

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## WKBW IS FIRST IN BUFFALO

NATIONAL BROADCASTING COMPANY, INC.  
 GENERAL SALES DEPARTMENT  
 40 ROCKEFELLER PLAZA, NEW YORK, N. Y.

  
**HOOPER RADIO AUDIENCE INDEX**

MONTHS: SEPTEMBER-OCTOBER, 1959

CITY: BUFFALO, N. Y.

**SHARE OF RADIO AUDIENCE**

TIME	RADIO SETS- IN-USE	WKBW	STA. "B"	STA. "C"	STA. "D"	STA. "E"	STA. "F"	STA. "G"	STA. "H"	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A. M. - 10:00 P. M.	13.9	<b>30.6</b>	18.4	10.8	8.7	7.5	2.6 (a)	0.7 (a)	*	3.5	18,101

and **PULSE AGREES**

**WKBW is No. 1**

**21%** AVERAGE SHARE OF THE AUDIENCE

August 1959 PULSE (Buffalo) Mon-Sun 6:00 A. M. - 12:00 MIDNIGHT

**WKBW - BUFFALO - 1520**  
50,000 WATTS • Clear Channel

Represented by  
**EVERY-KNODEL**

### WHAT MAKES A VIDEO PLUG PHONY?

SPONSOR surveys tv codes, practices; finds common sense, good taste essential factors

Page 29

### TvB says medium must manufacture consumption

Page 33

### How radio got Dinner-Redy off the ground

Page 34

### Hugh Beville: NBC's v.p. for crystal-gazing

Page 36

DIGEST ON PAGE 2



# TAPEOGRAPHY\*

TERRY O'SULLIVAN, SPOKESMAN FOR MUTUAL OF OMAHA

**.....the most significant new word in the**

There is a LIVE technique...

There is a FILM technique...

There is a new technique—TAPEOGRAPHY!

Tapeography combines the use of two tremendous electronic advancements... the newly-developed Nikon conical Mark IV Cameras and the Ampex VR-100 Videotape\* Recorders... with special production lighting techniques to establish a new level of



\*\*REG. PENDING U.S. PATENT OFFICE \* T.M. AMPEX CORP.

## **lexicon of Television**

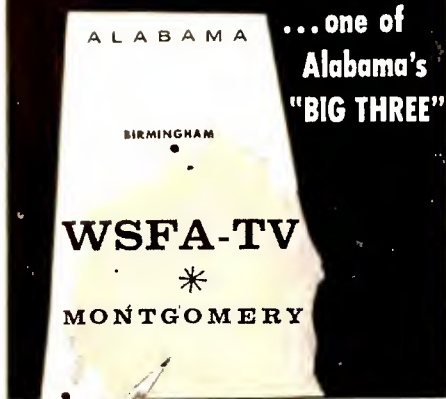
ded commercial excellence.  
As you might expect, TAPEOGRAPHY is a devel-  
opment of Videotape Productions of New York. We  
will be pleased to show you how it can help you get  
the better commercial standards you desire.



**VIDEOTAPE PRODUCTIONS OF NEW YORK, INC.**  
205 West 58th Street, New York 19, N. Y. JUdson 2-3300

Mark this market  
on your list!

# CENTRAL and SOUTH ALABAMA



**WHY  
WSFA-TV  
IS DOMINANT  
IN CENTRAL  
AND SOUTH  
ALABAMA!**

WSFA-TV has the TOP SHOWS in an area of over one million population. The April '59 ARB survey proves the dominance of WSFA-TV . . .

Top 10 Shows		
WSFA-TV	9	90%
Station "C"	1	10%
Top 15 Shows		
WSFA-TV	13	86%
Station "C"	2	14%

WSFA-TV placed five syndicated shows in the Top 30 while Station "C" placed none in the Top 50. A further indication of WSFA-TV's acceptance.

## OVER A MILLION VIEWERS IN 35 ALABAMA COUNTIES\*

Population	1,106,000
Effective Buying Income	\$1,201,510,000
Retail Sales	799,440,000
Food Store Sales	217,402,000
Drug Store Sales	23,964,000
Automotive Sales	157,280,000
Gasoline Service Station Sales	74,867,000

Mark Central and South Alabama on your list . . . buy it with WSFA-TV!

\* Market area defined by Television Magazine, plus 6 counties consistently proving regular reception. Does not include 3 Georgia and 3 Florida bonus counties.  
(Data from Sales Management Survey of Buying Power)

**WSFA-TV**  
**MONTGOMERY**  
Channel 12 NBC/ABC

The BROADCASTING COMPANY of the SOUTH  
WIS-TV and WIS-COLUMBIA, S. C.  
WIST-CHARLOTTE, N. C.

Represented by the Katz Agency

© Vol. 13, No. 48 • 28 NOVEMBER 1959

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

- When is a tv commercial phony?**
- 29** Codes, standards of FTC, as well as such industry groups as NAB, AAAA and ANA, add to current confusion about visualization of tv copy claims
- TvB unveils 'exponential'**
- 33** Chicago presentation on TvB's 5th anniversary stresses need for more, faster advertising to prevent flattening of national economic curves
- Dinner-Redy gets off the ground**
- 34** Here's story behind Lever Bros. new entry into frozen food field with purchase of Dinner-Redy Corp., on heels of doubled sales via spot radio
- Hugh Beville: v.p. for crystal-gazing**
- 36** In an industry where "showboaters" grow in clusters, it is refreshing to find a broadcast VIP who, since 1930, has come so far without fanfare
- Why utilities use syndicated tv film**
- 38** Purchase by Pacific Gas and Electric of *Tombstone Territory* series shows how tv works in utilities field. Firm uses syndication to replace salesmen
- Over 25% in spot tv**
- 40** Latest study by Edward Petry & Co., reveals that 27 of the top 100 advertisers spent over 25% of their budget in spot television last year
- New data on adult radio preferences**
- 40** Study by Ohio State University reveals adults listen to and prefer 15-minute newscasts; male out-of-home listening is two-thirds in-home
- Food chain tries tv menu on employees first**
- 42** Florida restaurant chains get added plus from tv program schedules by making employees an integral part of its merchandising and promotion

## FEATURES

- |                                |                                   |
|--------------------------------|-----------------------------------|
| <b>60</b> Film-Scope           | <b>10</b> Sponsor Backstage       |
| <b>24</b> 49th and Madison     | <b>62</b> Sponsor Hears           |
| <b>62</b> News & Idea Wrap-Up  | <b>17</b> Sponsor-Scope           |
| <b>4</b> Newsmaker of the Week | <b>76</b> Sponsor Speaks          |
| <b>62</b> Picture Wrap-Up      | <b>46</b> Spot Buys               |
| <b>12</b> Timebuyers at Work   | <b>76</b> Ten-Second Spots        |
| <b>74</b> Seller's Viewpoint   | <b>72</b> Tv and Radio Newsmakers |
| <b>48</b> Sponsor Asks         | <b>59</b> Washington Week         |

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the

**FORWARD**



announces the  
appointment of the

**BRANHAM  
COMPANY**

as national sales  
representative for

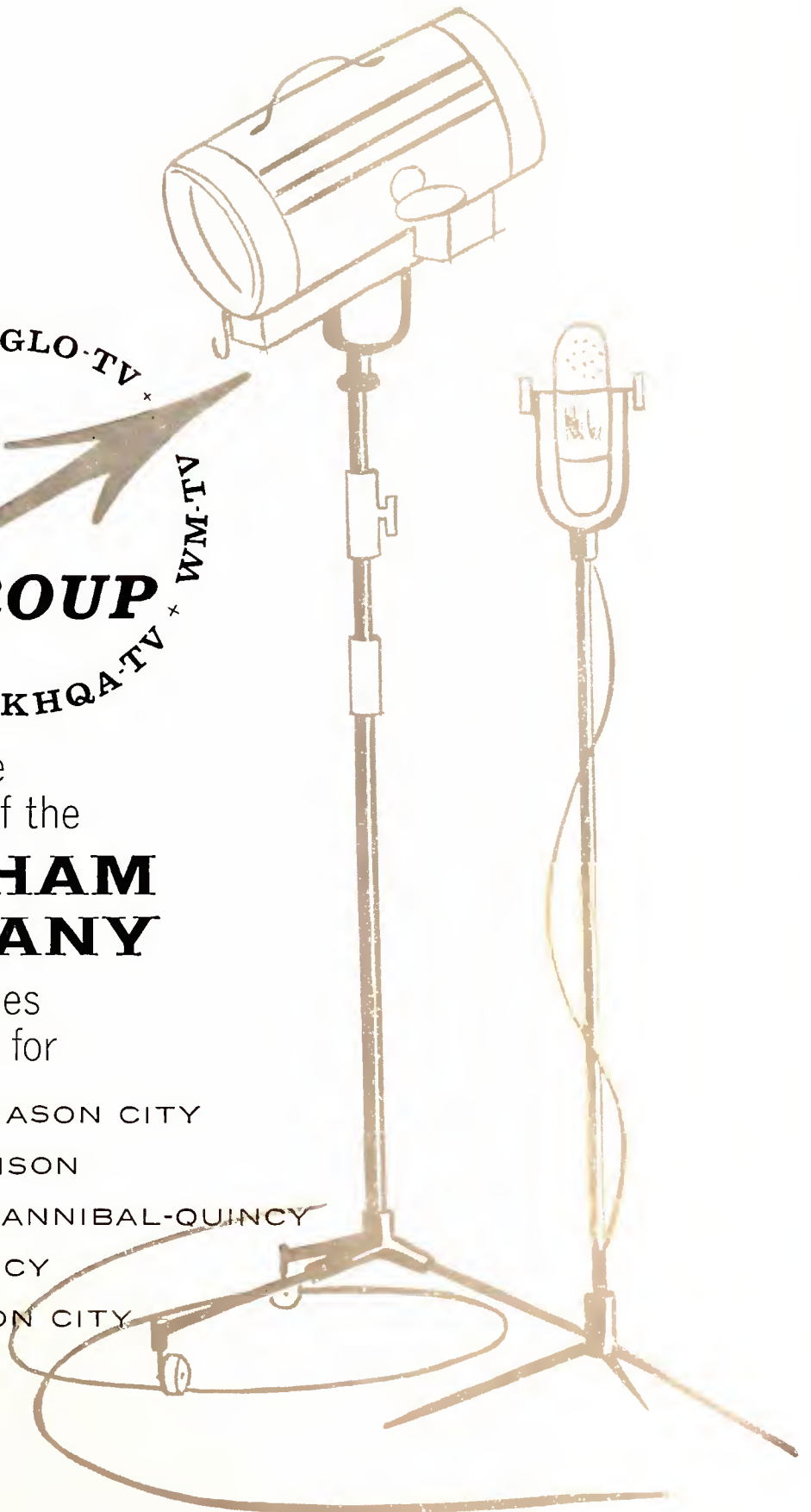
KGLO-TV · MASON CITY

WMTV · MADISON

KHQA-TV · HANNIBAL-QUINCY

WTAD · QUINCY

KGLO · MASON CITY



The big new one!

# KRLA

Modern Radio Los Angeles!

# 2

month on the air!

# 4

in the afternoon!

# 6

in overall ratings!

That's the story for Sept.-Oct.\*, KRLA Radio's first two months on the air! The big new one in Los Angeles rockets to fourth in the afternoon, sixth place overall! Think what it will do in the coming months! Think of *low* charter rates, availabilities in *prime* time and *50,000 watts*! Does KRLA belong on your schedule *now*? You bet it does! Call *today*!

*\*Hooper Report*

MODERN RADIO / LOS ANGELES

# KRLA

DIAL 1110 / 50,000 WATTS

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

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

## NEWSMAKER of the week

*The man who preceded Frank Stanton as general manager of the Columbia Broadcasting System has just become the net's first J. Edgar Hoover. Last week, v.p. Joseph H. Ream, 25-year veteran of CBS was named head of the newly created department of program practices for CBS TV network.*

**The newsmaker:** Pioneer broadcaster Joseph H. Ream will be the man chiefly responsible for policing CBS TV programs, according to its recently revealed policy of self-regulation. Mr. Ream, a CBS v.p. since 1942, will guide the network's new editing, censorship and acceptance standards. He becomes v.p. in charge of a newly created program practices department.

Since August 1957, Mr. Ream has been in charge of the CBS Washington, D. C. office. Prior to that date he had been in retirement for five years. When he left CBS in 1952 he was general manager of the Columbia Broadcasting System. Dr. Frank Stanton succeeded him in that post.

As the new CBS program practices czar, Mr. Ream will re-examine "all policies and practices affecting television and its future." These broad powers will include jurisdiction over the CBS TV editing department headed by Herbert A. Carlborg. The new policing unit will report to either CBS TV president Louis Cowan or executive v.p. James Aubrey.


Mr. Ream's general objective will be to make programs "exactly what they purport to be." And the activities of his department will go far beyond the questions of deliberate deceit or deception.

According to Mr. Aubrey's recent directive, the new CBS policy will move towards making clear what is natural and what is artificial in its programs. Special attention will be paid to games and contests, interviews and discussions, labeling of pre-recording and canned laughter.

Mr. Ream joined CBS in 1934 as general attorney. He was elected secretary in 1938 and a v.p. in 1942, becoming a member of the board in 1945 and executive v.p. in 1947.

During his absence from CBS from 1952 to 1957, Mr. Ream served for a year as deputy director of the National Security Agency in Washington, D. C.

A native of Bedford, Iowa, Mr. Ream is a graduate of the University of Kansas and the Yale Law School.

Replacing Mr. Ream as v.p. of promotion, CBS, Washington, is Edmund C. Bunker, formerly a sales v.p. for the CBS TV network. 



Joseph H. Ream

# City Glued To Radio For Game

## S. U. Backers Go Wild As Sun Sets Orange

By Howard J. Carroll and Richard Case

Radio was king for a few hours in Syracuse yesterday afternoon.

Everybody had their radio on—or just about everybody—between 1:30 and 4 p.m. And everybody knows why.

To listen to one of the biggest stories—certainly the biggest sports story—to ever be broadcast in Syracuse.

It was Syracuse University against Penn State. Never has there been more excitement over an Orange football team.

Everywhere you went—the Hill campus, the hospital, the firehouse, the private home or the tavern—you knew this was so.

"Those penalties are going to kill us," declared some Orange boosters at Walter White's Tavern, 1700 E. Fayette St.

### Car Radios, Too

Outside, cars were whizzing by, and everything seemed normal. But it wasn't really. All the cars had the BIG game

on. Those you didn't hear somehow you knew the car radios were on. Everybody was driving slow. The score was still 6-0, but this didn't dampen the spirits of two coeds, snuggling up in a flashy red MG.

### Co-eds Sure

"We'll win. Wait and see," said Sheila Blum, 19, a junior. Joyce Trinin, 20, a senior, was confident, too.

As the WSYR announcer's last hoarse metaphor died away on the radio a volley of cannon blasts shook the Syracuse University campus.

# GLUED TO WSYR OF COURSE!

**RADIO  
WILL  
ALWAYS BE  
AS BIG AS  
IT MAKES  
ITSELF.  
DAY IN AND  
DAY OUT,  
WSYR RADIO  
PROGRAMS  
ARE BIG...  
EXCITING...  
INFORMATIVE.  
PEOPLE DON'T  
STAY "GLUED"  
TO ANYTHING LESS!**



Represented Nationally by  
**THE HENRY I. CHRISTAL CO., INC.**  
NEW YORK • BOSTON • CHICAGO  
ATLANTA • DETROIT • SAN FRANCISCO



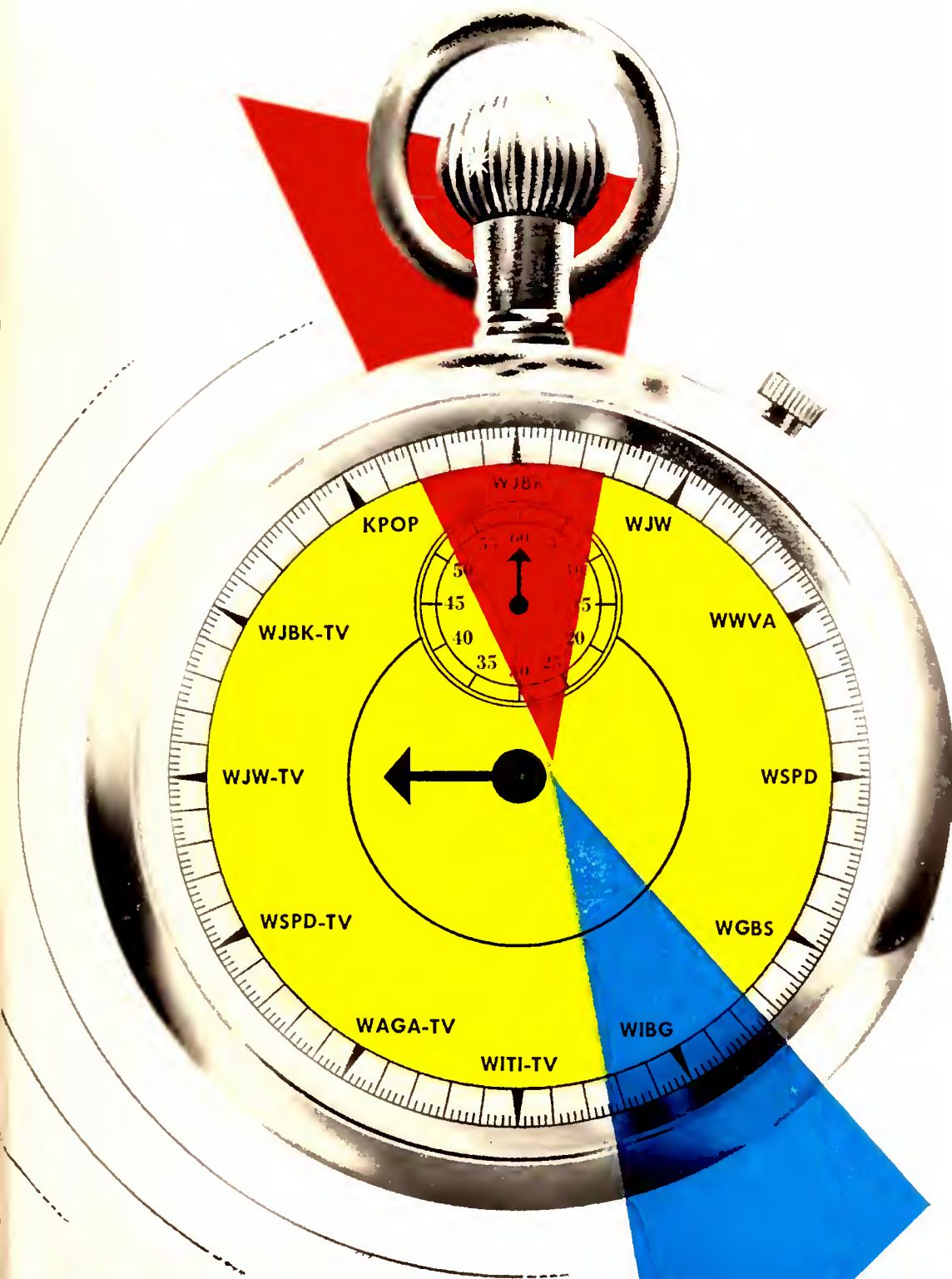
*Discover the value of time*

Storer time is much more than seconds on the clock. It is sales impact . . . maximum audience . . . top ratings . . . increased sales. For example, in Philadelphia . . . Storer Radio station WIBG is first in every survey and reaches more families in all categories than any other station. In Cleveland . . . Storer Television station WJW-TV is the highest rated, most popular station in town. Further proof that a Storer minute is a bigger minute.

**YOU KNOW**

**WHERE YOU'RE GOING with**





**STORER**

**STORE |  
STATION**

TELEVISION

**DETROIT  
WJBK-TV**

•

**CLEVELAND  
WJW-TV**

•

**TOLEDO  
WSPD-TV**

•

**ATLANTA  
WAGA-TV**

•

**MILWAUKEE  
WITI-TV**

•

**RADIO  
PHILADELPHIA  
WIBG**

•

**DETROIT  
WJBK**

•

**CLEVELAND  
WJW**

•

**WHEELING  
WWVA**

•

**TOLEDO  
WSPD**

•

**MIAMI  
WGBS**

•

**LOS ANGELES  
KPOP**

# Picture Q\*



\*What's your WOODquotient?



Market Planning Corp. says most housewives listen between 6:00—9:00 a.m. How many more listen to WOOD at that time?

25% 50% 100%

(25% more than the 2nd station, a whopping 100% more than the 3rd!)

What is the accumulated on-the-air radio experience of our WOODpersonalities?

69 YEARS 99 YEARS 149 YEARS

(149 years... all of them successful selling stanzas)



What percentage of Michigan's retail sales — outside Detroit — come from greater WOODland?

20% 30% 40%

(Excluding Detroit, 40% of Michigan's retail sales come from greater WOODland)



WOOD-AM has grown with Western Michigan. How long has it served this area?

25 YEARS 35 YEARS 45 YEARS

(WOOD has been Grand Rapids' only station 16 years, its favorite for 35)

### How to rate your WOODquotient:

- 0 right — Yeah, we know... you're in the traffic department.
- 1-2 right — Never bought spots in the Midwest, eh?
- 3 right — Fine! Now, about increasing your schedule...
- 4 right — Why aren't you working for Katz?

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



## WOOD AM TV

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

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Betty Tyler; Katherine Webb;

**KOL**

*is Seattle! number 4 in a series*

# how **KOL** cleaned up the Seattle market!



A penny a sign and a twenty dollar top prize, offered by KOL, cleaned up last Fall's post-election poster mess in a hurry.

Thousands of Seattle teen-agers and adults brought in more than 32,000 posters, and built Seattle's biggest bonfire in years.

Same kind of active listener response that KOL advertisers experience.

**KOL**



*First in  
Seattle*

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

YOU  
can  
reach



of Mississippi  
Retail Sales...

\$918,000,000

IN THE SOUTH'S  
FASTEST GROWING  
TV MARKET

Jackson, Miss.\*

with these Jackson  
stations

WJTV 12  
KATZ

WLBT 3  
HOLLINGBERRY

\* Nation's business gains leader

by Joe Csida

Sponsor  
backstage

### 'You push that tv bar down...'

A month or so ago in the MCA office in Beverly Hills I ran into an old friend of mine, singer Jimmy Wakely. Jimmy had just come in from Albuquerque, New Mexico, where he'd directed and emceed a show at the State Fair. The hottest attraction at the fair, Jimmy told me, was a new act, a threesome, consisting of Doc, Chester and Kitty of the *Gunsmoke* television series. Not Matt Dillon, mind you, but the three supporting players. They had had themselves a routine written, in which they did a little playlet, and each of them sang a song. The tunes aren't too important. The point is that an interesting development seems to be taking place in connection with featured performers on successful television series: These players, most of whom are not too well known at the time the series starts, get very little money for their work in the series. But, thanks to the series, their popularity becomes so great they make extremely large quantities of money in other areas of show-business. Sooner or later, they say to the series producer (and consequently to the advertiser and agency who pick up the tab): "Never mind my contract. Tear it up and write me a new one for a lot more loot!"



### Slightly classic, in several ways

I've heard reports around that Dennis Weaver (Chester), for one, is talking quite seriously about leaving *Gunsmoke* for a show of his own. Presumably he could be persuaded to stay at a very substantial hike in his stipend.

I also understand that Edd Byrnes, the Kookie of *77 Sunset Strip*, secondary part to the show's two stars Roger Williams and Efrem Zimbalist, Jr., is on the warpath for a boost in pay. Byrnes' case is slightly classic in several ways. Because of his odd appeal to the teen-age set, established by his showcasing on the *Strip*, the Warner Bros. record company brought out a record by Byrnes, called "Kookie, Kookie, Lend Me Your Comb." Notwithstanding the fact that young Byrnes has an extremely limited vocal range, and can scarcely carry a tune, the record was a smash hit. He's had several other successful records since that time, and his current Xmas record, called "Yulesville" also threatens to become a national hit.

Thanks to the added impact of these records, the demand for Kookie on personal appearances in night clubs, theaters, etc. has been feverish. He has been offered staggering fees to play these dates. But for just about 50 of the last 52 weeks he's been hung up on the coast filming the 39 *Strip* episodes, which have been made to date. Kookie's contract with Warner Bros. for the *Strip* role calls for him to get a gross of \$400 per week. Young Mr. Byrnes is screaming for a new deal, and threatening to walk out on the show unless he gets one.

### Don't forget the other side

There are certainly two sides to these situations. It's surely a fact that without exposure on the telefilm series actors of the Byrnes, even the Dennis Weaver types might still be swapping yarns over coffee in Hansen's or Schwab's.

It seems to me there's much to be said for both sides, too, on the drastically opposed positions two of our major network television presidents are taking in connection with the furor created by the rigged quiz mess. Dr. Frank Stanton is adopting the position that television has been horribly lax, not only in show situations, but in many other areas as well. He has openly admitted that he feels more "honesty" is called for in other types of shows, including the elimination of canned laughter. He has stated that too much of the programming on CBS and in tv generally is mediocre. He has expressed concern over the balance of the various kinds of programming. He has even indicated that the commercials could stand a close re-examination. NBC's Bobby Sarnoff, on the other hand, while admitting the industry's and his own web's lack of watchfulness in connection with the quiz situation, takes the position that this could have happened to anyone. He believes that television is too drastically slugged for its mistakes and its mediocre shows, and not nearly enough praised for the fine shows, the tremendous public service jobs it does. He believes, to a large extent, that the industry should hit back at its detractors, and insofar as possible see that it receives ample credit for the good things it accomplishes.

The diametrically opposite attitudes of the two network chiefs seem to be reflected to a large degree in the several camps which seem to be forming within the industry itself. The Television Information Office, its officers, and its working head, Lou Hausman, seem to lean quite sharply toward the Stanton approach, i.e., they do not seem inclined to get into bitter arguments with newspapers, magazines, Congressional committees or any other factions. While they, of course, will set forth and attempt to highlight the good things television does, they seem disinclined to be aggressive about it, in the sense young Mr. Sarnoff seems to support.

### . . . And the charges go round and round

And now a new group of broadcaster-telecasters seem to be working toward an all-out battle against the newspapers and magazines. It's the feeling of this faction that newspaper and magazine publishers are deliberately overplaying and sensationalizing the quiz situation, the current music payola situation, and any and every other tv, radio development purely to damage tv and radio because they are competitive media.

I was particularly intrigued by an ad *Good Housekeeping* magazine ran on the back page of the *New York Times* on 6 November. The head read:

"HOW GOOD HOUSEKEEPING CAN HELP TV BELIEVABILITY."

And the first paragraph of copy said:

"The current unfavorable publicity about tv, caused by the actions of a cynical few, has implications for all advertising that no thinking person can ignore. . . . We at *Good Housekeeping* feel that the maintenance of public confidence in all forms of advertising is as much our concern as publishing a good magazine. . . ."

The ad then suggests that tv advertisers arrange to acquire and feature the Good Housekeeping Seal of Approval for the television advertising.

Hmmmm!!!!



**THE  
KEY**

**TO GREATER SALES IN  
NORTHERN CALIFORNIA**

Rapid growth & expansion places  
No. Colif. in KEY position for  
BIG business in 1960

- \$14,000,000 CEMENT PLANT To Be Constructed in 1960
- \$42,000,000 TITAN MISSILE BASE To Be Constructed in 1960
- \$2,000,000,000 FEATHER RIVER PROJECT Now under Construction

**KHSL-TV**  
Channel **12**

CHICO, CALIFORNIA  
Rep Nat by AVERY-KNODEL



**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.



- SPRINGFIELD
- DECATUR
- CHAMPAIGN-URBANA

"Where Mid America Lives and Buys..."

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

METROPOLITAN MARKET

**NEW GRADE "A"**

Only by →

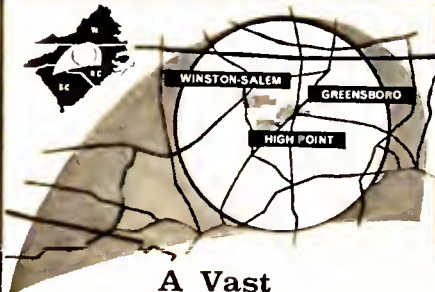
SPRINGFIELD <b>WICS</b> DECATUR	CHAMPAIGN <b>WCHU</b> URBANA
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NBC Exclusive

OVER 230,000 TV FAMILIES

AVAILABILITIES: YOUNG TV

*This In The Piedmont*  
**Industrial Crescent**



A Vast  
Urban Complex  
Where Millions of  
Your Customers  
**WORK, EARN**  
and **SPEND.**  
and it's dominated by

**wfmy-tv**

GREENSBORO, N. C.



Basic Since 1949

Represented by

Harrington, Righter & Parsons, Inc.

New York • Chicago • San Francisco • Allentown • Boston

**Timebuyers**  
at work.

**Marilyn Duff**, Earle Ludgin & Co., Chicago, feels that as agency marketing concepts change, greater emphasis will be placed on media planning, and the total marketing concept will eventually encompass media buying. "One may also expect to see the full emergence of an all-media buyer who will be involved in the developmental and planning stages of campaigns. Due to the dynamic changes in market conditions and in the manufacturing and distribution of goods, a first-hand, working knowledge of the particular market is an invaluable asset in planning strategy. Often, the best source for such information is the buyer. By extension, a more comprehensive source of this information would be an all-media buyer." Marilyn urges that buyers learn more about the marketing objectives, distribution, selling message, budget and sales position of the client. "The knowledgeable all-media buyer gives continuity of service. While the advisability of all-media buying depends to a large extent on the agency and its clients, early reaction to work done here, at Ludgin, has been quite encouraging."



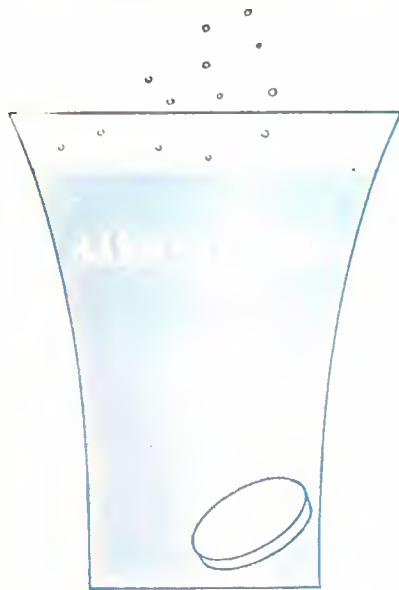
**Sam Vitt**, media supervisor, Doherty, Clifford, Steers & Shenfield, New York, believes that all too often the basic function of the time-buyer is obscured by the "pressure and complexity of the numbers he deals with: ratings and cost-per-1,000 figures, market data, coverage data and specifics of the campaign, such as frequency and duration. All too often these demands are satisfied at the expense of providing a harmonious setting for the commercial itself. The commercial will clash with the tone of the program or the product may jar with the program content. Program suitability should not be the last consideration. A misplaced commercial doesn't do anyone any good." Sam feels that miscalculations of this kind can completely distort the over-all aim of



the campaign. "The unfortunate part is that some buyers feel that their job is done if they can make the buy that fulfills the demands of the numbers. However, without being aware of the surrounding climate, you may not reach the consumer when he is most likely to be receptive to your product and interested in what you have to say."

# Interview: *Andy Anderson*

Wade Advertising Media Associate tells why he selects the WLW TV Stations and WLW Radio for Alka Seltzer.



"The Crosley Broadcasting Cooperation — that's what we call it. Because the 6 WLW Stations sure give complete cooperation to advertisers."



"Station salesmen, talent, production, merchandising, promotion — everybody at the WLW Stations give speedy service to speedy Alka Seltzer."



"So, one good answer to your ad broadcast problems is just a WLW Station away."

Call your WLW Stations Representative...you'll be glad you did!

**WLW-I**  
Television  
Indianapolis

**WLW-D**  
Television  
Dayton

**WLW-C**  
Television  
Columbus

**WLW-T**  
Television  
Cincinnati

**WLW-A**  
Television  
Atlanta



Crosley Broadcasting Corporation a division of *Arco*

# TAMPA - ST. PETERSBURG...



*...agriculture is big business in the market on the move!*

**TAMPA - ST. PETERSBURG**

**WTVT** TAMPA - ST. PETERSBURG Channel 33

**TAMPA - ST. PETERSBURG**

Market on the Move



Market on the Move

**WTVT** TAMPA - ST. PETERSBURG Channel 33

**MARKET ON THE MOVE**

TAMPA - ST. PETERSBURG



Market on the Move

**WTVT** TAMPA - ST. PETERSBURG Channel 33

**PINK GOLD**

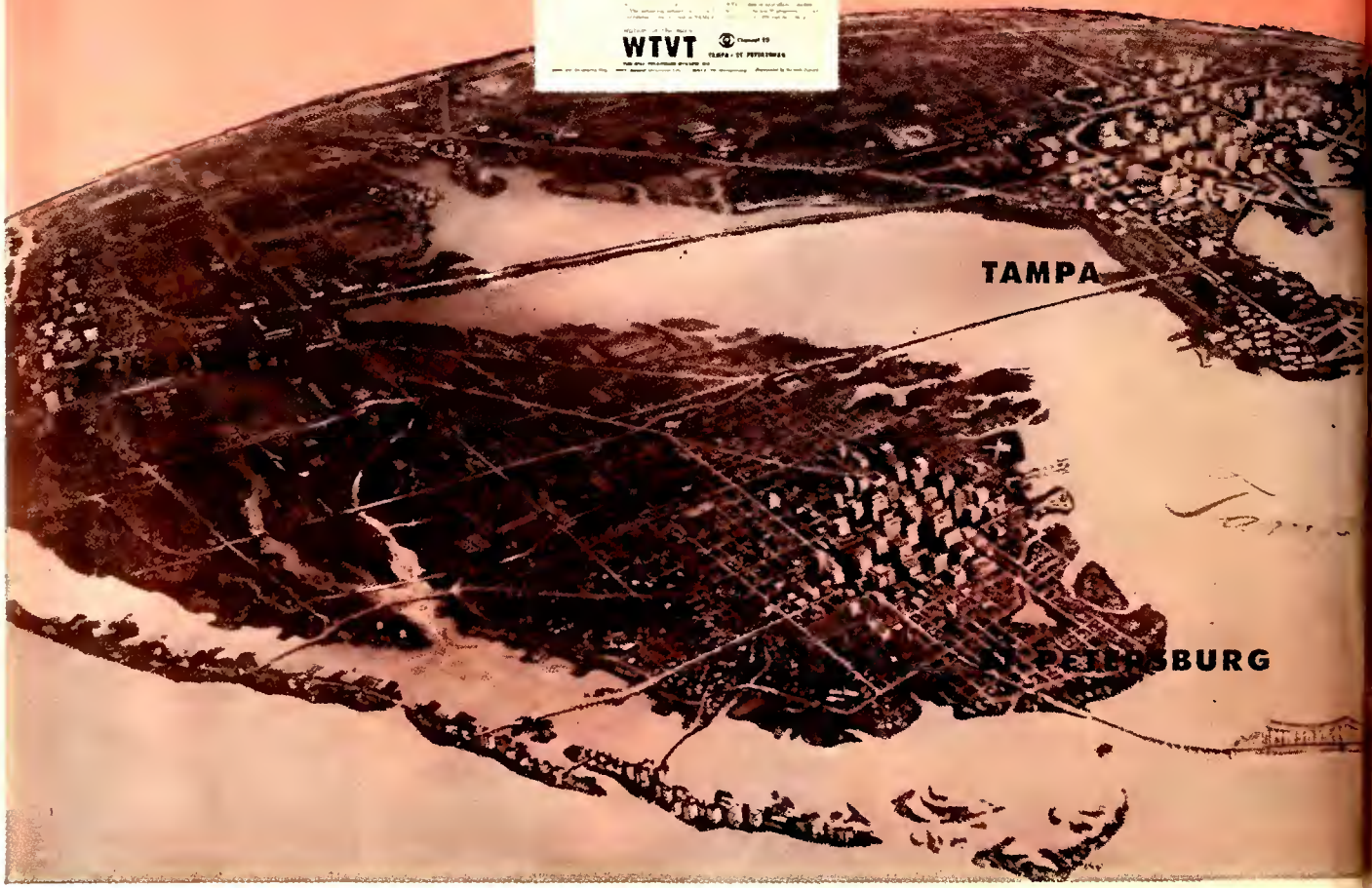
in the market on the move



**TAMPA - ST. PETERSBURG**

Market on the Move

**WTVT** TAMPA - ST. PETERSBURG Channel 33





# market on the move

Industry on the move...never stopping...continues to headquarter in Tampa, St. Petersburg  
...MARKET ON THE MOVE.

Day by day . . . month by month . . . the plants go up . . . and so does Tampa-St. Petersburg  
in the market listings!

## station on the move . . . **WTVT**

with top CBS and local programs, makes TV's most modern facilities available to advertisers . . . studio Videotape unit; mobile Videotape unit; weather radar; rear view projector;  
plus two studios and six cameras. WTVT . . . first in every way in Tampa-St. Petersburg,  
*Market on the Move!*



**TOTAL SHARE OF AUDIENCE**  
48.6% . . . Latest ARB  
Check the Top 50 Shows!

**ARB**

WTVT . . . . .	37
Station B . . . . .	9
Station C . . . . .	4

**NIELSEN**

WTVT . . . . .	38
Station B . . . . .	10
Station C . . . . .	2



station on the move

# WTVT



**CHANNEL 13**

**TAMPA-ST. PETERSBURG**

THE WKY TELEVISION SYSTEM, INC.

**WKY-TV WKY-RADIO**

Oklahoma City

by the Katz Agency

BRADENTON

SARASOTA



She's a



KPIX

# NEWSMAN!

Wanda Ramey put on a workman's helmet and from a construction elevator beamed out a KPIX special on the progress of the newest, tallest building in San Francisco.

Wanda Ramey rode with the S Squad at midnight to give KPIX Noon News Show viewers the low-down on San Francisco Detail Police.

Wanda Ramey brought her viewers face to face with one of their new neighbors — a bearded beatnik recently moved to North Beach, S.F., from Greenwich Village, N.Y. Object: to find out just what makes a beatnik tick.

Wanda Ramey is *half*\* the reason it took only six months for KPIX Noon News to become the top-rated half-hour news show in the greater San Francisco Bay Area. She's one of many reasons most Bay Area viewers take 5—KPIX Channel 5 — the most exciting station in town!

*\* The other half is John Weston, her co-star on KPIX NOON NEWS SHOW*

**© KPIX 5 San Francisco**

Westinghouse Broadcasting Company, Inc.  
Represented by Television Advertising Representatives, Inc.  
New York • Chicago • Detroit • Los Angeles • San Francisco.

# SPONSOR-SCOPE

28 NOVEMBER 1959

Copyright 1959

SPONSOR  
PUBLICATIONS INC.

Spot tv was in there pitching even before the drug and food administration last week set up the labeling groundrules on the distribution of cranberries.

The Katz agency dispatched wires to the National Cranberry Association and its agency, BBDO, telling how spot tv's flexibility made it expedient for the cranberry industry to get the facts about the lifting of the embargo to the consumer quickly and efficiently.

So goes the report in agency circles: Guild, Bascom & Bonfigli is about to snag the Hershey chocolate account—one that BBDO has been working on for years.

Say the candy marketing specialists: For Hershey to embrace an agency at this time would be logical. It's in need of something drastic to withstand the competitive pressure it's been getting from the big name bars in the supermarkets lately.

National spot radio could stand a big shot in the arm right now and there's a good chance of it coming from one of the biggest packers in the food business.

The proposition, involving \$100,000 for a trial, was pitched by a rep to the advertiser direct and it's being analyzed by the client's agency.

The basic thesis: super-saturation tied to a specific type of service programing in each market, using market selectivity as the main framework and—hold on to your hats—perhaps using a network as the roof.

Also provided for in the package: A copy line and continuing plan of market research during the course of the radio campaign.

The trade, and that includes clients, agencies and affiliates, might as well face it: CBS TV is going into heavy action—in a multiplicity of ways—to rectify the blasting and downgrading to which tv is being subjected.

Even though the master plan to that end is far from completed, you can take this pretty much as in the cards: (1) CBS' Bill Paley and Frank Stanton are determined to put their network operation on as impeccable a basis as is possible; (2) many of the network's long-grooved policies will be torn up by the roots; (3) every facet of the CBS, Inc., empire in air media will be affected, even if it means diminished revenue; (4) CBS will do what it deems fit regardless of what the other networks say or think.

Here are among the moves that you can expect to emerge from the soul-searching, policy studies and pattern-molding that the CBS hierarchy is going through:

- An experiment in scheduling a full night's programing all by itself and making it available to advertisers on a participation basis only. The particular night and in what segments the programing will be sold has not been decided.

- The goal of programing throughout the week will be appeal to all strata of viewers, which means a gradually expanding inclusion of informational, cultural and public affairs fare.

- Sharp and critical supervision of all nighttime programing with the view of guarding against any material or practices that might engender ethical or large group criticism. This involves a substantial curtailing of violence.

- An announcement that the network has divorced itself from all existing rating services and that it would in due time inaugurate a research technique of its own that will cater more realistically to the needs of the medium.

• So that what it has to say gets the appropriate coverage, **CBS will schedule a series of programs dealing with the medium itself and the network's policies and position.** Sidebar intent: put the investigatorial revelations into proper perspective.

**Admen who have got wind of what CBS has in prospect say they hope that the network exercises lots of discretion in their announcements of new policy.**

Among the hopes: It will **avoid putting itself into a corner by being too detailed about its plans, like those anent canned laughter and revealing an advanced interview to reviewers.** Describing what the network's policies are, in broad strokes, would suffice.

Ad agencies have responded more vigorously to the payola uproar than they did to the exposé about quiz practices.

At least two of the top ones in tv have asked their legal departments to find ways of tightening up their talent relations so that the client may summarily terminate any obligation involving shady comportment on the part of a performer or his staff.

One toprank agency isn't taking any chances on letting their clients get the full force of the coming Washington revelations from the newspapers, as happened with the quiz exposures.

This agency's tv director is visiting the big tv users one by one, briefing each on what may be expected from the probe into payolas.

**In the tv station sector another type of rush-to-protect-ourselves spread during the past week.**

Reps were consulted about the propriety of inserting more explicit and detailed clauses giving the station the right to cancel schedules which contain material frowned upon by the FCC and the FTC.

The reps in several instances pointed out that **this right is already reserved in standard contracts and agencies are well aware of it.**

**You can judge the broad inroad made by spot tv this year on the advertisers' budgets by the fact that most of the information they're asking Nielsen to compile for them deals with that medium.**

In other words, **the accent is far less on national rating but rather on (1) how spot can be used efficiently to supplement network and (2) the relationship of spot coverage to the advertiser's particular marketing objectives, problems and needs: where the homes are located that will give his product the most profitable return.**

**One of the major package-goods agencies has made an analysis of tv network spot carrier programs as efficiency buys and more than one rep would like to get his hands on it, but to no avail.**

**The report compares the average homes delivered by the carriers with the cost-per-1000 that would obtain if the same money were spent on 20-second spots next to high-rated shows in selected markets.**

**The conclusion favors spot but it also takes note of the fact that the advertiser obtains this factor in a nighttime carrier: minute commercials.**

**The major agencies are getting a larger and larger voice in determining product pricing policies on the theory that pricing, as part of the profit margin, has an important bearing on media use as well as sales promotion and merchandising strategy.**

**This pricing consultant role, say agency marketing experts, is part of the agency's continuing trend toward responsibility for task and performance on the distribution and sales front.**

ABC TV has a couple oil companies considering sponsorship of that network's coverage of the political conventions and election.

Any such alliance would have to be on a regional basis, since Texaco—wedded to NBC News for 1960—is the only refiner with national distribution.

You can anticipate this big reversal in program buying habits for next season: They'll be lining up the specials before they get around to shopping for regular tv network programing.

The reason: the advertiser needs from six to eight months to cover his key trade, especially the chains, with promotion of this nature. The bigger the wad the more important it is that he cover all customer bases before his competitor gets there with his own tv plans.

The newcomer shows this season among the dominant types of tv network nighttime programing are running pretty much to form when you compare their average ratings with those same categories in the holdover contingent.

Here's a breakdown of the rating performance of the new vs. the established, showing average rating, number and homes per type and based on the second October 1959 NTI:

TYPE	AVG. NEW SHOWS		AVG. ESTABLISHED* SHOWS	
Westerns	18.5% (10)	7,534,000	24.9% (18)	9,677,000
Situation comedy	19.0% (8)	7,988,000	21.2% (8)	8,984,000
Suspense-Mystery	16.3% (9)	6,715,000	18.9% (11)	7,547,000
Adventure	14.6% (6)	6,134,000		
<b>TOTAL</b>	<b>17.6% (33)</b>	<b>7,166,000</b>	<b>22.3% (37)</b>	<b>8,894,000</b>

\*On network more than one season. Note: the new westerns as a group have a rating which is equivalent to the average of all night shows in the same report, namely, 18.5%.

A year has gone by since CBS TV announced the switch in discount emphasis from station to dollar buy and SPONSOR-SCOPE, checking on the after-effects, found this:

- 1) Freedom among advertisers to discard whatever markets they willed from the top 100 has materially been taken advantage of by just one—Schlitz.
- 2) The average number of stations in a lineup has jumped to 140, nighttime, and 130, daytime.

Of course, there was an advertiser here and there who found himself locked in by virtue of the fact the alternate-week mate insisted on keeping the list intact.

As it turned out, there was no cause for that worry among affiliates in secondary markets about losing programing as a result of the change in discount policy.

NBC TV's sale to Brown & Williamson (Bates) of the two one-hour and five half-hour program series covering President Eisenhower's December trip abroad has stirred up quite a rhubarb among the network's other tobacco accounts.

In a nutshell, they don't cotton to the idea of their regularly scheduled time being preempted for a competitor, even if it's for a special series. Philip Morris, American Tobacco, R. J. Reynolds and General Cigar are all being preempted.

The network is getting around still another dilemma posed by the plethora of nighttime cigarette business in this way: Where a cigarette is contiguous to one of Eisenhower documentaries there'll be no mention of B&W by a margin of 15 minutes.

B&W's bill for the seven programs: \$466,000. This just covers time costs. NBC is absorbing pickup expenses (\$155,000) as well as all other coverage items.

Bids came in from Norelco and American Motors (a co-sponsorship arrangement) also, but NBC explained that it favored having a single sponsor for the series.

The hot topic of conversation along Madison Ave. this week was that BBDO was fishing on the outside for a top liner to replace Fred Barrett when he retired from the agency several weeks hence.

A prominent name bruited: Compton's Frank Kemp.

If an outsider is brought in as No. 1 man in BBDO media buying, it'll be quite a surprise not only among the department's old guards, but in the trade.

The surmise had been that on Barrett's exit, the spot would go to either Mike Donovan or Herbert Manloveg. In fact, Barrett had Donovan in mind as a good successor prospect when he induced him away from B&B a couple years ago.

Barrett, incidentally, intends to do consultant or other media work after a boat trip. If he took another agency post, he'd lose his BBDO retirement equity. He's 59.

**CANADIAN SPONSOR** in the 30 November issue carries a statement from P&G implying that a test it's now conducting with a Canadian newspaper may lead to the company's veering away from Canadian tv a couple years hence.

The gripe, obviously, has to do with the medium's cost. P&G thinks the CPM will go up as a result of the Board of Broadcast Governors' new rule requiring Canadian tv stations to limit themselves to 45% of non-Canadian-produced programing. To P&G this means that tv tune-in can only go down.

Just as an example how far you can go off base in reading the rating returns if you don't bear in mind the differences in big cities and small town appeal, take the past month's returns on the Millionaire night version (Colgate).

The show's share of audience as shown for the same period by the three rating services: Trendex, 15; Arbitron, 24; Nielsen National, 34.

The retinkering which CBS TV has done with the new discount structure effective next April, applies to show an alternate week advertiser becomes eligible for the maximum discount: now set at \$130,000 weekly gross.

The liberalized requirements: If a 52-week class A advertiser spends for time \$150,000 one week and \$110,000 the following week, the entailed average of \$130,000 over two weeks entitles him to the maximum discount.

There's a core of opinion in the tv rep field that the station won't get out of feast-or-famine spots straight jacket until they switch the emphasis in their discount structure.

This element of rep feels that not enough is being done to induce advertisers to keep some sort of foothold in spot even though the nature of their business requires heavy construction of advertising within so many weeks of the year.

The suggested way out: Stop putting the discount accent on the weightiness of the week's package and allow an attractive discount above and beyond the package discount.

By putting too much stress on the week's saturation, the station, in effect, is saying that the short-term advertiser is more important than the advertiser who might be induced to do his buying in peaks and valleys.

A likely spring entry in spot is Midas Muffler, which recently swung over to Edward H. Weiss, Chicago.

Competitor Maremont Muffler has been using the Garroway and Paar shows.

**For other news coverage in this issue,** see Newsmaker of the Week, page 4; Spot Buys, page 46; News and Idea Wrap-Up, page 62; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 72; and Film-Scope, page 58.



## *How it feels to be enjoyed and a giant*

Maybe you think you have troubles. But what if you were a giant? And, what if you had to go around broadcasting pictures and sound through the air? You'd be in quite a dither now, wouldn't you?

But KPRC-TV, The Houston, Texas television Giant manages to be pretty philosophical about it all. He figures being a Giant by career has its problems just like any other business, and you just have to adjust to them.

Of course it gets a bit lonesome at times. There being so few giants around these days to talk to. But, he lives for his work. Fact is, in this respect he's a little bit neurotic. He has a sort of compulsion complex, you might say. Feels he has to carry and sell the best products and services in the whole wide world. Won't rest. Won't let any of us rest.

You take KPRC-TV programming. First off, he developed a very special breed—very, very varied entertainment with fresh, well-placed commercials. Then, he was one of the first stations in the nation to invest in a video-tape recorder—figured that was one way to retain the freshness. So everybody loved his programming. But, did he sit back on his laurels and relax? Not him. First thing you know, he came up with a way to quick-cook participating spot announcements.

It's hard to guess what he'll be up to next. But that's The Houston Giant for you.

COURTESY OF THE GREEN GIANT CO.



EDWARD PETRY & CO., NATIONAL REPRESENTATIVES

# CORON



TV's No.1 man of

# ROD CA



# ADDON

**39 ALL-NEW FIRST RUN HALF HOURS**

Pre-sold in 67 markets to Falstaff Brewing

**action in a slam-bang adventure series!**

***He's Rugged*** . . . his two-fisted approach marks him as a man's man, the ace private investigator.

***He's Resourceful*** . . . with hair-trigger reflexes and the sharp wits of a former Naval Intelligence officer.

***He's Relentless*** . . . he'll track down his quarry on the open Pacific, or in Tijuana dives — along darkened San Diego waterfronts or the Point Loma cliffs.

***He's Ready*** . . . to boost ratings — with a TV appeal proven by still another great Cameron series!

Call, write or wire

**mca**<sup>INC.</sup>  
TV FILM SYNDICATION

# MERON



### ... maturity

a state of judgement, an approach...  
 an attitude of confidence  
 in reasoning power,  
 based on experience.

Maturity... a commodity  
 purchasable in others but impossible to secure for  
 oneself through short cuts.

When something reaches a  
 stage of dependability, when it  
 is reliable as to its potential, its claims...  
 when it is consistent in its delivery,  
 we say that it has  
 reached maturity.



### BARTELL FAMILY RADIO

six stations in  
 six major cities...  
 consistent...  
 mature.



## 49th and Madison

### Phone plug

One of the most interesting WKY promotions in a long while was our "Own a Phone of Your Own." The attractive winner, Mrs. Don Cohn, of Oklahoma City, won a beautiful color telephone, and WKY paid the bill for six months.

The contest was centered on improving Oklahoma City's telephone etiquette. This included proper identification, correct long distance procedure, and using a more pleasant voice. During the promotion, WKY aired seven examples of the do's and don'ts of telephone etiquette.

We're sending along a picture of the presentation: Don Wallace, WKY disk jockey with Mrs. Cohn.

Chuck Boyles  
*asst. program manager*  
 WKY  
 Okla. City

### Operation a success

I am exceedingly happy about the story in the 7 Nov. issue of SPONSOR magazine on our program "Police Beat" which has been nationally recognized for the past year and a half.

Would it be possible to obtain 50 to 100 tear sheets of this spread.

Paul E. Mills  
*managing director*  
 WJW  
 Cleveland

● Reprints of SPONSOR articles are available in quantities of 500 or more; tear sheets in limited amounts.

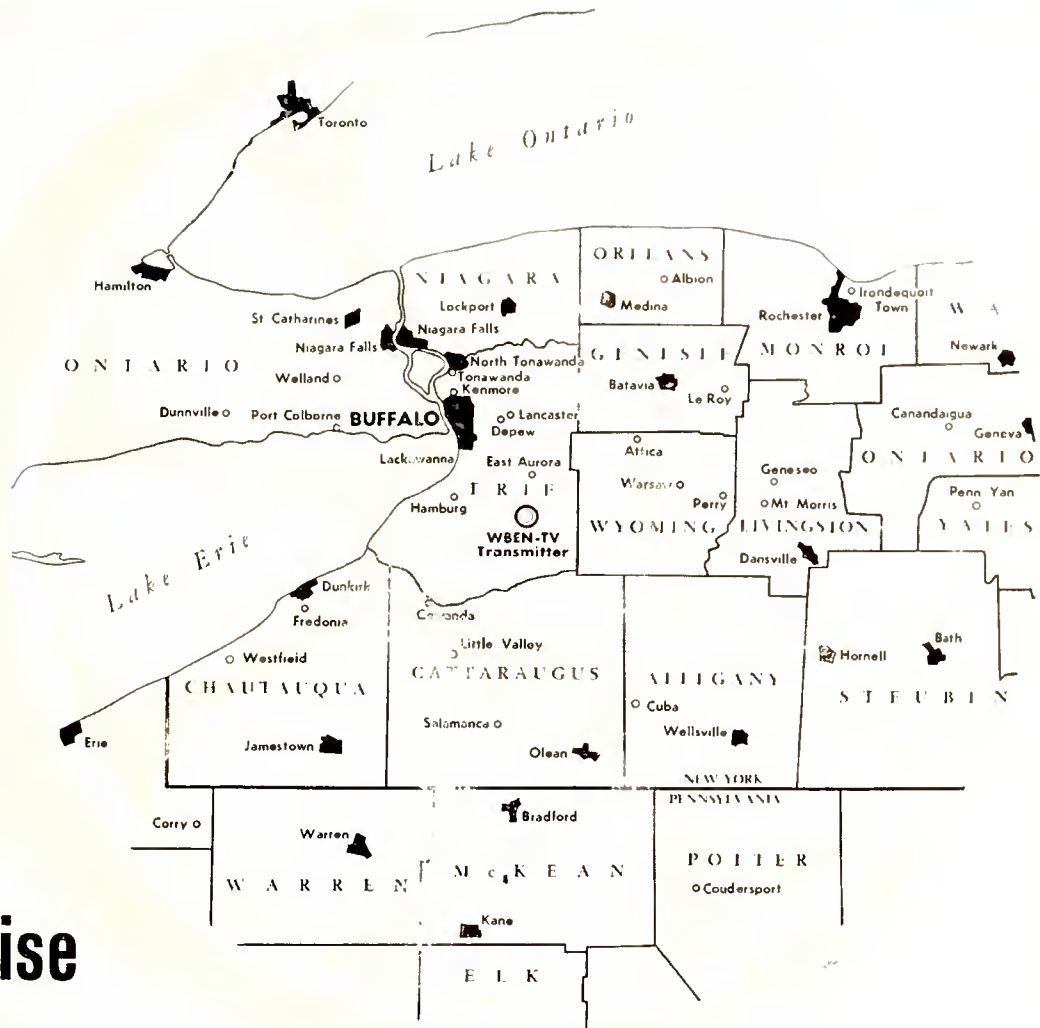
### Thanks, Joe

Just a note to thank Joe Csida for those nice words in his Sponsor Backstage column of 14 Nov.

It was shown to Bob Hurleigh. And his remark was: "You owe that fellow 5%." Albert G. McCarthy, Jr., one of our "angels" added: "Don't be a cheapskate. Give him 10%."

All jesting aside, I certainly appreciate the words and, more deeply, the kinder thoughts that prompted the piece. However, I meant every word

(Please turn to page 26)



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.

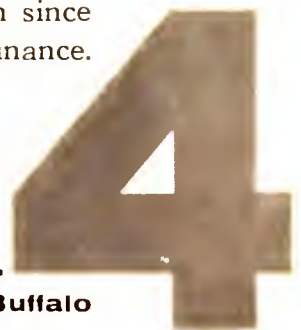
Represented nationally by  
HARRINGTON, RIGHTER and PARSONS

# WBEN-TV

A SERVICE OF THE BUFFALO EVENING NEWS



CH.  
CBS in Buffalo





## OUR MUSIC IS THE MOST!

Listeners dig our music in much larger numbers than that of our "music and news" competitors.

WBT's local music shows enjoy a 98% listener lead in the mornings, 50% afternoons and 126% at night.\*

Music represents only a part of WBT's varied, creative, responsible programming. At home or on the road, Carolinians have it made with WBT.

Express yourselves, truth-seekers. A small bundle of late placed on WBT covers the nation's 24th largest radio pad.\*\* Call CBS Radio Spot Sales for the Ward.

\*Pulse 25 county area 1959 (March)

\*\*A. C. Nielsen Co.

# WBT CHARLOTTE

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES  
JEFFERSON STANDARD BROADCASTING COMPANY

## 49TH & MADISON

(Continued from page 24)

I said in that original note. Perhaps you've noted the pickup on Hurligh's address before the Sales Executive Club in Washington recently.

This is typical of the New Mutual—an outfit dedicated to radio and servicing its radio affiliates. We'll take a back seat to no one to emphasize that radio's here to stay—and here to stay for a long, long time. Most of our guys have had hard newspaper training. They know a good story when they see it, and know how to put it through the wringer and get all the headline plays. More importantly, they know how to create good news stories—and in the news business that's more than half the battle.

Harold Gold

*dir. of public relations*

*Mutual Bdcstg. System, Inc.*  
N.Y.C.

### No Johnny-come-lately

Our face is really red for a typographical error in the headline of our news release to you which announced the fact that we were beginning to program organ music two nights a week for an hour period from 10-11 p.m. (See Sponsor Hears, 14 Nov.) The headline should have read "A Renewed Concept in Nighttime Programming." As a radio station nearly 35 years old, we are not exactly new to the medium, nor are we so young as to not remember the "1930 headliners." However, we were careless in our phraseology and, so, retract our careless error.

Henry F. Hines

*dir., advertising & promotion*

*WBAL*

*Baltimore*

### We're in the future

The recent "Time Capsule" project was quite interesting for us at the station and, we hope, for listeners and the trade. Mr. Ketchum's comments were especially newsworthy, so all worked out well.

We will be including the SPONSOR issue covering the project (see "Adman Dreams Dreams of 1979," SPONSOR, 14 Nov.) in the new "Time Capsule."

Owen Simon

*publicity director*

*KDKA*

*Pittsburgh*



THE NEW

**WCOL**

### Don't Buy A Pig In A Poke

We don't mean to be hoggish about this thing, but let's face it! The porker is out of the parcel! When it comes to the 3R's in Central Ohio (radio ratings and results), **THE NEW WCOL** brings home the bacon.

When you buy **THE NEW WCOL**, you buy "sell" in Columbus! We "showcase" your message with our single spotting! You get the full time selling power of Columbus #1 station (HOOPER, September '59) . . . plus outstanding merchandising . . . plus the only full time, 24-hours-a-day broadcasting in the nation's #1 Test Market!

So, if prime pork chops are your meat, don't fool with the runts of the litter . . . stick with the head hog! Get fat (and keep yours out of the fire) by buying the right station in Columbus . . . **THE NEW WCOL**.

represented nationally by: **robert e. eastman & co., inc.** 

THE CAPITAL STATION  
COLUMBUS 15, O.

Station WING Dayton, Ohio, another Air Trails Network Station

# Oysters à la Rockefeller

**OLD  
NEW  
ORLEANS  
FAVORITE**



As served in the 1840 Room at Antoine's by John Ketry

## WWL-TV... new **NEW ORLEANS FAVORITE**

Things are changing fast in the three-station New Orleans market. WWL-TV now leads in practically all important time periods . . .

Sunday thru Saturday

	WWL-TV %	Sta. B %	Sta. C %
August ARB			
6-10 p.m.	40.4	40.1	18.9
10-midnight	49.1	40.6	10.7
August Nielsen			
6-9 p.m.	42.0	39.0	17.0
9-midnight	50.0	37.0	11.0

And WWL-TV personnel lead in experience — *competitive* experience gained in TV markets coast-to-coast.

Represented nationally  
by the Katz Agency

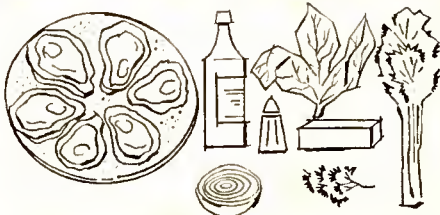
# WWL-TV

NEW ORLEANS 

### Here's how to make it:

The original recipe is a closely guarded secret of Antoine's, but here's one that gives fine results. Serves 4.  
Melt 4 tbsp. butter in saucepan and add 4 tbsp. minced raw spinach, 2 tbsp. each of onion, parsley, celery—all chopped fine—3 tbsp. bread crumbs, 1 dash Tabasco, 1/3 tsp. onion substitute, salt to

taste. Cook 15 minutes; stir constantly. Press through sieve and set aside. Fill 4 pie pans with rock salt and place on top of each 6 freshly opened oysters on half-shell. (Total 24 oysters.) Spoon sauce on each oyster; place under broiler until sauce begins to brown. Serve with bottle of very cold Chablis wine.



POSSIBLE FRAUD is inherent in most visual devices used by film producers. But Howard Henken, HFH Film Prod., N.Y., says unrealistic tactics are needed for realism. He says studio locale, hot lights, people, movement create difficult situation for presentation in any kind of product commercial



# WHEN IS A TV COMMERCIAL PHONY?

- ▼ Threatened FTC crackdown on production techniques used in tv commercials has agencies puzzled
- ▼ SPONSOR survey of existing codes shows that most don't adequately cover "shadow area" of visualization

**T**his week, along Madison, Michigan, and the other ad avenues of the nation, there's a mounting sense of dismay, frustration and bewilderment over the production ethics involved in tv commercials.

And most admen, seeking answers, find they are punching clouds.

When the Harris Committee investigations opened a Pandora's box of troubles for the tv industry, few suspected that the storm of criticism would eventually settle on the most sensitive spot in all television—the commercials themselves.

But the stepping up of Federal

Trade Commission action in this area, and the threat of possible intervention by other governmental bodies, has pushed Charles Van Doren, the quizzier, and even payola far into the background—at least for most agencies and their clients.

What's involved here is a vast shadow land of law, ethics and modes which, in most cases is wholly inadequate for the vital visualizations of tv, and which, seemingly has only a misty, vague relationship to production needs, and practices.

In an effort to make some sense out of the problem of "When is a tv commercial phony," SPONSOR this week

made a special survey of governmental and trade groups, agencies, advertisers, and production specialists.

At present, it is impossible to come up with clear-cut predictions, or even convictions about the tv commercial production question. But here is a summary of the status quo—and what may happen in the future.

Ultimately (and everyone agrees on this) the only real answer must come from self-regulation.

The strongest impetus for this continuing self-regulation by broadcast and advertising groups is the stipulations under which the Federal Trade Commission operates: the issuance of cease and desist orders for advertising which is fraudulent, misleading or deceptive.

These three criteria of acceptance or rejection by FTC classically have been applied to advertising content in

copy claims. But as the hubbub increases about so-called phony production techniques—hoked-up tools and devices in the production of a commercial—the interpretation of fraud, deception and misleading claims is extending from copy claims to the pictorial or to the techniques of commercial production.

Is it fraudulent to put smoking cigarettes into the stomach of a turkey to make it appear delectable? Or to have a model wash her hair on camera with a product other than that which she is advertising? Or to use trick lenses or large mock-ups? The FTC answer: Maybe . . . depending on the circumstances of the commercial, the context, the possible competitive elements.

The advertising and broadcast industries take their ultimate cue from FTC. But, in the meantime, they're

responding to what they see as a public uproar against advertising generally and a public disenchantment with techniques and devices. In this concern, many of them have gone off the deep end into very unreal waters. Others, maintaining an objective detachment, realize they need a house cleaning—but that the house is nowhere near as dirty as some people allege.

For years, every major professional group in advertising and in tv and radio has developed and tried to adhere to a standard of performance in commercials. In an adjacent chart, you'll find a rundown on what some of these groups have adopted as their "codes." The National Assn. of Broadcasters, with its Tv Code, comes the closest to having specific policy on matters of pictorialization—on how and in what framework copy

## MANY DIFFERENT ASSOCIATIONS HAVE ADOPTED

*Professional groups both inside and outside the advertising profession have set their own performance codes covering the acceptable content of television commercials. This rundown*

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**AAAA—AMERICAN ASSN. OF ADVERTISING AGENCIES.** Some terms of the code approved jointly by Assn. of Nat'l. Advertisers and Advertising Federation of America: disapproval of false statements or misleading exaggerations; statements or suggestions offensive to public decency or which tend to undermine an industry by attributing to its products, generally, faults and weaknesses true only to a few; misleading price claims; pseudoscientific advertising (including claims insufficiently supported by accepted authority or distorting the true meaning or practicable application of a statement made by professional or scientific authority); testimonials which do not reflect the real choice of a competent witness.

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**ABBB—ASSOCIATION OF BETTER BUSINESS BUREAUS.** Fosters industry self-regulation, with ethical business practices which assist public to buy and invest intelligently, advertisers working together cooperatively and voluntarily to rout out chicanery and fraud. Concerned primarily with false and misleading advertising, especially bait advertising and false or improper use of comparative prices. Out of 30,000 complaints which were brought against advertising last year, only 2% were unresolved by voluntary action, ABBB says.

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**ABC TV—AMERICAN BROADCASTING CO.** Continuity acceptance department bases its decisions on past interpretations by FCC, FTC and the Food & Drug Administration, and cooperates with private associations such as the Better Business Bureaus and American Medical Assn. as well as with NAB (see below). Over the years, network commercial copy has been supplied to FTC semi monthly, but during the last two or three, however, ABC TV has sent commercial continuities, selecting a random week in each month per commission request.

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**AFA—ADVERTISING FEDERATION OF AMERICA** (see AAAA above).

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**AMA—AMERICAN MEDICAL ASSN.** Has no specific advertising standards, but maintains professional standards in association with NAB TV Code board and National Better Business Bureau in striving for more truth and decency in the advertisement of pharmaceutical products and health aids. Works with network continuity acceptance departments in checking material for scientific accuracy. A group representing the broadcasting industry, magazine and newspaper publishers, advertising agencies, the proprietary medicine organization and the medical profession have met twice on this problem.

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## FTC HAS CITED VISUAL EFFECTS IN SEVERAL TEST CASES



FTC COMPLAINTS involving pictorial techniques, rather than mere copy claims, have been brought against such companies as Adell Chemical for Lestoil and three distributors of arthritis-rheumatism medicines, Mentholatum, American Home Prods., Omega Chemical. For details see chart page 32.

claims are written and demonstrated.

But the groups most specifically concerned with the production of commercials—agencies and advertisers—admit they have left this matter wide open and unsettled. The Assn. of National Advertisers, however, in convention a fortnight ago, admitted

that clients have been lax in not following through production step by step so that they know what devices are used and for what objectives. Their only association with commercials, in most cases, is approval of story boards. Even the agency which hires an outside commercial produc-

tion firm is too often unaware of all of the devices and tactics used by the film producer to gain a certain visual effect. Today they are asking if these effects mislead the public or defraud the viewer.

The FTC has said "yes," in several cases. There are at least five instan-

## CODES AND STANDARDS FOR TV COMMERCIALS

*lists the general stipulations for tv nets and for major groups and related associations. Most refer to copy claims, and are therefore expected to be revised to cover visual matter.*

**ANA—ASSOCIATION OF NATIONAL ADVERTISERS** (see AAAA above). Recognizes advertiser's responsibility for seeing that every aspect of tv with which group is associated meets its obligation of fair play to the public. Devised this test as a criterion of fair play: "Would we be willing for the public to be fully apprised of all the facts and circumstances concerning the program or commercial."

**CBS TV—COLUMBIA BROADCASTING SYSTEM.** Has never attempted to set down written rules, largely because of possible evasion through loopholes. Analyzes each instance separately and judges it on individual grounds, but follows NAB TV code and frequently conducts extensive and intricate tests and demonstrations to determine if product commercial is airworthy. FTC guides are followed.

**FTC—FEDERAL TRADE COMMISSION.** Congress deliberately worded phrasing in its FTC Act in general terms so that application would be all encompassing in possible violations. The main criteria: Are advertising claims fraudulent, misleading or deceptive? Visual tactics and production effects as well as copy claims are now being evaluated in these same terms.

**NAB—NATIONAL ASSN. OF BROADCASTERS.** Has set down the industry's most specific and restrictive provisions for commercial presentation. In general, counsels a station to refuse to accept schedules when it doubts the advertiser's integrity, the truth of advertising representations, or its compliance with the spirit and purpose of legal requirements, and to reject material which might be objectionable to a responsible and substantial part of community. Has detailed stipulations on the advertising of liquor, wine and beer, educational institutions, firearms and fireworks, fortune-telling and related enterprises, personal products involving taste and ethics, tip sheets etc., bait-switch advertising, medical products, contests, premiums and offers, dramatized appeals and advertising tactics.

**NBC TV—NATIONAL BROADCASTING CO.** Publishes a 46-page booklet of broadcast standards, specifics of which encompass most of the NAB TV Code stipulations. In general, network considers integrity of the advertiser, quality of the product or value of the service, validity of claims made, good taste of presentation and its compliance with legal requirements. Products or services are not accepted which are more than likely to offend or embarrass the general public.

## SOME TV TACTICS CITED BY FTC

**PLATE GLASS:** *Libbey-Owens-Ford Glass and General Motors are alleged to have used camera trickery in commercials inaccurately comparing optical distortion in safety sheet and in safety plate glass for cars. FTC charges use of deceptive photo techniques devices; of different camera lens for inaccurate demonstration. Case is now pending.*

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**CAR WAX:** *Hutchinson Chemical got dismissal of charge that its car wax commercial had audio and video which were "false, misleading, deceptive." Dismissal, however, put precedent on record: "If product is demonstrated in advertising, demonstration must be a valid one in support of claims for the product." Decision was given last June.*

---

**DETERGENT:** *Adell Chemical for Lestoil was restrained from showing tv commercials with an open bottle close to candle flame, on top of radiator and on a stove because product is "combustible and should not be used near open flame or extreme heat." FTC cited these instances, as well as use in automatic washer, in February, 1958 complaint.*

---

**PATENT MEDICINE:** *American Chicle for Roloids was restricted from implying without proof that item was generally endorsed by medical profession. Order forbade use of white coats or any suggestion that doctors recommended product unless it was a fact, and use of tv demo showing stomach acid capable of burning hole in cloth napkin.*

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**PATENT MEDICINES:** *Mentholatum (Mentholatum Rub), American Home Products (InfraRub, Heet) and Omega Chemical (Omega Oil) were restrained from tv/radio presentations that products penetrated below skin or had substantial direct effect on body structures underlying areas of application. Former two were on net tv, all on radio.*

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ces where visual treatment in tv has played a major part in issuance of an FTC complaint—resulting in three cease and desist orders and one dismissal with one case still pending (for a company-by-company summary, see adjacent box material).

An FTC spokesman, speaking unofficially, said the commission does not object to photography which simply makes a product look good or natural. But if the photography or the devices impart to a product qualities it does not have, or if they tend to make the advertiser's product look good and another product look bad because it doesn't have the same photographic advantage, there is ground for possible FTC intervention.

Some advertising leaders have gone overboard in calling for all-out honesty in commercial presentation. But they're confused in defining the line. They're on thin ground, but the ground isn't really as thin as some think. Common sense is destined to prevail as these various groups meet together, try to work out more specific patterns for the use of visuals and realize that some "dishonesty" is necessary in the preparation of both film and live commercials, but that it doesn't necessarily mean fraud.

Howard Henken, partner in HFH Film Productions, New York, outlines some of the basic "tricks" which film experts know and understand as necessary day-to-day functions.

"It's impossible to eliminate many camera tricks. The big reason: the difference between the human eye and the camera. The eye sees things head-on as well as peripherally, in three dimensions and in full color. But the camera sees only head-on, in two dimensions and in black and white. The mind screens out many imperfections which the eye sees. But there's no 'mind' for a camera, and all of the imperfections come out. There also are two different spectrum bands of light: the eye picks up one, the camera the other, and they are mutually exclusive," he says.

So a considerable amount of fakery is a "must." He cites examples of five areas in which advertisers and agencies work frequently:

(Please turn to page 70)

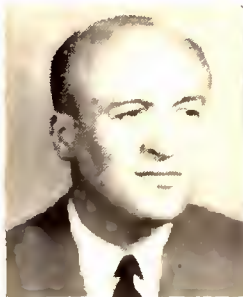
## PUNGENT QUOTES FROM THESE EXPERTS SPARK TvB PITCH



GEORGE GRIBBIN, Y&R



FAIRFAX M. CONE, FC&B



C. MAXWELL ULE, K&E



E. L. DECKINGER, GREY



WARNER SHELLEY, AYER



D. L. SMITH, S. C. JOHNSON



HENRY M. SCHACHTE, LEVER



GEORGE HUNTINGTON, TvB

## TvB UNVEILS 'EXPONENTIAL'

Chicago presentation says tv must manufacture consumption to maintain country's economic health

**T**he rich, ripe vocabulary of the ad business received a juicy new addition from the field of calculus last week as the TvB unveiled its new presentation, "The Exponential."

TvB v.p. George G. Huntington, speaking at the association's 5th annual meeting defined the "exponential" as a sales curve plateau, warned that such leveling out in the national economy could only be avoided by "manufacturing consumption."

Suggesting that "we need more advertising, . . . more effective advertising, . . . faster advertising," Huntington outlined tv's role as the No. 1 communications medium. The pres-


entation was larded with impressive endorsements of tv's power by advertising experts. Among them:

David Ogilvy, president OB&M. "I believe that tv is the most potent advertising medium ever devised by man." Atherton W. Hobler, chairman of the exec committee, B&B. "Tv has affected advertising in a basic way, taking new products and getting them across to the public faster than anything I have ever known."

George Gribbin, president Y&R. "(We need) advertising that runs fast and in the right direction. Advertising that keeps up with production." C. Maxwell Ule, senior v.p. K&E. "Tv and radio are dynamic

media. The newspaper is a static medium—one in which the recipient has to make an effort to obtain a message."

Dr. E. L. Deckinger, v.p. Grey, "Tv has played a major role in increasing our wants: thus helping to raise the standard and level of American living." Warner Shelley, president N. W. Ayer. "Among the greatest contributions tv has made is the way it stimulated ideas. It has helped to spark a big advance in our economy."

Henry M. Schachte, exec v.p. Lever, "Tv is becoming increasingly important to our country's economic health." Douglas L. Smith, Advertising marketing dir., S. C. Johnson. "Much of the prosperity of these wonderful 50's must be attributed to the forces of tv in moving merchandise, and thereby keeping our great productive progress flourishing." 

# Dinner-Redy gets off the ground

➤ Spot radio doubled sales for frozen food product in two weeks, leading to purchase last month by Lever Bros.

➤ Traveling a.e. Louise Barbour covered most of 47 markets to demonstrate right sales approach for d.j.'s

**W**hen Lever Bros. purchased Dinner-Redy Corp. last month (see SPONSOR, 17 October, News and Idea Wrap-Up) it took over a product already fully established thanks to a well thought-out and highly successful advertising campaign over spot radio.





**WEIGHING IN**, a.e. Louise Barbour of Harold Siesel Co. gets set for one of many station trips. Airline details taken care of, she and Dinner-Redy are ready for take-off (see opposite page)

The frozen food line, now national, was launched in the East two and a half years ago. Except for one tv experiment in Syracuse, advertising was then confined to newspapers, the consensus being that the product had to be shown.

At first glance, Dinner-Redy did seem to cry for demonstration. Each package (an individual serving) of frozen ham slices and frozen turkey slices is foil-wrapped for quick immersion into hot water. Thus the product is both easy and convenient to use.

There are, however, subtler appeals in the presentation of a prepared food that merely showing product conveniences doesn't take into account. At any rate, that is the line of attack used by Harold Siesel Co., New York agency, when it took over the account last April.

"In advertising a convenience food," points out account executive Louise Barbour, "you skate a very thin line in your method of presentation. Few housewives will readily admit they buy prepared foods for labor-saving reasons. You just cannot risk labeling your potential customer a hurry-up cook. And, nowhere is there a better place for a quality story, convincingly told, than in the frozen food field."

"Each woman has her own reason for being in a hurry," says Miss Barbour, "so our strategy had to take this into consideration. We were convinced that only a highly personalized and pinpointed approach would accomplish our aims."

Blueprint for the three-week spot radio test slated for the Albany-Troy-Schenectady market was contained in a fact sheet prepared for WPTR personality Bill Hickock. Outlined under the heading, "What's most important?" were these salient points:

- First and most obvious attraction is convenience. No pots to wash, no oven to light, etc.

- But what's most important to a woman feeding a family or, for that matter, to anyone who cares about food is the food itself.

- Housewife is delighted to find a product which *tastes like food she might have cooked herself*, even though the neat foil packs look "machine-made" and the four-minute heating time makes her work so easy.

Both commercials and fact sheet stressed this last point—the indirect compliment to the customer's own cooking ability. Because of its extreme importance to the whole campaign, Hickock and a.e. Barbour went over dozens of variations on this theme.

As "starting time" for the schedule drew near, initial interest in the product was whipped up by featuring it on a WPTR "merchandise wagon" that toured the neighborhoods. Endorsement by the housewife, so essential to the success of the campaign, was achieved by offering Dinner-Redy as a prize on a station contest already underway, taping the winner's reaction for later use by Hickock. Presentation of the Dinner-Redy prize was then made from the merchandise wagon. Brokers in

**HAND LUGGAGE** was complete merchandising package: (1) insulated plastic bag for d.j.'s and brokers containing two packages of both Dinner-Redy products, 4-minute timer emphasizing quick preparation, (2) illustrated fact sheets and e.t.'s



the area were given full details of the campaign, and in turn merchandised the schedule to chain buyers and store managers.

Twenty-five minute announcements per week went on the air via Hickock's shows (9-11 a.m., 2-4 p.m.). "The original plan," relates Miss Barbour "was for three one-page newspaper ads the third week. But, sales increases at the end of the second week were such we decided to extend the radio campaign a fourth week to capitalize on the situation. What's more, an additional week in radio would cost us less than the three one-page ads we had planned."

What were the direct benefits Dinner-Redy got from the Syracuse campaign? Increased distribution and sales; product awareness, more interest in the trade, and more economical reach of the market.

Plans were immediately drawn up for a full-scale campaign covering a greater number of markets this time. 47 markets in the East, Midwest and South (including Texas).

Basically, the formula developed for Syracuse would be followed: local campaigns of three weeks duration. (Please turn to page 52)

# HUGH BEVILLE: V. P. for crystal-gazing

NBC's 'Quiet Man' has one of the most fascinating and important jobs in the industry; he brings to it a research man's judgment and 30 years experience with NBC

The other day SPONSOR paid a visit to one of the most important but least-known executives in television.

It was entirely in character that Hugh M. Beville was one of the few network vice presidents who didn't figure in the recent boisterous and well-ballyhooed proceedings of the House Committee on Legislative Oversight down in Washington.

Spin any spotlight and the chances are 100 to one against its glare catching the elusive Mr. Beville. Not that

far in this business without resort to 'showboating,'" remarked one ad-man who remembers him from the early '30's.

"Beville was never a flamboyant personality," said another in the industry, 'but he's sure outlasted a lot of the flamboyant ones.'" One broadcaster ventured the theory that Beville weathered the organizational shakeups of a quarter century by the simple expedient of remaining quiet and relatively unobtrusive.

searcher. And even today, within NBC and the trade, there are many who think of Beville as a researcher. To them, the scope of Hugh Beville's influence probably will come as something of a surprise.

As head of planning and development, there is just about no area of NBC—or RCA either, where broadcasting is involved—where Beville's weight is not felt. The day after SPONSOR interviewed him last week, he left for RCA Laboratories in Camden, N. J., to consult on a new product development.

When Bobby Sarnoff set up a planning and development division, he meant exactly that. Beville and his department are part of today and tomorrow at the NBC network.

Although Beville's first consideration of a subject may lie in the area of research, it is what evolves from the research that shows the strength of his hand. Beville came to NBC in 1930 after graduation from Syracuse University (commenting on this year's 71 to 0 score of his Alma Mater over Colgate, he says. "When I was at Syracuse we were lucky to tie Colgate), and the relatively young network was his first real job. Between high school and college, he had worked for a year in his native Washington, D. C. for the Southern Railway. In 1935, Beville was appointed chief statistician of NBC, and four years later became its research manager.

In 1942, he was NBC director of research, but left for the Army, going in as 1st lieutenant and coming out in 1945 as lieutenant colonel. Until V-Day, he served in the European theater of operations, gave considerable thought to what he would do after the war and communicated these thoughts to then NBC president Niles Trammell. What Beville criti-

## TURNING POINT IN BEVILLE'S CAREER



**TWELVE YEARS** after he came to NBC, Beville went into the Army as a 1st lieutenant, served in both European and Pacific theaters, came out a lieutenant colonel. After V-Day, he had misgivings about returning to broadcast research old style, but learned enroute to Pacific that NBC had remade it new style; declared himself in.

he is shy or inarticulate. When he speaks on any phase of broadcasting or advertising, he speaks with conviction and authority as he well might for next year he will have spent 30 of his 51 years at NBC (with time out for World War II service), starting as a statistician and rising to vice president in charge of planning and development. But it is doubtful that any other comparable rise has been accomplished with less noise and commotion.

"It's refreshing to see a guy go so

Because he is quiet by nature, it is a nice theory. Only it leaks. For instead of going unnoticed, Beville has emerged from each regime change on higher and more solid ground than before. It was after Robert W. Sarnoff took over as president of NBC and after an attic-to-cellar management survey by Booz, Allen & Hamilton that Beville was raised to his present position of vice president.

The fact is that Beville's "cloak of invisibility" is only an illusion. It may indeed be the curse of the re-

cized about the state of radio evolved a department with no one to head it. After V-Day, enroute to the Pacific, Beville stopped in New York to talk. was offered the new, streamlined department (in fact, Trammell tried to yank Beville away from the Army to head it up then and there—but without success). But when the war in the Pacific ended, Beville—despite any doubts he might have had—returned to his first love, NBC. Since then his role has been one of increasing importance.

Beville has been involved in the development of NBC television, of color, of tape. (“Tape is the greatest thing since color,” he says, “and together they will shape the future of tv.”) In 1949, the NBC TV “Sales Effectiveness Study” conducted and promoted under his direction, was probably the prime mover of the new medium. Until then, advertisers and agencies wanted to think that tv was the greatest thing to come down the pike: Beville’s published study furnished the documentation, is generally credited as the breakthrough for the medium—not only at NBC but on all fronts.

Last year, it was Beville who personally presented the big NBC automotive pitch in Detroit which, as one observer put it “saw more agency brass assembled under one roof than ever attended a 4A’s meeting.” Beville and his staff have worked with BBDO on “Colortown,” have conducted the recent “Effect of Color on Rating” study, instigated such other classic NBC studies as “Strangers Into Customers” and “Dealers Sound Off on Advertising.”

Beville is on the programing board of the network, so that his word is heard not only “after the fact” but *before* it.

The NBC Medical Radio System is another of this “quiet man’s” developments. For two years, his department has worked in developing it; by the fall of 1960, it should be in operation in 16 cities, with more to come. Doctors will pay \$120 a year for the service which will include music program service, for their waiting rooms plus three 15-minute pro-

(Please turn to page ~~72~~ 69.)



**CRYSTAL-GAZING:** NBC's vice president of planning sees radio's future as communications and stereo, tv's future in color and tape. Hugh Beville, the seer, poses here in his NBC office

# WHY BIG UTILITY MEN TURN TO

❖ Purchase by Pacific Gas & Electric Co. of new *Tombstone Territory* series illustrates industry pattern

❖ Giant West Coast utility uses tv to replace door-to-door salesmen and sell appliances to the entire family

**B**ig-time regional advertisers (and they include some giants in the oil, beer, bakery, utility industries) are finding that syndicated tv film shows provide not only unique opportunities for product selling to huge family audiences, but carry with them a maximum of merchandising and "image-building" potentials.

Typical of such carefully planned syndication buys is the deal recently completed by BBDO, San Francisco, for 52 weeks of a new, first-run series of *Tombstone Territory*, for Pacific Gas & Electric Co.

PG&E, one of the 50 largest corporations in the U.S. (\$569 million gross for the year ending September 1959), operates in the San Francisco area, but its market planning techniques rival those of any coast-to-coast national advertiser.

Says A. James McCollum, PG&E ad manager, "Tv, in the utilities industry, has replaced the old door-to-door salesman, the familiar "light company" representative, known in every local community.

"In tv—with our commercial salesmen demonstrating freezers, home lighting, dishwashers, electric blankets and the rest—we still go to the homes, only all at once. And now we knock at night when the whole family is there and receptive."

PG&E devotes roughly half of its \$1,200,000 yearly ad budget to tv, with newspapers and outdoor getting the balance. "And for our tv advertising," says McCollum, "we need volume and balance in our viewers—a large audience, predominantly family."

For the big West Coast utility, the availability of an all-new, first-run series of *Tombstone Territory* pro-

vided both a proven audience record, and the prestige of a top-ranking network show.

*Tombstone Territory*, after a two-year run on ABC (it ranked among ABC's top 10 programs 20 times in 22 consecutive surveys), is the first show in the history of tv to leave a network and go into syndication with a new first-run product.

"We bought *Tombstone Territory*," says Richard Newell, adv. supervisor for PG&E, "because, in part, we were familiar with its exceptional appeal on the network, but more than that we regard the show itself as an excellent public reflection of qualities we prize in our own company: strength, vitality and a sharp sense of history."

(*Tombstone Territory* scripts are based on actual incidents recorded in the files of the still-published "Tombstone (Ariz.) Epitaph.")

PG&E's exploitation of *Tombstone* will, appropriately, be cooking on all burners. Program notices will be enclosed in every monthly bill; receipted bills will be stamped "Paid—be sure to watch *Tombstone Territory*." Display posters will be shown in all PG&E main and branch offices. Fifteen newspaper ads will announce the program in 12 markets, and *Tv Guide* will carry program advertisements to 2,000,000 homes in the area.

PG&E's commercials will rotate with the selling seasons. During January, lighting will be stressed; February through April, gas and electric range use; in early May, dishwashers; during summer months, freezers; September, a second tv set; October, dryers; November, electric heaters and home heating; December, electric blankets. Interspersed through-



PACIFIC Gas & Electric execs. concerned with tv series include ad. mgr. A. James McCollum (above) and v.p. Robt. R. Gros of multi-billion dollar corporation

out the year will be the firm's public service safety commercials.

This will be PG&E's fourth year in tv on a regional basis. Its previous programs were *O. Henry Playhouse*, *Big Story* and *Colonel Flack*.

Another example of a big utility company reaching for image and merchandising advantages—as well as coverage—through syndication is the Southern California Gas Company. Last summer it tied filmed re-runs of *Playhouse 90* to a full scale promotion program for builders in the eleven counties covered by the utility. Through Stiller-Hunt Advertising, the utility purchased a 90-minute block of time on Saturday afternoon (3:30-5 p.m.) on KNXT, Los Angeles.

"The show was selected," says advertising manager Don Hoyt, "to



# SYNDICATED TV FILM SHOWS



**BIG FAMILY AUDIENCE** was the chief goal of PG&E in selecting a tv property. *Tombstone Territory*, after two-year, high-rating run on ABC, has gone into syndication with an all-new first-run series. Central characters in *Tombstone* are Sheriff Clay Hollister, played by Pat

Conway, and Editor Claiborne, played by Richard Eastham. The new series begins for PG&E on 18 January in seven markets: San Francisco, KRON-TV; Fresno, KJEO-TV; Bakersfield, KERO-TV; Eureka, KIEM-TV; Chico, KHSL-TV; Salinas, KSBW-TV and San Luis Obispo, KSBY-TV.

cash in on its established association with natural gas and gas appliances." (American Gas Assn. spends \$2.9 million in time and talent for a half hour weekly on *Playhouse 90* on CBS TV, a sponsorship hailing from January of 1957.)

The re-runs were labeled *Blue Flame Theater* to heighten the association. Specifically, the aim of the campaign was to promote gas and gas appliances with the builder, coupled with a program to sell the builder's gas-equipped homes to the consumer. Here were other objectives, as outlined to SPONSOR by the company:

- To promote increased use of gas and gas appliances in new homes for space and water heating, air conditioning, as well as other applications.

- To increase the popularity of gas for cooking and clothes drying.

- To promote and merchandise the builder's development as the finest quality and best buy through association with gas.

"Saturday afternoon was selected as the best time for the program," says Hoyt. "for several reasons, not the least of which was that it could swell weekend traffic at model homes and tracts advertised on the program." By running Saturday afternoon, it was reasoned, the prospect could be hit with the full advertising impact at one time and still leave him all day Sunday to take a first-hand look.

"The length of the 90-minute show," he points out, "allowed for a

flexible format into which could be worked a number of commercials for various builders. It was important to retain their individuality without confusing their identity."

"Virtually every other form of advertising was tied into the over-all 'Great Builders Series' program." Hoyt says, "much of it to support the television show, which gave us our maximum impact. In fact, we selected tv for the high impact this form of advertising can deliver."

In all, utilities spent \$7,099,000 in spot tv in 1958, according to TvB figures, and \$3,952,000 in the first six months of 1959. Importance of syndicated film programing to utility companies underlies these heavy expenditures.

## OVER 25% IN SPOT TV

The dramatic rise of spot tv as a major ad medium (see SPONSOR, 7 November) is further highlighted by a new study "Spot Tv and the Titans" by Edward Petry & Co. According to Petry, 27 of the top 100 advertisers in 1958 spent more than 25% of their total measured media budgets in spot tv. Preliminary 1959 estimates indicate there are many additions this year to this blue-chip advertisers list. ❖

ADVERTISER	SPOT TV BUDGET	% OF TOTAL
<i>Adell Chemical</i>	\$ 7,664,350	98%
<i>American Chicle</i>	2,355,040	44%
<i>Anheuser-Busch</i>	3,305,170	27%
<i>Brown &amp; Williamson</i>	9,413,530	44%
<i>Canadian Brewing</i>	1,995,883	38%
<i>Carter Products</i>	5,202,300	62%
<i>Coca-Cola</i>	3,699,270	29%
<i>Continental Baking</i>	9,223,910	63%
<i>Falstaff Brewing</i>	2,356,450	39%
<i>Hamm Brewing</i>	1,690,120	36%
<i>Lever Bros.</i>	15,272,000	33%
<i>Lorillard</i>	6,717,450	27%
<i>Miles Laboratories</i>	7,895,950	51%
<i>National Biscuit</i>	4,022,960	33%
<i>Norwich Pharmacal</i>	1,877,690	37%
<i>Pabst Brewing</i>	3,684,390	68%
<i>Pepsi-Cola</i>	3,163,000	34%
<i>Procter &amp; Gamble</i>	33,833,060	36%
<i>Shell Oil</i>	3,323,630	26%
<i>Standard of N. J.</i>	3,102,550	30%
<i>Sun Oil</i>	1,769,580	35%
<i>Texise</i>	4,704,170	100%
<i>United Manufacturers</i>	3,993,850	82%
<i>Vick Chemical</i>	2,280,210	46%
<i>Stanley Warner</i>	5,678,510	81%
<i>Warner Lambert</i>	8,832,990	53%
<i>Wrigley</i>	2,071,990	30%

## NEW DATA

❖ Study by Ohio State U. reveals adults listen to and prefer 15-minute news shows

❖ Listening by adult males out-of-home on weekdays, is two-thirds that of in-home

**S**ome brand new facts on male out-of-home listening and the female daytime radio audience have just been unveiled by Ohio State University in the latest of a series of studies dealing with the characteristics, listening habits and program preferences of the radio audience.

Among the findings of this comprehensive report: (1) listening by adult males out-of-home is two-thirds that of in-home listening; (2) 15-minute news shows get the nod from most adults; (3) radio listening by women declines with increased income and education; and (4) of all types of music, rock 'n' roll is most disliked by adults.

The study, compiled by Howard Hopf and Raymond Bedwell, Jr., both graduate students in radio and tv programing in the Department of Speech at Ohio State U., was carried on during April 1959, in Columbus and its suburbs.

Based on a cross-section sample of 1,350 homes, the responses represent 1,154 families, 2,519 adults and 699 children (10-18 years old). In weighing the results, it must be noted that the questionnaires were returned by a larger proportion of listeners from families in the high and middle income groups than by those in low income categories. The sample therefore is somewhat skewed in the direction of higher level individuals and groups.

The chart on the next page (near left) shows that while men spend less time listening to radio in the home than women, weekday out-of-home listening for those in the 19-25

# ON ADULT RADIO PREFERENCES

age group (most of it presumably in cars) averages 65-70% of in-home listening.

Figures in the other chart show how daytime (6 a.m.-6 p.m.) listening and viewing by women 19-70 years of age is affected by the amount of education and income. Apparently listening increases as education and income levels decrease.

Also surveyed but not shown in this chart, is the average number of hours each day these women are "available," but are not listening to either radio or tv.

("Availability" means the number of quarter hours during the day that women were "at home, awake and in the house" and could have listened to radio or tv programs.)

The conclusion to be drawn: Opportunities for increased radio listening are greatest among women who have at least attended high school, who are in the middle-upper family income groups, and who are not gain-

fully employed. Women in lower educational and income groups, and employed women are not "available" as many hours per day, but, when they are free they spend a good percentage of their time listening or viewing.

With regard to radio news broadcasts, the study finds that more than 55% of the adult respondents listen regularly to, and prefer, newscasts in the 15-minute format to newscasts only five-minutes in length.

A host of interesting facts about listener preferences to the various types of music aired were also disclosed. A few highlights:

- The majority (53.7%) of all adults, aged 19-70, liked current popular music, conservative arrangements, "sweet" music and the standards. Rock 'n' roll ranked first (34.8%) in the category listing the "type of music disliked enough to turn off the radio."

- The selection of music liked and disliked is closely related to the age

group in which the individual listener falls. Rock 'n' roll, of course, is liked most in the 11-19 year old bracket, and then declines progressively as the group gets older.

- Musical tastes are also very directly linked both to educational status and to the amount of family income. Such types of music as "standards, show tunes, big orchestra presentations, classical or concert music" are most popular among women in the high educational and income groups; at the other extreme, "hymns and spirituals, rock 'n' roll, country and western music and polkas" are much better liked by those in the low income and education groups. Popular music (excluding rock 'n' roll) finds the greatest popularity among women in middle groups—those who have attended high school, but not college, and those who are in the middle income groups.

## KEY OHIO STATE SURVEY FIGURES ON TUNING

### LISTENING BY AVERAGE DAILY MINUTES

	BY MEN AGED		
	19-25	26-40	41-55
In-home . . . . .	72	46	47
Out-of-home . . . .	50	32	31
% out-of-home to in-home . . . .	69.4%	69.6%	65.9%

### HOW WOMEN TUNE DURING DAYTIME

WOMEN 19 TO 70 YEARS OF AGE	Daily hours tuning to	
	Tv	Radio
<b>Who have</b>		
Attended college	.85	1.34
Attended high school	1.54	1.91
Not gone beyond 8th grade	2.78	2.82
<b>With annual family incomes</b>		
More than \$10,000	1.01	1.43
From \$5,000 to \$10,000	1.30	1.73
Less than \$5,000	2.14	2.04

Cross-section of adults surveyed in Columbus shows: (1) adult male out-of-home listening on weekdays is 65-70% of in-home (see chart at left); (2) daytime tuning by women increases as education level and income decreases (see chart at right).



**COUNTERMEN WEARING HATS** heralded Vikings tv show. Free advertising, hats also reminded customers of hat giveaway to kids with doughnuts. Countermen exposed to show preview were able to talk about it

**TELEPHONE PLUG,** "The Vikings, are coming October 19" was given by switchboard operators for three weeks prior to show. Employees taking calls had to know details, provided at screening for employees and wives

**VIKING "NEWSPAPERS"** were delivered to managers and their wives at dinner three weeks prior to kick-off. 50,000 of these were then distributed to employees, outlets, and at key shopping centers in Miami area



## Food chain

➤ Full-dress promotion to employees is first step in Royal Castle merchandising

➤ Pre-tv strategy, plus consumer promotion, brings sales increases in 24 hours

If you're looking for a way to get free advertising reaction, try slanting your campaign toward your employees as well as toward your consumer.

Royal Castle, a chain of 77 roadside restaurants dotting southern Florida and the New Orleans area, has used this technique very successfully. In planning a two-pronged campaign, however, the company found that it needed more than a "run-of-the-mill" advertising campaign to interest its employees.

"Five years ago," says ad manager William Izzard, "not a penny of our ad budget was allocated to tv. Today, 80% of it is, not only because of the sales results we get, but because of tv's effective merchandising benefits."

Backed by a radio schedule Royal Castle now uses tv in three Florida markets—Miami, Orlando and West Palm Beach—and concentrates on radio alone in Fort Lauderdale and New Orleans. This formula is paying off in impressive sales increases.

Basic to its year-round air campaign is a syndicated tv show, *Tales of the Vikings*, carried by WCKT (Miami), WDBO-TV (Orlando) and WPTV (West Palm Beach).

Royal Castle was sold from the start on the merchandising possibilities of this show, particularly its potential in linking the consumer and the employee. Here's the pre-kick-off timetable it used for the 19 October premiere in Miami based upon a plan submitted by United Artists, distributor of the series.

- 28 September. Dinner party for managers and their wives in Miami



# serves tv menu to employees first

at which a 10-minute "coming attractions" trailer of the show was screened and special "newspapers" (Viking heralds) announcing the show were distributed by newsboys.

• *10 October.* Employees party for screening of a complete episode together with the 10-minute preview trailer. Employees attended the party with their families. To stimulate initial participation, each employee was asked to make phone calls to five friends telling them about the show, its starting date, etc.

• *12 October.* A 15-minute on-the-air promotion by WCKT in Miami, highlighted by the 10-minute trailer, starting point of intensive on-the-air promotion campaign with clips from the trailer broken down to fit available time slots.

Fully briefed, the employees then began to participate actively in the campaign build-up.

Countermen blossomed out in crepe-and-cardboard caps shaped like Viking ships, clearly labeled "The Vikings." For three weeks prior to the date of premiere switchboard operators were instructed to say, "The Vikings are coming October 19," to every incoming call. Like the countermen, employees on the receiving end of the call, were all primed to furnish details (time, station, starting date).

A parallel plan was devised for the premiere on the same day in West Palm Beach (on WPTV). Looking for a measurable reaction to the first telecast, Royal Castle offered Viking Hats on the show with purchases of doughnuts. Doughnut sales in South Florida increased better than 50% within the first 24 hours after the telecasts, thanks to our Viking hat promotion," says Izzard.

In addition, the Vikings promotions were carried over into its tv kid show participations. These were used to promote specific items (doughnuts, hamburgers, birch beer) appealing to children and to build the traffic they influence.

Success of the Miami and West Palm Beach kick-offs led Royal Castle to start the series last week in Orlando on WDBO-TV.

The same strategy brought equally good results in this area, Izzard reports. But the plan gets its biggest test to date in February when a series of store openings will be pegged to the series on WFLA-TV, Tampa.

tors and archery exhibitions by Courtland at schools.

• "Night-on-the-Town" with Courtland for winner of a "Date a Viking" contest. Contest mechanics involve *three individual consumer appearances at point-of-sale*, first to pick up entry blank, second to submit completed blank, third, and final, for drawing of prizes.



**PLANNING MERCHANDISING MENU** are (l to r) WCKT's audience prom. manager Don Fischer, artist Wm. Johnson, UA's eastern div. tv mgr. Phil Williams, Royal Castle ad mgr. Wm. Izzard, Rainbow Pictures' Shannon Wallace, WCKT's F. Struzzi, J. Campbell, J. Caesar

Because Royal Castle aims its advertising at three age groups—kids, teenagers and adults—merchandising of the *Vikings* series must be similarly directed. Izzard, his advertising assistant Barbara Graham and United Artists' Phil Williams are now at work on plans for personal appearances by the star of the series (Jerome Courtland) which tentatively include:

- Meetings with store managers and suppliers (including pictures taken of Courtland and their wives)
- Interviews with local school edi-

For added impact in its total reach of its over-all market, Royal Castle also runs radio schedules to launch specific promotions during the year (i.e. holiday pie in December, prize beef in January, birch beer in June). Such schedules run for about 10 days, alternating jingles with straight announcements for a frequency of 20 spots per day. Key stations in the radio coverage are: WQAM, WINZ, WGBS in Miami, WDBO in Orlando, WEAT in West Palm Beach, WLOD, WWL in Fort Lauderdale, WDSU, WTNX in New Orleans.



... is Miami, reports McGavren's Ed Argow!

Day after day after day, more and more Miamians are tuning to 1260 on the dial. Starting from scratch less than a year ago, WAM-E zoomed up to number two\* in the highly competitive Miami market. HOW? Because Whammy believes it takes more — much more than a news wire and a couple of turntables to make a top-rated radio station. Whammy believes it takes —

1. Imaginative musical programming blended with fast moving production by top radio personalities.
2. A constant, identifiable sound—a perfect balance of news and music upon which Miami can depend, always, for the best in entertainment and information.
3. Intelligent, farsighted management that knows the Miami market solidly.



Account & media people at J. Walter Thompson, Miami, go over Miami radio story with McGavren rep. Ed Argow.



Austin Burke, Miami's leading mens clothier, discussing with Ed Argow his use of WAM-E to exclusion of other stations.

\*Hooper ratings August-September

# FOR FACTS YOU CAN USE ABOUT MIAMI

... ask the "McGavren Man" who knows!

It is a new policy of the McGavren Company to have a McGavren man visit each market and work at the station level at all phases of station operation . . . making local calls . . . visiting industries . . . talking with retailers. After an extensive survey of the local market, the McGavren man prepares a detailed market report which is given to all

McGavren offices and to all time buyers.

For facts you can use about Miami, ask Ed Argow, the McGavren Man from New York who has spent several weeks in Miami and has first-hand knowledge of the Miami market . . . the station . . . and the people who run it.



Ed Argow, McGavren New York, with Lou Buzzzell of Shell City, world's largest volume supermarket and exclusive WAM-E advertiser.



Argow working as local salesman for WAM-E gets feel of the city and station's wonderful acceptance in the market.



Argow being advised on WAM-E's production and facilities by Murray Woroner, Station Manager, and WAM-E Disc Jockey, Bruce Bradley.

WAM-E represented nationally by



## DAREN F. MCGAVREN CO., INC.

*Radio and Television Station Representatives*

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

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Bristol-Myers Co.**, New York: Schedules in about 80 markets start in January for Sal Hepatica. Minutes will be used, three to five per week per market. Buyer: Tom Viscardi. Agency: Young & Rubicam. New York.

**Food Manufacturers, Inc.**, Hackettstown, N. J.: Running various test schedules for its new almond candy, A-1. Schedules are for day and night minutes and 20's. Buyer: Frank Morello. Agency: Ted Bates, Inc., New York.

**The Reader's Digest Association, Inc.**, Pleasantville, N. Y.: Schedules of day and night chainbreaks and I.D.'s are being lined up in major markets for a new *Reader's Digest* promotion. Schedules start 3 January for five days. Buyers: George Perkins and Ray Elbrock. Agency: Schwab, Beatty & Porter, Inc., New York.

**Brown & Williamson Tobacco Corp.**, Louisville, Ky.: Life cigarettes, through Ted Bates & Co., New York, is taking over all of Raleigh's spot tv minutes. Raleigh (Keyes, Madden & Jones agency, Chicago) has established such good minute positions, that B&W feels Life will gain impetus from the spots. On the other hand, KM&J is shopping major markets for 30-minute shows for Raleigh.

**Helene Curtis Industries, Inc.**, Chicago: Placing Christmas push schedules for its Kings Men men's line in 50 markets. Run is for two weeks; I.D.'s. Buyer: Edward H. Weiss & Co., Chicago.

**Pillsbury Co.**, Minneapolis: Beginning a campaign late this month for 26 weeks for its Pillsbury's Best Flour. Scattered southern and southeast markets are being used. Agency: Campbell-Mithun, Inc., Minneapolis.

### RADIO BUYS

**The Quaker Oats Co.**, Chicago: Going in with an 82-city buy aimed at the breakfast-time audience, 6 to 8 a.m. Campaign is for 13 weeks, one station per market, and is calculated to push its hot cereal against the heavy competition from Cream of Wheat. Buyer: Beverly Miller. Agency: Baker, Tilden, Bolgard & Barker, Chicago.

**Kellogg Co.**, Battle Creek: Kicking off a 36-week campaign in about 35 markets for All-Bran, with an over-45 female audience in mind. This is to supplement its CBS radio lineup of news shows and afternoon soap operas starting at the same time. Buyer: Ken Eddy. Agency: Leo Burnett Co., Inc., New York.

**Tetley Tea Co., Inc.**, New York: Increasing its 1960 spot radio budget for its tea 65% over 1957-58, to approximately \$1,100,000. Winter campaign gets off 4 January using daytime minutes and I.D.'s for 13 weeks in most markets; 35-50 northern markets, 10 southern. Buyer: Art Topal. Agency: Ogilvy, Benson & Mather, Inc., New York.

**Ford Motor Co.**, Dearborn: Looking for five, 10 and 15-minute newscasts for Mercury cars. Planning 13-week schedules starting in January. Buyer: Lou Kennedy. Agency: Kenyon & Eckhardt, N. Y.

# 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



# total

# RADIO

Popular music with a melody . . . . .	36%
Concert music and Detroit Symphony Orchestra . . . . .	22%
WWJ News and NBC News: complete, reliable . . . . .	16%
Monitor . . . . .	8%
Drama . . . . .	7%
Sports . . . . .	5%
Special services, interviews, weather, traffic . . . . .	3%
Civic, Religion, Education . . . . .	3%

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

SPONSOR • 28 NOVEMBER 1959

# How can tv improve its image?

**The FCC chairman, broadcast and agency men tell SPONSOR how television can present itself to the public in a more positive light**

**John C. Doerfer**, chairman, Federal Communications Commission, Washington D. C.

Television can improve its image overnight by voluntarily adhering to its codes. They are realistic and should be recognized by all components of the broadcasting industry.

The basic premise of the codes adopted by the National Association



*Tv must regard viewers as human beings, not digits*

of Broadcasters is "good taste." Common sense and good taste are difficult to define legally, but they are readily understood by any licensee who pays attention to his responsibilities.

Television can improve its image if the licensee regards his viewers as people—human beings with intelligence and emotions similar to his own and not as impersonalized digits. The licensee—that is, the "boss man"—should take a more active interest in the day-to-day operation of his station. He should constantly remind himself and his staff that he is more of a trustee than a mere payee on an advertiser's check. He can improve the image of television by personally cleaning out the debris in his own house and scrubbing it down. He can recognize the debris much easier than the "city fireman."

It is by constant and conscientious vigilance by the broadcaster himself that television's image can be improved.

**Louis Hausman**, dir., Television Information Office, New York

The best way I can answer this question is to outline the broad, gen-

eral philosophy which forms the cornerstones upon which we plan to build the specific projects of the Television Information Office:

- 1) *Admit* when things are wrong.
- 2) *Correct* them.
- 3) *Inform* all the publics.
- 4) *Defend* our contributions.

Let me try to develop those ideas briefly.

The first: Everyone makes mistakes. To try to pretend otherwise is to do ourselves a disservice and to lose the confidence of our friends.

The quiz show situation is a case in point. Some people outside the industry have said they don't think anyone was really harmed by what took place in some quiz shows. I disagree. It is harmful to break faith with the public—harmful to the medium that breaks faith and harmful to the public. To tolerate irregularities in a quiz show would be to tell our children that the difference between right and wrong is old hat; that it is all right to lie for a profit and to cheat at a price.

If quiz show irregularities are symptomatic of anything, they reflect a general moral letdown in our society at large. Wherever we turn, there is complacency toward irregularities. And, as is amply clear, these irregularities—ranging from the fixing of traffic tickets to outright bribery—are not confined to any one group or



*Admit tv's wrongs, correct them; defend our contributions*

segment of our population. But no fingerprinting can excuse or mitigate our own lapses.

The second cornerstone is correcting what is wrong. And that is just what both networks have been at pains to do. It has been pointed out that each of the networks has taken a different course to insure programming integrity. Obviously, there is more than one road to salvation.

But the important thing is that both networks are determined to get there. Obvious, too, is the fact that the networks are not in collusion.

The third point in the basic underpinning of our program is that we must inform the public, the press, the people in government, the intellectuals—that is to say, all our publics—of what we do and why we do it. In this connection, remember the aphorism: Never underestimate the intelligence of the American people—nor overestimate the extent of their knowledge. Many groups that are basically friendly toward us become critical at times simply because they lack the information to understand the mechanics of our business.

Cultivating a better understanding of how our industry functions is the best approach to criticism which says we are not doing all the things we should be doing in programming. No excuses are necessary for the broadcasting industry's need to make money. Because it is crystal clear that if we are *not* solvent, all the many good things we do and will continue to do, cannot be done.

While trying to make people understand why we don't do certain things as often as they might like, let's not overlook keeping them posted on the remarkable things we *do*.

To go on to the fourth point: We must actively defend our contributions. In this connection, I think it particularly important to place the role of television critics and criticism in proper perspective. How frequently have all of us watched a television program, enjoyed it, and then turned to our favorite critic's review of it the next day only to find that, from his characterization of it, we must have been watching a different program. And to those of us who make it a practice of reading a *number* of critics, the extent of disagreement—even among the professional critics—is tremendous. As a frequent rule, nobody disagrees with a television critic more violently than another television critic.

There is an important lesson here. It should be clear to everyone that

criticism is and must be subjective; even the so-called experts disagree. As a practical matter, therefore, it would seem that the best judge is the public, which indicates its approval or disapproval by twisting its collective wrist.

**Michael R. Santangelo**, director of public relations, Westinghouse Broadcasting Company, New York

Dore Schary, cover boy on a recent *Atlantic Monthly*, advises actors "to perspire as they aspire." He inadvertently points to what's wrong with the characterization, or caricature, that is the television image.



*Programming which inspires community identification*

Consumers and Congress hear gibes about ethics and critical failures. Television subsists on press-agent ball hoo, leaving proper total representation and leadership to a few. (Count them; you need one hand.) We must perspire, not from nightmares, but effort toward an honest and balanced image.

Public relations men are not tranquilizers. If worth their weight in stock options, they should serve more than corporate needs, with deep-seated concern for the care and feeding of our young David (Biblical, not Susskind). They have little choice. In proffering remarks from their own companies, they wade across a Rubicon of industry criticism certain to muddy their presentations.

Why sell out for 30 pieces of print-serving copy? Why look to the mimeo machine as the ultimate in communication, when there are as few sympathetic ears in the fourth estate as there are leaders in our industry?

You can't legislate creative effort or morality. Tv's creative and monetary future depends on program product, the bedrock of any effective image, not commercials. Programming which inspires community identity, like public affairs and broadcast editorials, is a must.

Tv's image needs participation by  
(Please turn to next page)

## FREQUENTLY ASKED BY STATION MANAGEMENT:

# "What have you learned after 15 years, Adam?"



Adam Young

If I had to answer in one breath, I would say: "Never offer an advertiser a radio station which does not deserve his business."

We have never believed in adding stations just for the sake of adding. From the very beginning of our company, we have been interested only in stations which could immediately—or reasonably soon—justify an advertising investment. Our analysis revealed many stations *not* getting business to which audience, cost, and other factors entitled them. Our first list included several of these "hidden values" in addition to established advertising buys. But they all had one thing in common: They believed management had not only the right—but a duty—to determine and create its sound, personality, audience and service profiles—and to take proper action to maintain them. Where management seemed unwilling . . . or unable . . . to create and enforce a product policy, we politely declined.

In due course, hundreds of station managements made commitments to this philosophy of total management. Eventually this philosophy acquired the label of "Modern Radio," a term which has become identified almost exclusively with YoungPresentation, because of our pioneering work with many "Modern" stations.

Sometimes, I hear comments which indicate a belief that "Modern" and "Independent" radio are synonymous. Though "Modern Radio" had its flowering among independents, it is by no means their private domain. Nor does "Modern Radio" mean one kind of music or other programming ingredient exclusively. In fact, any station—network affiliate or independent—may properly be called "Modern" provided it is sensitive to changing needs and tastes, and is properly equipped to create and maintain an effective product.

Our philosophy of offering only the worthwhile led naturally to great emphasis on research. Through the years, we've invested thousands of dollars in studies, in order to help advertisers and agencies buy with maximum effectiveness . . . and to help stations shape product and policies. Volumes of data we've amassed have made us informal headquarters for information on spot radio advertising. Requests pour in from agencies, advertisers, stations and the trade press, even from competing media. The general feeling seems to be: "If it's about radio, ask Adam Young Inc."

We hope you will feel free to call on us for any question about the buying or selling of today's radio.

## ADAM YOUNG INC.



Representing all that's modern and effective in radio today  
NEW YORK (3 E. 54th St.) • ATLANTA • CHICAGO  
DETROIT • LOS ANGELES • ST. LOUIS • SAN FRANCISCO

AFFILIATED WITH YOUNG TV CORP., AND YOUNG CANADIAN LTD.

## SPONSOR ASKS

(Continued from page 49)

every station management. A workable guide of ethics is the Tv Code. This Plymouth Rock hasn't met enough pilgrims. Video morality should start with what is in the Code; minimum standards. Implementation should parallel traffic rules: violators must lose in court if our industry is to police itself.

Television needs community relations involvement, work with special interest organizations, rational press dealings and selling tv via tv, with circuits opened and closed improving consumer and governmental knowledge. Dilution of self-interest will reward a greater self-interest.

**Stephens Dietz**, group v.p., marketing services, Kenyon & Eckhardt, Inc.

The best way to improve the tv image is to improve the product. How? By the networks exercising control over the content of their programs and moving in the direction of complete editorial control. We see no reason why sponsors should control the entertainment portion of televi-

sion any more than advertisers should attempt to control the fiction or articles in magazines or news columns in news magazines and newspapers.

In exercising control of program content, it may well be that the networks will move toward selling on the



*By networks exercising editorial control of programing*

basis of audience delivered—and adjusting their rates accordingly.

We think there are three things the television industry simply cannot get away from—three things that make its job more difficult. The first and most important is the limited selectivity at any *one time*. We can pick up a magazine or newspaper and read what we want when we want, but television fare is not selective, just as the theater is not selective. Some critics have been overly critical because they could not hear a

symphony program, let's say, at the time they wanted to hear it. It was there—but not at the time the critic wanted it to be.

Number two is the bias of competing media which report on television activities. There are men and women paid to criticize television, but television has no one on its payroll whose job is to criticize newspapers and magazines. And they're all competing for the advertising dollar.

Number three is tv's tremendous impact. Many of the things severely criticized in tv happen as a matter of course in other media with little or no reaction. And that is true of advertising as well as editorial content.

The simple truth is: almost nobody is indifferent to tv!

**Donald C. Softness**, director of prom. & public relations, H-R Television, Inc.

What does the word "image" mean, anyway? Even the word has been condensed as a "Madison Ave. expression." In my opinion, an image is a distillation of the sum total impressions and attitudes of anything—from baseball to liechee nuts—held by the public. The tv image, similarly, is a mass projection of countless individual feeling in the viewers minds.



*move up to . . .  
original musical commercials  
of top quality and effectiveness  
created for you by —*

*Phil Davis* musical enterprises, inc.

59 EAST 54 STREET  
NEW YORK 22, N. Y.  
MURRAY HILL 8-3950



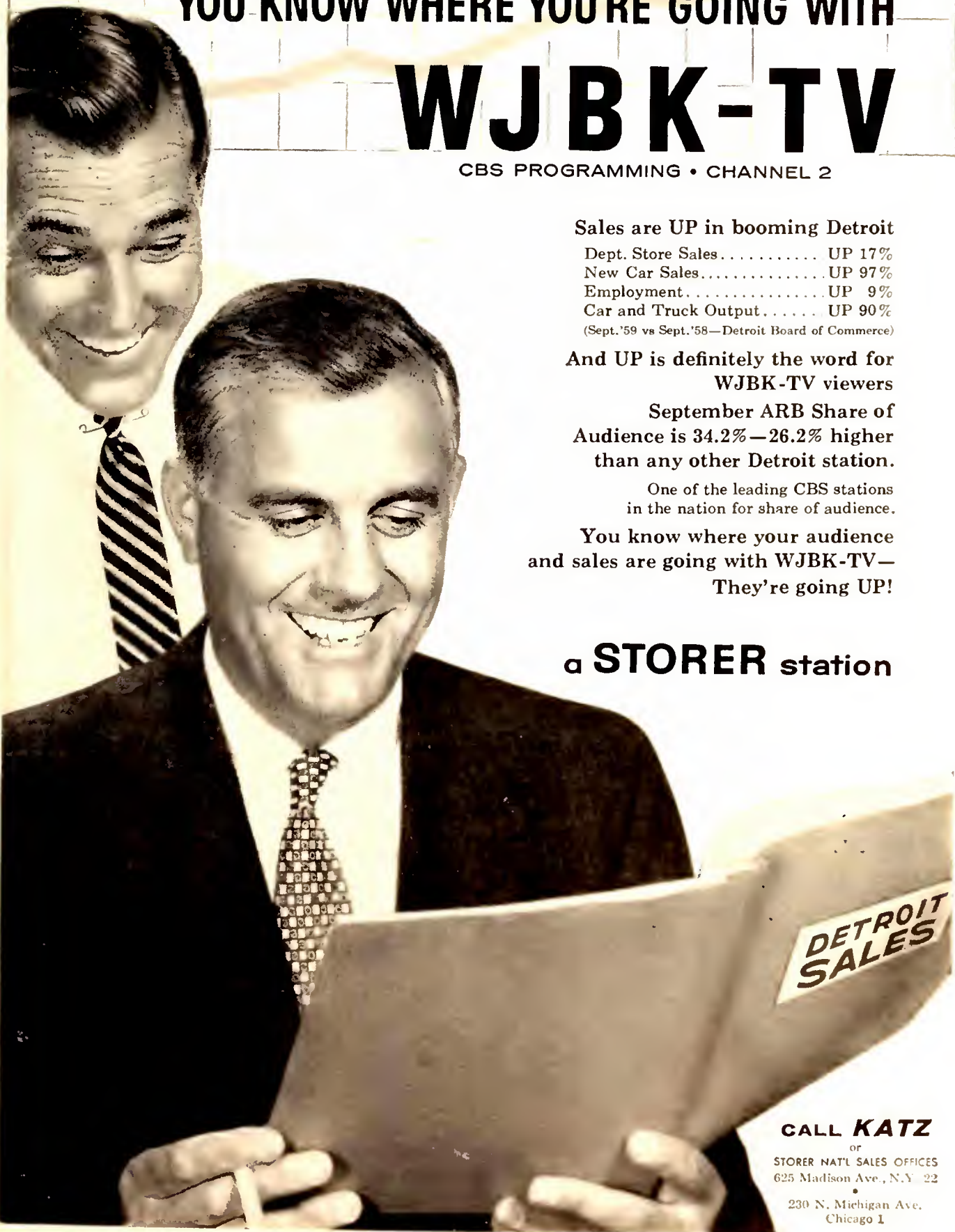
*Through local station prestige, community leadership*

What is television to Luke Adams of Frying Fritter, Ark.? It is his local channel 13. Therefore, the people's opinion of tv has its principal source in the programing, network and otherwise, emanating from local stations.

The individual station has very little control, if any, over what comes in via the co-ax or microwave. But each station has majority control of its reputation. By selective local programing each station can help enhance television's over-all image.

To this end, stations should conform to the various industry codes; have superior know-how and be staffed with experienced personnel; screen feature movies and syndicated films carefully; have a strong local news orientation.

(Please turn to page 52)



# IN DETROIT YOU KNOW WHERE YOU'RE GOING WITH **WJBK-TV**

CBS PROGRAMMING • CHANNEL 2

## Sales are UP in booming Detroit

Dept. Store Sales . . . . . UP 17%  
New Car Sales . . . . . UP 97%  
Employment . . . . . UP 9%  
Car and Truck Output . . . . . UP 90%  
(Sept. '59 vs Sept. '58—Detroit Board of Commerce)

## And UP is definitely the word for WJBK-TV viewers

September ARB Share of  
Audience is 34.2%—26.2% higher  
than any other Detroit station.

One of the leading CBS stations  
in the nation for share of audience.

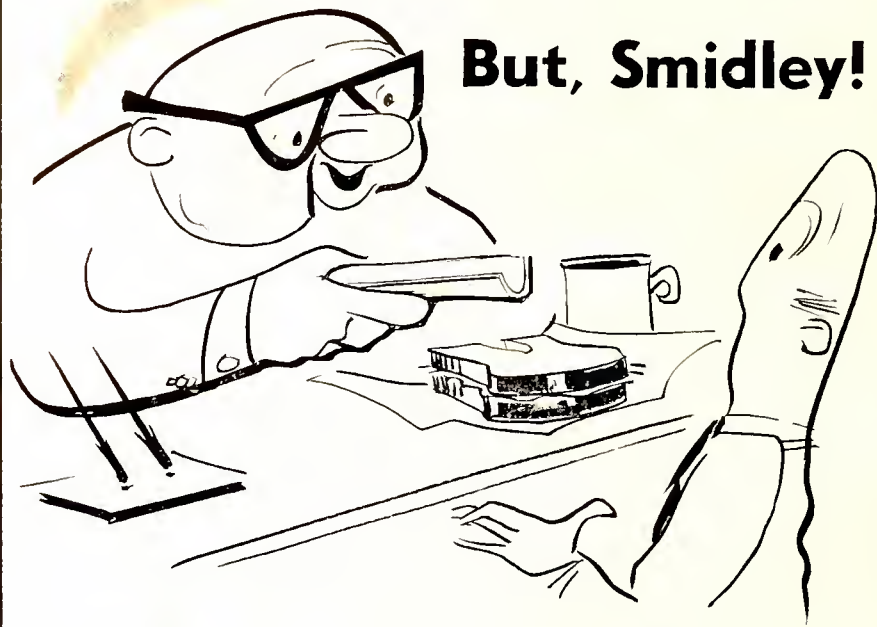
You know where your audience  
and sales are going with WJBK-TV—  
They're going UP!

a **STORER** station

**CALL KATZ**

OR  
STORER NAT'L SALES OFFICES  
625 Madison Ave., N.Y. 22

•  
230 N. Michigan Ave.  
Chicago 1



**But, Smidley!**

## You're the time buyer.

You're the boy we're counting on to spot these things. Here's a market with more drug sales than Toledo or St. Paul . . . more gas station sales than Denver or Boston and you slipped up on it. Smidley, this Cascade Television network is a "must" buy as far as I'm concerned. Think of it, a market like that with just one television operation serving it all.



# 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:

Pacific Northwest:

**GEORGE P. HOLLINGBERY Company** **MOORE & ASSOCIATES**

## SPONSOR ASKS

(Continued from page 50)

Although programing is admittedly the primary ingredient of a station's image, the facility's reputation is based also upon the scores of tangible and intangible acts and attitudes that comprise its public relations.

By public relations I do not mean publicity but the total effect of the hundreds of individual acts and decisions of the station in all its fields of operation, particularly in the area of community relations.

Public service is extremely important, but it should be tailored to the community's specific needs. Its object is, of course, to serve the public, but a by-product of an effective program is community leadership.

The station which is active in local affairs thereby becomes solidly identified with its area. An individual operator is successful in achieving a highly favorable *station* image of prestige and leadership for his own facility; he contributes an important building-block to the nationwide *television* image. ▀

## DINNER-REDY

(Continued from page 35)

tion, 12 to 25 spots per week in day-time hours. In addition, two 800-line newspaper ads would be run (on successive Thursdays). Part of the preparation of this campaign too was a consumer questionnaire to determine even more closely who the Dinner-Redy market was. Income was not as important, says Dan Siesel, agency v.p. as structure of family (number of children, etc.) and attitudes toward prepared foods. Attitude responses underscored for Dinner-Redy and the agency the importance of the quality pitch along with convenience.

"It became more important than ever," says Siesel, "to make sure the 'quick and easy' approach did not outweigh the quality emphasis."

Commercials were recorded to highlight the point in dramatic situations, each involving housewives of the age groups Dinner-Redy was aiming for. Commercials were 45 seconds with a 15-second live tag.

"With only 15 seconds to sum up our message," says Miss Barbour, "the temptation to talk glibly about convenience would be even greater.

(Please turn to page 54)



WeeReBel, Columbus, Ga., shows replica of Confederate Uniform to Mary Dwyer, time buyer, Kenyon & Eckhardt, Inc., New York.

## Have you heard what the WeeReBel said to Kenyon & Eckhardt?

"We have the highest per family income in Georgia."

You'll miss the highest per family income in Georgia, if you don't put Columbus on your schedule. Metropolitan Columbus' family income is \$6,855 annually compared to the Georgia figure of \$5,002. And 83% of the families in this high-income area own TV sets. They view WRBL-TV the most! Check HOLLINGBERY for availabilities on WRBL-TV and WRBL Radio.



# WRBL

TV-CHANNEL 4 • RADIO-5000 WATTS

abc COLUMBUS, GA. CBS

Represented by George P. Hollingbery Co.





# ADVERTISERS

Who know the game best  
(Selling game, that is)

## ARE PLAYING BALL WITH DETROIT'S MOST POWERFUL TEAM...



Get the story from our National  
Reps, or write direct.

	<b>GENERAL OFFICES</b> GUARDIAN BLDG. • DETROIT 26, MICH.	
ROBERT E. EASTMAN & CO. Natl Radio Rep	J. E. CAMPEAU President	YOUNG TELEVISION CORP. Natl TV Rep

### DINNER-REDY

(Continued from page 52)

It was apparent we would have to let station personalities see for themselves that there was a quality story to tell."

The solution was an insulated yellow plastic Dinner-Redy kit containing two packages of each product (turkey slices, ham slices) and a four-minute timer (emphasizing the fact that the product takes only four minutes to heat once the foil bags are in boiling water).

Then Louise Barbour herself set out to deliver as many of the kits as she could personally, at the same time driving home the philosophy necessary to maintain balance in pitching the product.

When she could not visit a market personally, kits were sent to brokers with the names of station personalities to whom they should be delivered. A personal visit by the broker was recommended.

Kits were also used to cement broker relations with buyers and store managers. The "further use" value of the insulated bags (for picnics, etc.) was an added plus.

First-hand acquaintance with the product and complete understanding of the sales pitch, however, was the primary aim in merchandising the product directly to the men who would be selling it on the air. "Don't you believe for a minute," asserts Miss Barbour, "that men don't know how to sell food—once they get a woman's viewpoint on the matter."

Evidence that the 47-market schedule *did* sell Dinner-Redy was seen in an immediate tripling of sales (at the end of the first two weeks of the campaign), which then levelled off to twice the former highpoint. In many areas, Dinner-Redy's campaign cracked chains which it previously could not get into. In addition, station merchandising created excitement about the product that spilled over into the trade area.

It's safe to assume that the success of the Dinner-Redy spot radio strategy will lead other frozen food advertisers to follow in the same path. It's equally safe to suppose that they will keep a sharp eye on what happens to Dinner-Redy under Lever Bros. Final appointment of an agency (rumored to be Kenyon & Eckhardt) is due this week.



**IN OKLAHOMA CITY  
THE STATION WITH  
BY FAR THE  
LARGEST AUDIENCE  
IS ALSO THE  
PRESTIGE  
STATION**

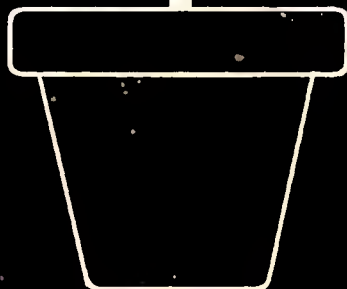
**CALL YOUR  
KATZ MAN  
FOR THE AUDIENCE  
AND COVERAGE  
FIGURES**

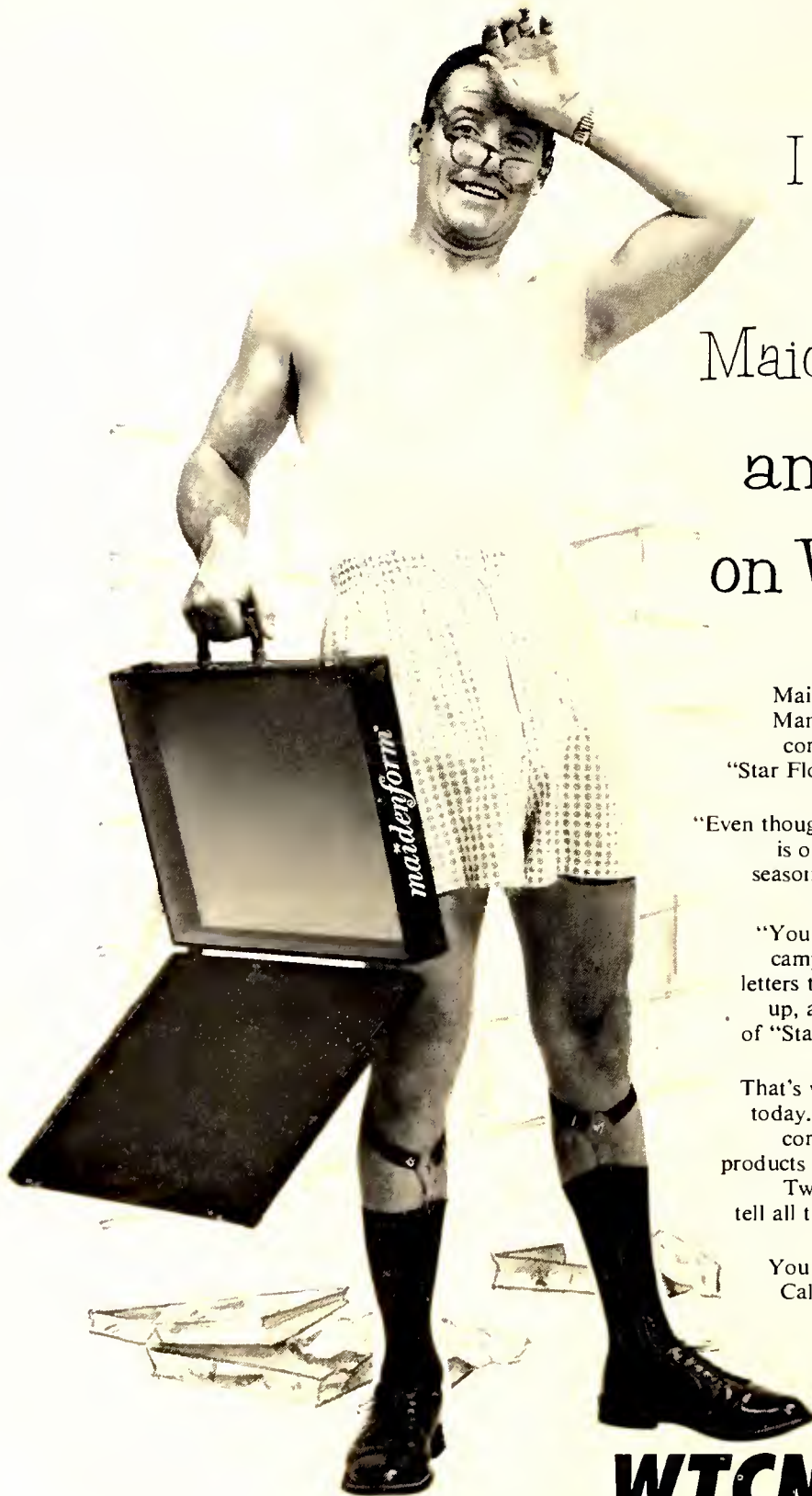
**FOR 39 YEARS  
THE UNDISPUTED  
LEADER IN  
OKLAHOMA CITY  
RADIO**



**Owned and Operated by  
The WKY Television System, Inc.  
WKY-TV, Oklahoma City  
WTVT, Tampa-St. Petersburg, Fla.  
Represented by Katz Agency**

**930 K.C.  
INDEPENDENT  
MODERN  
PROGRAMMING**





I fancied we  
sold all our  
Maidenform Bras...  
and we did,  
on WTCN-TV

Leo Rosenthal is a worried man. As Maidenform's Minneapolis District Sales Manager, he worries when stores sell out completely, as they did when this year's "Star Flower" bra was introduced exclusively on WTCN-TV.

"Even though Maidenform's television campaign is only half way through our current fall season," says Rosenthal, "our big problem has been to keep the stores in stock.

"Your introductory letters announcing the campaign and those wonderful follow-up letters telling about the sales contest you set up, all helped in making the introduction of "Star Flower" in the Twin Cities area an outstanding success."

That's why Leo Rosenthal is a worried man today. Not only did "Star Flower" sell out completely, but sales of all Maidenform products are up substantially in the important Twin Cities market. What's he going to tell all those women if the stores continue to run out of stock?

You should have such problems yourself. Call your Katz man for availabilities on WTCN-TV, Twin Cities.

**WTCN-TV AND RADIO**

ABC STATIONS FOR MINNEAPOLIS-ST. PAUL

Represented Nationally by the KATZ Agency

# WASHINGTON WEEK

28 NOVEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

As the exposure about broadcasting continue to grow and to spread, it becomes more evident that the advertising business will be stamped, at least in public pronouncements, the chief villain.

Logic has nothing to do with it. A fall group has to be found and the chances are mounting that the advertising fraternity fits most conveniently into the role. Hence it will be the chief target of a Congressional and/or Government agency action which might be forthcoming.

Note how most of the stations coming out of Washington or on the rostrum the past week or so have put the accent on the need for sharper scanning and watching of commercials.

Also, the reluctance to talk too menacingly about harder control over programing. After all, you can hold an ad up to discredit with more impunity than in getting away with impugning the taste of any group of viewers or listeners.

Or messing around with anybody's favorite program.

Chief point to bear in mind with respect to possible action against operators of individual radio and tv station is the built-in cooling-off period.

The FCC has most assuredly called hearings on its powers or lack of same to deal with programing. These will drag on for a long, long time before the commission comes to any firm decision on the second and most important object of its hearing. Whether if it has the power to use them, or whether if it doesn't have such powers, to ask Congress to provide them.

The majority of commissioners haven't changed their minds about not wanting to get involved in station programing standards. Despite the sound and fury, Congress will not actually pass any new legislations on the subject while the FCC study is in progress.

Nor would Congress in any case move with startling speed. The legislative process is slow at best, and no sweeping legislation on the particular subject could clear the entire legislative process much before the end of the upcoming Congressional session—if that fast.

Among broadcasters, the networks are still in the greatest danger, largely because Justice Department and FCC proceeding were already in progress when the scandal started to break.

FCC chairman John C. Doerfer sets the tone: in a speech pointedly referring to the constitutional protection against government censorship against broadcast programing, Doerfer just as pointedly said that advertising has no such protection at all.

Doerfer broadly hinted that the FCC might get into regulatory areas concerning radio/tv commercials which the Federal Trade Commission might not reach to its power over false and misleading ads.

While not spelling out his ideas, he appeared to mean good taste, etc.

The advertising fraternity was under indirect attack from a new source, Sen. Warren Magnuson (D., Wash.), Chairman of the Senate Commerce Committee.

Magnuson demanded from the FCC and FTC an explanation as to why their actions have been so limited, threatened legislation next year, and assailed the FTC in particular.

# FILM-SCOPE

28 NOVEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

CBS TV is headed for the adoption of some sweeping changes in programing policies as a result of the Washington investigation. (See details on page 17.)

How all this will affect the company's syndication arm: Any groundrules set up for network programing will definitely apply to CBS Films productions and the scheduling of syndication shows on CBS o&o's.

Paralleling today's question of whether or not canned laughter in film shows is ethical is the technical consideration of whether the practice can be an effective one.

Schwerin dug up these two recent studies in response to the current controversy:

- In a test made during a previous season, an average 56% of viewers stated that they found canned laughter and applause "objectionable."
- In another study, a show with both canned laughter and applause was compared with another that had no additions to the sound track. Here's how they did:

RESPONSE	WITH CANNED LAUGHS	NO ADDED LAUGHS
Enjoyed it more	21%	14%
Enjoyed it less	10%	37%
Made no difference	69%	49%

A CBS spokesman denied the rumor last week that its owned and operated stations were considering a wholesale switch from daytime strip shows to more public affairs programing.

The report suggested that CBS o&o's might drop film comedies and pick up tape public service or similar shows for the sake of a good appearance in Washington.

Whether the report is true or false, station men fear that new government action, if any, by the FCC or by new legislation might take extreme forms.

The relative scarcity of FCC and government actions has left the station men with few past precedents by which to measure their behavior.

Kellogg's has emerged as one of the more notable users of national spot film programing this season.

Capitalizing on 5 to 7 p.m. periods to reach what's largely a children's audience, Kellogg is using Huckleberry Hound and Quick Draw McGraw, both Screen Gems shows, through Leo Burnett.

During this six-month period, Huckleberry Hound led its time periods in 16 or more of 20 major cities: Here are ARB six-month averages for 20 markets.

CITY	RATING	CITY	RATING
Atlanta	18.1	Los Angeles	11.6
Baltimore	16.1	Milwaukee	18.1
Boston	11.8	Minneapolis-St. Paul	17.2
Chicago	13.9	New Orleans	16.0
Cincinnati	19.8	New York	11.1
Columbus	21.3	Philadelphia	6.5
Dallas-Ft. Worth	15.5	Sacramento	27.3
Detroit	14.3	St. Louis	13.4
Indianapolis	21.0	Seattle-Tacoma	22.0
Kansas City	24.7	Washington, D. C.	8.9

Felix the Cat will probably be the first syndicated series to be given a Hollywood-style charity premiere with all the trimmings.

Westinghouse Broadcasting and TransLux will cooperate in a New York promotion on 29 December for the benefit of CARE with \$15 a seat admissions.

**Sharp syndication selling practices in recent months have caused stations to bring up their guard.**

Station complaints directed against specific syndicators have included the following:

- Pilot films that are produced for as much as \$75,000 as network hopefuls which are passed into syndication to be produced for only \$25,000-30,000.
- Different production personnel on the actual series than in the pilot film.
- Aiming for only 39 films at rock bottom cost rather than investing in a series that might run for several years if encouraged.
- Switching the emphasis of a series from, say, action to human interest to suit one regional advertiser without letting other buyers know.
- Changing the basic casting of a series to save on talent costs.
- The transformation in attitude of syndicators who want to become network suppliers and may treat their regional and station clients as second-class.
- Failing to come up with enough praiseworthy syndication programming during 1959.
- Reorganized companies that ignore the obligations of their predecessors.

One station had a sour experience on one show with one distributor, and has now rewritten its entire standard syndication contract so as to spell out details on production costs, the producers, the talent, and the format and approach of the series.

## COMMERCIALS

The whole question of what makes a commercial "phoney" is getting a new hearing in the light of developments in Washington.

For a report on this controversial subject, see p. 29, this issue.

**Two common mistakes made with commercials are dumping campaigns too soon or staying with a deteriorated one too long.**

In the first case, the advertiser tires of his own campaign before the public does; in the second case, he stays with the campaign because the product is doing well—even if the commercials are no longer effective.

A new Schwerin study, culled from below, has gone into the dangers of the second type of error: 1. Here Schwerin traces what happened to a household product that stood pat on its commercials in the face of a competing brand:

COMPETITIVE PREFERENCE	BRAND "A"	BRAND "B"
July 1955	64%	not yet on market
June 1956	64%	not yet on market
November 1957	45%	27%
January 1959	39%	37%

2) Exposure was termed the main element in commercial wear-out. In a separate study of two products sold in the same way by the same advertiser (a straight sell commercial of comparative brand demonstration), there were drastic differences of effectiveness, depending on exposure, as follows:

EFFECTIVENESS WHEN INTRODUCED (SRC* Competitive Preference)	AFTER 25 EXPOSURES (four mos. later)	AFTER 100 EXPOSURES (eight mos. later)
Household Product "X"	20	15
Household Product "Y"	20	6

\*Stands for Schwerin Research Corp.

# SPONSOR HEARS

28 NOVEMBER 1959

Copyright 1959

SPONSOR  
PUBLICATIONS INC.

Another career to watch rise in the upper stratum of CBS is that of Sig Mickelson, recently named president of the newly created news division.

His stock on the 20th floor board at 485 Madison Avenue keeps going up as a fluid operator, ear-to-the-grounder, strategist and solid industry citizen.

The reps at the moment are proving exceptionally lucrative customers for the airlines and railroads.

They're burning up distance in quest of the stations that H-R will have to relinquish to accommodate Corinthian exclusivity and also stations allied with rep firms they think are not in such good shape.

The tv networks are giving serious thought to cutting out the long-standing practice of Christmas gifting newspaper and magazine tv columnists.

It will be due to more than retaliation at the clobbering the network has received in the quiz mess from print; it will dispose of the question raised about the press' frequent freeloading on junkets and other network expansiveness.

A lot of water has passed under the radio bridge the past 20 years and among the phenomena of this span worth noting is the rocklike popularity of Ma Perkins.

Ma Perkins ranked as the No. 1 daytime serial in 1939 and it's still up there on top in 1959.

If you don't think that advertisers give deep consideration to the impact of their choice of media on the field sales staff, mull over this report out of Chicago.

A midwest advertiser, heavy in both tv and radio, advised reps that he was pulling out of air media for the time being and putting the money in magazines.

His reason, curious as it may be: Though the results from tv and radio have been more than satisfactory, it was imperative to reinspire the staff and it was his opinion that the most effective way to do it was a drastic media change.

(See How to Pre-Sell Radio/Tv series, 17-31 October SPONSOR issues).

A competitive gimmick being used by some rep salesmen which timebuyers deem as anything but advancing radio's cause:

Exhibiting the logs of the other "top" stations in the market to show how overcommercialized their schedules are.

Look for WLS, Chicago, to switch its image from farm to metropolitan but for AB-PT to keeping and promoting the three farm papers involved in the sale.

The publications have always been and continue to be moneymakers.

It also looks as though Glenn Snyder, who's headed the station since the Prairie Farmer took over, and a kingpin among operators, is retiring.



Wynn Speece, WNAX-570 "Neighbor Lady," shown accepting the sterling silver bowl awarded to the top radio award winner in the GMA "Life Line of America" Trophy Awards Competition. Don D. Sullivan, Vice President, Peoples

Broadcasting Corporation and General Manager of WNAX received bronze plaque. Presentations are being made by Paul S. Willis, GMA President (left).

## GROCERY MANUFACTURERS AWARD TO WYNN SPEECE WNAX 'NEIGHBOR LADY' TO ALL BIG AGGIE LAND

Thanks to the Grocery Manufacturers of America, Inc. for the honor they have bestowed on radio WNAX-570 and her famous air sales personality, Wynn Speece. The entire staff of WNAX-570 is extremely proud of the accomplishments of Wynn Speece. And all of

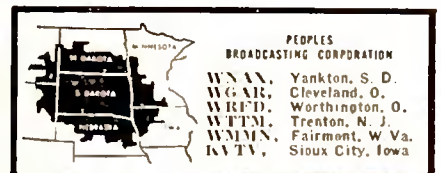
Wynn's friends here in Big Aggie Land are as happy for her as we are. Congratulations to Wynn as the Top Award Winner in the GMA Life Line competition. Personalities like Wynn Speece have made WNAX-570 the long-time favorite in Big Aggie Land.

To effectively sell the 609,000 radio homes in the five-state, 175 county region of Big Aggie Land, sell on the station more people listen to and depend on—WNAX-570.

See your Katz man for complete details.

# WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES  
PEOPLES BROADCASTING CORPORATION  
Yankton, South Dakota      Sioux City, Iowa



# NEWS & IDEA WRAP-UP

**WASHDAY IN NEW YORK.** Cooperating with the big city's Sanitation Dept. and Citizens Committee, WABC staged a 13-hour marathon in Times Square urging New Yorkers to keep city clean. Joining sanitation commissioner Paul Screvane (third from right) in mammoth mop job: stationites (l-r) Maria Michaels, Fred Robbins, Julie McGee, Al Lohman, Jr., Dorothy Dolliver



**"JAZZ CORNER,"** KSTP, St. Paul-Minn. program hosted by Leigh Kamman (l), put on art contest, exhibited 45 originals in local coffee house. First prize: \$50 from station; runners-up copped art courses and supplies



**NYET FROM NIKITA!** In an exclusive KOLN-TV, Lincoln, Neb. farm dept. interview, Roswell Garst of Coon Rapids, Ia. (c) tells Carl Deitmeyer (l), Les Blauvelt, Khrushchev's sent no word since he visited Garst last fall



**Laolin Plus** is set to launch, nationally, its new color shampoo—Wash 'N Tint.

To support this introduction, the cosmetic firm will use more than 5,000 tv and radio spots per week in 163 markets. Bulk of tv and radio spot campaign will be placed on local stations of the three networks as well as leading independent radio and tv stations in the principle markets.

Agency: EWR&R.

**The International Nickel Co.** has completed plans for the biggest retail campaign ever staged to promote stainless steel consumer products.

Some 61 leading department stores will participate in the promotion—dubbed "The Glean of Stainless Steel."

Inco will launch its ad program, supporting the promotion, during the

**A MAN'S WORLD** was created for Davey Tyson, WAMP, Pittsburgh, by over 2,000 women joining his first anniversary celebration for program tabbed *Austin Teleparty*, which airs both sides of listeners' phone calls





first week of February, via news broadcasts on 31 radio stations throughout the country.

Last years Inco, a big news sponsor, spent a half-million dollars in radio.

“Just as this shield helps protect me”: These familiar words used by Colgate in its Dental Cream tv ads were termed “deceptive” this week in a formal complaint issued by the FTC against the Colgate-Palmolive Co.

Specifically, the complaint alleges that the dentifrice does not completely protect users’ teeth against decay, by forming a “protective shield” as claimed in the company’s tv ads.

**Strictly personnel:** Verne Kelley, elected v.p.-advertising and public relations of the Greyhound Corp. . . . Howard Lochrie, appointed advertising manager for the Birds Eye di-

vision of General Foods Corp. . . . **Robert Dennis**, named general sales manager for Bu-Tay Products, Ltd., Los Angeles manufacturer of Rain Drops, Diaper Sweet and George.

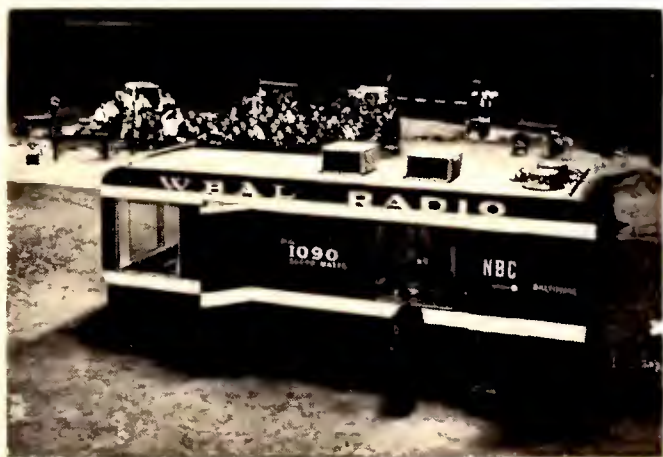
## AGENCIES

**Agency appointments:** Pepsi-Cola Bottling Co., Los Angeles, billing about \$1 million, to **Y&R**, Los Angeles . . . Pabst Brewing Co.’s East-side Beer, from Y&R, to **Kenyon & Eckhardt**—the agency for Pabst Blue Ribbon and Blatz Beer . . . 42 Products Ltd., Santa Monica, Cal. producers of men’s toiletries, to **Fletcher Richards, Calkins & Holden**, Los Angeles . . . Trade and consumer advertising and promotion for KCBS, San Francisco, to **Johnson & Lewis**, San Francisco . . . Gerber Plastic Co., a subsidiary of Gerber Products, to **Atlantic/Bernstein Associates**, New York . . . Gateway Flakes, Inc., new potato

processing firm in Barnesville, Minn., with plans for a tv campaign, to **Kerker-Peterson**, Minneapolis . . . American Copper Sponge Co., Woonsocket, R. I., to **Daniel F. Sullivan**, Boston.

**Account resignation:** Wilson & Co. and Kenyon & Eckhardt are terminating their relationships. The Chicago meat firm, with K&E for two years, billed \$1.25 million. Reason for the break: “Product conflicts with some of the agency’s other clients.”

**New agencies:** John W. Shaw Advertising, Chicago, extending its services with the formation this week of **Grabin-Shaw Advertising**, Milwaukee, headed by George Grabin . . . A new industrial advertising and marketing agency, to specialize in pharmaceuticals, **Long Vineis White, Inc.**, is now operating at 10 Pine Street, Morristown, N. J. . . . C. Ralph Bennett and Edward G. Chase,



**NAVAL HIGH NOTE** is scored each Saturday over WBAL, Baltimore, by the 85-piece Naval Academy Band under the baton of Lt. Commander Max Corrick. Aired from new Naval Academy Field House at Annapolis, program spans musical tastes from Beethoven to Basin St.



**FOR RADIO ONLY.** Present for recent dedication of KMOX, St. Louis’ new CBS studios exclusively for radio facilities were (l-r) Dr. Frank Stanton, pres. CBS; Robert Hyland, v.p.-gen. mgr. KMOX; Jules Dundes, CBS radio v.p. sta. admin.; Arthur Hayes, pres. CBS radio



**TALK ABOUT FOOD**—Wynn Hubler Speece (r), “Your Neighbor Lady” of WNAX, Yankton, S.D. is awarded silver bowl (top prize), for radio food reporting in Grocery Mfrs. of America trophy competition, by assn. pres. Paul Willis (l). Bronze plaque went to Donald D. Sullivan, station’s vice president and general manager

both formerly of Fred Gardner Co., have formed **Bennett & Chase & Co.** at 211 East 58th Street, New York.

They were named v.p.'s: **Timothy Stone**, **Norman Grulich**, **David Mixer** and **Joseph Marone**, at B&B . . . **Harriet Olguin**, at Friend-Reiss Advertising . . . **Lester Gottlieb**, at General Artists Corp. . . . **Andrew Zeis**, at Compton, Chicago . . . **Gerald Shapiro**, at Norman, Craig & Kummel.

They were also appointed: **Robert Burton**, to the board of directors and **Victor Armstrong**, to a senior v.p., account management, at K&E . . . **Charles Rheinstrom**, returning to JWT to assume major account management responsibilities . . . **Evon Prose**, to Campbell-Mithun's Los Angeles office as media supervisor on all accounts . . . **Russell Young**, to the new post of director of tv/radio operations at D'Arcy, Chicago . . . **Russ Ford**, named director of tv/radio commercial pro-

duction at D.C.S&S . . . **Diana Wear**, to media director at Charles Bowes Advertising, Los Angeles . . . **John McElroy**, to the Chicago account service staff of Wade Advertising . . . **Jack Riley**, account executive, Glenn Advertising, Ft. Worth . . . **Robert Davis**, broadcast copy supervisor, at VanSant, Dugdale & Co., Baltimore . . . **Robert Johnson**, account executive, Aubrey, Finlay, Marley & Hodgson, Chicago . . . **Roger Railton-Jones**, account executive. The Chester Gore Co., New York.

# WWTV Alone Sells the Market: CADILLAC AREA SALES ARE GREATER THAN NEW HAMPSHIRE'S!

WWTV

Retailers in the Cadillac-Northern Lower Michigan market sell more goods than are sold in all of New Hampshire\*!

And no other salesman even *begins* to cover this market for you as well as WWTV, Cadillac! WWTV has NCS No. 3 daily circulation, *both daytime and nighttime*, in 36 Northern Lower Michigan counties. The Cadillac-Traverse City metropolitan area ARB survey (May, 1959) gives WWTV the No. 1 spot in 202 of 250 competitive quarter hours surveyed, Sunday-Saturday.

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of out-state Michigan worth having. *If you want it all, give us a call!*

*\*New Hampshire's retail sales (1/1/58-1/1/59) were \$689.8 million. Sales for the same period in 36 Northern Lower Michigan counties were \$809.7 million.*

NCS No. 3 shows that WWTV has daily circulation, both daytime and nighttime, in 36 Michigan counties.

## The Feltzer Stations

WKZO TV — GRAND RAPIDS KALAMAZOO  
WKZO RADIO — KALAMAZOO BATTLE CREEK  
WJEF FM — GRAND RAPIDS  
WJEF FM — GRAND RAPIDS KALAMAZOO  
WWTV — CADILLAC, MICHIGAN  
KOIN TV — LINCOLN, NEBRASKA

Associated with  
WMBD RADIO — PEORIA, ILLINOIS  
WMBD TV — PEORIA, ILLINOIS



# WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER  
CBS and ABC in CADILLAC  
Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Add to personnel moves: **Marge Kerr**, casting director of Y&R, to president of People & Productions, New York . . . **Gene Del Bianco**, to broadcast media director of the Harold Cabot Co., Boston . . . **James Richardson**, to a v.p. of Caldwell, Larkin & Sidener-Van Riper, Indianapolis . . . **James MacVicker**, to Compton as an account executive . . . **Laurence Kepler**, to account executive at Reach, McClinton & Pershall, Chicago . . . **George Dunn**, appointed director of research at Honig-Cooper, Harrington & Miner, San Francisco . . . **James Rankin**, to creative supervisor of tv and **Irving Holcomb**, to account executive at Norman, Craig & Kummel . . . **Richard Geary**, to radio timebuyer at Honig-Cooper, Harrington & Miner . . . **James Judge**, to the agricultural division of Aubrey, Finlay, Marley & Hodgson, Chicago.

**Retirement:** **Fred Barrett**, as v.p. in charge of media at BBDO . . .

**Resignation:** **Frederick Mitchell**, as v.p. and manager of the New York office at Needham, Louis & Brorby.

## FILM

The syndication spotlight has been falling with increasing frequency in recent weeks on Canada, due to the expected opening of new production sources and new film markets there in the near future.

Last week Screen Gems, for example, made two affiliations that will affect their production and sales ties in Canada.

They are:

- **Sovereign Films** of Toronto and Screen Gems came to a long term agreement for tv film distribution in

Canada. This also calls for a Canadian-controlled company to be set up to make film and tape shows in Canada; some of these are intended for sale in other countries as well.

• **Screen Gems (Canada) Ltd.** took over all tv film distribution of **Telepix Movies, Ltd.** Both companies are headquartered in Canada.

**Production and programs:** ITC took over *Frontier Correspondent* from S-P Productions . . . Crosby/Brown Productions will syndicate *Death Valley Days* in a deal with U. S. Borax and McCann-Erickson . . . Tel Ra Productions of Philadelphia is now listing five sports series among its offerings.

**International:** Fremantle reports first sales in Peru; purchased were Spanish-dubbed *Pm The Law* and *Hopalong Cassidy*; the same shows were also sold in Venezuela.

**Commercials:** Kudner Agency producing commercials for Colorforms using two cartoon characters . . . Film commercials took 11 of the 33 tv awards of the **Chicago Art Directors Club** last week, as follows: Medals went to U. S. Steel, Ford, Seven Up, Faygo, Shamrock Oil, Northwest Orient Airlines and the May Co.; Merit awards went to Dodge, Renault, Peoples Gas, Light & Coke Co., and Thorofare Markets. There were 225 entries.

**Strictly personnel:** Sam Lomborg appointed European Sales Manager

for NTA . . . **William Andrews** named sales manager of ITC syndicated divisions . . . **Al Simon**, president of Filmways Television Productions, last week denied rumors that he was resigning to join Twentieth Century Fox TV.

**Promotion:** *Bozo the Clown* named honorary fireman by New York City fire department; the Jayark series is carried on WPIX.

**Sales:** MCA's *Mickey Spillane's Mike Hammer* sold to De Roy Jewelers in Pennsylvania, Eckerd Drugs in North Carolina, Knight Furniture and Hub City Motors in Louisiana, and Lewis Tires and Bravo Macaroni in upper New York state.

**Feature films:** Remeo toys' use of feature films as children's spectacles through Webb Associates agency on WPIX, New York, reports a high time period rating.

**Ratings:** A WPIX, New York study of two time period exposures for individual syndicated shows reveals a ratings result approximately twice as high as one exposure. Shows involved are *This Man Dawson* and *Brave Stallion*. The combined two-exposure score on this independent station was claimed to be higher than ratings of some once-exposed shows on network flagships.

**NAB tape survey:** Videotape recorders are now making significant contributions to programing, production, personnel scheduling, and sales,

according to a NAB survey. Of 96 stations surveyed, 65% made useful replies. Of these, 73% were in markets where at least one other station also has tape. Of the respondents, 67% had one machine and 35% had two. It was predicted by 86% that soon they would need two machines. **Regarding the three main advantages** of the machines, the stations placed them in this order: *first*, as programing and production aids; *second*, as helps in personnel scheduling, and *third*, as a cost saver. A *fourth* factor mentioned was tape as a sales aid and as an instrument to develop new sales. **Regarding the drawbacks of tape**, stations listed these factors: *first*, high initial cost; *second*, too much time spent in re-making takes; and *third*, costs of the tape itself, and of maintenance and personnel. Members of the NAB video tape committee are: **Norman Bagwell**, WKY-TV, Oklahoma City; **Raymond J. Bowley**, Westinghouse Broadcasting, New York; **Virgil Duncan**, WRAL-TV, Raleigh; **Stokes Gresham**, WISH-TV, Indianapolis; **John Houshouris**, CBS TV, New York; **William Michaels**, WJBK-TV, Detroit, and **Kenneth Tredwell**, WBTB, Charlotte.

## NETWORKS

NBC TV's "double standards" blowup at Time, Inc., and the attendant challenge that Time cancel its network affiliations can have broader implications.

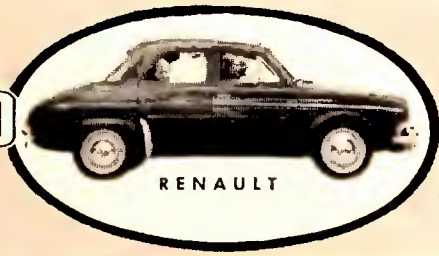
Asked whether the network was

**COMMENT VENDRE-T-ON FRANCAISE L'AUTOMOBILE  
6,000,000 eyes/ears—listen/watch Green Bay's Channel 5**

## LE TELEVISION

That's why IMPORT MOTORS of Appleton, Wisconsin chose WFRV to sell their French Imported RENAULT Dauphine. A ten second adjacency following "LAW OF THE PLAINSMAN" has been used since the show premiered. Their commercial drew comments, customers from all over the rich Fox River Valley and many other cities in North East Wisconsin. IMPORT MOTORS remarkable INCREASE in sales, dramatically proves the effectiveness of Green Bay's quality station!

**TRÈS  
GRAND**



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

**INCREASE**  
**wfrv green bay 5**

highest tower . . . maximum power

extending the same challenge to newspaper ownerships that have been strongly critical of tv's questionable practice and that hold NBC TV affiliations. the NBC retort was:

"Any publication that thinks the shoe fits ought to wear it."

In answer to NBC's query on why Time, Inc., continued its network affiliations after an article in *Time* in April 1957 exposed dubious high-jinks in quiz shows, **Wes Pullen**, operator of the Time stations said:

"We have not, as yet, met the standards in local programing that

our magazines have called for. But that is our aim and we are glad to accept Mr. (Bob) Sarnoff's challenge to try to reach it. However, we must depend on the networks for presentations beyond the reach, resources and responsibility of local stations."

**Network tv sales and renewals:** The 10th presentation of *Amahl and the Night Visitors* has been set on NBC TV, Christmas Eve, for **Pontiac** (MacM, J&A) . . . *Restless Gun*, currently seen on ABC TV Monday through Friday, 12-12:30 p.m., will

expand its schedule to include Saturdays, for **Sweets Co.** (Henry Eisen) . . . **Colgate** (Bates) has renewed thirds of *Laramie*, on NBC TV, Tuesdays, 7:30-8:30 p.m. through the 1959-60 season . . . **Lever** (NL&B) has renewed segments of NBC TV's daytime series, *Concentration* through 1960.

**AB-PT**, last week, entered into an agreement to purchase the stock of **Prairie Farmer Publishing Co.**

The company, and its subsidiaries, publishes three farm publications in the midwest—and owns a 50% stock interest in WLS, Chicago. (AB-PT owns the rest of the Chicago station stock.)

**New network affiliates:** To CBS Radio, five stations, including WKNE, Keene, N. H., which disaffiliated last year. Other joining stations are: WBRK, Pittsfield, Mass.; WKNY, Kingston, N. Y.; WKVT, Brattleboro, Vt.; and KREX, Grand Junction, Colo. . . . To **Mutual Broadcasting:** KLOQ, Yakima, Wash.; KBKC, Kansas City; WROD, Daytona Beach; and WESX, Salem, Mass.

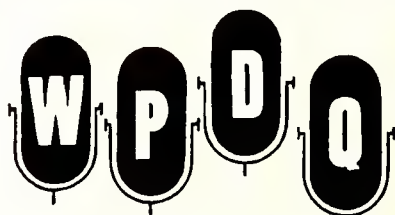
**Network personnel:** **Robert Milford**, to the new post of director of network programs for CBS TV, New York . . . **Harold Wagner** rejoins Mutual as manager of station services . . . **John Day**, appointed v.p. news and **Robert Lang**, v.p.-administration, for CBS News . . . **Michael Hanns**, of WHCU, Ithaca, N. Y., to the board of directors of CBS Radio Affiliates Association.

## HAVE A DRINK ON US !\*



Hit the rich Jacksonville market with the impact of a 10th frame strike . . . with WPDQ, Jacksonville's impact station, delivering the most active buying audience in the Southeast! \*Now hit the jackpot . . . the first agency guy or gal who correctly identifies the error in form of the illustrated bowler, and writes, phones, or wires Bob Feagin at WPDQ, will receive a case of his favorite beverage.

Delivered by  
Venard, Rintoul and McConnell, Inc.  
James S. Ayers, Southeast  
5000 Watts 600 KC  
Jacksonville, Florida



If you want impact in Jacksonville, Florida . . . use WPDQ!

## RADIO STATIONS

WMCA, New York, has acquired control of **Radio Press International**—an independent news-gathering service supplying voice transmissions to some 50 radio stations.

According to **R. Peter Straus**, president of WMCA, and the new president of RPI: "RPI will offer a service which stations can purchase and which is the equal in quality and quantity of any which network organizations provide their affiliates."

Thirteen am stations in the San

**San Francisco-Oakland Bay Area announced the formation, this week, of a new group dubbed the San Francisco Radio Association.**

Its purpose: to present aggressively the story of radio as a vital advertising medium in the ever-growing Bay Area.

**The need for public acceptance and a better public image of both broadcasting and advertising were discussed this week by two station executives.**

The one: **Worth Kramer**, executive v.p. and general manager of WJR, Detroit, urging the Texas Association of Broadcasters to "study your community and/or your area in the light of your audience's advanced or enlightened needs and desires" as a step toward "true public acceptance."

And the other: **Ben McKinnon**, general manager of WSGN, Birmingham, telling the Atlanta Advertising Club that it was up to people engaged in advertising to help eliminate the tawdry and offensive advertising, and do a better job in telling the public about "advertising's vast contribution to our economic and social system."

**Ideas at work:**

• **Let it snow, let it snow:** In line with the record-breaking temperature nose-dive in Omaha last week, **KOWH** held a snowflake contest—asking listeners to guess the time and the date of the first snowfall in the area. The number of guesses in one week: 359.

• **Sitting in the back seat:** To tie in with the hit record of that title, **KIOA**, Des Moines, ran a contest to see just how many girls could squeeze into an average automobile. Station asked the crowded cars to drive to its studios, offering people in the auto containing the largest number, steak dinners and a movie, escorted by **KIOA's** d.j.'s Winning car, a four-door Chevrolet, contained 23 girls, ranging from six to 17 in age.

• **Who needs a wide screen for a good travelogue:** When editors from leading Canadian and American newspapers toured Florida, **WMJF**, Daytona Beach, by pre-arrangement, had every radio in the 21-car motorcade tuned to the station. As the caravan entered the area, the station greeted all the visitors by

name, and then via travel commentary on the landmarks, conducted them on a scenic tour of Daytona Beach.

**Station purchases:** 99.6% of the stock of Southshore Broadcasting Co.'s **WJOB**, Hammond, Ind., to Chicago businessmen, including Julian Colby and David Smerling of ABC Vending Corp., for \$435,000 . . . **KGRN**, Grinnell, Ia., and **KNIA**, Knoxville, Ia., to Forest Mitchell, program director of KIOA, Des Moines, for \$63,000. All sales here brokered by **Hamilton-Landis & Associates**.

**This a 'n' data:** **Bartell Family Radio's** documentary, *The Critical Years*, is being sent to universities and colleges to be used for classroom discussion and analysis . . . **WEBB**, Baltimore, awarded a \$250 scholarship to a college radio student, and the opportunity for him to gain experience at the station at the rate of \$1 an hour . . . **WFDF**, Flint, Mich., is circulating its new brochure containing letters from clients and agencies on radio success stories in the Flint market . . . **Kudo:** To **WSB**, Atlanta, the Georgia Farm Bureau Federation media award for outstanding service to agriculture . . . **Anniversary:** **KABC**, Hollywood, now celebrating its 30th birthday.

**Station staffers:** **Norman Reed**, appointed v.p. in charge of public relations, and **Ed Studney**, named program manager at **WWDC**, Inc., Washington, D. C. . . . **Jack Thayer**, to general manager of **WHK**, Cleveland . . . **John Revisore**, to manager, **WYLD**, New Orleans . . . **Willard Kline**, general manager, **KFOX**, Long Beach, Cal. . . . **Tom Shanahan**, to station manager of **WEMP**, Milwaukee . . . **Richard Leader**, to general sales manager, **KWIZ**, Santa Ana . . . **Day Stallard**, named manager, **KCKN**, Kansas City . . . **Carlos Rivas**, to station manager of **KGMB**, Honolulu and **KHBC**, Hilo.

## TV STATIONS

**TvB unveiled "The Exponential," a new large-screen presentation, before some 900 station, network, representatives, advertising and agency executives gathered in Chicago last week for the**

**Bureau's fifth anniversary meeting.**

Said the presentation: Advertising is needed to keep production high—to keep the growth curve of production upward, to avoid reaching the "exponential" or plateau where sales level out.

First need in advertising, **TvB's** George Huntington said, is sheer coverage. And to turn coverage into reach, an advertiser must then attract, intrigue and intrude. "The communication medium to do this today is tv."

**The general theme running through a majority of the speeches at the meeting was tv's responsibility to clean up its own house—without outside legislation.**

For instance, **Roger Clipp**, v.p. of the Triangle radio and tv stations, and **TvB** board chairman, urged that self-regulation by stations and networks begin immediately. "And the framework of such regulation is in existence—it encompasses the **NAB Tv Code**."

**Clipp called for expansion of this Tv Code.** "A more complete set of rules must be drafted," he added.

## MANAGERIAL-SALES EXECUTIVE AVAILABLE

Young man, 36, 15 years experience in broadcasting field, now "shopping around" for new key managerial and/or sales post. Hard-hitting salesman with outstanding record beginning with retail thru to agency level. Experienced as both manager and sales manager. Excellent references, fine record; qualified for top five-figure bracket income. Background includes programming-production, national rep sales. If interested please write care of **SPONSOR**, Box 19.

"The network, national spot and local commercials, which meet those standards would be entitled to carry, on the screens, an NAB seal of approval. Those commercials not meeting the standards would not be given the right to display the Seal." A similar Seal would apply to tv programs—syndicated or network.

Broadcasters should have full control over all programming, including commercials, agreed FCC chairman, John C. Doerfer. However, he cautioned, "unless the industry moves promptly to eliminate

distasteful forms of deception in entertainment and commercials, you may well expect an impatient Congress to do it quickly."

Doerfer assured the industry that hurried steps would not be taken to revoke licenses for minor offenses. But he did caution station men that repeated offenses would be seriously reviewed when station license renewal time comes around.

Arthur C. Nielsen, chairman of the A. C. Nielsen Co., assailed the attack against ratings as revealing an ignorance of research.

**Official actions at the TvB meeting included these:**

- The board approved a 1960 budget \$1,050,000; and the installation of a tv tape recorder at the Bureau's new New York Headquarters—1 Rockefeller Center.

- **Elected these officers:** Chairman, **Otto Brandt**, v.p. of KING-TV, Seattle; secretary, **Glenn Marshall**, WJXT, Jacksonville; treasurer, **Payson Hall**, Meredith Publishing Co.; directors, **Gordon Gray**, WKTU, Utica; **Clair McCollough**, WGAL-TV, Lancaster; **Richard Borel**, WBNS-TV, Columbus; **John Murphy**, Crosley Broadcasting; **Donald Kearney**, Corinthian Broadcasting; and **Glenn Marshall**.

(For more on TvB presentation, see page 33.)

**Metropolitan Broadcasting Co.** acquired this week, from the Gannett newspapers, KOVR-TV, Stockton-Sacramento.

The purchase was for 96.5% of KOVR-TV stock for \$3.5 million. (See Radio/Tv Newsmakers, page 72.)

**Two no trump:** Ardent bridge playing fans can now prove their talents in a new contest on KETV, Omaha. The idea: station will flash a typical bridge hand on the screens, asking viewers to count the number of points held according to the Goren system.

**This 'n' data:** WSAZ-TV, Huntington-Charleston, celebrating its 10th birthday this week . . . CBS president **Frank Stanton** will address the first luncheon in the 1959-60 series presented by the **Academy of Tv Arts and Sciences**, in New York, 3 December.

**Kudos:** **Ruth Lyons**, star of *50-50 Club* on WLW-TV, Cincinnati, named the most cheerful tv personality by RCA . . . **KGW-TV**, Portland, Ore., granted the National Safety Council's public interest award for service to farm safety . . . **WSOC-TV**, Charlotte and **WSAZ-TV**, Huntington-Charleston, recipients of the **Strietmann Biscuit Co.**'s merchandising awards.

**On the personnel front:** **Harvey Glaseock, Jr.**, named assistant to the president at Metropolitan Broadcast-

MINNEAPOLIS-ST. PAUL

**WJBL** ADULT RADIO

...going forward **FAST**

**2 NOW\***

**WHAT NEXT ? !**

\* Rating details on request

**William V. Stewart**  
President

**Daren F. McGavren Co.**  
Nat'l Representatives

ing Co. . . . **Robert Rieh**, to general manager of WDSM-AM-TV, Duluth . . . **William Grogan**, to director of sales, Cascade Tv . . . **Fred von Stade**, to national sales manager, WTVN-TV, Columbus, O. . . . **Bob King**, to general manager, KSWO-TV, Lawton-Wichita Falls . . . **Robert Harris**, named director of advertising and sales promotion at WNTA-TV, New York . . . **Arthur Wittum**, to advertising and sales promotion manager for KNX, Hollywood.

Add to personnel moves: **Joe Baker**, to local sales manager, KMTV, Omaha . . . **Al Hubbard**, to account executive, KCOP, Los Angeles . . . **Russ Severin**, to station and sales manager of WLOS-TV, Asheville, N.C. . . . **William Barnes**, account executive, WVEC-TV, Norfolk . . . **Dominic Vignola**, to retail sales manager, WTEN, Albany-Schenectady-Troy . . . **Ross Howell**, to the sales department at KTTV, Los Angeles.

**HUGH BEVILLE**  
(Continued from page 37)

grams four times each day aimed specifically at them (and heard only by them on desk receivers) that will keep them up-to-the-minute on every advance in medicine. While he has been working on this, Beville has also been working many other projects for tomorrow's broadcast media.

On the future of radio and tv commercials, Beville holds strong views. "I've always felt," he told SPONSOR, "that advertisers could improve the impact of their broadcast advertising by improving the impact of the commercials themselves. This would make much more sense than worrying unduly about time slitting, audiences and the like."

"Studies by various research firms have shown that there actually are 100% differences in impact between one commercial and another. But the only way to discover what makes the difference is research. It seems strange," Beville says, "that in the hey-day of inexpensive radio little was done in research. Now, in tv, more is being spent."

Beville sees net radio's future flowering in such fields as a medical network, which is to say in the area of straightforward communications. (The Defense Dept. of the U.S., incidentally, is equally interested in this angle.) He also sees stereo as a highway to tomorrow, but the pull will be a long one, complicated by the many variations of stereo radio presentation, although he expects the FCC to set a standard within two years.

On the other side of the coin—and a significant clue to Beville's role in NBC affairs—is what he recently did about the Hudson Theater in New York. Tape has enabled networks to cut back on studio space. While this has been happening, the legit theater business has been suffering from a lack of "lebensraum." Beville's department conducted an exhaustive study on the merits of selling, or using the Hudson (released by the switch of Jack Paar to tape), came up with an idea for a new NBC business. In December, the Hudson Theater, refurbished and redecorated, will open as a Broadway theater with the network as the landlord.

Beville may be a quiet man. But still waters run deep.

*Northwest's dollar*

*buys more  
on*

**WKOW**

*and*

**WKOW-TV**



"You are to be congratulated for the outstanding results accomplished by your stations for Northwest Orient's Hawaiian Holiday Tour. The results are concrete evidence of the adult purchasing power that WKOW generates in the Madison area."

O. C. Akre  
District Sales Manager  
Northwest Orient Airlines

Our thanks to Mr. Akre and to Northwest Orient for this fine opportunity to prove that WKOW and WKOW-TV sell best where they buy more.

Ben Hovel  
General Manager  
WKOW, WKOW-TV

**WKOW**

MADISON, WISCONSIN

**TV-a**

**RADIO - 10 KW - 1070**

**TV COMMERCIALS**  
(Continued from page 32)

**Beer:** "One of the most difficult effects to get and keep is a head on a beer. The pouring and posing are out of context, done in a hot studio with 120-degree lights, filled with technicians, moving cameras and lighting equipment. You make the commercial under unrealistic circumstances—but the effect has to be one of reality. To take needed frames of a man pouring and drinking requires many shots and a lot of time—and the 'real' head on the beer would disappear in no time. We use devices to get a head on the beer and we shoot it like it would look to a viewer as he will actually see the product."

**Food:** "Food dries very rapidly: even at home a beautiful roast will look sick if it's out of the refrigerator 20 minutes. In a hot studio, where it has to rest on a table perhaps a full shooting day, it would look downright mangy were we to photograph it as it really is. We paint it, to make it look nice and to have it last. If we didn't, it wouldn't look like the real thing."

**Shampoo:** "Sometimes we make

special suds or use an additive because we need one which will work up a good foam fast and stay foamy so the model doesn't have to douse her head several times in one day for the many needed 'takes'. The average woman probably spends half an hour washing her hair, but on camera we have 60 seconds at the most. Ordinary shampoo bubbles burst under heat, and would turn the lather to liquid before the cameras were in range and grinding."

**Cleansers:** "Dirt is an accumulation never acquired all of a sudden. But to visualize the removal of dirt you often load the demonstration against you in deliberately putting on more dirt than you'd have under normal circumstances."

**Animals:** "We have to use meat or chicken bones in getting animals to perform in—say—a pet food commercial. Remember, dogs are there as actors, not as eaters. They are usually well fed and well cared for, they've developed special diet patterns and usually eat alone. How can we expect them to come into a studio with heat, lots of movement, dozens of people, and happily lap up the client's pet food at the exact minute

when the cameras are focused?"



Almost every photographic situation, according to FTC interpretation, has possible involvement with fraud. FTC is currently working even closer with industry groups in an effort to outline guideposts, and it's rumored that it will take two steps toward more quality as well as depth investigation of tv commercials. The first: request Congress for a larger appropriation for the next fiscal year, with a larger allocation for monitoring. The second: in the interim (because the fiscal '61 budget could not be acted on until next June), petition Congress for a special appropriation.

Another FTC spokesman, Charles A. Sweeney, legal adviser for radio and tv, says the commission is not being more "fussy" in its application to tv commercials. But it is being more penetrating in monitoring, and is re-allocating staffers to this particular job. Currently there are nine field offices, with a 10th scheduled to be opened in Boston next month. A full-time staff of 12 persons in the broadcast unit in Washington coordinates with other FTC specialists as well as with the entire staff of 730 persons, all of whom are "working for FTC 24 hours a day" and therefore watching for tv breaches, even though viewing privately.

Revisions and new provisions are expected to come out of a December meeting scheduled by AAAA for its committee on Improvement of Advertising Contest. It is probable that the leadership of the Four A's and the ANA, in combination with that of the NAB, will join forces to re-define tv commercial content in terms of how claims are visualized.

But expert observers say no final or ultimate answer as to what is or is not fraudulent can be laid down. This is why FTC operates under an order which is designed as general. In the words of a recent opinion, "The language (of the authorizing act) was deliberately couched in generalities so that the commission and the courts may decide in each instance whether a particular practice is unfair." An FTC spokesman elaborated: "The chicanery of man is beyond putting into a particular rule."

FTC has called a special meeting for 30 November to discuss this issue with broadcaster, agency and client representatives.

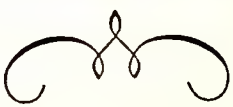
# WBNS RADIO

## COLUMBUS, OHIO

### John Blair & Co., Representatives

*Pulse asked, "In time of emergency such as snow storm or flood, what station do you tune to for news of school closing, meeting postponements, storm news, etc.?" 40.2% replied, "WBNS Radio." This is 25.8% higher than the second choice station in Columbus.*



# YOURS FREE

## AS A SPONSOR SUBSCRIBER



Our apologies to  
Atlanta, St. Louis, Boston,  
Dallas and some other cities!

The new 5-City Directory, just off the press, contains more than 1900 listings, and 36 pages.

It's the recognized tv/radio guide to 5 cities where 93% of all national spot business is bought.

The 1960 directory is substantially bigger than any of its predecessors. You will find it more useful, and we hope you will forgive us if your city is not included.

If you're a SPONSOR subscriber drop us a note and we'll send you a 5-City Directory with our compliments.

If not, the price is 50¢ each . . . 40¢ in quantities of 5 to 10 . . . 30¢ for 10 or more.

If you're not a subscriber, enter your subscription now by using the form shown on this page. We'll send you, as a bonus, not only the 5-City Directory but also the 220 page 1959-60 Air Media Basics including Radio Basics, Tv Basics, Timebuying Basics, and much more.



**Sponsor Publications Inc.**  
40 East 49th St., New York 17, N. Y.

Send me \_\_\_\_\_ copies of Sponsor's 5-city directory.  
 Enter my subscription to Sponsor for one year at \$8.00 and send me FREE the 5-CITY DIRECTORY & AIR MEDIA BASICS.

NAME \_\_\_\_\_  
TITLE \_\_\_\_\_  
COMPANY \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_



**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.**



**Tv and radio  
NEWSMAKERS**



**Lewis H. Avery**, president of Avery-Knodel, has been elected to a two-year term on the board of directors of TvB. A veteran of more than 25 years in broadcasting, Avery has headed Avery-Knodel since 1945. Prior to forming the station representative firm, he served with the NAB for three years. From 1940-1942, Avery was sales manager for Free & Peters. Before that, he was director of sales for the Buffalo Broadcasting Corp., and from 1930-1932, he served as an account executive for BBDO.

**Bennet H. Korn** has been elected executive v.p. in charge of tv for the Metropolitan Broadcasting Corp. He previously served as v.p. in charge of tv operations and general manager of MBC's N. Y. station, WNEW-TV. Prior to that, he was v.p. in charge of WNEW-TV sales. From 1936 to 1949, Korn was acct. exec. and sales promotion mgr. for WQXR, N. Y. He joined WNEW in 1949 as acct. exec. MBC also operates WTTG-TV, Washington; WHK, Cleveland; KOVR-TV, Stockton-Sacramento.

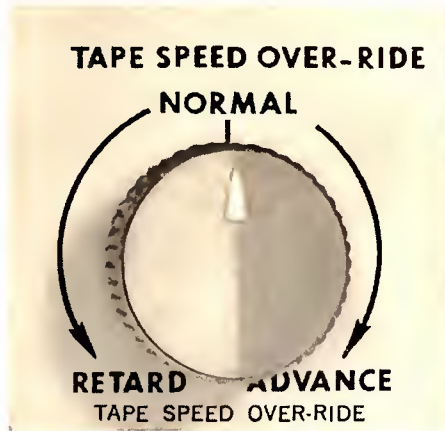
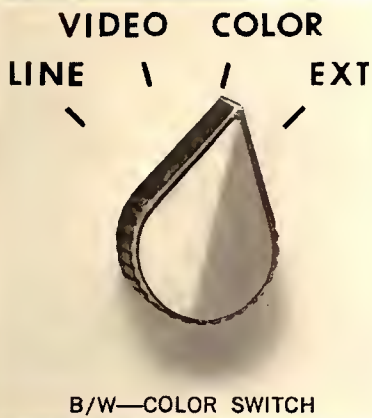


**John Cowden** has been appointed v.p. information services, for CBS TV. He will head the advertising and sales promotion department, the research department and the press information department. Cowden joined the promotion department at CBS in 1938 and was named director of Columbia-Owned Stations promotion in 1946. When the radio and tv operations separated, he was appointed dir. of adv. and sales promotion for CBS TV. Cowden was named v.p. of advertising and promotion in 1958.

**Jack Izard**, zone manager for General Motors' Chevrolet Motor Division, succeeds W. G. Power as national advertising manager. This appointment returns Izard to a position where he was an assistant until last April. Born in Mississippi, he started with Chevrolet in 1937 as a representative for El Paso parts and accessories. His career, interrupted by service in the Army during W.W. II, was resumed when he returned to Chevrolet as Dallas zone business mgr. Power, whom he replaces, retires 1 Jan.



# 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.



Offices and Representatives in Principal Cities Throughout the World

\*TM AMPEX CORP.

## The seller's viewpoint

*Are you looking realistically at your spot tv buying? Art Elliot, sales mgr., CBS TV Spot Sales, discusses here three problems in which he feels agencies are hurting themselves and their clients by lack of proper understanding. Elliot believes that in order to achieve a smooth working relationship between station-agency-advertiser, more cooperation and interchange of vital information are greatly, and immediately, needed. Here's a highly provocative "Seller's Viewpoint" statement which speaks for many station men in emphasizing that the path to successful spot tv campaigns is not a one-way street.*



### LET'S HAVE REALISM IN SPOT BUYING

**T**he efficiency, value and maturity of spot television advertising is now a fact. Perhaps now is the time to re-examine the methods by which spot television is bought and sold. As a seller, I would like to make an appeal for realism that might make our medium easier to plan for and to buy.

For the past year, the minute commercial has been the most wanted commodity in our business. Most campaigns are planned to utilize minute copy. As a result, minute availabilities are now in short supply 12 months of the year and non-existent in most markets after 1 September.

Evoking the theories of supply and demand, the stations have increased their 60-second rate in all the time classifications. With a sold-out situation facing us once again, and not being able to clear orders for further business, we will once again increase the minute rates. We shall continue to do so until a balance is achieved between the volume of announcements of all lengths in all time periods.


As long as agencies and advertisers demand minutes and consider audience potential of secondary importance, the rates on what is most sought after will rise. In many markets agencies will buy 60-second announcements for twice the cost of a 20-second that delivers two to three times as much audience as the 60. If the copy people cannot arrange to utilize effectively 20 and 10-second announcements, the client will continue to pay more and more for his delivered audience.

Let's be realistic and admit that a product is priced in proportion to its worth. Worth is determined by demand. If you want to continue to pay increased prices for minutes, continue to order them at all costs.

I would like to discuss two other facets of buying and selling that need attention. This fall brought to a head the problems involved as a result of early buying for schedule starts in excess of 30 days. The 30-day confirmation never has been anything more than an understanding. For several years it has not existed in the purchase of choice prime announcements. Generally a station will confirm that order that starts the soonest. By doing so, the sales people assure station management that good spots will not be carried sustaining for three or four weeks. Concurrent orders mean money saved by the station, therefore, money earned.

By the same token, a station is most desirous of receiving new schedules that hit the air as soon as possible. If a limited number of announcements are available, they will be offered and confirmed to those advertisers who will sponsor them the soonest.

It is only fair to assume that the stations will operate in the way best geared to their own problems and interests. The agencies and clients do, and all media business is and always has been a two-way street. If more attention were given to interchange of information before television campaigns were budgeted and scheduled, it would be mutually beneficial. Any representative or station sales agent could have stated last spring that for an advertiser to start a schedule of minutes in major markets on 15 October would be foolhardy. The trend of business disallows that effective and successful time purchases can be made on the advertiser's terms only.

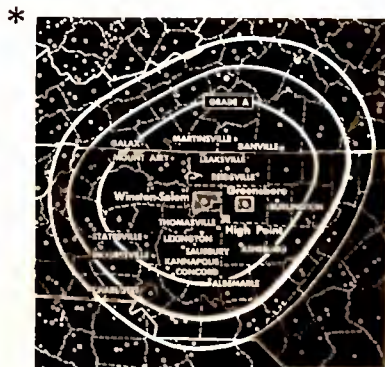
Ask us and you will be advised. Remain aloof to our problems and our shortages and you will continue to be sorely disappointed in our deliverance to you. 

# WSJS TELEVISION DELIVERS GRADE A COVERAGE\* OF MORE PEOPLE than any other North Carolina Station



## THIS FACT FACES YOU!

**PROOF:** In North Carolina's biggest metropolitan market, WSJS Television has maximum power of 316,000 watts and transmits from the area's highest tower, 2000 feet above average terrain. WSJS Television's extra strong signal provides Grade A Coverage for 1,410,700 people in the rich industrial Piedmont—the best coverage for more people than by any other North Carolina station.



**WSJS** television  
Winston-Salem / Greensboro



CHANNEL 12  
Headley-Reed, Reps.

# SPONSOR SPEAKS

## Relax, boys, relax

We have been in this business a long time. But seldom, if ever, have we seen the radio/tv and advertising worlds so tense, nervous, jittery, and on edge as they have been these past couple of weeks.

It isn't surprising, of course.

The Harris Committee hearings touched off a chain of noisy fireworks, a mass display of popping, sputtering, ear-splitting criticism that splattered explosive charges over every inch of the industry.

Not merely quiz shows, but commercials, payola, canned laughter, crime and violence, rigged ratings, option time and even motherhood have been scrambled up together in a great mishmash of loud, irresponsible talk.

And everyone has been getting into the act.

The FCC, the FTC, the Justice Department, the House, the Senate, and Ike himself, have all made appropriate threatening noises. And the newspapers and magazines have been yelping and yapping at our heels with little glad, self-righteous cries.

Small wonder, then, that those of us in the industry have been growing edgy, angry, hot-headed and hot-tempered, and have fallen into bitter, intra-mural bickering.

But, however understandable, this is just about the worst thing that can happen in our industry at this time.

We need clear heads and calm thinking to get us out of the present situation. We need courage and coolness under fire. And, above all, we need a united front against our attackers.

That is why, here at SPONSOR, we believe that the first and best advice for all of us is—relax, calm down and take it easy.

Our problems can't be solved, of course, by trying to run away or forget them. But they can't be solved either in an atmosphere of emotionalism and tension.

We have a lot of work to do. But we must do it together. And let's never forget that "easy does it" best of all.



**THIS WE FIGHT FOR:** *The dignity and self-respect of all those in air media advertising who are making such important contributions to the economic health and welfare of our country.*

## 10-SECOND SPOTS

**Sensitive:** There was excitement the other day when a maintenance firm was called to fix the electric sign on the marquee of a New York net tv studio. For under the network sign, the lighting experts hung their own; it read. "General Rigging Co."

**Midwesterly:** A Chicago adgal sent us this purportedly-true story about her local Bonwit Store. She boarded a Michigan Ave. bus, asked the driver. "Do you go as far north as Bonwit's?" The driver scratched his head, said. "Never heard of it, lady. Does it run north or south?"

**Continued midwesterly:** Also from Chicago, we hear the latest gag making the rounds there (and allegedly begun by a JWT adman) is—The three most over-rated things in America: Home cooking, Home s-x, and McCann-Erickson.

**Get ready:** 7 January commences "Silent Record Week" sponsored by University of Detroit. It commemorates "the invention of the silent record and promotes the virtue of silence . . . stereophonic silence which is twice as quiet, and blank slides and home movies." *Sounds sub-subliminal.*

**Heading:** From *N. Y. Times*—  
TV TOOTHPASTE ADS  
RIGGED. EXPERT SAYS  
*Look, Ma—no teeth.*

**Marketing:** Analyzing the confused state of marketing research and its many approaches, Eastman Research Organization of New York, drew this analogy—Two tramps were playing poker in a box car when suddenly the miracle happened; each drew a royal flush.

"I'll bet a thousand dollars," said the one tramp.

"I'll see your thousand and raise you a million," said the other.

"Your million," said the other, "and raise it a billion."

"Your billion and raise a trillion."

"Okay, your trillion and I'll bet a quadrillion."

"I'll see your quadrillion and raise it a . . . a . . ." The tramp paused, thought hard, finally said, "All right, take the pot, you educated slob!"



## Now...pick an effect from more than 150 possibilities!



Here's the ultimate in convenience for selection and presentation of program effects—the all new RCA Special Effects System. Key circuitry for each effect is contained in plug-in modules. Any ten effects may be pre-selected—simply plug ten modules into the control panel. Each module has illuminated symbol showing the effect it will produce. Slide an effect out—slide another in—it's just that easy. You get just the right effect to add that extra **SELL** to your programs and commercials.

**SIMPLIFIED CONTROL**—Push-buttons put effects selection at your fingertips. Push the buttons below the illuminated symbol and you are ready to go "on-air." Wipes and transitions are controlled by a standard fader lever for simple foolproof operation.

**UNLIMITED VARIETY**—The complete complement of 154 special effects includes wipes, split-screens, picture insets, block, wedge, circular and multiple frequency patterns. In addition, the system will accept a keying signal from any camera source to produce a limitless variety of effects—inset letters, drawings, trademarks; self-keyed video insets, and traveling mattes.

**THE BEST EFFECTS WITH LESS EFFORT**—Mix color and black-and-white. Enjoy exceptionally clean transitions... the most exciting effects ever conceived! And get them with the least amount of effort possible.

*Ask your RCA Broadcast representative for complete information. Or write to RCA, Dept. AD-264, Building 15-1, Camden, N. J. In Canada: RCA VICTOR Company Ltd., Montreal*



Tmk(s) ®

# **RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT, CAMDEN, N. J.

MEMO

*The attached definitely proves  
our point. WFGA-TV is  
Jacksonville's most  
potent selling  
medium*

## BIRMINGHAM PAPER COMPANY

BIRMINGHAM, ALABAMA

2110 FIFTH AVENUE SOUTH

• SCHOOL SUPPLIES • FOLDING BOXES • SET-UP BOXES



CORRUGATED BOXES • ENVELOPES • PAPER PRODUCTS

FAIRfax 2-5551

Mr. Bill Walker  
Regional Sales Manager  
WFGA-TV  
1070 East Adams Street  
Jacksonville 2, Florida

Dear Mr. Walker:

We have a real success story for you!!

We recently introduced our NIFTY Magnetic Space Saver Binder on your station. I'm sure you will be glad to know it has met with consumer acceptance beyond our fondest expectations. At this point in the Jacksonville market, we have exceeded our sales quota by 170% and have a share of the student market far beyond our "hoped for" 30%.

This letter is to thank you for the unequalled support and cooperation which your station gave us. Your excellent merchandising support enabled us to easily sell dealers at both the wholesale and retail levels, and materially increased the impact of our campaign. This was a very important factor in the ultimate success of the product.

There is no question that WFGA-TV delivered our message to the Jacksonville market.

We want to thank you for your help and assure you that we shall look forward to working with you in the future.

Yours very truly,

*Freeman Jackson*  
Freeman Jackson  
Sales Promotion Manager

FJ/jg

P.S.

WFGA-TV was the only medium used to introduce Nifty in the Jacksonville market!

