helped business in all departments. The number of new charge accounts that were opened was well above the average."

Basically the same formula is being used for Browning's image-building campaign as that used for the Dynel and wool push:

- *A show with male interest*, this time local participations in *Meet the Press*.

- *A two-minute commercial*, which is being alternated with a 60. Browning sponsored all of the first show, using the two-minute commercial, two 60's and a billboard; was major the next three, using the two-minute, a 60 and a billboard; is minor the last three, using a 60-second only.)

- *Plenty of promotion*, including tie-in ads on tv page of *New York Times*.

But this year's campaign differs sharply from last year's in copy and

theme. This time out, Browning is selling its Alumnus, or "natural look" clothing. Both spots (pre-taped) feature a young man and his dog. Their affinity for each other—supposedly a matter of breeding—sets the tone of the spots. The upgrading appeal is summed up by the last line of copy in the two-minute spot: "Of, course, I am telling you all this on the assumption that you are the Alumnus type. But that is for you to decide." Cuts of young man and dog appear in tv pages and store window but do not carry over to newspaper advertising, which has been cut back for the period of the test, though not appreciably altered.

While Browning is making this experiment in image selling, two competitors are taking up pretty much where Browning left off last November. Two other men's stores, Broadstreet's and Weber & Heilbroner, are evaluating results of a Dynel and wool promotion. It was a 10-day campaign on WRCA-TV consisting entirely of I.D. saturations and budgeted, by sponsor estimate, at \$16,000. The money for their campaign was split four ways: between the two stores, Union Carbide (which

## WHAT TvB ADVISED IN FT. WAYNE

Type of promotion	60's	I.D.'s	Scheduling
<b>Item</b> (3 to 4 per week)	Sun.: 3 M-F.: 12 (3-2-2-2-3)	none	Item promotions kick off on Sunday with demonstration spots; no I.D.'s used
<b>Sale</b> (store event)	Tues.: 1  Fri.: 2	Tues.: 6 Wed.: 4 Thur.: 2 Fri.: 4	Begin day before sale (Tues.). Use two demonstration spots on last day when store is open at night
<b>Event</b> (Easter, Father's Day)	1st wk.: 4 2nd wk.: 15 3rd wk.: 15	1st wk.: 5 2nd wk.: 15 3rd wk.: 15	Split schedule between I.D.'s and 60's; kick off event with personality (on Tues. news show), then begin regular annct. schedule
<b>Community event</b> ("Downtown Days," etc.)	Wed.: 2 Thur.: 2	Wed.: 3 Thur.: 3 Fri.: 3	Kick off with personality, then emphasize reminder rather than demonstration spots to identify with event
<b>Service selling</b> (Charges, gift wrap, etc.)	2 60's per day	none	Intersperse 60's in item schedules, average two days per wk. service selling
<b>Christmas</b>	12 per wk.	30 per wk.	Open end of November with 6 I.D.'s per day to establish Christmas tie-in; on last 3 days plug gift certificates in I.D.'s and 60's

Note: All schedules to run in conjunction with Tues. 6:30 p.m. news show; store open Wed., Fri. nights

makes Dynel fibers) and H. Darroff (manufacturer of the suit). Schedule was divided between the two stores the first week; second and third week were devoted to one store apiece.

As SPONSOR goes to press, a \$1.5 million department store in Fort Wayne, Ind., begins a year-round campaign which clearly ranks as a first.

The schedule (on WANE-TV) was devised for the store by TvB, which will supervise every phase of the 52-week effort. TvB's basic schedule recommendations (extracted from the year-round schedule) appear in the box on this page.

Anchor of the campaign is sponsorship of a news show on Tuesday at 6:30 p.m. Its purpose: to identify the store with a personality (in this case, newscaster Vic Sterling), pro-

vide a platform for kicking off event promotions, and a vehicle for promotional tie-ins. (For events like Father's Day, for example, TvB has suggested an essay contest with on-the-air awarding of prizes, etc.)

The schedule begins this week with a "downtown days" promotion running three days. The store gets identification with the community event on the Tuesday evening news show, I.D.'s nail down the identification with 60's used to demonstrate specific merchandise. (Sterling does all 60's, as well, to increase identification of personality and store.)

The Christmas promotion that follows begins heavily with I.D.'s, continues with live and tape demonstrations in the 60-second spots. TvB recommends heavy concentration on

gift certificates alone in both I.D.'s and 60's during last three days.

Beside the news show, there are certain other features which TvB recommends as basic to this campaign:

- *Three 60's on Sunday.* These demonstration commercials can set the scene for item promotions during the week.

- *Taped intros for events.* Taped introductions, featuring crowds, excitement, rows of merchandise, etc. will lend excitement to 60-second demonstration spots keyed to event selling.

In addition, TvB has provided Patterson Fletcher with an organizational plan for getting the spots on the air. Of interest to all advertisers, here it is in a nutshell:

*Friday.* Select merchandise to be aired 10 days hence. Obtain product information from buyer, establish copy points.

*Monday.* Have copy prepared by copywriter.

*Tuesday.* Copy approval by store department, advertising manager.

*Wednesday.* Work out production details with store display director.

*Thursday.* Complete rehearsal (shooting all backgrounds with Polaroid for benefit of directors who do not attend rehearsal.)

*Friday.* Acquaint store personnel with upcoming week's commercials: prices, copy points, etc.

"As this indicates," says Howard Abrahams, TvB's retail v.p., "the retail store display director is an integral part of any full-scale tv effort. In addition to his work on the tv commercials, he will maintain a permanent window to promote the tv schedule."

Dwight Shirey, president of Patterson Fletcher and Norman Tatman, P-F ad manager expect excellent results from the year-round effort. Experimentation hitherto over the past year convinced them a 52-week effort would work.

Last week, SPONSOR told how Macy's in New York became a 52-week advertiser after 18 months of experimentation with item promo-

(Please turn to page 52)

# MEGATOWN: MARKET OF TODAY

- The city fathers may have other ideas, but the city today is only the hub of a metro and satellite ring
- Boundaries of Megatown are set by the signal reach of radio/TV stations, states the latest WBC research

The changing American scene went under another microscope, and the findings were revealed this week. After two years of research, Westinghouse Broadcasting Co. has come up with a new marketing/media concept—"Megatown," the city with electronic boundaries.

This month, WBC and its reps, TvAR will begin demonstrating Megatown to top executives of ad agencies and client firms. Here is a preview of what they will get:

Since World War II, metropolitan areas have begun to lose their familiar identities. At the turn of the

century, there were great cities with quiet suburbs. As the century progressed, the suburbs went from rural to semi-urban; but there were still country folk and city folk. Their tastes were widely divergent. Today, this is not the case.

The suburban areas that ringed the central city came to be known as the "standard metropolitan area." were so designated as late as the 1950 Census. "But today, the advertiser can no longer set his sales goals and ad budgets in terms of SMA factors that no longer hold true," says Mel Goldberg, director of research at WBC.

who supervised the research project. "Setting his budgets according to Megatown would be much closer to reality."

So what is Megatown? According to Goldberg, it is an explosion produced by population growth, suburban drift, housing boom, improved highways and more automobiles. Result: a new marketing ring around the central city and its metro area that might be called a "satellite ring." This satellite ring that completes Megatown is composed of both old and new communities with direct ties to the central city. Their distance from the city is not mentioned any more in miles, but in minutes—for Megatown is the result of mobility. Mobility in transportation and communication has spawned the satellite ring.

Most mobile factor is radio and tv—for these two forms of communication are measured not even in min-

INSIDE MEGATOWN: Melvin A. Goldberg, Westinghouse Broadcasting dir. of research, shows how population growth has altered marketing



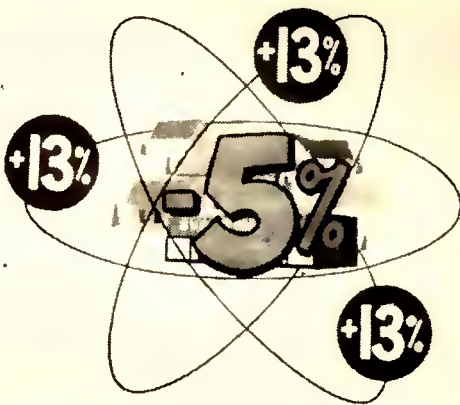
# FIRST IT WAS THE CITY, THEN THE METRO



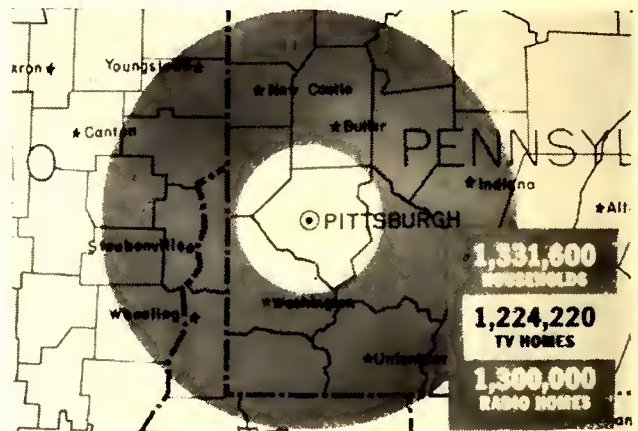
**MEGATOWN:** By marketing definition, "a giant community which is influenced and tied to a dominant central city," Megatown comprises the city itself, the ring that has become its "standard metropolitan area," plus another "satellite ring" of new communities



**TIME, THE DIMENSION:** In Megatown, people no longer measure in miles—but in minutes. No longer do people live 40 miles from the city; they live 50 minutes from town, five minutes from shopping center, an hour from office. Marketing must follow pattern



**MODERN TIMES:** In this, the Pittsburgh Megatown (there are 15 across the U.S.), a surprising change in retail sales has taken place. In the central city, last year, sales have fallen off five percent. But in the satellite and metro rings, sales are up 15%



**AERATION:** Air saturation of this Megatown is almost complete; of 1.33 million households, 1.2 million are tv homes and 1.3 million radio. What is of significance to the national advertiser is that this is for all of Megatown and not just for the central city area

utes. but in 10/1000's of a second. Thus the boundaries of the new Megatown are determined by electronics. The influence of print media (such as central city newspapers) has little influence in the suburban metro areas and still less in the satellite ring. National magazines also have heaviest penetration in the central city.

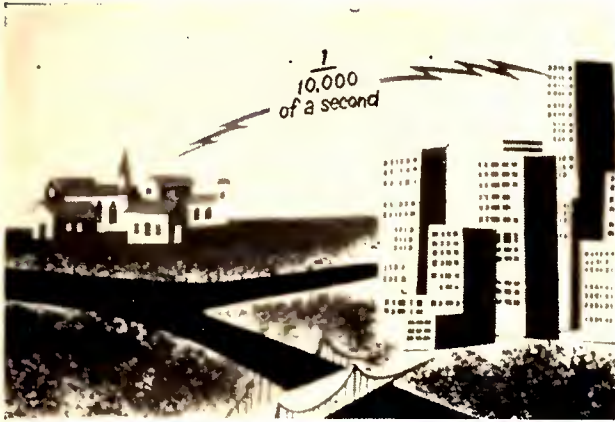
But the central city area is no longer dominant as a sales center. Trend is a falling off of sales in the central city, an increase in the metro and satellite rings as shopping centers move to the suburbs. "Going downtown to shop," a popular custom of the earlier part of the century, is no longer "in." Though the cen-

tral city may still influence taste, the actual shopping can be done in the satellite communities, and these are reached more efficiently by radio/tv.

Originally, cities grew out of a mutual need on the part of inhabitants for protection (forts), but the families were self-sufficient. With specialization, the families began bring-



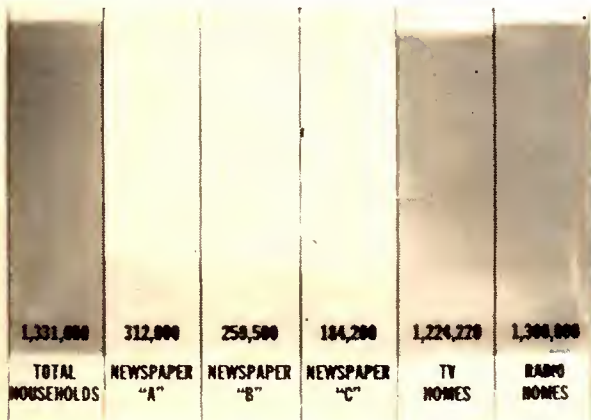
# AREA: NOW IT'S EXPLODED INTO MEGATOWN



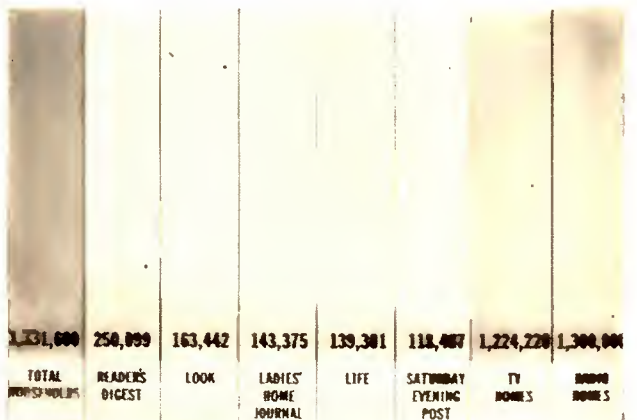
**MOBILITY:** Behind Megatown is mobility—mobility of transportation (the auto that has changed miles to minutes, has given rise to shopping centers) and mobility of communication (the broadcast media that have converted miles to as little as thousandths of a second)



**BOUNDARIES:** The boundaries of Megatown are determined by the signals of the radio and tv stations in the central city. Here is a typical Megatown whose central city is Pittsburgh; it includes in its satellite ring such communities as Youngstown and Johnstown



**MEGATOWN PAPERS:** The boundaries of Megatown are set by air media—not by print. This chart shows circulations of three top newspapers contrasted with radio/TV coverage; but newspaper coverage is almost entirely in central city where sales are down



**MEGATOWN MAGS:** Another comparison chart, this time for the leading national magazines. They too have most of their readers in central city. Megatown is not a future concept; it is actuality; national accounts must meet it with media that set its boundaries

ing products to a central source so that surplus could be bartered for other goods. Gradually a retail center emerged—then a town, a city, a metro area. Now it is Megatown, product of explosions (shopping centers, discount houses, supermarkets brought about through improved communication and transportation).

Megatown is not limited by artificial geographical boundaries, post office locations, or population density formulas. People move around in Megatown, taking with them some old ties and habits. They face the same problems, see the same tv shows; have the same tastes.

"There are 15 major Megatowns

in the U. S.," says Goldberg. "They are changing distribution and retailing patterns. A lot of agencies and advertisers are already aware of this, and are making their media buys accordingly." Others shortly will hear the WBC "Megatown" presentation, and can decide on how best to reach this giant community.

# Syndication's big fringe benefits

➤ \$17 million annual bonus is created by team of tv film buyers, agencies, stations, distributors, producers

➤ Today, advertiser's own employees, dealers, retailers are targets of campaigns which stress added film values

**B**uyers of syndicated film are going to reap a \$17 million harvest in '59. That's the figure placed on free promotion being made available to syndication users this fall above and beyond their out-of-pocket expenditures. Figured against a \$250 million time-plus-film cost factor for the year, this represents a 6% return on their investment—not a bad return in any business.

Where this \$17 million is coming from is no secret. It's the difference between what syndication actually costs and what syndication users get. According to one distributor, a new syndicated show gets between \$500,000 and \$1 million worth of promotion a year. Trade estimates put promotional spending at between \$100,

000 and \$250,000 per show. (With benefits averaging \$750,000 a show and expenditures running only \$175,000 a show the typical dividend is \$575,000 in promotion alone; and there are around 30 new shows a year going into syndication.)

The chief beneficiaries of this syndication promotional bonus are large-scale regional advertisers, but there is little doubt that local sponsors enjoy a proportionate share as well.

These are some ways in which syndication's bonus is distributed: publicity space, on-the-air announcements, retail counter and shelf merchandising, employee enthusiasm, distributor cooperation, newspaper advertising, radio announcements, outdoor displays and special advan-

tages involving personal appearances of stars, and coordinated efforts by production-linked institutions and agencies. The list goes on and on, with ingenious additions made each season.

Syndication promotion is based on the strategy of combining existing factors so that they pay off. It's a five-way team play among producer, distributor, client, agency and station. Each contributes his special know-how and unique opportunities. The result is to give syndication special values not generally found in any other medium.

What are syndication users out to do with their \$17 million of free annual benefits? Like anything else, syndication promotion, begins at home. Its first objective is to influence the sponsor's own employees. Ziv, for example, has an "Enthuse Kit" for its *This Man Dawson* series. A comprehensive plan is blueprinted, starting with a letter from the president to motivate his executives, urging wide tune-in to the show. Special representatives within the company are assigned promotional chores. The sales force's contests are pegged on the show. Previews of the series and inside announcements give employees first-hand knowledge and talking points with their neighbors in the community. The company uses its own display space, from cafeterias and lobbies to parking lots and lounges, and including public address announcements, pay envelope reminders, delivery trucks and letters to salesmen's wives. Trade promotion is expanded by bringing in dealers, distributors and suppliers with premiere day telegrams and letters. Last—and most important of all—the promotion should continue in at least one area for the life of the show.

The client can get excellent results by having the star of his show visit plants and home offices. Five Ziv personalities who made such appearances for regional sponsors were Dane Clark of *Bold Venture* for Bal-  
(Please turn to page 75)

**BROWN & WILLIAMSON** sales v.p. Joseph Crume (center) utilized film star Richard Carlson for Raleigh 11-city promotion tour. Keyes, Madden & Jones a.e. Phil Lanvin is at left



**JIM DOWNING** is a *newsman, not a radio man.* But his down-to-earth, pithy comments on what's been happening in local radio, and why, drew such industry-wide attention when they appeared in his Downing's Street columns a few months ago, that SPONSOR has decided to reprint excerpts from them. We think you'll agree Mr. Downing has gone straight to the heart of one of radio's problems and stated the case objectively.



## RADIO '59: A TULSA REPORT

► *Tulsa Tribune* columnist traces changes in local radio formats, tells why hi-fi became so popular

► Here are excerpts from his columns which have been widely praised by broadcast industry representatives

**N**ineteen-fifty-nine may well go down in history as the year when radio realized the error of its ways. When economics finally put an end to the trashy easy-way-out programming of nothing but kiddie music based on sales of pop single records to the junior high set.

The flight from the jukebox appears to be nearing avalanche proportions. Here in Tulsa, only KAKC remains on a pop single format. The strange part of the whole business is how long it held on after its peak.

In the beginning of the pop music and news era, radio was staggering under the impact of television which took the adult audience away practically instantaneously.

Who was left to listen to the radio except the kids doing homework in

their rooms. Their little bedroom radios in many cases remained the only radio voices in the homes.

Prior to that time, most radio had been pointed to the adult audience. Now the adults were elsewhere, watching tv. The kids, particularly the very young, sought the stations that offered something they could understand, simple music and a bare smattering of news. . . . If a thinking adult did happen to tune in, he fled in haste, appalled at what he heard.

Radio programmers held their noses, so to speak, and vied with each other to see who could program to the lowest tastes. It was a deadly serious competition, because the winner could depend upon having the highest ratings and could have the first say at the advertisers' dollars.

Madison Avenue—the ad agency headquarters—floundered and took the safe way out—they bought time “by the numbers”—on the basis of the highest ratings as established by the national surveying companies.

If they realized that such a course was roughly parallel to advertising Cadillacs in comic books (very popular with kiddies and low-grade moron adults) they could always say in defense, “Well, these youngsters will grow up some day and remember they heard us.”

By the fall of 1958 the jukebox revolution was almost complete. Here in Tulsa, only KVOO radio still held the line, stubbornly insisting that somewhere there were adults who wanted to listen to radio.

Meanwhile, tv had begun to pall on some thinking individuals. They turned to their record players and discovered the fun and entertainment of high-fidelity music. They bought hi-fi equipment to the tune of thousands upon thousands of dollars, sought on fm what am radio was not giving them. Sales of long-play albums soared.

*(Please turn to next page)*

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## WHAT TULSA RADIO PEOPLE SAID . . .

*"Your comments make me feel as if I'd just stepped out of a nice shower."*—Bob Parkhurst, KRMG

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*"We think you're right . . . there are far more people of taste and judgment than is generally realized . . . such people should be programed for."*—Gus Brandborg, KVOO

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*"I shall be looking forward to the rest of the series."*—James Schoonover, KTUL

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*"You're right—the ratings certainly don't tell the story."*—Stan Hagan, KOMA

---

Am radio was in a frenzy. The audience got younger and younger. The adults who listened had to be "bought" with giveaways which demanded that they be listening so they could telephone the stations when they heard the "magic" numbers broadcast.

Gimmicked, frantically-presented newscasts were the only ones such an audience would stand still for—understand. . . .

Radio veterans admitted privately they were ashamed of themselves for what they were doing.

Disk jockeys, many of them devotees of serious music and progressive jazz, shook their heads and played the records of teen-age "singers" with non-existent voices, boys whose long hair and sissified manner of dress appealed to the palpitating sub-teens to whose unformed tastes such represented sophistication and manliness.

Hundreds of record companies sprang into being to flood radio stations with free copies of rock 'n' roll, "race" music and hillbilly tunes. . . .

It got worse and worse. The deejays couldn't keep up with the stream of new titles that came in every mail. The record retailers didn't know what to buy, nor how many of which.

Then something happened. . . .

The seeds of the radio revolution were planted years ago when gadget-minded citizens began experimenting with high fidelity reproduction of phonograph records. The seeds were a long time sprouting, but when they did it was with a vengeance.

The enthusiastic comments and drum beatings of the early high fidelity buffs brought more and more folks into the fold. Soon it became possible to have a hi-fi rig without being an electronic genius. Do-it-yourself kits appeared which anyone handy with a screwdriver and soldering iron could put together.

There followed the buy-it-off-the-shelf components and the packaged hi-fi sets which put beautifully reproduced music within the reach of just about anybody. They were not—and are not—"cheap."

But that was the surprising part of it. Adults cheerfully shelled out two or three hundred dollars and more for turntables, preamplifiers, complicated speaker arrangements—and long-playing albums.

The only possible reason for such goings-on was the adults' liking for good music—and the fact that there was so little on the radio. . . .

In the last year, as am radio reached bottom with its jukebox programming for the kiddies, more than 50 new fm stations have come on the air. By April 1, 594 were in operation, 141 were being built, and applications for more new ones approached the 100 mark. . . .

Whereas am radio sets generally are in the children's rooms, fm lives with the adults. . . . Why? Because adults want something better than "good ole Ricky" or "the beat."

And adults usually drive the cars, so it is interesting to note that a Chicago distributor for fm radios reports a steady rise in demand for them despite the fact that they cost about \$40 more. . . .

*(Continued next week)*

# Plymouth

► Cleveland dealer association puts total budget into radio show spotlighting car

► Heavy merchandising includes tie-in announcements during the day, show plugs

**B**oth dealer and factory recognized long ago that the pitched battle for the attention of the new car buyer calls for strong merchandising in the climate where the actual sale is made. Even so, much of the hoopla that turns up around this time of the year has a predictable sameness to it.

This is why the year-round campaign now running at fever pitch in Cleveland stands out. It's a campaign designed to give the impression that a Plymouth hardly stops to gas up.

To put the Plymouth literally everywhere at once meant taking a course the exact *opposite* from the usual advertising approach. Instead of scattered use of air and print for promotional splurges, the Greater Cleveland Plymouth Dealers decided to concentrate their group advertising budget, roughly \$50,000, in one medium that would mount their commercials on three different frames—and almost always on the move:

• "Police Beat." A campaign basic, this is a 2½-hour show broadcast from a station wagon on the prowl in Cleveland in pursuit of police leads (from 10:05 p.m. to 12:30 a.m. nightly, Monday through Friday). Developed by station WJW with police-department cooperation, the show was considered ideal for showcasing automobile performance. The battery of relay radio equipment was merely transferred to a Plymouth. Commercials delivered directly from the car took on the color and excitement of the chase.

• Promotional spots. The \$1,000-

# dealers love radio on wheels

a-week package called for continuation of the on-the-move feel throughout the day and weekend. Ten 60-second promotional spots are aired each day, seven days a week. The copy, ad-libbed from a fact sheet, is virtually a commercial in itself: "The tremendous success of *Police Beat* is attributed in no small way to the unbeatable performance of the Plymouth. . . . Like the Plymouth, *Police Beat*, is first, fast and factual. . . ."

• *Safety spots.* Adding to the highly charged atmosphere of the campaign are safety spots cut by the police from the car, taped and run during the day in conjunction with the regular promotional spots ad-libbed by d.j.'s. Transcript of a typical announcement illustrates their usefulness to the campaign: "This is Lt. Jack Dudek of the Cleveland Police Department reporting first from Car 85, the Plymouth station wagon that prowls the streets of Cleveland each evening on *Police Beat*. Traffic safety is an important factor in prolonging life for every motorist and pedestrian. . . ."

These three different air approaches to selling Plymouths in Cleveland are backed up with plenty of merchandising. Individual dealers have soon found that identification with the show is an asset in their own print ads. Now most of them run a *Police Beat* logo in every ad.

Virtually every dealer window carries a *Police Beat* poster featuring Car 85 and calling attention to an award the show received from the Cleveland AFTRA chapter as the best radio program of 1959.

Every effort is made to build the show as a community affair: One night, high school reporters rode in the car as observers. The show itself has the approval and cooperation of the police department. In fact Police Chief Frank W. Story has lauded the show for building an "aroused, active, and well-informed citizenry," adding that "many worthwhile arrests have been made as a

result of information telephoned by listeners to *Police Beat*." The Police Department even provides an off-duty man for channeling these phoned-in reports. Obviously, no stone is left unturned to integrate the show—and Plymouth—into Cleveland life.

This week the association—32 members strong—begins its second year as sole sponsor of the show. Technical and programing kinks were pretty well worked out in the six months before Plymouth entered the picture. WJW developed a four-mile

Class B program channel with Ohio Bell telephone to handle the direct broadcasts from the car. One of the kinks: radio operations do not permit two-way communications with the Police radio room, so the police officer assisting reporter Tom Carson has to call in for details (see photo). Tests were run on the kind of music best suited to bridge the gap between on-the-scene reports. It was found that instrumental music (usually by name bands or large groups) provided the best balance to dramatic nature of the reports.



**IN MOTION** for 2½ hours nightly, Plymouth station wagon (driven by newsman Tom Carson) covers accident scene (below), waits while sergeant Dan Jamieson calls police station for more details. During lulls, officers tape safety spots incorporating plugs



# What should stations know about your

**With media procedures and buying philosophy varying considerably among agencies, media men tell stations about their operations**

**Paul E. J. Gerhold**, *v.p. & nat'l dir. of media research, FC&B, N. Y.*

The fast answer to what we want stations to know about us is: everything.

The better the stations know us, the better they understand our needs and our ways of doing business. The better able we will be to work with them to do an outstanding job with broadcast media.

Stations should know that the various Foote, Cone & Belding offices have autonomous media responsibility; each office makes decisions on media for the accounts it represents.

Decisions between broad categories of media involve not only buyers, but media directors and account management as well. Information that crosses media lines needs wide circulation; that which affects decisions between stations falls mostly into the buyer's province.

We are addicted to factual information as a basis for decision-making. We recognize the futility of trying to simplify our responsibilities in this connection by concentrating on



*Each FC&B office is autonomous, makes own decisions*

one service, or one type of measurement, consequently, any study that makes a valid contribution to our appraisal of media will be given thoughtful consideration.

Ideally, each station should know as much as it can about each of our accounts, about its needs and the strategies we are trying to pursue.

Ideally, we should know as much

as we can about each station, about its qualities as a medium, and about the availabilities of times and plans, and advertising opportunities—not just when we're buying but whenever we're thinking about media possibilities (which is almost all the time.) We are interested in creative media ideas, in anything offering an opportunity for effective advertising.

We want media to know us better, to understand our needs on each account, to contribute creatively to our media operation. This means that we want to work, as closely as we can, with stations, and that what we really want everyone to know is that our door is open.

**Carl Georgi, Jr.**, *media dir., Campbell-Ewald Co., New York*

Stations might take a page from the newspaperman's handbook to help provide the best service to agencies and performance beneficial to all concerned.

"Who, what, when, where, why and how"—these, traditionally, are the questions a good reporter must answer before he writes his story. These are the questions the station should answer to assure quick, smooth service to agency and client.

The station should know:

What accounts are handled by the agency.

Who in the agency handles them; the media man to contact.

When the agency should be approached concerning each specific account.

Where to make the contact, particularly in the case of large agencies which service several clients in scattered branch offices.

These are fundamentals with which the station should be familiar if it hopes to save time and effort for itself and the agency.

For the best service, however, the station must go a couple of steps further in its study to learn why and how an agency and client proceed as they do.

A knowledge of the client, his product, how the product is handled, the client's sales problems and objectives will prove of great value to the station representatives. It will help him in intelligent discussion with the



*Learn why and how agency and client proceed as they do*

agency and certainly trim confusion and wasted time and effort.

Stations should recognize, too, the agency's interest in information about them; why and how data should be presented to the agency concerning power, ratings, type of audiences, community stature, programing—anything which indicates acceptance and popularity in the market.

Awareness that the agency is helped by such items as continuing information—updated as new developments and trends appear—and promptness in submitting availabilities and confirmations, can only lead to better service by the station.

In fact, the station which has answered the "reporter's six questions" has already taken a giant stride in the direction of better service.

**Douglas Burch**, *media dir., Reach, McClinton & Co., Inc., New York*

The most important fact a station man should know about R/M is that he's welcome here. That old diplomatic chestnut, "The Open Door Policy," actually applies at 505 Park. We realize that few people have as sound a knowledge of the unique values and most effective uses of broadcast media as those people who sell them. We want to benefit from that knowledge.

So the man from a station can be assured of a ready audience when he comes in with new market information. It's a good idea if he's equipped

agency?

with a competitive presentation, or—and perhaps this is best of all—a slightly off-beat idea that just might make good sense for one of our clients.

It's important, too, that the station sales manager and his representative have a basic understanding of Reach, McClinton's creative approach. Here's where that off-beat idea can help. The creative people upstairs try consistently to make an ad or a commercial that is just different enough to reach people from a slightly unusual point of view. What they are looking for, as we are in media, is a way to make our clients' advertising work a little harder. If we can put together a media schedule which is out of the ordinary, and tailor-make a group of commercials to take the fullest advantage of this unusual use of time, we feel we've done the job well.


A word of caution, however. We'll never be different for its own sake. The basic values of media usage must be part of any schedule.

A third fact that should be pretty obvious but bears repeating is our confidence in your station represen-



*Should understand the agency's basic creative approach*

tatives. These men are more than salesmen. They are trained, competent professionals in this highly complex business of ours. We believe that a station rep cannot be expected to offer the best possible suggestions unless he knows all the facts.

Remember that we want to see you, and we'll never keep you waiting. Well—to steal a line from Gilbert & Sullivan—hardly ever. 

*Ed note: Next week three more admen reply to this question.*

# WCSH-TV 6

NBC Affiliate

Portland, Maine

## Total Television with Mustard & Relish

NBC's totality is continuing to assure Channel 6 advertisers of a bigger, more receptive audience.

But WCSH-TV has never been content to rest on its network laurels. For SIX straight years, we have provided the type of local programming that gives our viewers that "this is our station" feeling.

Ask your Weed TV man about the many WCSH-TV staffers who work so capably "on the air" to provide this special "flavor" for Channel 6.

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

**A MAINE  
BROADCASTING SYSTEM  
STATION**

WCSH-TV Portland (6)  
WLBY-TV Bangor (2)  
WCSH Radio—Portland  
WLBY Radio—Bangor  
WRDO Radio—Augusta

WFBM-TV



## more than doubles your Indianapolis potential

For every 10 families in the Indianapolis Trading Area ... there are 13 in its Satellite Markets. WFBM-TV dominates Mid-Indiana in total coverage and market penetration—Nielsen No. 3.



Represented  
Nationally  
by the  
KATZ Agency

OUR 10TH  
ANNIVERSARY

only basic NBC coverage of America's  
13th TV Market—760,000 TV homes.



**INDIANAPOLIS**—Major retail area for 18 richer-than-average counties. 1,000,000 population—350,600 families with 90% television ownership!



**11 SATELLITES**—Each market within WFBM-TV's verified coverage ... Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

National and regional buys  
in work now or recently completed

# SPOT BUYS

## TV BUYS

**General Foods Corp.**, Maxwell House Div., New York: Adding to current schedules in western markets to introduce its new "Western Blend" Maxwell House Coffee. Minutes and 20's start about mid-November, run through the contract year. Buyer: Pete Berla. Agency: Ogilvy, Benson & Mather, Inc., New York.

**Muriel Cigars**, Div. of Consolidated Cigar, New York: Campaign in 17 top markets for its cigars. Run is for six weeks using nighttime I.D.'s, three to five per week per market. Buyer: Sally Reynolds. Agency: Lennen & Newell, New York.

**Standard Brands, Inc.**, New York: Going into about 10 top markets with schedules for Hunt Club Dog Food using day and night minutes and 20's. Placements start second week in November for 13 weeks. Buyer: Len Soglio. Agency: Ted Bates & Co., New York.

**General Mills, Inc.**, Minneapolis: Planning a campaign in major markets for Betty Crocker Cake Mixes. Day and night minutes and chainbreaks are being set for varying lengths; starting dates are staggered through November. Buyer: Mickey McMichael; BBDO, N.Y.

**Procter & Gamble Co.**, Cincinnati: Getting off saturation flights in the top 50 markets for Duncan Hines Cake Mixes beginning second week in November. Placements are for the P&G contract year; night minutes and chainbreaks. Buyer: Tim Tully. Agency: Compton Adv., New York.

**Lanvin Perfume, Inc.**, New York: Lining up pre-Christmas schedules for its perfumes in top markets. Three-week runs, prime 20's and I.D.'s, are being bought, frequencies depending on market. Buyer: Walter Reed. Agency: Cohen, Dowd & Aleshire, New York.

**General Foods Corp.**, White Plains, N. Y.: Preparing a campaign in southern markets for Baker's Coconut, to start 18 November in about 18 markets. Daytime minutes, averaging five per week in each market, are being scheduled for four weeks. Buyer: Clare Muldoon. Agency: Young & Rubicam, New York.

## RADIO BUYS

**Royal McBee Corp.**, Post Chester, N. Y.: Initiating its pre-Christmas campaign for Royal portables the last week in November. Schedules are for three weeks, with 12-, 18- and 24-Plans being bought. Buyer: Eleanor Fetzer. Agency: Young & Rubicam, N. Y.

**National Carbon Co.**, Div. of Union Carbide Corp., New York: Kicking off weekend and traffic minutes this month in a number of top markets to introduce its new anti-freeze, Prime. Frequencies vary from market to market. Buyer: Dick Olsen; Wm. Esty, N. Y.

**P. Lorillard Co.**, New York: Using traffic, day and night minutes in a big top-25 push for Spring cigarettes. Four-week schedules start second week in November. Buyer: Bob Kelly. Agency: Lennen & Newell, New York.



you get  
the biggest  
share of the



**TEXAS  
HOT  
SPOT**

**BEAUMONT-  
PORT ARTHUR-  
ORANGE-  
ON  
KFD~~M~~-TV  
CHANNEL 6**



**THE  
HOTTEST SPOT  
IN TEXAS  
IS YOURS  
ON**

Share of Audience  
**Sign On to Sign Off**

**57.5%**

**57.7%**

ARB  
APRIL - MAY, 1959

NIELSON  
MAY-JUNE, 1959

CBS  
ABC

**KFD~~M~~-TV**

Beaumont-Port Arthur-Orange

C. B. Locke, Executive Vice President  
& General Manager

Mott Johnson, Sales & Operations Manager

Peters-Griffin-Woodward, Inc.



**VIDEOTAPE**

## TV RESULTS

### PAINTS

SPONSOR: The Glidden Co.

AGENCY: Direct

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

WXIX, Milwaukee

Announcements

### NEW HOMES

SPONSOR: Dale Fairless Realty Corp.

AGENCY: Direct

**Capsule case history:** Dale Fairless Realty Corp., one of the largest realty companies in the Norfolk-Virginia Beach area, believes home buyer prospects must be educated to accept a new and different way of living—from renting to buying. For this reason Dale Fairless decided to place its advertising dollars in the strongest possible medium. The realtors purchased a schedule of participating spots in WAVY-TV's *House Detective*. Within a few short weeks traffic had considerably increased, and Fairless reported that it had sold four new homes, which it attributed directly to tv advertising, in its Pleasant Park Homes section of Virginia Beach. "In the past we have used a number of media to promote our new homes, but tv advertising really paid off," said Dale Fairless Witt. "We consider this to be an excellent method to reach and sell the vast home-buying market in this area, and we plan to use WAVY-TV on future projects. It's proved an outstanding method of selling real estate."

WAVY-TV, Norfolk

Announcements

### TOYS

SPONSOR: Harold Hahn Co.

AGENCY: Direct

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

WNHC-TV, New Haven; WNAC-TV, Boston

Announcements

### PUBLIC UTILITIES

SPONSOR: Atlanta Transit System

AGENCY: Direct

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

WAGA-TV, WLW-A, Atlanta

Program & Announcements



Maybe it depends on how you  
**LOOK** at it!

When the pressure's on, you tend to see things out of proportion. But not if you use WAVE-TV. Here balanced programming and *trustworthy operation* automatically assure you of audience ratings, coverage and low costs-per-thousand.

**WAVE-TV**

**CHANNEL 3 • Maximum Power • NBC  
LOUISVILLE**

*NBC SPOT SALES, Exclusive National Representatives*

## SPOT AIR MEDIA

(Continued from page 33)

Chart I, showing percent of major media expenditures by national advertisers details the big bite which air advertising budgets have taken out of print in the past decade. Magazines, newspapers, and outdoor are classified as "major print media."

Chart II will be even more interesting, however, to students of the business. The three main "market-by-market" media used by national advertisers are spot tv, spot radio, and newspapers (exclusive of supplements).

Note that in this area of pinpointed advertising effort, radio spot held up relatively well throughout the 10-year period 1949-58, while spot tv was making huge gains at the expense of newspapers.

Both Charts I and II cover the first decade in which tv was a major factor in national advertising. They have not been projected into 1959, since the McCann Erickson-Printer's Ink tabulations do not cover the present year, and the projections used by them for talent and other expendi-

tures are somewhat at variance with those used by SPONSOR editors.

SPONSOR estimates that in 1959 radio/tv as a whole will account for 56% of national ad dollars in major media, while radio/tv spot will account for 55% of national and regional expenditures in market-by-market media.

One interesting, and wholly unforeseen, fact which turned up in the SPONSOR study: the percent of national ad dollars going into market-by-market media has not increased substantially in the last 10 years.

Despite the talk about modern marketing concentration the national media (net tv, net radio, magazines, and newspaper supplements) are getting nearly as great a percent of national budgets as they did in 1949, when they received 58%.

Looking ahead to 1960, many industry experts believe that air media spot may easily top network in ad expenditures. They cite these reasons:

1) Tv spot has shown greatest percent gains in 1959; network expenditures are limited by availabilities of network time.

2) National spot is the most profitable part of a radio or tv station's revenue, in fact frequently decides the extent of its profit.

3) Air media spot has proved itself capable of selling goods, in practically every field of national advertising, and can be used by all sizes and types of national advertisers.

4) Spot's extreme flexibility appeals to sales and marketing strategists who want maneuverability and quick results.

## RETAILERS & TV

(Continued from page 38)

tions. In contrast to Macy's, which uses all 60's on two days of the week, is Rohert Hall, which uses 60's, 20's, and I.D.'s in both vertical and horizontal saturations. Hall, ranked 18th in national and regional spot tv advertisers by TvB, spends over \$4 million a year in the medium in roughly 90 markets. Hall has found that what works in one market will work in another. Other stores have discovered this, too. Here's how a tv formula was developed for the stores in the Frederick-Atkins buying organization:

Two Thanksgivings ago, Woodward & Lothrop, the class mass department store in Washington, D. C., started with a plan consisting of four items a week, each aired four times a week. Results were successful, they began a permanent schedule. Last fall, ad manager George Titus added a half-hour film show once a week designed to build image alone. "Washington newspapers," says Titus, just don't cover our market: a downtown store, five branches and a branch to come. We needed coverage, impact and an image builder that would reach the whole area."

As a result, other stores in the Frederick-Atkins group now use the same formula. They are: D. H. Holmes, New Orleans; Pogue's, Cincinnati; Sihley's, Rochester (though no longer a member of the F-A group, Sihley's still uses the item-plus-image formula).

Next week: How Max Hess is using spot radio to spearhead a campaign which has made Allentown, Pa. and its environs a veritable retail battleground.

SPONSOR • 7 NOVEMBER 1959

# CHICAGO? HOUSTON? DAYTON?



## NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

### JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

### KNOE-TV AVERAGES 78.5% SHARE OF AUDIENCE

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

# KNOE-TV

Channel 8  
Monroe, Louisiana

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

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

# KMJ-TV NOW SHOWING

THE NEW MGM



FILM PACKAGE

Featuring such outstanding hits as:

**Anna Karenina**

**Dinner at Eight**

**The Good Earth**

**The Barretts of Wimpole Street**

**Mata Hari**

**The Philadelphia Story**

**Rage in Heaven**

**Ninotchka**

**The Women**

Never before shown in Fresno, they will attract  
a large and attentive audience.

**KMJ-TV**

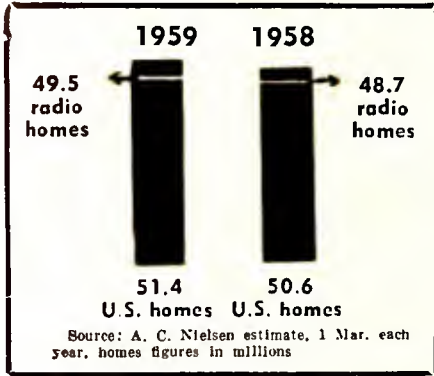
FRESNO, CALIFORNIA • THE McCLATCHY BROADCASTING COMPANY

THE KATZ AGENCY, NATIONAL REPRESENTATIVE

# Facts & figures about radio today

## 1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of September 1959				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,417	105	490	216
Fm	646	157	62	27

End of September 1958				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,290	101	449	109
Fm	561	98	39	30

Source: FCC monthly reports, commercial stations. \*August 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*
<b>Total</b>	<b>146,200,000</b>	<b>139,000,000</b>

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

Radio set sales index

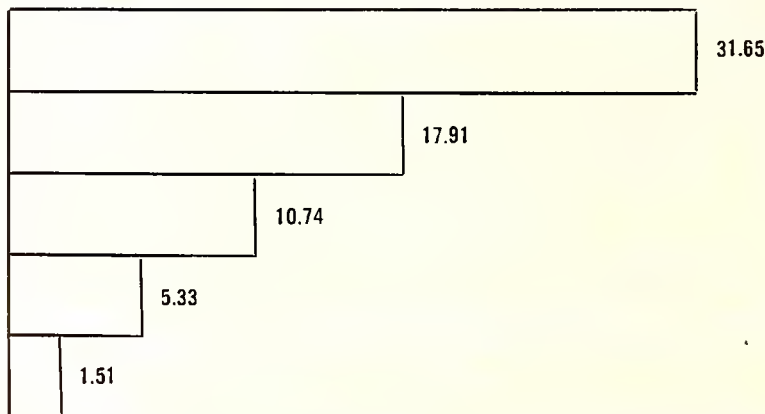
Type	August 1959	August 1958	8 Months 1959	8 Months 1958
Home	671,713	658,247	4,357,421	4,111,080
Auto	279,427	242,915	3,434,345	1,839,813
<b>Total</b>	<b>951,137</b>	<b>901,162</b>	<b>7,791,766</b>	<b>6,004,893</b>

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.

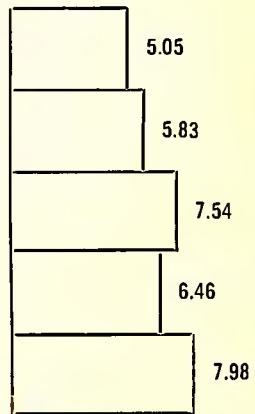
## 2. CURRENT LISTENING PATTERNS

### Light tv viewers are heavy radio listeners

HOMES RANKED ACCORDING TO TV VIEWING



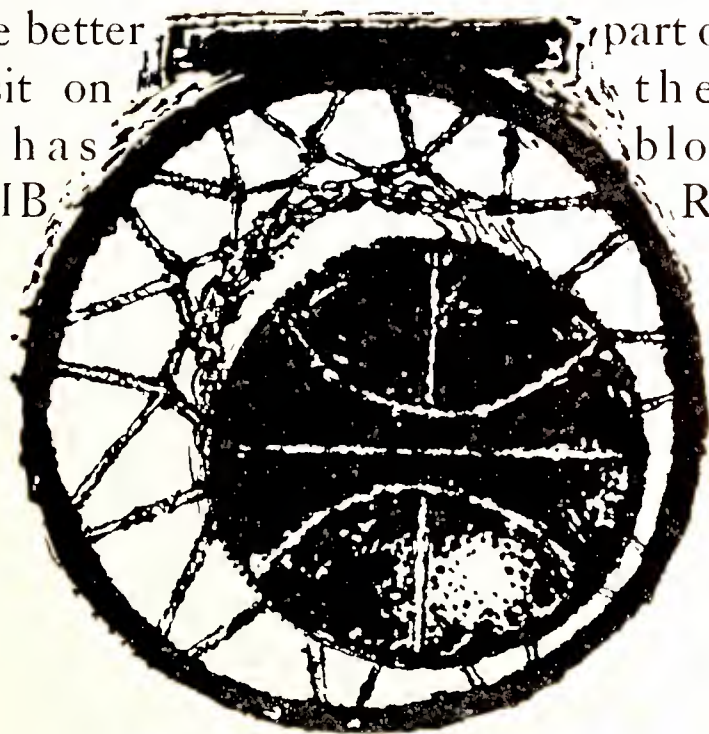
RADIO LISTENING FOR SAME HOMES



Tv homes are listed in order of decreasing tv viewing in five (hence quintile) equal groups. Material at right shows radio listening for corresponding tv homes. The chart indicates that light tv daytime viewers can be reached better with radio. Source is Nielsen, weekly hours of viewing and listening, weekdays only 9 a.m. to 6 p.m., during March 1958.

# SCORE!

If you are not piling up record sales points in San Diego, you are just not trying. Here is the real bounce and action of America today! The 19th market. KFMB Radio is here to help call your shots. Nice people with music that paces the swift, changing tempo. Variety programming for a variety of listeners. World news from CBS. Local tidings from the hometown reporters our fellow citizens turn to first—and believe. Living, buying and listening to KFMB Radio are the biggest audiences in the better part of Southern California. Don't sit on the sidelines—the whistle has been blown. Take the ball with KFMB Radio. Score now!



**KFMB RADIO**  **SAN DIEGO**

A TRANSCONTINENT STATION

REPRESENTED BY EDWARD PETRY & CO., INC.

## FARM GALS EYE NEW PASTURES!

But they've been warned, by their Mothers, to stay off Madison Avenue!

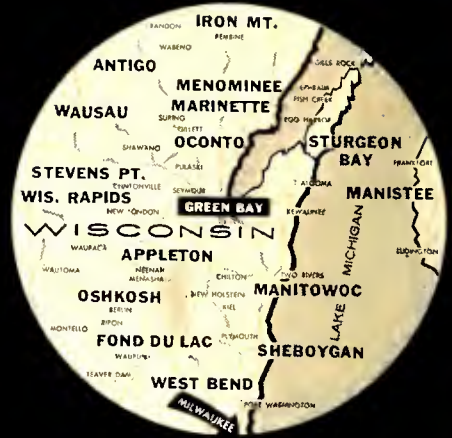
Seriously, this picture is merely to show that our farm families of today, here in the Land of Milk and Money, look and act just like their City Cousins . . . except the farmer, of course, has more money.

Eye our market: 42% rural and 58% urban . . . more than 1,350,000 folks spending \$1,750,000,000 in retail sales yearly . . . over 400,000 families enjoying Channel 2-CBS Television.

Makes a pretty picture, doesn't it?



HAYDN R. EVANS, GEN. MGR.



THE LAND  
OF MILK  
AND <sup>M</sup>ONEY  
WBAY ch. 2  
GREEN BAY



# WASHINGTON WEEK

7 NOVEMBER 1959

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Federal Trade Commission chairman Earl W. Kintner heat out the renewal of the quiz show hearings by a whisker with an announcement of a sweeping new program for screening tv commercials.

Kintner conceded that the new drive had been sparked by the quiz scandals (See Washington Week, 31 October). He restated his belief that the FTC lacks legal authority to deal with that situation. But he emphasized the fact that the Commission does have plenty of authority to crack down on misleading commercials and **called on the industry to cooperate with a drive of its own.**

The FTC has been monitoring radio and tv on a hit-or-miss basis, and mainly after receiving complaints from the public. Kintner is putting out the word to all FTC personnel that **all national tv networks are now to be monitored every moment that they are on the air.**

All national tv ad continuities from 15 November to 15 December will be ordered and studied carefully.

The radio and tv monitoring staff will be "more than doubled for as long into the future as is necessary to achieve very substantial improvement in tv advertising," Kintner said. Finally, all 9 FTC field offices have been instructed to intensify their monitoring of non-network shows.

Kintner said the Commission has 53 different probes of broadcast commercials in progress as of right now, and that more complaints will be issued "very shortly." All of this before the new drive has even gotten under way—**so that much, much more activity can be expected from the commission.**

**If the FTC was feeling the heat of White House urging for action in the wake of the quiz show revelations, the Justice Department, in all likelihood, was feeling it even hotter.**

Attorney General Rogers held conferences with Bob Kintner, of NBC, and Frank Stanton, of CBS—highly secret by the way—in the course of probing whether any laws now on the books can deal with the mess.

Rogers said the results of the studies will be available to Congress in January. Betting still is heavy on the side of no finding that rigging quiz shows violates any present law, but perhaps a recommendation for legislation which will cover in the future.

Meanwhile, it still appears quite likely that Justice will be pushed by the quiz show scandals to take action in the broadcast field which has no connection with the quizzers, as the FTC has already done.

The effect might well be to **hurry up antitrust indictments** against the networks on option time and alleged monopoly in the field of programing. Suits along these lines seemed likely, but for the distant future.

**On the quiet side, Sen. John Carroll sets his Senate Judiciary subcommittee for a 19 November continuation of hearings on bills to set up a code of ethics for regulatory agencies.**

Carroll has been neatly blocked because he is insisting on a bill that would put lawmakers in the same jail cells and make them subject to the same fines applicable to anybody else for off-the-record contacts with commissioners. **Leading legislators don't like that one little bit.**

# FILM-SCOPE

7 NOVEMBER 1959

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MCA is reporting no difficulty in getting good evening time periods for its three new syndicated shows, *Shotgun Slade*, *Johnny Midnight* and *Coronado 9*.

All time slots set with advertisers or stations on each of the shows to date have been between 7 and 11 p.m., with at least half of them reportedly falling between the choicest hours of 7:30 and 10:30 p.m.

You wouldn't think that in this day and age people would be arguing about woman's place in business, but it's happening in the film field.

The fact that a couple women—Olga Gomez, of ABC Films, and Sherlee Barish, of Official Films—have crashed through the sales precincts of syndication may have ignited this controversy over the relative abilities of men and women.

Here are some of the advantages of women sales as their proponents see it:

- The lady salesman gets an immediate reception from some film buyers while her male counterpart cools his heels in the waiting room.
- Women may have the advantage of being believed in everything they say or hint at.
- Men in business often give away an important psychological advantage to women: They may assume women have low business acumen and therefore aren't capable of using complicated or high-pressure sales strategy.

Efficient syndication buys do not always depend on the exclusive use of the highest ranked ratings contenders.

One reason is this: Just a few ratings points often lie between shows that are widely scattered in their ratings ranking.

Below, for example, only a 2.5 point difference separates 20 shows ranked from 21st to 40th in a January-to-April 1959 multi-market Telepulse study:

RANK	PROGRAM (DISTRIBUTOR)	4 MO. WEIGHTED AVERAGE RATING	AUDIENCE COMPOSITION				
			M	W	T	C	TOTAL
21.	Sky King (Nabisco)	11.5	32	43	15	89	179
22.	Wild Bill Hickok (Screen Gems)	11.2	59	61	18	89	227
23.	Sheriff of Cochise (NTA)	11.1	83	87	16	27	213
24.	Jeff's Collie (ITC)	11.0	52	58	14	79	203
25.	Target (Ziv)	11.0	81	89	15	32	217
26.	Woody Woodpecker (Kellogg)	11.0	52	58	16	93	219
27.	Flight (CNP)	10.9	87	93	16	28	224
28.	Divorce Court (Guild)	10.5	86	95	14	19	214
29.	Annie Oakley (CBS Films)	10.4	54	59	17	85	215
30.	Burns & Allen (Screen Gems)	10.4	73	84	15	43	215
31.	Roy Rogers (Roy Rogers Syndic.)	10.2	23	27	11	97	158
32.	Casey Jones (Screen Gems)	9.9	58	62	15	79	214
33.	Frontier (CNP)	9.9	69	73	16	53	211
34.	Farmer Alfalfa (CBS Films)	9.8	61	67	10	83	221
35.	Man Without A Gun (NTA)	9.6	83	89	16	35	223
36.	This Is Alice (NTA)	9.6	78	82	16	49	225
37.	Dr. Hudson (MCA)	9.4	86	92	16	24	218
38.	Three Stooges (Screen Gems)	9.3	65	75	14	72	226
39.	Decoy (Official)	9.1	82	92	14	22	210
40.	Glencannon (NTA)	9.0	73	79	16	41	209

(For shows ranked 1st to 20th, see FILM-SCOPE, 22 August issue.)

Whether or not stations will come to feel any erimp in fresh feature films supplies for their schedules depends largely on two things: (1) The size of the station's library of films, and (2) just how many of the post-1918 feature film will be available.

Stations with a large backlog of unaired pictures can probably hold out until the late 1960's by premiering their new supplies judiciously.

The problem of the post-1948 wide-screen picture has been a baffling one since tv's physical ratio resembles the so-called narrow screen.

But even this seems to be getting a solution.

**United Artists has developed a technical process for re-printing wide-screen features for tv specifications:** It involves cropping down each shot to keep the most important elements but without introducing an optical distortion, or without having the picture appear in any way "patched together."

Several of these pictures have been telecast by WCBS-TV, New York, to feel out audience reactions: **No unfavorable letters were received.**

**ABC Films this past week joined up with Allied Artists for two tv film series to be produced and distributed this coming season.**

The inspiration for such an alliance between a television company and a Hollywood producer may well come from the successful trade marriage between the parent ABC organization and Warner Brothers for shows on the ABC TV network.

Allied Artists' link with ABC Films follows another plunge into tv film by a motion picture producer: Paramount Pictures.

This Paramount Pictures Television Division under George Gruskin will be strictly a film operation, without any ties to the Paramount tape unit at KTLA, Los Angeles, under Jim Schulke.

**Ziv is out to build up Sea Hunt to take over the place of the retiring Highway Patrol series as a leading action-adventure show in syndication for status and longevity.**

In January, Sea Hunt will enter the select circle of shows that lasted a third year in first run syndication.

**Ampex shipped its 500th video-tape recorder last month, just 23 months after the first delivery to KING-TV, Seattle, in 1957.**

According to Ampex, there are now between 75 and 100 syndicated attractions that are being regularly produced and played on video-tape.

Such an estimate suggests that tape syndication is becoming a local station affair developing along different lines than film syndication.

Only Guild, NTA and ITC among major film syndicators have made significant sales of tape shows.

## COMMERCIALS

**A Chicago commercials producer sounded off last week on agency obsessions with technical correctness.**

"Making an unreasonable number of changes to correct minor deficiencies—or suspected deficiencies—can bring production costs out of all reasonable bounds," said Earl Klein, president of Animation, Inc., in speaking to an agency producer's workshop of the Chicago Federated Advertising Club.

# SPONSOR HEARS

7 NOVEMBER 1959

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SPONSOR

PUBLICATIONS INC.

There's a network tv research chief who's going to be mighty careful hereafter as to who he recommends for the speaking agenda before advertising or marketing groups.

The reason: A freelance researcher so submitted turned his talk into a downgrading of certain types of programs for sales effectiveness.

P&G is reported to be on the verge of unleashing one of its periodic account reshuffles: from one agency to another.

The core of this scuttlebutt: (1) Mr. Clean from Tatham-Laird to Burnett; (2) B&B being divested of Tide (around \$10 million) and (3) Grey turning up as the white-haired boy in the realignment.

The imminent buyout of WLS, Chicago, by AB-PT will probably nudge old-timers into recalling how this station got its call letters.

Like many other stations in the fledgling days of radio, WLS's call letters were borrowed from a slogan serving the founder's main business. In the case of WLS, the founder was Marshall Field and the slogan: World's Largest Store.

Other similar adaptation included:

WGN, Chicago, the Chicago Tribune's World's Greatest Newspaper.

WOC, Davenport, the Palmer school's Wonders of Chiropracty.

WJOY, Burlington, a nostrum seller's Wondrous Joys of Youth.

WDOD, Chattanooga, a Chamber of Commerce's Wonderful Dynamo of Dixie.

WIOD, Biscayne, Fla., a realtor's Wonderful Isle of Dreams.

Look for ABC TV to enter the informational documentary lists in January: it's figuring on doing eight such one-hour specials during 1960.

The plan is to broadcast them in prime time. Problem facing the network: the base upon which the preempting will be done in relation to its Hollywood commitments.

You can expect some sort of facesaver in connection with the situation comedy laughtracks; at least as far as CBS TV is concerned.

The device: a line in the credits to the effect that the laughs were augmented.

The top tv impressario for one of the leading four agencies made a statement at a network meeting which caused somewhat of a jolt.

His remark: If a network wants to assume all responsibility for its programing fare, it then should be willing to let an advertiser pull out in the event a show hasn't made it after four weeks.

Several reps last week were asked by their radio stations with NBC affiliations to scout the field for freelance sources of "live" news.

Explanation given the reps: Now that NBC Radio is changing its program servicing structure it would be timely to take a closer look at other available program founts.

## TAMPA-ST. PETERSBURG

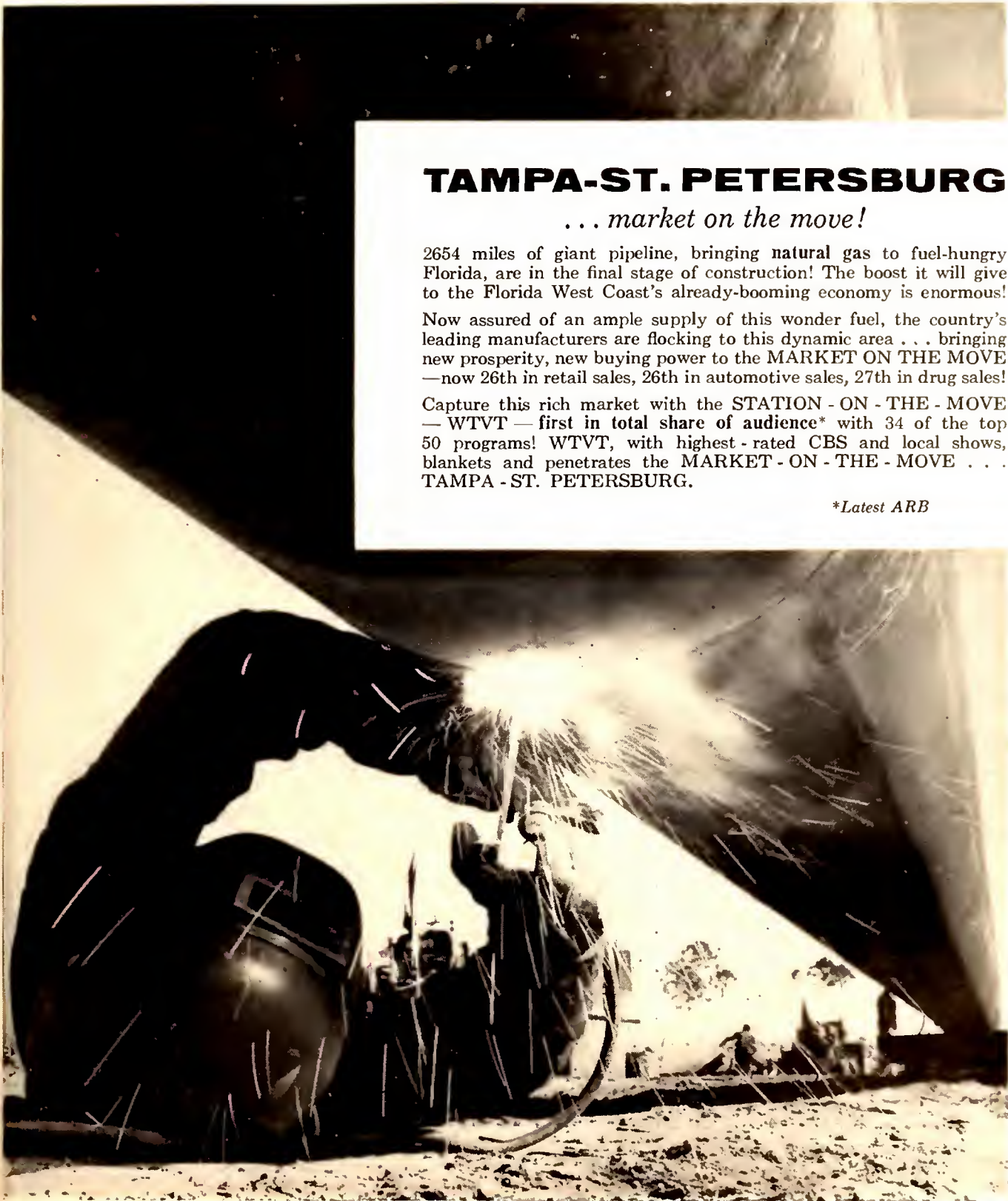
*... market on the move!*

2654 miles of giant pipeline, bringing natural gas to fuel-hungry Florida, are in the final stage of construction! The boost it will give to the Florida West Coast's already-booming economy is enormous!

Now assured of an ample supply of this wonder fuel, the country's leading manufacturers are flocking to this dynamic area . . . bringing new prosperity, new buying power to the MARKET ON THE MOVE — now 26th in retail sales, 26th in automotive sales, 27th in drug sales!

Capture this rich market with the STATION - ON - THE - MOVE — WTVT — first in total share of audience\* with 34 of the top 50 programs! WTVT, with highest-rated CBS and local shows, blankets and penetrates the MARKET - ON - THE - MOVE . . . TAMPA - ST. PETERSBURG.

*\*Latest ARB*



*station on the move...*

# WTVT

TAMPA - ST. PETERSBURG



Channel 13

THE WKY TELEVISION SYSTEM, INC.

WKY-TV Oklahoma City

WKY-RADIO Oklahoma City

WSFA-TV Montgomery

*Represented by the Katz Agency*

Top 10 shows in 10 or more markets: 19 Aug-15 Sept 1959 TITLE, SYNDICATOR, SHOW TYPE	National average	7-STATION MARKETS		5-STA. MARKET	4-STATION MARKETS						Atlanta	Balt.	Boston	Buffalo	Cine
		N. Y.	L. A.	Seattle	Chicago	Detroit	Minpls.	St. Louis	San Fran.	Wash.					
<b>Highway Patrol</b> ZIV (Adventure)	14.8	10.9 wrea-tv 7:00pm	7.7 kltv 8:00pm	20.2 komo-tv 6:30pm	16.2 wgn-tv 9:30pm	8.9 wjbk-tv 7:00pm	15.2 kstp-tv 9:30pm	13.0 ksd-tv 9:30pm	16.5 kron-tv 6:30pm	8.9 wtop-tv 7:00pm	15.9 waga-tv 9:00pm	8.3 wmar-tv 7:00pm	13.9 wbz-tv 7:00pm	7.9 wgr-tv 7:00pm	25 wkrc-tv 10:30
<b>U. S. Marshal</b> NTA (Western)	13.5	10.2 wrea-tv 10:30pm		4.2 kntt-tv 8:00pm	10.2 wbkb-tv 9:00pm	12.5 wwj-tv 10:30pm	11.0 kstp-tv 10:30pm	10.7 ksd-tv 10:00pm	9.5 kron-tv 7:00pm	6.9 wre-tv 10:30pm	27.8 waga-tv 10:30pm	10.3 wbal-tv 10:30pm	20.2 wnac-tv 10:30pm	10.0 wkbw-tv 9:30pm	11 wepo-tv 9:30pm
<b>Sea Hunt</b> ZIV (Adventure)	13.4	7.7 wabc-tv 10:30pm	6.7 krea-tv 10:30pm	12.8 king-tv 10:00pm	19.2 wnbq-tv 9:30pm	20.0 wjbk-tv 10:30pm	13.9 wten-tv 9:00pm	13.9 ktvi-tv 9:30pm	14.2 kron-tv 7:00pm	6.9 wmal-tv 7:00pm	9.2 wsb-tv 7:00pm	11.8 wbal-tv 10:30pm	13.5 whdh-tv 10:30pm	14.0 wkbw-tv 10:30pm	8.2 wkrc-tv 7:30pm
<b>Mike Hammer</b> MCA (Mystery)	13.2	13.4 wrea-tv 10:30pm	10.2 krea-tv 10:30pm	14.0 king-tv 10:00pm	13.5 wgn-tv 9:30pm	5.2 cklw-tv 9:00pm		6.7 ksd-tv 10:00pm	9.5 kron-tv 10:30pm	10.2 wre-tv 10:30pm	10.9 wlw-a-tv 10:30pm		12.9 wnac-tv 7:00pm	16.2 wgr-tv 10:30pm	19 wkrc-tv 9:00pm
<b>Death Valley Days</b> U.S. BORAX (Western)	13.1	9.7 wrea-tv 7:00pm	6.9 krea-tv 7:00pm	16.2 king-tv 9:00pm	10.5 wgn-tv 9:30pm	11.2 wwj-tv 7:00pm	23.5 wcco-tv 9:30pm	8.9 ktvl-tv 10:00pm	19.3 kplx-tv 10:30pm	9.0 wre-tv 7:00pm	9.5 wsb-tv 7:00pm	11.3 wjj-tv 7:30pm		10.5 wben-tv 7:00pm	8.9 wkrc-tv 7:00pm
<b>MacKenzie's Raiders</b> ZIV (Adventure)	11.4		7.4 kltv 8:00pm	15.5 komo-tv 9:30pm	12.5 wnbq-tv 9:30pm	9.9 wsyz-tv 7:00pm	11.2 kstp-tv 9:30pm	6.9 ktvi-tv 10:00pm	4.5 kplx-tv 8:00pm	8.2 wtop-tv 7:30pm	11.5 wsb-tv 7:00pm	9.3 wbal-tv 10:30pm	6.7 whdh-tv 7:30pm	8.2 wben-tv 7:00pm	9.2 wkrc-tv 7:00pm
<b>State Trooper</b> MCA (Adventure)	11.4		2.9 khj-tv 8:00pm		9.7 wgn-tv 9:30pm		14.2 kstp-tv 9:30pm	14.0 ksd-tv 9:30pm		5.9 wmal-tv 6:30pm				8.2 wben-tv 7:00pm	8.4 wkrc-tv 7:00pm
<b>Flight</b> CNP (Adventure)	11.3		4.3 krea-tv 10:30pm	14.7 king-tv 7:00pm	7.5 wgn-tv 8:00pm		10.5 kstp-tv 9:30pm		8.2 ktvu-tv 7:30pm	5.7 wre-tv 6:00pm	10.2 waga-tv 8:00pm	16.3 wjj-tv 8:00pm	7.7 wbz-tv 4:30pm	8.5 wgr-tv 10:30pm	7.1 wepo-tv 10:30
<b>Rescue 8</b> SCREEN GEMS (Adventure)	11.3	9.6 wabc-tv 10:30pm	6.2 krea-tv 7:00pm	21.4 king-tv 9:30pm	10.2 wgn-tv 8:30pm		12.5 wcco-tv 7:00pm		9.5 kron-tv 6:30pm		10.5 wsb-tv 10:30pm	9.3 wbal-tv 7:00pm	9.2 wnac-tv 7:30pm	9.2 wgr-tv 7:00pm	10 wlw-tv 10:30
<b>Whirlybirds</b> CBS (Adventure)	10.9		3.7 khj-tv 7:30pm		11.2 wgn-tv 9:00pm		8.2 wten-tv 8:30pm	10.5 ksd-tv 10:00pm	4.9 kplx-tv 7:30pm	9.2 wtig-tv 7:00pm	14.5 wsb-tv 7:00pm		13.2 wbz-tv 7:00pm	8.2 wben-tv 7:30pm	9.2 wepo-tv 6:30pm

### Top 10 shows in 4 to 9 markets

<b>If You Had A Million</b> MCA (Drama)	12.7	7.2 wrea-tv 7:00pm									9.5 wsb-tv 10:30pm				
<b>Badge 714</b> CNP (Mystery)	11.5				4.0 wnbq-tv 10:00pm		11.8 kstp-tv 10:30pm			8.9 wtig-tv 7:30pm		7.5 wmar-tv 6:30pm			
<b>Target</b> ZIV (Adventure)	11.4	3.2 wabc-tv 10:00pm												21.5 wben-tv 9:30pm	6.1 wkrc-tv 7:00pm
<b>Celebrity Playhouse</b> SCREEN GEMS (Drama)	10.9	4.9 wrea-tv 7:00pm												9.9 whdh-tv 10:00pm	7.5 wgr-tv 7:00pm
<b>I Search for Adventure</b> BAGNALL (Adventure)	10.3		4.4 keop-tv 7:30pm							5.2 wtig-tv 7:30pm		6.8 wmar-tv 6:30pm			12 wlw-tv 7:00pm
<b>Cannon Ball</b> ITC (Drama)	9.9		2.4 khj-tv 7:30pm	14.9 komo-tv 7:00pm		16.5 wsyz-tv 10:30pm	3.9 wten-tv 6:00pm			6.2 wtop-tv 7:00pm					8.4 wepo-tv 10:30
<b>Ten Four</b> ZIV (Adventure)	9.8			10.0 komo-tv 9:30pm	8.9 wgn-tv 8:30pm	7.9 wjbk-tv 7:00pm	11.7 kstp-tv 10:30pm			7.5 wtop-tv 7:00pm	5.5 wlw-a-tv 7:00pm				
<b>Honeymooners</b> CBS (Comedy)	9.5					5.5 wwj-tv 7:00pm	2.2 kmsp-tv 8:30pm		14.2 kron-tv 6:30pm						
<b>Lock Up</b> ZIV (Drama)	9.2				4.0 wnbq-tv 10:00pm	8.7 wjbk-tv 7:30pm						6.3 wbal-tv 7:00pm		12.2 wgr-tv 10:30pm	10 wlw-tv 10:30
<b>Glencannon</b> NTA (Comedy)	8.7		5.7 kltv 8:30pm	8.5 king-tv 9:30pm				5.5 kplr-tv 7:00pm	9.0 kron-tv 10:30pm				6.5 whdh-tv 6:30pm		
<b>How To Marry A Millionaire</b> NTA (Comedy)	8.7		9.2 kltv 8:30pm		9.5 wgn-tv 8:00pm		5.9 kmsp-tv 8:00pm		4.9 ktvu-tv 7:30pm						

Films listed are syndicated, ¼ hr., ½ hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 19 August-15 September. While net shows are fairly stable from one month to another in markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. Classification as to number of stations.

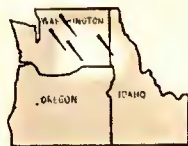
# FILM SHOWS

3-STATION MARKETS				2-STATION MARKETS		
Cal.	Milw.	New Or.	Phila.	Birm.	Dayton	Prov.
15.2 wbns-tv 8:30pm	16.5 wtmj-tv 9:30pm	14.5 wdsu-tv 10:00pm	12.7 wrcv-tv 10:30pm	29.0 wbrc-tv 9:30pm	19.3 wjar-tv 10:30pm	
23.5 wtvn-tv 10:30pm		13.5 wdsu-tv 10:00pm	10.2 wfl-tv 9:30pm	16.0 wbrc-tv 10:00pm	12.8 whlo-tv 7:00pm	21.8 wpro-tv 10:30pm
16.9 wbns-tv 7:30pm	11.5 wfsn-tv 9:00pm	20.5 wdsu-tv 9:30pm	11.5 wcau-tv 7:00pm	17.3 wbrc-tv 9:30pm	16.0 wlw-d-tv 10:30pm	15.3 wpro-tv 7:00pm
	16.5 wwl-tv 9:30pm			17.3 wapi-tv 7:00pm	21.8 whlo-tv 8:30pm	
20.2 wbns-tv 9:30pm	13.5 wfsn-tv 9:30pm	13.5 wdsu-tv 9:30pm	14.2 wrcv-tv 7:00pm	15.3 wbrc-tv 10:00pm	17.0 wlw-d-tv 7:00pm	11.8 wjar-tv 7:00pm
10.5 wbns-tv 7:30pm	13.5 wfsn-tv 8:30pm	19.2 wdsu-tv 7:30pm		25.3 wbrc-tv 8:30pm	15.3 wlw-d-tv 7:00pm	
11.5 wtvn-tv 7:00pm	13.9 wtmj-tv 9:30pm	15.5 wdsu-tv 10:00pm		16.8 wapi-tv 7:30pm	15.3 whlo-tv 7:00pm	
9.9 wlw-c-tv 10:30pm	13.2 wtmj-tv 9:30pm	16.9 wdsu-tv 9:30pm	17.5 wfl-tv 9:30pm		23.3 whlo-tv 8:30pm	9.8 wpro-tv 7:00pm
	16.9 wtmj-tv 8:00pm	11.5 wwl-tv 10:00pm	10.5 wrcv-tv 7:00pm	15.3 wapi-tv 9:30pm	6.3 wlw-d-tv 6:00pm	14.3 wjar-tv 7:00pm
9.5 wtvn-tv 7:00pm	19.2 wtmj-tv 9:30pm	10.5 wdsu-tv 10:00pm		16.8 wbrc-tv 6:30pm	15.3 whlo-tv 7:30pm	10.5 wpro-tv 7:00pm
		11.9 wrcv-tv 7:00pm		22.3 wbrc-tv 6:30pm		
	12.2 wdsu-tv 10:30pm			24.5 whlo-tv 10:30pm		
	14.5 wfsn-tv 9:30pm					
				21.3 whlo-tv 10:00pm		
17.2 wbns-tv 8:30pm				16.3 wlw-d-tv 7:00pm		
13.5 wtvn-tv 10:30pm		10.5 wdsu-tv 10:30pm				
12.5 wtvn-tv 10:30pm		14.2 wwl-tv 10:00pm				
8.9 wbns-tv 6:30pm		8.2 wrcv-tv 7:00pm		17.8 whlo-tv 7:00pm		
9.2 wlw-c-tv 10:30pm						
17.9 wtvn-tv 8:30pm		5.5 wwl-tv 6:30pm				
		14.0 wwl-tv 10:00pm				



## You didn't, Smidley!

Thought for a minute there you'd remembered this Cascade buy. But, you've skipped it again, old man. Jumped right on by a gem of a television market with more food sales than Toledo, more retail sales than Salt Lake. Why Smidley, the Cascade Television network serves a market with more people than Kansas City or San Diego. Yes, and the Cascade network is the only television reaching and selling in the entire market.



# 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**

Pulse's own. Pulse determines number by measuring which station actually received by homes in the metropolitan area of a given market. Although station itself may be outside metropolitan area of the market.

# NEWS & IDEA WRAP-UP

**CUB SCOUTS** for the evening are Birmingham, Ala. advertising and agency guests at WAPI-TV's party-preview of its new 716-feature MGM library. Here leonine-dressed staffers Sandra Woodward (front), June Ruffin, pose with timebuyer partners Frank Segó and Fred Goad



**BROADCAST HOUSE**, new WIL, St. Louis air facilities, is previewed by civic, media reps. Among attendees (l-r): Harold Krelstein, pres. Plough Stations; J. Dolan Walsh, D'Arcy Adv.; John Box, Jr., Balaban Stations



**BARING THE ESSENTIALS**, five barrel-clad models equipped with transistor radios, promote KRUX with impromptu visit to Phoenix shopping center openings, luncheon clubs and manufacturing plants at quitting time



Sano (LaRoche) is making a December flash in the 8 top markets with a tv spot schedule of minutes and 20's at the rate of 12 to 20 spots per week.

It got the spot as a result of cold remedies taking a hiatus that month.

Other substantial spot tv buys out of New York: Duncan Hines (Compton), 21 spots a week in a long list of markets; Baker's Coconut (B&B), four spots a week.

## Campaigns:

- **Maybelline** (Gordon Best, Chicago) is trying a new philosophy this year: on a spot tv basis, they're buying minutes either preceding or within specials such as the DuPont Show of the Month, Hall of Fame, Ford Specials, etc. Maybelline's thinking is this: more viewer impressions will be gained via this technique.

- **Helene Curtis'** new product introduced on the west coast last



"ALL RIGHT, ALL RIGHT" is tape WCAE Pittsburgh plays for d.j.'s to cut chatter, spin the music platter. Spoofing it up (l-r): d.j.'s John Boyle, Pete Shore, prog. dir. Paul Ruhle



MISS "CHANNEL EIGHTER" of WHEN-TV, Syracuse, passes out figure-eight donuts to local shoppers as part of station's aim to "reach an audience through its stomach"



month is Theme—an all purpose hair care item. Recently Curtis has expanded the Theme tests to about 20 markets for general introduction. Agency: Edward H. Weiss, Chicago.

• **Paper Mate** will launch. 20 November, the largest Christmas campaign in its history. The pen company will be featured on 38 network tv shows in 34 days, including two all-Paper Mate programs—*The Loretta Young Show* and *To Tell The Truth*. This network schedule will be supplemented with a two week spot tv campaign in all major markets.

• **The Durkee Famous Foods** division of the Glidden Co. is now using network tv as the major vehicle for its 1959-60 advertising. The campaign, which began last week, will run for 35 weeks over NBC TV and ABC TV with these shows: *Today*, *Love That Bob*, *Day In Court*, *Gale Storm Show* and *Beat The Clock*. Agency: Meldrum & Fewsmith, Cleveland.

• **General Mills** is launching its ninth annual "This Year Give Food" promotion for the coming holiday months. Plans include participations

on all three tv networks plus a special on NBC TV, 7 December.

**Strictly personnel:** **T. M. Hunt**, to the new post of general manager of advertising and promotion; **Jay Sharp**, manager of general advertising and **William Ellis Jr.**, to manager of residential building product sales at Aluminum Company of America . . . **Kirby Post**, to cooperative advertising manager in the Dallas quarters of Dr. Pepper Co. . . . **Paul Greenfield**, to director of marketing of Simoniz Co. . . . **R. T. Clark**, to manager of advertising and sales promotion. Mishawaka Rubber Co.

## AGENCIES

**Bates went on a cancelling and buying expedition last week.**

In behalf of Anahist it pulled out of *Five Fingers* and *Laramie* on NBC TV for both disappointment and budgetary reasons, while it bought two minutes a week on *Bourbon Street*

(ABC TV), starting January, which Liggitt & Myers opened up.

**The average profit of the agency business in 1958 dropped to 3.23% of gross income—compared with 4.11% in '57,** according to **Frederic Gamble**, president of the 4 A's.

Writing in the forthcoming November-December issue of *Harvard Business Review*, Gamble noted that the average profit margin for the agency business has been declining since the peak year of 1944 when the margin on gross income (the total of media commissions and the agency's own charges and fees) reached 9.03%.

"The decline of profits has run counter to the upward trend of national advertising volume, which climbed from \$2.97 billion in 1949 to an estimated \$6.33 billion last year."

**Agency appointments:** Pharmaco, Inc. for four of its products—Feen-a-Mint, Chooz, Correctol and Regutol—to N. W. Ayer's New York office

**WHAT A WAY TO CELLEbrate!** Enjoying(?) a brief stay behind bars at Menard State Penitentiary is Jack Buck, KMOX, St. Louis personality, one of station group to make personal appearance at prison. Chuckling over "prisoner's" security: Warden Ross V. Randolph



**WHO BETTER CAN TALK?** Recent RTES Round Table meeting at the Hotel Roosevelt in New York brought together Sig Mickelson (l), newly elected pres. of CBS News and Congressman Chester Bowles, co-founder of Benton & Bowles, to discuss "Politics and Broadcasting"

... CBS Radio, from Doyle Dane Bernbach, to Sudler & Hennessey ... Downyslake Foods, division of DCA Food Industries, for its waffles, french toast and new products, from Marschalk & Pratt to Smith/Greenland ... The Micro Switch Division of Minneapolis-Honeywell Regulator Co. to Foote, Cone & Belding.

**New office:** Seattle-based Miller, Mackay, Hoeck & Hartung, opened this week a Los Angeles office at 1717 North Highland Avenue,

Hollywood. Wallace Mackay, executive v.p. of MMH&H, is president of the newly-formed California corporation while Jon Ross and Harry Roe are set as resident heads and v.p.'s.

**For academic purposes:** Gene Seehafer, of NL&B and Jack Laemmar, of JWT, Chicago, have published a new textbook, "Successful Tv and Radio Advertising."

The book, one of the few written by practitioners in the industry rather than by academic people, credits by

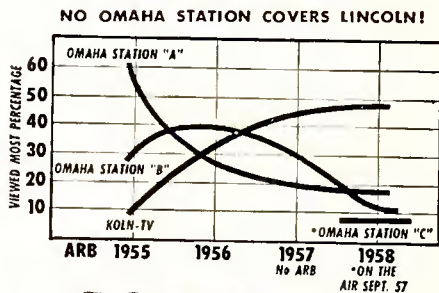
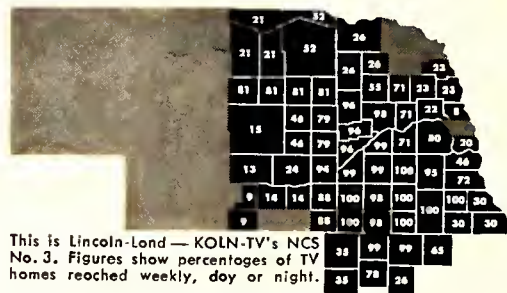
name the pre-publication help from station managers, production people, reps, agency and network executives, etc.

**On the personnel front:** R. Wells Brown, elected a v.p. of Compton ... Jack Bernhardt and Michael Turner, to v.p.'s of B&B ... Donald Anderson, to v.p. and account supervisor at Ted Bates & Co. ... Grant Tinker, to program supervisor at B&B ... Thomas Watson Jr., to head N. W. Ayer's Chicago office ... Roger Bumstead, media director of the New York division of MacManus, John & Adams ... Thomas Lee Jr., director of radio/tv, and Clifford Simpson, creative director of radio/tv at Charles W. Hoyt Co. ... Frederick Sulcer, head of the tv/radio creative department at Needham, Louis & Brorby.

**Add to personnel moves:** Tom Kallas, to media director for the Racine, Wis. office of Western Advertising Agency ... Hermina Lukacsy, media director for Cole Fischer & Rogow, Beverly Hills ... Thomas Lufkin, radio/tv supervisor in the Hollywood office of Ted Bates ... Don Johnstone, director of research, Lawrence C. Gumbinner Advertising ... Roy Eaton, musical director, B&B ... Ray Schoenfeld, media director, Allmayer, Fox & Reshkin, Kansas City ... Alvin Porte, merchandising executive at Norman, Craig & Kummel ... Rowland Brandwein, merchandising director, The Joseph Katz Co., New York ... Charles Lewin, account executive, Doyle Dane Bernbach.

# YOU'RE ONLY HALF-COVERED IN NEBRASKA

## IF YOU DON'T USE KOLN-TV!



**The Felzer Stations**  
WRZO TV — GRAND RAPIDS KALAMAZOO  
WRZO RADIO — KALAMAZOO BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF TV — GRAND RAPIDS KALAMAZOO  
WWTV — CADILLAC MICHIGAN  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WARD RADIO — PEORIA, ILLINOIS  
WBBD TV — PEORIA, ILLINOIS

One of Nebraska's two big markets is in the extreme East. The other is Lincoln-Land — and it contains more than HALF the buying power of the state. Both are well covered by TV, but in decidedly different ways.

Three top TV stations are beaming to the Eastern market, and, obviously, dividing it three ways. In Lincoln-Land the situation is different. One station — KOLN-TV — is the only station that fully covers the area.

Ask Avery-Knodel for all the facts on KOLN-TV — the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

### ASSOCIATIONS

Radio and tv station managements were accused, by Emil Mogul, of "shortchanging" their merchandising departments with "insufficient budgets, inept personnel and less than token co-operation."

Speaking at the opening-day session of the BPA convention in Philadelphia this week, Mogul, president of Mogul Williams & Saylor, noted:

"Ultimately, those stations which have developed an aggressive, well coordinated merchandising service

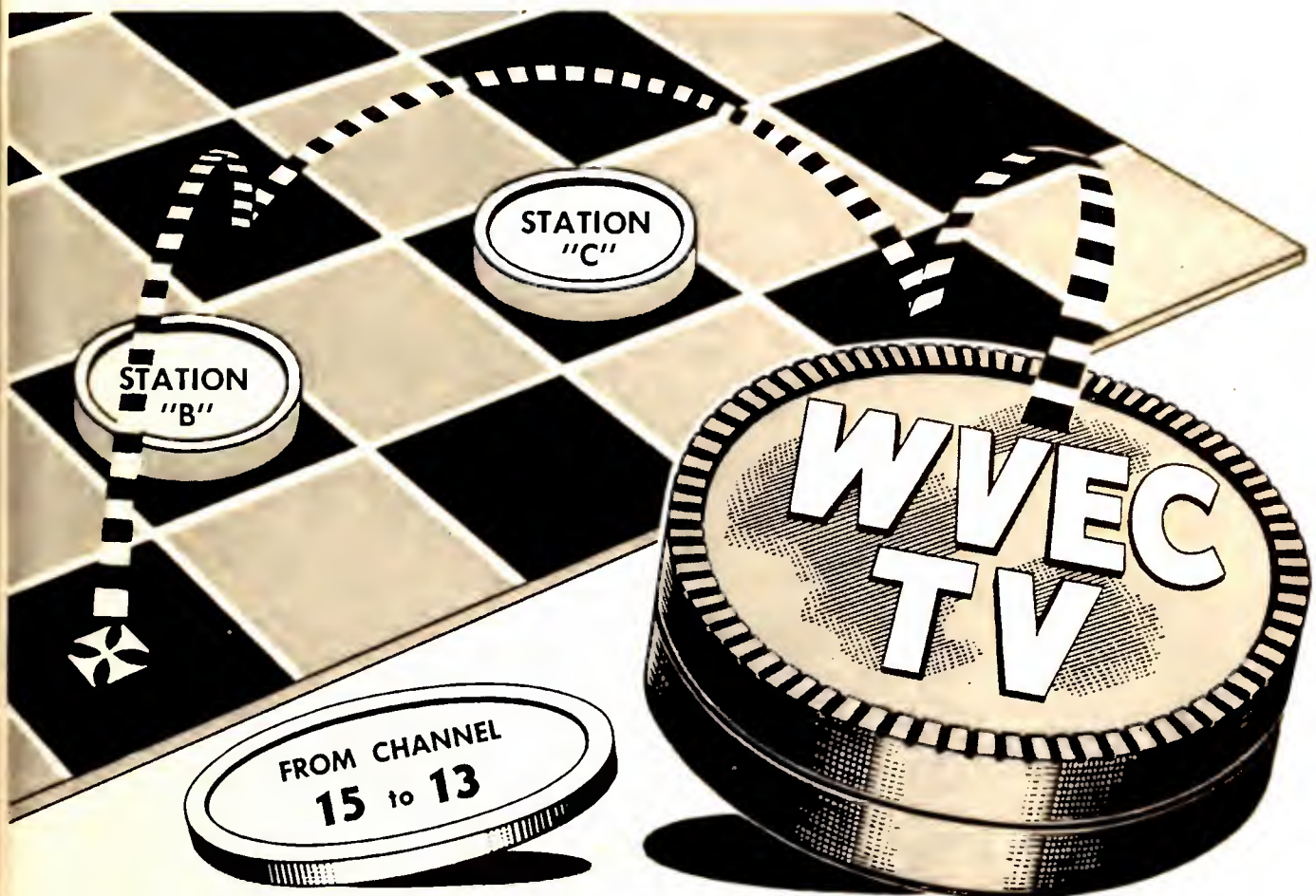


# KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives



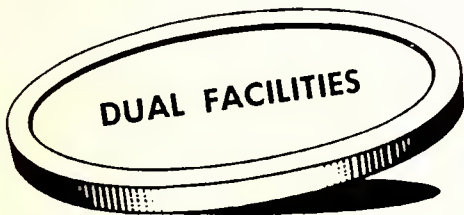
WVEC TV is 2 jumps ahead. It's moved to the "lucky" number on the dial . . . from channel 15 to channel 13.

## IS 2 JUMPS AHEAD IN TIDEWATER

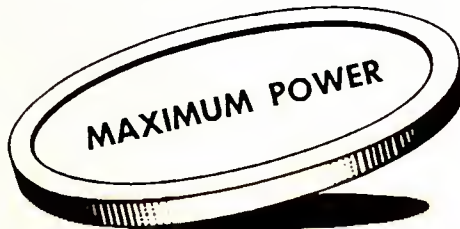
6 years of telecasting experience and national acclaim as a successful "UHF" station makes it easy for WVEC TV's new "VHF" station to do a number one selling job for you in the big Tidewater market. Buy the station with the knowhow . . . WVEC TV



WVEC TV jumped from a highly successful "U" to the powerful ABC "V".



WVEC TV is the ONLY station in the Tidewater area to have spacious telecasting studios on both sides of prosperous Hampton Roads. Both Norfolk and Hampton studios are complete with ALL facilities.



WVEC TV's new 316 Killawatt transmitter enables it to provide the most intensive metropolitan area coverage.



# WVEC-TV

CHANNEL **13**  
abc

NORFOLK • HAMPTON • NEWPORT NEWS • PORTSMOUTH • VIRGINIA BEACH

for the advertiser will get the nod over competition."

**Another convention speaker: C. Wrede Petersmeyer, president, Corinthian Broadcasting,** on the subject of "How Public Service Can Serve Both the Community and Your Station."

Proposed Petersmeyer: (1) "A far larger proportion of promotional announcements in prime evening network time be used to promote informational and cultural programs, regardless of whether or not they are sponsored; (2) as part of this plan,

promotional material about cultural programs be worked into prime evening time network entertainment shows, and (3) local stations also promote these programs in prime evening time, stressing the station's own local efforts in the field of public affairs and community service."

**And, on another convention front, Gaines Kelley, a member of the Tv Code Review Board of the NAB, had this to say at the NAB fall conference in Atlanta:** "The broadcasting industry either

must govern itself effectively or be governed. The quiz incident shows that we need the guideposts and standards of leadership set up by the industry. We need them because subscription to them, and adherence to their minimum standards guarantees meeting our obligation to the public and is our only defense against outside regulation."

**New group: Southern Nevada Broadcasters Association,** meeting in Las Vegas. Officers: president, Roland Vaile, KTOO; v.p., Howard Kalmenson, KLAS-TV; secretary, Mark Smith, KLRJ-TV; and treasurer, Walt Schull, KSHO-TV.

**New officers of the 4 A's Western Region:** chairman, John Hoefer, of Hoefer, Dieterich & Brown, San Francisco; vice-chairman, Jack Smock, of Y&R, Los Angeles; and secretary-treasurer, John Davis, of Honig-Cooper, Harrington & Miner, San Francisco.

# 1949 10<sup>th</sup> anniversary WOC-TV Ch. 6

**Davenport, Iowa—Rock Island—Moline, Illinois  
The Nation's Forty-Seventh TV Market**

On October 31, 1949, WOC-TV went on the air. **FIRST** in the Quint-Cities — **FIRST** in Iowa. This was in keeping with the foresight and courage of Colonel B. J. Palmer, who had pioneered the first radio station west of the Mississippi in 1922.

In 1949, there were less than 400 TV sets available to receive WOC-TV's first broadcast. On this 10th anniversary date, there are more than 438,000 sets in a 42-county area. WOC-TV land today is rated as the 47th TV market in the nation.

WOC-TV continues to maintain its leadership and success in serving its viewers and its advertisers.

**Your PGW Colonel has all the facts. See him today!**



THE QUINT CITIES

DAVENPORT } IOWA  
BETTENDORF }

ROCK ISLAND } ILL.  
MOLINE }  
EAST MOLINE }

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



WOC-TV DAVENPORT, IOWA IS PART OF CENTRAL BROADCASTING CO., WHICH ALSO OWNS AND OPERATES WHO-TV AND WHO RADIO, OES MOINES, IOWA.

## FILM

**West coast film producers continue to tip the scales more heavily toward tv production: few holdouts are left.**

Paramount Pictures, the most recent of the majors to enter tv, last week started lining up outside producers to augment its own staff.

The first of these outside deals is with **Tandem**, which will make six pilots over the next 18 months, including two to be completed by March, 1960.

**Sales:** MCA's *Coronado 9* reported sold in 90 markets . . . ABC Films' *People's Choice* to WRVA-TV, Richmond; KMOX-TV, St. Louis; WNCT, Greenville; CFCY, Prince Edward Island; CKCW, New Brunswick; CBHT, Halifax; WVEC-TV, Norfolk; KREX-TV, Grand Junction; WDSM-TV, Duluth; WATR-TV, Waterbury; CBLT, Toronto; KROD-TV, El Paso; WIS-TV, Columbia; KHQ-TV, Spokane, and KFBB-TV, Great Falls . . . MCA's *Shotgun Slade* advertisers now include American Motors, Anheuser-Busch, Armour, Chevrolet, Cloverleaf dairy, Consumer Co-op, Donovam coffee, Dr. Pepper, Holsum bread, Jax beer, Kroker Co., Phillips petroleum, Progresso foods, R. J.

ident shows  
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guarantees  
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against out-  
Nevada  
meeting  
resident.  
toward  
etary.  
treas-

**CLASS OF SERVICE**  
This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

**SYMBOLS**  
DL = Day Letter  
NL = Night Letter  
LT = International Letter Telegram

1201

W. P. MARSHALL, PRESIDENT

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

LA674

L LSE591 LLZ13= NL PD=TDL HOLLYWOOD CALIF 7 8  
=ROBERT LAWS, EISAMAN, JOHNS & LAWS ADV 1959 OCT 7 PM 11 36  
1680 N VINE ST HOLLYWOOD CALIF=  
=KRLA RADIO IS IN ORBIT. PASSES THIRTY TWO\* LOS ANGELES  
AREA STATIONS IN FIRST MONTH ON THE AIR. SEPTEMBER  
HOOPER\*\* SHOWS KRLA FIFTH IN AFTERNOON, SIXTH IN OVERALL  
RATINGS. CALL KRLA SALES AT HOLLYWOOD 2-7388 NOW FOR  
PRIME 50,000-WATT AVAILABILITIES AT CHARTER RATES WHILE  
THEY LAST. CORDIALLY,=  
ED SCHULZ=

\*32 OUT OF THE 38 AM AND FM RADIO STATIONS IN GREATER LOS ANGELES \*\*SPECIAL SEPTEMBER REPORT

MODERN RADIO / LOS ANGELES  
**KRLA**  
DIAL 1110 / 50,000 WATTS

the big  
new one in  
los angeles  
...getting  
bigger!

6381 Hollywood Boulevard, Los Angeles 28, HOLLYWOOD 2-7388 • Ed Schulz, General Manager  
Represented Nationally by DONALD COOKE INC. New York, Chicago, San Francisco, St. Louis

SOR • 7 NOVEMBER 1959

# BIGGER

than you think

Hot Springs beats cities twice its size in general merchandise sales, in drug store sales, in apparel store sales.

Tourists and vacationers swell its population all year long . . . and spend! Reach them over the "sell" station. Enjoy top ratings, too.

# KBHS

HOT SPRINGS, ARK.

5000 watts at 590 kc

Rep: NY-Clark; Chicago-Sears & Ayer;  
South-Clarke Brown

THEY KNOW WDBJ RADIO  
HAS REAL SALES POWER



**PAXTON C. JUDGE**  
Vice-President,  
Roanoke Division  
**THE KROGER COMPANY**  
"We've used WDBJ Radio for  
twenty years and have found  
it to be a productive medium."

**R. E. FOUTZ**  
Secretary-Treasurer and  
Manager

**ROANOKE GROCERS, INC.**  
"Our quarter-hour morning  
program has paid handsome  
dividends over a 6-year peri-  
od—reaches homemakers we  
want to sell."



**F. W. JOSEPH**  
District Superintendent  
**COLONIAL STORES, INC.**  
"WDBJ Radio has done a fine  
job helping us to build cus-  
tomer acceptance since our  
entry into Roanoke's com-  
petitive market 5 years ago."

**WDBJ CBS RADIO**  
Roanoke, Virginia

AM • 960 Kc. • 5000 watts  
FM • 94.9 Mc. • 14,000 watts



**PETERS, GRIFFIN, WOODWARD, INC.**  
National Representatives

Reynolds, Schlitz, Schoenling brew-  
ing, Sun Drug, and Sun Oil . . . ABC  
Films' *Jim Bowie* to KGO-TV, San  
Francisco; WMCT, Memphis, WPST-  
TV, Miami; WWJ-TV, Detroit;  
WABG-TV, Greenwood; KOMO-TV,  
Seattle; WLVA-TV, Lynchburg;  
WATR-TV, Waterbury; KNDO-TV,  
Yakima, and WOAY-TV, Oak Hill.

**More sales:** Jayark's *Bozo the  
Clown* to a total of 105 stations with  
reports of latest sales to WROC-TV,  
Rochester; WCPO-TV, Cincinnati;  
WSM-TV, Nashville; WHYN-TV,  
Springfield; KKTU, Colorado  
Springs; WQIZ-TV, Duluth; WMCT-  
TV, Memphis; KIMA-TV, Yakima;  
WTVR, Richmond, and WSAU-TV,  
Wausau; also, Jayark's *Post-Fifty*  
feature film package to KXGN-TV,  
Glendive; WHCT-TV, Hartford;  
KTUL-TV, Tulsa; WAGA-TV, At-  
lanta; KFVR-TV, Bismarck; WESH-  
TV, Daytona Beach; WKY-TV, Ok-  
lahoma City; KGMB-TV, Honolulu;  
CKLW-TV, Detroit; WCPO-TV, Cin-  
cinnati; WVUE-TV, Wilmington;  
WSBT-TV, South Bend; WHEN-TV,  
Syracuse; WHP-TV, Harrisburg;  
WRCA-TV, New York; WJRT-TV,  
Flint; WWL-TV, New Orleans;  
WOAY-TV, Charleston; WRBL-TV,  
Columbus; WHYN-TV, Springfield;  
KHQ-TV, Spokane, and WSLS-TV,  
Roanoke.

**Production:** Screen Gems making  
more *Naked City* episodes as full  
hour series for ABC TV available  
February . . . *Bil and Cora Baird* to  
produce 39 half hour puppet shows in  
cooperation with Golden Press; se-  
ries will be in color.

**Commercials:** Peter Elgar mak-  
ing Lipton soup commercials starring  
Gretchen Wyler through Young and  
Rubicam . . . Donald A. Sweet  
joins Hartley Productions as sales  
representative: he was formerly with  
Roger Wade productions.

**Strictly personnel:** Walter J.  
Plant to head Chicago office of NTA  
Program Sales; he was hitherto head-  
quartered in Beverly Hills . . . Nor-  
man D. Leebron to WNEW-TV,  
New York, as film buyer . . . Max  
P. Brown named administrative di-  
rector for NTA's East Coast opera-  
tions.

## NETWORKS

**Network sales:** Longines-Witt-  
nauer (Victor A. Bennett Co.) will  
sponsor a pre-holiday special—*The  
13th Orphan*—on NBC TV 9 Decem-  
ber . . . The *Lincoln National Life  
Insurance Co.* (Maxon) for the sec-  
ond consecutive year will sponsor  
*Meet Mr. Lincoln* on NBC TV, 11  
February 1960 . . . The *Dumas Mil-  
ner Corp.*, manufacturers of house-  
hold products, to sponsor segments  
of the *Arthur Godfrey Show*, week-  
days on CBS Radio, for 52 weeks.

**Network affiliation:** WFAM-TV,  
Lafayette, which resumes broadcast  
operations this week, rejoins CBS TV  
as an interconnected EMP affiliate.

**Programing note:** Galen Drake,  
veteran radio personality, becomes a  
mid-morning commentator for Mu-  
tual 30 November.

**Thisa 'n' data:** Estimated net opera-  
ting profit of AB-PT for the first  
nine months of 1959 was 26%  
higher than the like period of 1958

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 reminis-  
cent of the exuberant Frontier Days.

Phone Direct for Reservations

New York San Francisco Los Angeles  
LOnacre 3-6149 YUkon 2-7105 BRadshaw 2-3366  
Beverly Hills Miami Beach  
BRadshaw 2-3366 MOhawk 4-0111 JEfferson 8-0591

# UNITED BROADCASTING COMPANY'S

*long leadership in Negro audience broadcasting  
now enables us to offer the advertiser*

## AMERICA'S LARGEST NEGRO "PACKAGE" MARKET In United's 5 Key Cities!

We have devoted many years to building United Broadcasting Company outlets to domination of the Negro audience in their individual markets. Now, United Broadcasting develops a powerful idea — and a powerful new medium. The United network now delivers the largest "package" of Negro listeners in America through the top Negro stations in five

key-city markets. A United one order "package" schedule will deliver your message to more Negro listeners at a lower cost per thousand than any other radio buy. One order and one price delivers the largest Negro "Package" market in the nation. Buy United—the fastest way to reach the nation's most important Negro buying power.

# 1,600,000 LISTENERS

*at the lowest cost per thousand of any Negro radio audience*

**WOOK**

(Washington, D. C.)

**WJMO**

(Metropolitan  
Cleveland, Ohio)

**WSID**

(Baltimore, Md.)

**WANT**

(Richmond, Va.)

**WYOU**

(Newport News-  
Norfolk, Va.)

### UNITED BROADCASTING COMPANY

8th and Eye Streets, N.W., Washington, D. C. • REpublic 7-8000 • 420 Madison Avenue, New York, N. Y.

REPRESENTATIVES: New York: Bob Wittig, 420 Madison Ave., N. Y., N. Y. PLoza 5-9145

Chicago: Devney, Inc. • Atlanta: Doro-Cloyton Agency, Inc.

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

*this is the  
Market*

# Wichita

AND 14 OTHER IMPORTANT  
KANSAS COMMUNITIES

*these are the  
Representatives*

**BLAIR TELEVISION ASSOCIATES**  
National Representatives

*here is the  
Station*

# KANSAS

■ WICHITA AND HUTCHINSON ■

... Mutual distributed cartons of Winston and Camel cigarettes to agency people on Madison Avenue to remind them of the job MBS is doing for Reynolds . . . ABC Radio, on 17 November, will be awarded a silver plaque from the Union of American Hebrew Congregations to celebrate the 25th anniversary of its Message of Israel series aired on the network.

**Network personnel:** Richard Game, to manager, sales services, for the ABC Radio Central Division . . . Donald Peterson, to assistant director of advertising, promotion and press information for ABC, Central Division and for WBKB . . . Brodus Johnson Jr., to account executive and Harvey LaTerre, coordinator of sales development for NBC Participating Programs . . . Richard Brahm, to sales account executive for ABC Radio.

## RADIO STATIONS

Radio stations were challenged, last week, to find out more about its audiences — in and out of homes.

The challenger: Robert H. Peters, PG&W v.p. and director of radio, before the Missouri Broadcasters Association.

Peter broke down his challenges to stations thuswise:

(1) Work for the kind of research that will truly measure the radio audience rather than merely survey it.

(2) Sell the real value of your station and capitalize on radio's exclusive basic natural resources.

(3) Programing and promotional policies should also capitalize on the basic resources.

(4) Talk about all of radio's audience (in home, out-of-home, in cars, etc.) when selling the medium.

**What type of music do you prefer?**

That was the question asked of 2,516 people in the Baton Rouge area during WIBR's "Musical Survey."

Results: Of all ages over 20 (1,778 interviews) 75% prefer music, popular old hits and pop concerts—and not rock 'n' roll.

(For another pop music poll story see 24 October issue, page 34.)

**Opening night:** WIL, St. Louis, flagship of the Balaban Chain, pre-viewed its new **Broadcast House** last week for more than 400 civic leaders, agency executives and other media representatives.

Included in the \$200,000 construction project are what the station terms "the nation's largest installation of Automatic Tape Control (ATC)" and Closed Circuit Tv for monitoring programing and production areas.

**Ideas at work:**

• **Trick or treat:** KOIL, Omaha, spread the Halloween spirit by planting more than 100 radios in homes throughout Omaha. These were awarded to the trick or treaters who asked: "Is this a KOIL trick or treat house?"

• **A novel way to celebrate:** WMAY, Springfield, Ill., for its ninth birthday set up a table over 15-feet long on the city's busiest downtown street corner and gave out more than 2,000 slices of birthday cake to passersby. All station personalities were on hand to greet the crowd and play host during the three-hour party.

• **Selling good music album:** Last week WAUX, Waukesha, Wis. promoted its new programing called "Music for People" by distributing a hi-fi record album to the area's agencies and advertisers. The albums explain the station's new format of 12 minutes of uninterrupted music in every 15-minute segment throughout the day and also present many examples of the type of music aired on the station.

• **A Fordathon:** D.j. Myles Foland, of WCOP, Cincinnati, promoted sponsor by driving a new Ford from Detroit to the Cincinnati Hull-Dobbs agency. Idea was to hand out prizes to the first person who spotted the car as he entered the area, and to the one guessing his driving time from Detroit. Foland, during the trip, telephoned d.j.'s at the station who aired his position. As he arrived at the auto agency back in Cincinnati the rotund d.j. was greeted by a crowd which gathered in the show-rooms and spilled out on the sidewalk.

**Station acquisition:** KATZ, St. Louis, to Laclede Radio, Inc., a group headed by Ralph Weil, veteran New York broadcaster, for \$600,000.



ANNOUNCING

# THE 1959-1960 TIME BUYING AND SELLING SEMINAR

*The sixth annual series of informational luncheon-meetings for advertising and broadcast executives seeking specialized news, views and data on current time buying and selling procedures.*

*You are cordially invited to attend all 16 of these meetings held in the Hawaiian Room of the Hotel Lexington*

*(every Tuesday, 12 noon to 2 pm, November 17 through March 15).*

*Some of the issues forthcoming: "Are audiences out-sophisticating the sponsors?" "TV programming—prospects and problems." "The station image factor." "What's new in nose-counting?" "How many commercials make too many?"*

*Some of those who will discuss the issues: TERRY CLYNE, DAVID LEVY, BOB AND RAY, FRANK MINEHAN, DICK SALANT, GILBERT SELDES, AL SINDLINGER, KEVIN SWEENEY.*

presented by the  
RADIO AND TELEVISION EXECUTIVES SOCIETY, INC.

Register now by calling PLaza 8-2450 or fill in and mail the coupon below.

RTES — 515 MADISON AVENUE —  
NEW YORK 22

Please register me for the 1959-1960 Time  
Buying and Selling Seminar.

Name \_\_\_\_\_

Address \_\_\_\_\_

Company \_\_\_\_\_

I enclose a check for \$10.

**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 Bolling Co.



Hoodoo Ski Area in Oregon



Nearly 1/4 of Oregon's  
buying families watch

**KVAL-TV  
KPIC-TV**

The only clear-picture in the  
Eugene - Springfield - Roseburg  
market is on KVAL-KPIC. One  
order to your Hollingbery man  
or Art Moore and Associates  
(Portland-Seattle) covers both  
stations.

**KVAL-TV Eugene**  
NBC Affiliate Channel

**13**

**KPIC-TV Roseburg • Channel 4**  
Satellite

Station staffers: **James Hensley**, to executive director of KROY, Sacramento . . . **Si Lewis**, to general manager, WNJR, Newark, N. J. . . . **Kersh Walters**, general manager, WGEE, Indianapolis . . . **William Decker**, station manager, WMAQ, Chicago . . . **Art Arkalian**, sales manager, WERC, Erie . . . **Lloyd Oliver**, to general manager; **Jack Bye**, sales manager and **Bob Templeton**, program director, KRNY, Kearny, Neb. . . . **Keith Andre** and **Arthur Jost**, to regional managers in the member service department of RAB . . . **Lawrence Krasner**, to manager of KQDE, Seattle and national sales manager for both that station and KQTY, Everett, Wash.

## TV STATIONS

WLW-T, Cincinnati, the first tv station to telecast major league baseball in color this past summer on a local and regional basis, has come up with another first:

Station will colorcast all night baseball games of the Redlegs direct from Crosley Field during the 1960 season under normal field lighting conditions.

**Ideas at work:**

- **Teaching the teachers:** Twenty school teachers visited WAPI-TV, Birmingham last week, at the station's invitation. The idea: to show them the operation of a station, the people who staff and manage it and what kind of aptitudes and training people should have to be a success in the business.

- **Anniversary celebration:** To highlight its fifth year, KAKE-TV, Wichita, last weekend held open house for the more than 2,500 persons showing up to tour the studios. In addition, station sponsored a cake decorating contest. The number of entries: 309.

- **Promoting the lineup:** WCHS-TV, Charleston, W. Va., spent seven days in a series of stunts to introduce the ABC TV schedule. Station distributed to a select list of 100 clients, each night advertising one of the big shows, an appropriate gift. The climax of these promotions came with the debut of *The Untouchables*. Members of the city's police force with lights flashing and sirens blaring went to the homes of this list of clients

and delivered packages of "bribe money" with a tag plugging the show.

- **Supplying the pull:** To promote the opening of a new First National Store in East Hartford, WNHC-TV, New Haven, sent d.j. Jim Gallant there for an in-person appearance. Gallant mentioned several times on his daily tv show that he'd be there. Results: Store was armed with enough refreshments for 2,000 people—but some 7,000 showed up.

- **Thisa 'n' data:** Times-Mirror Co., Los Angeles this week purchased from Loew's, Inc. 3,354 shares of capital stock of KTTV, Inc. which Loew's purchased in 1956, for \$1.6 million. This restores to Times-Mirror 100% ownership of the tv company . . . Sacramento's newest tv station, K-VUE went on the air this past Sunday . . . The *Detroit News* introduced, last week, its new pocket-size "Tv Magazine," devoted entirely to the tv field, as a regular Sunday supplement . . . **Oliver Naylor**, general sales manager of WBRC-TV, Birmingham, will tour U. S. Army units and facilities in Europe as a guest of the Department of the Army.

- **Financial reports:** Net earnings after taxes for the first 39 weeks of '59 of the Metropolitan Broadcasting Co. totaled \$1,197,097—a 446% increase over the \$219,394 for the like period last year . . . WABC-TV, New York, concluded its most profitable third quarter with net profit up 31% over the like period. '58 and sales up some 22%.

- **On the personnel front:** Otis Freeman, elected v.p. in charge of engineering for WPIX, New York . . . **Emmett Hassett, Jr.**, to general sales manager, WITI-TV, Milwaukee . . . **Robert Lemon**, to station manager and **George Diefendorf**, national and local sales manager, WNBQ, Chicago . . . **Theodore Walworth**, to station manager, WRCV-TV, Philadelphia . . . **William Thompson, Jr.**, to manager of sales promotion, WRCA-TV, New York . . . **Arthur Wittum**, to advertising and sales promotion manager for KNX and the CBS Radio Pacific Network . . . **Leonard Ware**, assistant advertising and promotion manager, KYW-TV, Cleveland . . . **Bazil O'Hagan**, assistant general manager, WNDU-TV, South Bend.

## SYNDICATION

(Continued from page 42)

lantine at Newark, N. J., Lloyd Bridges of *Sea Hunt* for Heileman Brewing at La Crosse, Wis., Richard Carlson of *MacKenzie's Raiders* for Brown and Williamson at Louisville, Ky. and Coors Brewing at Golden, Colo., Broderick Crawford of *Highway Patrol* for Ballantine at Newark, N. J., Macdonald Carey of *Lock Up* for Thorpe Finance at Milwaukee, Wis.

The second objective is to influence the client's own dealers. CBS Films, which expects to spend \$500,000 next year to promote and merchandise its new shows, has been bearing down heavily recently on dealer promotions for two of its oil company sponsors, Conoco and Amoco.

Conoco, now in its third year with CBS Films' *Whirlybirds*, used the stars of the show in September on a very unusual series of personal appearances. Instead of the usual "one nighter" stands, the two *Whirlybirds* stars, Craig Hill and Ken Tobey, spent one week in each of three markets: Billings, Des Moines and Kansas City. The purpose of spending seven days in each place was dealer "saturation" in those areas. In previous years, personal appearance tours had made a general circuit of Conoco's *Whirlybirds* markets. But this year, Conoco elected to use its stars to overcome specific area dealer problem thus demonstrating syndication's flexibility and mobility in promotion as well as programing.

Amoco is planning another unusual

promotion for its dealers and distributors with its CBS Films syndicated show, *U. S. Border Patrol*. Four episodes of the series were produced near Miami in September, during which Florida Amoco personnel were invited on location for one day to see filming, to appear in specially produced company films and to meet Richard Webb, star of the show. In October, Webb made a personal appearance tour of seven Atlanta district markets, followed by 25 visits to markets in the New York, Baltimore and New Orleans districts.

The cost of promotion for *U. S. Border Patrol* in its 59 markets is estimated at \$100,000 to Amoco and \$75,000 to CBS Films. "You've got to get the dealers personally involved in the show. Then your promotion really pays off," says a CBS Films executive. "Without personal involvement, promotion money might well be wasted."


A third objective for which syndication uses its bonus is the retailer. Here the battery of merchandising tools developed by the syndicator is brought into play.

"Think from the retailer's point of view" is the advice of Les Krugman, advertising, public relations and research v.p. of NTA. Krugman outlined a four-point merchandising attack for syndication sponsors. The strategy begins with pre-merchandising several weeks before the show's first air date, utilizes the personnel of the advertiser's company as a merchandising promotion backbone—the salesmen, distributors and their fami-

lies, and impression-producing devices such as telephone operators, postage meter messages and all company mailings. All merchandising efforts should then be developed from the recipient's point of view: the retailer. Each item, every device should offer a positive advantage to the retailer so that he will be eager to use it. Finally, merchandising must take advantage of other media—tv station promotion, radio, newspapers and magazines—and should of course meld with premiums and other promotions.

Retail merchandising is the subject of increased interest this season. Ziv reports twice as many requests for promotion kits in 1959 as during last year, and that as many as 91% of sponsors are using syndicator-prepared merchandising items. The count on retail action items being ordered by Ziv sponsors is running into the millions.

A fourth objective of syndication merchandising is the tv audience. This objective is approached in three ways: personal appearance tour, station promotion campaign and syndicator's promotional kit.

Proof of the effectiveness of this strategy: Budweiser recently sent John Bromfield, star of *U. S. Marshal*, on an eight week tour of 18 markets. The personal appearances produced so much publicity, direct attention, appearance on tv shows and other promotional benefits that it took a 250-page book for syndicator NTA to report on the trip to the client. 

# WGR-TV *Selling the Buffalo-Niagara Falls market*

WITH ITS NEW, TALLER TOWER, WGR-TV now covers more homes than ever before in the prosperous Western New York area and Canada. Strategically re-located in the center of the prime Buffalo area—the nation's 14th largest market—WGR-TV's new tower still provides metropolitan viewers with the best reception of any TV station.

Viewers in the Southern tier of New York and Northern Pennsylvania now get even better reception from WGR-TV. And for across-the-border coverage, WGR-TV now beams the best U. S. signal into Toronto and other parts of Southern Canada.

Call your Petry television representative about availabilities on WGR-TV—this year celebrating its fifth anniversary.

NBC • CHANNEL 2 • BUFFALO

A TRANSCONTINENT STATION



# WANT A JOB AS RADIO STATION MANAGER

This ad is not written by the applicant but by a friend, Walter Schwimmer, Pres. of Walter Schwimmer, Inc., distributors of "ALL-STAR GOLF," "CHAMPIONSHIP BOWLING," "CHAMPIONSHIP BRIDGE," etc. No one could write a better ad on the applicant, "Tim" Timothy, than I, who have known Tim for over 25 years.

When he was in Chicago for many years, he was considered the top radio rep in the business—a hard-working, intelligent, personable man who made friends and did a tremendous selling job. Previously, he had at least a dozen years of radio-station experience; most recently owned his own station, for 4 years, where he doubled the business and sold out at a handsome profit.

Tim is an aggressive, healthy man in his 50's; conscientious, honest, hard-working, and knows the radio business, from selling to management, like the back of his hand.

Wants to connect with a station in a town of 75,000 to 500,000. The station owner who gets this guy has a winner. Contact him direct at

Box 2713

CARMEL, CALIFORNIA

*Mairfair 4-2359*

## Tv and radio NEWSMAKERS



**Gordon Webber**, v.p. and copy group head at Benton & Bowles, has been appointed v.p. and director of broadcast commercial production for the agency. He joined B&B in 1948 as a tv copy supervisor and was elected a v.p. in 1956. Prior to this, Webber was with NBC as a script writer and editor, director of the script department and writer and editor of the NBC-TV Newsreel. Webber is the author of three novels—"What End But Love," "Years of Eden." "The Far Shore"—short stories and tv dramas.

**Jules Bundgus** has been named a v.p. in charge of the radio/tv department at Kastor, Hilton, Chesley, Clifford & Atherton. Before joining this agency, he served as a tv program supervisor at Lennen & Newell, where he worked on programs for Colgate and P. Lorillard. Earlier in his career, Bundgus was manager of the radio/tv department at Bryan Houston. He also worked for Kastor, Farrell, Chesley & Clifford, predecessor to his current agency. Prior to W.W. II, Bundgus was with Benton & Bowles.



**William E. Nichols** has been appointed general manager of KFRC, the RKO-General station in San Francisco. A veteran in sales, with experience in the San Francisco market, Nichols reached his present position by rising through the ranks during his 12-year association with KFRC. He joined the station in 1947 as an account executive, and for the past five years served as sales manager. Nichols, a pilot in the Army Air Corps during World War II, was graduated from Stanford University.

**Frank A. Sherer** has been named a senior v.p. and treasurer at McCann-Erickson, Inc. Sherer, prior to joining Mc-E, had a long career in banking. For the past two years he has been president of the Knickerbocker Federal Savings & Loan Assoc. Previous to this, he was a v.p. and director of the Corn Exchange Bank and then v.p. of the merged Chemical Corn Exchange Bank. Sherer succeeds Frank White as treasurer. White, a senior v.p., becomes vice chairman of the executive policy committee.



# In the Providence market WJAR-TV leads by almost 2 to 1\* in weekday adult programming!

\*NIELSEN FIGURES: From 7 A.M. to 6 P.M., Monday through Friday, there are 35 fifteen-minute segments of adult programming on both Providence stations. WJAR-TV leads on 22, the other station on 13 — a clear preference of almost 2 to 1! (Nielsen, August, 1959 Metro Ratings)



Represented by



The Original Station Representative

## The seller's viewpoint

*Should an advertising medium engage in product merchandising for sponsors? No problem in radio and tv has been argued more bitterly or for a longer period than the timeless question, discussed here by Alvin D. Schrott, v.p. and gen. mgr.. WJAC-TV, Johnstown, Pa. Like many other thoughtful station men, he points out that merchandising assistance can only be paid for by higher rates, and asks bluntly if advertisers realize how much they are paying for this service. We'd like to hear agency and advertiser reactions on this subject; also the opinions of other radio and tv men, based on their local market studies.*



### WHAT PRICE BALLYHOO?

**D**uring the past few years there seems to have been an alarming tendency to place enormous emphasis on so-called "merchandising cooperation." It appears that many agencies incline to the purchase of the station that ballyhoos the product, with little regard to facilities involved.


I would certainly not argue that, with equal facility, the edge should not go to the station with the "merchandising" department. However, on many occasions, an agency accepts recommendations made by the field men simply on the basis of assistance to them, for their own work is thus made easier.

A television station has only time to sell. Its rate is supposedly based on the number of homes it can, and does, put the advertiser's message into. If the station must maintain men to promote "in store" displays, etc. of an advertised product, then the expense involved must also be included in the station's rate, thus placing the rate considerably higher than the facility is worth as an advertising medium.

There are several accepted industry methods of gathering reliable "homes reached" figures. We know they are not 100% accurate, but they are acceptable. If all rates were based on these figures and "merchandising" eliminated, would not the advertiser be in a position to do his own work, which he knows how to do to his best advantage?

Please understand that this "gripe" is not with promotion of programs in any way. It is simply

against the idea that an advertising medium should be called upon to do work that is solely the responsibility of the advertiser. In the majority of markets, the advertiser will find that the station that offers assistance of this kind in order to secure the schedule has two strikes against its facilities.

Am I wrong in assuming that an advertiser, when he buys time, is actually buying homes into which he places his story? Should he not, then, be interested in the facility, with all other inducements considered only from an incidental standpoint? 

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#### Reply to Ben Hoberman

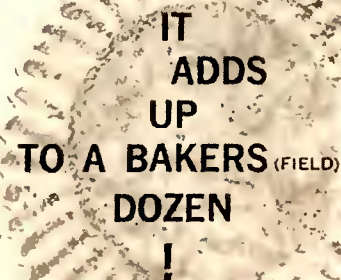
*Here is a letter received by SPONSOR on "The Seller's Viewpoint," expressed by Ben Hoberman, WABC, N. Y., in our 29 October issue. It comes from William S. Fuhrmann, Radio-Television Research, WCCO.*

Read with great interest "We Are Selling One Thing—Delivering Another." I'm quick to agree about the need for more cumulative and qualitative radio research.

However, even though WABC subscribes to Nielsen, I can't help but wonder if you're familiar with the day-part summary page which every bi-monthly report includes, or the cumulative data available from Nielsen in special tabulations.

I'd be interested in hearing your constructive ideas on economical means for obtaining additional data of the kind you say we need so badly.

*Send your answers to Mr. Fuhrmann, and be sure to let us have a copy for "The Seller's Viewpoint."*



IT  
ADDS  
UP  
TO A BAKERS<sup>(FIELD)</sup>  
DOZEN  
!

Just because the mailing address happens to be Bakersfield, don't let that limit your thinking market-wise. KERO-TV is the only single advertising medium that reaches California's Southern San Joaquin Valley, peopled by over a million consumers. It's one of the most fertile spots in all America to plant a good product and watch it grow. And, every dollar you invest in KERO-TV time brings you a bonus of big-time facilities and an alert, professional staff to make every minute work overtime for agency and client. Plus, a marketing and merchandising program that forms a bridge between the screen and customer sales. That's a baker's dozen in any field! Good thing to bear in mind when the Petry man calls. Better still — why not call him?

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

TRANSCONTINENT STATION REPRESENTED BY EDWARD PETRY & CO., INC.

# SPONSOR SPEAKS

## Public service is getting bigger

Amid the clash and clamor stemming from the question, "What's wrong with broadcast advertising?" the industry is doing many notable things that somehow fail to excite comparable attention.

When we visited Louisville last week we found, for example, that that very night WAVE and WAVE-TV were dedicating their magnificent new building with an original three-act opera performed by the Kentucky Opera Association. WAVE had commissioned the opera with a \$25,000 grant.

Stations like KMOX, St. Louis, WWDC, Washington, D. C., KYA, San Francisco, WAVZ, New Haven, are among hundreds whose good works, in terms of specific projects and specific stands on important public issues, are aiding the communities they serve.

True, the *sensational* reigns, so far as public impression of the airways is concerned. The new Television Information Office (TIO) is already functioning to put some of these impressions into proper perspective. But in the meanwhile, none of us who appreciate the important service that the air industry renders can ignore the necessity for helping focus the picture properly.

One thing which certainly deserves re-examination is the promotional effort put behind public affairs and prestige programs by both stations and networks.

At the Philadelphia meeting of the Broadcasters' Promotion Association this week, Lou Housman of the TIO made this significant comment:

"I think many of us are too prone to consider our public affairs and cultural programs as laudable in their way, but not very important . . . Have we been creating the impression, through advertising and promotion that we program fewer of these shows than we do?"

Both at the national and local level, the industry should be careful to publicize fully its public service and community contributions.



**THIS WE FIGHT FOR:** *Sound, sensible radio/tv operations at net and station levels, particularly in these months of criticism and crisis. We must keep air media's house in order.*

## 10-SECOND SPOTS

**Sweeping:** 25 to 31 October was Clean Air Week. *Can't say Rep. Harris wasn't cooperating.*

**Cafe society:** A. C. Nielsen Co.'s Erwin Ephron, back from a European honeymoon, reports overhearing this baffling bit of conversation between two American women tourists at the next table in a Paris cafe. "Imagine!" said the one woman. "We've been here a whole week and haven't been to the Louvre." "It must be the water," said her friend.

**Tip-off:** Interviewed on an Italian tv show, a coin collector discussed his valuable collection, happened to mention the room number of his Venice hotel, returned after the show to find thieves had broken into his suite and stolen his coins. *Investigate that tv audience!*

**Winter ball:** From a press release re the new Caribbean Videotape Center in Havana which will follow Cuban baseball—"Winter baseball from Havana will be featured as entertainment as much as sports, since the wild, emotional antics of Havana fans are as much a part of the action as the game itself. Gunplay is not unknown in stands and one game recently was called on account of gunfire. White Sox pitching ace Bob Shaw, who got in shape playing Cuban ball last winter, relates, "Once they shot a guy right off the mound. The machine guns were all around and you'd jump every time some guy threw a bullet into the chamber of his rifle. I ran right off the mound myself one time." *Keep moving, Bob, we're right behind you.*

**Carefree:** Then there was the adman who decided on a worry-free week—only worry on Saturday and Sunday.

**The promoters:** Some recent sales gimmicks—From Warner Bros. Records, an album called "Drink Along with Irving," featuring such titles as "Sub-bourbon Living," "Associated Correspondence School Alma Mater," "The Chitlin University Dixie Cup Song." . . . From KOIL, Omaha, a couple of Mexican jumping beans to point up the slogan, "Things are jumping on KOIL."





R A D I O

# *San Diego's Fine Music Station*

5000 WATTS • 1130 KC

**THE GORDON BROADCASTING COMPANY**

**SHERWOOD R. GORDON, PRESIDENT • PHILIP MELTZER, GENERAL MANAGER**

**STUDIOS IN U.S. NATIONAL BANK BUILDING • SAN DIEGO, CALIFORNIA**

**TELEPHONE BELMONT 2-2041**

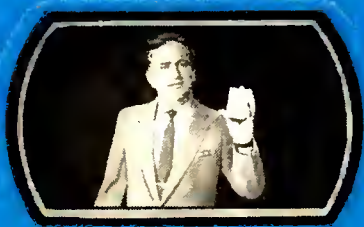
**REPRESENTED BY DAREN F. McGAVREN**

**affiliated with 5,000 watt KBUZ Radio, Phoenix, Arizona  
AMERICA'S FIRST FAMILY OF FINE MUSIC STATIONS**

# For Television Commercials

## SUPER UNIVERSAL CLOSE-UP ADAPTER

### lets you ZOOM



**FROM THIS**  
medium waist shot



**TO THIS!**



**This is a must for producers making taped or live commercials. It has additional application for educational television.**



**SUPER UNIVERSAL**

Color Corrected  
Speed f/3.9  
Zoom Range  
2½ to 40 inches  
Two converters  
Zoom Ratio 6 to 1

No counterbalancing necessary  
Self-Supporting · Change Zoom Range in a minute  
Zoomars serviced by the Engineers who build them  
Zoomars change from camera to camera in a minute  
One year guarantee and maintenance contract

For a  
demonstration of  
ZOOMAR LENSES  
on your cameras,  
write or call



JACK A. PEGLER

BILL PEGLER

**TELEVISION ZOOMAR COMPANY**

500 Fifth Avenue, Room 2223 · New York 36, New York · BRyant 9-5835