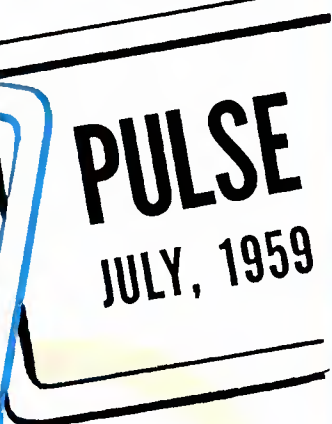


# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## KISN PORTLAND

"People with more money to spend... spend more time with



# Now *Intelligent* ADULT PROGRAMMING

"All 3"

# KISN KOIL KICN

Call the Star Stations  
General Managers for the  
"Local Story"

- KISN - Dick Shireman
- KOIL - Steve Shepard
- KICN - Charles Crabtree

DYNAMIC  
RADIO IN  
DYNAMIC  
MARKETS

**KISN**-Portland  
ADAM YOUNG  
**KOIL**-Omaha  
AVERY-KNODEL  
**KICN** - Denver  
ADAM YOUNG

## the Star stations

DON W. BURDEN — President

### REPORT TO A CLIENT ON VIDEO TAPE

Compton reveals details of comprehensive study. Outlines costs, problems facing users

Page 33

### Philip Liebmann: Rheingold's ad-savvy chief

Page 36

### What do you know about spot radio costs?

Page 38

### How Max Hess draws battle lines with radio

Page 46

DIGEST ON PAGE 2



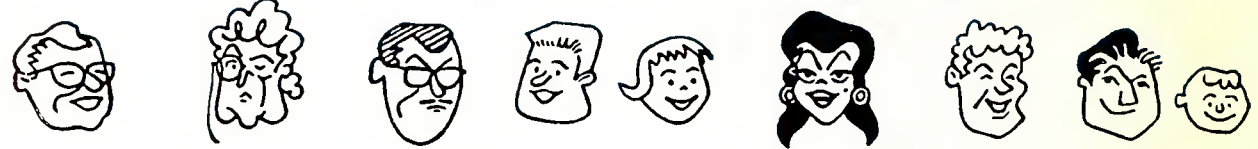
**More people watch**



**KSTP-TV every week**



**than any other station**



**in this vital market!**



ARB Total Area Report, September, 1959

**KSTP**

television

CHANNEL

**5**

Basic NBC Affiliate

100,000 WATTS

MINNEAPOLIS · ST. PAUL

*"The Northwest's Leading Station"*

Represented by Edward Petry & Co., Inc.

# FLIGHT

**"FLIGHT" STREAKS ahead.** In 12 major first-run markets where it is programmed following a weak adjacency, "FLIGHT" has seized the lead from competition with superior lead-ins—averaging a 60% audience gain for its time slot. What about second take-off?

**"FLIGHT" SOARS on re-runs!** Early reports on the first re-run market, Milwaukee, show "FLIGHT" delivering a 23.0 ARB rating with the same top 53% share-of-audience scored in its first run—outrating a competitive Nielsen Top-Ten network show by 64%! Furthermore, whether it's first-run or re-run, it's "first-class" all the way!

**"FLIGHT" PULLS adult audiences—people with "grown-up" buying power.** This aviation adventure series attracts the highest proportion of adult viewers of any syndicated series!

(Source: U.S. Pulse, reported by Television Age, Aug.-Oct., 1959.)

**NBC Television Films. A Division of **CNP** California National Productions, Inc.**

it's  
people  
that  
count!



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

SERVING THE SPARTANBURG-  
GREENVILLE SUPERMARKET

**WSPA-TV**

AM-FM-TV  
channel **7**

CBS in Spartanburg, S. C.

National Representatives  
GEORGE P. HOLLINGBERY CO.

© Vol. 13, No. 46 • 14 NOVEMBER 1959

**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

- Report to a client on video tape**
- 33** Here are details from Compton's comprehensive report on video tape commercials — their advantages, problems costs and prospects today
- Philip Liebmann: Rheingold's ad-savvy chief**
- 36** New York's biggest beer, Rheingold, has ad-savvy president who doubles as ad manager; insists on originality and quality in copy and media
- What do you know about spot radio costs?**
- 38** Admen. off the top of their heads, are prone to overestimate the costs of a spot radio campaign. Here is a test-yourself quiz on the subject
- How to make a radio/tv marriage**
- 40** Here's how this tire supply chain got measurable tv impact (on top of successful radio formula) and stayed in low-budget tv advertiser range
- Station reps challenge Tulsa radio comments**
- 41** Last week's excerpts of *Downing Street* columns on radio brought screams from opponents. SPONSOR picks up challenge, calls for comments
- How to pre-sell radio/tv**
- 42** Wind-up of four-part series on enthusing salesmen, distributors and retailers on an air campaign, features methods of Westinghouse and others
- Adman dreams dreams of 1979**
- 45** George Ketchum, president of Ketchum, MacLeod & Grove, projects advertising 20 years during time capsule burial ceremonies at KDKA, Pitts.
- Hess draws battle lines with radio**
- 46** Here's how pitched media battle developed in cities around Allentown, Pa., when Max Hess adopted spot radio to lure new customers to his store

## FEATURES

- |                                |                                   |
|--------------------------------|-----------------------------------|
| <b>76</b> Film-Scope           | <b>13</b> Sponsor Backstage       |
| <b>26</b> 49th and Madison     | <b>78</b> Sponsor Hears           |
| <b>58</b> News & Idea Wrap-Up  | <b>21</b> Sponsor-Scope           |
| <b>4</b> Newsmaker of the Week | <b>94</b> Sponsor Speaks          |
| <b>57</b> Picture Wrap-Up      | <b>16</b> Spot Buys               |
| <b>80</b> Radio Results        | <b>10</b> Timebuyers              |
| <b>92</b> Seller's Viewpoint   | <b>94</b> Ten-Second Spots        |
| <b>48</b> Sponsor Asks         | <b>90</b> Tv and Radio Newsmakers |
|                                | <b>75</b> Washington Week         |

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# on a Great Radio Station



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

His voice spoke of baseball, but his presence spoke of peace. Syngman Rhee, President of the Republic of Korea, granted his first broadcast interview in history to KMOX Radio. He told the KMOX audience how the St. Louis Cardinals' good will tour of the Orient formed a bridge of understanding, a bridge spanning miles, cultures and ancient suspicions. The occasion was the broadcasts by KMOX of the Red Birds' Far East exhibition games, the first play-by-play baseball to be broadcast to the U.S. from overseas. Another memorable example of the "wide horizon" programming of "The Voice of St. Louis".\*

\*A voice that speaks to the largest audience ever reported by Pulse for a St. Louis radio station. (Annual Cumulative Pulse study of Metropolitan St. Louis, December, 1954 thru January, 1959)

# KMOX <sup>CBS</sup> RADIO

1120 ON YOUR DIAL

50,000 WATTS. REPRESENTED BY CBS RADIO SPOT SALES

**GO . . .  
to the  
TOP!**

*with* WPTA  
**FORT WAYNE**

Covering over  
**200,000 Homes**  
in Northeast  
Indiana and  
Western Ohio  
with these **TOP**  
rated local  
programs

Romper Room

Little Rascals Club

Fun 'n Stuff with Popeye

Evening and Morning  
News

Promenade 21

Club 21 Dance Show

Sports Desk

Shock with Ainsworth  
Chumberly

Movies — featuring Fort  
Wayne's largest film  
library: 20th Century-  
Fox, David Selznick,  
RKO, Republic,  
J. Arthur Rank,  
and Screen Gems

WITH THE **TOP**  
**ABC NETWORK**

*Ask the man from*  
**YOUNG TV CORP.**



**WPTA Channel 21**

## NEWSMAKER of the week

*A potential of some \$7 million annually may go into the coffers of H-R Representatives with its appointment as national sales representative for the five tv and two radio properties of Corinthian Broadcasting Corp., now a part of the new (Jock) Whitney Communications Corp. The move signifies a solidifying of the broadcast sales effort and a "building for the future" by Corinthian under C. Wrede Petersmeyer.*

**The newsmaker:** C. Wrede Petersmeyer moved to the vanguard of broadcast planning last week with two big steps: the appointment of a single station representative firm to handle the seven Whitney radio and tv stations, and a charge to members of the Broadcasters' Promotion Assn. that stations and networks must accept responsibility for all programing, schedule public service programs during prime time and promote the so-called educational shows in the same way they do entertainment. Corinthian stations, formerly represented by four national firms, include KXTV, Sacramento, Calif.; KHOU-TV, Houston; WISH AM and TV, Indianapolis; KOTV, Tulsa; WANE AM and TV, Ft. Wayne, Ind. (latter is uhf in an all-u market).



*C. Wrede Petersmeyer*

Mr. Petersmeyer continues as president of Corinthian in its new role as a subsidiary of Whitney Communications Corp. (which includes the *N. Y. Herald Tribune*, *Parade* and *Interior Design* magazines, four New York suburban radio stations), and becomes a member of the WCC board.

The move to H-R's exclusive appointment, says Mr. Petersmeyer, makes for more efficiency on the part of the headquarter's professional staff (six specialists in all), enables agencies and advertisers to deal with one national salesman rather than four, simplifies all national sales because of centralization within one shop.

Closer coordination between Corinthian executives and one rep, he says, will create better client service and selling, and sets the stage for "building for the future." The company is only two years old, and observers think the new structural organization re-affirms Mr. Whitney's personal interest and faith in communications and in tv especially. The new setup removes broadcast and publishing from the parent company to Mr. Whitney's personal holdings.

Mr. Petersmeyer is 40 years old and a native of California, where he was a Phi Beta Kappa graduate of the U. of California. He was a Baker fellow at Harvard Business School. He is a director of NAB, AMST, member of TvB, Committee for Economic Development, Young Presidents Organization.

# MIDGETS, MERMAIDS AND ELEPHANTS P.T. BARNUM

An American legend in his own lifetime, Phineas Taylor Barnum styled himself "The Prince of Humbugs". His advertising copy surpassed anything in the subsequent history of publicity in intensity and selling power. Here was a salesman of gigantic stature, who sold the world such exotic oddities as Tom Thumb, the Fiji Mermaid and Jumbo. Today, their very names are imbedded in the language we speak. Barnum was a showman but above all, Old P.T. was a salesman! Showmanship and effective selling keynote the Balaban policy. Original programming and dominant personalities make KBOX a powerful voice to sell your products and services with maximum effect under the Big Top in Big D. KBOX is a showman—but above all, KBOX is a salesman!

## KBOX DALLAS

WIL  
St. Louis  
KBOX  
Dallas  
WRIT  
Milwaukee

**THE BALABAN STATIONS**  
*In tempo with the times*  
John F. Box, Jr., Managing Director  
Sold Nationally by Robert E. Eastman



*Robert E. Eastman*

**KM  X-TV IS FIRST IN**





**IN ST LOUIS!**

**WSTL-TV**

MAY 1958  
JUN 1958  
JUL 1958  
AUG 1958  
SEP 1958  
OCT 1958  
NOV 1958  
DEC 1958  
JAN 1959  
FEB 1959  
MAR 1959  
APR 1959  
MAY 1959  
JUN 1959  
JUL 1959  
AUG 1959  
SEP 1959

**STANDING ORDER:** Month after month after month,  
for seventeen consecutive Niensens, CBS Owned KMOX-TV has ranked first  
in St. Louis. Current share of audience: 39%... in a four-station market!  
(ARB's first four-week report confirms Channel 4's smashing leadership.  
Share of audience: 41%!) Represented by CBS Television Spot Sales

LONG ISLAND IS A MAJOR MARKET!

# WHLI

THE VOICE OF LONG ISLAND

THE GREATER  
LONG ISLAND MARKET  
(Nassau-Suffolk)

**STIMULATES  
MORE RETAIL  
SALES THAN  
ARE RUNG UP  
IN DALLAS AND  
SAN FRANCISCO  
PUT TOGETHER**

**RETAIL SALES  
\$2,620,895,000**  
(Sales Mgt.)

## WHLI

Dominates the Major Long Island Market (Nassau)  
... Delivers MORE Audience than any other  
Network or Independent Station!  
(Pulse)

→ 10,000 WATTS

**WHLI**

AM 1100  
FM 98.3

HEMPSTEAD  
LONG ISLAND, N. Y.

*the voice of  
Long Island*

Represented by Gill-Perna

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Betty Tyler; Katherine Webb;



# SELL POWER!

## - WREX-TV - POWER-PACKED PROGRAMMING

Combining the best of ABC and CBS assures you of top coverage in this rich industrial and agricultural heartland of Mid-America.

## - WREX-TV - POSITIVE COVERAGE

of Northern Illinois and Southern Wisconsin. You'll have VHF "Exclusivity" in a billion dollar plus market . . . Beyond the influence of Chicago and Milwaukee TV (90 air miles away).

## - WREX-TV - SALES POWER

The viewers' choice, serving 399,000 sets in a combined rural and industrial area . . . Ideal for test campaigns.

J. M. BAISCH Represented By  
H-R  
General Manager TELEVISION INC.



**SOLD IN 155 MARKETS!**

ANHEUSER — BUSCH CHEVROLET DEALERS JAX BEER P. BALLANTINE & SONS THE R. J. REYNOLDS TOBACCO CO. SUN OIL COMPANY ARMOUR & CO. GNTLING BOTTLING

WPIX, NY WMAR-TV, Baltimore KXLY-TV, Spokane

KROGER CO. DONOVAN COFFEE

PHILLIPS PETROLEUM SCHLITZ

WNEWS, Cleveland KOA-TV, Denver WTOP-TV

AMERICAN MOTORS — RAMBLER

KHNH-TV, Honolulu WSM-TV, Nashville

HOLSUM BREAD PROGRESSO FOODS SCHOENLING BREWING

WGN-TV, Chicago KDKA-TV, Pittsburgh

BLUE PLATE FOODS CLOVERLEAF DAIRY CONSUMERS COOPERATIVE ASSOC. DR. PEPPER BOTTLING

# SHOTGUN SLADE SCOTT BRADY

STARRING

## SIGHTED SLADE SIGNED SAME

AMERICAN MOTORS — RAMBLER... ANHEUSER-BUSCH...  
 ARMOUR & COMPANY... BALLANTINE (27 mths.)...  
 BLUE PLATE FOODS (major Southern mths.)...  
 CHEVROLET DEALERS (2 mths.)... CLOVERLEAF DAIRY...  
 CONSUMER COOPERATIVE ASSOC. (5 mths.)...  
 DONOVAN COFFEE (2 mths.)... DR. PEPPER BOTTLING...  
 HOLSUM BREAD (2 mths.)... JAX BEER (major Southern mths.)...  
 KROGER CO... PHILLIPS PETROLEUM... PROGRESSO FOODS...  
 R. J. REYNOLDS TOBACCO CO. (11 mths.)... SCHLITZ BREWING...  
 SCHOENLING BREWING... SUN DRUG... SUN OIL (4 mths.)...  
 PLUS KEY STATIONS BY THE SCORE!

For the same screening that pre-sold this new "top 10" contender, call your MCA representative today.

**mca** INC.

TV FILM SYNDICATION

598 Madison Avenue, New York 22, N. Y. PLaza 9-7500 and principal cities everywhere

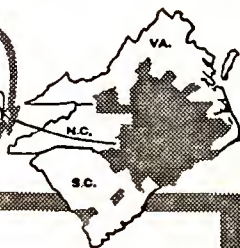


## Time Buyers Delight!

What type of program or adjacency best fits your sales message? You name it; WPTF has it. Balanced programming in the Nation's 28th Radio Market makes it easier to buy time intelligently.

Put "compatible radio" to work on your next campaign. Schedule WPTF and see why time buyers call it their kind of station.

**NATION'S  
28th RADIO  
MARKET**  
NIELSEN #2



# WPTF

**50,000 WATTS 680 KC**

NBC Affiliate for Raleigh-Durham  
and Eastern North Carolina

R. H. Mason, General Manager  
Gus Youngsteadt, Sales Manager

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

## Timebuyers at work

**Phil Morrow**, Needham, Louis & Brorby, Inc., Chicago, has found that the best way of extending a radio campaign in reach and depth on a limited budget is through a system of rotating stations purchased. "An appraisal of the audience measurement data available indicates that any given radio station consistently reaches a relatively limited segment of listeners in its particular market. Since saturation is often our objective, it becomes necessary to use several stations. This creates the problem of properly allocating funds to permit dominance of several stations for a satisfactory period of time. One device we have found useful is rotation. Using several stations in succession, dominating each in turn, we can develop a significant increase of total reach and an ultimate saturation of the market within reasonable limits." Phil notes that fundamental to this technique is selecting stations whose audiences most closely match the product's potential market. "A careful selection of stations, rotated in this manner, enables an advertiser to capitalize on known differences and numerous other intangibles, which add up to a vastly increased total reach and impact."



**Marie Coleman**, Donahue & Coe, Inc., New York, would like to have time enough to pay a personal call to every station under consideration. "Even in this jet age, though, it remains an impossibility, a dream. What then are the alternatives? The well-informed rep can give one a fairly accurate picture of part of the station's per-



sonality by supplying pertinent facts and figures. Fine as this may be, there are still many things that can't be learned from statistics." Marie notes that most station promotional material that she receives is of little practical value and only on rare occasions does she find an honest piece of work which she can use or pass on to the client. "Of most value to me is a visit from the station manager. I get a more accurate image of the total station picture from a personal interview with the manager than I could get by wading through a book of statistics three feet thick. By the same token, the manager, armed with tapes and kinescopes, is in the best possible position to create a lasting favorable impression. This kind of personal touch adds to the impact of his ad campaign."

# WXEX-TV

1. Feature Foods Merchandising
2. Community Club Awards
3. In-store Food Displays
4. In-store Drug Displays
5. In-store Food Demonstrations, Sampling, Couponing
6. Store Window Displays

# MERCHANDISING

# IS FIRST

7. Bargain Bar Promotions
8. Mailings To Retailers
9. Personal Calls On Jobbers, Wholesalers, Retailers
10. Reports To Food Advertisers
11. Promotional Spots
12. Newspaper Ads

# IN RICHMOND,

NBC-TV  
BASIC

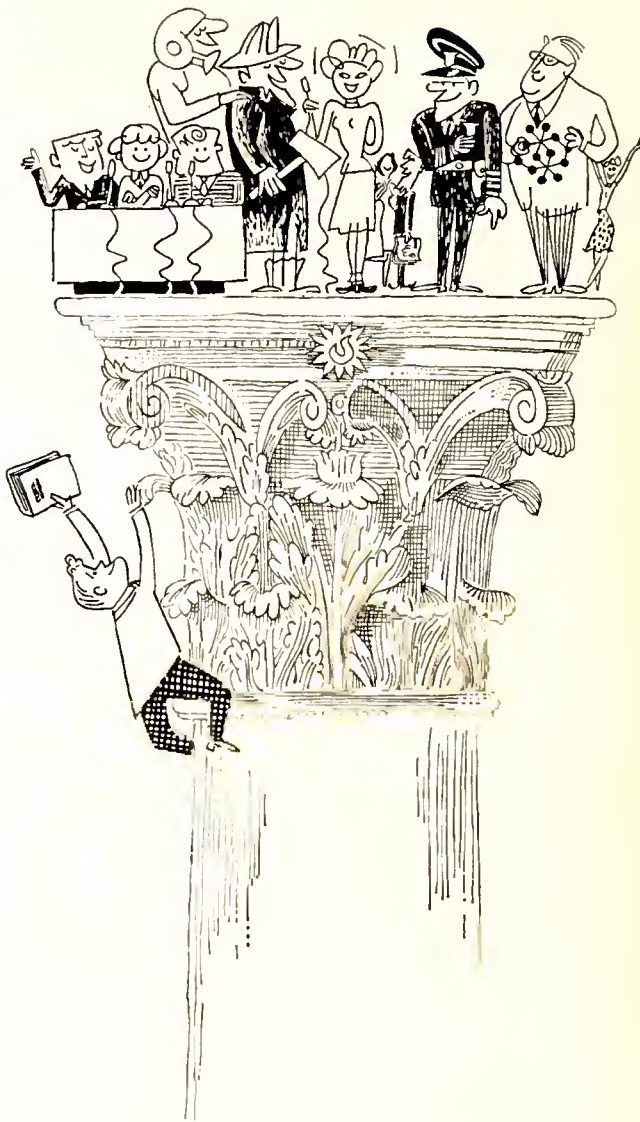
Tom Truog, President  
Iris Merrill, Vice President

# PETERSBURG,

## National Representatives:

Select Station Representatives in New York, Boston, Philadelphia, Baltimore, Washington; Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, New Orleans; Daren F. McGavren Co. in Chicago, St. Louis, Detroit and on West Coast.

# CENTRAL VIRGINIA



They said  
it couldn't  
be done

*(They may be right.)*

**T**WEEN-AGE television at seven a.m.? In Houston? With news...sports...music . . . reports . . . of a kind important to young people? And *panel discussions? LIVE?*

It's enough to give a program manager insomnia: Every dawn a new problem, breakfast practically a midday meal, and Studio A full of teen-age egos five mornings a week.

That's what the Corinthian station in Houston has brought about with the new half-hour *Ginny Pace Show*. Object: To serve an important segment of the community—teen-agers, some 200,000 of whom live within tv sight of KHOU-TV—and many parents, eager to share in the interests of their off-

spring. Developed with the blessings of the Superintendent of Schools and the encouragement of PTA's, the Ginny Pace wake-up show may also awaken others in the industry to the potential of early-morning local tv.

The perils need not be spelled out. You're aware of them and so are we. We're also aware that someone has to assume responsibility for pioneering with new ideas if television is to maintain vitality and commercial effectiveness. Each station of the Corinthian group is encouraged to take program risks, to try out new ideas, to avoid always playing safe. Sometimes it's good box office, sometimes it isn't. It's always healthy.

*Responsibility in Broadcasting*

**THE CORINTHIAN**

## Mail call

Doing a column is exactly like any other business in that the No. 1 objective, of course, is to please the customers, and hope you'll keep them coming back. And if you're conscientious about doing a regular essay of this kind you stop and take stock every once in a while. Sometimes the stock taking is prompted by a random remark a reader makes. One of the customers recently told me that he liked the column but that he believed I dealt too frequently with "personalities." I didn't have the opportunity to pursue it with him, so I thought I would check the mail on my most recent pieces, and see if his charge was justified.



### Letters, I get letters . . .

I think the column that got more mail, among my most recent pieces, was the one I did on the bandstand type television shows, and the performers and personalities who make these shows what they are. Most of the letters were complimentary, and, as a matter of fact, most of them have been printed in the letters column of this magazine. (Incidentally, you may recall that I said in concluding that column that I was going to conduct a study in depth of that type of show and would report further. The study is progressing most satisfactorily—I have the most complete kind of story on about 10 of the most important shows, and hope to get them all before I'm through—and I look forward to doing several more pieces on this interesting program area.) But I drift from my theme. I was going to check the recent mail to see whither Backstage was drifting.

I find one letter expressing great irritation with me for having called four young singers, whom National Shoes had hired to do commercials, rock and roll singers. The letter was from my old friend, Sid Ascher (I go back to the days when he was promoting the Society for the Prevention of Cruelty to Brooklyn), and Sid insisted that at least two of the four were not rock and rollers. Sid also gave me a lecture on what constitutes a hit record, in the course of which he claimed there was no "hypo" on one of his young men's records. If there had been, said Sid, it would have sold like a hit, instead of just getting an extraordinary amount of disk jockey play. My own definition of a hit is simple: If it sells like a hit it is one; and if it doesn't sell like a hit, it isn't a hit. But I obviously didn't make that clear. I think Sid missed my whole point, which was simply that I felt National didn't make as good a talent buy as they might have made for what they were trying to accomplish.

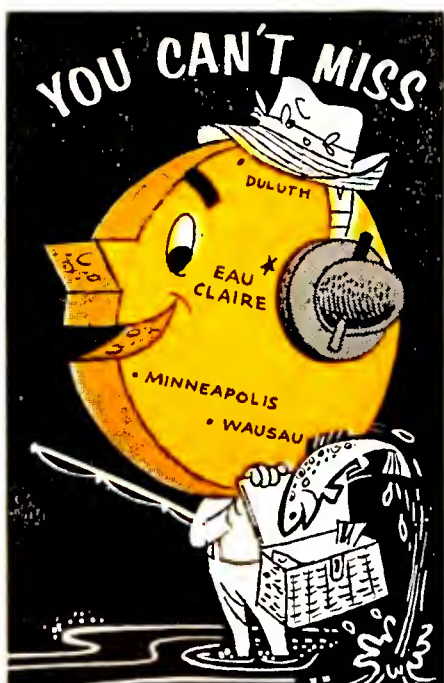
In the same Backstage I said I thought Como was a great buy for Kraft, even at the \$25,000,000 figure they're said to be paying him, all things included. This, somewhat naturally, brought a happy letter from Carl Simonson of the J. Walter Thompson Chicago office. That piece was partly "personality," but dealt substantially

- ⊙ **KOTV**  
TULSA (*Petry*)
- ⊙ **KHOU-TV**  
HOUSTON (*CBS-TV Spot Sales*)
- ⊙ **KXTV**  
SACRAMENTO (*H-R*)
- ⊙ **WANE-TV**  
FORT WAYNE (*Petry*)
- ⊙ **WISH-TV**  
INDIANAPOLIS (*Bolling*)
- WANE-AM**  
FORT WAYNE (*Petry*)
- WISH-AM**  
INDIANAPOLIS (*Petry*)

# STATIONS

**TOP TV  
AUTHORITY  
WANTS  
ACCOUNTANT  
SUPERVISOR JOB**

25 years experience in leading AAAA agencies on multi-million-dollar accounts: food, tobacco, drugs, beer. Call or write: Len Tarcher, 94 Schoolhouse Lane, Roslyn Heights, N.Y., MU 8-2343



**YOU CAN'T MISS**

with the **"BIG CHEESE"** in Wisconsin  
Not only ¾ million people  
but 2 million cows.

**WEAU-TV**  
EAU CLAIRE, WISCONSIN

**Sponsor backstage** *continued*

with sponsor purchase of talent, a mighty important phase of broadcast advertising, I think.

**Independents vs. networks**

Pieces I've done on independent radio have brought kudos, of course, from independent broadcasters, but also letters like one I find from Bob Hyland of KMOX, St. Louis CBS station. Bob sends along an editorial and a special section in the *St. Louis Globe-Democrat*, raving about the fine job his station has done in St. Louis. Which indeed it has, and does. "Your columns," says Bob, "have indicated that you believe independent radio has been the driving force behind our medium's vitality. We think this special section and editorial in the *Globe-Democrat* is evidence that there is a great deal of vitality in network radio too, the kind of vitality that keeps our industry from degenerating into a juke box medium."

Honestly! I've written pieces on the vitality of network radio, too, where I felt it was warranted. Another letter, this from Hal Gold of Mutual, was in direct reference to a network piece I did, except that I hadn't said enough about Mutual. Harold wrote:

"... Mutual will not take a back seat to anyone—regardless of stature, prominence, size of press agents' budgets, political recognition, or anything else when it comes to fighting the battle for network radio. When others focused all attention to television, left radio in the lurch to fend for itself, Mutual was in there pitching hard and solidly for radio and network radio... Mutual set the pace in network radio today... When others weasel-worded on radio for fear of offending their tv brethern, Mutual zeroed in its artillery to pound round after round of radio propaganda to advertisers and the consumer public... From President Robert Hurleigh down to clerical personnel, all are imbued with the spirit that radio is a very much alive medium..."

I got Hal's fine, vividly enthusiastic and fervent note about a week before the story broke that a Federal grand jury had charged a promoter named Alexander Guterma and a couple of his associates, who had somehow acquired ownership of Mutual, with having pledged and used the network as a propoganda instrument for the Dominican Republic and dictator Generalissimo Trujillo. Guterma was charged with having gotten \$750,000 for the deal, and with having put up a lien on the network itself as a guarantee he would deliver the propoganda job. I believe Trujillo has just lost a try to get his \$750,000 back.

**What'll you have?**

It's quite clear, I hasten to insert, that Hurleigh and certainly such other spirited, hard working and enthusiastic young men as Hal Gold had nothing whatsoever to do with the shenanigans Guterma is said to have perpetrated. I hope the whole thing straightens out, Mutual goes on to new and greater glory and Hal Gold gets a big raise. He certainly deserves one.

But the point is: I've done pieces on network radio and independent radio, and every phase of television, live and film, and on personalities, too, some of whom I've loved and some of whom I've loathed. I've tried to follow one simple rule in doing this Backstage every other week; to write a column you'll enjoy reading, and occasionally, even find useful. I want to do the kind of column you want to read, so when you have time, let me know what you'd like.



there's something extra

between

the music . . .



that's what builds

audience on

**WING** . . .

makes sales in

**DAYTON**

in Dayton the happy sound of WING is the sound that sells! Don't be chained to old buying habits . . . get the NEW facts from your East/Man or General Manager, Dale Moudy.



**RATINGS?** Take your pick! Nielsen, Hooper or Pulse—all 3 agree—WING is the dominant force in the Dayton market.

**robert e. eastman & co., inc.**

National Representative



IN DAYTON,



IN COLUMBUS,

AND



ARE AIR TRAILS STATIONS

**1<sup>st</sup>**  
in

**SAN ANTONIO**

FOR **EVERY**  
**QUARTER-HOUR**  
**SEGMENT**

**6 a.m. to 6 p.m.**

... as compiled by

**PULSE**

for

**SAN ANTONIO**

SEPTEMBER, 1959

and **FIRST** in  
**HOOPER, too!**

morning and afternoon

REPRESENTATIVE:

**KATZ AGENCY**

5000 Watts • 860 KC

**KONO**

JACK ROTH, Mgr.

*Radio*

SAN ANTONIO, TEXAS

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Schick Inc.**, Lancaster, Pa.: Adding holiday schedules in the top 50 markets starting 23 November. Nighttime chains, I.D.'s and fringe minutes are being placed to run through the end of the year. Buyer: Sam Haven. Agency: Benton & Bowles, New York.

**General Foods Corp., Post Div.**, Battle Creek: Expanding its test markets for Heart of Oats cereal. Product is being marketed for adult consumption. Day and fringe night minute schedules are being used. Buyer: Dick Gershon. Agency: Benton & Bowles, New York.

**United States Tobacco Co.**, New York: Planning a campaign in roughly the top 10 markets for King Sano, to start 1 December for four weeks. Prime 20's and fringe night 60's, on a 10-Plan wherever possible, are being set. Buyer: Jane Present. Agency: C. J. LaRoche & Co., New York.

**Lever Bros. Co.**, New York: Testing its new Liquid All in various markets. Day and night minute schedules are currently running in Fort Worth, Toledo and Spokane. Buyer: John Cole. Agency: Needham, Louis & Brorby, Inc., Chicago.

**Paper-Mate Co.**, Chicago: Christmas-push schedules in top markets for its pens get off late this month. Placements are for I.D.'s, frequencies depending on market. Buyer: Pat Chambers. Agency: Foote, Cone & Belding, Chicago.

**Procter & Gamble Co.**, Cincinnati: Introducing in various test markets its new complexion soap, Dawn. Minute announcements are being scheduled, run for an indefinite period. Buyer: Catherine Brostrom. Agency: Young & Rubicam, New York.

**Pillsbury Co.**, Minneapolis: Going into top markets with big schedules for its instant potatoes starting late November. Minutes and 20's are being bought for four to nine weeks. Buyer: Pat Brouwer. Agency: Campbell-Mithun, Inc., Minneapolis.

### RADIO BUYS

**Drackett & Co.**, Cincinnati: Kicking off schedules this month for Windex cleaner. Schedules are mostly for 13 weeks; traffic and daytime I.D.'s. Buyer: Young & Rubicam, New York.

**American Motors Corp.**, Detroit: Schedules start 11 November and run through 18 December in about 40 markets for the Rambler. Traffic minutes, 20's and I.D.'s are being lined up, frequencies varying. Buyer: Betty Powell. Agency: Geyer, Morey, Madden & Ballard, New York.

**Yardley of London, Inc.**, New York: Buying Christmas schedules in about 15 markets supplementing network buys to promote its line of men's toiletries. Two-week runs start 9 December using primarily traffic minutes, about 30 per week per market. Buyer: Derrick Dyatt. Agency: N. W. Ayer & Son, Philadelphia.

ZIV PRESENTS

A GREAT TV SERIES

PROVED

AGAINST NETWORK  
COMPETITION!

ON ABC IN 1959...

**BEAT**

DRAGNET • I LOVE LUCY  
LAWRENCE WELK • D.A.'s MAN  
DAVID NIVEN • BOB CUMMINGS  
TRACKDOWN • CALIFORNIANS  
SHIRLEY TEMPLE • LUX-SCHLITZ  
PLAYHOUSE and many others

**100%**  
OF THE TIME!

**BEAT**

EDWARD R. MURROW'S  
PERSON TO PERSON  
DINAH SHORE CHEVY SHOW  
PHIL SILVERS • DONNA REED  
LEAVE IT TO BEAVER • CAVALCADE OF  
SPORTS • BUCKSKIN and many others

**86%**  
OF THE TIME!

—NIELSEN National, 1959

Rated among ABC's  
top ten programs **20** times in **22** consecutive surveys!

—NIELSEN National, Oct. '57 thru Sept. '58

**PAT CONWAY** stars as Sheriff



# TOM TERRIFIER

## SENSATIONAL MARKET-BY-MARKET RATINGS!

DETROIT

**28.6**

NIELSEN JUNE '59

TOLEDO

**26.9**

NIELSEN JULY '59

NORFOLK

**29.2\***

ARB JUNE '59

PORTLAND, ORE.

**25.2**

ARB JUNE '59

MEMPHIS

**20.6**

NIELSEN  
AUGUST '59

CHARLOTTE, N. C.

**29.8\***

ARB AUGUST '59

WICHITA FALLS

**30.2\***

ARB JUNE '59

Clay Hollister in

ALL  
NEW

# BSTONE RITORY

RICHARD EASTHAM

stars as Editor Harris Claibourne



ALL NEW SHOWS  
NOW AVAILABLE  
FOR LOCAL  
AND REGIONAL  
ADVERTISERS!

SAN ANTONIO

24.5\*

PULSE JULY '59

MOBILE

29.8\*

ARB JUNE '59

CINCINNATI

26.7

ARB JUNE '59

OKLAHOMA CITY - BAY CITY

23.2

NIelsen JULY '59

ROCHESTER

22.9

NIelsen JULY '59

DALLAS - FT. WORTH

26.1

NIelsen AUGUST '59

KANSAS CITY

23.2

NIelsen JULY '59

PHOENIX

23.0

NIelsen JULY '59

SEATTLE - TACOMA

21.4

ARB JULY '59



\* 4-WEEK AVERAGE

# One stop shopping . . .

Shopping for time and talent on the CBS Radio Pacific Network's a snap. You buy a lot of stations with the ease of a one station buy. What's more, you enjoy supermarket convenience and a choice variety of top brand radio names.

Say you want to cover the West. You want to reach women. Or men. Or both. It's simple with our one stop shopping plan. Pick the shows you want — Art Linkletter, Harry Babbitt, Frank Goss News, the Daytime Serials, Gunsmoke and other great weekend dramas. Pick the times you want. Mornings, afternoons and evenings. You can get real impact with real economy! If the ringing cash register is music to your ears, the CRPN can play your melody. Ask your CRPN or CBS Radio Spot Salesman for the details.



Represented by CBS Radio Spot Sales

# SPONSOR-SCOPE

14 NOVEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Some Madison Avenue observers voiced both disappointment and disquiet this week over the ANA's official reaction to the hullabaloo stemming from the quiz probe.

To these observers it seemed that the ANA leadership acted more as respondents to a wave of hysteria—whipped up out of all sense of proportion and perspective by Washington politicians and self-serving print media—than as statesmen.

Noted one agencyman: "The ANA missed the boat sadly. It could have tempered its cognizance of malpractices in tv and its resolve to guard against repetition with some sobering comment. Something to the effect that the medium as a whole has compiled a great record of contributions in all fields of communication—a record of which advertisers could be proud—and that the shady elements represented a small segment of the people connected with and using the medium."

Contrasted by the observers were the terms used by the ANA's spokesmen and the measured and balanced remarks of the NAB Code board chairman, Donald H. McGannon, at the same annual gathering.

The ANA's pronouncement was couched in such terms as "clean up or give up" . . . it's not only tv but all advertising that stands in the dock of public scrutiny" . . . must "take immediate inventory of all present programs and commercials."

Said McGannon: "We have taken our bath in this situation. There can be no question about that. And we deserved it. Broadcasters are more vigilant and determined than ever before to be masters of our houses. However, we will resist without compromise any unrealistic legislative or regulatory efforts, however eager the proponents, to place the medium under arrest."

(For more on the ANA meet see NEWS WRAP-UP, page 58.)

**Shulton (Wesley Associates) is pouring out about \$1 million in air media for its annual pre-Christmas push, with spot, both tv and radio, getting the lion's share.**

The spot plan: Between 14 and 23 December it will be the top 50 tv markets at the rate of 10 spots a week and 85 radio markets at the rate of 30 to 40 spots a week.

Network activity: Participation in various night and daytime programs on CBS TV and ABC TV, with CBS getting four daytime quarter-hours to ABC's three.

P.S.: Wesley picked up a suggestion from Harrington, Righter & Parsons that it move in on the pre-Christmas hiatuses accruing from the Vick cold remedy commitments in spot tv.

**American Dairy Association's recent jump on the weight-watchers bandwagon will prove quite fruitful for spot radio in 1960.**

The association is planning quite a radio campaign, starting March or April, with emphasis on the more-nutritive, less-calories theme.

**Quaker Puffed Wheat and Rice (Baker, TB&B) has also gone weight-watching in theme, but its radio buying is an NBC lineup for 20 weeks.**

**Look for Campbell Soup (BBDO) to carry on its spot radio schedule in full force through the early part of 1960.**

From account reports the campaign so far can be racked up as a conspicuous click.

Tv stations that are offered the 18-week Candettes schedule by Burnett may have to wrestle with this conundrum: Is this high-priced antibiotic lozenge in a distinctive class from Ludens, Vicks and other such coughdrops and hence outside the bounds of product protection?

Candettes, a Pfizer product, is retailing for 98¢ per 10 lozenges, as compared to a nickel or dime for the regular run of coughdrops. The aim is for night 20's and 30 November as the schedule's starting date.

The proliferation of new cigarette brands is heightening the space problem for supermarkets to the point of frustration.

Cigarettes are not a high-profit item for the supers, but customers have got so in the habit of depending on them for their carton-buying that the stores have no choice but to go along with the stocking of additional brands.

Right now there are close to 40 brands advertising on the air, with these six companies alone represented by the following totals: Philip Morris, 6; R. J. Reynolds, 5; American Tobacco, 5; Brown & Williamson, 5; Liggett & Myers, 4; Lorillard, 4.

Incidentally, the filter market—which rates over 50%—is beginning to show signs of levelling off and the less-tar-and-nicotine derby seems to be crowding Kent more than the low-filtration Winston.

ABC TV has elected to try and puncture much of the fallacious thinking that's come lately out of freelance research firms about the effectiveness of commercials.

It's hired a research organization in no way connected with the medium to do a broad study on the subject.

It could turn out to be but wishful thinking but some reps are looking to a rash of spot tv business from some of the bigger users of network tv with the turn of the year.

They base their outlook on this possibility: where ratings prove much under expectations advertisers with "hot" and highly competitive brands will dig up more money to hike consumer impressions in the more desirable markets.

SPONSOR-SCOPE this week checked a cross-section of reps on how their traffic boards looked in the way of end-of-December openings and the consensus was that, even including the key markets, there should be plenty of all types of spots handy for selection.

What spot radio needs most, according to the chief timebuyer for an upper-rung radio agency, is to take a realistic look at itself and come up with a basic set of groundrules which can be applied in measuring the efficiency of the medium.

It is his contention that there's little rhyme or reason in many package plans (such as excluding traffic time from such packages), in increasing rates when it is obvious that the station's share has gone down, in not specifying the number of commercials per half-hour, and in not recognizing the audience in many markets has become so fractionalized as to require the use of more than one station in that market.

Other points he makes: (1) No astute timebuyer buys according to statistics alone; he's alert to the characteristics of the market's stations, whether old-line or independent; (2) if national spot radio is to go on prospering stations must tighten the line against offering local rates to national accounts; (3) to make saturation on a single station worthwhile all periods of the day must be included in a plan—otherwise the use of peak traffic time is tantamount to a rate increase.



Chalk up Colgate as the last of the big advertisers to abandon the idea of exclusivity in nighttime, as well as daytime, network program sponsorship.

Whereas a year ago it was the lone sponsor of three nighttime shows and two daytime strips, today it's the sharing advertiser on four nighttime shows and three daytime shows.

During the past week it bought a participation each on the **Untouchables** (ABC TV) and **Laramie** (NBC TV).

One of the more significant tv network developments of the week: ABC made a couple of its daytime shows—**Restless Gun** and **Music Bingo**—available for any kind of regional sponsorship, but for **Mondays and Tuesdays only**.

For example: a Pacific link consisting of 13 stations can be had at \$1,707 gross per quarter hour. Heretofore the minimum sale was a national quarter-hour (\$7,200).

The West Coast offers works out at about \$44 per commercial minute per station.

For a cross-section of how much viewing is done weekly according to income, education, size of family and age of housewife, here's the result of some calculations by Nielsen as based on a week in March 1959:

Starting with the premise that the total viewing for that week in the average U. S. home averaged 39.9 hours, the breakdown by categories was as follows:

**INCOME:** Under \$5,000, 39.5 hours; \$5,000-8,000, 41.8 hours; over \$8,000, 37.7 hours.

**EDUCATION OF HEAD OF FAMILY:** Less than four years of highschool, 38.8 hours; four years of highschool, 42.1 hours; college, one year or more, 38.8 hours.

**SIZE OF FAMILY:** 1-2 members, 33.0 hours; 3-4 members, 39.2 hours; five or more members, 49.8 hours.

**AGE OF HOUSEWIFE:** 16-34, 45.9 hours; 35-49, 43.8 hours; 50 and over, 36.7 hours.

Note there (1) isn't any variation in viewing time between the lower and upper educated groups and (2) little between the nether and topmost income levels.

**ABC TV can't look to P&G to do any heavy daytime buying for a while.**

It seems that the P&G agencies have recommended that it wouldn't be to the company's advantage to do so from a cost-per-thousand position.

In other words, it wouldn't be practical to move just one or two brands from NBC TV because of the discount structure that prevails for P&G. To equalize the CPM all the brands would have to be moved.

**CBS TV has done a little rethinking with the new discount structure that's due to go into effect in April 1960.**

Under the new groundrules, as originally issued, an advertiser, to earn the maximum discount must be on for 52 weeks with an average minimum of \$130,000 weekly gross billing for station time. This, as it turned out, wasn't so forte for alternate week advertisers.

The liberalization of this requirement: If a 52-week class A advertiser spends \$150,000 one week and only \$50,000 the next and averages out to \$100,000 for the two weeks he's still entitled to that maximum discount, providing he's on 52 weeks.

**Needham, Louis & Brorby is expected along Michigan Avenue to inherit the Mars candy account, which just broke away from Knox Reeves, Minneapolis.**

Also expected is that **James Fleming**, Mars general manager and v.p. and the husband of Pat Mars, daughter of the company founder, will be named president any day.

**Duke Vance**, a former food broker, was brought in as sales and ad v.p., in replacement of Herbert Lehrter, who resigned.

There's a breed of media researcher that's convinced that one tool that's become of scanty importance as far as network buying is concerned is the county-by-county tv coverage study.

These iconoclasts point out that advertisers like P&G refuse to part with this outmoded concept—necessary to determine duplication—even though they're now buying up to 180 stations.

From the viewpoint of average ratings and homes the specials so far this season are doing better than they did a year ago.

The nine (time-preempting) specials aired between 15 September and mid-October this year came through with an average AA rating of 22.1 and 9,563,000 AA homes. The mid-September to mid-October specials contingent last year showed an average rating of 21.8 and 9,106,000 AA homes.

Following is a roster of the nine specials as reported in Nielsen's latest rating pocketpiece:

SHOW	AA RATING	AA HOMES	TIME-TALENT COSTS*
Red Skelton	30.2	13,039,000	\$385,000
Bob Hope	28.9	12,594,000	430,000
Bing Crosby	24.1	10,324,000	390,000
Lucille Ball-Desi Arnaz	24.0	10,280,000	420,000
Phil Silvers	20.3	8,811,000	340,000
Show of Month (Sept.)	20.1	8,767,000	390,000
Show of Month (Oct.)	19.5	8,411,000	390,000
Jerome Kern Tribute	16.8	7,343,000	375,000
Strawberry Blonde	15.1	6,497,000	380,000
<b>Average</b>	<b>22.1</b>	<b>9,563,000</b>	<b>\$390,000</b>

\*Show costs from SPONSOR comparagraphs.

Watch for each of the tv networks to swing their research attention to measuring the sales effectiveness that hard goods advertisers have obtained from the medium.

The field work in all cases will be done by independent research firms.

The feudal scholars who tried to determine how many angels could stand on a pin had nothing on the agency researchers who are now trying to find the keys to interpreting the difference between the Arbitron and the National Nielsen ratings for October to their clients.

From comments along Madison Avenue it's already evident that the findings of each service will be cited according to how good the rating shows up from the agency's point of convenience.

In other words, if the National Nielsen is low and Arbitron is high, the agency will point out that the Arbitron markets anyway represent the bulk of the client's sales and what happens to the program's viewing quotient there is of overriding concern.

U. S. Steel's Operation Snowflake, (BBDO) a perennial, has swung the scale this season in favor of spot tv: it's using 20 spots a week for three weeks in a limited number of markets, with Los Angeles, Chicago and San Francisco already set.

Last year the pre-Christmas promotion favored network radio.

**For other news coverage in this issue,** see Newsmaker of the Week, page 4; Spot Buys, page 16; News and Idea Wrap-Up, page 58; Washington Week, page 75; SPONSOR Hears, page 78; Tv and Radio Newsmakers, page 90; and Film-Scope, page 76.



**LET YOURSELF GO KPRC-TV, HOUSTON** and enter an entirely new world of advertising where every commercial is transportation to sales results you had not dreamed of. This proud insignia, the KPRC-TV channel number, is borne by every KPRC-TV advertiser. It proclaims a degree of quality, engineering and good taste unmatched on the TV sets of the world. Kings, diplomats, princes and connoisseurs have been enchanted by the graceful "2". You will be too!

KPRC-TV availabilities include programs, minutes, chainbreaks, and ID's. Prices range from about \$90 to \$1100 Ask your Edward Petry man for a demonstration.

**KPRC-TV, HOUSTON, TEXAS** *(An Affiliate of the National Broadcasting Company)*

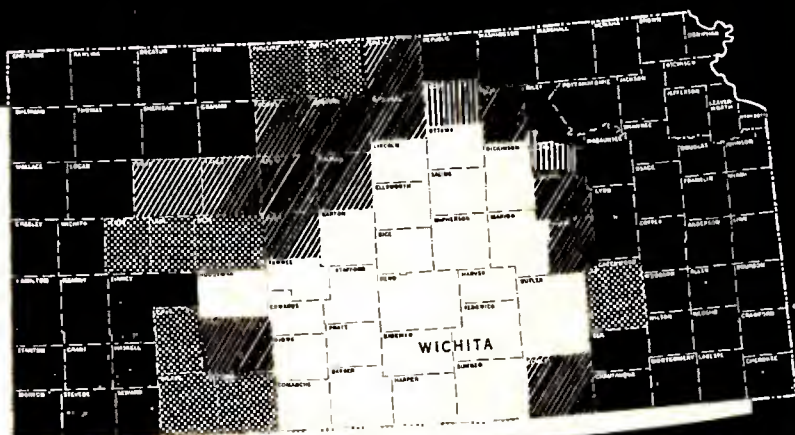
"Courtesy of Mercedes-Benz Sales, Inc."

# KTVH

IS

# POWER SELLING

IN  
CENTRAL  
KANSAS



NIELSEN COVERAGE SERVICE  
SPRING — 1958

TOTAL COUNTIES COVERED... **49**

	76% - 100% VIEWERSHIP	24 COUNTIES
	51% - 75% VIEWERSHIP	14 COUNTIES
	26% - 50% VIEWERSHIP	9 COUNTIES
	1% - 25% VIEWERSHIP	2 COUNTIES

TO SELL KANSAS BUY KTVH

# KTVH

• STUDIOS IN HUTCHINSON AND WICHITA •

BLAIR TELEVISION ASSOCIATES, INC.



## 49th an Madisor

### Strictly radio sell

This area has been suffering for quite some time for good radio time salesmen. Being in the rep business there is hardly a month goes by that one of my stations doesn't call in asking me to keep an eye out for a salesman. I have finally decided to do something about it.

The only answer seems to be to recruit new blood and give them some basic training and then send them into the industry. I am now organizing a five weeks' course on radio time salesmanship. The course will consist of two, two-hour sessions per week for five weeks.

This course will be strictly on selling radio. Although I rep for both radio and tv stations I am of the opinion that any damn fool can sell tv time, but it takes a pro to sell radio. It's harder to sell . . . even harder to sell it right, and I guess that's why the time salesmen peddling radio have deserted to the Mutual Funds . . . or the bosom of government service.

Pete Thomas  
*media rep*  
*Spokane, Wash.*

• Any comments from tv salesmen?

### Radio-active reaction

WBSR Radio would greatly appreciate 10 reprints of the article, "Radio-Active Housewife," which appeared in the 10 October issue.

Our SPONSOR subscription has been more than paid for in the value to our sales and promotion departments particularly, in addition to keeping us abreast of broadcast news.

Jim Young  
*prog. dir., WBSR*  
*Pensacola, Fla.*

\* \* \*

Your article on McCann-Erickson's Radio-Active housewife is an excellent distillation of a huge radio success story.

(Please turn to page 28)



**Comparison?**

**There is no comparison!**

The fact is:

**WRVA-RADIO, Virginia's Largest Single Advertising Medium \*  
REACHES MORE PEOPLE AT LESS COST THAN ANY OTHER MEDIA IN VIRGINIA**

**\*WRVA-RADIO'S COVERAGE  
OF VIRGINIA INCLUDES:**

Retail Sales . . . . .	54.2%
Food . . . . .	49.2%
Automotive Sales . . . . .	52.5%
Gasoline . . . . .	54.4%
Drug . . . . .	47.5%



**WRVA - RADIO**

RICHMOND, VIRGINIA



REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

# EGAD



**You bungled that badly, Smidley.**

Every time I dump the buying decision in your lap you pass up this Cascade buy. What's the matter, old boy, can't you spell it? You just don't skip a market like this. The Cascade 4-station network is a "must" in the Pacific Northwest. More than half a million people with over a billion dollars to spend. And, Smidley, Cascade's alone 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

49TH & MADISON

(Continued from page 26)

Thanks for an enthusiastic job.

Dick Pittenger

gen. mgr.

Lafayette Broadcasting, Inc.  
Lafayette, Ind.

\* \* \*

We would like permission to reprint "Radio-Active Housewife" for local distribution to our clients.

Congratulations and continued success to a fine magazine and its important contribution to the industry.

John Tasnady, sales mgr.

KUGN

Eugene, Ore.

• Note: SPONSOR is usually happy to grant such requests for reprinting privileges. Two provisions accompany this permission:

1. Requests must be in writing.
  2. Credit must be given to SPONSOR.
- SPONSOR reprints many of its articles and has back files on a large number of them.

### Wishful thinking

All of us at WKMh were very pleased to see the picture and article regarding Jack Sitta's recent promotion to vice president in your Tv and Radio Newsmakers column.

Unfortunately, you were the only ones kind enough to promote Jack to president instead of vice president. Although Jack is enjoying this temporary prominence, he would appreciate anything you might be able to do to set the record straight.

We understand typographical errors, of course, and any radio man without a few "fluffs" to his credit should hang his inexperienced head.

Thomas B. Johnson  
dir. prom. & merchdsg.  
WKMh

Dearborn, Mich.

• SPONSOR hangs its head on this one!

### More than we thought

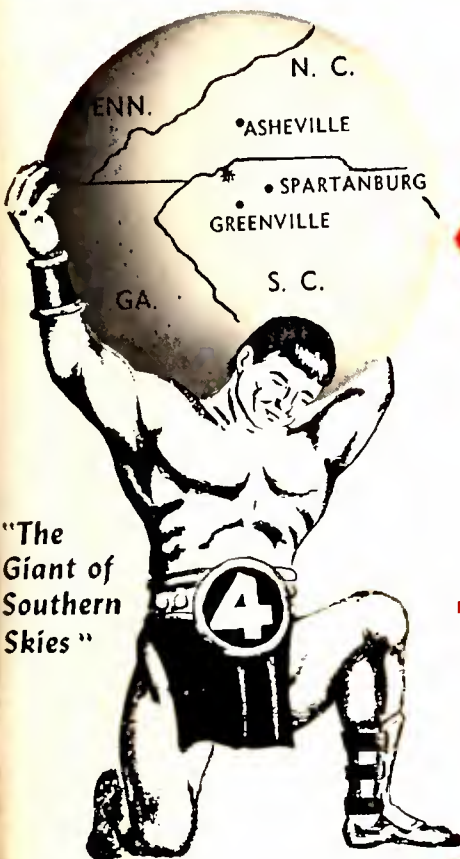
A re-examination of the latest circulation figures of the Pittsburgh newspapers in the Pittsburgh MEGATOWN ("Megatown: Market of Today," 7 Nov.) shows them to be slightly higher than in the presentation. They should read: Newspaper A—317,000; Newspaper B—232,000; and, Newspaper C—214,000.

While this in no way changes the story, in the interest of accuracy, I thought the latest data should be shown.

Melvin A. Goldberg

dir. of research

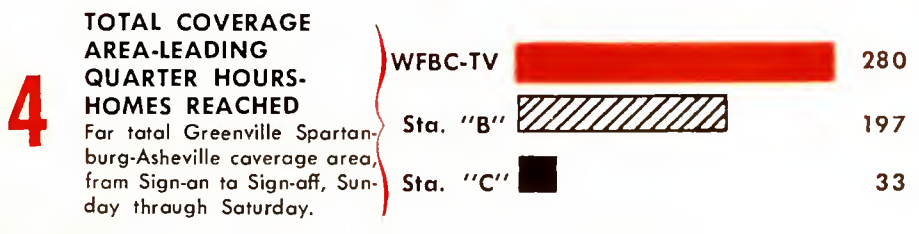
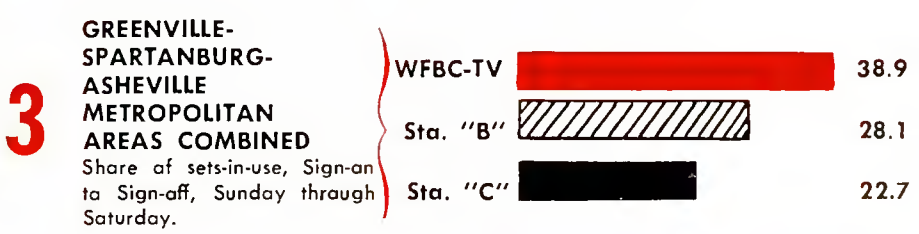
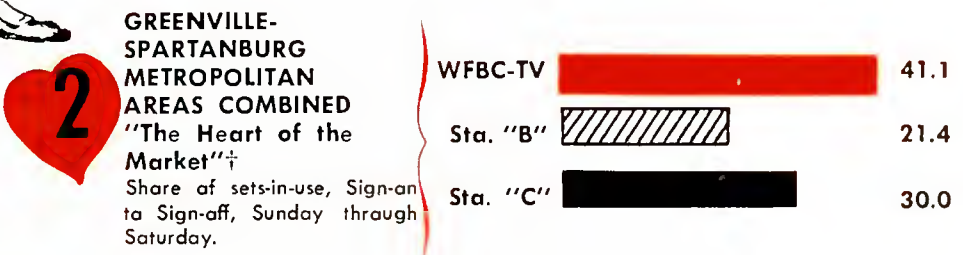
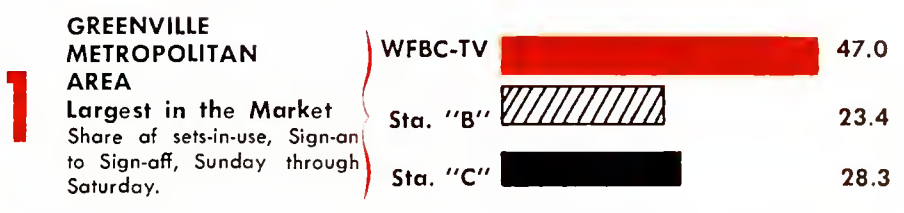
Westinghouse Bdcstg. Co., Inc.  
N.Y.C.



"The Giant of Southern Skies"

# 4 GIANT FACTS\* ABOUT RATINGS

IN GREENVILLE, SPARTANBURG AND ASHEVILLE



\*Here . . . amid all of the claims and counterclaims about ratings, dominance, and coverage in this, the nation's 42nd Television Market . . . are **FOUR GIANT FACTS** from the most recent survey (ARB Revised May 4, 1959). The ratings given in each case are for "Sign-on to Sign-off, Sunday through Saturday" . . . as opposed to the "early morning" or "selected quarter hours" ratings publicized elsewhere.

\*ARB Revised May 4, 1959

†The greatest concentration of homes in the entire market is in Greenville and Spartanburg Counties.

**CHANNEL 4**  
**WFBC-TV**  
GREENVILLE, S. C.  
NBC NETWORK

Only "The Giant" Gives You ALL THREE GREENVILLE, SPARTANBURG AND ASHEVILLE

Represented Nationally by WEED TELEVISION CORP.

**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



DIGEST ON PAGE

**I AM**

**YOUR**

**TRADE**

**PAPER**



I inform, interpret, analyze, advise, question, compliment and complain. I am the heartbeat of your industry.

As my issues tick by, I record the pulsations of your industry—its strengths and weaknesses, its triumphs and failures, its hopes and regrets.

I live to serve. I live to serve your industry that is also mine.

My sense of service means many things. More than just words-in-print to keep you posted, my sense of service also means projecting the significant facets of our kaleidoscopic industry in sharpest focus for all to see.

It means fighting for industry advances, sometimes in the face of bitter opposition.

It means providing you with fact-and-figure tools to help you do your job better.

It means painting a positive picture of our industry, a picture so plausible that even the most carping critic cannot deny its validity.

It means adding moral stature to our industry whether the issue be Code compliance, rates, or ratings. It means a personal code of conduct that permits me, with clean hands, to urge highest standards on our industry.

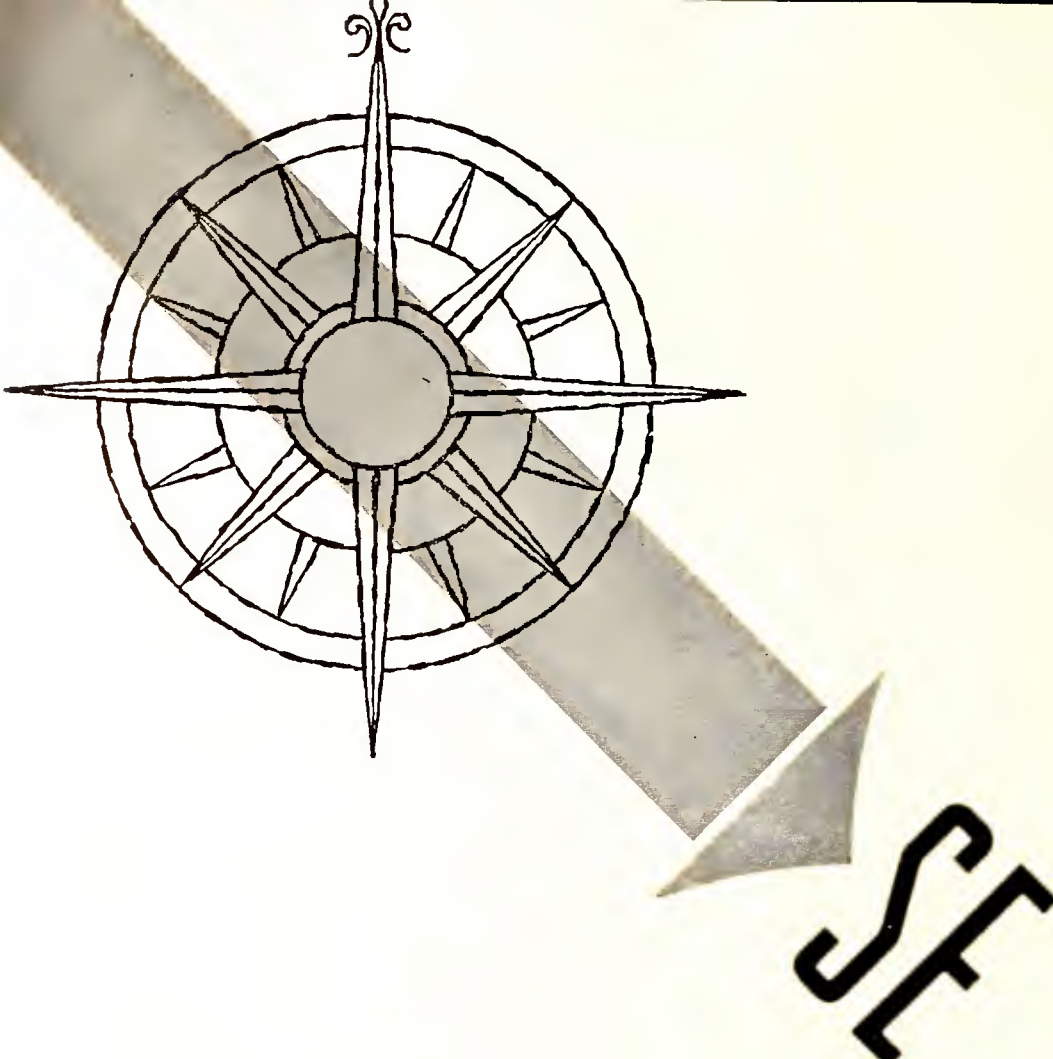
I am the heartbeat of our industry. As you can see, I am also its conscience.

How well I do my job only you are qualified to judge.

I am proud to be your trade paper. I promise to serve you in every way at my disposal.

I am SPONSOR.

*How well SPONSOR does its job is partially revealed by agency-advertiser surveys of reading preferences. We'll be happy to send you summaries of the two latest.*



**CHARLOTTE-WBTV RULES ABSOLUTE  
AS FIRST TELEVISION MARKET  
IN ENTIRE SOUTHEAST  
AS MEASURED BY N.C.S. # 3**

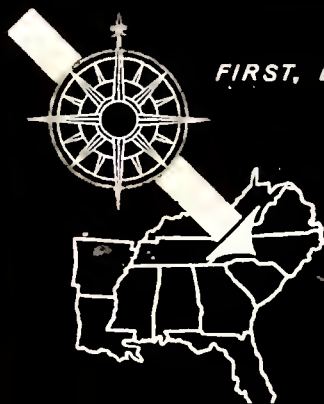
The Charlotte-WBTV television market totals 632,070 homes. Its nearest competitor in the Southeast, Atlanta, has 579,090.

WBTV's set count exceeds that of the second Charlotte station by 43%—delivering 189,380 more television homes!

Buy WBTV as your first, biggest step to television coverage of the Southeast. Contact CBS Television Spot Sales or WBTV for the full fabulous coverage and dominance story.

**COMPARE THESE SOUTHEAST MARKETS!**

WBTV-Charlotte	632,070
Atlanta	579,090
Louisville	509,480
Birmingham	587,800
Memphis	453,240
Charlotte Station "B"	442,690
Miami	434,800
New Orleans	380,020
Nashville	366,560
Norfolk-Portsmouth	337,580
Richmond	311,680



**FIRST, BIGGEST STEP  
TO TV COVERAGE  
IN THE  
SOUTHEAST**





FRANK KEMP, Compton v.p., media director, was one of three men in confidential tape report. His costs disclosures raised some eyebrows

## Report to a client on video tape

- Here are details of Compton's confidential report to a client on tape experience with normal commercials
- Agency delivers comprehensive study of advantages, problems, costs and prospects facing tape users today

One Tuesday this October three Compton executives walked into the conference room of an important client to make a presentation.

As usual, the report was handled as confidential matter. But this particular report was of a highly unusual nature. It dealt with the actual use of a set of tape commercials in a regular rotating pool for high frequency

network and spot schedule. They were not commercials intended for fringe purposes, nor had they been written expressly for tape.

Compton, in other words, had tackled the basic question of the general suitability of tape as a normal technique for the normal television commercial.

Last week Compton agreed to make

the contents of this report public. Compton's attitude in the report was neither to argue for tape nor against it. Rather, its intent was to provide "an opportunity to consider the practical aspects of tape production."

The result is to make available for the first time a factual agency file of video tape experience with the normal television commercials of a major client.

SPONSOR, in publishing the report, acknowledges the right of the client for privacy and has not disclosed its name. Nothing else, however, has been withheld.

Three Compton men made the client presentation, each talking on their own area: Frank Brandt on pro-



**FRANK BRANDT**, Compton's commercial production head, discussed tape resources



**FRANK SNELL** of Compton's creative department told writers how to approach tape

duction. Frank Snell on writing, and Frank Kemp on costs of putting the commercial on the air.

Frank Brandt led off. He made the point that "tape equipment has now developed to the point where it is not necessary to shoot the entire commercial through from top to bottom." Before proceeding to an examination of such questions as opticals, production costs, compatibility and kines, Brandt explained how this through-production factor could be avoided.

"There are two ways in which we get around this. One is by splicing individually shot segments together, and the other is called gen-locking (generator locking)."

In gen-locking, a pre-recorded tape

scene is played on one recorder while action taking place in the studio is taped on a second machine. At the right moment, the pre-recorded scene is dissolved in and then out, back to the studio action.

Here are Brandt's conclusions on the two methods: "We would not recommend frequent splicing from original tape since you just can't always be sure where you are cutting, and splicing requires minute adjustments." The other method, gen-locking, "can give you flexibility of scene changes, location shots or time lapses, for example." However, he added, "the time and action of the pre-recorded scene has to be very precise since there is no way to juggle once

both tapes have been started. It is like putting a jigsaw puzzle together. For that reason, as a practical matter, gen-locking should be confined to just one section of the commercial to avoid the risk of compounding possible error."

Brandt made some notes on optical features of tape: "There are still some minor optical limitations;" "Supers are also a real problem, because there is no drop shadow," and "The best titles in tape therefore are those which are artwork as part of the scene being photographed."

Then he posed the key question, "What does it cost to produce on tape?" His answer: "Actually, production savings of tape are over-rated if pre-production and post-production items are included. One pool of four one-minute and two 20-second commercials was given to three film studios and three tape studios for bids. The lowest film bid was \$29,800 gross and the lowest tape bid was \$20,125 gross—a savings of \$9,625 on production on tape." (Frank Kemp spoke later on non-production tape costs that could more than eat up the production savings. See table at left.)

Brandt commented on how to get the tape commercial on the air. Duplicate copies, indistinguishable in quality from the original, should be good for at least 100 plays. "However, there is a hooker with dupe tapes. Although they can be played on any machine, still for top quality it is necessary that the station tape machine head be adjusted to your tape at a tape rehearsal."

For those stations that lacked tape facilities, kinescopes were used. Brandt suggested that these be made during tape production, by-passing the tape step with what are called simul kines. "It is a bit more expensive since you must kine every take, but we feel the results will be superior."

Brandt regarded the finality of tape production in the studio, contrasted with film's extended production process, as its chief opportunity as well as its main limitation. "You can sit down and look at the completed commercial just as fast as it takes to rewind the tape. . . . The other side of the coin, however, is that once you have finished your tape

## KEMP: 47% EXTRA FOR TAPE

Item	Gross cost — 26 weeks	
	Tape	Film
<b>PRODUCTION</b>	\$20,125	\$29,800
<b>EXTRA NETWORK FACILITIES</b>	23,465	-----
<b>SPOT TRAFFICKING</b>	6,850	1,200
<b>TALENT USE</b>		
<i>Network</i> .....	48,875	36,475
<i>Spot</i> .....	9,950	7,125
<b>TOTAL FOR 26 WEEKS</b>	<b>\$109,265</b>	<b>\$74,600</b>
<b>Extra for Tape</b>	<b>\$34,665</b>	

## HERE'S HOW TAPE COMPARES WITH FILM TODAY

	CURRENT Tape	LEADER Film	Will tape improve?
<b>TYPE OF COMMERCIAL</b>			
<i>immediate, natural feeling important</i> .....	/		
<i>detail, quality important</i> .....		/	YES
<i>needs sequence freedom</i> .....		/	YES
<i>needs complete optical freedom</i> .....		/	YES
<b>PRODUCTION</b>			
<i>speed and immediate playback</i> .....	/		
<i>study and improve on set</i> .....	/		
<i>outtake and improve after shooting</i> .....		/	YES
<i>approval freedom</i> .....		/	YES
<b>COSTS</b>			
<i>production costs</i> .....	/		
<i>talent costs</i> .....		/	
<i>cost of getting on air</i> .....		/	YES
<b>ON-AIR IMAGE QUALITY</b>			
<i>dupe tapes</i> .....	/		
<i>kines</i> .....		/	YES

is very difficult to make minor changes in individual scenes and to crop or edit them, if there are optical effects between scenes."

The production portion of the presentation closed on an optimistic note as Brandt outlined the prospects for future tape developments. "Facts about tape technique can be quickly outdated. For example, a little over a year ago we couldn't even make a simple splice." Other improvements expected were the new Marconi camera, and equipment to lock three or more recorders together for rapid and easy editing, which may be available a year or more.

The next speaker at the Compton presentation was Frank Snell of the creative department, who covered the writer's interests in tape. He pointed

out that "rapid improvements in tape technique have narrowed and blurred the distinction between what could be done on tape and what must be done on film."

Simplicity was an essential in tape writing, Snell said, to prevent technical demands from becoming unmanageable. The writer had much to gain from tape. "The most important plus would seem to be a real feeling of immediacy and spontaneity—that what is happening is happening right before the viewer's eyes.

"In a way," Snell continued, "the naturalness could be compared with the distinction actors frequently make between acting in a Broadway production which moves with vitality from scene to scene, and the acting they are called upon to do before a

motion picture camera where the continuity of feeling is broken many times for fine-line detail."

Snell stressed the need for accord between writer and producer before production starts. If this is accomplished, then minor changes the producer might make will remain consistent with the initial objectives of the commercial.

The next Compton speaker was Frank Kemp. Some of the most significant findings of the entire report were to come out of his disclosures on costs. (See chart, page 31.)

"Actual production of tape can be less than film," Kemp said, "but we found there were a great many hidden extra costs as we got from production to placing the commercials on  
(Please turn to page 50)

# Philip Liebmann: Rheingold's ad-savvy chief



➤ **President-ad manager for New York's top beer has strong, controversial ideas on radio/tv advertising**

➤ **Sees non-net advertisers shut out of prime time, tv as device to build quality images, integrity as 'must'**

**B**ig and bearish Philip Liebmann, 44-year-old president and advertising director of Liebmann Breweries in Brooklyn, N. Y., is an improbable blend of businessman-philosopher who has racked up impressive sales for Rheingold beer while appraising the world and people around him.

Many of his sales stem from broadcast advertising, and many of these pointed appraisals concern television, of which he is thoroughly enamoured but scrupulously critical.

For some admen (thankfully, those at Foote, Cone & Belding, his New York agency, top this list) Philip Liebmann is their personal dream of what a client should be: intelligent, aware of the demands and flow of programs and media, knowledgeable as to the productive interaction between client and agency, reasonable and articulate.

For other ad pros, however, he

might well be something of a nightmare. He can out-talk them at their own game, albeit in modulated tones. He has a compulsive approach to quality and integrity which he insists be reflected at every level in his company and its agency. He has convictions and fights for them with the precision of a duelist wielding the finest foil.

Liebmann also has his own set of dreams and nightmares.

He thinks advertising is as vital to the production of beer as the malt itself, but he thinks few manufacturers are aware of advertising's importance. He suspects most clients mistrust advertising and ad people, and relegate the ad manager to "a position somewhat below that of purchasing agent." He contends research "is a basic tool rather than a crutch," and that the industry doesn't sell itself or its image persuasively

or effectively—despite its know-how.

As for people in advertising—and people generally—he disavows their clamor for what appears to be security at the cost of serious, personal sacrifices. He laments such personal trends as a lack of forthrightness and honesty, and the attempts to have others say what people themselves want to hear. "Too many of us don't want to hear the truth. But if you want to hear what you already believe, you're merely seeking comfort and a lack of controversy and you don't learn anything."

Liebmann himself doesn't lack for either controversy or comfort, usually a disparate twosome. He's been long steeped in traditions which are the special bailiwick of rich men's progeny.

His great grandfather started the brewery firm in 1854, and 96 years later in 1950 Philip Liebmann took over the job as president (continuing as advertising manager, a post assumed in 1938). He started work at the Brooklyn brewery in 1936, after attending Westminster prep school in Connecticut and graduation from the Wharton School of Finance and Commerce at the University of Pennsylvania.

His pattern of built-in success appeared to be set at an early age. However, he's made consistent and strenuous efforts to maintain portions of the pattern which suit his intellect and emotional temperament, but to discard those which don't. He's gone far out of his way to develop new challenges and to find new ways of doing things. Early in his career he showed special interest in and aptitude for advertising and promotion, as well as the attendant requisites of creativity and ideas rather than routine skills.

His liking and flair for the creative led him to assume the presidency of the company in 1950 with the understanding that he remain advertising director. His three reasons for wanting to keep the post: "I like it; I believed I was the one who could do it best; it seemed to me better for the company if I remained."

His resultant management and advertising gains are on record.

Rheingold outsells every other beer in the competitive New York metropolitan area (about 30% to 40% share of market), and ranks ninth nationally even though its distribution is regional (portions of eight eastern seaboard states). He maintains a tightly controlled distribution pattern.

Philip Liebmann directs a budget for advertising estimated at \$8 million a year, far more than allotted by many a national advertiser. He works closely with his agency people and his own staff to allow for maximum flexibility in this money. Tv and radio have been used for many years, but Rheingold also is heavy in print. "All media," he says, "are good, and every medium can be used by any kind of advertiser. But using it efficiently and effectively are the determinants in media selection."

He's fussy about his broadcast tactics, and critical of the system which he says "permits national advertisers to outbid non-network advertisers for prime tv time slots." He suggests that tv stations attempt to clear time between 8 and 11 p.m. for important non-network accounts, and he's thought several times of using local live spectaculars. These he thinks could be merchandised to the mutual benefit of client and station.

His disgruntlement with good time slots not being available stems from his conviction that beer producers must have program time to tell a quality story, and they should be associated with a quality program vehicle and or spokesman. "Quality of product is the most essential thing for us, and we insist on this quality every day of the year. We can't take short cuts, regardless of the cost. We try to conduct ourselves in our advertising as we do in our product manufacture. We want to tell the

true story of what we do—our story of integrity.

"People confuse quality and quantity. The quantity of tv impressions isn't good if it doesn't reinforce the quality you're trying to get into your product. You can't buy images; you make them. A big audience is not necessarily good, and ratings though necessary in some instances have done a disservice."

Liebmann also thinks beer needs more tv time because it is not demon-

*(Please turn to page 51)*



**PERSONAL TOUCH** typifies Phil Liebmann's advertising and promotion, which he insists have warmth and identification. Above, he's with Jinx Falkenburg, elected the first Miss Rheingold 10 years ago in the contest which has attracted national interest for his regional account. Below, he's with Douglas Fairbanks, Jr., who starred in Rheingold's tv film series which introduced the two and one-half minute beer commercial. He looks for product identity with "name" performers



# HOW MUCH DO YOU KNOW

It's easy to over-estimate cost of a spot radio campaign, so here's a fun quiz for you. But no matter how good your score, remember radio is more than dollar signs

Each of the boxes below is a problem in "guesstimating" costs of a spot radio campaign. Only you do the "guesstimating"—SPONSOR has already had the estimates worked out—and see how close you come to hitting the right price of each campaign.

You have a choice of one of three answers for each problem. The estimates worked out for SPONSOR are

based on the use of any of the top three stations in a market. These answers appear at the end of the text on the next page—so no fair peeking. We'd say if you hit nine out of the dozen on the nose, you're a great "off-the-top-of-the-head" radio estimator. If you get them all right, well—how can you stand yourself?

Although the quiz is presented in

fun, it was prompted by a serious thought. From time to time SPONSOR has been told by station reps that ad-men are prone to over-estimate the cost of a radio campaign. Some mentioned that estimates often ran from 20% to 50% higher than the actual costs; several have even recalled times they were as much as 80% on the high side.

## HERE ARE TWELVE PROBLEMS IN ESTIMATING

**1. DRUGS.** An advertiser in the drug field plans a spot radio campaign for the top 30 markets. He decides on I.D.'s only to be slotted every hour: Monday through Friday 6 a.m. to 10 p.m.; Saturday 9 a.m. to 9 p.m.; Sunday 12 noon to 7 p.m. The total will be 99 I.D. announcements weekly per market. What will it cost per week?

Answer: (a) \$30,000 (b) \$25,000 (c) \$20,000

**2. BEER.** A brewery considers buying the top 25 markets. The buy will consist of 27 minute announcements and 27 I.D.'s to run half-hourly as follows: In "prime" traffic of 6 to 9 a.m. and 4 to 7 p.m. Mondays through Fridays, and on Saturdays from 9 a.m. to 6 p.m. What is your guess on how much the campaign will cost the brewer each week?

Answer: (a) \$28,000 (b) \$23,000 (c) \$17,000

**3. FOOD.** A packaged food manufacturer considers a spot radio push and counts on hitting the top 50 markets from Mondays to Fridays. The slotting is from 9 a.m. to 4 p.m. He will use 35 one-minute announcements and 35 chainbreaks, alternating them every half hour. This all-daytime flight is aimed at housewives; how much will he spend to reach them?

Answer: (a) \$55,000 (b) \$50,000 (c) \$45,000

**4. DOG FOOD.** In a bid for the bow-wow trade, this advertiser decides on a total of 57 markets (the top 40 plus 17 booster—or key coverage stations—markets). This is to blanket every hamlet and cross-road. He will advertise on Mondays, Wednesdays and Fridays between 10 a.m. and 3 p.m. using a total of 30 minutes and 30 I.D.'s a week. How much?

Answer: (a) \$40,000 (b) \$35,000 (c) \$30,000

**5. SOUP.** This food advertiser, out to popularize a new kind of soup, decides he should use the top 30 markets on weekdays—Monday through Friday. He breaks his commercials into 15 one-minutes, 10 chainbreaks and five I.D.'s. Hitting for the housewife on her way to market or thinking about the evening meal, he uses 9 a.m. to 4 p.m. His cost per week?

Answer: (a) \$15,000 (b) \$12,000 (c) \$9,000

**6. COLD REMEDY.** Planning a winter campaign on radio, this account wants the top 40 markets every day of the week: 6 a.m. to 10 p.m. Monday through Friday; 9 a.m. to 9 p.m. on Saturday; 12 noon to 7 p.m. on Sundays. He'll use 33 minutes, 33 chainbreaks and 33 I.D.'s, alternating them. What's your guess on the weekly cost of his campaign?

Answer: (a) \$50,000 (b) \$45,000 (c) \$40,000



# ABOUT SPOT RADIO COSTS?

SPONSOR happened to mention this the other day to Clifford J. Barborka, Jr., vice president and director of creative marketing services for John Blair & Co.

"Well, yes," he admitted, "there may be a tendency among some agency people to think of a radio campaign costing more than it actually does." (It was at this point, SPONSOR brought up the quiz idea, asked him to help with some estimates.)

"But more sad than overestimating," Barborka went on, "is that spot

radio is so often considered in terms of cost.

"Spot radio should be creatively considered—not over-researched," he said. "Creativity in advertising agencies is at an all-time high. In selecting just about every other medium, they emphasize creativity. Somebody shows them a great show package, and they say, 'This would go great on tv.' Somebody draws a pretty picture, and the adman is apt to say, 'This is for *Life*!' But when it comes to radio, all too often the client's

first consideration is the price tag."

Radio can be a major or minor medium strategy depending on the client's marketing strategy. Barborka maintains, but it is the direction of the copy that makes it valuable for either use. Okay, don't read beyond here until you've worked the quiz.

ANSWERS: 1 (b), 2 (c), 3 (c), 4 (b), 5 (b), 6 (c), 7 (c), 8 (c), 9 (b), 10 (c), 11 (b), 12 (b). Note that in no case was the answer (a); we already they tend to over-estimate spot radio costs.

## WITH MULTIPLE-CHOICE ANSWERS. GO TO IT

**7. CEREAL.** A manufacturer of breakfast foods figures he'll catch his audience at the breakfast table and so decides on Mondays through Fridays between 6 and 10 a.m. ("prime" time only). He'll use the top 30 markets, alternate 25 minute announcements with 25 I.D.'s every half hour. For how much can he buy such a flight per week?

Answer: (a) \$40,000 (b) \$35,000 (c) \$30,000

**8. TOBACCO.** A cigarette manufacturer wants to "cover all fronts" in the top 30 markets. By "covering all fronts" we mean he plans to air his announcements at every possible time. So he considers a total of 40 minute commercials a week: 10 in daytime, 10 in "prime" time, 10 in nighttime, and another 10 during the weekend. What will be his weekly tab?

Answer: (a) \$30,000 (b) \$25,000 (c) \$20,000

**9. HARDWARE.** The manufacturer of a popular hardware item selects the top 30 markets along with four boosters (key coverage stations), decides to break up schedules as follows: Mondays through Fridays 3 to 9 p.m. (announcements hourly), and 12 noon to 6 p.m. on Saturdays and Sundays (commercials half-hourly), using 27 minutes, 27 I.D.'s. How much?

Answer: (a) \$25,000 (b) \$20,000 (c) \$15,000

**10. CAKE MIX.** Only markets east of the Mississippi interest the advertiser because that's where his distribution is. So he plans on the top 42 of these. His campaign will run Mondays through Fridays from 9 a.m. to 4 p.m. to catch the housewives who are his customers. He will use 19 minutes and 39 I.D.'s per market. What is his cost per week?

Answer: (a) \$22,000 (b) \$20,000 (c) \$18,000

**11. DRUGS.** A pharmaceuticals firm plans a push in the top 30 markets—seven days a week. Not wanting to miss a prospect, he considers buying right through from 6 a.m. to midnight. He will alternate minute commercials every half hour with an I.D., will use in all 126 minutes, 126 I.D.'s. What will such a spot radio saturation cost the advertiser?

Answer: (a) \$65,000 (b) \$55,000 (c) \$45,000

**12. MEAT.** This meat packer wants top 100 markets—but on an "A & B plan" basis. That is, he will use 24 minutes and 24 chainbreaks a week in each of the top 50 markets; 12 minutes and 12 chain breaks weekly in the second 50 markets. This advertising will run Mondays through Fridays. What is your estimate of the weekly cost to the client?

Answer: (a) \$45,000 (b) \$35,000 (c) \$30,000

# How to make a radio/tv marriage

➤ Oklahoma tire supply chain, solid in radio, finds formula for ideal blend with tv through sales tests

➤ Schedules built for continuity, impact, with merchandising tie-ins and one-time, multi-market splurges

**W**hen Oklahoma Tire & Supply Co. decided to add tv to its flourishing spot radio schedule, its first problem was to make it look like a supplement, not a substitute to its dealers and outlets.

A home and auto chain with more than 200 stores in Oklahoma, Arkansas, Kansas and Missouri, the firm had been solidly identified with radio since 1926.

"Cutting the radio budget wasn't the answer," says Don S. Mitchell.

a.e. at Watts, Payne advertising in Tulsa. "Workable formulas had been developed for both impact and continuity. And we couldn't afford to tamper with them. What we wanted from tv was measurable impact that would pay off with a reasonable sales percentage."

The solution seemed to be to make Oklahoma Tire & Supply look as big as possible.

Tying a sales event to a big tv splurge might work out cost-wise if

it were backed up with enough collateral support. Says Mitchell, "We decided we could test the idea on a pre-July sale by tying the event to the season, the season to the vehicle, and our commercials to all three—event, season and vehicle. The most economical way to do this was to use a movie as the vehicle, get production highness in the commercials which could then be filmed for all of our markets.

"'Yankee Doodle Dandy' seemed a good choice for the movie. So we started checking out the local stations for prime and double A time clearance. Then we sounded out Fill Bowen, advertising director for Oklahoma Tire. He liked the idea. The next question was would the top brass buy it?"

Ad director D. C. Sperry and the rest of the company's management

**BIG LOOK** in filmed commercials added prestige to one-shot venture. Here, ad director Fill Bowen (center) gives instructions in limbo set



approved the presentation which included such collateral support as tie-in radio commercials, print layouts, examples of how the June direct mail catalog could help exploit the theme and slogan, ideas for sales contests, point of purchase tie-ins. Watts. Payne then made the same flip presentation to the company's buyers and supervisors, explaining the plan, timing of the event, and special buying needed to support the effort.

Next came a Master Plan, detailing all of the elements of the promotion and establishing exact timetables for each of them. It covered the tv spectacular itself, radio, newspaper and farm paper advertising, and miscellaneous promotional ideas such as "Doodle Pads," Uncle Sam Hats, etc. A brochure announcing the company's tv spectacular was sent to Oklahoma Tire suppliers.

After that came the spade work—deciding which station to use and which night to buy in each market, writing and polishing the commercials, co-ordinating plans for the promotional effort to support the show and the campaign.

"Since the purpose of the tv spectacular was to sell merchandise," Mitchell points out, "considerable time and effort were spent in determining the commercial approach. Should they be live, film, slide or combination? Should we use male or female announcers or both? Hard sell, soft sell, playette? What type of set? Typical living room, store interior, stylized, limbo or what? What items should be featured?"

"We decided to use one announcer in a simple, straightforward approach, with limbo set, and on film. Wherever possible, we tied in our commercials with the preceding scene of the movie."

The commercials were filmed at Centron Studios near Kansas City and 20 minutes of commercials were wrapped up in two days.

Since the show was being spotted in each of the seven markets, it was necessary to issue detailed instructions to the stations on commercial cues and station cut-aways for identification. It was also necessary that

(Please turn to page 72)

## STATION REP CHALLENGES TULSA RADIO COMMENTS

Last week SPONSOR reprinted excerpts from columns by Jim Downing, columnist for the *Tulsa* (Oklahoma) *Tribune*, commenting on the changes in radio station programing formats in his home city.

His columns had attracted wide attention in radio circles when they appeared a couple of months ago, and praise from such radio operators as John Box, Jr., The Balaban Sta-

Downing had written: "The flight from the jukebox appears to be nearing avalanche proportions. Here in Tulsa only KAKC remains on a pop single format . . ."

Taking immediate issue with this statement, Adam Young's Frank Boehm charged that "At no point does Downing cite any statistic to support his contentions," enclosed the latest Pulse report for the Tulsa

### WOMEN DELIVERED PER 1/4 HOUR\*

Mon-Fri.	KAKC	KRMG	KTUL	KVOO
6-7 AM	2,907	3,161	1,254	2,746
7-8	6,223	5,658	2,321	4,826
8-9	6,334	5,868	3,309	4,576
9-10	5,163	5,516	2,687	4,562
10-11	4,805	5,138	3,494	3,594
11-12 N	5,095	4,210	3,340	2,340
12-1 PM	4,597	4,489	3,544	4,721
1-2	4,256	5,023	3,275	3,754
2-3	3,804	4,451	2,974	4,221
3-4	4,430	4,633	2,806	4,204
4-5	5,868	5,029	1,974	3,502
5-6	6,159	4,813	1,812	3,619
Average 6 AM-6 PM	4,970	4,569	2,733	3,889

\*Pulse: February 1959


tions and William Caskey, WPEN, Philadelphia.

However, no sooner had last week's issue of SPONSOR hit the streets, than a violent controversy erupted over the Downing pieces. Within the space of a few hours, criticisms and demands for "rebuttal" space poured into SPONSOR offices.

Most serious of these was a letter from Adam Young Inc., which represents KAKC, Tulsa. Of Tulsa radio,

market (February 1959) and computations on adults (male and female) reached by various Tulsa stations. The box above shows the Pulse computations for adult women.

Mr. Boehm also pointed out that in 1957 KAKC was the No. 1 news station (AP) in the U.S. and in 1957 and 1958 was the No. 1 news station in Oklahoma.

These facts and figures seem to refute the Downing contention. 



TV SELLS TV: A closed circuit telecast to Westinghouse dealers features a pep talk by Chris J. Witting, v.p. and general manager, consumer products

## HOW TO PRE-SELL RADIO/TV

- ◆ Wind-up of this important series points up some more ways to excite sales staff and dealers over air buy
- ◆ It would be hard to top Westinghouse Electric tactics along the line of pre-sell. Here's how they do it

**N**ext month, Westinghouse Electric Corp. will get down to brass tacks on planning next year's longest tv/radio suspense show—the Presidential nominating conventions and election. The tab for the sponsorship on CBS networks probably will run well over \$6 million.

But long before the show begins, Westinghouse will prime its distributors and dealers for the campaign with just about every promotion device conceivable. When it comes to building up excitement-pressure

over an ad campaign, this manufacturing giant that turns out some 300,000 variations on about 8,000 basic products takes a back seat to no one. Whether it's a *Desilu Playhouse* or a Democratic Convention, Westinghouse pulls out every stop in enthusing its own family.

The Westinghouse sales family is a big one—some 60 distributors and more than 4,000 retail dealers across the U. S. Supporting this family is a big ad budget—somewhere around \$40 million. But Westinghouse knows

that unless its family shares its enthusiasm for an ad campaign (to the extent of "loading" up on appliances and then tying in with the parent at the local level), the budget is not working efficiently.

As has been pointed out in this series through examples of many national advertisers, the job of selling the consumer is lightened and speeded if the retailer is pre-sold on the air campaign. For he is the man who controls his window and floor displays, his shelf space, his store advertising.

Here is how the consumer products division of Westinghouse and its agency, McCann-Erickson of New York, accomplishes the pre-sell of its two major air campaigns—*Desilu specials* and its coverage of the American political arena. (Although plans have not been finalized for the 1960 elections, they can be expected



**GOLD RUSH:** Westinghouse dealers who won "Wonderama" contest arrive in Alaska. Contest was enthusiasm-builder for Desilu tv show



**SALES HYPOS GALORE:** Left—Desi Arnaz confers with Westinghouse execs; at his left is John Craig, v.p. of appliance division; at his right is John Anderson, general mgr. of major appliance division. While at Westinghouse, Desi and Lucy toured factories, starred at distributor meetings. Above—Window display of a Detroit dealer is tied to "Fiesta of Value" tv promotion. Right—John Craig (l) and distributor call on dealer during Rally Week



to follow the successful pattern of its promotion of the last Presidential election.)

An indication of the importance Westinghouse attaches to pre-sell of a tv show is found in the events that preceded this season's kick-off of its Lucille Ball-Desi Arnaz specials on CBS TV. The script was torn apart and a comic Western sequence written into it to permit the sponsor to exploit its big dealer campaign—"Circle Round-up." (A 28-page, three-color, tabloid size book crammed with tie-in ideas for Westinghouse dealers said, "We're going to round-up old appliances and we're going to round-up special product values so that Westinghouse customers can trade 'n save during the biggest bonanza that ever came out of the West.")

Every Westinghouse Desilu special on tv is similarly sold; for some idea of the thoroughness of such a sale, here are details on several of its specials, starting with the first one last season and how the sponsor pro-

moted. The very first of the Desilu specials was tied to a Westinghouse sales drive called "Fiesta of Values." Perhaps it might be more accurate to say that the drive was tied to the tv show, since the theme of that opener was "Lucy Goes to Mexico."

Just about everyone took a hand in launching it: Chris Witting, vice president of consumer products (he came out of broadcasting; DuMont network and later president of WBC); Gil Baird, sales promotion manager of the division; John Craig, vice president of appliance division; John Anderson, general manager of the major appliance division; Robert Lynch, ad manager for major appliance division; Carl Johnson, Westinghouse account director at McCann-Erickson; Russ Johnston, management service director at Mc-E. All their staffs pitched in along with Mc-E's SCI (promotion arm of the agency) and CI (the public relations branch).

Westinghouse headquarters in Ohio was turned over to a big distributor

meeting where the whole theme was a "South of the Border" one right down to an authentic Mexican dinner. Lucille Ball and Desi Arnaz were on hand for it, toured the Westinghouse plants. There was a conclave of Westinghouse advertising managers. In New York City, a distributor meeting was held and starred in it were Lucy, Desi and their guest star of the first tv show—Maurice Chevalier. There were dealer contests—winners went to Hollywood as guests of Westinghouse. Then came a barrage of tie-in ideas and materials.

Maracas, Mexican fiesta masks, bongo drums, sombreros, Mexican straw carrying bags and coconut palm servicing trays were made available to dealers for customer giveaways, window trimmings. Radio e.t.'s, tv commercial film, newspaper mats, Mexican motif door decals and Desi-Lucy postcards were also offered retailers for linking themselves with the "Lucy Goes to Mexico" tv special.

Suggestions from client and agency to the individual dealers for full pro-

motion included pictures of window and floor displays they could follow, such ingenuous hints as these: "Have a fiesta door-prize drawing." "Arrange a tie-in with local travel agent on Mexican holidays." "Play Mexican music in store during campaign." "Hold a pesos-guessing contest in your store."

While dealers were getting all this, the CBS stations were getting Westinghouse promotion kits from CCI—press releases, bios on the tv cast, pictures and suggestions on how they could work with the local distributors and dealers in promoting the show.

When the February Desilu Special, which featured Alaska, came along, Westinghouse promoted its "Wonderama Days" sales push. The pattern of the pre-sell was similar to the Mexican one. But now there was a dealer contest with the prize—trips to Alaska (see picture of winners in Alaska). For dealer traffic-builders there were maps of the new 49th state and pocket encyclopedias. Promotion suggestions this time included: "Alaskan post card mailings." "Midnight Sun sale" (a special late-night store opening); "Gold coin guessing contest," and "Strike-it-rich post card mailings."

What will Westinghouse do next

year on pre-selling its political conventions and election air coverage?

In all likelihood it will go like this (at least here's what they did last time):

- A closed-circuit telecast to all its distributor cities, where the distributors will have as their guests all their retailers.

- Promotion kits with every conceivable kind of advertising tie-in from radio e.t.'s to delivery truck signs, from tv commercials to counter cards.

- A "Campaign Special Traffic-Builder" for dealers to feature. Last time it was an "ice-slice tray," a 38-cube capacity refrigerator tray for making ice cubes which sold for \$1.18. About a million people dropped into their local Westinghouse dealers and bought these trays.

- Dealer Rally Week.

Dealer Rally Week is about as dramatic and effective a means of pre-selling an air media campaign as can be imagined. Shortly before the political conventions began, some 155 top brass from Westinghouse went on the road, called personally on the more than 4,000 dealers within one week. These barnstorming execs often worked 20 hours a day, catnapped in planes between cities.

Like salesmen, they carried call report forms which not only carried data on dealer inventories and financing plans. But answered such vital questions as: "Is dealer identified as a co-sponsor of the air campaign?" "Is he using all the traffic builders?" "Is his advertising tie-in adequately planned?" "What specific promotions is he using?"

The psychological impact of a Westinghouse vice president calling on the manager of a Main Street appliance store is easy to imagine; it is comparable to Boris Pasternak dropping in to visit a local bookseller. "If this guy is interested enough to fly a thousand miles to tell me about his tv show," thinks the dealer, "then I'd better do all I can to tie in."

You can be sure if it's Westinghouse, it's well pre-sold.

As with all the examples set down in this series, the aim of each savvy account is to excite its own organization on a campaign before it goes on the air and attempts to excite the public. The day of consumers beating paths through the bush to the door of the better mousetrap builder is gone forever. Now the "better" mousetrap is one of many "better" brands; the trick is to see that your own trap gets the front and center display space on the dealer's floor.

Here, as the finale of the series, are some other examples of how advertisers get maximum efficiency from air campaigns through pre-sell:

**S. C. Johnson & Son** (Johnson's Wax). Invited southern merchants to a premiere party for *Yancy Derringer* last season on a riverboat moored in New Orleans. Western dealers were entertained on the *Yancy Derringer* set in Hollywood. New York dealers were guests this fall on the *Garry Moore Show*. Point-of-sale tie-in material was given Johnson salesmen to pass along to the dealers. Needham, Louis & Brorby is the agency.

**Gillette Safety Razor Co.** This company's biggest single sales drive every year is the World Series tv and radio coverage; its radio sponsorship of the Series began in 1939, and tv was added in 1947. Today, some part of every series is seen by more  
(Please turn to page 86)

## SUMMARY OF PRE-SELL SERIES

**THIS INSTALLMENT** concludes the SPONSOR series on the importance of exciting your own sales staff and dealers over a radio or tv campaign. Other installments covered:

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**17 Oct.:** *How U. S. Steel and Best Foods promote tv shows; what NBC Radio's Monitor does, remarks from RAB.*

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**24 Oct.:** *Esquire Shoe Polish uses unique dealer contest; other pre-sell ideas from Libbey-Owens-Ford, Chevrolet.*

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**31 Oct.:** *Prudential Insurance goes all out to excite salesmen over tv buy. Other pre-sell strategists: Ford, Rambler.*

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# Adman dreams dreams of 1979

◆ George Ketchum, president of Ketchum, MacLeod & Grove, predicts 1979 ad role

◆ He sees \$22 billion a year, pocket tv sets, car radio, world tv, one language

**A**dvertising volume may well double within the next two decades—from the current estimated \$11 billion annual rate to \$22 billion a year by 1979.

This is the prediction of George Ketchum, president of Ketchum, MacLeod & Grove advertising agency, which headquarters in Pittsburgh. Mr. Ketchum, with other civic and industrial leaders, was forecasting events 20 years hence for inclusion in a time capsule which was buried in station ceremonies by KDKA, Pittsburgh, last week.

The occasion marked the 39th birthday of the Westinghouse Broadcasting Co. station—the oldest radio station in the U. S. and a pioneer in the broadcast industry—and the opening of a sealed time capsule with its 1959 predictions made in 1939. In that year, as in this year, many of the predictions concerned the rapid development of the broadcast media. The event also marked the burial of a second time capsule with predictions for 1979 which were broadcast in a special show at KDKA earlier this week.

Mr. Ketchum, discussing the overall growth which he expects to take place in advertising by 1979, said "There will be more of it, necessarily, to help in persuading Americans to buy all the vastly increased volume and variety of products and services that will make up the much higher standard of living of that time. That production increase will be absorbed only because the average American will be making more money and will be buying more and better things."

(Please turn to page 34)



*Future of advertising as it will be in 1979 was outlined by George Ketchum, Ketchum, MacLeod, Grove president, at time of capsule ceremonies last week at U.S.' oldest radio station, KDKA, Pittsburgh. '39 predictions made for '59 were opened.*

**TIME CAPSULE** buried in 1939 at KDKA, Pittsburgh, was opened last week by Manager L. R. Rawlins at transmitter site. Station aired special two-hour show of 20-year-old predictions for the world of 1959



**FIRST CAPSULE**, buried in 1939, featured actress Claire Trevor, announcer Dave Garro-way at ceremony. Predictions made for world of 1959 were broadcast by KDKA in recent special 9 November program





**SPECTATORS BUMP INTO** radio-advertised merchandise to see sleepathon contestants (exercising in background). Live cut-ins to e.t.'s is technique Blaine-Thompson devised to highlight merchandise. Another device: playing commercials in store to "standing room only"

## Hess draws battle lines with radio

- Here's what happened when promotion-minded Max Hess took to radio to lure customers to Allentown store
- Special announcements integrated into campaigns in outlying areas countered retailer efforts to stem tide

Anyone who doesn't know how badly Max Hess wants to get Allentown on the map must have skipped the recent publicized report that he paid \$10,000 just to get Allentown represented on *\$64,000 Challenge*.

Other facts in the Hess drive to make Allentown U. S. A. town No. 1 may not be so well known. Towns around the Hess stronghold have virtually become embattled duchies since Hess started his campaign. And retailers as far away as 50 miles are now scrambling to counter the inroads the Hess Bros. department store has made in the last six months.

Hess caused the ruckus with his

first flight of spot radio announcements in four markets last May and has been at it ever since.

It's significant that Hess was steered to spot radio by a New York agency primarily known for its theatrical advertising — Blaine-Thompson—which Hess hired about a year ago to design his institutional ads.

Says agency president Albert Lee Lesser, "It was Hess's feeling when he came to us that department stores had gone about as far as they could with special sales and item promotions, that when they reach the point of sheer price wars, a change is needed."

Blaine-Thompson's mission was to bring a theme to Hess's advertising. To do this a series of distinctive, eye-catching print ads were turned out. The missing ingredient, Hess felt, was something that would bring a measurable response. Short of a sheer price promotion, nothing seemed to do it.

"Then," says Lesser, "we put it up to him that to wrap each institutional theme around a spot radio campaign would give him the advantage of selection, which is the key to increasing traffic." Here's how it would work:

- *Consumer selection.* Pinpointing copy to both sexes and age groups at different times of the day would create a specific, active interest in Hess's.

- *Geographical selection.* Live tags would localize spots in areas outside of Allentown, while capitalizing on the impact of the spots themselves to build interest quickly. Radio's reach would extend to areas beyond the actual location of the stations for additional area coverage.



"A number of other institutional headaches could be resolved at the same time that a general theme was being put over," says Lesser. "One of these was the apostrophe in *Hess's*. We showed Hess how this could be made eminently clear in a jingle whose main function was to sell a theme, whereas this had not been possible before."

The proposal was to run a series of institutional campaigns for 10-to-14 days, lay off for a similar period, then return with a new theme for the same length of time.

With the plan o.k.'d. Blaine-Thompson went to work on the first campaign—a saturation flight in Allentown, Easton, Bethlehem and Lansford. Theme: Hess's No Down Payment Plan.

For the first campaign, the agency turned out five separate one-minute spots. One was a full 60-second jingle. Others were directed at specific audiences:

- *Housewives*. Two spots, scheduled in late morning times and throughout the day, were a straight-sell give and take between a man's voice and a woman's voice. The second commercial virtually took up where the first one left off: In first line of first commercial, man's voice on echo chamber: "Multiply your purchasing power." follows a straight sell give-and-take between echo chamber voice and a woman's voice. In first line of second commercial, woman asks: "What do you mean I can multiply my purchasing power with Hess's No Down Payment Plan?"

- *Males*. For this audience, two spots were alternated in traffic time and late evening news shows. Male-directed appeals were: (1) Child stressing "My Pop says it's the greatest thing for consumers ever to hit the Allentown area." (2) Two men (one on echo chamber) giving a rundown of advantages without any of the emotional appeals of the other three audio commercials.

All commercials were then tagged with the three key lines of the Hess 60-second jingle:

*H-e-s-s—apostrophe—s*  
*Where you find the best of every-*  
*thing, for less!*  
*That's Hess's.*  
 Ten spots per day were scheduled

in Allentown (WAEB, WHOL, WKAP, WSAN), Easton (WEEX, WEST), Bethlehem (WGPA), Lansford (WLSH).

At the end of the musical signature, Easton and Lansford spots carried a live tag. This was to prove the opening salvo in the pitched media battle to follow. Easton tag: "Only 21 minutes from downtown Easton." Lansford tag: "Only 15 minutes from downtown Lansford."

That did it. Within a few days' time, Easton and Lansford retailers were feeling the same reaction that Hess was getting. By actual number of charge account openings, Hess could measure the effect of the out-of-town commercials. Out-of-town retailers began to

feel enough of a drain on customer traffic to constitute a real threat to the home ground.

In Lansford and Easton, efforts at retaliation were swift. Retailers took ads in local papers quoting the live tags. Copy disputed the value of driving the distance. Then time-testing drives were conducted challenging the 45-minute and 21-minute claims. Delighted with the unlooked-for ballyhoo and additional exposure for his campaign, Hess asked Lesser to come up with something to highlight it even more.

The next idea was born while Lesser and agency v.p. Phil Solomon were driving to Allentown. Lesser started to hum the live tag, "45 min-  
 (Please turn to page 32)

## "21 MINUTES FROM ALLENTOWN" BATTLE PITTED RADIO VS. PRINT

### It started with a tag

DISPLAY ADS (like this one) were used by Easton retailers to counter one-line live tag to Hess commercials: "Only 21 minutes from downtown Easton." Lansford retailers made similar moves to counter Lansford tags: "Only 15 minutes from Lansford." This gave Blaine-Thompson agency needed ammunition



### It grew into a jingle

REPLY TO DISPLAY ADS in Easton and Lansford was full-scale jingle tailored to these areas: "Only 21 minutes from Easton, think of the savings that means." Similar jingle was used in Lansford. Pooled "shopping news" was Easton retailers' next desperate step to stem sudden customer exodus

# What should stations know about your agency?

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

**Frank Coulter**, *associate media director, Young & Rubicam, Inc., New York*

Any agency has two basic things to sell—people and services. But there are many and varying methods of agency operation in the building and activating of an advertising program for a client.



*Each account supplied with small-scale media plans board*

Perhaps a station would be interested in knowing that at Y&R as many as 40 individual people may be called upon to express opinions as to what is the best way to tackle a particular problem before reaching a decision acceptable to the client.

When there is a problem in media selection, it is the responsibility of the Y&R media relations and planning department to select the outlet considered most effective for the assignment on hand.

In July of 1952, it was publicly announced that the Young & Rubicam media department would henceforth be an all-media buying department, contrasting with the former method of having separate units for publications, radio and television and outdoor.

The main objective was to give a Young & Rubicam client, through his buyer, the advantages of all-media considerations against his advertising and sales objectives rather than specifically in any one media area.

In April of 1959, a further reorganization took place within the media department. The 175 people within the department were organized into five designated media planning

and buying groups, committed to the all-media buying principal. This media group system now provides Young & Rubicam clients with media planning and buying service in depth. In the great majority of cases, each Young & Rubicam client under the system, has assigned to his account a group head known as an associate media director, a media account supervisor, a senior buyer and media buyer. The result is that in media planning and buying, each account is supplied with what amounts to a small scale media plans board involved in the media strategy on a buyer's account.

If radio or television is indicated in the planning, over and above the media people who are directly involved with an account, many other minds are brought into the picture under the product group system which exists at Young & Rubicam. The merchandising department has a representative within the group assigned to each product. He outlines market conditions and situations commanding considerable attention on the part of the product group.

Another thing that stations might like to know about Y&R, is that the marketing conditions are of high importance in discussions with the media representatives when it comes to the selection of an individual station or a group of stations within a given market. This full knowledge of local conditions by the representative is most certainly to the advantage of an individual station.

At this very moment the radio department's field force is out on the road visiting stations in the regular Y&R activity to check on effectiveness of local purchases for Y&R clients. Y&R believes that going directly into the field works two ways: by giving us a closer liaison with the stations and in the same manner giving the station people an opportunity of meeting us on a personal and friendly basis. The end result is our giving better service to our client.

**Fred Barrett**, *vice president in charge of media, Batten, Barton, Durstine & Osborn, Inc., New York*

The very nature of the agency business requires that agency-media relations be very close. It is to the mutual benefit of all concerned for a radio or television station to know as much as possible about each particular agency with whom it does business.

The station rep, of course, is a valuable interlocutor between agencies and stations and it is more his responsibility to make sure that the stream of information between stations and agencies flows freely in both directions.

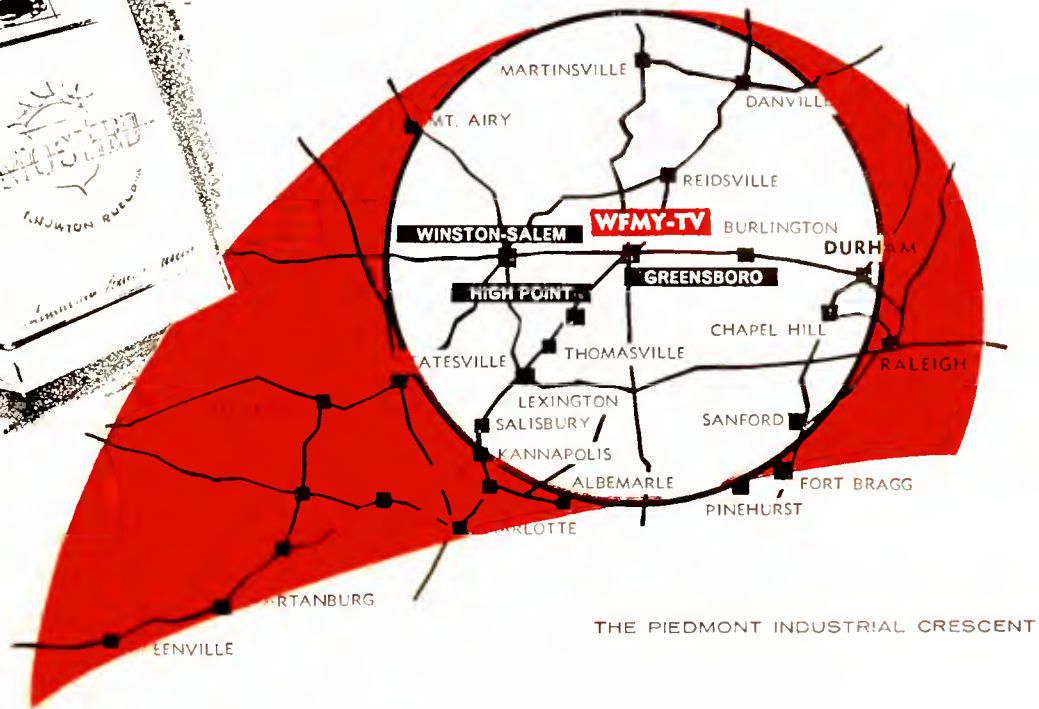
At the risk of being academic on the subject, in our opinion, the following principal facts about an agency are of vital importance to a station for an ideal relationship to exist: Knowledge of the accounts that an agency has not only in the home office but in its branch offices, the overall organizational structure of the agency and a more particular knowledge of the organization of the media department—who does the planning, who are the buyers. The stations should be familiar with the agency's



*Our field force visits stations to assist on schedules*

marketing, promotion and merchandising departments so that maximum results can be achieved when advertising is purchased on a station.

BBDO frequently sends its people into the field on direct station visits for the purpose of accomplishing many things that are difficult to effectively set up long distance, or even through a rep, despite the excellence of most rep firms. And the better our people know the station people, the more can be accomplished in the way of schedule improvements.



the **TOBACCO** industry . . .  
 creates buying power in the **Piedmont Industrial Crescent!**

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



**wfmy-tv**

GREENSBORO, N. C.

'NOW IN OUR 11th YEAR OF SERVICE'

Represented by Harrington, Righter and Parsons, Inc.  
 New York, Chicago, San Francisco, Atlanta, Boston, Detroit



# KOCO-TV



This isn't the GREEN CORN DANCE...

It's the GREENBACK DANCE... DRUM UP SALES WITH KOCO-TV

HEAP BIG AUDIENCE PULL, THANKS TO ABC-TV LINE-UP AND HAVING OKLAHOMA'S LARGEST COVERAGE. NIELSON, LAST PLANTING SEASON, SHOWED WE SCALPED OPPOSITION THREE NIGHTS A WEEK. THIS HARVEST SEASON: WAMPUM! SAYS A SPONSOR, "WITH KOCO-TV, WE REALLY WOMP. 'EM!"

KOCO-TV CHANNEL



# 5

OKLAHOMA CITY

Charlie Keys, General Manager



BLAIR TELEVISION ASSOCIATES  
National Representatives

as well as merchandising and promotion assistance. The station should be completely familiar with the policies of an agency. Such policies regarding triple spotting, product protection, adjacent commercial restrictions, etc.

It is in the interest of the station to be familiar with the traffic procedures of an agency. At best, this is a complicated part of the business, particularly where frequent copy changes are required within a given campaign. Even though billing and contracting is frequently considered as routine stuff, the more a station knows about an agency's procedures in this area, the better the chance they have of receiving payment for advertising on time and in full.

Like any other organization whose product is primarily people, each agency has its own personality and a unique image. While the differences from agency to agency may not appear very great, the station man who has enough interest in detecting the peculiar personality traits of each agency is bound to have a leg up on his competition.

**James R. English, Jr.**, *associate media director, Kenyon & Eckhardt, Inc., N. Y.*

Most advertising agency personnel with broadcast responsibilities pride themselves on their familiarity with the stations whose facilities they purchase. As buyers, they must know their market. Correspondingly, stations' management and sales executives should be well acquainted with the policies and personalities of these purchasing agents.



*Stations should know our use of, attitude toward, ratings*

Some agency source material (as distinguished from folklore) is available to stations and representatives. More to the point is the fact that through their representative and some direct contact, stations will benefit from an awareness of the agency's:

- accounts—particularly by brands, for multiple agency clients
- personnel on these accounts and their responsibilities
- marketing problems. What are the brand profiles? What are plan re-

quirements likely to be in terms of types of announcements, adjacencies, etc.?

- other office locations—their accounts and relation to home office
- use of and attitude toward the various rating and coverage services. What standards does the agency insist be met?
- probable reaction to "special studies" such as prestige pitches or market information detail. Who at the agency will deliver the best audience for a presentation?
- position on multiple spotting, including specifications for product protection over and above "standard" practice
- attitude toward off-rate-card deals, if the agency requests local rates, is it "trading" or simply ascertaining station policy?
- interest in barter
- prejudices (often client-originated) for or against certain types of programming
- billing procedure idiosyncrasies.

Any station well versed in this agency background will find its salesmen receiving an attentive reception and more business.

## COMPTON

*(Continued from page 35)*

the air as a regular pool. These extra costs may individually be small—and they are the type of cost detail items with which you would not generally be concerned. However, in total they become very significant in the decision between tape and film."

Kemp cited several varieties of these added tape charges.

"One campaign was scheduled on 62 spot stations. Of these 49 are tape equipped—13 are not. At the outset eight of these 49 made an additional charge for the use of tape equipment ranging from \$5 to \$25 per use. This number is now down to five."

Kemp revealed that in one campaign "spot trafficking costs were about five times greater for the use of dupe tapes and kines compared with the use of film."

He cited these figures: \$6,863 and \$1,205, then explained the factors that made up this increase in cost:

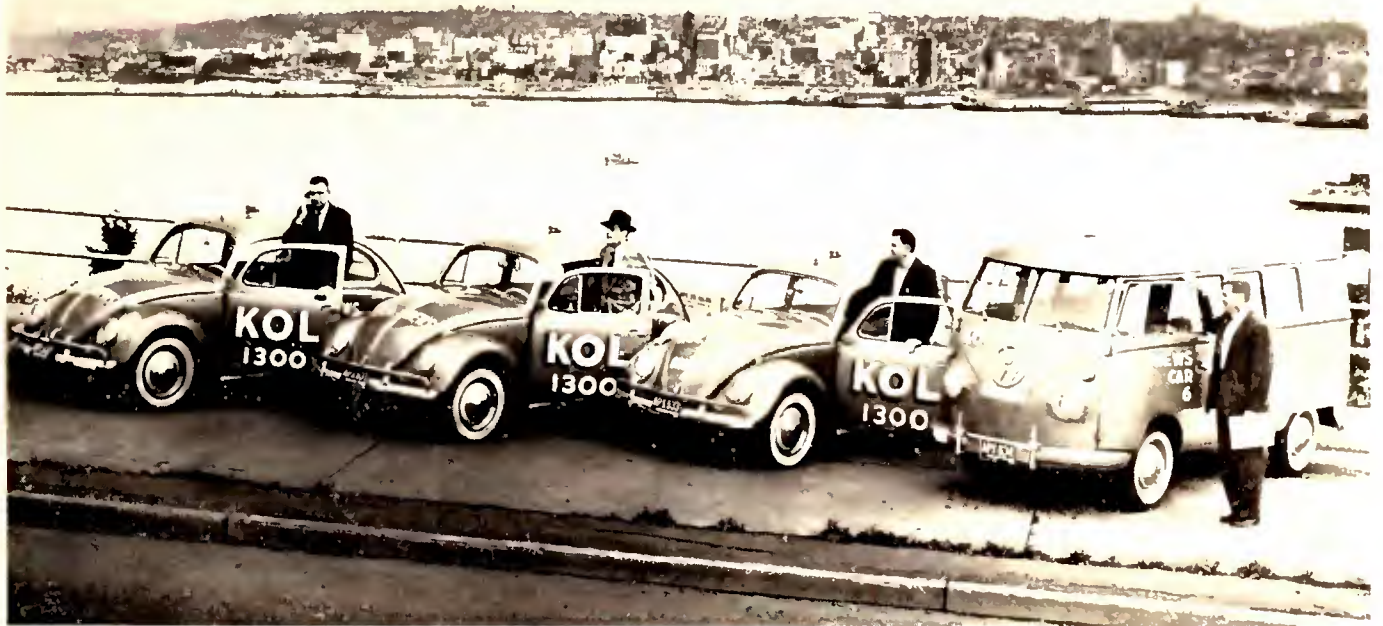
- "First, the dupe tapes themselves are more expensive to produce than are filmed prints. "The figures on this item were \$5,460 compared to \$818.
- "Second, kines had to be produced

**KOL**

**is Seattle!** *number 3 in a series*

**SEATTLE'S LARGEST, MOST ACTIVE**

**LOCAL NEWS FORCE**



Five full-time newsmen (who do news and nothing but news), four mobile units, plus a news patrol boat are "Johnny on the spot" when news is happening anywhere in Greater Seattle. 48 telesonic newscasts daily, plus break-in "hot news" bulletins give KOL listeners unequalled local news coverage.

**KOL**



*First in  
Seattle*

See your Bolling Co. Rep. — ask about Spokane's terrific buy — KLYK!

## "Radio One" gives

# Merchandising with Provable Pay-off

KCRA offers you the services of the only *full time* merchandising department in the area, with the biggest in-store chain tie-ins in the Sacramento Valley . . . not "token" displays, but a merchandising bonus with *provable* pay-off! Ask your Petry man for documented reports.

**. . . plus an audience with high "spending power".**

Last Audience Composition Radiopulse shows KCRA with highest adult audience average 6 A.M. to 12 midnight. Last Cumulative report also shows KCRA with most unduplicated homes. Solid buy for your client's dollars!

# KCRA

"Radio One"

—Sacramento—



Represented by



The Original Station Representative

for stations without tape equipment." This cost \$680.

"Third, the actual shipping charges for tapes are higher than for film primarily because of the greater weight of dupe tapes." The two figures here were \$385 and \$225.

Kemp went into comparative tape and film costs for commercials within a network program. He found these facilities charges to be approximately \$23,500 higher for tape than for film over a 26-week period.

Next he went into talent-use charges, and again found tape to be costlier than film, chiefly because tape commercials are largely AFTRA, while film commercials are SAG, and AFTRA at scale in current practice tends to be more expensive than SAG. He gave these gross costs for a 26-week network campaign for talent: \$48,875 for tape, \$36,475 for film.

Kemp finally came to this conclusion: "The costs of getting on the air more than ate up the \$9,625 in production savings; in net it would cost a client \$31,700 more each 26 weeks to use tape than film for this pool."

In the budget figures he disclosed, tape was cheaper only in one item: production costs. Tape was more expensive by \$5,650 in spot trafficking costs, by \$12,400 in network talent use fees, by \$2,825 in spot talent use fees and by \$23,465 in network facilities charges. In summary, tape cost \$109,265 and film cost \$74,600 for comparable campaigns, an added expense of \$34,665 gross over 26 weeks for using tape.

In the final portion of the report, a Compton account man summed up differences between tape and film "as we found them to exist today." (See chart, page 35.)

Here's how he compared them:

"From the viewpoint of the type of commercial which best fits tape versus film, tape has the creative edge when an immediate, natural feeling is important. We feel film still has the edge when extra attention to detail and high quality—especially of the type that requires reworking to get perfect—are basic to the commercial's success. Tape is making strides on this point and the clear distinction between tape and film is becoming somewhat blurred.

"In writing for tape we feel that although tape theoretically has complete flexibility of scene sequence, still as a practical production matter

it is desirable to limit as much as possible the need for gen-locking and splicing. Also, certain optical devices such as slow motion, fast motion, animation, should be avoided; and supers will not be as vivid as with drop-shadow techniques. We look for improvements in the area of increased freedom of sequence, but do not currently know of improvements in the optical limitations I mentioned.

"On actual production, tape has the definite advantage of speed and immediate playback. This is a creative advantage as well as a production advantage if you study and improve on the set. But the desirability of limiting splicing and gen-locking means you probably will shoot more of the commercial in one sequence and can run the risk of getting some less-than-perfect work in order to maintain an outstanding scene. It also means you have less freedom to improve after the shooting is over and as a result there is not the freedom of considered approval as in film. We expect this post-approval problem to loosen up considerably when new gen-locking equipment is available which will give full flexibility in post-editing with outtakes.

"Concerning costs: tape can be cheaper than film to produce but talent costs and costs of getting the tape on the air are sufficiently greater to outweigh any production savings. We expect to get some of these costs down—especially network facilities.

"Finally, after the commercial is on the air, the quality of image is excellent with tape where dupe tapes and good engineers are employed. On the other hand, where kines are necessary, the filmed commercial wins. We expect tape reproduction quality to improve; especially with the new cameras, and progress is being made on kine quality.

"So basically, tape has the real speed advantages of getting on the air fast, and of seeing what you have done while you can still improve it. It can give you a feeling of spontaneity. On the other hand, our experience indicates that if you need these advantages for your brands you should consider that you don't get them free. As a practical matter at this moment, you will probably have to pay a price in terms of total cost—in terms of giving up some optical and sequence flexibility and in pressures for quick approval."

OVER  
3,000  
FEATURE  
FILM  
TITLES



MORE  
THAN  
ALL  
OTHER  
STATIONS  
COMBINED



MGM  
•  
RKO  
•  
20th CENTURY  
FOX  
•  
ALLIED  
ARTISTS  
•  
PARAMOUNT  
•  
UNITED  
ARTISTS



**EXPERIENCED HANDS** to help build your sales  
in one of America's most prosperous markets.  
Call BLAIR today for top rated minutes.

a  
**STORER** |  
station

National Representatives  
**BLAIR TELEVISION ASSOCIATES**

## LIEBMAN

(Continued from page 37)

strable. He explains: "Taste is the point of difference among beers, and this really can't be demonstrated in advertising. Beer isn't a personal product: it's a social one. It's not like a toothpaste, you use alone in the privacy of a bathroom: it's a social product you serve to others."

The difference which can be maximized in advertising, he thinks, is in demonstrating the taste and quality of a company, which therefore is reflected on the product. He thinks tv has a special kind of warmth which it imparts to a corporate image.

New York has a highly sophisticated audience for its seven channels. It's therefore difficult to reach this audience, even in so-called prime time, without an above-the-normal cut of show. Liebmann says "Programming poses a terrible problem. A one or two station market is a cinch, but New Yorkers are spoiled because of all the entertainment available."

A blending of quality, integrity and warmth typified the Rheingold tv advertising when it sponsored the Douglas Fairbanks film series which

featured for the first time a middle commercial two and one-half minutes long. To capitalize on the property, its mood and its star, Philip Liebmann went to England during commercial shooting.

By long and patient hand-holding of the star, he was able to convince Fairbanks of the company and product quality, "and to impart some of the warmth and conviction which I personally feel. It showed up in the final commercials."

Accused by some critics of using a soft sell, Liebmann answers: "There's no such thing as a soft sell. It's either sell or no sell." He's used tv for 10 years and asserts its 10 times as difficult for a non-network than a net advertiser to use the medium.

"It's easy to get a fright or a relief claim over to the public, but it's much more difficult to get a quality and taste story across. At one time or another 92% of all New York area beer drinkers have used or are now using Rheingold. But getting them to keep buying it after they try it is the job for advertising."

He's firm in rejection of what is usually termed the hard sell. "You

must walk into a home as a friend, but too often announcers move in as vulgar, crude pitchmen with an 'I've got you in my clutches' approach."

Because he's an advocate of longer commercial time and association with a program vehicle, he takes a jaundiced view of triple-spotting and of short 10- and 20-second commercials. His proposed tactic: expand commercial time and raise rates. "The present pattern isn't good for either the advertiser or for tv," he charges.

Liebmann's insistence on quality, combined with an innate showmanship and continuous search for something new, have been forceful influences on sales figures. Years ago he originated the successful Miss Rheingold competition (billed as the second largest election in the U. S. in number of votes cast). This spark of originality touches all the ad efforts.

One of the most successful—and expensive—radio commercials to come off a master tape is the variation he supervised on the march music from the "River Kwai" movie. Liebmann, again in England on a work project, heard the music from the picture four months before its U. S. release. He sent scouts to Africa to purchase the rights, hired 50 whistlers and Paul Lavalle's hand to orchestrate the score and put it on New York stations the same week the movie opened.

His personal selection of theme or vehicle has often proved to be outstandingly successful in terms of sales. But he nevertheless contends "Your own taste, as an ad pro. isn't important." His rule for advertisers and agency folk: "Forget your own points of view. Pretend you're a consumer looking at an advertiser and his message. This would reverse a lot of ad action immediately!"

But many a client, he suspects, relies on his own view or that of his wife and friends and other detached types "not remotely representative of the products's consumers."

"Advertising often is the first thing to be blamed when sales are off, yet there are many other reasons why they probably slid: bad product, arrogant salesmen, bad company policy, improper pricing.

"People expect things of advertising it cannot do, and that's why a good product is the starting point.

(Please turn to page 72)




## PRESTO MEASURES MIX TO SAVE YOUR TAKES!

It takes time and effort to capture the exact shadings you want in a recording. Why risk a session on discs of questionable quality, when you can get low-noise, groove-stable discs—consistently—from PRESTO! The lacquer mix makes the difference. PRESTO—inventor of instantaneous lacquered discs—coats with an *exclusive, special-formula* lacquer in PRESTO-designed machines to keep absolute control over lacquer mix and coating thickness. Do these precautions pay off? Because they know that PRESTO disc coatings do not deviate from outside to inside, more recording companies have used more PRESTO discs for more years than any others in the world. Hear the difference PRESTO's mix makes...today!

Cut the best with the best—use PRESTO STYLI too.

 **PRESTO**

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

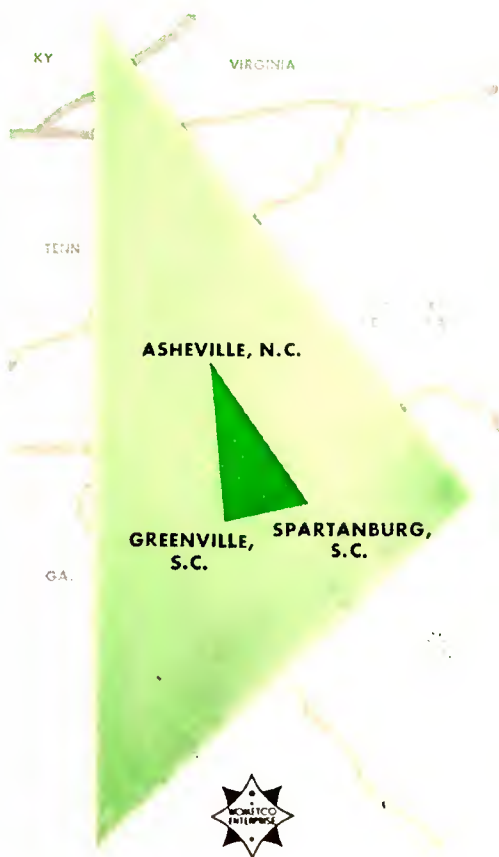


Highest  
tower  
in the south

# WLOS-TV IS THE MONARCH OF ALL THE SURVEYS!

NO MATTER WHAT MEASUREMENT SURVEY YOU PICK, YOU'LL FIND WLOS-TV REIGNS SUPREME IN THE RICH, 62-COUNTY, SIX-STATE CAROLINA TRIAD!

According to NCS #3, only WLOS-TV delivers all of this billion-dollar-plus market. It has the highest total circulation, including the largest nighttime weekly circulation. ARB credits WLOS-TV with airing 7 of the Triad's top 10 programs. And Nielsen shows WLOS-TV in first place in daytime television every day of the week. Have your PGW Colonel show you what WLOS-TV can do for your clients in the Carolina Triad!



towering new force in  
Southeastern TV

## abc WLOS-TV

Unduplicated ABC in  
Greenville • Asheville • Spartanburg

### WLOS AM-FM

Represented by: Peters, Griffin, Woodward, Inc. • Southeastern Representatives: James S. Ayers, Co.

# for QUALITY

# BUY

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

# 2

in  
**BATON ROUGE**

# LOUISIANA

**NBC ABC**



**WBRZ** Channel **2**  
BATON ROUGE, LOUISIANA

TOWER 1001 FT POWER 100,000 WATTS  
REPRESENTED BY HOLLINGBERY

**QUALITY INDEX**  
(Metropolitan Area)

**102**  
**RICH**  
**BATON**  
**ROUGE**

**95**  
**Shreveport**

**94**  
**New**  
**Orleans**

Quality Index Source  
Metropolitan Area  
1977

# PICTURE WRAP-UP



**ON THE UPBEAT!** Band leader Elliot Lawrence (l) hears WABC, N. Y. d.j. Dick Shepard announce his nomination as one of top jazz artists in '60 *Playboy* jazz poll



**FAIR WEATHER** for Gustav Flexner (r), v.p.-secty., Greater Louisville (Ky.) First Fed. Savings & Loan Assoc., shown accepting radio award from Geo. Norton, Jr. (c), pres. WAVE, Inc., for his sponsorship of WAVE-TV weather reports. Looking on: weathercaster Bill Gladden



**SPACE SHOES** (literally, that is) are sported by WCKT, Miami personalities Don Barber (l) and Bob Clayton on their morning show. Reason? Pranksters will be pranksters. After serious comment on their show being sold out, the two lifted their feet, boasted extra space

**SOME TACKLE!** Quarterback John Unitas of Baltimore Colts autographs football for WBAL-TV's bejeweled Sparkle Princess, symbol of station's sparkling programing for '59-'60, at opening of Triangle Sporting Goods Store, Baltimore. Guard at right safeguards lady, loot



**THREE'S NOT ALWAYS A CROWD**, particularly when group consists of one John McCormick, KMOX, St. Louis, flanked by two beauties, Sue Elder, Washington U.'s "Homecoming Queen" and her Indy-in-waiting Lucy Zemels, following interview on McCormick's radio show

## ADVERTISERS

ANA president Paul West disclosed at the Association's annual meeting in Hot Springs, Va., this week that an ANA Tv committee has been named to meet with the NAB's Code Board.

The purpose is to explore the ways of eliminating misleading commercials, even though, as West admitted, the ANA has no regulatory powers over its members advertising. All it could do was bring moral pressure.

**Donald S. Frost**, Bristol-Myers Co., was elected chairman of the association taking over from Lever Bros. executive v.p. Henry Schachtel.

**A survey among members of the Association at the meeting indicates a plan, on the average, to up their ad budgets in 1960 by 10%.**

The ANA study is based on the analysis of 290 questionnaires from members in 33 different industry classifications, spending collectively over a billion dollars a year for advertising.

The seven groups showing a **strong upward trend in expenditures** include: ale, beer and wine; confections and soft drinks; cosmetics and toiletries; drugs; electronics; metal fabrication; and public utilities.

**Answering the charges: Libhey-Owens-Ford** denied the FTC complaint that its tv advertising was false or misleading, and rested upon camera trickery or deceptive photographic techniques. According to L-O-F: "The advertising in question has done no more than to depict accurately and to compare the visual distortion in safety sheet glass with the lack of such distortion in safety plate glass."

**Hamm's Beer, for the sixth consecutive month, copped ARB's September Best-Liked Commercial survey.**

In the runner-up spot, Piel's Beer, followed by Mr. Clean. The only commercial new to the survey was Busch Bavarian, appearing in time for the #20 spot. A number of commercials returned to the survey after

long absences, including Maypo, Kraft, Paper Mate and Snowdrift.

### Campaigns:

• **Tonka Toys, Inc.** this month launches an 18-city spot tv campaign in support of its dealers' pre-Christmas sales program. The first such effort staged by Tonka Toys in its 14-year history, the schedule will continue four weeks in the top toy markets. Three one-minute films will be alternated weekly over each station during that period. Agency: Kerker-Peterson, Minneapolis.

• **Junket Quick Fudge Mix**, out of H. W. Warden Associates, New York, is launching a new campaign this winter. The theme: "A powder one minute—a fudge the next" emphasizes Junket's instant, easy to make properties. Radio and tv spots will be used in selected markets.

• **The National Biscuit Co.** has contracted to sponsor U.A.A.'s new *Big Mac Show*, one-half hour a week, for 26 weeks, in every market where the program is sold, beginning this week. Agency: K&E.

• **Scott Paper Co.** is now selling its Soft-Weve toilet tissue in two California markets with tv adaptations of its magazine fashion ads. The campaign: 20-second spots in prime evening time and 60-second spots in daytime and late evening via KNXT, KTTV, and KRCA in Los Angeles and KFMB and KFSD in San Diego. Agency: JWT.

**Financial reports: B. T. Babbitt** reports record sales for the quarter ending 30 September, with September itself showing up as the best sales month in the company's history . . . **Kitchens of Sara Lee**, Chicago, reports sales are currently running 80% ahead of last year.

**Strictly personnel: Richard Moore**, named assistant to the director of radio and tv at Colgate . . . **Charles Darwent**, to director of advertising and public relations for Seabrook Farms Co. . . . **Jens Pedersen**, to director of advertising and public relations for Lawry's Foods, Inc. . . . **Thomas Sheehan**, to manage the Seattle office of Pacific Coast Canned Pear Service, Inc.

**Retired: William Mitchell**, a v.p. of Libby, McNeill & Libby, after 38 years' service with the food company.

## AGENCIES

**K&E** revamped its marketing services division—which encompasses the tv/radio, marketing, research, media and merchandising departments.

The functional changes: G. Maxwell Ule, senior v.p., marketing and a member of the board, has been appointed to the executive committee; **Stephens Dietz** will be group v.p. in charge of marketing services; and Paul Bradley, a v.p. in charge of the merchandising department.

**Agency appointments:** Carter Products' Frenchette division, low-calorie salad dressing, from Cohen, Dowd & Aleshire, to **Ted Bates & Co.** . . . Crane Co., billing \$1 million, from the Buchen Co., Chicago, to **N. W. Aver & Son** . . . The newly-formed Dodge-dealer advertising group of Philadelphia, to **Grant Advertising** . . . Consolidated Food Corp's Columbia Foods division, to **North Advertising** . . . Charles Gulden, Inc., Saddle Brook, N. J., to **Gardner Advertising** . . . The Landers Corp., Toledo, to **Aitkin-Kynett Co.**, Philadelphia . . . Peterbilt Motors, Oakland, Cal., to **Beaumont & Hohman**, San Francisco.

**Account resignations: Mars, Inc.**, candy makers billing \$3 million, from Knox Reeves, Minneapolis . . . **Milnot Co.**, produced of milk compounds billing \$300,000, from McCann-Erickson, Chicago. No new agency has been assigned for either account at presstime.

**On the move:** The Rumrill Co., Utica, to new headquarters at 1512 Genesee Street . . . R. E. McCarthy & Associates, to 304 Washington Street, Tampa.

**This 'n' data: E. A. Korchnoy, Ltd.**, advertising and public relations agency in New York, began sponsoring the Sunday, 11-11:30 p.m. segment of *Open End*, on WNTA-TV, Newark, N. J. According to the agency: "this marks the first time an agency in New York has sponsored an existing commercial tv show."

**Agency appointments—personal: Leonard S. Rubenstein**, to v.p. of Clinton E. Frank, Chicago . . .



## Bill, Charlie and Tovarish

This cozy little scene at Coon Rapids was one of the few times everybody slowed down long enough for a still shot—and guess who got in the picture? At far right is WDAF Assistant News Director Bill Leeds. Center (with glasses and camera) is WDAF News Photographer Charlie Campbell. The older gentleman (left) in the light suit and medals is a prominent mining engineer from abroad. His movements figured big in the news at the time—so Bill and Charlie were getting on-the-spot coverage.

Wherever the news is, WDAF will be there. How else could we have become known as the best news station in the Heartland?

Radio representatives: Henry I. Christal Co., Inc.

TV representatives: Harrington, Righter & Parsans, Inc.



**WDAF**  **RADIO & TV**

NBC KANSAS CITY, MO.

A SUBSIDIARY OF NATIONAL THEATRES AND TELEVISION, INC

# MEMO

*Must do!*

*Check latest  
NSI Reports\**

*(Nov.-Dec. '58)  
(Apr.-May '59)*

*before buying  
any radio time  
in Charlotte!*

\*and when you do, you'll discover why scores of national and regional advertisers have followed the trend to...WIST!

## These Two Reports



will tell the practiced eye more in 10 minutes than we could tell you in pages and pages.

Seeing is believing. Take a look—see for yourself! Your PGW Colonel will be glad to show you copies.

they'll tell you why . . .

# WIST

is the **best radio buy**  
in Charlotte

A BROADCASTING COMPANY OF THE SOUTH STATION

George Allen, manager of the Hollywood office of Guild, Bascom & Bonfigli, to handle all tv show procurement for that agency . . . **Robert Morgan**, to the executive group of SSC&B . . . **Alfred Sembrich**, to an art director at Kudner . . . **Donald Bowdren**, senior project director. W. R. Simmons & Associates Research . . . **Emil Tacovsky**, to account executive on the Mohil Oil account at Compton . . . **Herman Rancher**, to associate copy director, Reach, McClinton . . . **Lee Coller**, to copywriter. Cohen, Dowd & Aleshire . . . **Robert McGuirk**, account executive. Sanders Advertising, Dallas . . . **Cliff Pope**, writer, Tracy-Locke Co., Dallas . . . **William McCarthy**, copy chief, The Joseph Katz Co., New York . . . **Roy Mauldin**, account executive. Martin & Associates Advertising, Birmingham . . . **Toni Pearson**, radio/tv director. Lewis & Polinger, Washington, D. C. . . . **Ted Sherman**, account executive in charge of marketing consultation. Penn & Hamaker, Cleveland . . . **Donn Dolan**, to account executive in the New York office of Foote, Cone & Belding.

## FILM

One of the consequences of the increased importance of re-run shows in syndication operations is that the film companies are doing more and more business with stations directly.

CBS Films, for example, reports a 21% increase on current market-by-market sales over last year.

All nine sales offices concurred in reporting the trend.

Note that of the five shows selling actively, all but one are re-runs: *Phil Silvers*, *Trackdown*, *Whirlybirds*, *San Francisco Beat* and *Amos 'n' Andy*.

(See below for sales details.)

**Production:** Screen Gems has signed with three new producing companies, all of them formed by writers turned producer. They are: **Richard Alan Simons**, **David Swift**, and **The Writers Company**, a group consisting of **Richard Murphy**, **Marion Hargrove**, **Liam O'Brien**, **Ivan Goff** and **Ben Roberts** . . . Screen Gems has also signed **William Froug** to write and produce *Oklahoma Run*.

**Triple threat man:** **Richard Carlson** becomes tv film's first man credited on screen as writer, director and star. He appeared in and directed *MacKenzie's Raider's*, and wrote for *Challenge*, and also wrote for *This Man Dawson*.

**International:** CBS Films reports foreign sales or renewals as follows: *Perry Mason* in Germany; 20th Century. *Perry Mason* and *I Love Lucy* in Italy; *I Love Lucy* in Thailand; *Perry Mason*, *Wanted: Dead or Alive*, and *Woman* in Australia; *Perry Mason* in Philippines; *You Are There*, *20th Century*, *Assignment Foreign Legion* in Mexico; *Brenner*, *Wanted* and *Perry Mason* in Japan; *Small World* and *Gunsmoke* in England . . . CBS Films also reports into first sales in the Peru and Panama markets: *Gunsmoke*, *I Love Lucy* and *Terrytoons* in Peru, and *Terrytoons*, *Mighty Mouse* and *Heckle and Jeckle* in Panama.

**Distributors:** **Lopert Films** enters tv feature film distribution with the appointment of **Robert B. Morin** as general manager of a new unit. Product will include 60 films produced since 1957.

**Sales:** *Sea Hunt* has been renewed in 63 markets for a third year. Ziv reports. Regional renewals include Standard Oil of California, Heileman Brewery; advertiser renewals include L&M on WNBQ-TV, Chicago; Des Moines Savings & Loan on KRNT-TV; All Star Dairies on WBNS-TV, Columbus; Tower Federal Savings on WNDU-TV, South Bend; and Hope Natural Gas on WBOY-TV, Clarksburg. Renewing stations include KLZ-TV, Denver; WDAF-TV, Kansas City; WTVJ, Miami; WMAL-TV, Washington; WBRE-TV, Wilkes-Barre; WBNS-TV, Columbus; KMID-TV, Midland; KTVI, St. Louis; WDSU-TV, New Orleans, and WFLA-TV, Tampa . . . CBS Films' *Rendezvous* sold to Dow Chemical through MacManus, John and Adams for five Canadian markets for Saran Wrap; CBLT, Toronto; CBMT-TV, Montreal; CBUT-TV, Vancouver; CBWT-TV, Winnipeg, and CBOT-TV, Ottawa. Start date is January 1960 . . . CBS Films' *Newsfilm* sold to WSPD-TV, Toledo; WVET-TV, Rochester; and WDXI-TV, Jackson, plus subscribers in Adelaide, Australia;

**“...AND NOW AN IMPORTANT MESSAGE  
TO STATION MANAGERS,  
DIRECTORS, OWNERS...”**

The Fascinating Health Information Show

**“LIVING SHOULD BE FUN”**

Is Available To Adult-Audience Stations!



Meet **DR. CARLTON FREDERICKS**, one of radio's great personalities, whose record as an audience-builder is unique in broadcasting circles.

**Fact 1.** The following advertisers have used The Carlton Fredericks Show for over 5 years:

Buitoni Products	Albert Frank—Guenther Law
Golden Mix	Edwin Meier & Sons Inc.
Goodman Matzos	Doyle, Dane & Bernbach
Realemon	C. H. Lilienfeld
Kretchmer Wheat Germ	George H. Hartman Co.
Levy Bread	Doyle, Dane & Bernbach
No-Cal Beverages	Gardner Advertising
Puritron	Maxwell Sackheim
Mt. Valley Mineral Water	Mt. Valley Mineral Water
Dannon Yogurt	The Zlowe Co.

**Fact 2.** In New York, a tough market, Dr. Fredericks pulled over 1,000,000 mail inquiries in a 12-month period.

**Fact 3.** Dr. Fredericks has a magnetism hard to equal ... in his first week on WLW he pulled 3,400 letters.

**Fact 4.** Dr. Fredericks inspires amazing audience loyalty ... 28 local and national advertisers are wait-listed.

**Fact 5.** Dr. Fredericks' "Living Should Be Fun" is available on a one-station-in-a-market basis for the first time. (Only this year was it contractually possible to offer this powerful package to stations across the country.)

For information that can help you build audience and sales, write or phone  
Herb Saltzman, c/o Station WOR, 1440 Broadway, New York City. Telephone: LOngacre 4-8000.

# 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.

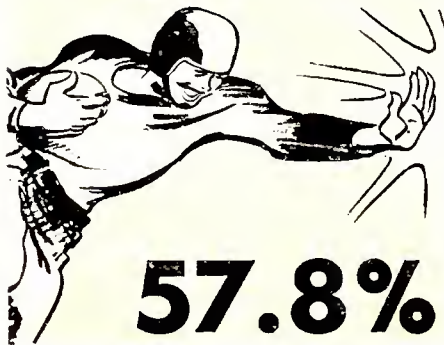
# KBHS

HOT SPRINGS, ARK.

5000 watts at 590 kc

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

# IMPACT!



# 57.8%

**BIGGEST SHARE OF AUDIENCE  
IN AMERICA IN MARKETS  
OF 3 OR MORE STATIONS\***

**FLASH!** July-August Nielson gives KROD-TV leadership in total homes 96% of the time.



\*ARB, July 1959

## KROD-TV EL PASO, TEXAS

Dorrance D. Roderick, Pres.

Val Lawrence, V.-Pres. and Gen. Mgr.

REPRESENTED NATIONALLY BY THE BRANHAM COMPANY

Lima, Peru; Idaban, Western Nigeria, and São Paulo, Brazil.

**More sales:** Station buying of film product is on the increase at CBS films. Within eight weeks, five shows have been sold in a total of 127 station deals.

They are:

*Phil Silvers* to WLAC-TV, Nashville; KMOX-TV, St. Louis; WPTV-TV, Palm Beach; WHEN-TV, Syracuse; WKRC-TV, Cincinnati; WKJG-TV, Ft. Wayne; KRDO-TV, Colorado Springs; WPST-TV, Miami; WGR-TV, Buffalo; WKST-TV, Youngstown; WLW-I, Indianapolis, and WICS, Springfield.

*Trackdown* to WKBW-TV, Buffalo; WJRT-TV, Flint; KARD-TV, Wichita; WEAT-TV, West Palm Beach; WKYT-TV, Lexington; KVAL-TV, Eugene; KOLD-TV, Tucson; KKTU, Colorado Springs; KFDA-TV, Amarillo; KOMO-TV, Seattle; WBRC-TV, Birmingham; WLW-A, Atlanta, and WRGB-TV, Schenectady.

*Whirlybirds* to WNAC-TV, Boston; KTVA, Anchorage; KID-TV, Idaho Falls; KVOA-TV, Tucson; KVUE-TV, Sacramento; WCAX-TV, Burlington; WHCT-TV, Hartford; WHIS-TV, Bluefield; WCAU-TV, Philadelphia; WPRO-TV, Providence; KOMO-TV, Seattle; WLBZ-TV, Portland; KTWO-TV, Casper; WSOC-TV, Charlotte, and WHIO-TV, Dayton.

*San Francisco Beat* to KOA-TV, Denver; KTTV, Los Angeles; WGAL-TV, Lancaster; KOOL-TV, Phoenix; KVAL-TV, Eugene; WBRC-TV, Birmingham; WMBD-TV, Peoria; WLUF-TV, Orlando; WABG-TV, Greenwood; WLW-I, Indianapolis; and WMAX-TV, Macon.

*Amos 'n' Andy* to KFJZ-TV, Fort Worth; WKRC-TV, Cincinnati; WLAC-TV, Nashville; WFRV-TV, Green Bay; KIRO-TV, Seattle; KTVU, Oakland; WCAU-TV, Philadelphia; KXLY-TV, Spokane; WANE-TV, Fort Wayne; WMAR-TV, Baltimore; WTMJ-TV, Milwaukee; KENS-TV, San Antonio, and WHYZ-TV, Duluth.

In addition to these 127 sales, CBS Films reported 55 additional station deals involving *Rendezvous*, *Navy Log*, *Our Miss Brooks*, *Gray Ghost*, *Honeymooners*, *U. S. Border Patrol*, *Annie Oakley*, *You Are There*, *Air Power*, *Col. Flack*, *Eve Arden*, *The Whistler*, and *Sunrise Semester*.

**Commercials:** Animation, Inc., reports 40% increase in third quarter business over last year . . . NTA Telestudios names William Duryea to supervisor of operations post . . . Gene Deitch Associates has signed Herb Gardner exclusively for tv animation . . . Andre Moullin and Robert Jacques elected to v.p. posts at Peter Elgar Productions . . . Animation Central has been set up by Gifford-Kim Productions at 165 West 46th Street, New York City . . . John L. Kelly named assistant production manager of Videotape Productions' Videotape Center.

**Strictly personnel:** Mort Zarcroff promoted to associate director of creative programing at NTA . . . Michael Kiezman named northeastern regional sales manager of Ziv . . . Berton Schneider becomes assistant to Jerome Hyams, Screen Gems' general manager . . . Milton P. Kayle is ITC business affairs manager . . . Murray Oken will headquarter as new Los Angeles office of Trans-Lux Tv at 6253 Hollywood Boulevard . . . Alvin E. Unger is ITC v.p. of syndication . . . Jack

- SPRINGFIELD
- DECATUR
- CHAMPAIGN-URBANA

"Where Mid America  
Lives and Buys..."

**NEW 59<sup>th</sup>\***

METROPOLITAN MARKET

**NEW GRADE "A"**

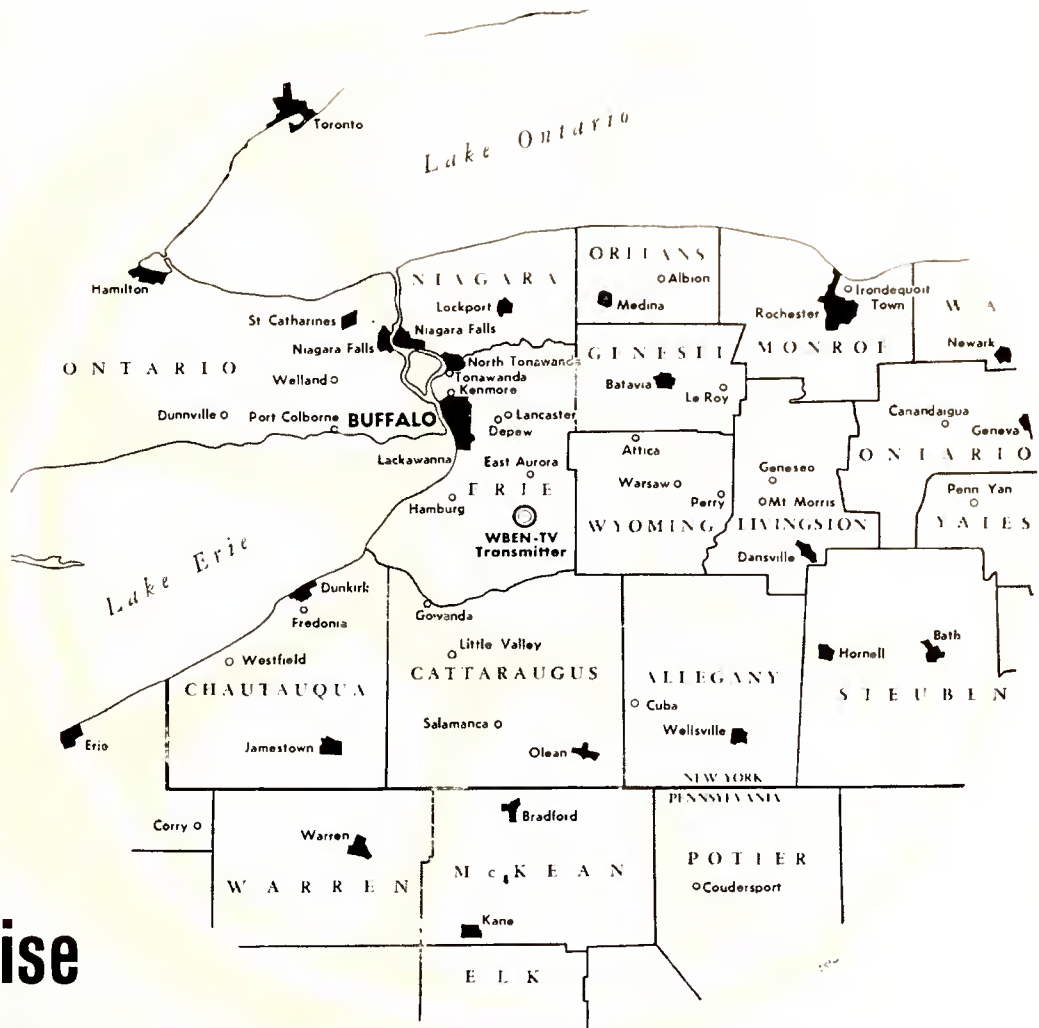
Only by → **WICS** **WCHU**  
DECATUR URBANA

NBC  
Exclusive

OVER 230,000 TV FAMILIES

AVAILABILITIES: YOUNG TV





for  
moving  
merchandise  
in Western  
New York

# WBEN-TV is the BIG WHEEL

Certainly we can talk quality programming and production, for as Western New York's first television station we have the experience and know-how since 1948. But advertisers like to talk coverage and sales. No station in the area dominates this rich, productive market with perfect pictures and perfect sound as does WBEN-TV. Into Western New York, northwestern Pennsylvania and the Canadian Niagara Peninsula we consistently bring your message before the most people, most of the time. This moves merchandise, rolls up sales gains, levels sales resistance. To WBEN-TV buyers it's the greatest invention since the wheel. It takes them farther faster along the road to sales dominance. Contact us and learn how your TV dollars count for more on Ch. 4.

Represented nationally by  
HARRINGTON, RIGTER and PARSONS

# WBEN-TV

A SERVICE OF THE BUFFALO EVENING NEWS



CH. **4**  
CBS in Buffalo

# WMBD RADIO PEORIA

85%  
85%  
85%

**WMBD RADIO**  
Reaches  
**85% METRO  
PEORIA  
HOMES**  
**Every Week!**

**MORE Than Any  
Other Station!**

(Source: Pulse July, 1959 CPA Ratings)  
REPRESENTED NATIONALLY BY  
PETERS, GRIFFIN, WOODWARD, INC.

# RADIO PEORIA WMBD

Garrison named middle west division v.p. of NTA Program Sales . . . **W. M. Bastable** becomes Western manager of Sterling-Movies.

## REPRESENTATIVES

The Stations Representative Association this week put on a special press showing of its new spot radio presentation.

This presentation, which has been in the making for many months, will shortly be making the rounds of advertisers and agencies.

Associated Rediffusion was in New York last week looking the field over for a rep to handle the American side of its spot business.

Associated holds the commercial franchise of British tv from Monday through Friday and the thing that set it scouting for an American rep—who'll probably be named next week: the lifting of tariff barriers on American imports.

**Rep appointments:** WTTV, Indianapolis and WFAM-TV, Lafayette, Ind., to **Young Tv Corp.** . . . KANS, Kansas City and KCUB, Tucson, to **The Meeker Co.** . . . WJET, Erie, Pa., to **George P. Hollingbery Co.** . . . WKAT, Miami, for its Southern representation, to **Bernard I. Ochs Co.** . . . WKIX, Raleigh-Durham, to **Adam Young** . . . KELP-AM-TV, El Paso, for its Southwest representation, to **Clyde Melville Co.**, Dallas.

**New headquarters:** Gill-Perna opened its Atlanta office last week in the William-Oliver Building with **Harry Cannon** named southeastern manager.

**Rep appointments—personnel:** **Joseph Casola**, to manager of sales development for NBC Spot Sales . . . **Charles Fenton**, for the past five years national radio sales director of the Canadian Association of Broadcasters, to join Stephens & Townsend, Ltd., radio reps, Toronto . . . **William Nugent**, to director of radio presentations, Edward Petry & Co. . . . **Thomas Hetherington**, to the St. Louis radio sales staff of the Katz Agency . . . **Thomas Comerford**, to the sales force of H-R Tv, Inc. . . .

**Kenneth Fuller**, to the San Francisco sales staff of NBC Spot Sales . . . **Pearl Masser**, assistant promotion manager, CBS TV Spot Sales . . . **Rudy Wissler**, to Hollywood tv account executive, PGW . . . **Edward Lawson** and **David Hirth**, to tv and radio promotion writers respectively for Avery-Knodel . . . **James Smith**, to Eastern sales manager for Adam Young . . . **Craig Jennings**, account executive in the Detroit office of CBS Radio Spot Sales . . . **Philip Burrell**, to assistant manager of tv research for Edward Petry & Co. . . . **Ransom Place, Jr.**, to radio account executive in the New York office of PGW.

## NETWORKS

NBC Radio is asking New York agencies to (1) take a look at the network's new programming plan and clearance level and (2) a Nielsen quintile study.

A team will later take the presentation on a tour of Chicago agencies.

The network's name for the five-minute format between 9 a.m.-5 p.m.: **EMPHASIS.**

FOR INFORMATION: COMMUNITY CLUB AWARDS • 20 E. 46 ST. • NEW YORK 17 • MU 7-4466



They're all tops...



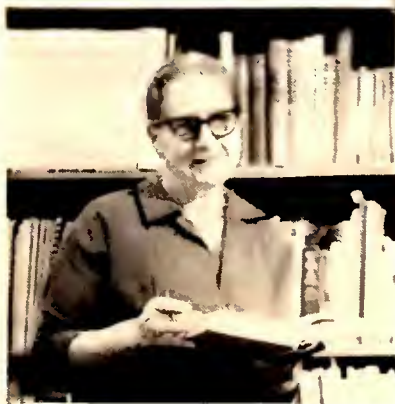
...in POP'S!  
(CCA PROOFS OF  
PURCHASE)



## This is Pittsburgh

Conductor William Steinberg has developed the Pittsburgh Symphony Orchestra into one of the world's best, winning special plaudits for children's and "industrial" concerts.

Josie Carey, Sylvania Award Winner and last year's "Man of the Year" in entertainment with "Mr. Wrinkle" and "Ludwig Von Lion". She's on the air five days a week for KDKA-TV, Pittsburgh's most-watched channel by far.



No egghead she, Mrs. Dorothea Neilson, librarian, is one of 4.5 million Pittsburgh area viewers informed, entertained and sold by top-rated KDKA-TV.

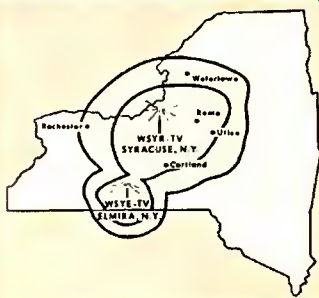
Culture, kids and classrooms go into the melting pot of contemporary Pittsburgh . . . where KDKA-TV's cameras distill the best of living for the area's largest TV audiences. KDKA-TV can put *your* product on Pittsburghers' minds and in their homes, too. Just ask us how.

**KDKA 2 TV Pittsburgh**

Represented by:  
Television Advertising Representatives, Inc.

**W B C** Westinghouse Broadcasting Company, Inc.

**WSYR-TV**  
Channel 3  
**WSYE-TV**  
**DOMINATES**  
**CENTRAL NEW YORK**



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

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

\*All figures NCS No. 3 weekly circulation

**WSYR-TV**  
NBC Affiliate  
  
 Channel 3 • SYRACUSE, N. Y. • 100 KW  
 Plus WSYE-TV Channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

**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.

To keep pace with its diversified international and domestic activities, NBC has created an Enterprises Division.

The department will have two major operating units: Domestic Enterprises and International Enterprises. Consolidated under the latter will be the sales, programming, investment and management activities previously under NBC International Operations.

Elected in charge of this Enterprises Division: **Alfred Stern**, formerly director of International Operations for NBC. He will continue as chairman of the board of NBC International, Ltd.

**Politics, 1960: ABC TV** is looking for bidders for its 1960 coverage of the Democratic and Republican Conventions, plus the election returns, via a new presentation the network is mailing to advertisers and agencies. Package price: \$5.5 million.

ABC will back up director **Marshal Diskin** with a 350-man staff of newsmen, technicians and production specialists—plus special electronic equipment, with mobile units playing an important role in coverage this time.

**R. J. Reynolds** led the list of total home broadcasts delivered on network radio for the four weeks ending 4 October, according to Nielsen's National Radio Index.

The top 20 advertisers, by rank:

RANK	ADVERTISER	TOTAL HOME B'DCSTS DELIVERED (000)
1.	R. J. Reynolds	140,839
2.	Time	122,540
3.	Electric Auto-Lite	103,601
4.	Ex-Lax	74,617
5.	Bristol-Myers	71,452
6.	Chevrolet	53,697
7.	Campbell Soup	48,410
8.	Armour & Co.	41,786
9.	Grove Div.	39,910
10.	General Foods	37,981
11.	Quaker Oats	33,874
12.	Hudson Vitamin	32,588
13.	Ford Div.	29,477
14.	Niagara Therapy	29,125
15.	Renault	28,830
16.	CBS Electronics	28,335
17.	A. E. Staley	27,844
18.	American Home	26,162
19.	Carter Products	26,012
20.	Sterling Drug	20,473

New net affiliations for Mutual: WRIB, Providence, R. I.; WTYM, Springfield, Mass.; WKXV, Knoxville; and WTMC, Ocala, Fla.

**Network personnel moves:** **George Faust**, to western manager of CBS TV Production Sales . . . **James Hesen**, to the newly-created post of director, west coast live operations, CBS TV . . . **Keith Culverhouse**, assistant to the operations director of sales promotion and advertising for CBS TV.

**RADIO STATIONS**

More than 2,000 d.j.'s assembled in Nashville this week for the eighth annual Country Music D.J. Festival, sponsored by WSM, Inc.

Highlights of this year's festival includes a keynote speech by Dr. Spencer Thornton, of NBC's *Monitor*; a "spectacular" put on by the stars of *Grand Ole Opry*; panel discussions; and luncheons hosted by the various record companies.

**This four-leaf clover is worth looking over**

**Missouri's 3rd TV Market**  
**151,400 TV HOMES\***

Lucky KODE-TV, Joplin, Mo., is 28% taller, 29% more powerful than the nearest competitor. And KODE-TV covers: • a 4 state area • 151,400 TV Homes • 669,800 people with \$776,919,000 buying power.

**KODE-TV CHANNEL 12**  
 JOPLIN, MISSOURI CBS-ABC  
 Rep. by Avery-Knodel • A member of the Friendly Group  
TV Mag., June

# WHOOSH



Finest way to speed to Europe and beyond . . . that's KLM! Fast flights whisk you non-stop from New York and Montreal, one-stop from Houston. Friendly flight attendants treat you to world-famous Royal Dutch service — the most thoughtful, attentive service you'll find anywhere! Contact your travel agent or KLM Royal Dutch Airlines, 609 Fifth Avenue or 120 Broadway, N. Y., N. Y.

## 40 YEARS



**WHOOSH** . . . you're in Europe before you know it! **WOW** . . . you're treated royally on Royal Dutch Airlines! **GO** KLM to Europe . . . and beyond!

THE WORLD'S FIRST AIRLINE

**New programing format with a one-minute accent:** Storer's **KPOP**, Los Angeles, began a new service to listeners last week, assuring them that they'll never be more than one-minute away from music. All commercials, news, time, traffic and other announcements are now a maximum of 60-seconds, preceded and followed by a musical selection.

#### **Ideas at work:**

• **You can't "fix" the weather:** **WSAI**, Cincinnati, received nearly 3,000 entries—a record—in its annual "Fix the Freeze" contest in which listeners guess the date and exact time of the first 32-degree reading of the season. Prize: a pair of Goodyear snow tires.

• **The big drop:** After a four-week spot promotion, **WTOP**, Washington, D. C., flew its whirley-bird "goose" over four metropolitan shopping centers last week, dropping 10,000 golden eggs (gilded ping pong balls). The promotion, in conjunction with Chock Full O' Nuts "heavenly coffee" gave shoppers, inside half of these "golden eggs", coupons redeemable for a pound of coffee.

• **Reserve your space now:** In recognition of the important and growing Negro market in Memphis, **WDIA** plans to launch an annual commercial exposition next year. The station will stage a "Family Fair" at Memphis Municipal Auditorium 18-21 February, featuring food, drug, home and auto exhibits.

• **It won't get you through the Lincoln Tunnel but:** **WNTA**, Newark, N. J., is issuing passports to New Yorkers entitling them to "free and unlimited passage throughout the entire WNTA listening area" and goes on to list all the station's shows the passport bearer has the "irrevocable" right to listen to.

• **Ward-week:** Montgomery Ward, in Huntington, kicked off their annual week's promotion with a gala "Preview Night." **WHTN** boomed the celebration via spot announcements preceding the night. The pre-sell was climaxed with a 55-minute show aired from the street in front of the Ward store. Some 500 people showed up for the entertainment, refreshments, prizes, and shopping.

**Station purchases:** The remaining

70% of **WBIR**, Knoxville, stock to the Taft Broadcasting Co. for \$2.1 million . . . **KKIS**, Pittsburg, Cal., to Kay Kis, Inc., a corporation owned by **WKAN**, Kankakee, Ill., for \$300,000, brokered by Blackburn & Co. . . . **KXMC-TV**, Minot, N. D., to three officers of the North Dakota Broadcasting Co. and other Minot business interests . . . **KCOG**, Centerville, Iowa, to LeRoy Okerlund and associates for \$55,000, brokered by Blackburn & Co.

**New affiliates to the Keystone Broadcasting Co.:** **WIOI**, Portsmouth, O.; **WMIE**, Miami; **WELK**, Charlottesville, Va.; **WMFT**, Terre Haute; **WLAS**, Jacksonville, N. C.; **KCHV**, Indio, Cal.; **WRMS**, Beardstown, Ill.; **KPAP**, Reading; **WKTG**, Thomasville, Ga.; **WRIP**, Chattanooga; **KJAM**, Madison, S. D.; **KXLL**, Missoula, Mont.; **WPRN**, Butler, Ala.; **WMNG**, Richwood, W. Va.; **WSUG**, Clewiston, Fla.; **WBBK**, Blakely, Ga.; **WRKM**, Carthage, Tenn. and **WGAT**, Gate City, Va.

**This 'n' data:** **RAB** reports the best October in the organization's history, with 37 stations joining, compared with 21 for the same period in 1958 . . . **WFMQ**, Chicago, extending its broadcast hours to 20 hours per day . . . Promotion winner: **WMAZ**, Macon, Ga., named top winner in the Strietmann Biscuit Co.'s national promotion contest to introduce its Zesta Eight-Pack . . . **WFMB**, Nashville, the 31st station to join Good Music Broadcasters, New York . . . Kudo: To **WIS**, Columbia, S. C., the top Superior Award for outstanding news coverage from the S. C. Associated Press Broadcasters.

**Add Kudos:** **Wynn Hubler Speece**, women's director and broadcaster for **WNAX**, Yankton, S. D., this week received the top award for radio food reporting in the **Grocery Manufacturers of America's** Life Line of America Trophy Competition.

Runners-up in the GMA competition were: **Josey Barnes**, **KDYL**, Salt Lake City; **Martha Crane**, **WLS**, Chicago; and **Esther Hutton**, **WTMJ**, Milwaukee.

**Station staffers:** **Steve Shepard**,

general manager of **KOIL**, Omaha, to v.p. of the Star Stations . . . **Paul Moore**, to local sales manager for **KING**, Seattle . . . **Jimmy Dunaway**, to farm service director of **WSB**, Atlanta . . . **Elmer Smith**, to resident manager of **WNAX**, Yankton . . . **Lon Frankel**, to publicity director for **WCBS**, New York . . . **Ray McCarty**, account executive, **KDYL**, Salt Lake City . . . **Richard Barry, Jr.**, to the sales staff of **WNEW**, New York . . . **Frank Willis**, to direct sales development for **KFRC**, San Francisco . . . **Eugene Koen**, to account executive, **KDKA**, Pittsburgh . . . **Randy Archer**, to account executive, **KVI**, Seattle . . . **Tom White**, to regional sales manager for the Denver office of Intermountain Network . . . **Dan Martiu**, to station manager and **Robert Nowicki**, sales manager, **WNDU**, South Bend . . . **Dick Newton**, promotion and advertising manager, **KEX**, Portland, Ore. . . . **Richard Mulford**, to director of advertising for **Crowell-Collier Broadcasting** . . . **Lee Spence**, station manager, **KRKS**, Ridgecrest, Cal. . . . **Jim Burton**, account executive, **KIOA**, Des Moines . . . **George Kroloff**, public relations director, **WAIT**, Chicago . . . **Paul Day**, to the sales department, **WCSH**, Portland, Me. . . . **Herbert Fields**, to the sales staff, **WPEN**, Philadelphia.

## **TV STATIONS**

**Eighty-two percent of the top 100 spot tv users which increased their expenditures in the medium during the recession year of '58, also scored sales gains for that year.**

Conversely, nearly half of the large advertisers that reduced their spot tv investment, lost ground sales-wise.

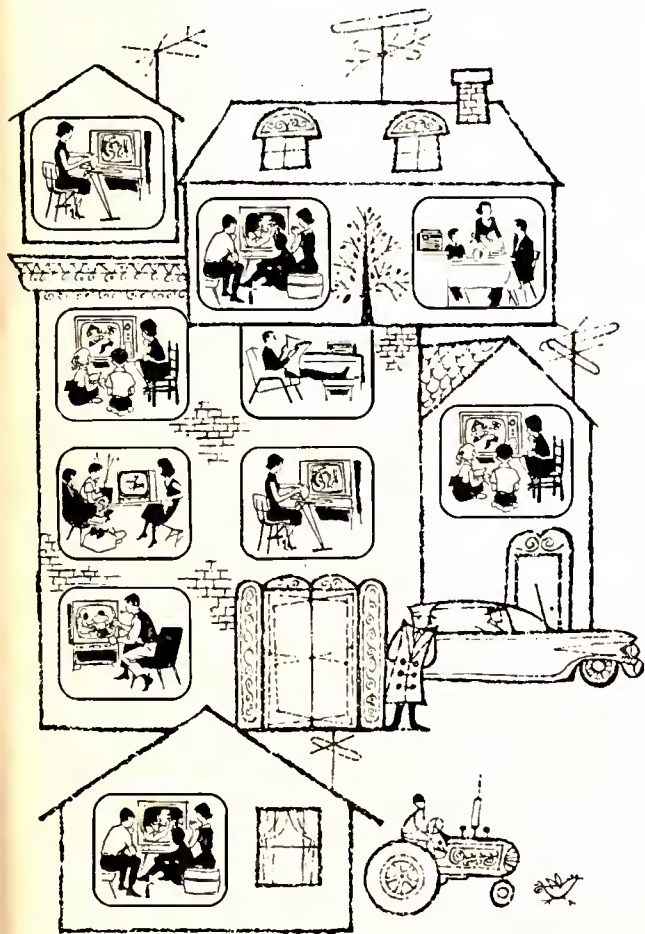
This is one of the highlights of the just-released study "Spot Tv and the Titans," compiled by the Tv Division of **Edward Petry & Co.**

The study, which shows the relationship between increased spot tv expenditures and increases in sales among the top 100 advertisers, also points out:

• The \$269.3 million invested in spot tv by these advertisers during '58 represented a **19% increase** over '57, as compared with a 12% boost

# How many homes

ARE TUNED TO STATION X...  
or any of 645 other stations?



The quickest and most reliable way to obtain local audience measurements is to refer to Nielsen Station Index Reports. Here, in easy-to-use form, are the facts you need . . . the percent of homes reached by each station during each time period in each Metro or Central Area . . . and the *total number* of homes reached by each station during each time period—wherever they are.

TIME	STATION	PROGRAM	1/4 HOUR PER BROADCAST		Station total Homes	AUL Via F h
			Metro area	Share		
			Rating %	Share %	(00)	N
9:00	HOMES USING TV		64.9	100		2.
	WAAA CLIMAX		29.3	45	690	2.
	WBBB PEOPLES CHOICE		19.6	30	467	
	WCCC PAT BOONE		17			

**For television** If it is television measurements you are seeking, NSI reports the facts for every market in the U.S. with two or more tv transmitters... 146 market areas... 231 cities. These market areas account for more than 97 percent of all tv viewing.

**For radio** If it is radio measurements you want, NSI reports the facts for the top 34 markets. Because of the long reach of radio stations, these "top 34" account for the bulk of U.S. radio listening.

**And for other guides** In addition to homes reached, Nielsen Station Index reports *people*, i.e., the number of listeners—viewers per home, divided into men, women, teenagers and children . . . data to guide you in reaching the greatest number of *buyers* with your brand messages.

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



## Nielsen Station Index

a service of A. C. Nielsen Company

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

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

CHICAGO 1, ILLINOIS  
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK  
575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA  
70 Willow Road, DAvenport 5-0021

Foreign ministers time to con-  
sult with the governments.

## TOPEKA AREA & Central Kansas Gathers Bumper Wheat Harvest

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

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

# TOPEKA

## Has 1 TV Station

# WIBW-TV

### Is It!

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

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

# WIBW-TV

**CBS • NBC • ABC**  
**Channel 13**

**TOPEKA, KANSAS**  
(Division Stouffer-Copper Publications)  
Represented by Avery-Knodel, Inc.

for network tv. a 1% rise for maga-  
zines and a 9% decrease for news-  
papers.

• The soap-detergent companies  
increased spot expenditures 68% in  
'58; drug advertisers were up 15%;  
food field up 5%; oil, 29%; and  
beer, up 30%. The tobacco group  
proved the exception, with an aver-  
age 11% reduction in expenditures  
in 1958.

**Transcontinent Tv Corp. last  
week brought together its pro-  
motion managers in N. Y. for  
their first annual meeting.**

With ad-promotion director Gor-  
don Hellman presiding, the group  
discussed station efforts in the vari-  
ous areas coming under their juris-  
diction.

Recommendation as developed will  
be submitted to the TTC managers'  
meeting to be held in mid-December.

A unique method of estimating  
tv sets in their coverage areas  
has been published by KHOL-  
TV, Kearney, and KHPL-TV,  
Hayes Center, both Nebraska.

The stations used personal prop-  
erty tax schedules, which are open for  
public inspection in Nebraska and  
Kansas. More than one-third of the  
schedules in 16 counties in the two  
states were checked.

**Findings: An unweighted aver-  
age of tv saturation by counties  
showed 84.4% of the homes with  
tv in the 16 counties. This com-  
pared with a 69% unweighted  
average shown by ARF-Nielsen  
figures.**

A Nielsen spokesman said the dif-  
ference could be logically accounted  
for by a number of factors. One of  
them, he said, was the fact that the  
ARF county figures are often aver-  
ages for clusters of counties.

**Ideas at work:**

• The news in sign language: **WFRV**, Green Bay, now gives its  
news telecasts double emphasis. While  
the announcer reads the news, an-  
other presents the same items simul-  
taneously in sign language. Purpose:  
station's large audience in surround-  
ing areas who are deaf or hard of  
hearing and cannot read lips.

• On the public service front:  
**Closeup**, a new half-hour series of

"conversations" about local problems  
debuted on **WPRO-TV**, Providence,  
R. I., last week. These programs will  
highlight opposing views on contro-  
versial subjects, particularly where  
they apply to local situations.

• Videotape on wheels: **WPTA**,  
Ft. Wayne, and **WTTV**, Blooming-  
ton, presented a special showing of  
Traveltape (Videotape mounted on a  
mobile unit) to Ft. Wayne agency,  
business, press and industry people  
last week. It consists of two units:  
the Encore, containing the Videotape  
facilities; and the Escort, a remote  
equipment truck.

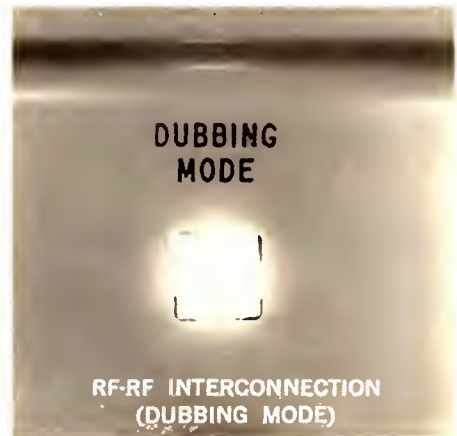
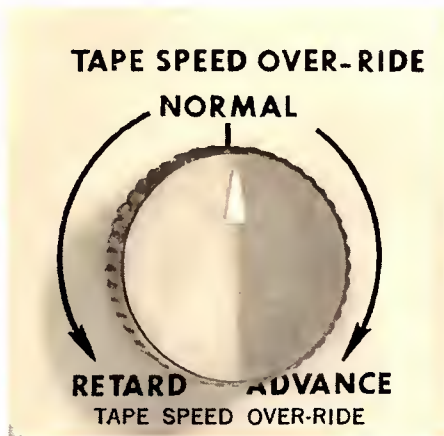
• Postmark, London: **KTVR**,  
Denver, mailed its '59 program sched-  
ule to agencies and advertisers. The  
switch in this mailing: the schedules  
came from London, with a note stat-  
ing, "In London, tv viewers have but  
2 programing choices—but in Den-  
ver, the tv viewers programing choice  
is 2 (station's channel)."

This 'n' data: **KFVS-TV**, Cape  
Girardeau, Mo., will soon begin con-  
struction on the "world's tallest struc-  
ture"—a 2,000-ft. tower . . . **KTTS-**  
**TV**, Springfield, Mo., hosted some  
8,000 people recently who showed up  
during the station's Public Open  
House days, to view the new tv stu-  
dios . . . Kudo: The American Legion  
Auxiliary Golden Mike Award cer-  
tificate, to **WBAL-TV**, Baltimore.

On the personnel front: **George**  
**BarenBregg**, to v.p. in charge of  
tv operations for Rollins Broad-  
casting-Telecasting . . . **William Stiles**,  
general manager of **KIRJ-TV**, Las  
Vegas, to v.p. in charge of tv for  
Donrey Operating and Trading Co.  
. . . **Kenneth MacDonald**, to sales  
manager of **WBZ-TV**, Boston . . .  
**George Foulkes**, to general sales  
manager, and **Louis Froeb**, assist-  
ant sales manager, **WTHI**, Terre  
Haute . . . **Robert Mart**, named sales  
manager, **WJRT**, Flint, Mich. . . .  
**Ned Jay**, to promotion manager,  
**WAGA-TV**, Atlanta . . . **William**  
**Duryea**, to supervisor of operations  
for **NTA** Telestudios . . . **James**  
**Witte**, to producer-director at **KYW-**  
**TV**, Cleveland . . . **James Kiss**, to  
public relations director of **Tv Guide**  
. . . **Ross Howell**, to account execu-  
tive at **KTTV**, Los Angeles . . . **El-**  
**wood Hewett**, account executive at  
**WCSH-TV**, Portland, Me.



# FEATURES THAT KEEP YOUR AMPEX



## UP TO DATE... FOR YEARS TO COME



Recording—copying—cuing—editing—splicing . . . whatever your requirements for today—or the future—the Ampex Videotape\* Television Recorder brings the utmost operating efficiency. These advanced-design features are backed by 12 years of development—and the experience in TV tape recording that is Ampex' alone . . .

**INSTANT SWITCHING B/W TO COLOR** with no adjustment or re-equalization needed—and no compromise of either standard.

**PRECISE LIP SYNCHRONIZATION** with second recorder, either audio or TV tape, is accomplished with Tape Speed Over-ride control.

**HIGH QUALITY COPYING ASSURED** even to third generation tapes. Low impedance RF-RF dubbing interconnection delivers the *frequency modulated* signal direct to copying recorder(s)—eliminates repeated modulation and demodulation processes.

**RECORD, PLAYBACK TO 4 WORLD STANDARDS** with “Interswitch” modification. Equips any Ampex for international programming with 525, 405, 625 or 819 line systems.

**HEAD LIFE INDICATOR** provides immediate, accurate indication of operating life of the video head assembly . . . lets your engineer plan a production schedule with assurance.

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

934 CHARTER ST. • REDWOOD CITY, CALIF.



\*TM AMPEX CORP.

Offices and Representatives in Principal Cities Throughout the World

# You Miss 1,300,000 Potential Buyers without **ROUNSAVILLE RADIO**

You must aim right or you miss the buying power of more than 1,300,000 Negroes in the Rounsville Radio coverage area... consumers with \$824,000,000 to spend—AFTER taxes! This enormous consumer potential can influence the national sales picture of *any* product. And NEGRO RADIO, and ONLY Negro Radio, can reach them. Over 95% of all Negroes listen to radio! Negroes buy the products they hear about on their radio—NEGRO RADIO. A proper part of your advertising dollar *must* go to Rounsville Radio, or you miss this market! Call Rounsville Radio in Atlanta, John E. Pearson, or Dora-Clayton in the Southeast.



### Personal Letter

Everyone in the world appreciates recognition. Certainly the people to whom we program, the American Negro, is no exception to this rule. That is why we, at Rounsville Radio, program exclusively for the Negro with Negro talent. You can make excellent use of our Know-How to sell your products. We'll be happy to help you. We are one of the oldest and the *largest* broadcasters in our chosen field.

**ROBERT W. ROUNSAVILLE**  
Owner-President

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

**WCIN** 1,000 Watts (5,000 Watts soon)—Cincinnati's only all Negro-Programmed Station!

**WLOU** 5,000 Watts — Louisville's only all Negro-Programmed Station!

**WMBM** 5,000 Watts—Miami-Miami Beach's only full time Negro-Programmed Station!

**WVOL** 5,000 Watts — Nashville's only all Negro-Programmed Station!

**WYLD** 1,000 Watts—New Orleans' only full time Negro-Programmed Station!

**WTMP** 5,000 Watts—Tampa-St. Petersburg's only all Negro-Programmed Station!

**BUY ONE OR ALL WITH GROUP DISCOUNTS!**



## ROUNSAVILLE RADIO STATIONS

PEACHTREE AT MATHIESON, ATLANTA 5, GEORGIA

**ROBERT W. ROUNSAVILLE** Owner-President  
**HAROLD F. WALKER** V.P. & Nat'l Sales Mgr.  
**JOHN E. PEARSON CO.** Nat'l Rep.  
**DORA-CLAYTON** Southeastern Rep.

Ad # 1B-59 1 col x 10"

### LIEBMANN

(Continued from page 54)

But in many companies the ad manager is a cut below the purchasing agent." He thinks ad directors should be upgraded within their companies and given rank equal to that of other department heads. But he hopes men in management spots won't transform themselves into admen. "A half-baked amateur is worse than an ignoramus," he says.

One reason manufacturers downgrade admen, he thinks, is because "Advertising hasn't gained the respect it deserves. Too often it is ridiculed or used as a crutch, and neither is the answer. Advertising is not evil, as some think. It hasn't sold itself as a good product and it's allowed itself to be pushed around."

Agency men let clients push them around, he contends, referring to shops *other* than FC&B with which he has had dealings. "I don't see why agencies don't resign accounts if they're not compatible professionally. After all, a lawyer or doctor doesn't alter his views because I disagree with him yet am paying the bill.

"I admit, however, there are a lot of clients who don't encourage honesty. I think the client and agency should act as efficient partners, listen to each other with an open mind and without preconceived ideas."

He also thinks "the 15% fee is nonsense. Not because it's too high: maybe it's too low. I think agencies should charge for services just as a law firm, with billable items in addition to a retainer. Too many clients regard the agency commission as a fee and forget the agency has enormous overhead to service the account needs.

"A lot of this conflict arises because clients don't know where the money goes. They have wild and incredible ideas that agency men are millionaires wallowing in client dollars. But most of this money—probably 90% of it—is dissipated in actual work for the client."

Communication of manufacturer to consumer is the logical outcome of meaningful communication between advertiser and agency and then between the seller and the buyer.

This is why Philip Liebmann argues for and tries to demonstrate reasonableness, open-mindedness and honesty.

### OKLA. TIRE

(Continued from page 41)

the over-all show he timed very carefully since we started at 7 p.m. in most markets and many stations had to rejoin the net promptly at 9:30.

About one month before its tv premier, Watts Payne scheduled a meeting for the promotional managers of all stations carrying "Yankee Doodle Dandy," gave each a complete promotional kit.

At about the same time, Oklahoma Tire announced the tv spectacular to personnel in all of their 200 stores. The meeting rooms were decorated with firecrackers, bunting and flags—and the speeches punctuated with gunshots. "Yankee Doodle Dandy" Quotas were set (normally 25% over last year) with prizes for managers who made it.

After a 10-day promotional buildup, the show ran in seven markets the week of 15 June: WKY-TV (Oklahoma City), KVOO-TV (Tulsa), KAKE-TV (Wichita), KARK-TV (Little Rock), KSWO-TV (Lawton, Okla.), KTEN (Ada, Okla.), KNAC-TV (Fort Smith, Ark.). Media tie-ins: newspapers, saturation radio, *Tv Guide* ads, direct mail catalogue, ads in regional farm papers.

The tv show brought immediate and traceable results. An album of Cohan tunes, pressed specifically for the promotion and advertised only on the show, was a sell-out in every market the day following the show. In Oklahoma City, where the show ran early in the week, 13 stores did enough volume in tv-advertised merchandise the *following day* to justify the cost of the show.

Gene Wolverton, Oklahoma Tire warehouse manager, reported that he had "never seen anything like it in his 32 years of warehousing. We had to stay open over weekends to supply the merchandise." Store personnel echoed his views, saying in almost every case that sales were up substantially over the same promotion last year.

Oklahoma Tire now plans to continue this approach to tv, has lined up a series of movie "spectaculars" for 1960. Already signed is "The Jolson Story" for nine markets in April: Tulsa, Oklahoma City, Wichita, Joplin, Little Rock, Lawton (Okla.), Ada (Okla.), Fort Smith (Ark.).

# GREAT WHITE HERON

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



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

**WCKT-TV 7, Miami**

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

For reprints of this painting and for availabilities — N.B.C. Spot Sales

# now more than ever Keystone makes sense and dollars too



*here's how:*

**1**

Keystone has 1075 locally programmed radio stations covering 54% of all radio homes in the U.S.A.

**2**

Keystone has 86% coverage of all farm markets in the country.

**3**

Keystone offers plus merchandising tailored to your campaign needs at no cost to you.

**4**

Keystone covers Hometown and Rural America at the lowest cost.

*Write for our complete station list and our farm market survey. They're yours for the asking.*



**San Francisco**  
57 Post St.  
Sutter 1-7400

**Detroit**  
Penobscot Building  
WOodward 2-4505

**Los Angeles**  
3142 Wilshire Blvd.  
Dunkirk 3-2910

**New York**  
527 Madison Ave.  
Eldorado 5-3720

**Chicago**  
111 W. Washington  
Stote 2-8900

# WASHINGTON WEEK

14 NOVEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

The quiz show mess continues either to make or to be the direct cause of most major Washington developments affecting the broadcasting and advertising industries.

The ripples continue to spread out, and it's becomes next to impossible to access developments and statements, to classify them into the usual "significant," "insignificant" and "asinine" categories.

Almost all members of the House Commerce Legislative Oversight subcommittee, which conducted the probe and would probably be the first to consider actual legislation, have made pronouncements. Other Congressmen and Senators have also made themselves heard on the subject of new laws.

Proposals range from specific legislation to outlaw deception on the airwaves, sometimes including and sometimes ignoring commercials, all the way to tight FCC regulation of networks.

**There is no doubt that January will bring out a flood of bills making all sorts of proposals.** Legal lights in Washington are fond of pointing out that anti-deception bills would be very difficult to draft, and perhaps impossible to spell out in such a way as to permit Congressional passage.

Trouble is anticipated in defining what would be an illegal fraud on the public and what would not be. There appears to be no chance whatever for any legislation directly in the field of programing in line with objections expressed by many legislators to an alleged tv diet of crime and violence. However, action on network regulation out of the Justice Department must remain within the realm of the possible at least until Congress reassembles and the full reaction to the quiz scandals can be assessed.

Those who fear hasty and ill-advised action because the Harris subcommittee has garnered so many black headlines and might feel impelled to follow up with action can be reassured on three counts:

1) The subcommittee got tremendous headlines, even blacker ones, on the allegations of wrongdoing by FCC commissioners and members of the industry, and also on the Adams-Goldfine case. On neither occasion **did it do more than merely threaten to pass a law.**

2) Even more important, any legislation the subcommittee might push through would have to **clear the Senate Commerce Committee.** This committee got no headlines. Furthermore it has some knowledgeable members and a capable, experienced staff advisor, Nick Zapple. This committee will not be stamped into ill-considered action.

3) Congress will be loath to mess up the medium in an election year.

**The Harris subcommittee, meanwhile, is adverse to quit while it is ahead.**

It now looks into "payola." (For the uninformed, payola is payment to disk jockeys for record plugs on their programs.)

**Neither situation may erupt into full-scale hearings.** The Harris group is supposedly an investigating committee, but it has never really turned up very much except insofar as witnesses would spill the beans in public hearings or somebody with an axe to grind furnished the lawmakers with the dirt.

That Harris is unwilling to get into formal hearings without much more is attested to by the fact that he **hasn't even announced the areas** in which the new probes are being conducted. (He has said that further hearings on "other deceptive practices" in broadcasting will be discussed on 9 December.)

# FILM-SCOPE

14 NOVEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

**The steel strike's implications for tv advertising will likely trickle down to pose only a few spending questions in syndication.**

But for the most part syndication will find itself safely insulated from any contemplated ad-spending cuts as a result of steel shortages.

Reasons for syndication stability in the face of the crisis are these:

- Many syndication automotive spenders are foreign manufacturers such as Volkswagen and Renault that aren't touched by the strike.
- Domestic automotive and other advertisers in syndication are mostly dealers who'll logically stay on the air and try to sell other product such as used cars or other lines if their U. S. auto stockpiles dwindle. (Had the strike occurred during the era of co-op auto spending, more serious results for syndication might have occurred.)
- Even syndication users whose inventories might be hit by the strike obviously **can't afford to sacrifice abruptly their good time periods.**

**There's some evidence the pendulum is swinging away from the all-tape network spectacular.**

Last week one special show taped complex scenes or those that couldn't be done live for technical reasons and **did the rest of it without tape assistance.**

**Don't be surprised if some major film mergers or consolidations take place by the first of the year or shortly afterwards.**

Some insiders feel that the film market can't support too great a number of companies that aren't extremely efficient statement-wise.

There are three general types of film houses: The network supplier, the regional syndicator and the station-by-station seller—although obviously there are no hard and fast lines separating the three.

Both network and regional business has tended to consolidate into a handful of majors, but this is not monopolistic and seems to work out, except for newcomers trying to break in.

There's most room for a multitude of operators in station selling, where small scale, low cost operations can still return a profit.

**National questions concerning tv quiz and audience participation programing will have very little effect on the syndication scene.**

Formats of this type have traditionally been of only very small sales value for syndication.

**The days of the 60-point rating for syndicated shows are not over.**

In relatively new tv areas, such as Australia, U. S. syndicated shows in Sydney are scoring as high as fifties and sixties in LinTVar reports.

**CBS Films, for example, reports five of its shows among the top 15 in Sydney:** Perry Mason, 61.4; I Love Lucy, 56.3; U. S. Border Patrol, 42.8; Trackdown, 40.0, and Have Gun, Will Travel, 39.3.

Of considerable significance to syndication are studies like TVAR's on wide variations of product preferences from city to city.

The study in the Westinghouse station cities disclosed these facts:

- Men prefer filters to non-filters in San Francisco.
- Men prefer non-filters to filters in Pittsburgh and Cleveland by two-to-one.
- Women in younger age brackets have accepted filters to a much higher extent than mature smokers.

Information of this nature has proven useful in selecting specific syndication markets and in choosing, where necessary, different programs in each case to appeal to a different kind of buying group.

Canada may come to play an increasingly active role in U. S. film syndication production in the future.

A movement is afoot in Canada to increase the amount of Canadian program production on the air there.

The next step from this well may be to produce shows that have sales possibilities in the United States as well.

It's not very often that a syndicator can get publicity in national magazines to assist him in furthering his show.

NTA is getting attention in Life, Newsweek and other magazines for the two-hour, tape Play of the Week shows produced by David Susskind for WNTA-TV, New York.

The shows have not yet formally been placed on sale for syndication.

## COMMERCIALS

The single greatest problem facing tape commercials users today is probably the fact that the unknowable and the unforeseen continue to crop up to create new problems.

Each area of tape endeavor has its specialists giving the user guidance, but there have been too many unchartered "inbetween" areas.

Especially lacking have been comprehensive reports of actual experience with tape from the agency-client viewpoint rather than from that of the producer or equipment manufacturer.

This week such a report, derived from a confidential Compton presentation, appears in SPONSOR starting on page 33.

Some of its findings are startling, such as this: A \$9,600 savings in tape production was negated by costs of getting commercials on the air to such an extent that one tape campaign actually cost \$34,700 more than film.

Commercials producers are turning more and more to handling sales meetings and merchandising for clients—areas formerly under agency control.

Fred Niles of Chicago, for one, has handled Sylvania conventions, injecting entertainment to stimulate enthusiasm.

There are some signs that the networks and the independent contractors are learning to live together in the area of commercials production.

One producer pointed out that the networks are only interested in leasing their facilities for tape production, leaving the door open for the personnel of independent producers and agencies to perform creative jobs.

# SPONSOR HEARS

14 NOVEMBER 1959

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SPONSOR

PUBLICATIONS INC.

**The tv boss of one of the medium's biggest users finds himself for the first time on the serious explaining end with his company.**

A star of one of the company's filmed series got in a tiff with the agency of record and phoned him. **He overruled the agency's position.**

**The series doesn't seem to be getting anywhere.**

**Some industry observers predict a sharp slackening off with the turning of the year in the rash of speculative radio station turnovers.**

Basis for their forecast: The dimensions of the business are beginning to catch up with the **inflationary prices that in-and-out operators have been able to obtain for their properties** after putting their ratings through an artificial buildup.

**Watch for one of the U. S. reps to establish an office in Canada to solicit business for Canadian stations from Canadian accounts.**

It would be the first such status for an American rep.

**Some stations keep going back to where radio came in and heralding innovations in their schedules as something entirely new for the medium.**

This week's instance: the **50KWer that described a late evening strip of live organ music as a "new concept in nighttime programing."**

The programer is either of the medium's newer generation or he's forgotten about the dent left in the organ bench by such **1930 headliners as Jesse Crawford, Ann Leaf and Eddie Dunstadter.**

**The ad manager of a midwest oil company, who is the son-in-law of the president, is giving nepotism anything but a good name by his heavy-handed tactics.**

Like **running rough-shod over the agency with his advertising plans and dictating his own terms when it comes to buying radio time.**

**Two operators of radio stations in key markets during a recent industry meeting compared notes on their monthly compensation from one of the radio networks.**

One operator who is **actually affiliated with the network revealed that his last monthly check from the network came to \$160.**

Remarked the other operator: "I let your network have a daily half-hour strip at straight cardrate. **My check for the month for that strip came to about \$700."**



# WHK and its advertisers are sitting pretty...



... as Pulse reveals a 24% share-increase and a virtual tie for first

Station	May-June* share	Sept.-Oct.* share	Change
▶ WHK	16.1%	19.9%	+24.0%
"A"	23.2%	21.2%	- 9.0%
"B"	16.2%	16.9%	+ 4.0%
"C"	14.0%	12.8%	- 9.0%
"D"	9.4%	8.1%	-14.0%
"E"	8.5%	8.3%	- 2.0%

\*Monday—Friday, 6 a.m.—12 midnight

This table shows how the tables have turned

What turned the tables? A new blend of WHK servicemanship, newsmanship, and showmanship, compounded specifically for the Cleveland market. To make *your* product get and/or stay healthy in Cleveland, call Harvey Glascock (EXpress 1-5000) or let a Blair man elaborate.

WNEW  
NEW YORK CITY  
AM-FM

WNEW  
NEW YORK CITY  
TV

WTTG  
WASHINGTON, D. C.  
TV



*the new sound and the  
new sell of radio . . . in*

**CLEVELAND**

5000 EUCLIO AVE. • TELEPHONE: EXPRESS 1-5000

**HARVEY L. GLASCOCK**  
*Vice President & General Manager*  
**JOHN BLAIR**  
*Exclusive National Representative*

DIVISION OF METROPOLITAN BROADCASTING CORPORATION

# RADIO RESULTS

## APPLIANCES

SPONSOR: Pete Moore Discount House

AGENCY: Direct

**Capsule case history:** Bob Kennedy, half-owner and general manager of the Pete Moore Discount House of Staunton, Va., selected a three-day period for a special push to move their electrical appliances. He decided to purchase a campaign on WSVA Radio, Harrisonburg, Va., some 30 miles from Staunton. In addition, he purchased a one-time only half-page advertisement in his hometown newspaper. In the first two days of the campaign, he sold 75 major appliances. This was outstanding. Kennedy felt, but on the third day he sold an additional 25 or more appliances to bring the total over 100. Kennedy, who wanted to know the how, why, when, where and who of his advertising dollar, made it a point to ask every customer where they had heard about the Pete Moore sale. Nearly all answers pointed to WSVA. Only a few said the Staunton newspaper, which was of primary significance since this was the store's hometown. "WSVA personalities have really sold our store," said Kennedy.

WSVA, Harrisonburg, Va.

Announcements

## SPORTS WEAR

SPONSOR: Bradley Sports Shop

AGENCY: Direct

**Capsule case history:** The Bradley Sports Shop of Peoria, Ill., one of the oldest in the city and located near Bradley University, purchased one-quarter sponsorship of a local high school football game. The campaign called for four to five announcements plus 10-seconds on a special sweat sox offer. No other advertising was used for this special campaign. With so many sports stores in the town out to capture the sports clothes buyers of the city, the store manager did not expect a high influx of customers. Following the Friday night broadcast, however, and until the following Friday, Bradley's Sports Shop had more than 400 calls for the advertised product. The final tally came to 35 dozen pair sold, with customers still coming in. "The success of the campaign can only be attributed to the selling power of Peoria's WIRL," said Dick Stoik, owner of the Bradley shop. "I plan to continue using WIRL since it brings to us the type of audience we need to sell our merchandise."

WIRL, Peoria, Ill.

Program

## SEWING MACHINES

SPONSOR: Singer Sewing Machines

AGENCY: Direct

**Capsule case history:** A few weeks ago, the area manager for Singer Sewing Machine Co. stopped at KXXX, Colby, Kan., and purchased a three-day spot schedule for one of his stores within the station's coverage area. Results were almost immediate. The day after the campaign started, the store sold \$5,000 worth of sewing machines and assorted appliances. In analyzing the results, the store manager reported that in answer to the question he put to each customer, "How did you know about this sale?" 75% of all the store traffic indicated KXXX. "If it had not been for the area coverage which KXXX delivered, the sale would have been only half as successful," reported the store manager. "And since newspapers cannot deliver the penetration that the farm and home station does, we didn't feel we had a choice." The sewing machine company has subsequently purchased additional schedules and has shown comparable results to the initial campaign over a sustained period.

KXXX, Colby, Kansas

Announcements

## MOBILE HOMES

SPONSOR: A. & B. Trailer Sales

AGENCY: Direct

**Capsule case history:** A. & B. Trailer Sales of Rome, N.Y., has really cashed in on the housing boom, or shortage, whichever way you look at it. The mobile home outfit has used WKAL, Rome-Utica, as the basis for its advertising, ever since the station changed management. The company has been participating in the *Gordie Hood Show*, Monday through Friday from 5:30 to 6 a.m. In a recent four-day period A. & B. sold 11 Crosley Manhattan Mobile Homes. These trailers are 55' long x 10' wide and each contains three bedrooms. Cost of these Crosleys is \$5,500 each. "In the past six weeks," said Marjorie A. Bowman of A. & B., "we have sold 30 trailers totaling \$214,500. Due to the increase in sales created by WKAL, we have been forced to discontinue all other advertising. Every day more and more people came from as far away as Boonville, Madison and even Syracuse, to see the trailers and tell us how much they appreciate our participation in the *Gordie Hood Show*."

WKAL, Rome-Utica, N. Y.

Announcements

*We interrupt our regular  
advertising program to bring you  
the following special announcement:*

**October PULSE\* shows  
WWDC RADIO FIRST by  
biggest margin ever in  
Washington, D.C. area's  
total share of audience  
from 6 A.M. to midnight,  
Monday through Sunday—  
WWDC FIRST in EVERY  
quarter hour, 6 A.M. to  
6 P.M., Mon. thru Fri.**

*\*Washington, D. C. 5-county area — covering 569,900 radio homes*

In growing Jacksonville, Fla. it's WWDC-owned WMBR Radio—both represented nationally by John Blair & Company



A WHBF PLUS SIGN NO. 2



Leslie C. Johnson, vice-president and general manager of WHBF Radio and TV looks over

## Letters of GOOD WILL— 34 years in building— a productive PLUS for WHBF advertisers.

They are a gold mine of our most treasured possessions—voluntary tributes from laymen, and from leaders in industry, education, religion and civic activities—attesting outstanding WHBF community service for more than a third of a century!

They are, indeed, a continuing area-wide, factual evaluation of WHBF community prestige. They portray a picture painted by the HOME FOLKS of a radio-television service—strong, deep rooted, and PRODUCTIVE.

Another indication of listener confidence is evidenced by the substantial leadership of WHBF in the latest Nielsen NCS No. 2. WHBF still leads all of the 68 downstate Illinois radio stations.

With the many advertisers, local and national, who have helped build WHBF over the years, their association brings PRIDE, never apology! That is a definite PLUS in productivity of any sales relationship.

YOU can be sure that WHBF radio and television quality productivity is available on a fair, honest and efficient basis to all advertisers who desire for their sales messages a friendly receptive audience in a climate of true family hospitality.

STRONG & PRODUCTIVE FROM DEEP ROOTS



# WHBF

Covering Western Illinois — Eastern Iowa • RADIO & TELEVISION

## HESS

(Continued from page 47)

utes from Lansford" to the tune of "15 Minutes From Broadway." Solomon picked it up. By the time they had reached Allentown, the jingle had been roughed out in their mind.

At Hess's, they chorused it for sales promotion manager Holben who liked it, called for a tape recorder from the music department and (to the accompaniment of the store organist recorded a rough version of the jingle for Hess to listen to the same day.

Hess approved on the spot. Within 48 hours after the impromptu approval of the lyrics, the finished spots were on their way to Allentown. Designed for the Lansford station and Easton stations, they featured a combo singing a jingle. For Lansford, it began:

*Only 45 minutes to Hess's  
Think of the savings that means...*

The Easton version substituted "21 minutes."

This signaled the next round in the battle. Local merchants stepped up their ad barrages, but N.D.P. accounts continued to pour in from Lansford and Easton. Hess (secure in the fact that Pennsylvania state police permit the 50-mile journey from Lansford at accelerated time) knew he was on firm ground for the duration of his N.D.P. campaign.

Unrest in Lansford led merchants to band together and bring out a "shopping news" to offset Hess inroads. Then came this reaction from a totally unexpected source:

Hess had never been able to draw customers from Reading, 35 miles away. Yet, a breakdown of N.D.P. charge applications showed a large number of written applications coming in from that area. Reading newspapers, however, refused to accept Hess ads. So he decided to go it with radio alone. At the end of Hess's 14-day radio flight, both sides drew back to retrench.

In this atmosphere of trade panic (and consumer excitement), Hess's second flight kicked off. This time, the "No Down Payment" theme was combined with a "Lowest Prices Anywhere" pitch. This jingle intro to one of the spots (tune of "Little Brown Jug") is typical of how the two were combined:

*N.D.P. and L.P.A.*

*You even have two years to pay  
N.D.P. and L.P.A.*

*Hess's is the store for me.*

All spots were in much lighter vein than the first series. Above jingle, sung by a girl, introduced a man-and-girl spot directed at housewives.

Men were pitched (again in traffic and late evening news times) with a jingle sung by a chorus to march music a la "76 Trombones."

Hess went after another specific market—teenagers—with a man-plus-girl jingle abounding in "hep" lingo.

All spots were tagged with the three lines from the original Hess jingle established in the previous campaign. By this time, the jingles were becoming well enough known in Allentown and neighboring cities to prove a further irritation to out-of-town merchants.

At the end of another 14-day war, Hess called the two-week truce recommended by Blaine-Thompson in the original timetable.

Hess's strategy of pinpointing audiences was brought into play again for the back-to-school promotion. This time mothers and their college-age offspring were the primary targets. The series of four spots contained several elements in common:

- *Nursery rhyme jingle.* Though sharply pinpointed, all spots bore an identity with each other through use of a jingle pegged to a nursery rhyme tune with an adult slant.

- *Similar lead-in.* All spots began with a lead phrase along these lines: "Time to learn something from this Lehigh Valley (Panther Valley) nursery song."

- *Standard jingle tag.* The now strongly identified musical signature was common to all spots.

- *Live area tags.* Another Hess trademark (the live tags for Easton and Allentown) continued in use.

Success of the series is indicated by the fact that Hess is holding the copy for use next year, the fact that Reading, Easton and Lansford continued their counter-efforts throughout the campaign, and sharp sales rises, which Hess says were coincidental with each radio flight.

Fourth flight, just completed, was an all-out promotion using bugles, bells and other attention-getters. Hess decided to turn his 62nd Anniversary into a veritable carnival. Spots hammered at "62 sweepstakes prizes every day" and a chance to

# total RADIO

<b>Popular music with a melody</b> . . . . .	<b>36%</b>
<b>Concert music and Detroit Symphony Orchestra</b> . . . . .	<b>22%</b>
<b>WWJ News and NBC News: complete, reliable</b> . . . . .	<b>16%</b>
<b>Monitor</b> . . . . .	<b>8%</b>
<b>Drama</b> . . . . .	<b>7%</b>
<b>Sports</b> . . . . .	<b>5%</b>
<b>Special services, interviews, weather, traffic</b> . . . . .	<b>3%</b>
<b>Civic, Religion, Education</b> . . . . .	<b>3%</b>

**At WWJ, it all adds up to 100%:**

**TOTAL RADIO for the TOTAL POPULATION**

**WWJ** AM and FM  
**RADIO**  
Detroit's Basic Radio Station  
NBC Affiliate

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS

# WHEELING 37\* TV MARKET

One Station Sells Big  
Booming Ohio Valley

No. 14 in a Series  
About the Diversified  
Upper Ohio River Valley:

## PIPE COUPLINGS



The world's largest independent manufacturer of Pipe Couplings is the proud boast of the Wheeling Machine Products Company of Wheeling, West Virginia, an important element in the industrial picture of the WTRF-TV area. Since 1918 the "X-L" trademarked Wheeling products—Pipe Couplings and Nipples, Water Well Drive Points, Drive Shoes and Drive Caps, Bushings, Plugs and Plastic Fittings have been shipped throughout the world. Important to those with products to sell is the \$3 million annual payroll of Wheeling—a potent part of the \$2½ billion spendable income enjoyed by the 2 million people in the 36-county WTRF-TV area.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at CEdar 2-7777.


National Rep., George P. Hallingbery Company



"win \$1,000 in merchandise of your choice" by entering the "Sleepathon Derby on the Fifth Floor." (Honors went to the contestant who could manage to stay asleep, or play possum, the longest during the week of the promotion.) Contestants used exercise machines, read encyclopedias, anything to exhaust them: some, presumably, even managed to sleep.

In spite of all the hoopla all announcements stressed the fact that Hess's was *not* running a sale.

However, one of the four e.t.'s used in this campaign was designed for a live cut-in at the mid-point of the commercial to highlight specific merchandise. Price references all had a "matter of course" flavor. Sample: "And best of all—Hess's price is only \$3.99."

Blaine-Thompson is now at work on Hess's frontal assault on Christmas. You can be sure Allentown will be the site of one of the liveliest retail battles anywhere over the next six weeks. 

*Ed. note: This is the last of SPONSOR's three-part series on how retailers use air media.*

### ADMAN DREAMS

(Continued from page 45)

He made three tv predictions:

- "There will be pocket television sets, perhaps the size of a fist, probably depending on an atomic battery for power. The living room tv set will be replaced by an electroluminescent plate in the wall."

- "World television will be commonplace. Some world organization may have to assign orbits for the missiles that will be relaying television back to earth. Some of the spectaculars of that day will come from outer space."

- Advertising will also "contribute toward the establishment of a common language—probably some form of English. The prime force will be world television, whose dual audio-video power will work much faster than any other medium toward creation of such a language."

As for radio, he said:

"Anyone who wants to keep up to the minute with radio will be able to carry a complete receiver in his ear."

Mr. Ketchum thinks 1979's advertising will be "better, because competition in and between industries will

be keener and because higher education standards will make people better informed and more discriminating."

Much of that year's advertising, he thinks, "will support products unknown today. It will help to move goods through new channels, by new methods. Since there will be even less personal selling, advertising will have to take on added responsibility."

Among the other developments he sees as possibilities:

- *Magazines*: "Magazines will be fewer but with circulations 50 to 100% higher than today."

- *Newspapers*: "Newspapers, and perhaps magazines as well, will be put together without type and without acid-engraved plates, probably by an adaptation of magnetic tape."

- *Car cards*: "Transportation advertising will have a fantastic revival. Millions of workers will be commuting to their jobs by some form of rapid transit because the suburbs will extend farther and the highway system will lag behind automobile ownership."

- *ESP*: "There may be a totally new medium of communication, available to advertising, too—extrasensory perception."

Advertising will perform several functions needed by that world of 20 years hence.

Says Mr. Ketchum, "Advertising of American products will be directed to many nations and peoples who are not able to be our customers today—in Africa, Asia and other parts of the world now economically underdeveloped. And there will be more and more advertising directed from foreign countries to Americans."

Concluding his predictions for the time capsule, the agency president said: "If in these ways advertising helps people to know and understand each other better, to more fully realize their mutual dependence, it will help to bring a more pleasant and peaceful world. I hope I am here to see it."

The prophecies for 1959 were removed from the time capsule two weeks ago and aired by KDKA in a special two-hour show, *Program PM*, from 8 to 10 p.m. on 2 November.

Among the 1939 predictors and their observations about radio and television projected to 1959:

**Lenox R. Lohr**, then president of the National Broadcasting Co.: "The ultra high frequencies and micro-



in **ATLANTA**

**THE 1 IN A  
BIG MILLION\***

(Atlanta now has a million population)

is **WAGA-TV**

**LEADS ALL OTHER STATIONS**

Sunday through Saturday 10 pm to midnight—ARB

**BIGGEST BUY IN THE MARKET**

Saturday The Big Movie Double Feature at 11 pm

**BIG MOVIES**

**BIG AUDIENCE • BIGGER SALES**

**MORNING:** The Early, Early Show—Mon. thru Fri. 9 am

**AFTERNOON:** The Early Show — Mon. thru Fri. 5 pm

**NIGHT:** The Big Movie—Mon. thru Fri. & Sun. 11:15 pm

You know where **WAGA-TV**  
you're going with

Call KATZ

a **STORER** station

National Sales Offices: 625 Madison Ave., N. Y. 22 • 230 N. Michigan Ave., Chicago 1

waves will have been put to practical everyday use. Higher powered transmitters, say 500 kw. may be accepted as standard for clear channel stations. The improvement of program content and production need be limited only by man's mind and imagination, and his ability to gauge his fellowman's listening interest.

"As a social force, radio will have come fully into its own. It will not be surprising if we find a world system of broadcasting, established somewhat like the international law of today—violated, to be sure, but nevertheless standing as a beacon to

guide the nations of the world."

**George H. Bucher**, then president of the Westinghouse Electric and Mfg. Co.: "The home of 1959 will be equipped with a radio receiver, a tv receiver and probably an automatic news recorder which will supplement our newspapers and magazines with spot reporting of current events.

"This future home literally will be built around its electric power supply. No one can say what new wonders may develop during the next 20 years of this atomic pioneering, but already the nuclear physicist has

transmuted one element into another, made artificial radium and has brought closer to realization the day when mankind may be able to free and control atomic energy."

**Dr. Samuel Harden Church**, then president of Carnegie Institute: "Television will bring sight and sound together on the instant of happening even as now the cinema brings sight and sound together after an artificial preparation.

"All parliaments will speak into the ears of the world, and all men will carry the radio in their pockets and converse through it with the ends of the earth."

Beam your sales message to

# DULUTH-SUPERIOR

the

# 2<sup>ND</sup>

# LARGEST MARKET

in both Minnesota and Wisconsin

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

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

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

\*SRDS 5/10/59



AT THE HEAD OF THE SEAWAY

# WDSM-TV

DULUTH, MINN. NBC SUPERIOR, WISC.

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

WAYNE EVANS & ASSOC.  
REGIONAL REPS.

## HOW TO PRE-SELL

(Continued from page 44)

than 100 million people. Here is how Gillette excites its sales staff and retailers on this air drive:

- Shortly after a Series is over, Gillette's sales department gets set for the next promotion. A "World Series Special" is dreamed up. This year it was the \$1.95 Adjustable Razor, and from all indications it has outsold last year's "special," the 79¢ razor. In previous years, "specials" included baseball encyclopedias, books on baseball signals offered free with the purchase of a razor. Whatever shape next year's "special" will take will soon be decided upon.

- In June, Gillette brings all sales representatives together for carefully prepared and staged meetings to hear details on the World Series air coverage. The tie-in with tv and radio is apparent everywhere; meeting rooms are draped with baseball flags and bunting and the programs feature top figures from the sports world to stir up enthusiasm among the salesmen.

- Ads in key trade journals keep the dealers informed on Gillette's entire *Cavalcade of Sports* campaign on radio and tv.

- Catalogues that go to wholesalers not only detail the Gillette products and offers, but give information on the strong support these important members of the trade get through Gillette advertising.

- Gillette salesmen get a steady stream of inside dope on Gillette's tv and radio presentations through frequent company bulletins, as well as by personal letters from company executives. Armed with such knowledge, the salesmen have ready "con-



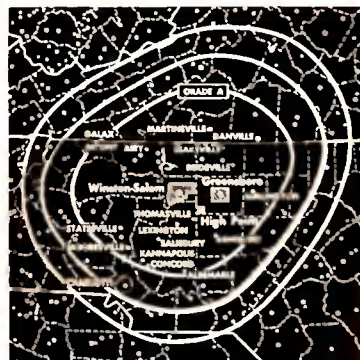
**WSJS TELEVISION**  
*has*  
**GRADE A COVERAGE\***  
**FOR MORE CONSUMER INCOME**  
*than any other North Carolina Station*

**THIS FACT FACES YOU!**

**PROOF:**

Within its Grade A telecasting area, WSJS-Television reaches a consumer population of 1,393,420 with total spendable income of \$1,827,286,000. In North Carolina's biggest Metropolitan market located in the rich industrial Piedmont, the WSJS-Television market represents a more powerful buying force than that offered by any other North Carolina station.

\*



**WSJS** television  
 Winston-Salem / Greensboro



CHANNEL 12  
 Headley-Reed, Reps.

versation starters" when they make their calls.

• Every salesman's portfolio contains several pages devoted to Gillette advertising, listing such details as expenditures and audiences reached by *Cavalcade of Sports*.

• When the World Series goes on the air in October, Gillette holds "World Series Open House" in over 70 cities throughout the U. S. Key wholesalers and retailers in these cities are invited by local Gillette representatives to watch the games on color tv in a hotel room or other meeting place, decorated, of course,

in baseball motif. In fact, the atmosphere of the ball park is carried to the refreshments served — peanuts, hot dogs and pop. Maxon is the agency.

**Massey-Ferguson, Inc.** Sponsoring *Jubilee U.S.A.* on ABC TV, this farm equipment manufacturer makes good use of its country music program for merchandising tie-ins by its dealers. Last February, M-F originated the *Jubilee* telecast from its North American Dealers' Conference in Detroit, enabling 5,000 of its own people to see live this important part of its ad program.

At the same time, the dealers got first-hand pre-sell on another facet of M-F broadcasting; they were introduced to the radio farm directors who head up farm shows that the company sponsors across the country.

In recent months, M-F has been presenting its tv talent at displays and exhibits at state and county fairs throughout the U. S.


Carrying the whole thing further still, M-F has set up special "Jubilee Day" promotion for its dealers. This arrangement permits local dealers to bring stars from the network tv show to their own open house and field demonstration events, and thereby cash in locally on the national campaign. Needham, Louis & Brorby is the agency.

**Quaker Oats Co.** (for Aunt Jemima Pancake Mixes and Ken-L-Rations). To stimulate additional sales of these products, this account and the JWT agency of Chicago decided to supplement its network efforts on ABC TV and CBS TV with a \$1¼ million spot tv campaign in 23 western markets. The show selected was *Award Theatre* to be shown for 39 weeks and programed in prime time. To insure the greatest sales impact from this buy, Quaker Oats retained the services of JWT's Broadcast Exploitation Dept. Specialists from this agency arm joined with account groups, tv and media departments, came up with this pre-sell program:

- Newsletters, brochures and flash sheets went out to sales force, retailers and the stations. These outlined facts, figures and purposes of the air buy, listed program and commercial schedules, ideas for promotion and merchandising.

- Market visits were conducted by client and agency personnel to work out with stations and retailers ideas for promoting with their specific markets in mind.

- Merchandising kits went out to dealers that included shelf talkers, window streamers, jumbo post cards, ideas for tie-ins through local home-maker, variety and children's shows, suggestions for contests, in-store and window displays, and special events linked to the *Award Theatre*.

**American Machine Foundry** (for its Automatic Pinspotters). Has used ABC TV star Dick Clark to promote its buy of his *American Bandstand*, also made excellent pre-sell use of sportscaster Bill Stern. 

## PEPSI-COLA's Dollar Buys More on WKOW-TV

"The merchandising effort made on our behalf by WKOW-TV's Merchandising Department has added greatly to the effective impact of our spot schedule. Personal calls on dealers, a detailing of our program in merchandising letters, and the window display at the downtown studio have aroused retailer interest and support. This 'plus' service is greatly appreciated.

H. H. Levenick  
Pepsi-Cola Bottling Co.  
Madison, Wisconsin



"Thank you, Mr. Levenick, for this opportunity to prove that WKOW-TV sells best where they buy more."

Ben Hovel  
General Manager  
WKOW - WKOW-TV

**WKOW**  
MADISON, WISCONSIN

**TV-abc**

**RADIO - 10 KW - 1070**



**YOU MAY NEVER SKI JUMP 316 FEET\* —**

**BUT . . . You'll Go Farther With WKZO Radio  
In Kalamazoo-Battle Creek and Greater Western Michigan!**

**7-COUNTY PULSE REPORT**

**KALAMAZOO-BATTLE CREEK AREA—MARCH-APRIL 1959  
SHARE OF AUDIENCE — MONDAY-FRIDAY**

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	21	11
12 NOON - 6 P.M.	27	22	10
6 P.M. - 12 MIDNIGHT	29	22	10

WKZO Radio is the first choice of leading advertisers for *effective* coverage of the Kalamazoo-Battle Creek market.

Pulse (see left) points to WKZO Radio as the area's *leadership* station, with a total audience 32% larger than that of any other. First-class Fetzer and CBS programming has paid off—morning, afternoon and evening—in the highest ratings for 345 of 360 quarter-hours surveyed (Monday-Friday, 6 a.m.-midnight).

Ask Avery-Knodel to strap WKZO Radio to your schedule for a record jump into Kalamazoo-Battle Creek and Greater Western Michigan.

\*Ansten Samuelstuen holds American ski jump record of 316 feet set in 1951 at Steamboat Springs, Colorado.



*The Fetzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
WWTW — CADILLAC, MICHIGAN  
KOLN-TV — LINCOLN, NEBRASKA

Associated with  
WMBD RADIO — PEORIA, ILLINOIS  
WMBD-TV — PEORIA, ILLINOIS

**WKZO**

**CBS RADIO FOR KALAMAZOO-BATTLE CREEK  
AND GREATER WESTERN MICHIGAN**

*Avery-Knodel, Inc., Exclusive National Representatives*

# Right on top in FRESNO



Like  
**KJEO's**  
**60%**  
of the top  
syndicated  
shows in Fresno,  
California's  
\$600,000,000  
market, and 8 out  
of 10 of the top  
movie hours in this  
important 3-station  
area, you stand to get  
the top result-getting  
availabilities on KJEO

Source: Current Nielsen

**KJEO**—Channel 47, No. 1  
for the money, No. 1 for the  
Central California audience.

**KJEO**  
channel **47**

**F R E S N O**

J. E. O'Neill — President

Joe Drilling — Vice President  
and General Manager

W.O. Edholm — Commercial Manager

See your H-R representative **H-R**

## Tv and radio NEWSMAKERS



**Herbert C. Drake** has been elected a senior v.p. of Ted Bates & Co. He joined the agency at the end of '55 as a v.p. of Brown & Williamson, and moved to account supervisor on Colgate Household Products when the agency obtained the Fab account in October, 1956. Prior to joining Bates, Drake was a v.p. at J. Walter Thompson. He went to JWT in 1949 as account executive on Lever, Pond's and J. B. Williams. Also named senior v.p. at Bates: Ronald Bradley, currently a v.p. and formerly at DCS&S.

**Robert Lemon** has been named manager of WNBQ (TV), Chicago. He joined the station in 1958 as general executive. Prior to that, Lemon served for a year as program manager of NBC's Philadelphia station, WRCV-TV. Before joining NBC, he was general manager of WTTV, Bloomington since the station's inception in 1949. Previously, Lemon was sales manager of WTTS, Bloomington. Other Chicago appointments: William Decker, mgr., WMAQ and George Diefenderfer, national-local sales mgr., WNBQ.



**Donald L. Chapin** has been appointed v.p. in charge of national sales for all of Taft Broadcasting Co.'s radio and tv operations. He joined Taft's WKRC-TV, Cincinnati in 1950 as local sales manager, becoming general sales manager in 1952 and advancing to assistant general manager in 1954. Chapin went to New York in the latter part of 1954 to become eastern sales manager for Radio Cincinnati. He returned to WKRC in 1958. Also appointed: Roger Read, to v.p.—administration and planning.

**Martin F. Beck** has been named assistant radio sales manager at the Katz Agency, Inc., New York. A graduate of Cornell University, Beck spent a year "getting an education" in radio with stations KOIL, Omaha and WFOR, Lincoln, before joining the media research department of Katz in 1934. Soon afterwards, he switched to the radio sales staff where he will begin his 20th year for Katz in December. Beck has served one agency, BBDO, for 17 years. His new position is in a sales supervisory capacity.





**Top  
kid shows  
add to the  
big new picture  
in  
CHARLOTTE**

THREE STOOGES  
POP-EYE  
BUGS BUNNY  
ELMER FUDD  
YOSEMITE SAM  
SYLVESTER  
HENRY HAWK  
TWEETY BIRD  
PORKY PIG  
DAFFY DUCK  
FOGHORN LEGHORN  
FUNDAY FUNNIES  
CLOWN CARNIVAL  
MAGIC FOREST

Advertisers with a stake in young America can bank on this—no where in the Carolinas will you find children's program strength to match that of WSOC-TV. This better television fare for small fry complements the over-all program structure that is changing audience patterns here in your 25th largest television market. Buy right. Buy WSOC-TV—one of the great area stations of the nation.

**WSOC-TV**

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton

## The seller's viewpoint

*Are you a victim of timebuying fads? We're seeing one now, says Donald P. Campbell, Administrative Asst., WMAR-TV, Baltimore, in the matter of tv minute announcements. Campbell challenges agencies and advertisers to produce evidence that minutes are wonderful and 20's no good. His spirited, hard-hitting piece takes timebuyers and copywriters to task for downgrading an important tv commodity. In pleading for more balanced judgment and an end to fads in advertising, Campbell echoes what many tv men are now saying.*



### WHY THE PSYCHOSIS ABOUT MINUTES?

**N**ow that you ask, I do have a low boiling point on one subject (at least). My blood gets warm when I look at my availability list week after week and notice high-rated "AA" 20-second announcements available in dozen lots. Meanwhile, advertisers and rep salesmen are begging us to squeeze minutes into already overloaded participating programs, or in break positions where only 30 seconds are proper between commercial programs.

This is not a unique problem with our station. Analysis of recent BAR reports and informal surveys of other stations reveal that the situation is common.

My purpose then is not to emphasize the obvious—but rather to observe that it's time something is done about it.

Not too long ago, good I.D.'s were open throughout the night schedule, with no takers. The 20's were sold out. Today, no prime I.D.'s are available. They sell to the advertiser! Does the advertiser benefit from their use? It would be ridiculous to assume otherwise. Our advertisers are singularly successful in moving products with I.D.'s . . . and most of our prime I.D.'s are sold to local advertisers, the quickest barometer of success, and the first to withdraw if the product doesn't move. Can we then assume that 20-second announcements are a poor selling tool?

In the not-too-distant past, 20's were regarded as "pearls of great price," and buyers squabbled over who got which. Some of the largest national budgets were based on a campaign of nighttime prime breaks. Meanwhile minutes in well-rated "fringe" time lay idle. Suddenly, the entire viewing public may have decided to boycott advertisers who used 20-second breaks—but I doubt it.

If there was a mass psychosis, it developed at the other end of the line, amongst those who decide upon the course of multi-million dollar budgets, and their advisers.

If there is sound and thorough industry research on the

subject of viewer retention of sales points from minute commercials vs. 20-second commercials vs. I.D.'s, I haven't seen it. I remember one such survey several years ago which seemed to prove the efficacy of the 20-second commercial, rather than the minute.

Many commercial copywriters have a tendency to be over-imaginative with a full minute to work with. The urge of creative people to express themselves has great merit in the field of art and literature. But I have come to wonder if the advertiser is frequently bedazzled with cleverness, forgetting to make the "sales call" when the viewer dials his number. Understand, I'm not decrying the use of one type of commercial or another, but am questioning whether the proper thought is given to balancing the length of commercials to the product's primary sales objective. Many television announcements make a sales point that *needs* a minute. Others *use* a minute to say what would have more impact stripped of chrome and icing.

My purpose herein is to plead for a balanced approach. The public's basic psychology hasn't changed. Why, then, the "eras" in advertising? There's little logic in going through a phase of 10's, a phase of 20's, and another stretch where only minutes are fashionable. If one-and-a-half sales points can be made to 100,000 people in 60 seconds, let's study whether we'd be better off driving home just *one* sales point to 300,000 people for the same relative cost!

We could do ourselves and our customers a favor by spreading the word to top executives in industry and in advertising. Television as an ad medium doesn't need the self-gratification it gets from telling industry how superior it is to print media.

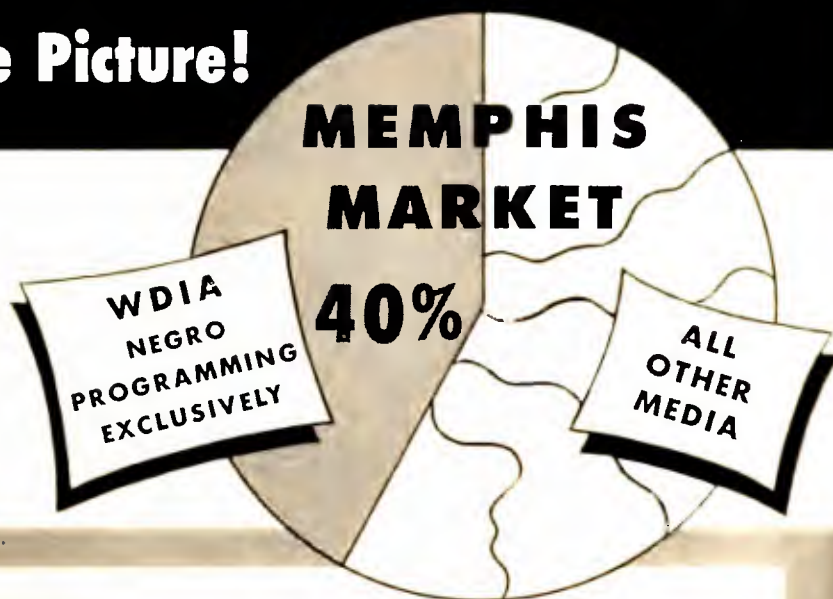
So, why not take the practical approach of showing the advertiser how to get the most from us. If he uses tv to its best advantage, he'll increase profits, and so will we. 📌

# IN MEMPHIS...

# It Takes **WDIA**

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

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



### WITHOUT WDIA . . . YOU'RE MISSING 40% OF THE MEMPHIS MARKET!

And here's why this is a market you just can't afford to miss:

1. Negroes in the Memphis Market have totaled up yearly earnings of \$1,018,000,000
2. They spend 80% of this big income on consumer goods!
3. And before they buy, these Negroes listen—to WDIA!

**MORE THAN JUST A RADIO STATION . . . WDIA IS A POWERFUL ADVERTISING  
FORCE IN MEMPHIS—AMERICA'S 10th LARGEST WHOLESALE MARKET!**

Let us send you proof of performance in your field!

Egmont Sonderling, President  
Bert Ferguson, Exec. Vice-President  
Archie S. Grinalds, Jr., Sales Manager

WDIA IS REPRESENTED NATIONALLY BY THE BOLLING COMPANY

## TWO MORE SONDERLING STATIONS!

IN CHICAGO, IT'S

### WOPA

Featuring Chicago's greatest Negro  
air salesman . . . "Big Bill" Hill

IN OAKLAND, IT'S

### KDIA

The only full-time Negro station serving all Negro  
communities in the San Francisco-Bay area.

REPRESENTED NATIONALLY BY: BERNARD HOWARD & CO., INC.  
WEST COAST REPRESENTATIVE: B-N-B, INC.—TIME SALES

# SPONSOR SPEAKS

## BPA does it right

For the benefit of those general managers who were wondering what and how their promotion men were doing in Philadelphia last week we submit the following: "They were having a meeting—one of the most streamlined, well-attended broadcast conclaves it has been our pleasure to attend."

This may come as a surprise to some, especially to those managers who regard their promotion men as small boys. It seems that the boys are growing up.

Under the leadership of Chuck Wilson, WGN, Chicago, this fourth Broadcast Promotion Association Convention was a hit right from the start. Even though Philadelphia is a bit off the beaten Convention path (with none of the allure of, say, a Miami Beach, San Francisco, or Chicago) it drew a record attendance of over 300. And they weren't disappointed.

We asked a number of promotion men what they liked, what they disliked, about the meetings. Here are some of their observations:

- They liked the businesslike air surrounding all sessions. They liked the fact that there weren't many distractions.
- They learned a lot. They were impressed with such industry personalities as Wrede Petersmeyer, president of Corinthian; Frank Shakespeare, general manager of WCBS-TV and Lou Hausman, new director of the Television Information Office (TIO). Of Hausman, for example, we heard: "Here was a guy making a sincere and brilliant attempt to do a constructive job for tv, to sell its attributes honestly."
- The trade paper session at which Dave Kimble, account executive of Grey, and Henry J. Kaufman, head of Henry J. Kaufman Associates, spoke, was a unique contribution to the understanding and use of trade publications. They prepared their talks with painstaking research.
- The five rotating seminars that took up the second day came in for some criticism, although they were generally successful.

This year's Convention, chaired by Jim Kiss, will be hard to follow. But BPA's new slate of officers (Gene Godt, KYW-TV, president; John Hurlbut, WFBM, Indianapolis, vice president; and Don Curran, KTVI, St. Louis, second vice president) is a strong one. We think they'll do fine. And we suggest the NAB send an official observer to the Fifth Convention next year. They'll learn a thing or two.

## 10-SECOND SPOTS

**Hard sell:** Dr. Margaret King, executive director for Canadian Mental Health Assoc., after a study of mental stresses imposed on immigrants, says the barrage of high-pressure advertising is one of four major reasons for higher incidence of breakdowns among immigrants as against Canadians. *Turn down that commercial, the non-natives are restless tonight.*

**Not long now:** According to a press release from the Baking Soda Institute, National Indigestion Week begins the day after Thanksgiving.

**Reason enough:** Overheard in a Madison Ave. restaurant, one ad agency exec to another—"I know Joe is doing a lousy job, but I like him. He's the only guy in the department that isn't after my job."

**Painstaking:** The wildest press release received at SPONSOR to date is the one from KDKA, Pittsburgh, announcing its doubling of stereo time. It is mimeographed on two sheets of paper, each bearing parts of the whole message with "windows" in the top sheet so the second sheet shows through, and stapled together in perfect register. Remarkable fact is that the "windows" were not die-cut—but snipped out by hand with scissors.

**Famous first words:** In its *Teletbriefs*, Illinois Bell Telephone Co., reports a phrase to be added to Inventor Bell's "Mr. Watson, come here, I want you," and Morse's "What God hath wrought." The new phrase came into being when scientists at Jodrell Bank Radio Center in England hounded a human voice off the moon to an American Air Force base in Massachusetts. The line destined for history: "We'll have no trouble with fishing boats on *this* circuit."

**Audio:** Said the producer of a "mood music private eye" tv series, "Why don't we just skip the plot and play the theme?"—*Frank Hughes.*

**Besame mucho:** Phil Stone, CHUM, Toronto, points out that movie censors limit kisses to 20 seconds, and in an average Cinemascope close-up of such a kiss, the nose is 25 feet long.





Take TAE and See  
sales shoot up as fast as  
Pittsburgh's new buildings

**WTAE**  
BIG TELEVISION IN PITTSBURGH  
CHANNEL 4

BASIC ABC IN PITTSBURGH  
REPRESENTED BY THE KATZ AGENCY

Setting: The Pittsburgh Hilton sparks  
the Golden Triangle with an exterior  
of gold anodized aluminum. Grand  
opening, early December, 1959.

Radio-TV News Director  
and  
**MEDILL SCHOOL**  
of JOURNALISM  
Northwestern  
University  
Special Citation  
Recognizing Distinguished  
Achievement in  
Broadcast Journalism  
goes to

**KMBC-TV**  
Channel 9  
**KANSAS CITY**

**Southwest Boulevard Fire, Kansas City, August 18, 1959**

**Award-Winning KMBC-TV Competence!**

*Trained Newsmen, On Their Toes, On The Scene, Every Day,  
To Bring Channel 9 Viewers Kansas City's Best News Reports.*



While the year's most disastrous Kansas City fire was being fought during the morning of August 18th, KMBC-TV newsmen were at the scene alongside the combined units of 19 fire-fighting companies, filming the conflagration. They were so engaged when a large gasoline storage tank exploded and sprayed flaming gasoline over many of the firemen, six of whom were burned fatally. KMBC-TV News Photographer Joe Adams and Newsman Charles Gray held to their nearly position and made the exclusive pictorial record of the death-dealing holocaust.



News Staff, L. to R.: Petree, Adams, Brewer, Dorsey (Director), Gray and Bicknell.

The finished picture content was so breathtaking that the film

1. for sheer impact on the public, during its first telecast on a special afternoon news spot, was repeated that night and by overwhelming demand the next day...
2. was used by Fox Movietone News throughout the nation's theatres because of its spectacular news coverage...
3. was requested for study by the Investigating Committee appointed by the mayor to report on the firefighting conditions and procedures...
4. was copied and given to the local fire authorities for a permanent training film; another copy was supplied the oil company for fire prevention training...
5. was ordered by the fire departments of 15 cities, from Boston and New York to Los Angeles, for their training programs.
6. was given special recognition in the award won by KMBC-TV in the 12th Annual Awards Competition of the Radio-Television News Directors Assn.



Whether it's the big news story of the year or the daily news events that are important to every citizen, the trained news staff of Channel 9, headed by 20-year news veteran, Claude Dorsey, gives Kansas City and its surrounding area the kind of news coverage people want—concise, complete, correct—bringing to TV screens the "top" news of the day.

To KMBC-TV advertisers, this kind of coverage means alert viewing by a mass/class audience. The high tower, top power of Channel 9 reaches 34,142 more homes with Class A coverage than any other TV station in Kansas City.

Aggressive, progressive programming all day, every day, locally and with the powerful ABC-TV network lineup makes KMBC-TV the station to watch and listen to—and to use for your most effective sales campaign in America's 17th largest market.

**TWIN Coverage — KMBC-KFRM Radio Team!**

— Outstanding, TOO, in news coverage — and all-time listen-worthiness! The Team's news, sports and weather are wotted for and tuned in for authoritative information and interest by nearly ONE-FOURTH of the total radio audience of the great area! Remember, you get KFRM free when you buy KMBC — all of the State of Kansas as a bonus, over and above the Kansas City metropolitan area — twin transmitters with 10,000 watts power — four million population! It's the TOP priority spot for your sales message!

*In Kansas City the Swing is to*

**KMBC-TV**



DON DAVIS, President  
JOHN SCHILLING, Executive Vice  
GEORGE HIGGINS, Vice Pres.  
ED DENNIS, Vice President  
MORI GREINER, Television Manager  
DICK SMITH, Rodia Manager

*Kansas City's Most Popular and Most Powerful TV Station*

and in Radio the Swing Is to

**KMBC of Kansas City — KFRM for the State of Kansas**

*with 10,000 Watts Power from Twin Transmitters*



**PETERS. GR  
WOODWARD**  
Exclusive National Rep.