

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEW GAME! FIND THE FARMER ... in the Land of Milk and Money!

2013

...wer's easy. They're both farmers — well-heeled dairymen living
...e bountiful Land of Milk and Money. This market of ours is story-
...k stuff ... scores of small cities and thousands of big dairy farms
...400,000 TV families enjoying CBS-ch. 2 television.

COSMETICS: TV'S MILLION DOLLAR BABY

This year's tv budget will top last year's \$126 million spending, say industry observers

Page 33

Here's how Mc-E makes its media decisions

Page 36

Loot song of a timebuyer

A SPONSOR Spoofer

Page 40

Co-op's big need —more agency interest

Page 45



WBAY 2 GREEN BAY



**When KSTP-TV says "go out and buy it" ...
people go out and buy it!**

KSTP

television

Basic NBC Affiliate

100,000
WATTS

MINNEAPOLIS · ST. PAUL

"The Northwest's Leading Station"

CHANNEL

5

Represented by Edward Petry & Co., Inc.

The Ones That SERVE Are The Ones That SELL

In DES MOINES... **KRNT**
RADIO and TV



In this area, most people have learned through years of experience that KRNT and KRNT-TV stand above all others in service to the public, day in and day out. Most people turn to these stations for help and information. During Iowa's blizzard of March 5 and 6, worst in the past decade, more Des Moines people chosen at random in an impartial survey of 500 telephone calls made March 6 said they listened for the greatest part of the time to KRNT TOTAL RADIO for storm news and information than all other stations combined!



Another outstanding example of public service occurred when KRNT-TV, in cooperation with the local Medical Society, planned and televised coverage of a "miracle" heart operation. Television made it possible for all Central Iowa doctors to benefit from viewing a new "mechanical heart" in actual operation.



Still another public service "tie-in" was with Goodwill Industries of Des Moines. A completely isolated appeal for neckties for re-sale by Goodwill Industries resulted in a landslide of ties to KRNT-TV's dominant emcee personality.

No wonder most people listen to, believe in and depend upon KRNT and KRNT-TV . . . selling Iowa because they're serving Iowa. In 1958, KRNT-TV presented 5,620 public service announcements; KRNT RADIO presented 5,628.

Serves **BEST**... *Sells* **BEST**
In DES MOINES....

KRNT
RADIO and TV
Represented by The KATZ AGENCY

A BIG NEW MARKET IN THE GROWING SOUTH!



MERIDIAN MISSISSIPPI

This fast-growing, changing market has now mushroomed into one of the South's new metropolitan areas. A highly diversified economy makes the Meridian, Mississippi area a stable, steady market.

Covering 29 key counties in Mississippi and Alabama, plus a surprisingly low cost, makes WTOK-TV one of the nation's most efficient media buys.

- \$427,311,000 RETAIL SALES
- \$601,297,000 EFFECTIVE BUYING INCOME
- OVER 100,000 TV HOMES
- \$200,000,000 CONSTRUCTION PROGRAM



Maximum power 316,000 watts

© Vol. 13, No. 26 • 27 JUNE 1959

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Another
great TV market...
another
great TV station
for

YOUNG

Effective July 1,
Young
Television
Corporation
becomes national
representative for

TV

Channel 9... the NTA station in

MINNEAPOLIS-ST. PAUL

—→ Watch NTA
programming know-how bring
KMSM-TV to the fore in
Twin Cities viewing.

—→ And let service-minded
YoungPresentation make it
easy for you to capitalize on
KMSM's capacity for solving
your marketing problem.

YOUNG TELEVISION CORPORATION

An Adam Young Company

NEW YORK

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

CHICAGO

Prudential Plaza
Chicago 1, Ill.
Michigan 2-6190

ST. LOUIS

317 No. Eleventh St.
St. Louis, Mo.
Main 1-5020

LOS ANGELES

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

SAN FRANCISCO

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

DETROIT

2940 Book Bldg.
Detroit 26, Mich.
Woodward 3-6919

ATLANTA

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

KLZ-RADIO SHOWS *First* IN SURVEY AFTER SURVEY!

Personalities such as these make KLZ the Denver leader!



Starr Yelland #1

An estimated 10,000 ADULT listeners have participated ON THE AIR in Starr's "Party Line" beep-phone public opinion show—and it's still going strong!

PARTY LINE
8:05-9:00 P.M.



Pat Gay #1

Every woman loves to talk—and every woman likes to "eaves drop" on phone conversations—all are satisfied on Pat's show where both sides of the conversation are heard on the air.

The PAT GAY SHOW
12:10-12:45 P.M.



Art Gow #1

Housewives by the thousands have talked with Art ON THE AIR through unique beep-phone showmanship arrangement and Art has played their *live music* requests as fast as they come up—he's still doing it!

The ART GOW SHOW
10:05-11:00 A.M.

LET THESE KLZ AIR SALESMEN SELL FOR YOU!

Call your KATZ man or Lee Fondren, Denver

KLZ-Radio

560 ON THE DIAL IN DENVER

CBS FOR THE ROCKY MOUNTAIN AREA

SPONSOR

THE WEEKLY MAGAZINE TV RADIO ADVERTISERS USE

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Eloine Couper Glenn

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Bernard Platt

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Harry B. Fleischman

ADMINISTRATIVE DEPT.

Laura Oken, Office Mar.

George Becker; Priscilla Hoffman

Lester Kamin
and Public Radio
announce

2 MORE FOR YOUNG PRESENTATION

Effective July 1 . . . The New

KIOA

DES MOINES

- one of America's 10 biggest-spending markets
- Consistently first in Des Moines (Metro Pulse)
- First in Iowa (70-county Area Pulse)
- Iowa's top news station
- Better cost-per-thousand than any other media—air or print
- Iowa's most powerful independent . . . with 10,000 watts, 940 kc.

Effective March 1, 1959 . . . The New

KAKC

TULSA

- Consistently first in Tulsa, Hooper and Pulse
- Two-year record of efficiency . . . prestige . . . dominance in over one-third of Oklahoma
- KAKC sells the area of prime interest to advertisers with unparalleled cost efficiency
- Top news station in the nation (AP Poll, 1957)
- Best news station in the state (AP Polls, 1957, 1958)

Exclusive national representatives

ADAM YOUNG INC.

Representing all that's modern and effective in radio today

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

CHICAGO
Prudential Plaza
Chicago 1, Ill.
Michigan 2-6190

ST. LOUIS
317 No. Eleventh St.
St. Louis, Mo.
MAin 1-5020

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

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

DETROIT
2940 Book Bldg.
Detroit 26, Mich.
WOODward 3-6811

ATLANTA
1182 W. Peachtree
Atlanta, Ga.
TRinity 3-1564

Sure, there are 3
good TV stations
in FRESNO



10% of
the state's
television
stations are
in Fresno. If
you'll study the
ratings for the
area, each has its
special claims. Here
are some for KJEO-TV:

1. Current ARB ratings show most audience 6 nights out of 7!
2. Current Nielsen shows quarter hour leadership from noon till sign off over the other UHF station and the VHF station.

Channel 47, No. 1 for the
audience *and the base cost*
in Central California!



J. E. O'Neill — President
Joe Drilling — Vice President
and General Manager
W. O. Edholm — Commercial Manager
See your H-R representative **H-R**

NEWSMAKER of the week

Tom McDermott, who as late as a week ago was still being regarded as a possible successor to Hubbell Robinson at CBS, will give up agency business in favor of show business when he resigns his present post as a board member and senior v.p. at Benton & Bowles to become a producer at Four Star Productions. No date is set for the move.

The newsmaker: When Thomas McDermott joined Benton & Bowles in 1942, he was 22 years old and an English and dramatics M. A. from Manhattan College, a young man with experience in summer stock production. He worked in the agency's radio department until the advent of tv, becoming production supervisor in 1948 and assistant to the director of radio/ty the following season.

In recent years McDermott became one of the best known agency programming executives. His reputation was particularly enhanced by an ability to pick winning tv shows for advertisers such as General Foods and P&G. Following his election in 1953 as v.p. in charge of radio/ty programming, last year he became a member of the board, and only three months ago was elected a senior v.p.

Since Hubbell Robinson's resignation from the programming department at CBS TV a few weeks ago, McDermott has been mentioned more often than any other executive as a likely successor to the post.

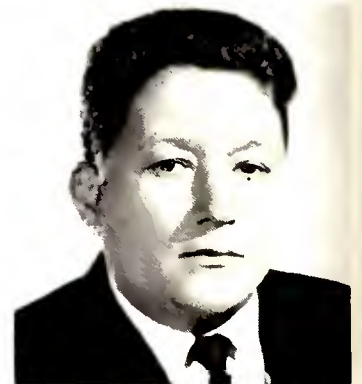
But it became clear only in the past few days that McDermott would not go to CBS. Instead, he will resign from Benton & Bowles to become executive producer, executive v.p. and a board member at Four Star Productions.

After 17 years in the agency field, McDermott will be returning to his first interest: producing.

The move typifies a long-standing dilemma for the agency program executive, namely, whether or not a man whose prime enthusiasm is show business should return to it once he has attained status and success as an agency man.

While there may not be literal precedents for an agency board member and senior v.p. leaving his post to become a tv film producer, the ex-show business executive, contented to remain in an agency post, has lately become the exception rather than the rule.

McDermott's resignation will not take place for another month, until he carries out commitments to Benton & Bowles clients for programs to go on the tv networks this fall.



Thomas McDermott

NEWSMAKER STATION of the WEEK
DAYTON, Ohio—Now America's 30th market!

WING

**DELIVERS
 DAYTON**



Buy Dayton. It's up 8 points. Was the nation's 38th market.
 Now is 30th. Put your dollars where the people are.

Buy WING and you buy Dayton. It's a great station
 growing with this growing market. Get the details
 from your EAST/MAN or General Manager, Dale Moudy.



robert e. eastman & co., inc.
 national representatives of radio stations

NEW YORK:
 527 Madison Avenue
 New York 22, N. Y.
 PLaza 9-7760

CHICAGO:
 333 N. Michigan Ave.
 Chicago, Illinois
 Financial 6-7640

SAN FRANCISCO:
 Russ Bldg.
 San Francisco, Cal.
 YUkon 2-9760

DALLAS:
 211 North Ervay Bldg.
 Dallas, Texas
 Riverside 7-2417

ST. LOUIS:
 Syndicate Trust Bldg.
 915 Olive St.
 St. Louis, Missouri
 CEntral 1-6055

LOS ANGELES:
 Taft Building
 1680 N. Vine St.
 Hollywood, Cal.
 HOLlywood 4-7276



Network of
Independent Stations
N.T. (airborne)
Max. 1955 (airborne)
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2020-2021
2021-2022
2022-2023
2023-2024
2024-2025

GRAND TOTAL...

Today, for the 94th consecutive rating period since July 1955, **THE CBS TELEVISION NETWORK** is attracting the biggest average nighttime audiences in television.*

Since the latest television season began last October, the Network has provided its advertisers not only with the greatest average nighttime audiences but with the largest average daytime audiences as well. It has also averaged as many of the **Top 10** programs and as many of the **Top 40** as the other two networks combined.**

This record provides the simplest explanation of why the **CBS Television Network** is today for the seventh consecutive year the world's largest single advertising medium.



WPTF

Raleigh-Durham
the Nation's

28th

Radio Market

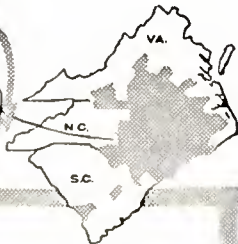
32-county 1959

PULSE again
shows **WPTF**

FIRST all the
way from sign on
to sign off . . .

with a **36% share**
of audience that
is almost **three**
times that of our
nearest competitor,
a 12-station local
network.

NATION'S
28th RADIO
MARKET
NIELSEN #2



WPTF

50,000 WATTS 680 KC

NBC All-time for Raleigh-Durham
and Eastern North Carolina

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

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

Timebuyers at work

Gene Del Bianco, Harold Cabot & Co., Inc., Boston, thinks that station representatives are making too many wasteful "social calls" and too few profitable sales calls. "Socializer salesmen," Gene says, "are easily recognized by their usual greeting, 'I was in the neighborhood and . . . etc., etc. . . .'" These salesmen are finding our doors closed. Sure, I know salesmen have to make calls, but why can't they make them informative and worthwhile? If half the time spent on purposeless calls was used by salesmen to organize and develop additional information, the result would be mutually advantageous." Gene makes these suggestions to salesmen for preparing calls: 1) Be familiar with our clients' advertising, and make your presentation with this specifically in mind. 2) Compile your data in duplicate so the buyer can study it after you leave. 3) Tell your station's story always in light of *new* information. "We want to do business with you," Gene tells salesmen, "but it will be because we can profit, not because you're a 'nice guy.'"



Al Goldman, Goldman & Shoop, Inc., Pittsburgh, feels that an absolute single rate is the only answer to the local vs. national rate problem. "The proposals to better define what constitutes a local, regional or national advertiser are not solutions," Al says. "They are evasions of the entire issue. Uniform rates without qualification are the ethical foundation on which every well-established industry is built." Al thinks that agencies which demand a local or regional rate for their clients are taking a short-sighted viewpoint. Growing agencies must sooner or later place schedules beyond their city and region, he points out. Then the multi-rate practice which seemed so satisfactory for local advertising encroaches on them. "In Pittsburgh a single rate is applied to local, regional and national accounts successfully by the three major tv stations, KDKA, WTAE and WHIC. Business is flourishing both locally and nationally for these stations, and because of no rate cutting, there is a healthy relationship between the agencies and stations. They set a fine example for stations throughout the country."



Fran Allison is seen live daily, Monday through Friday, on WGN-TV in a program of music, song, guests and audience participation.



Chicago's
liveliest
station—

WGN-TV

WGN-TV originates more live local television programming than all other Chicago stations combined! Live programs are audience-building programs. They interest more viewers, cement viewer loyalty, and create the quality audiences that pay off at the cash register for you as a WGN-TV advertiser.

Live programming is just one of the many reasons why our "Serving all Chicagoland" programs bring the best in TV to Chicago audiences.

Typical live telecasts on WGN-TV include:



Midnight Ticker—comparable to any network variety show. Fridays—11:45 P.M. to 1:15 A.M.



Paul Fogarty—Chicago's only exercise program. Daily—8:30 to 9:00 A.M.



Garfield Goose—Chicago's favorite puppet show. Daily—5:00 to 5:45 P.M.



Polka Party—Orchestra, dancing, studio audience. Saturdays—7:00 to 7:30 P.M.

plus many special telecasts, newscasts and on-the-spot events.



WGN-TV CHANNEL 9

441 North Michigan Avenue • Chicago 11, Illinois

WHEELING 37TH TV MARKET

Television Magazine 8/1/58

One Station Sells Big
Booming Ohio Valley

NO. 12 IN A SERIES:

ALLOYS



Vital companion to the rich Ohio Valley's steel, aluminum and chemical industries is the Powhatan plant of the Ohio Ferro-Alloys Corporation located at Powhatan Point, Ohio, which produces essential silicon metal and high grade silicon alloys used by this trio of industries. This \$4 million plant consumes an amazing 240 million kilowatts of locally produced electrical energy annually.

Important also to those who have things for sale is the \$1 million annual payroll of this Ohio Ferro-Alloys Powhatan plant. This is just one more reason why the WTRF-TV area is a super market for alert advertisers . . . a 39-county market where 2 million people have a spendable income of \$2½ billion annually.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at CEdar 2-7777.

Notional Rep., George P. Hollingbery Company



by Joe Csida

Sponsor backstage

'What profiteth it a man . . .?'

This is about a friend of mine who just threw away a quarter of a million dollars because he believes in specialized radio. His name is Morris Novik, and he is well known to many people in radio, television, advertising agencies, labor and political circles. He is also a fine traveling companion, as I can testify from personal experience, having made a five-week tour of Europe with him and 12 other broadcasting-newspaper gents in 1945.



About 26 years ago, in 1933, Morrie put on the air the first Italian language program in New York City. It was called *The Voice of '89*, featured Luigi Antonini, the No. 1 Italian labor leader in the U. S. and vice president of the International Ladies' Garment Workers' Union, as well as head of ILGWU's Local 89. The program bowed on station WEVD. It is still carried on that station as well as WOV, also in New York.

A promise made, a promise kept

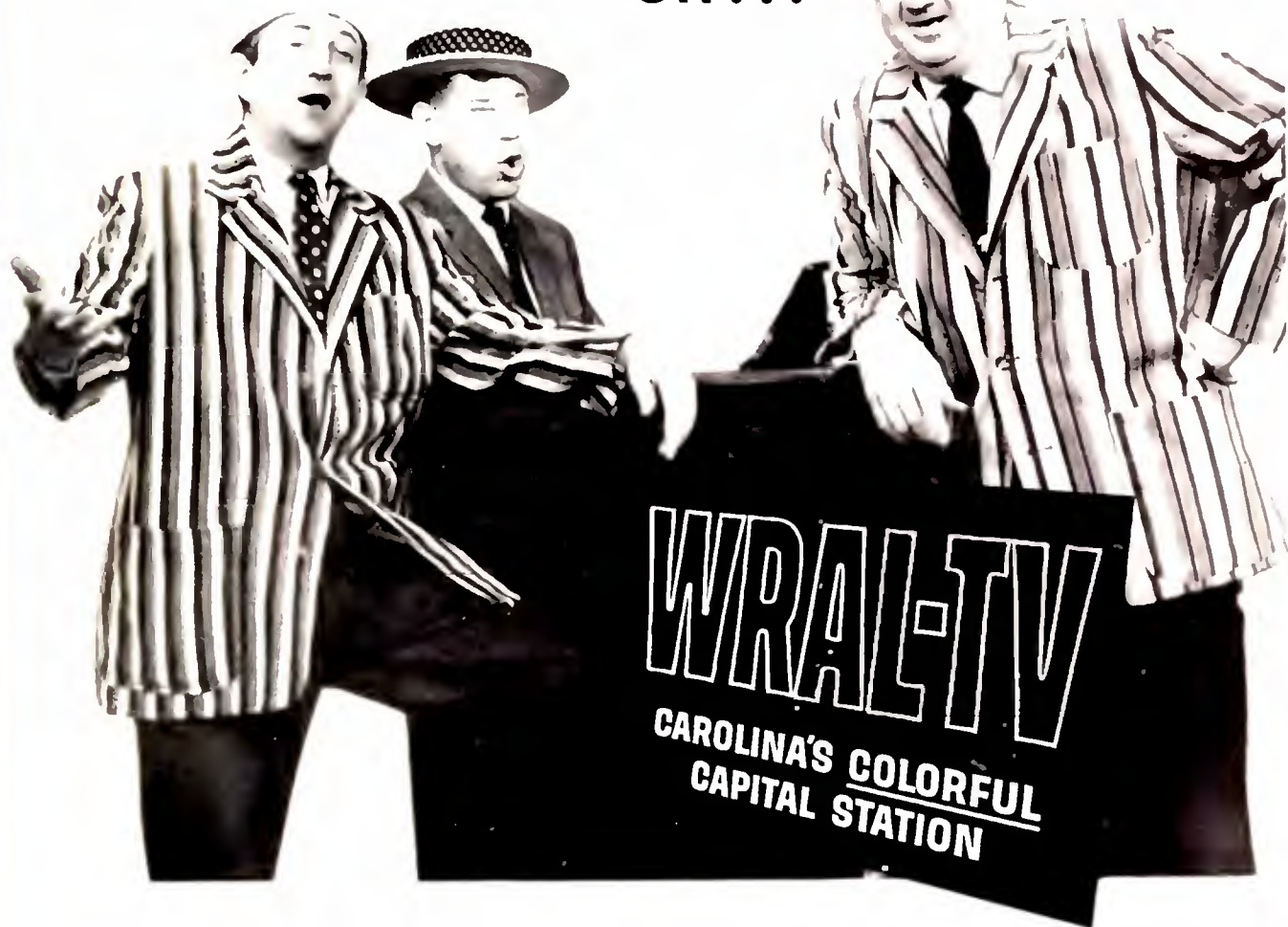
The show didn't get on WOV, for one reason and another, until January, 1956, which was just about five months after Morrie Novik bought the controlling 69% interest in that station from Richard O'Day for \$300,000. Mr. O'Day was dying at the time, and his advisers had urged him to sell the station before his death. Three months after he sold it to Morrie, whom he handpicked from among an eager list of would-be buyers, Mr. O'Day did, indeed, die. O'Day handpicked Morrie as the man to whom he wanted to sell the outlet because he (O'Day) wanted to see the station continue as an Italian language station, and he knew that Morrie was a devout disciple of specialized radio. He had learned of Morrie's work through the years with WEVD, and more latterly with WLIB, which Morrie's brother, Harry, had built into one of the most potent and respected Negro stations in America . . . largely with Morrie's help and inspiration.

Ralph Weil, WOV's manager, and Arnold Hartley, the station's program director were also amply protected by Morrie. Although he was a 69% owner of the station, he agreed that he would operate with a 50% stock vote, with Weil and Hartley swinging the other 50% vote. Morrie also gave Ralph and Arnold an option to buy (which they eventually exercised), at exactly the price he himself had paid for it, 19% of his 69% of the stock. Morrie stipulated with his station manager and program director, who willingly went along, that they, in turn, would never sell the station unless the buyer agreed to continue it as an Italian language station.

Since June, 1956 when Morrie took over, Weil and Hartley have done an extremely effective job in building the station with New York's two million Italian people. In the course of the years they

PERSONALITIES can make your sales sing, too

on...



"Local Live" means a lot on WRAL-TV, the regional station with the regional personality. Viewers have a feeling of warm friendship with such well known performers as the "Tempus Fugit"* funsters and straight talking Bill Armstrong* with the news.

*Tempus Fugit 1-1:30 p.m. Mon. thru Fri.;
News 6:10-6:25 p.m. Mon. thru Fri.



These and many others provide the individuality that makes Raleigh-Durham Channel 5 your personality station. All this, plus NBC from TODAY to JACK PAAR and choices from ABC—no wonder WRAL-TV has been "tops" in every ARB and Nielsen survey, sign-on to sign-off, since it began operations! Check availabilities today.

4 CAMERA MOBILE UNIT • VIDEOTAPE RECORDER

LARGE NEW STUDIOS

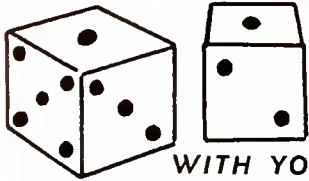
FULL POWER CHANNEL 5 • NBC AND LOCAL COLOR

WRAL-TV

RALEIGH, N. C.

REPRESENTED BY
H-R, INC.

DON'T GAMBLE



WITH YOUR
ADVERTISING DOLLAR



PLACE YOUR
MONEY
ON THE
"SURE THING"
NUMBER

Channel **12**

**KHSL-TV
CHICO, CALIF.**

**THE VIEWERS CHOICE
IN NORTHERN CALIFORNIA**

REPRESENTED NATIONALLY BY
AVERY-KNODEL, INC.
GEORGE ROSS, National Sales Mgr.
Central Tower Bldg.
San Francisco

have received many offers to buy the station. They didn't entertain any of these until roughly June of this year.

At that time the highly successful Bartell Family approached Morrie and made him an offer of \$1,500,000 for the station. Bartell, of course, owns KYA, San Francisco; KCBQ, San Diego; WOKY, Milwaukee; WAKE, Atlanta and WYDE, Birmingham. Since the Bartell reputation was built largely on special, carefully developed variations on music-news-service formats, Morrie threw at them the condition of sale that they must continue WOV as an Italian language station.

It turned out that brother Melvin Bartell of the clan was an opera singer, had lived and studied for years in Italy, was a tremendous buff of Italian culture and music. And so with brother Mel, running the operation, the Bartells agreed to keep WOV in the service of Gotham's two million Italian people.

But before any final commitments were made, a key station broker called Morrie with another offer. This prospective buyer, one of the top independent chains eager to get into the New York market, was ready to pay Morrie and his partners \$2,000,000. Morrie reminded the broker of the condition of sale, that the station must continue as an Italian language operation. Word came back that the reason the chain was willing to pay \$2,000,000 was that they thought they could come out if they could run the station exactly as they saw fit with no qualification and restriction other than those normally inherent in an FCC license to operate a station.

Morrie said no thanks to the \$2,000,000 and wrapped up the deal with the Bartell family for \$1,500,000. The fact that he had tossed away \$250,000 for his share didn't bother him one bit. Morrie's attitude is simply that he has already made enough money out of the sale at \$1,500,000 to last the rest of his life, and he would rather pass up the \$250,000 and stick to his principles.

To him, it's radio with a soul

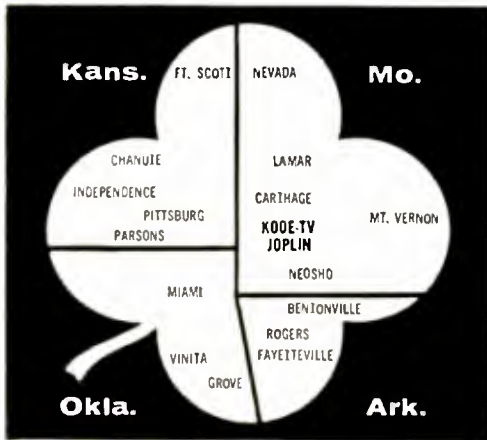
In the FCC papers re the station purchase by the Bartells, under the heading, "EXHIBIT 9 (Response to Section IV, Paragraph 10)" is found the following statement by the Bartells:

"We have attached as Exhibit 7, a proposed weekly program schedule. As will be noted, therefore, we plan to continue Italian language programming which type of programming has characterized the operation of WOV in the past. In the many years of its operation, WOV has actively sought to reflect the needs and desires of a large Italian-American public in the New York area and to bind more closely the friendship which unites the people of Italy with the U. S. It has cooperated with numerous public service organizations in the New York area in presenting programs of this type.

"It is our understanding that it is the responsibility of a station licensee continually to be aware of and responsive to the needs of its audience and we shall endeavor to so program WOV in the future."

So WINS, WNEW, WJGM, WJCA, WCBS, WRCA and all the other New York outlets needn't be too concerned about the Bartell Family bucking them in the big New York market. And the scores of Italian advertisers on WOV needn't go scratching for a new media. The two million Italians in the town will continue to get their programming in their own language thanks to a little Jewish fellow, who can't even speak Italian, but who believes in specialized radio, which he also likes to call Character Radio, or Radio with a Soul. ►

This four-leaf clover is worth looking over!



Missouri's 3rd TV Market

151,400 TV HOMES*

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

KODE-TV CHANNEL 12
JOPLIN, MISSOURI CBS-ABC

Rep. by Avery-Knodel • A member of the Friendly Group
*TV Mag., June '59



SHOTGUN SLADE

STARRING

SCOTT BRADY

Pre-Sold in 28 markets, 17 states, to Ballantine Beer
Set your sights for the *big* audience—with TV's "detective on horseback." SHOTGUN SLADE headlines rugged Scott Brady as a man who tames the West's wildest badmen—and women! Here's your chance to hit the "top 10" with *both* barrels... roaring adventure, thrill-a-minute mystery. This series sells on sight, so shoot us a call today!

39 ALL NEW HALF HOURS ON FILM FOR
REGIONAL AND LOCAL SPONSORSHIP

produced by **REVIE** productions

mca tv

FILM SYNDICATION

Watching WRGB, of course!

(Along with over half the
TV families in the area.)

Better than half the viewing families—52.6%—watch WRGB. The May, 1959 ARB total area survey shows Channel 6 delivers more homes than the other two stations combined in the Northeastern New York and Western New England market. Contact your NBC Spot Sales representative for the complete story.

STATION SHARE OF AUDIENCE*
SUNDAY THROUGH SATURDAY

SIGN-ON TO SIGN-OFF	WRGB	STATION B	STATION C
	52.6%	31.2%	18.2%

*Source: Total Area ARB, May, 1959

WRGB CHANNEL 6 . . . A GENERAL ELECTRIC STATION . . . ALBANY-SCHENECTADY-TROY

TVS & greatest audience appeals combine in **T** great snow!

ADVENTURE

MYSTERY





*"What's
Paar in
Chicago?"*

*"123% bigger than
anything else in
the time period!"*

According to ARB, that's how highly the Jack Paar personality scores with Chicago viewers. WNBQ's rating averages well over twice that of the feature film fare or anything else in the 10:15 p.m. to midnight time period, Monday through Friday. And on WNBQ, Jack delivers audiences at a cost per thousand homes as low as \$1.15!

Choose the favorite sport of Chicago viewers—Jack Paar—on Chicago's quality television station.

Channel 5 in Chicago NBC Owned Sold by NBC Spot Sales

WNBQ

SPONSOR-SCOPE

27 JUNE 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Miller Brewing's remarks to reps last week might be a tipoff that the pendulum is going to swing in favor of radio this fall.

Miller told spot tv contacts that it doesn't want to talk about that medium. The reason: it's become too expensive for its pocketbook. Miller thus seems set to get back to radio on the old grand scale.

(See page 38 for a rundown of Miller's current merchandising.)

Vick's tv activity for the cold season is beginning to shape up: 20-minute participations in CBS TV's *Rawhide* and *Line Up* and about \$2.5 million in spot.

There'll also be some daytime network. (For more on seasonal advertisers, see p. 23).

TvB will make available to spot buyers in July a massive compilation of audience composition data—both national and local—which for the first time will show how many men, women, teenagers, and children in the country view the various types of programs.

The study, which will be loaded with tables obtained from Nielsen nationally and Pulse local-wise, will provide among other things a detailed audience composition analysis of local feature film viewing vs. syndication programs by type.

National spot radio this week got into the American Motors' (Geyer) picture via a six-week buy in over 50 markets Monday through Friday, starting 27 July.

(American is already in spot tv, using 74 markets with a schedule of Friday night minutes and I.D.'s.)

Another major spot breakout of the week: Ray-O-Vac batteries (Howard H. Monk, Rockford, Ill.), 104 announcements in two flights in over 100 markets. Schedules will run Thursday, Friday, and Saturday, and the flights are 27 August-19 December and 17 January-17 April.

Business eventuating from tv availability calls on P&G brands out of New York plus activity by Vitalis (DCS&S) and Pillsbury (Burnett) should balance in some measure this week's Alka-Seltzer (Wade) cancellation for the summer and the calling off of Mr. Clean (Tatham-Laird) daytime schedules.

Alka-Seltzer's withdrawal is just for the summer. It will be back in the fall with hefty schedules of minutes, in contrast with its previous preference for 20's and I.D.'s.

The P&G calls are for Charmin Paper Products and Zest (both B&B).

Pillsbury's schedule of night and day minutes is in behalf of Angel Cake Mix; they will run in 75 markets for five weeks.

For saturating a radio audience with a single type of product you'll have to go a long way to beat the setup WISH, Indianapolis, has on Saturdays.

The entire schedule from 8 a.m. to 8 p.m. is devoted to d.j. remotes from auto salesrooms and used car lots. In any event, it's solved the station's Saturday business problem.

The assignment of Pat Weaver to the chairmanship of McCann-Erickson International accomplishes these multiple purposes (besides integrating him into the organization):

- 1) **Relieves Robert Healy of the international responsibility** so that he can devote more to Colgate—of which he once was ad director.
- 2) **Brings Bert Stilson, another executive v.p., back from Germany**—where he's been quartered the past two years—so that he can help solve top management administration problems (like finding a new president of Communications Counselors, Inc.).
- 3) Since the future of international advertising lies in broadcasting, **McCann-Erickson International gets leadership for the first time from a person with programing prestige and reputation.**

Put down as another first this week's statement by Regal Advertising Associates containing the list of advertisers to whom it's selling tv spots secured via barter of motion picture features.

Heretofore the barter gentry have preferred to keep their clientele on an unpublicized relationship. Named by Regal are **Exquisite Form Brassiere, Perfection Wine, Silf Skin Girdles, and I. Rokeach foods.**

If you've noticed the accent the Mr. Clean commercials (Tatham-Laird) are putting on corporate identity, don't jump to the conclusion that this is something new for P&G.

It's happened several times in the past—a new agency on a new product selling the brand manager on **using the corporate identity as an assurance of performance.** The idea, of course, is to get **the big company's glamor to rub off** on the Johnny-come-lately brand.

But, as a general rule, this apron-strings arrangement is limited to a run of less than two years.

Agencies in Chicago and other western cities will be seeing adaptations of the half-hour presentation on farm radio and tv which the National Association of Farm Directors put on before a couple hundred New York admen last week.

The presentation was **financed by 27 reps, Keystone, and others.** Some backers are breaking it down for showing elsewhere—with plugs attached for their own stations.

C. J. LaRoche, which has the farm end of the Merck account (about \$700,000), is working on an approach to spot commercials which may have a strong influence on the composition of farm-director programs.

The idea: If a commercial deals with animal husbandry, **use information or interviews on that particular subject just ahead of it to set the tone.**

Merck's budget for farm air media: around the quarter-million mark.

The FCC last week confirmed what the trade generally figured about broadcast time sales for 1958 as compared to 1957: **radio came out approximately even and tv's revenue took a jump of over 9%.**

Here's the comparative financial data on the two media:

INCOME SOURCES	1958 RADIO	U.S. 1957	1958 TV	U.S. 1957
Network time sales	\$ 46,500,000	— 8.1%	\$424,600,000	+ 7.7%
National-regional spot	172,000,000	+ 1.5	345,200,000	+ 14.9
Local time sales	320,200,000	+ 1.1	181,100,000	+ 4.1
Total time sales	\$538,700,000	+ 0.3%	\$950,900,000	+ 9.5%
Total broadcast revenues	\$519,500,000	+ 0.7%	\$1,030,000,000	+ 9.2%
Total broadcast expenses	481,400,000	+ 4.4	858,100,000	+ 9.6
Income before Fed. taxes	38,100,000	— 30.9	171,900,000	+ 7.4

As a result of the FCC's proposed hearings to reduce tv network-controlled time, you may have wondered just where this option time is located for each of the networks.

The blocks as they stand today, per New York time:

ABC TV: Monday through Friday: 10 a.m. to 1 p.m., 2 to 2:30 p.m., 3 to 4:30 p.m., 5 to 6 p.m., 7:30 to 10:30 p.m. **Saturday and Sunday:** 10 a.m. to 1 p.m., 3 to 6 p.m., 7:30 to 10:30 p.m.

CBS TV: 10 a.m. to 1 p.m., 2 to 5 p.m., 8 to 11 p.m. **Saturday and Sunday** the nighttime span is 7:30 to 10:30 p.m.

NBC TV: 10 to 1 p.m., 2 to 5 p.m., and 7:30 to 10:30 p.m. **Saturday and Sunday** the afternoon stretch is from 3 to 6 p.m.

An interesting sidelight on this fall's regular tv network schedules in prime time is the relative number of programs controlled by each network—via complete ownership, investment as co-partner, or contracts with producers.

This relationship shapes up as follows:

NETWORK	TOTAL NO. PROGRAMS	TOTAL NETWORK CONTROLLED
ABC TV	34	22 (65%)
CBS TV	42	14 (33%)
NBC TV	33	19 (57%)

Notes: (1) CBS has a financial interest in all 14 nighttime programs it controls; (2) the tallies apply to both film and live shows regularly scheduled.

CBS TV appears to be the only tv network so far that's got its nighttime sales situation pretty well wrapped up.

The problem at the moment is sorting out clients and products for what's left over, avoiding product conflicts and getting the best lineup orders.

Incidentally, CBS has turned back the Tuesday 7:30-8 p.m. period to affiliates. Until the past week the network had it programed for the fall. It found not enough stations would clear 7:30-8 both Tuesday and Wednesday.

P.S.: An alternate week of the Texan becomes available as a result of Kellogg's backing out of the show to co-sponsor Hotel De Paris with L&M on the same network Friday.

For the first time, Corn Products has a tv network showcase for the products of its various divisions.

The concentration this fall—and this includes Skippy Peanut Butter—will be on NBC's Riverboat, with the time-talent operation coming to about \$5 million a year.

In other words, Corn Products has moved up a notch toward the General Foods class.

Two cold weather accounts this week latched onto ABC TV's evening shows via the participation route.

Luden Cough Drops (Mathes) picked up a flock of minutes, starting 21 September on the Alaskans, Bandstand, Bronco, The Untouchables and Adventure in Paradise. Meantime, **National Carbon's Prestone antifreeze (Esty)** will be in on the Alaskans for four weeks starting 4 October.

Here's another case of how the right pricing can turn the tables: **CBS TV's Capt. Kangaroo**, which couldn't get off the ground with sponsors since its inception two years ago, is now 90% sold as a result of packaging and repricing.

A quarter-hour segment previously went for \$22,215 for time (station list guaranteed) and \$2,835 for talent. The current package price a flat \$5,000, but the advertiser must take the stations as they come.

NBC TV has done quite well so far in filling up the open night-time made available for the summer as a result of the network's willingness last fall to take 39-week contracts.

These summer sales include: **Purex**, 13 weeks of *Who Pays?*; **Flit Chemical**, segments of *David Niven Show* and *Cimarron City*; **GE Refrigerator**, alternate weeks of *Bob Cummings Show* and *M-Squad*; **Gulf Spray**, parts of *Ellery Queen* and *Cimarron City*; **Midas Mufflers**, participation in *Lawless Years*, *Suspicion*, and *Cimarron City*; **Sergeant's Dog Care**, alternate weeks of *Masquerade Party*.

An NBC sale for the fall this week: **Liggett & Myers**, three half hours of *Bonanza* and *Laramie* each on an alternate week basis over 13 weeks. And a daytime sale: **Edison Electric Institute**, two quarter hours on eight alternate weeks of *Truth Or Consequence* plus the *Price Is Right*.

Even though network tv will have the biggest final quarter ever, the people who do the forecasting at the networks agree that the margin of increase over 1958 can't go beyond 9% or 10%.

Their explanation:

The progression of rate increases and longer station lineups isn't enough to count importantly in the billings. Roughly, the indicated margin of rate increase per network for the next year: **CBS TV and NBC TV**, 2½-5%; **ABC TV**, 10%.

All the network forecasters also agree on this:

Next year should be a very profitable year for the networks as a whole—providing they can keep their program and talent contract write-offs down to a minimum. Last year these write-offs ran to over \$50 million.

The latest station image study—this one for CBS tv spot sales—was unveiled to buyers this week, with the traditional intent of demonstrating that there are factors to be considered other than existing audience measurements.

Gist of the findings: **Five projective attitude tests** showed that CBS stations WCBS TV, N.Y., and KNXT, L.A., have a competitive edge in listener interest, topic of viewer talk, commercial believability, confidence in the advertiser, and programing.

Number interviewed: 1,200. Conductors of the study: **Institute for Motivational Research and Marketing Planning Corp.** (McCann-Erickson affiliate).

The survey will be shown to admen in L.A. on 30 June and in San Francisco on 1 July.

CBS spot did a similar study on radio stations over a year ago.

It could be due to "efficiency" or saving a buck, but the unemployment situation among the older timebuyers in Chicago is beginning to get serious.

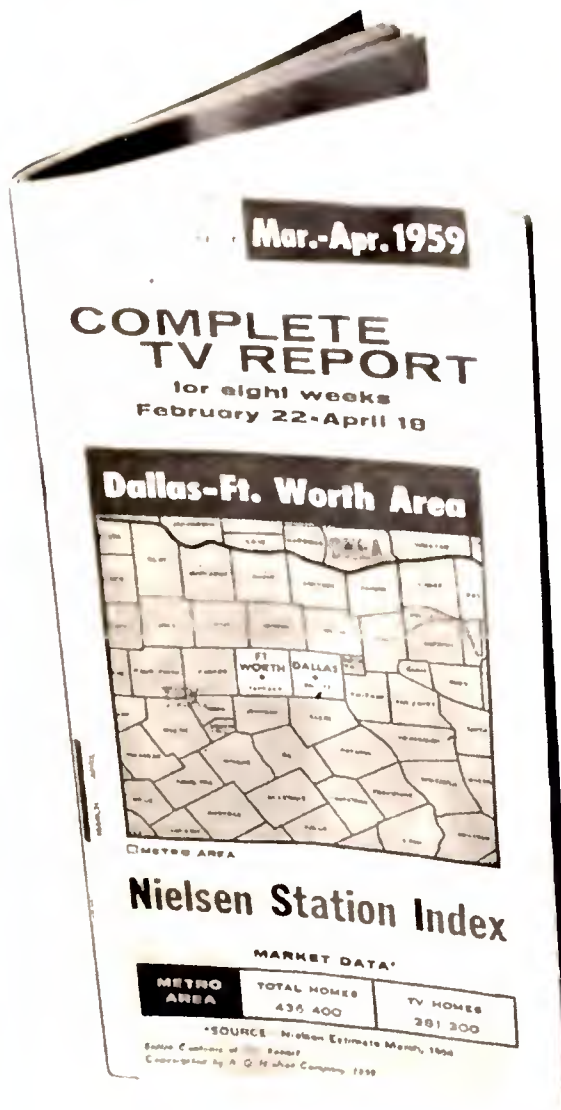
More and more pros are being replaced by younger, less expensive buyers along Michigan Avenue. Here's how the outs see it: They've become too highly-priced for an industry in which they've spent most of their lives; but what can they do with their specialized talent in other fields?

Socony (Compton) is abandoning network this fall (it's now on NBC TV with *Trackdown*) for at least a year's alliance with spot tv.

It wants to concentrate its ad power in special areas.

Whether the money will go to syndication or announcement schedules hasn't been settled yet.

For other news coverage in this issue, see *Newsmaker of the Week*, page 6; *Spot Buys*, page 58; *News and Idea Wrap-Up*, page 66; *Washington Week*, page 61; *SPONSOR Hears*, page 64; *Tv and Radio Newsmakers*, page 78; and *Film-Scope*, page 62.



The Latest Nielsen
PROVES CONCLUSIVELY
THE SUPERIORITY
 of
KRLD-TV
 in the Great Dallas-Fort Worth Market

COMPARATIVE CIRCULATION; STATION TOTALS

Monday through Friday . . . 6 a.m. to 6 p.m.

Sunday through Saturday . . . 6 p.m. to Midnight

KRLD-TV has **136.0%** more than Station D

KRLD-TV has **41.2%** more than Station C

KRLD-TV has **23.8%** more than Station B

*If you buy any other station in the Dallas-Fort Worth Market,
 WE BOTH LOSE MONEY*

KRLD-TV

John W. Runyon
 Chairman of the Board

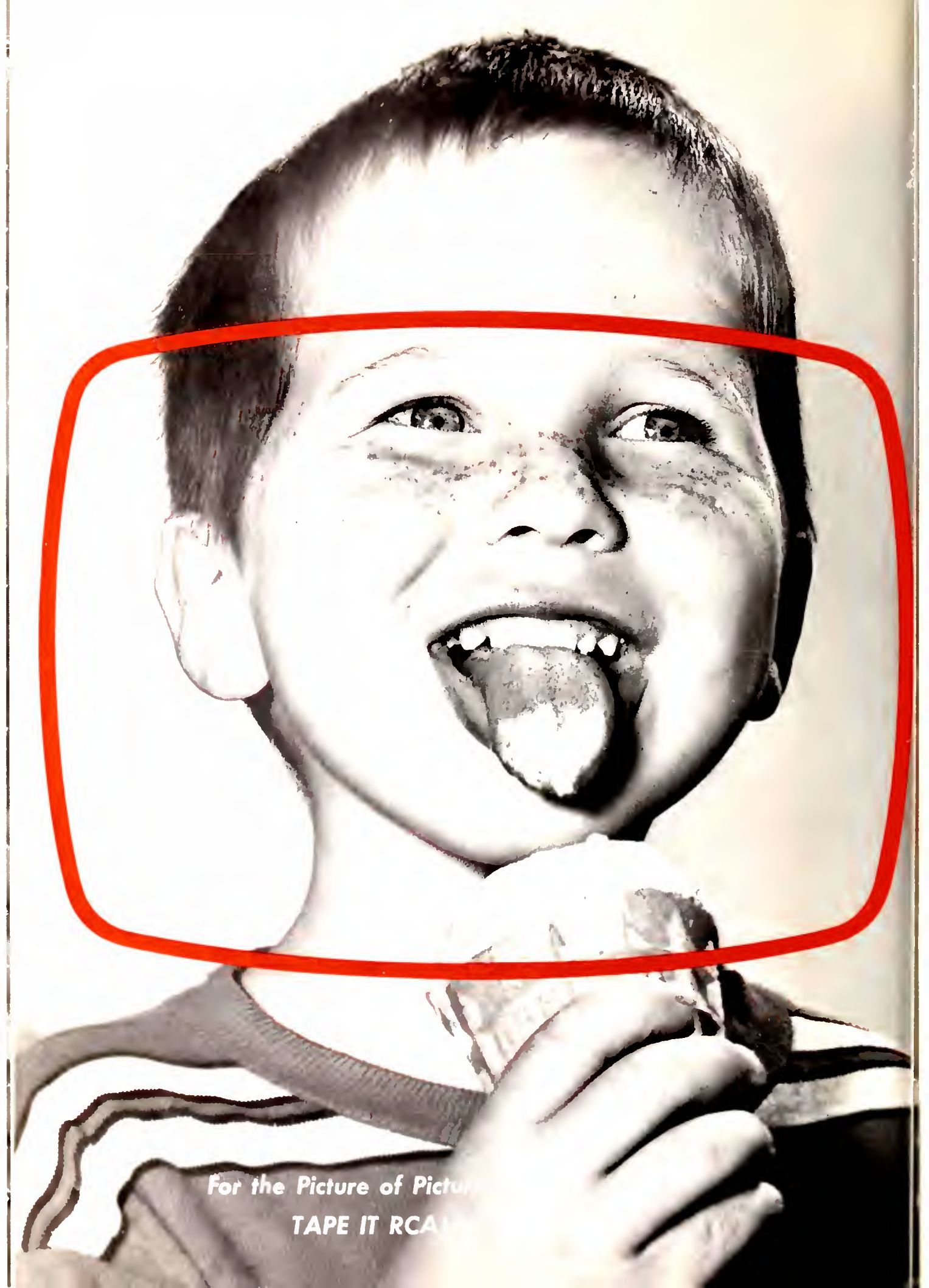
Clyde W. Rembert
 President

THE DALLAS TIMES HERALD STATIONS



Channel 4, Dallas

MAXIMUM POWER TV-Twin to KRLD radio 1080, CBS outlet with 50,000 watts.



For the Picture of Picture
TAPE IT RCA

FOR THE

PICTURE OF PICTURES...

TAPE IT RCA!

The *picture's* the thing . . . You want your commercials to have the snap, sparkle and punch characteristic of superb pictures. By "taping it RCA" you get live picture quality. All the freshness, all the life-like detail comes back to you on RCA tape —thanks to advanced, built-in, quality-control features of the RCA TV Tape Recorder. Unlike older designs, this newest of TV Tape Recorders makes it easy to get and keep highest quality pictures. Your programs and commercials stand closest scrutiny because they are transcribed "live" from the very first breath. Compatible in every respect, the RCA TV Tape Recorder also has built-in features for superior color rendition that become an added bonus for monochrome. Ask your engineer to explain the picture-plus advantages of RCA's *electronic quadrature adjustment, sync regeneration, four-channel playback equalization, and built-in-test equipment*, or see your RCA Representative. For complete particulars write to RCA, Dept. TR-2, Building 15-1, Camden, N.J. In Canada: RCA VICTOR Company Ltd., Montreal.

ANOTHER WAY RCA SERVES INDUSTRY THROUGH ELECTRONICS



TM&S ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

49th and Madison

Why not local tv specials

We were in the process of building a story for SPONSOR when the May 30th edition arrived. After reading "Sponsor Speaks," we would like to compliment you on the item "Why not local tv specials." It is an excellent idea and paves the road to active participation on the local level in producing the kind of programing which takes on prestige proportions with viewers in the station's service area. This type of programing has actually developed a "corporate image" for WFLA-TV. We heartily endorse your suggestion.

Byron Taggart
prom. mgr., WFLA-TV
Tampa, Fla.

* * *

I don't have to tell you I'm an avid reader of your "Sponsor Speaks" editorial page, but there was something that caught my eye last week and excited my attention no end. It has to do with "Why not local tv specials."

Ever since CBS took over down here, we have been doing what I think is a fairly creditable job in producing special television programs on a local level. As you can see from the enclosed tear sheets, these are "locally planned and produced shows of high community interest" and we are rather proud of them.

With Bell & Howell, Prudential, etc., sponsoring network public service programs, it might be that the time has come for local firms seeking "a local corporate image" to sponsor programs of this type.

John A. Schneider
gen. mgr., WCAI-TV
Philadelphia

* * *

Read with much interest SPONSOR's editorial, "Why not local tv specials" in the issue just arrived.

Thought you might be interested in the tv special KTTV already has underway on a local level. Attached you will find releases concerning the first two presentations.

Reavis Winckler
dir. of publ., KTTV
Los Angeles

• Since publishing our editorial "Why not local tv specials" we have had a number of letters from tv stations, such as those printed above. Apparently, the idea of programing special programs on a local basis is catching on fast. We welcome the trend and suggest that such programs be given thoughtful consideration by community-minded local advertisers. For a full case history of a commercially sponsored local tv special, see SPONSOR, 13 June.



Farm and ranch programing

Your 14 March issue contained a reference that farm departments are being cut down or eliminated. We are happy to announce the formation at KHOW of a full-time Ranch and Farm Service Department, under direction of Evan Slack. We are programing for the Ranch and Farm audience, Monday thru Saturday, 5:30 to 6:30 a.m., and 12:15-1 p.m. Our director has complete freedom to travel the area in performing his duties in behalf of KHOW's "RFD 630."

Robert S. Hix
gen. mgr.,
KHOW
Denver



They like us!

Congratulations on your 25 April issue . . . another very interesting book. If possible, we'd like ten reprints on the bowling case history (page 34) and 25 reprints of the Lumber & Building Material success story (page 54).

Steve Fayer
prom. dir., WTOL-TV
Toledo

• Reprints of SPONSOR articles are frequently available. Rates on request.

You could ask
Robert Sherry
PRESIDENT
of KIDD MONTEREY
about our World-wide
Voiced News Service



but why not call
**INTERNATIONAL
TRANSMISSIONS, inc.**
2 W. 46th ST., N. Y. C.
Columbus 5-2400

W O P A

is the
most
effective
sales force
in the

CHICAGO NEGRO MARKET

with
Chicago's Greatest
Air Salesman

1490 kc.
102.7 mc.

represented
by
Bernard
Howard & Co.,
Inc.



**BIG
BILL
HILL**

Same ownership as WDIA — Memphis



PHILADELPHIA

WCAU-TV

Sign of Responsibility

Philadelphia looks to WCAU-TV for far more than the finest *entertainment*.

During the past 26 weeks, CBS Owned Channel 10 originated close to four hundred programs designed to *inform* and *enlighten* Philadelphia audiences on matters of vital concern to the community, the nation and the world.

Included are 15 regularly-scheduled public affairs programs every week, *plus* five "special reports"...live or on film, covering newsworthy topics from the Cuban revolt to a close-up of law enforcement agencies in operation throughout the Philadelphia area.

All produced *locally* by Channel 10's Department of Public Affairs, these programs are patterned to the same high standards which distinguish the station's *entire* broadcast schedule, of both local and network origin.

It is this sign of responsibility toward the community that creates a unique image of trust. And makes possible the very special response, far above and beyond the ordinary, on the part of Philadelphia audiences to *all* the programs and advertising they see on

CBS OWNED CHANNEL 10 *WCAU-TV*

DRAW!

Take a bead on KFMB Radio in San Diego. Because here in the 19th market people are working, playing and buying at breakneck speed and KFMB is their reflection. Friendly voices with wonderful music. Authoritative voices with factual news from CBS, from our own reporters covering a market that relies on us to get the news first and get it right. Intimate voices with variety programming. Overall, a sound that has caught the bounce, verve and life of the San Diego area and has captured its ears as no other radio ever has. It all adds up to the biggest audiences in the better part of Southern California. It's no time to hold your fire in San Diego. Shoot straight at it with KFMB Radio. DRAW NOW!



KFMB RADIO  **SAN DIEGO**

REPRESENTED BY EDWARD PETRY & CO., INC.

COSMETICS: TV'S \$126 MILLION SWEETHEART



COTY GIRL (BBDO) demonstrates "French Spice" in tv commercials

- ✔ Now the second largest industry in the tv medium, cosmetics and toiletries are upping '59 ad budgets
- ✔ Spot and net spending in first quarter show new, added stress in visual selling for non-vital beauty aids

As more consumer money pours into non-necessities—such as mascara, hand lotion and shaving talc—the romance heightens between television and the luxury classification of business known as cosmetics and toiletries.

Last year the 10 major products identified broadly as cosmetics and

toiletries spent \$126 million on television, \$16.7 and \$79.3 million respectively on spot and network. This year, observers within the industry document their optimistic guess that the total tv investment will reach at least \$146 million—\$96 million for network and \$50 million for spot.

Here are reasons why they predict

this upsurge in cosmetic spending:

- First quarter billing for spot is up from \$11.5 million in 1958 to \$12.0 million this year and first quarter billings are always considerably lower than second, third and fourth quarter spending because of such seasonal items as deodorants, depilatories, sun tan lotions, colognes in spring and summer.

- Of nine major companies buying network television in 1958 as well as in the first quarter of '59, eight of these blue-chips are spending at a higher tv rate than last year.

- There's a continuing trend for more national advertisers to buy into spot tv and network tv. In the past

three years the number of individual network cosmetic advertisers rose from 24 in 1956 and 57 to 27 in 1958 (including duplications for clients using both day and night slots). The number of spot tv sponsors in this category rose from 53 in 1956 to 73 in 1957 to 76 in 1958.

These growth figures are reflected in the current spending rate of national advertisers manufacturing cosmetic and toiletry lines in the 10 product classifications (as analyzed by TVB and N. C. Rorabaugh): cosmetics, deodorants, depilatories, hair tonics and shampoos, hand and face creams and lotions, home permanents and coloring, perfumes and toilet waters, razors and blades, shaving creams and lotions and toilet soaps.

Here are the growth patterns:

Network: Of the top 20 investors in television (see adjacent chart), nine sponsored network programing in '58 and '59; eight are spending at a higher rate (based on first quarter projections) and only one—Chesebrough-Pond's—at a lower rate. Maybelline, which puts a major share of its budget into spot tv, this year has added network.

Three clients—Schick, Helene Curtis and Max Factor—canceled their network schedules and with the exception of Factor are putting more money into spot.

Two companies—Alberto-Culver and Harold Ritchie—spent more on network tv in the first quarter of this year than they did during the entire year '58, and one, Carter Products, spent almost as much, \$1.2 million in the first quarter of '59, contrasted with \$1.5 million for all of '58.

Spot: Of the top 20 companies analyzed by sponsor in the adjacent chart, seven are consistent spot and non-network buyers—Jergens, Avon, Charles Antell, Diversified, Eversharp, Coty and Sardean. The biggest spender in both classifications is Procter & Gamble, which last year invested \$12 million in network and \$6.4 million in spot.

Nine of the 20 majors buying spot last year spent less than they did in '57, but four of these companies spent only a slightly smaller amount. None of the advertisers dropped spot between '57 and '58, and last year two new spot tv sponsors came in—Diversified and Eversharp.

The biggest share of new billing

WHAT 20 MAJOR COSMETIC AND

NET

COMPANIES	First 4 mo. of 1959
1. PROCTER & GAMBLE CO.	\$1,040,520
2. CARTER PRODUCTS, INC.	1,230,841
3. ANDREW JERGENS	-----
4. LEVER BROTHERS, INC.	1,663,995
5. AVON PRODUCTS, INC.	-----
6. CHARLES ANTELL, INC.	-----
7. COLGATE-PALMOLIVE CO.	2,097,169
8. MAYBELLINE CO.	292,794
9. HAROLD F. RITCHIE, INC.	469,630
10. MAX FACTOR & CO.	-----
11. ALBERTO-CULVER CO.	1,565,387
12. CHESEBROUGH-PONDS INC.	471,737
13. GILLETTE CO.	3,256,008
14. DIVERSIFIED COSMETICS	-----
15. EVERSARP, INC.	-----
16. REVLON, INC.	2,080,880
17. HELENE CURTIS INDUS.	-----
18. COTY, INC.	-----
19. SCHICK, INC.	-----
20. SARDEAU, INC.	-----

*TVB figure based on Leading National Advertisers Broadcast Advertiser Reports for only cosmetic and toiletry products manufactured by the accounts.

last year came from four classifications of toiletries: hand and face creams, with investments soaring from \$739,000 to \$2.3 million in '58; perfumes, from \$1 to \$1.7 million; razors and blades, from \$591,000 to \$1.9 million and toilet soaps from \$9.5 million to \$10.7 million.

Food products—which are needed items in contrast with cosmetics and toiletries, and which have a higher rate of consumption and therefore greater sales turnover—continue to account for the biggest share of the

tv dollar (last year, 19¢ in every \$1). But the margin between No. 1 and No. 2 cosmetics—is narrowing despite the non-necessity character of almost all products within this latter broad category.

Here's the ranking of the top five spenders for net and spot tv and the percentage of the total tv billing which they contribute.

Network ('58): No. 1., food, 19% of \$566.5 million; No. 2., cosmetics, 14%; No. 3., tobacco, 10%; No. 4., drugs, 9%; No. 5., automotive, 9%.

TOILETRY FIRMS SPEND ON SPOT AND NET TELEVISION

WORK*

SPOT**

1958	1958	1957	1956
\$12,130,198	\$6,139,870	\$7,798,910	\$ 383,370
1,566,151	3,153,490	5,509,280	3,332,230
	3,153,280	155,810	
1,130,976	3,030,890	2,328,360	633,230
	2,770,120	2,287,750	1,307,680
	2,203,580	2,983,700	2,511,000
5,921,121	1,772,800	3,173,660	3,711,950
	1,553,810	1,168,860	163,030
303,350	1,139,920	1,595,100	1,213,500
1,695,612	1,308,410	2,290,850	3,181,730
1,131,882	1,235,120	616,970	93,010
2,516,672	1,235,120	491,810	1,125,410
12,997,938	1,121,100	1,723,750	1,532,870
	1,063,880		
	885,240		
1,811,181	815,740	151,420	1,817,870
2,938,175	752,210	583,330	217,440
	745,010	753,720	158,560
1,635,529	744,600	166,810	
	618,760	1,023,310	717,810

**T&B figures based on N. C. Borabaugh estimates for only cosmetic and toiletry products manufactured by these accounts.

Spot ('58): No. 1, food, 26% of \$511.7 million billing; No. 2, cosmetics, 9%; No. 3, tobacco, 6%; No. 4, drugs, 8%; No. 5, automotive, 9%. (All figures, Television Bureau of Advertising).

This spring, a spot check of network and spot activity shows the move into the visual medium to be even more pronounced. As of May, there were 21 network advertisers on the air selling 49 different products. Of the 91 programs sponsored by cosmetics-toiletries (this includes

multiple-segment programs) every week, 15 were aired before 6 p.m., 46 after 6 p.m., representing an even division of interest in reaching housewives as well as an all family or adult audience. ABC is airing 20 of the shows, CBS, 28, and NBC, 43.

There's an interesting contrast between typical use patterns in the three major markets, also. This spring during a typical week of monitoring by Broadcast Advertisers Reports, there were 35 cosmetic advertisers using spot tv in Chicago, 40 in New

York and 17 in Los Angeles. Each of these cities represented commercials for 52, 51 and 65 different cosmetic and toiletry products, respectively. Part of the explanation for this concentration on the West Coast undoubtedly lies in its weather, which calls for the same products which are summer seasonal in most other areas of the country.

Almost all of the Big 20 tv advertisers listed in the chart have experienced unusual success with their use (Please turn to page 74)



AT McCANN-ERICKSON determination of basic marketing objectives is the starting point for all media planning and strategy. McCann, which stresses marketing heavily, runs a Marketing Communications Workshop for agency executives and specialists. Shown here, a Workshop session

How McCann makes media decisions

➤ Over 75 factors, hundreds of people influence media choices, say McCann-Erickson marketing men

➤ But planning v.p. Kinley explains 11 important yardsticks used by agency in inter-media selection

"It looks like a Rube Goldberg diagram," said Lee Adler, project director at McCann-Erickson's affiliate, Marketing Planning Corp.

Adler was explaining a chart prepared from a recent study of "Attitudes, Habits, and Motives Influencing Media Decisions," made by Marketing Planning among 125 outside advertiser and agency executives.

On the chart were dozens of boxes, arrows, and interconnecting lines, indicating the almost fabulous number of factors and people which can some-

times have a hand in a national advertiser's choice of media.

Nobody at McCann-Erickson believes that the job of media selection is easy or uncomplicated. America's No. 2 agency knows from broad-scale experience and in-depth research that climate, geography, personal prejudices, pressure from the field, industry codes, production costs, ingrained habits and dozens of other tangibles and intangibles can often swing decisions to tv, radio, newspapers, or sky-writing.

But McCann does have a clearly defined operating philosophy and practice for its own internal inter-media selection and planning. This philosophy was explained in detail recently by Daniel D. Kinley, v.p. and manager of planning, media, and research at McCann's home office, 185 Lexington Ave., New York.

At McCann, says Kinley, the establishment of basic *marketing objectives*, is the starting point for media strategy. Once the McCann marketing department has worked out these objectives then media goes to work.

McCann believes that 11 basic factors must be weighed in all media planning decisions: 1) budget, 2) competitive activity, 3) frequency vs. coverage, 4) continuity, 5) impact on distribution, 6) flexibility, 7) franchise position, 8) standards of acceptance, 9) cost-per-1,000, 10)

effectiveness of selling message, 11) prospective customers.

The last three of these factors, says Kinley, are the "most important, most controversial and most difficult."

Each of the 11 factors deeply affect inter-media selection, however, as a study of media plans of various McCann accounts clearly shows.

1) *Budget*. Size of budget often decides which and how many media shall be used. McCann advocates doing an adequate job in one primary medium, and adding secondary media only if funds are available. Thus *Borax* with a comparatively limited budget, puts almost all in spot tv. *Del Monte*, which wants color reproduction, concentrates in magazines.

2) *Competitive activity*. Here one of two strategies dictates McCann's media planning: either to meet competition by covering the same audience, or to find a completely separate audience not reached by competition.

3) *Frequency vs. coverage*. This usually becomes a problem only when several different media are used. Decisions on "how often" and "how many" figure in overall media plans such as *GMC Trucks*, where a basic image-building job is done with magazines, and specific sections of the market are hit with direct mail.

4) *Continuity*. McCann feels that it is often uneconomical to jump around among media types, but sometimes with planned purchase items where repeat sales are unlikely, it may be desirable to reach a different audience, or change the selling message. This latter strategy is being followed with *Balova*, once almost exclusively in 20-second tv spots, but now using minute announcements in net tv, plus color magazine pages.

5) *Impact on distribution*. The need to impress wholesalers and retailers, to get tie-in advertising on a local basis and to use the promotional support offered by a medium is often a major factor in media strategy on some McCann accounts, as with *Golden Grain Macaroni*, which concentrates in newspapers.

6) *Flexibility*. This factor is most important, says McCann, in product situations where it is impossible to make long-range plans, or where re-

gional, seasonal or use variations predominate. *Nestle's EverReady Cocoa* uses spot tv for these reasons. Nestle spots are run when temperatures drop below a given point.

7) *Franchise positions*. McCann clients like *Coca-Cola* and *Chesterfield* have franchise positions in certain magazines worth thousands of dollars in extra readers. Other clients have franchise positions in net tv time and programs. Both types of franchises receive heavy consideration in media planning.

8) *Standards of acceptance*. Certain products, such as liquor, or those not advertised to a family audience, must consider the appropriateness of a medium for their selling messages. McCann's Schenley account is one.

9) *Cost-per-1,000*. This is tremendously important in all McCann media planning, but, says Kinley, it is best approached when linked with the last two factors, 10) *effectiveness of selling message*, and 11) *prospective customers*.

(Please turn to page 75)

McCANN'S 11 MAJOR FACTORS IN INTER-MEDIA SELECTION



According to Daniel D. Kinley, r.p. and manager of planning, media, and research at McCann-Erickson's N.Y. 'home' office, the first eight of these factors are relatively easy to handle, the last three are the "most important, most controversial and most difficult" to deal with in making up media plans, and in evaluating different choices between media.

- | | |
|---------------------------|-----------------------------------------|
| 1. Budget | 7. Franchise position |
| 2. Competitive activity | 8. Standards of acceptance |
| 3. Frequency vs. coverage | 9. Cost per thousand |
| 4. Continuity | 10. Effectiveness
of selling message |
| 5. Impact on distribution | 11. Prospective customers |
| 6. Flexibility | |

Kinley points out that at McCann these 11 factors produce widely different types of media strategy. See text for examples.

MILLER'S PLUS: TV'S OUT-OF-HOME AUDIENCE



SPOTTING highlights during filming: (l to r) Miller ad dir. Eddie Ball, Mathisson's Hugo Bauch, next season's annrc. Jimmy Demaret



TIP OFF from Miller salesman Sylvan Wohl primes bartender on action in filmed golf show

- ✔ Miller Brewing promotes *All-Star Golf* to "unmeasured" audience with help of bartenders, club managers
- ✔ Tips off action on upcoming tv matches to build suspense; Reynolds Metals adapts technique to reach execs

Probably one of the earliest renewals on record for a fall program is the \$3 million commitment shared by Miller Brewing Co. and Reynolds Metals wrapped up last February.

Rather surprisingly, what they were in such a hurry to sign up was golf—a game not particularly noted for fast thrills, nor normally associated with tavern patrons. Yet each sponsor sees an entirely different virtue in its 26 weeks of *All-Star Golf* on ABC TV:

- Miller aims at covering an "out-of-home" audience—in taverns, club-houses, men's clubs.

- A golf show serves Reynolds best as a good-will leverage with big business, specifically aluminum users.

What golf lacks in physical mayhem is more than made up for by the promotional facets inherent in the sport.

Miller has long been committed to sports promotions as a sales builder. It now spends over \$1.7 million in radio and tv to clinch the connection. This, in addition to expenditures of well over a million in national and distributor spots.

Here's how Miller's sports pro-



graming breaks down in air media:

	Tv	
	<i>All-Star Golf</i>	
Program		\$ 500,500
Time		339,500
Promotion		100,000
	TOTAL	\$1,490,000
	Radio	
	<i>Milwaukee Braves</i>	
	TOTAL	\$ 212,000

Miller owns the rights to the Braves broadcasts (on 41 stations in Wisconsin, Michigan and Minnesota) and subcontracts one-third of each game to Clark Oil and P. Lorillard.

Miller's tried-and-true tactics for merchandising the Braves include scoreboards at retail outlets, liberal supplies of season schedules (including free mats to newspapers).

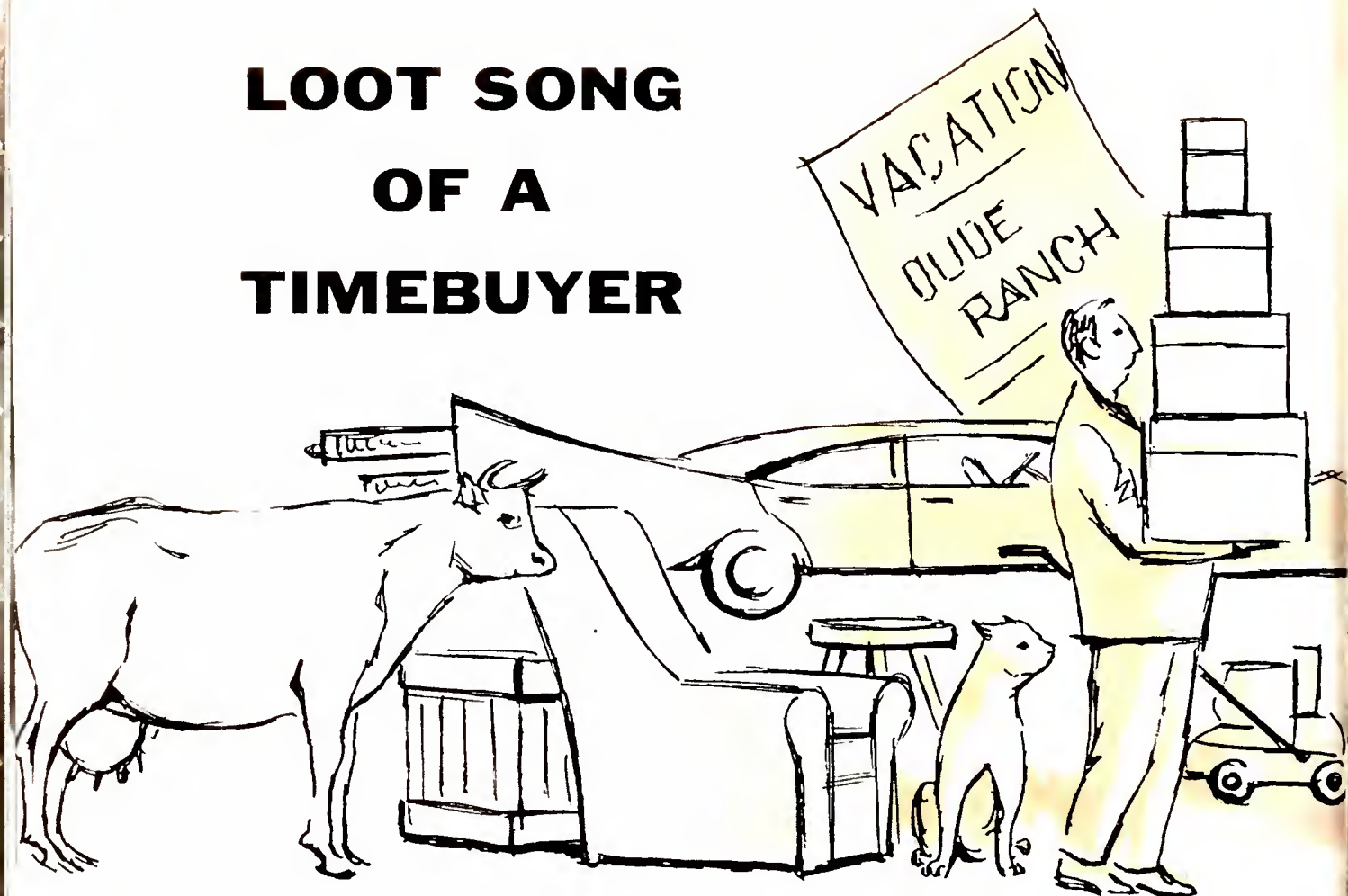
But merchandising golf involves an entirely different set of tactics. "The entire campaign," says advertising and sales promotion director Eddie Ball, "is aimed at a qualitative audience, specifically the audience that does not stay home to be measured. When we went into this thing we were under no impression that we

(Please turn to page 76)

INSIDE DOPE on sandtrap outcome gives Neal Belletti ammunition to hold customers for another round at Louis' on W. 48th St., N. Y. C.



LOOT SONG OF A TIMEBUYER



SCENE: The office of Starke Ravin, associate media director of Galway, Bay, Grommet, Bottom & Bedrock Agency. Ravin is seated behind his 11-foot teakwood desk—monastic in the severity of its gold inlay designs. Before him, ankle-deep in Bigelow carpeting, stands assistant timebuyer Merin Burdle. Behind Burdle on the carpet pecking industriously at the pile is a fat, white duck.

BURDLE: You sent for me, Mr. Ravin?

RAVIN: I did, Burdle. I've been getting some disturbing reports from your account supervisor. Seems you're spending more time on the bench than on the team. (Notices duck) . . . What-is-that?

BURDLE: (After a glance over his shoulder) It's a duck, sir.

RAVIN: I can see it's a duck! What's it doing here at GBGB&B?

BURDLE: I got it last week, sir, at a timebuyer party thrown by KWOK.

It came in a little crate with a note that read: "Don't Duck the Issue—KWOK is First in Share of Audience." (Turns on duck) Shoo! Seat! Back to media!

RAVIN: No, no, let it stay, Burdle. It points up what I want to talk to you about. You haven't bought a second's worth of time in three weeks.

BURDLE: I can explain that, Mr. Ravin.

RAVIN: I don't see how you can. The Scrub-a-Dub Cleaner campaign was okayed two weeks ago Thursday. Yet you haven't asked a single rep for avails.

BURDLE: But I've been very busy, sir. The day it was okayed, I was at the WEAK-TV Turtle Race.

RAVIN: A turtle race! Now really, Burdle!

BURDLE: (Proudly) Picked the winning turtle, too. Came away with an oversize patio umbrella, symbolic of

WEAK's coverage in its market area.

RAVIN: All right, all right. That was only one day. Why didn't your requests go out the very next morning?

BURDLE: Because I wasn't here next morning. I spent the next two days at The Sheraton-East where the races were held. You see, sir, they presented the umbrella to me opened up and until I figured how to get it down, I couldn't drag it out through the revolving doors.

RAVIN: Your supervisor reports you weren't in here Monday or Tuesday either.

BURDLE: But that was my round trip to Rome, sir.

RAVIN: Rome? In Italy? What the hell were you doing in Rome?

BURDLE: Have you forgotten the KRUM Timebuyer Penmanship Contest? I won it, you know. I wrote the call letters KRUM on a single post card 11,793 times.



RAVIN: (*Purpling*) You mean that while we're paying you to buy time, you spend your time copying call letters on a postcard?

BURDLE: But it only took me three days, Mr. Ravin. And in winning I feel sure you'll agree—I added immeasurably to the stature of GBG-B&B. No other agency can claim a buyer who can squeeze 11,793—

RAVIN: (*Weakly*) I suppose not.

BURDLE: And I think you'll also rejoice in my good fortune of winning another contest only a day after returning from Rome. It was the KONK-TV Whither Pat Weaver? Contest.

RAVIN: And you guessed he would go to McCann?

BURDLE: No, I guessed he would go to Maxon. But Maxon is right above McCann in the SPONSOR directory, and no other timebuyer came closer than that. You'll never guess my

prize for that one, sir, so I'll tell you—a trip to outer space.

RAVIN: Really? Were you Able or Baker?

BURDLE: Heh, heh, very funny, Mr. Ravin. Actually it may be a while before I collect on this prize, but KONK-TV guarantees me reservation on the first rocket to the moon. Lucky, aren't I?

RAVIN: Luckier than I, because I know you'll be back. Anyhow, Burdle, to get back to why you're not buying any time, where were you yesterday and the day before?

BURDLE: Well, the day before I spent trying to get the electric refrigerator home in my sport car.

RAVIN: What refrigerator? What sport car?

BURDLE: The 11-cubic foot freezer compartment model I won at the WRY presentation. It was a little large for the Alfa Romeo I got from

that Duluth station we never buy. I can sure use that refrig. Takes a lot of horsemeat to feed two gators.

RAVIN: Gators? You mean alligators?

BURDLE: Yes, sir. The ones I got from that Miami station. Or didn't you hear the screams in the mail room?

RAVIN: (*Sadly*) Good heavens, Burdle! And to think when I was a timebuyer we were happy with a free martini and a ball-point pen. Well, let me tell you one thing, young man. Starting tomorrow, you trade in your ivy suit for coveralls. Starting tomorrow, you cut out the gay, social whirl. Starting tomorrow

BURDLE: Er . . . but I won't be in tomorrow, sir. I guess you didn't get the word yet, but I won the ABC TV Timebuyer Contest.

RAVIN: So what's the prize?

BURDLE: F'n'r to be Ollie Treyz for a day.

HERE'S UNITED'S PRICE PROMOTION FORMULA



START EARLY. *United found short-term promotion should get early start, so specified early morning spots, even in run of schedule, also made sure entire day was covered adequately*

TELL FULL STORY. *Promotions, says United, need full 60 seconds to give price listings, comparisons, location, phone number. Don't chisel on time for this kind of announcement*

KEEP COPY RECOGNIZABLE. *For short-term, price-type push, don't try to vary copy too much. United scored using just two different commercials. Family resemblance is important for impact*

CHECK RESULTS BY MEDIA. *United analyzed returns, found (1) 75% of business came from radio, (2) radio pulled better credit-rating customers. Checks provide basis for future promos*

What makes a price promotion go?

❖ **United Motors of Omaha did everything right in its 20-spot weekend push on low-cost transmission service**

❖ **Results: it had to suspend 52-week schedule of 980 spots in order to catch up on orders from first weekend**

A couple of weeks ago, Jack Howard, KFAB sales manager in Omaha, found a letter in his morning mail. This was the first sentence:

"Dear Mr. Howard: Will you please cancel our spot schedule that we arranged with you last week . . ."

The writer of this letter Bob Brumley, Omaha manager of United Motor & Transmission Exchange was canceling a hefty 52-week schedule calling for 980 minute announcements. Brumley and his bosses in Lincoln, Nebraska had counted on a continuous weekend radio promotion to trigger and maintain a flow of

customers to the new Omaha garage. What they found out provides some helpful clues to running a price promotion.

Brumley and KFAB general manager Lyell Bremser had covered every base in laying out the plans for the campaign:

- **Frequency.** Contract called for 10 minute spots on Saturday, 10 on Sunday at a cost of \$10 apiece, run-of-station scheduling with early morning coverage specified.

- **Copy.** Two basic pieces of copy, 60 seconds in length, were recorded. One was a straight, unvarnished list-

ing of prices following a business-like attention-getter: "Now . . . you can have your car put in top condition for little money." Copy wound up with opening, closing hours; reference to Saturday and Sunday classified newspaper ads; address and phone number.

Second piece of copy was a dramatic variation of the first. But the action was merely a scene setter (honking horn, stalled engine, gruff voice) for the price-listing copy. Wind-up was light musical theme under quick reiteration of main points by driver of stalled car and announcer.

The first spot went on the air at 6:30 a.m. Saturday morning. Brumley's woes, as stated in his letter, continue:

". . . We rented a building we thought would be adequate . . . but by Saturday night cars wanting the service we advertised over KFAB

filled our 5,000 square feet. By Sunday morning we were looking for a parking lot for cars needing our immediate attention."

Customers whose cars were still in any sort of running order were put on waiting lists, while Brumley spent Sunday looking for a place large enough to take care of them, winning every time he heard a spot on the air. By mental calculation, each spot meant roughly another 18 cars. Where was he going to put them?

"We ended up leasing the Andrew Murphy & Son Oldsmobile garage at 1102 Jackson," he continues. "30,000 square feet of space."

This six-fold increase in space was needed to accommodate 178 cars and roughly \$25,000 of business. Amid all the confusion, Brumley had not lost sight of having checks made of what advertising brought people in, because he wanted to find out certain things. One concerned credit risks.

"The radio-drawn customers," he says, "presented an absolute minimum of problem from the standpoint of credit rating. We noted the credit ratings were far superior to those of customers brought in by the newspaper advertising."

Another thing he wanted to establish was a media balance for future advertising. Since 75% of the business came from radio, that was the clue he was looking for. Specifically, \$450 worth of weekend radio advertising can use a classified backup of \$150. This would have been Brumley's formula.

But, another chore he remembered that week was the letter to Howard canceling his contract. Actually, however, his experimenting nature got the best of him. He let the 20-spot schedule run the following weekend just to see if the previous reaction hadn't been a fluke. Though results were the same, the only business he could take was waiting list business. Finding this engendered no ill will, he went for another weekend. But midway through Sunday, he had to call a halt. Only 15 spots ran the third weekend.

But all was not lost. Brumley dipped into his canceled schedule once again to run a fourth series of spots—this time a pitch for qualified mechanics.

RADIO/TV COPY BOOM IN SOUTHEAST AD AGENCIES

ATLANTA, GA.

Southeastern U.S., once an arid Sahara of advertising creativeness, is blooming all over with radio tv selling ideas and techniques, say admen who attended the Atlanta Radio and Television Representatives Association's First Annual Awards presentation at the Atlanta Athletic Club last week.

An unusually high degree of professional ad creativity was noted in award-winning radio tv commercials, submitted by agencies in eight southeastern states.

First prize for radio went to Tucker Wayne & Co., Atlanta for Sealtest Ice Cream, awards of excellence to Liller, Neal, Battle, & Lindsey for Lay's Potato Chips, Noble-Dury for Soltice, Marschalk & Pratt (Miami) for National Air Lines, Cargill, Wil-

son & Acree Holiday Smoking Tobacco; Harry Giannaris, Mayola.

Tv first prize to LNB&L, Lay's. Awards of excellence: Henderson Adv. Texize; LNB&L, Colonial Stores, Armour Fertilizer; N-D Frosty Morn, National Life, Sessions; Simon & Gwynn American Snuff; Tucker Wayne Creomulsion.

Only requirement for entries: service was placed in 1958 through an Atlanta rep. Judges for ARTRA: Ray Collier Jr., pres. of Atlanta Sales Executive Club, Wilbur Kurtz, pres. Atlanta Ad Club, John M. Outler Jr., former gen. mgr. WSB AM-TV.

The Atlanta representatives association was formed last year to further radio tv advertising in the Southeast and numbers 17 active member rep firms.

MATT CONNOR, exec. v.p. Tucker Wayne & Co., first prize winner for Sealtest radio spots, and **Bill Neal**, pres. Liller, Neal, Battle & Lindsey, who copped tv award for H. W. Lay & Co.



DEAR MISS FREELOADER....

✎ Texas radio station owner rebels against efforts of energetic publicity gals to get commercial plugs for free

✎ Tells Ruth, Jane, Bette, Amy, Ellen, Mary and Kay he'd love to carry 'your wonderful copy' at card rates

RADIO
STATION

KWFT

5KW
at 620
day &
night

The Voice of the Rich Southwest

BEN LUDY
President &
General Manager

Wichita Falls, Texas

PHONE 723 4181
TWX 8364

June 9, 1959

Miss E. Ruth Pepper
341 Madison Avenue
New York 17, New York

Dear Miss Pepper:

I have noted with interest the material that you sent for "Immediate Release" in behalf of Coets Cotton Squares.

I am attaching herewith our Rate Card as well as our measured contour map which shows the immense area in which KWFT could promote Coets on a legitimate advertising basis.

The material you sent is strictly commercial, and under no circumstances would I allow any of our air salesmen to use this.

I feel sure you will understand our position in this matter, and I hope to receive instructions from your advertising agency so that we can use the splendid material that you sent us on a commercial basis.

Cordially yours,

NORTH TEXAS RADIO, INC.

Ben Ludy
Ben Ludy,
President & General Manager

BL/es

Ben Ludy, president and general manager of radio station KWFT, Wichita Falls, Texas, is a patient soft-spoken man with a pleasant southwestern drawl.

But he's as stalwart as Sam Houston, as dead-eyed as Davy Crockett, when it comes to defending the rights of hard-pressed radio stations who are being swamped these days with requests for free commercial time.

Almost invariably these requests come from well-meaning, well-mannered publicity girls attached to New York firms, who seem unable to distinguish between straight commercials, and freeloading plugs.

Recently, within the space of two days, Ludy fired back no less than six replies to six different p.r. lassies.

Ludy answers each request individually—and with courtesy, firmness and pith. Thus to Bette Jane McCabe of Theodore R. Sills & Co., New York, he wrote, "I read with interest the commercial copy that you sent us in behalf of the California Strawberry Advisory Board, and I certainly would welcome an opportunity to work for the Strawberry Advisory Board on a legitimate advertising basis . . . I suggest that you instruct your advertising agency to issue a commercial order for one of our high value packages and then we could go to town selling strawberries."

To Amy Blaidell, who pushes Helena Rubenstein's Bikini suntan cream, he said gallantly, "Your 'news release' was a very, very clever radio commercial, and we must treat it as such." To Ellen Santonstall of Pan-American Coffee Bureau, who offered an "exclusive release" for Wichita, he pointed out there are "1,733,000 persons in KWFT's area who can be reached by legitimate advertising."

To Katherine R. Smith of the National Canners Association, who plugged Summer Fruit Cup, Zippy Kidney Beans and Fish Salad Sandwiches, he said, "We look forward to an order so that we can use these fine commercials." Mary Pearl of Heublein Inc., got a polite assurance that "we would certainly like to work for Heublein," along with a rate card.

Stout fella, Mr. Ludy. Congratulations from your industry friends. ▀

POLITE BUT FIRM reply by station manager Ludy was one of six sent out within the space of two days to eager beaver p.r. people who are hounding stations with free plug "releases"



CO-OP CONFAB: At N. Y.'s New Weston Hotel, Lisa Gentry (l), TvB's co-op head, lunches with Mary Saladucha, ad manager of Peter Pan Foundations, who came into spot tv last spring. Makers of women's foundations are among big co-op users, along with tires and appliances

PART TWO OF A TWO-PART SERIES

CO-OP: AIR MEDIA'S BIG ENIGMA

◆ Co-op advertising needs two things—more air media at local level and more support by national agencies

◆ When these two ends are accomplished, the system will become a great seller rather than a sales discount

Of the roughly \$2 billion spent yearly in co-op advertising, air media commands only about \$100 million (divided just about equally between radio and tv). An even greater shock must be the fact that last year, an estimated \$250 million in co-op funds was never spent at all.

These two indictments of the current handling of co-op advertising plans point up the challenge that face both air media and ad agencies: air media because it deserves a bigger slice of the business, and agencies because most of them avoid taking an active role in the handling of co-op advertising.

Air media is actively pitching for

co-op money. At Radio Advertising Bureau, two members of the national sales arm—Irv Trachtenberg, group manager, and Jack Lazarus, account executive, spend full time interesting national advertisers with co-op plans and their agencies in the medium of radio. For its members, it publishes the *RAB Dealer Co-op Data* with details on about 500 national accounts whose co-op plans include radio or who furnish radio material for distributors and dealers. Says President Kevin B. Sweeney, "RAB has become consultants to many advertisers on how to use co-op more effectively."

At Television Bureau of Advertising, Lisa Gentry is manager of co-op

advertising. Since 1955, she has worked full time bringing more co-op dollars into tv, is in constant contact with national advertisers, distributors and retailers, member tv stations. In addition to personal calls and voluminous correspondence, she turns out a newsletter, *Co-op News from TvB*, an annual compilation of manufacturers with tv co-op plans or tv material available for co-op advertising titled *Manufacturer Co-operative Television Plans and Dealer Aids* (which is kept up to date with supplements throughout the year). At present she is completing a book on selling television with co-op which TvB will bring out soon.

Efforts by these two air media organizations are bearing fruit (see chart on co-op plans), and the success stories each has collected are impressive. As an example, TvB was influential in persuading Armour to put tv on an equal basis with newspapers in co-op allowance.

This does not mean that air media has it made. The biggest psycho-

HOW ONE NATIONAL AD AGENCY MAKES THE CO-OP SYSTEM WORK

The following report is condensed from Cooperative Advertising Newsletter, a monthly publication of J. Wendell Sether Assoc. & American Press Magazine, N. Y. The agency is Keyes, Madden & Jones, Chicago (formerly Russell M. Seeds Co.) which is a co-op pioneer.

Keyes, Madden & Jones is one of the few national agencies which maintains a complete co-op department: it has been handling co-op programs for clients for over five years. Its co-op billing is currently close to \$1.5 million for such accounts as Pinex, Sheaffer Pen, Weeco Products. Revenue is based on client share of co-op billing, so agency receives 15% of the billing.

KMJ renders complete service, including administrative, creative and merchandising functions, frequently sets up the whole co-op plan together with budgets, geographical allocation of funds, agreements with retailers.

Administration of fund is handled by KMJ's clerical section of the co-op department. This department handles all claims, checks ads, rates, accruals. (In 1957, about 2,000 claims were questioned or refused. The department also handles all correspondence.

The creative function rests with the creative section of the KMJ co-op department, manned by specialists in retail advertising. They prepare all material for the co-op program—radio and tv scripts, newspaper mats. On request, they will prepare special copy including live tv commercials.

Merchandising includes all the usual marketing techniques—research, sales analyses, copy testing, information on upcoming co-op programs. Their every effort is in the direction of tying the local co-op campaign as closely as possible to the national ad program. This department also conducts clinics for client sales executives, teaching them how to present total ad campaigns at the local level.

Patricia Buda heads this department under Fred Willson. Says Willson, "Co-op advertising must not be divorced from the over-all promotion effort. It must be handled by ad experts if it is to be most productive."

logical hump it must cross to get its full share of co-op dollars is the barrier of "proof of performance." In last week's installment, SPONSOR listed some of the means by which national manufacturers are defrauded by retailers with the help of print media (which offers the "ultimate" in performance proof—tear sheets). That air media can't even offer tear sheets makes them all the more suspect in the eyes of national accounts. As one adman told SPONSOR, "Manufacturers with co-op plans expect to be taken for a ride: the only thing they fear is that the cost of the ride for air media has a much bigger mark-up." He pointed out one case where a local retailer bought for \$3,500 (at local rate) time on a station which was then sold to three national manufacturers for \$20,000—a quick turnover in profit of about \$16,500.

The mark-up, however, disturbs the national account not nearly so much as the possibility that the announcement was never aired at all. And in the case of local tv shows, he is often plagued by the thought that he has paid for (in addition to time charges) the production of a program which has never been shown.

How can air media furnish better evidence that co-op funds actually have gone into advertising?

"If stations ever get some sort of uniformity in rates," says Lester Krugman, NTA's vice president in charge of advertising, "it will go a long way toward influencing more national accounts into including air media in their co-op plans. But ahead of rates, there is proof of performance." (A number of quotes from Krugman were carried in last week's installment. Krugman is a co-op advertising authority from way back, was an executive in department stores, vice president of The Getschal Co., a marketing vice president for Emerson Radio, and a member of the co-op committee of ANA).

"After they hurdle the proof-of-performance obstacle, air media can worry about rates," Krugman says. Indeed, he recommends that TVB and RAB sit down with ANA and work out an acceptable means of convincing advertisers of air media's honesty. Station people, he believes are a pretty savvy lot, "if stimulated on the scope of co-op advertising, they could come up with good answers."

Monitoring and the threat of monitoring have been mentioned as possibilities as evidence or insurance that a co-op ad is aired. There are reporting services that pick off tv commercials photographically from receiving sets. TvB's Lisa Gentry suggested that perhaps just snapshots in a studio would be better than nothing in establishing that a commercial was being done. All of these might help.

But the suspicion of air media has

chandising Alliance which handles the newspaper co-operative advertising of O-Cedar, Rubbermaid, Ames Co., Borg-Erickson and Wear-Ever Aluminum. HMA takes over the whole plan, deals with newspapers and retailers, polices, pays off.

Some middle organization such as this, Krugman believes, might handle air co-op and bring more advertisers to direct ad dollars more efficiently through the use of more air media.

money through their lack of knowledge on co-op."

Why are many agencies ignorant of co-op? The answer is simple: they wish to be. In handling co-op, the agency must get their fee from the client, not from media as is the case with national advertising. Some agencies have managed to do nicely in handling the "non-commissionable" along with the commissionable. In doing it they have added greatly to

AIR MEDIA HAS IMPRESSED MANY CO-OP FUNDS

Below are some product categories with co-op plans which include tv and radio in allowances or in material

PRODUCT CATEGORY	RADIO	TV
<i>Apparel & accessories</i>	58	75
<i>Appliances</i>	75	48
<i>Automotive—gas, oil, accessories</i>	39	40
<i>Drugs & toiletries</i>	58	35
<i>Grocery (foods, soups, beverages, etc.)</i>	119	65
<i>Heat, lighting, air conditioning, plumbing</i>	24	11
<i>Home furnishings</i>	16	25
<i>Paint, hardware, building supplies</i>	57	33
<i>Radio, tv & phonographs</i>	26	19
<i>Miscellaneous</i>	16	65

SOURCE: Radio, RAB, TV, TVB.

been so deeply implanted in the minds of national accounts (although the real culprit is the account's own retailer or distributor) that Krugman feels something very positive is needed. "If some smart, honest guy came along," he said, "and lined up a bunch of stations to handle co-op advertising for them for a number of accounts, he'd have it made." He pointed out the example of a West Coast entrepreneur who handles the newspaper co-op advertising of some 2,000 pharmacists. In the print media field, there is a specialist firm called Hardware Housewares Mer-

What he really hopes is that ad agencies eventually will take the interest in co-op which it deserves. If this happens, co-op will perhaps revert to its original purpose, that of a strong arm of a national ad campaign instead of degenerating further in the direction of a sales discount or kick-back to a few grasping retailers and distributors.

"I can't understand," he says, "that agencies—engrossed as they are in marketing—have so little knowledge of co-op."

"Actually these agencies are losing

their clients' over-all sales programs. One such national agency is Keyes, Madden & Jones, Chicago, which charges 15% on some \$1.5 million co-op billings. (See box on page 40).

Says KMJ's Fred Willson, who heads the co-op department, "A primary consideration in favor of an agency-directed co-op program is the fact that in reality co-op is an *advertising medium*. The consumer does not differentiate between media. An advertising message, whether seen on a network television show, in a national magazine, as a national ad in

(Please turn to page 52)

Corinthian's changing

in Sacramento...

KXTV

(Formerly KBET-TV)

... is now a Corinthian Station ...
and new aggressive local management is
already busy ... strengthening the pro-
gram structure ... tripling newscasts ...
stepping up promotion ... improving
facilities.

KXTV can now tap the pooled resources,
talent and experience of the four other
Corinthian Stations and the Corinthian
staff.

There is now a Corinthian Station in the
capital of California serving the Central Val-
ley ... the fastest growing area in the
fastest growing state ... another Corinthian
Station on the move in a market on the
move ... represented by H-R television.



CORINTHIAN STATIONS *Responsibility in Broadcasting*

the television picture

in Houston...

KHOU-TV

(Formerly KGUL-TV)

... it's a new name to go with a new look ...
newscasts tripled and a Washington News
Bureau . . . exciting news personality
Larry Rasco . . . Houston's first noon news
and only woman's show . . . intensified,
talk-creating promotion.

And construction is now underway on a
striking new studio plant . . . designed to
be a showcase for television in the burgeon-
ing Houston market.

Another Corinthian Station on the move in
a market on the move . . . represented by
CBS-TV spot sales.



TV Tulsa • KHOU-TV Houston • KXTV Sacramento • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

What radio/tv manpower is needed

Agency operations are tightening up, with executive changes, job shifts. Here admen tell the type of radio/tv personnel in demand

Lance Lindquist, *v.p. & asso. dir. of tv radio pro., McCann-Erickson, Inc., N.Y.*

To get a clear picture of the type of manpower and talent most needed in a modern advertising agency's tv/radio department, it is useful to examine such a department's proper function. In terms of networks, packagers, talent agencies and film companies, it is the middle ground of understanding between the needs and desires of clients and the potential of the supplier. It is an amalgam of the talents of many kinds of experience in the television and radio fields. The small agency must combine many skills and much diverse experience into a few people; the large agency, especially one which moves in the production field, can permit people to specialize more deeply and more truly. Basically, however, both large and small shops must achieve the same important ingredient of perspective.

There is no easily defined starting square, as in a parlor game; there is no college training course that is a magic key for everyone. Experience



Agency-client-production-media perspective

in any one of the various kinds of operations that makes up the broadcasting business can be useful; but the agency field can boast that some of its most successful tv executives and its most able creative people came through agency ranks, with a minimum of outside experience.

The ingredient most needed is perspective. It is not enough to know that a producer's attitude can some-

times be inimical to a client's best interests: it is important to know why he takes the attitude. It is easier to convince a network of some needed change in the lead-in to a program if we have an understanding of the network's economical and philosophical motives for the scheduling. The apparent foibles of individual station operation are more clearly understood by an agency man who was in station operation.

As television's costs have increased, so have its complexities. With a three-network, multi-station situation, competition makes it more important than ever before that effective, expert programming be the rule. Talent, skills and perspective from all the related fields are needed.

Robert J. "Bud" Stefan, *v.p. in charge, BBDO, Hollywood*

The type of tv radio manpower most needed by advertising agencies today is ideally a broadcasting composite. At least this is true in the Hollywood office of BBDO, where our main functions are the supervision of programs originating in Hollywood and commercials selected to be produced here. In our New York office, the requirements differ because they are also involved in other vital areas of radio and television apart from production itself.

When television began to revolutionize broadcast advertising, a solid radio background was no longer enough. A decade ago agency management, to properly service an account, sought young men from television stations because the tv station was the only source of qualified tv personnel. Shortly after, film produced especially for television became a tremendous factor, and management again went outside this time to film studios for specialists.

With the advance of film programs and film commercials, the agency production supervisor on some of the larger accounts found himself responsible for both live and film pro-

duction—each method with its own peculiar specification. Moreover, today we have video tape with its own amazing qualities.

Fortunately, at BBDO-Hollywood the overwhelming majority of our people came to us from all the various fields represented. Assignments



Personnel experienced in every phase of broadcast

are carefully made with consideration given to individual experience. However, it is rare indeed today to question whether a program is on film, on live or on tape. It is simply on tv. To say that we now only interview a person with tv station experience, with a few years of film production, with a background in video tape, with a thorough knowledge of radio, with seasoning in an advertising agency and still young in years, would be obviously idiotic.

Certainly, however, a young man should have a solid background at the very least in one of the above methods of broadcasting production, with the ability to quickly learn and adapt to the others.

A really good writer writes for radio, feature motion pictures, telefilms, or live tv. There is no substitute for good writing. There is no substitute for good production, nor is there a substitute for good supervision. It's absolutely true that the advertising agency today must expect a lot of its radio tv manpower, but a client spending today's huge sums of money is certainly entitled to it.

Walter Selden, *senior producer, tv department, SSC&B, New York*

In a commercial film studio or live at a network, there is only one basic in a successful advertising agency, and that's business: real insight into

The TWO most likely to Succeed... in the Detroit Area!

most?

the client's marketing and merchandising problems, his need for maximum exposure at a minimum cost, his constant drive to improve his competitive position.

Here at SSC&B we are proud that each of our senior tv supervisors has either written, directed or acted in (or managed a combination of two or all three of these backgrounds) literally hundreds of shows that appeared on the stage, radio or tv itself. But today we find we must blend the businessman with the former writer, director or actor.

We have always believed at SSC&B that the tv producer assigned to a given account should supervise the show as well as the commercials which pay for it. In this way, we think we're better able to integrate the billboards, the lead-ins, possible star-spoken endorsements and straight commercial messages. And because so high a percentage of our clients' money goes into tv operations packaged by either the successful independents or the networks, once again the "agency man" must be a businessman—a skilled negotiator, a champion for his client's interests.

Today, with so many tv shows having multiple sponsorships, the agency tv producer has to use a slide rule as often as a zoomar lens to achieve his over-all objectives. These are the




The only full power twins in the market . . . CKLW radio featuring Million Dollar Music . . . CKLW-TV featuring Million Dollar Movies . . . are sure to succeed in selling your products in this great market. Great power and programming combinations that are at the head of the class.



Men of equal creative and business ability


benchmarks we look for in the tv agency man we would like to hire:

1) a firm belief in his client, his client's product, his agency and himself; 2) a fierce desire to help the client sell his product; 3) the wish to express himself through this particular advertising medium; 4) the ability to look and listen objectively.



Radio
100
GILLY

GENERAL OFFICES
 GUARDIAN BLDG. • DETROIT 26, MICH.
 ROBERT E. EASTMAN & CO., INC. J. E. CAMPEAU YOUNG TELEVISION CORP.
 Nat'l Radio Rep President Nat'l TV Rep



TV
100
GILLY

**KOBY is
the No. 1 Record
IN SAN FRANCISCO**



There's a great new record in San Francisco . . . and it's KOBY! This record gives KOBY the highest average share . . . 6 am-midnight—15.0 (from January-February Pulse).

KOBY is the top San Francisco seller, with an audience that *buys* and *buys* 10% discount when buying KOBY and KOSI, Denver!

After July, when in Denver, stay at the Imperial Motel, 1728 Sherman-downtown.

KOBY 10,000 Watts
in
San Francisco

See *Petry* and make your own sales records with **KOBY!**

For Greenville, Miss.—**WGVM**
Mid-American Broadcasting Company

YOU CAN'T MISS

EAU CLAIRE
* MINNEAPOLIS
* WAUSAU

with the
"BIG CHEESE" in Wisconsin

Not only 34 million people
but 2 million cows.

WEAUVTV
EAU CLAIRE, WISCONSIN

CO-OP
(Cont'd from page 17)

a newspaper . . . is an ad to the consumer. Co-op advertising must not be divorced from the over-all promotion effort. It must be handled by advertising experts if it is to be most productive."

On the West Coast, Donahue & Coe recently took over all the co-op for 51 Southern California supers of Alpha Beta Food Markets.

There has been no stampede, however, by agencies in the direction of getting involved with co-op funds. "Why should agencies get mixed up in co-op?" asks Jay Victor, president of Jay Victor & Associates. "They have no control over this area. Co-op deals are usually between the manufacturer and his retailer or distributor, and most often handled by the client sales department."

On the other hand, TyB's Lisa Gentry told SPONSOR she calls on many sales directors who handle co-op plans, finds them vitally interested in media for the simple reason that they are interested in improving sales.

E. B. Weiss, director of merchandising for Doyle Dane Bernbach, did a comprehensive study of co-op recently, came to the conclusion that it is in for reassessment out of which will come new policies, "including both its elimination and its curtailment, and new policies with respect to co-operative advertising practices where the co-op advertising program is continued."

"Where co-operative advertising is continued," Weiss says, "the tendency will be increasingly to charge this as a sales expense, not as an advertising expense. . . . When the sales department is saddled with co-op—then co-op will seldom appear so attractive to the sales department.

"Some of the manufacturers who have discontinued co-op recently will return to it under competitive pressure," Weiss said in his report, "and because they were not prepared to offer the trade an attractive alternative procedure. . . . The co-op situation is fluid—and there will be backing and filling. But, on balance, the scale will tip away from co-operative advertising allowances.

"The manufacturers who cancel out co-op and then return to it will be outnumbered by other manufacturers, long involved with co-op who will give it up permanently—or will cut

the co-op percentage. A move has begun in this direction and, if 1959 and 1960 turn out to be the highly prosperous years now indicated, this move will pick up momentum. In numbers, the total number of manufacturers involved will be small. But they will be giant manufacturers: their co-op funds will represent a substantial part of the entire sum allotted to co-op. And . . . they will exert leadership."

This would appear to be the challenge both to agencies and to air media: to fight to keep this \$2 billion annual bundle as a tool of advertising. It is true that co-op excesses have been many (especially within the large supermarkets which today wield more power among consumers than do the national accounts whose brands they carry). Their private labels are an example of this power. Abe Rosenfeld, New York marketing consultant, estimates that one-fifth of total sales in the U. S. are private brands. In the face of this, it is unlikely that many national advertisers will be able to discontinue their co-op plans. The same is true in the drug industry, another big co-op contributor. (Aside from these, the big co-op categories, according to ANA, are: appliances, tires, women's foundation garments.) Although co-op experts recognize all the evils under the existing practice of co-op advertising, few look for its demise. (Automotives, which dropped co-op two years ago, are looking at it seriously again. Chrysler has moved back in; *Cooperative Advertising Newsletter* reports Rambler has just set up an ad service department for its dealers.)

Here is an answer to co-op's critics from J. W. Field, president of Warner Bros., the women's foundation garment firm credited with having started the whole system of co-op advertising a half century ago: "Warner's has used co-op advertising for a long time. We still believe in it after all these years, provided it is controlled. Over the years as other manufacturers in our industry and others have adopted a policy of offering co-op advertising support, retailers have come to accept co-op as an additional discount or rebate.

Despite these abuses, we still feel very strongly that co-op advertising is sound merchandising that plays an important role in the over-all marketing program.



THEIR TIME IS YOUR TIME IN DETROIT!

with WJBK-TV's **EARLY SHOW** movie!

Busy day behind them . . . Time to relax. Now's the highlight of their day with a *topflight* movie—WJBK-TV's "Early Show," Monday through Friday, 5:00 to 6:30 PM — begins June 29. Team up with PARAMOUNT, UNITED ARTISTS, SCREEN GEMS, NTA and RKO to tap the 9-billion-dollar sales potential in the nation's fifth market—at a strategically receptive time!

WJBK-TV puts you right in the picture in 1,900,000 television homes in Detroit and southeastern Michigan.

"Famous on the local scene"

WJBK-TV

CHANNEL



DETROIT

Represented by the Katz Agency

100,000 Watts CBS AFFILIATE 1057-foot tower N.Y. Sales Office: 623 Madison Ave., N.Y. 22 • PLaza 1-3910

Storer Television

WJBK-TV
Detroit

WJW-TV
Cleveland

WSPD-TV
Toledo

WAGA-TV
Atlanta

WITI-TV
Milwaukee



SHOES

SPONSOR: Mary Jane Shoes

AGENCY: Direct

Capsule case history: Mary Jane Shoes, a branch of the John Irvin Shoe Co. of Boston, recently opened up in Winston-Salem, North Carolina. It was decided that the only advertising medium to be used would be radio. The company's choice was WAAA. Initial campaign called for 30 spots per week scheduled throughout the day. The minute announcements were to be read live by the WAAA disk jockeys. Results came very soon. Traffic in the store was extremely heavy and customers mentioned hearing the various "specials" plugged on WAAA. Shoppers came from communities such as Greensboro, High Point, Lexington and Thomasville. One week, while the radio station was pitching the store, they had a \$13,000 take. The home office in Boston gave all credit for the store's extraordinary success to WAAA as they used no other advertising in the market. Disk jockeys Bob Roundtree, Oscar Alexander and Larry Williams ad-libbed which gave the spots additional impact.

WAAA, Winston-Salem, N. C.

Announcements

MOVIE THEATER

SPONSOR: Rogers Theatre

AGENCY: Direct

Capsule case history: The Rogers Theatre in Chattanooga, in an effort to increase business, purchased spot radio time on WRIP. The announcements scheduled were "promos" for the movies featured at the theater, and they were delivered live by the station. Results: The first week on the air with WRIP the movie theater did double their normal business; by the third week business had tripled. All attendance records were broken. In a letter to WRIP, Robert Dykes, general manager of the theater, wrote: "We at the Rogers have had truly fabulous results since using WRIP. We believe that the excellent staff at WRIP should get credit for our increase in business. You have a real formula for producing results in Chattanooga. We have increased our admission price and can now afford to show pictures of a much higher budget nature." He added, "Your new, exciting type radio format certainly can sell." New schedules are set on WRIP, using it exclusively in the Chattanooga market.

WRIP, Chattanooga, Tenn.

Announcements

HOTEL

SPONSOR: Hotel Sherwyn

AGENCY: Direct

Capsule case history: Recently, the Sherwyn Hotel, Pittsburgh, acquired a new manager, J. J. White, and a new maitre d', J. Cassell. In an effort to boost their wedding and reception business, they decided to use one-minute announcements in a special two-week promotion on WWSW. The schedule: seven one-minute announcements per day. Monday through Saturday: they averaged two in the daytime, three in the evening, two between 3 and 6 a.m. White said that, frankly, being newcomers to the city, they were skeptical of radio's ability to pull in hotel business of this type, but they were willing to give it a try. No other station nor other media were used in the promotion. Results: Business almost doubled during that period alone. "Consequently," White told the station, "we have decided to continue the wedding spots as well as other regular announcements throughout the year on WWSW. The station reaches a young audience which spends money in the better places."

WWSW, Pittsburgh

Announcements

AUTOMOBILE

SPONSOR: Al Abrams Motor Sales, Inc.

AGENCY: Direct

Capsule case history: Al Abrams Motor Sales, Inc., Chicago, a Pontiac dealer, wanted to attract new business from a particular segment of the city—Chicago's South side. Abrams Pontiac had done very little advertising until recently, and after studying all the stations in the Chicago area, the agency felt that WBEE could do the best job for them. The dealer signed with the station for a 13-week Sunday religious hour and before the period was up the results broke all records for Chicago car sales in one month. The advertiser has since extended his original program to an hour and a half and has added twice daily news and sports programs. Abrams set a record goal for car sales for himself in 1959 and by the end of the first quarter he had sold 535 cars, more than twice the goal for that period. "Practically all of our advertising continues in radio, with three-fourths of it on WBEE," said Abrams. He is now planning another half hour on WBEE for Saturday and Sunday.

WBEE, Chicago

Programs



Q: Which of the following words describes each of these radio stations: **Lively? Dull?**

A:

This special qualitative survey, prepared by PULSE, found WWDC to be the most "radio active" station in the Washington, D. C. area. The results have us doing handsprings—strictly in character! It goes to prove that when you're "the station that keeps people in mind," they keep you in mind too. And they're not apt to forget your advertisers.

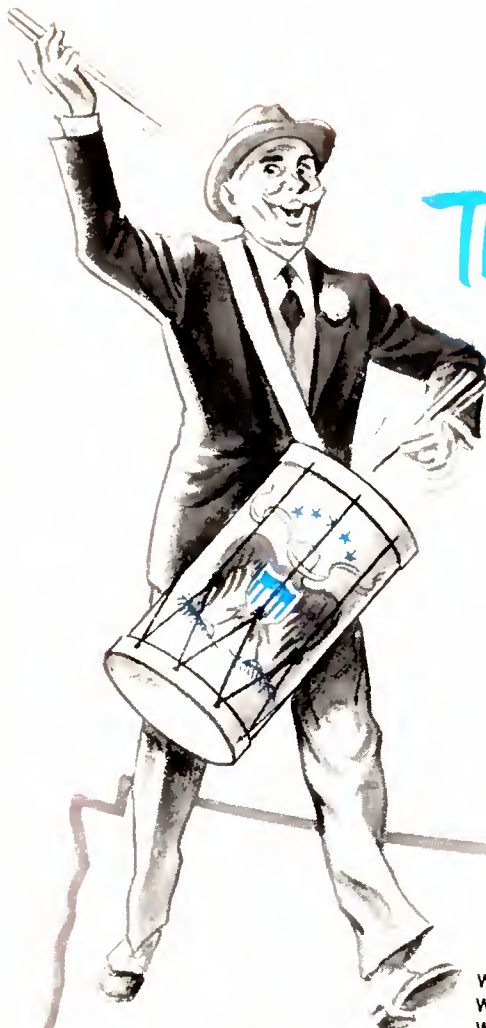
	WWDC	Sta. A	Sta. B	Sta. C	Sta. D	Sta. E	Sta. F	Sta. G
Lively	74.2	69.3	18.4	34.8	12.0	24.4	44.4	52.7
Dull	4.0	6.5	5.6	5.4	6.6	5.3	9.8	4.0
Don't Know	21.8	24.2	76.0	59.8	81.4	70.3	45.8	43.3

All figures indicate percentages

Radio Washington

WWDC

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.



The Colonel is Proud to
Beat the Drum Loudly

FOR **WRVA-RADIO**

WEST

KBOI - Boise 5,000
KHOW - Denver 5,000
KGMB-KHBC - Honolulu-Hilo 5,000
XEAK - San Diego 50,000
KIRO - Seattle 50,000

MIDWEST

WHO - Des Moines 50,000
WOC - Davenport 5,000
WDZ - Decatur 1,000
WDSM - Duluth-Superior . . 5,000
WDAY - Fargo 5,000
WIRE - Indianapolis 5,000
KMBC-KFRM - Kansas City . 5,000
WISC - Madison, Wisc. 1,000
WMBD - Peoria 5,000

EAST

WCBM - Baltimore . . . 10,000
WGR - Buffalo 5,000
WWJ - Detroit 5,000
WJIM - Lansing 250

SOUTHWEST

KFDM - Beaumont . . . 5,000
KRYS - Corpus Christi . 1,000
WBAP - Fort Worth-Dallas 50,000
KTRH - Houston 50,000
KENS - San Antonio . . . 50,000

SOUTHEAST

WRVA - Richmond . 50,000
WLOS - Asheville 5,000
WCSC - Charleston, S. C. 5,000
WIST - Charlotte 5,000
WIS - Columbia, S. C. . . . 5,000
WSVA - Harrisonburg, Va. 5,000
WPTF - Raleigh-Durham . 50,000
WDBJ - Roanoke 5,000

PETERS, GRIFFIN, WOODWARD, INC.

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

WRVA

VIRGINIA'S LARGEST



SINGLE ADVERTISING MEDIUM

RADIO

Produces Sales Through

★ *Coverage*

WITH THE ONLY 50,000 WATT POWER IN VIRGINIA

★ *Circulation*

REACHING MORE THAN THREE TIMES AS MANY RADIO HOMES
AS THE SECOND STATION IN THE MARKET

★ *Programming*

GEARED TO THE FAMILY TASTE 24 HOURS AROUND THE CLOCK ALL WEEK

★ *Personalities*

THAT INSPIRE CONFIDENCE AND BELIEVABILITY

★ *Public Service*

THAT CREATES EXCITEMENT AND RESPONSE IN THE ENTIRE COMMUNITY

★ *...and now,*

NBC AFFILIATION

WRVA-RADIO

RICHMOND, VIRGINIA

DIAL 1140 AM • 94.5 FM

50,000 WATTS • NBC RADIO

BEST SPOT BUY IN SAN ANTONIO!

The unchallenged
market leader
... by PULSE
... by HOOPER
... and used by the
following advertisers:

Air Transport Assn., Alemito, Alka Seltzer, American Machine & Foundry, B-C, Bayer Aspirin, Bayer Nasal Spray, Ben Gay, Bexel Vitamins, Blandex, Blue Bonnet Margarine, Borden's, Bowman Biscuit, Bristol Meyers, Budweiser, Busch-Bavarian, Camel, Campho-Phenique, Cannon Mills, Cardui, Champion Spark Plugs, Chef Bay-Ar-Dee, Chevrolet, Chrysler, Coca Cola, Caldene, Canoco, Cappertane, Cudahy, Eastern Airlines, Edsel, Energine, Eveready Batteries, Falstaff, Flarists Tel. Del. Assn., Ford, Greyhound Bus, Gulf Oil, Hamilton Watches, Hit Parade, Hormel, Italian Swiss Colony, Kent, L & M, Lance Products, Lever Bros., Lucky Strike, Magnolia Petroleum, Mercury, Mexsana, Mistal, Mum, Murine, My-T-Fine, National Biscuit, Newport, Oasis, Old Gold, Oldsmobile, One-A-Day, Pall Mall, Pacquins, Penetro, Pepsi Cola, Peter Paul Candy, Plough Inc., Portland Cement, Praise, Prestone, RCA Victor, R C Cola, Ralston Purina, Rayca, Readers' Digest, Revlan, Rama Wine, Schlitz, Seaforth, Sears Roebuck & Co., Silk-N-Satin, Sinclair, Silver Dust, Silversmiths Guild, Siaux Bee Honey, Saltice, Squirr, Sterling Drugs, St. Joseph's Aspirin, Texaco, Time Magazine, Top Value Stamps, Treesweet, Trig, United Fruit, Wildroot Cream Oil, Winstan, Winter Pears, Wolf Brand Chili and others.

How about YOUR
next schedule?

See your

KATZ AGENCY

REPRESENTATIVE

KONO

JACK ROTH, Manager
P. O. Box 2338
San Antonio 6, Texas

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

The Procter & Gamble Co., Cincinnati, is going into top markets starting in July with schedules for its line of detergents. The estimate is that about 70 markets will be used. Prime time minutes are being slotted, with frequencies varying. Spic & Span and Zest schedules run for 52 weeks: Dreft and Oxydol for the P&G contract year. At Young & Rubicam, New York, Jack Ostrow and Don Procter buy on Spic & Span; at Benton & Bowles, Jack Scanlan's on Zest; at Dancer-Fitzgerald-Sample, Lyn Salzberg and Abe Butensky are on Dreft, Jay Walters and Gary Boyle are on Oxydol.

On the other hand, the latest report is that P&G's big expansion for its Mr. Clean may have come to a stand-still. Reports from Chicago indicate they will cancel all daytime tv spots for this product, and in some markets, nighttime; will then go into daytime network. At presstime, however, this buy could not be confirmed either via networks or the agency, Tatham-Laird.

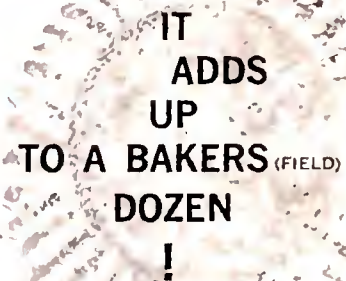
Colgate-Palmolive Co., New York, is kicking off new schedules for its Genie. The schedules start in July, getting into full swing in the household cleaner battle. Minutes and 20's are being placed, and the frequencies depend upon the market. The buyer at Street & Finney in New York is Elenore Scanlan.

Brown & Williamson Tobacco Corp., Louisville, is testing tv for the first time, on short-term schedules in about eight markets. The advertiser is buying minutes in and around sports shows in its six Midwest markets. The schedules, due to begin 23 June and run through 6 September, will be in one and two-week flights. The buyer is Virginia Russett, the agency is Keyes, Madden & Jones, Inc., Chicago.

RADIO BUYS

Cities Service Co., New York, is initiating its second summer flight in July, with two more to follow, for its gasolines and oils. Starting dates vary, the mid-west schedules starting first. Dan Kane at Ellington & Co., New York, has purchased traffic hours, minutes during the week, I.D.'s over weekends. Frequencies depend upon the market.

Duffy-Mott Co., Inc., New York, continues to expand its testing for AM and PM fruit juices. The latest markets are in Providence and Ft. Wayne, and the schedules start 29 June for an undecided period. Minute announcements during daytime periods are being placed, with frequencies varying from market to market. The buyer is Steve Suren; the agency, SSC&B, New York.



IT
ADDS
UP
TO A BAKERS (FIELD)
DOZEN
!

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

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

REPRESENTED BY EDWARD PETRY & CO., INC.

ARB Shows **WLOS-TV**

FIRST in the Carolina Triad!

FIRST in Weekly Circulation. ARB, March tabulation shows WLOS-TV reaches 316,480 unduplicated homes weekly; 28% more than station Y, 61% more than station Z.

FIRST with 7 out of the top 10 programs in the entire Carolina Triad!

FIRST in Daytime TV. "American Bandstand" delivers more homes, (60,200 average), than any other daytime program.

FIRST in Night Time TV. "Maverick" delivers more homes (121,400 average), than any other night time program.

FIRST with movie audiences. WLOS-TV's movies are the highest-rated in the March ARB report.

O-o-o-p s... Almost FIRST

Station Share-Homes-Reached
Sign-on to Sign-off

Station Y	39.5%
WLOS-TV	37.7%
Station Z	22.8%

Just watch for the next rating report!

MORE FIRSTS ARE ON THE WAY

under WLOS-TV's progressive new ownership and management . . . working always to provide the tops in entertainment and audience!

ASHEVILLE, N.C.

SPARTANBURG, S.C.
GREENVILLE, S.C.



WLOS-TV

towering new force in Southeastern TV

Unduplicated ABC in
Asheville • Greenville • Spartanburg

WLOS AM-FM

Represented by: Peters, Grillin, Woodward, Inc.
Southeastern Representative: James S. Ayers, Co.



WASHINGTON WEEK

27 JUNE 1959

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Lar Daly told the Senate Commerce communications subcommittee that a candidate wearing a "native costume" consisting of an Uncle Sam suit and a sign around the neck "perennial candidate" was obviously as much news as Democratic and Republican candidates.

The fact, he added, that Chicago broadcasting stations didn't agree with him proved their untrustworthiness.

Thus the little man who will go down in communications history with his name attached to a precedent-shaking FCC decision, aimed at another distinction: He could prove the greatest influence toward passage of a "Lar Daly" bill to correct that FCC decision.

Frank Stanton, Robert Sarnoff and John Daly testified, in that order. But nothing had quite the impact of the man who admitted he received only two write-in votes for the Chicago mayoralty after the FCC permission gave him his equal time.

The Lar Daly appearance showed the legislators the sort of "candidate" who would be getting free air rides under the FCC ruling. Stanton, Sarnoff and Daly could only deal in intangibles such as the **probable cutting back on broadcast political coverage.**

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, finally set hearings on Sec. 315 bills, and at the same time revealed that he opposes the FCC's Lar Daly decision.

This appeared to drive the final nail in the legislative coffin being built for that ruling, since as Harris goes — so goes his committee.

The hearings will be held 29 and 30 June and 1 July, but in view of the Harris announcement, the accused has apparently already been hung.

Chances for a wholesale revision of Sec. 315 were never good: The reason was clearly outlined in a letter from Democratic chairman Paul Butler to Sen. John Pastore (D., R.I.), chairman of the Senate Commerce subcommittee.

In brief, Butler said he feared that if broadcasters were turned loose to **use their own judgment, bias might be shown in some cases.**

Sen. Vance Hartke (D., Ind.) continues to press for his measure which would do more than merely reverse the FCC's Lar Daly decision. Some broadcasting industry figures back him up. But he was much aggrieved that the network chiefs were willing to settle for less than he wanted to give.

The network people have finally decided in at least one matter to take the advice of their own Washington experts. **That is, push for what you can get. Don't ask too much, get your partisans to fighting for too much, and wind up with nothing.**

The Harris House Commerce Legislative Oversight subcommittee continued with its panel discussions about means of insulating regulatory agencies from improper pressures, and for speeding their work.

Eventually, Harris will follow the mild lines of a bill he has already introduced which was, in turn, remarkably like a bill he introduced last year, to take care of influence.

FILM-SCOPE

27 JUNE 1959

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A prospect that might be cause for some soul-searching in syndication ranks: the withdrawal from all syndication by Schlitz.

The brewer and J. Walter Thompson are deep in discussions on what direction tv activities should take for the 1959-60 season, aside from the sponsorship of Markham (CBS TV) Saturday nights.

What appears to be the present disposition: **Cancel out syndication and transfer this money to either spot announcements or another network show.**

If this happens the major influencing factor will have been the reported apathy among Schlitz dealers toward the advertising support they've got out of syndication.

Schlitz' syndication buying pattern—regional split-ups—could figure in a large measure in the disaffection in dealer ranks. In other words, Schlitz has tried to stand on the middle-ground of two series: its money split between CNP's Flight in 20 cities and Ziv's MacKenzie's Raiders in 15 markets.

Note the contrast: Budweiser puts all its syndication money into a single show, while Pabst buys individual markets.

The lesson in the Schlitz dilemma might be this: It's likely better for a national buyer of syndication to obtain maximum impact via one regional show, or to aim for low cost with a variety of opportune buys, than to have to duplicate merchandising effectiveness over two separate multi-market deals.

Stations equipped with only a single tv tape recorder are running into programming bottlenecks that make purchase of a second unit a subject of serious consideration.

Where outlets use a single tape machine to produce commercials, often it's impossible to schedule the machine to also handle tape program telecasts.

Syndicators with tape series have been cooperating with such stations in providing film transfers of programs, and the same film prints serve non-tape stations.

Established feature film programs often accomplish a measure of ratings stability that makes future ratings scores apparently predictable.

The Early Show and the Late Show on CBS o&o's, for example, showed respective increases of 13% and 10% for the first five months of this year compared to 1958 averages, according to Nielsen reports.

Note that these average ratings increases have been earned in the face of heightened competition from the live Jack Paar show on NBC stations.

Here are the January-to-May averages:

CITY	THE EARLY SHOW		THE LATE SHOW	
	1959	1958	1959	1958
5-station average	8.8	7.8	9.5	8.6
WCBS-TV, New York	10.3	11.0	12.2	12.4
WBBM-TV, Chicago	7.1	8.5	9.3	6.3
KNXT, Los Angeles	4.7	5.1	6.3	4.7
WCAU-TV, Philadelphia	10.0	5.5	9.7	7.8
KMOX-TV, St. Louis	12.0	8.9	10.1	12.0

Source: The April-May 1959 NRI.

American distributors appear to be inflating the bubble of possible tv film sales to Japan far beyond the realities of the situation.

The argument runs that with a mushrooming tv population and 49 stations soon to be in operation, the Japanese market will (supposedly) be a gold mine for U.S. films sellers.

But there are some vital facts being overlooked, such as:

- The Japanese have grown accustomed to paying only a few hundreds a week for multi-market sales, even on top U.S. products.
- Prints sent to the Far East are not returned and are unacceptable to U.S. air standards.
- Since monitoring is impossible, there's a standing temptation for station operators to swap prints and take re-plays liberally, without paying for use.
- Some types of U.S. programming are of no special appeal to Japanese audiences, or require elaborate voice dubbing to be acceptable.

COMMERCIALS

American entries created a sensation at the Cannes advertising film festival this month as Hollywood producers captured both tv and cinema Grand Prix, despite confusion on entry standards.

This was the first year for tv prizes and U.S. work in commercials, never seen before in Europe, was admired and is expected to widely influence European producers this coming season.

The tv Grand Prix went to a Calo Dog Food commercial made through Foote, Cone & Belding, Chicago, by Cascade Pictures, Hollywood.

The cinema Grand Prix went to a Chevrolet station wagon commercial via Campbell-Ewald, Detroit, made by Lawrence-Schnitzer Productions. (This is a tv commercial never shown in cinemas but entered in that category to show off its color production, since all tv entries were seen in black-and-white.)

First Prize for animation under 30 seconds went to Ford Dealers' Shaggy Dog by Playhouse Pictures, Hollywood, through J. Walter Thompson.

First Prize for commercials over 60 seconds was awarded to Piel Bros. for its Hockey spot made by CBS Terrytoons, N. Y., via Young & Rubicam.

For details on other prizes and citations, see Film Wrap-Up, p. 70.

An agency producer is sometimes his own worst enemy when he interferes too far in certain production aspects of his commercials.

In specialties such as animation and music scoring, these protests were voiced to FILM-SCOPE last week on spoiled effectiveness:

- One commercials producer pointed out that his best animation jobs are always the result of **minimum agency supervision**, since few agency men are aware of the best that's available in animation technique.
- The head of a music firm warned that alterations of scoring or jingles in anticipation of client reactions generally **neutralize the initial impact of commercials music**.

Dissatisfaction by U.S. producers and agencies over Cannes festival procedures might lead to a stay-away movement next year.

There were three common complaints: 1) many color commercials were barred, 2) some entries were lost or misplaced, and 3) there was a little confusion on how the competing categories were defined.

SPONSOR HEARS

27 JUNE 1959

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Making the rounds of the agencies is this proposal for a special: A 90-minute program consisting of clips from Harold Lloyd's pictures, going back to 1919.

Animated cartoon bits would bridge the excerpts. Price: \$150,000.

Ask a smaller rep what burns him up about the "singular delusions" among some station men and he'll probably put this at the top of the list:

That a rep loaded with major markets always gets the ear of an agency buyer—even when the selection extends to the smaller markets. It isn't necessarily so.

The retirement this week of Bob Hinckley as ABC v.p. in charge of the Washington office marks the last of the Edward Noble recruits in the network.

Hinckley—who was brought in along with Bob Kintner and many others in the early '40s—will, however, remain on the executive committee of the board.

The newest agency on a giant account dropped an idea for a novel chainbreak gimmick like a hot potato when the client got wind of it.

In putting out feelers on the idea, the agency didn't mention any product. But the big Park Avenue account suspected it was being used as a guinea pig. So, in effect, it told the agency: Don't do us any such favors.

Agencies aren't going to get any official word in the future on how they rank among the leaders in spot tv billings.

TvB has dropped this annual comparison. Keeping accurate track of where the billings should be accredited has become too complex—moreover, too many agencies which were part of big account stables complained they got a had shuffle.

Top management of a tv network is convinced that the time will come when the American networks will adapt the Rediffusion London system: set the program schedule for the whole season and let national advertisers come in only as participants.

This method would solve (1) the awkward problem of scheduling to fit the fancy of individual advertisers, (2) squabbles about co-sponsorships, and (3) the network's inability to remove an advertiser's program when it clashes with the rest of the schedule.

Oddities of the past week which tend to confirm the expectation of record billings for spot tv this fall:

1) A station rejected a schedule from a reputable account and equally reputable agency on the ground that the product "had no distribution in the market." (Oldtimers probably will rank this among tops in far-fetched excuses.)

2) A notable midwest station rejected a schedule it had orally confirmed because the personality on the designated program chose to accept an account with which she was more familiar. (The agency on the thumbed account wired a vehement protest to the station's board chairman.)



... and when he owns 200 "horses" will he still buy your gasoline? Chances are "yes," if you are a WKY-TV advertiser. Today's—and tomorrow's customers are sold on WKY-TV. In fact, 70% of Oklahoma's gasoline sales are made in the WKY-TV coverage area.

1949-1959
•
CELEBRATING
10
YEARS
TELEVISION
SERVICE
TO
OKLAHOMANS

WKY TELEVISION

OKLAHOMA CITY

NBC Channel 4

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

WRAP-UP

NEWS & IDEAS

PICTURES

A KNIFE INSTEAD OF A GUN is used by John Bromfield, star of *U. S. Marshal*, to cut the 10th anniversary cake for WROC-TV's (Rochester) celebration. Looking on (l to r): Gunnar Wigg, station manager; Charles Siverson, program director and John Kennedy, Jr., sales manager



OH DANNY BOY is the theme; raising money for the Danny Thomas Hospital fund, the occasion, as Thomas and Eddie Clarke (r), program director-d.j. WHB, Kansas City, put on a benefit show attracting 6,000 people



SHIRT-SLEEVED SALESMEN of WAMS, Wilmington, get a renewal from M. Mullins (men's store) as they tour the area. The staff (l to r): Charles Stone, Dick Lee, Ross Dunbar; Cliff Fearn and Willie Gaylord



ADVERTISERS

Schlitz this week was in the middle of discussions with its agency, JWT on what to do about spot tv the coming season.

The chances are it will pull out of syndication altogether and put the money either into tv announcements or a second network show.

Campaigns:

- A gun totin' Bob Hope holds up a refrigerated stage coach for **Lady Borden ice cream** in a humorous new Borden radio campaign running 62 times a week over seven metropolitan New York stations. As a tie-in, Hope puts in a plug for his movie, "Alias Jesse James." The spots will run through July.

- Chemstrand will support its **Aerilon** carpet trademark via an ad campaign it describes as "unprecedented for the entire carpet industry." The carpet will be featured this fall, for 13 weeks, on *Challenge* (NBC TV). In addition, Chemstrand



THEY'RE OFF! WSB, Atlanta's mobile radio unit leads the parade of early vintage autos in a "Weekend Safetython" sponsored by the Georgia Association of Broadcasters



MILKING CONTEST AT HOME PLATE of Athletics' field is aired by WDAF, Kansas City, to promote June Dairy Month. Waiting for the 'go' signal: Bill Tuttle (l), Athletics and Jerry Walker, pitcher, Baltimore Orioles

will send to stores copy for local tv and radio spots. Agency: DDB.

• **General Life Insurance Co.**'s first major, national advertising campaign, will be keyed with NBC Radio's *Monitor*. The promotion will run for 13 weeks beginning 29 August and an additional 13 weeks beginning 2 April, 1960.

Thisa 'n' data: **Gillette Safety Razor Co.** is gathering some 200 of its executives and sales staff at meetings during the next two weeks to map out plans for their 1959 World Series campaign, marking the 21st consecutive year the games will be sponsored by Gillette. . . **Armstrong** will launch a major promotion for shoes using its Fibercork insole material, 8 July on *Armstrong Circle Theater* (CBS TV). The cork company will send kits to retailers that tie-in with the commercial. . . **B. T. Babbitt** is moving from free subway rides, to U.S. Bond via its support of the "Own A Bit of America" campaign. Coupons from Bab-O will be redeemable for U.S. Savings Stamps.

All about personnel: **J. Charles Derriek**, to director of advertising for the Stroh Brewery Co. . . **Melvin Birnbamm**, to American Home Products Corp. in an executive capacity. . . **Charles Allis**, to v.p. in charge of sales for the McCulloch Corp., Los Angeles. . . **Norman Matheson**, to director of sales, Cluett, Peabody & Co. . . **Lewis Raskin**, to national sales manager of Colorforms, Norwood, N. J.

AGENCIES

Agency appointments: Hudson Pulp and Paper, consumer products, billing \$1.5 million, from Norman Craig & Kummel to **Grey**. . . Northam Warren Corp.'s Peggy Sage and Odorono lines to **Ellington & Co.**. . . Delaware Valley Toy Dealers' Associates to **Elkman Co.**, Philadelphia. . . Taylor Biscuit to **Bennett**, Raleigh, N. C. . . Dial Finance to **W. B. Doner**, Chicago. . . The Perfection Co. to **Murray-McCarthy & Associates**, Denver.

On the merger front: Hirsch, Tamm & Ilman and Ridgway will merge on 1 August, forming **Ridgway-Hirsch**, St. Louis.

New agency: Charles Collins, formerly of Welch, Collins & Airabile, will join with James B. Rogers Associates to form **Rogers & Collins**, Baltimore.

Opening Hollywood offices: Parkson Advertising, New York, with Don Blanhart heading tv production, and the Getschal Co., New York.

New name: Wentzel, Wainwright, Poister & Poore, Chicago, to **Wentzel & Fluge**.

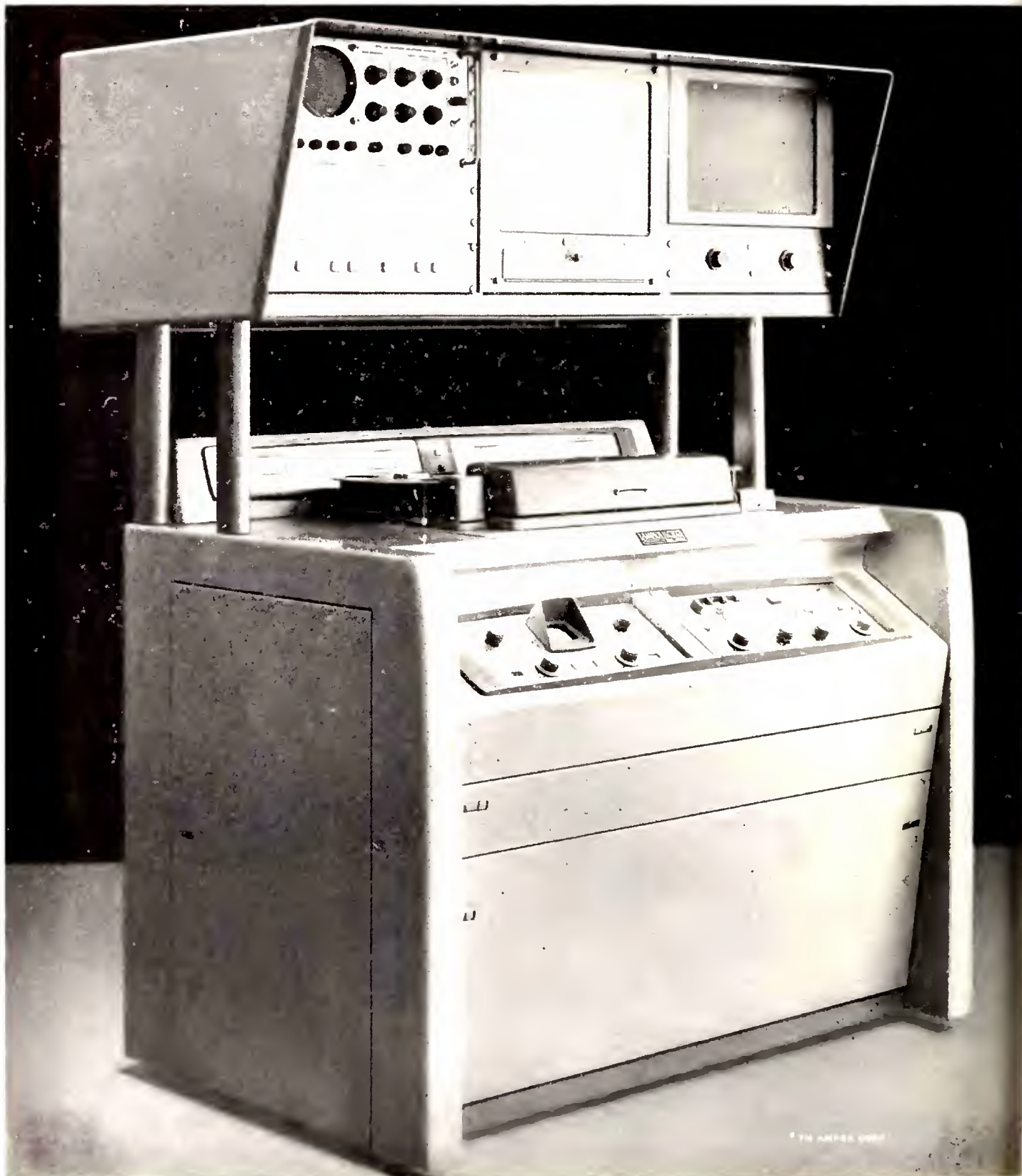
Personnel moves: James P. Wilkerson and Edward L. Bond, Jr., promoted to senior v.p.'s at Y&R. . . **William Fisher** to v.p. and director of broadcast programming, Gardner, St. Louis. . . **John Baker** to Portland office, Botsford, Constantine & Gardner. . . **Carl Sigler** to **Wentzel & Fluge**, Chicago.

FREDDIE THE FREELOADER FAN CLUB greets Red Skelton and wife at Johnson's Wax plant, Racine, Wis., where Skelton put on performance for employees of CBS TV show sponsor



A 'HARTFUL' OF THANKS from William Hart (I), WLBY-TV, Bangor, goes to Mayor John Barry for naming him "salesman of the year" at Sales Exec. Club awards dinner

ANNOUNCING THE NEW VIDEOTAPE* TELEVISION RECORDER



AMPEX VR-1000B

This new model of the widely accepted Ampex Videotape* Television Recorder is now being delivered to networks and stations everywhere. With many new features and a number of refinements, it brings even greater efficiency and convenience to sta-

tion operation. For all of its new features, however, the "B" retains full compatibility with the over 360 Ampex VR-1000's already in operation, and so becomes a new and important part of the world-wide system of Ampex Videotape Television Recorders.

AND A MESSAGE OF IMPORTANCE TO THE TV INDUSTRY



MR. CHARLES GINSBURG

MR. NEAL K. MCNAUGHTEN

We at Ampex are asked many questions by station management about both tape recording and our equipment — questions directly related to the success of a television recorder installation. Of these, eight have stood out as particularly important, and they are answered here for you by Neal McNaughten, Manager of the Professional Products Division, and Charles Ginsburg, inventor of the Videotape Television Recorder . . .

HOW WIDESPREAD ARE AMPEX VR-1000 INSTALLATIONS?

"The first prototypes of the VR-1000 were delivered to the three networks, ABC, CBS and NBC in the spring of 1956. Since that time more than 360 production models have gone into service throughout the world — with over 250 of these in the U. S."

WHY ARE YOU INTRODUCING A NEW "B" MODEL?

"During the year-and-a-half that we have been producing the VR-1000 on a production line basis, a number of developments have occurred and new features have been introduced. Most of these have been offered in the form of kits from time to time to VR-1000 owners. Finally there were enough of these innovations to justify the introduction of the 'B' model."

WHAT ARE THE FEATURES OF THE NEW VR-1000B?

"Very briefly — guaranteed signal-to-noise ratio of 36 db for even finer picture quality. RF/RF inter-connection for finest quality tape duplicates. Faster tape start (2 sec.) for quick cueing. Automatic brake release for easier tape handling. Adjustable tape playback speed control for lip synchronizing two or more recorders. Simplified set-up procedures. Improved accessibility. Complete, accurate monitoring. And operation aids that include full width erase, cue channel with tone generator and tape timer. Even stereo sound tracks may be added."

DO I HAVE TO WORRY ABOUT OBSOLESCENCE?

"No — not if you buy an Ampex! While there have been refinements in the equipment there has been no change in the basic operation of the Ampex Recorder itself — nor is any anticipated in the future. The present Ampex recording system has been accepted as the standard throughout the industry — by independent stations, networks, and production companies alike. We expect to see all VR-1000's and VR-1000B's in operation for many years to come."

IS THE VR-1000B COMPATIBLE AND INTERCHANGEABLE WITH THE VR-1000?

"Yes — the 'B' is fully compatible with the VR-1000's now in operation. Tapes will be completely interchangeable. "Interchangeability of television tapes, as with audio tapes, is

achieved when all recorder units are set up to the same standard. Since some of the factors in the 'standard' are chosen arbitrarily, the practical day-to-day reference is a standard alignment tape. With adherence to this standard, full interchangeability is assured between Ampex recorders.

"This is evidenced daily in commercial operation. Right now, 10 different companies are syndicating over 20 taped programs on a national basis — and we have a report that one, 'Divorce Court,' is now in 23 markets 'on tape'."

CAN THE VR-1000B BE EQUIPPED TO RECORD COLOR?

"Yes. Both the VR-1000B and the VR-1000 television recorders are engineered to record color by the addition of a single rack of electronics to the basic unit. The VR-1000B can be ordered from the factory ready to record color — or the color addition can be made at any time after installation. Right now (June 1959) NBC is operating 16 VR-1000's with full Ampex color — 12 factory equipped and 4 with Ampex color added after installation. And CBS is operating 4 VR-1000's to which Ampex color has been added."

SHOULD I WAIT FOR FURTHER IMPROVEMENTS?

"No — no more than one should wait for possible refinements in next year's camera chain or transmitter. Certainly future refinements will come — but the important thing is that Ampex television recording is now a completely proved and accepted television technique.

"Evidence of this is the number of Ampex recorders in regular use throughout the country. 90 within the networks; NBC, CBS and ABC — each with approximately 30 recorders. Over 100 in independent stations. And over 20 in production companies. These users, representing every phase of the industry, DICTATE that there will be no change to basic Ampex techniques.

"And, most important — these recorders are making money — which after all is the real determining factor of when to buy. In present installations many Recorders have already paid for themselves — and almost all stations are experiencing greater income and higher profits.

"To wait — is to pass up the money-making opportunities that exist today."

IF YOU HAVE ANY OTHER QUESTIONS —

. . . we would like the opportunity to answer them — and to describe more fully the significance and features of the VR-1000B. Our representative will be glad to do this with you personally — may he call you for an appointment? Or if you prefer, write to Dept. 304 for our two new publications — one describing the 'B' and all its features, the other a report on how stations are making and saving money with their Ampex VR-1000's.



934 CHARTER STREET / REDWOOD CITY, CALIFORNIA
Offices and representatives in principal cities throughout the world

More on agency personalities: McCann-Erickson senior v.p., **C. Terence Clyne**, to the board of directors . . . **Jacqueline Da Costa** to media service supervisor at Bates . . . **Donald Leonard**, media director, Fuller & Smith & Ross . . . **Ed Hawkins**, merchandising director, Leinen & Newell . . . **John Bythrow**, creative director, EWR&R, Philadelphia . . . **Robert Finnegan**, director of media and research, Bresnick . . . **Jerry Crollard**, marketing director-account executive, Miller, Mackay, Hoesck & Hartung, Seattle . . . **Thomas Swick** and **Alfred Sanno** to associate media directors, McCann-Erickson . . . **Gerard Viola**, v.p., National Export Advertising Service . . . **Roger Eaton**, account executive, Dunshee, Denver . . . **Jack Partington**, tv producer, SSC&B . . . **Camille Muscarella**, timebuyer, Clinton E. Frank, Chicago . . . **Harry Ommertle**, formerly v.p. in charge of CBS network programs, to senior v.p. and member of the board of directors, SSC&B.

FILM

The mutual dependence of U.S. and English tv film companies was pointed up last week by ITC's move to standardize its corporate image in both countries.

Henceforth the ITC initials will refer to affiliated companies on both sides of the ocean and the same logo-types will also be used.

In the U.S. the initials ITC refer to Independent Television Corporation, and in England they now signify Incorporated Television Co. Ltd.

Sales: Screen Gems reports renewals on *Rescue 3* by Miles Laboratories via Geoffrey Wade Advertising for Seattle, Spokane, Portland, San Francisco, Los Angeles and Sacramento, and by West End Brewing Co. through Doyle Dane Bernbach in New York state markets; station renewals include WGN-TV, Chicago; KEY-TV, Santa Barbara; KOMI-TV, Albuquerque; KJZ-TV, Denver; WBTV, Charlotte; WBRE-TV, Scranton; WTOP-TV, Washington; KFSD-TV, San Diego; WTVJ, Miami and WLOS-TV, Asheville.

The station as syndicator: WPIN's

Cold War-Berlin Crisis documentary reported sold to 50 stations with these 23 latest signers: KMMT-TV, Austin; KOOK-TV, Billings; WWTW, Cadillac; WBTV, Charlotte; WHSL-TV, Chico; KKTU, Colorado Springs; WBNS-TV, Columbus; KVAL-TV, Eugene; KIEM-TV, Eureka; WBTW, Florence; WKJG-TV, Ft. Wayne; WFMY-TV, Greensboro; WATE-TV, Knoxville; WBES-TV, Medford; KMID-TV, Midland; KPHL-TV, Phoenix; WCSH-TV, Portland; KCTV, San Angelo; KELO-TV, Sioux Falls; WTHH-TV, Terre Haute; WTOL-TV, Toledo; KWWL-TV, Waterloo, and KINX-TV, Yakima.

International sales: Fremantle International reports sales in Mexico of *Twentieth Century, O.S.S., Decoy, The Big Story* and *Foreign Intrigue*; in Italy, of *Perry Mason* and *Twentieth Century*; and of other sales in Japan, France, Great Britain, Belgium, Germany, Denmark, Switzerland, Australia, and Bermuda; of these, the *Twentieth Century* sale in Mexico to a sponsor, Asbestos de Mexico, S. A., through Publicidad General, is said to be the first sponsorship there of a U. S. network public service series.

Production: Fred Briskin will become an independent producer with a long-range tie to Screen Gems. He will simultaneously remain a production executive of Screen Gems for a period of time.

Promotion: Duncan Renaldo and Leo Carrillo of Ziv's *Cisco Kid* will attend the Canadian National Exhibition this fall . . . Bernard L. Schubert will screen its *Counterspy* series for former U. S. intelligence agents . . . WABC-TV budgeted a record \$40,000 and WPIN spent \$18,000, each for promotion in connection with the move of *Sea Hunt* to their respective stations in New York . . . Narrator John Newland and producer John Young made personal appearances last week to launch ABC Films' *One Step Beyond* on the CBC . . . Larry Harmon Pietres merchandising division reports 100 licensees franchised for *Bozo the Clown* items.

Trade notes: The New York branch of SAG last week unanimously voted to reject a producer's coun-

ter-bargaining offer for extras' rates and conditions . . . NTA International reports 200 stations are expected to carry its gratis 30 minute *Passport to Glamour* on the Cannes festival.

Commercials: Prizes and commendations for U.S. commercials at the Cannes festival included the following: Second Prize for animation under 60 seconds to Anderson Splitting Peas, made by **Goulding-Elliott-Graham**, New York, via Bryan Houston; and these seven brands won special commendations: Coty's French Spice, MPO for BBDO; Dial Soap's Hobo Mystery, **Cascade**, for Foote, Cone, Belding; Zest's Girl in Pool and also its Slide, both **Peter Elgar** for Benton & Bowles; Chesterfield's Song of the Cowboy, **Filmways** for McCann-Erickson; Charmin Tissues' Charmin Baby, MPO for Campbell-Mithun; Carling Stag Beer's Goldfish by Edward H. Weiss Advertising, Chicago (no producer credits); Lestoil's Penetrating Agent, **Robert Lawrence** for Jackson Associates . . . Music scoring for Woolite and Lastic-Life commercials completed by **Music Makers** for Charles W. Hoyt.

Strictly personnel: James Thrash named CBS Films Atlanta manager . . . **Jerry Schuitzer** of Robert Lawrence to speak on tv film at International Design Conference at Aspen, Colorado . . . **Harvey Chertok** promoted to manager of NTA merchandising department . . . **Jeff Davis**, southern Bernard L. Schubert sales manager, a candidate for national v.p. of the U. S. Junior Chamber of Commerce . . . **George Faber** named Hollywood publicity director of CBS Films . . . **W. Hal Davis** joins Regis Films as eastern salesman.

NETWORKS

NBC TV's latest poll on color, taken among 800 homes in five cities on five time-telecast shows, disclosed the average rating among color homes as 30.4 vs. 16.9 in black-and-white homes.

The cities in the study: Boston, Chicago, Omaha, Philadelphia and Milwaukee.

Added notation by networks: when color is on, more sets are turned on in color homes and more viewers are

watching than in black-and-white homes.

Incidentally, the Triangle stations, RCA and TvB this week held a symposium relative to all phases of color tv at the Waldorf Astoria.

Timex will spread some of its special money on ABC TV next fall.

It will be in on four one-hour pre-Christmas shots headed by Frank Sinatra. The first will be on 19 October.

ABC now has two presidents: Ed DeGraz was this week elected president of the radio network.

His counterpart in tv is Ollie Treyz.

Daytime network tv billings for the first four months, 1959, upped 25.8% over the like period last year, according to TvB.

The gross time charges: \$70,667,162 compared with \$56,191,804 for January-April, 1958.

Also from TvB, the estimated expenditures of the top 15 network company advertisers, followed by the top 15 network brand advertisers for April 1959 (compiled by LNA-BAR):

RANK	COMPANY	GROSS TIME COSTS
1.	P&G	\$4,691,463
2.	Lever	2,742,586
3.	American Home	2,158,552
4.	Colgate	2,015,795
5.	General Motors	1,998,166
6.	General Foods	1,721,491
7.	R. J. Reynolds	1,300,104
8.	Sterling Drug	1,145,873
9.	P. Lorillard	1,108,873
10.	Ford	1,024,145
11.	Liggett & Myers	1,018,458
12.	General Mills	1,008,565
13.	American Tobacco	957,900
14.	Bristol-Meyers	936,385
15.	Gillette	923,674

RANK	COMPANY	GROSS TIME COSTS
1.	Ford	\$738,988
2.	Anacin	735,544
3.	Chevrolet	687,037
4.	Tide	673,079
5.	Gleem	651,618
6.	Colgate	598,775
7.	Bayer Aspirin	550,216
8.	Phillies	530,481
9.	Winston	505,767
10.	L&M Filter	497,341
11.	Kent	475,552

12.	Camel	475,233
13.	Plymouth	451,290
14.	Viceroy	442,915
15.	Handy Andy	410,529

Fall sales on network tv: The haul over what show Oldsmobile (D. P. Brother) will have on CBS TV next season is ended, with the *Dennis O'Keefe Show* bowing Tuesday, 22 September, 8-8:30 p.m. . . . **P&G** (B&B), for full-sponsorship of *Wichita Town*, NBC TV, Wednesdays, 10:30-11 p.m. . . . *Keep Talking* moves to ABC TV's nighttime line-

up, 29 Sept., 10-30-11 p.m. for **Mutual of Omaha** (Bozell & Jacobs) . . . **Corn Products Co.** for one-hour, alternate-weeks of *Riverboat*, NBC TV Sundays, 7-8 p.m.

More sales and renewals for network tv: **Olin Mathieson Chemical Corp.** (D'Arcy), for *Small World*, CBS TV, Sunday 6-6:30 p.m., beginning 4 October, with Edward R. Murrow moderating most of the series . . . **Miles Labs** (Geoffrey Wade) and **Brown & Williamson** (Bates) to co-sponsor *Wednesday Night Fights*,

Just to prove Cadillac's Importance —

WWTV REACHES MORE TV HOMES THAN THERE ARE IN WYOMING!



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

WWTV (Cadillac and Northern Lower Michigan) delivers to you more actual viewers than the entire TV-home-count in Wyoming!*

And to prove that the vast Cadillac market really belongs to

WWTV, Pulse rates the WWTV audience an astounding 14% greater than that of the next two stations combined (Mon.-Fri., 12 noon-12 midnight)!

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

*There are 54,400 television homes in Wyoming. WWTV's NCS No. 3 nighttime daily circulation is 72,870.

The Felzer Stations

WKZO-TV — GRAND RAPIDS KALAMAZOO
 WKZO RADIO — KALAMAZOO BATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS KALAMAZOO
 WWTV — CADILLAC, MICHIGAN
 KOIN-TV — LINCOLN, NEBRASKA
 Associated with
 WMBO RADIO — PEORIA, ILLINOIS
 WMBO-TV — PEORIA, ILLINOIS



WWTV

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

ABC TV . . . **Kitchens of Sarah Lee** (C&W) for a twice-weekly segment of Captain Kangaroo, CBS TV, beginning this week.

Programming notes: *The Lawbreakers*, one-hour show scheduled to appear 22 September, 7:30-8:30 p.m., CBS TV, postponed until 1960 . . . **Specials note:** CBS TV will again run *The Wizard of Oz*, two-hour color movie, Sunday, 13 December, 6-8 p.m., for **Benrus** (Grey) and **Whitman Candies** (Ayer).

This 'n' data: Last week marked the first time a tv film was transmitted across the Atlantic by telephone cable. The occasion: Queen Elizabeth departure from London Airport. Network: **NBC TV** . . . *Music 'Til Dawn* renewed, for the third year, on six CBS Radio stations by **American Airlines** (Y&R) . . . ABC Radio gave prizes to admen for best guesses on winning round, etc., of Patterson-Johansson fight.

Network affiliate: WOLF, Syracuse:

WTKO, Ithaca, N. Y.; KEDO, Longview, Wash. and KUMV, Pendleton, Ore., to ABC Radio.

Network personnel: **David Tebet**, general program executive, will head up the expanded talent operation in the tv network program department of NBC TV . . . **Bernard Eismann**, to bureau manager—CBS News, Chicago.

RADIO STATIONS

Instead of selling retailers radio by citing case histories, success stories, rating reports and the like, Edward Prager, head of the Baltimore agency bearing his name, gave these pointers about the reluctant retailer before the Maryland Broadcasters district meeting:

"Radio's chief value to major retailers lies in the fact that **radio is different**. Don't sell it against print, or any other media.

"Sell radio to retailers for building a store **personality**, for **preference** and **audience loyalty** and through people speaking to people."

Criticizing the critics: **Eric Sundquist**, v.p. of A. C. Nielsen, at the Catholic Broadcasters Association, struck out at columnists who try to discredit broadcast research.

His contention: "A good small sample can produce more accurate figures than a complete census, because information from the smaller group can be gathered and tabulated much more carefully."

Radio World Wide, Inc., a new network program servicing set-up, has been incorporated.

Officers elected: **Herbert L. Krueger**, v.p., gen. mgr. of WTAG, Worcester; vice-chairman: **Paul W. Moroney**, head of WTIC and **John F. Patt**, head of WJR. **Ivy Gross** is v.p. and treasurer.

The executive committee, in addition to the officers: **Henry B. Clay**, **Vic Skolis**, and **E. R. Vadeboncoeur**.

What stations are doing about the plastic bag problem:

WTIX, New Orleans, offered a record for each bag brought to the station's studios via announcements aired every 15-minutes. Results:

Ralston Purina's Dollar Buys More on WKOW



"We at Ralston Purina look upon **Roy Guntow**, WKOW Farm Director, as another salesman on our team. His calls on dealers and his recorded interviews with consumers have added greatly to the effectiveness of our advertising on **WKOW** and **WKOW-TV**."

Russel E. Thomas
Sales Manager
Wisconsin Division
Ralston Purina Co.

"Our thanks to you, your dealers, and your company, **Mr. Thomas**, for your confidence, and for this opportunity to prove again that **WKOW** and **WKOW-TV** sell best where they buy the most."

Ben Hovel
General Manager
WKOW—WKOW-TV

WKOW
MADISON, WISCONSIN

TV-a

RADIO - 10 KW - 1070

10,000 bags turned in the first day. (See SPONSOR-SCOPE for sponsored network and radio spot campaign news.)

How WVIP, Mt. Kisco, N. Y. tied in the space age with a department store promotion:

The event was the fourth anniversary of Wanamaker's Westchester branch, and the store's theme was the "satellite sale." WVIP, working with the advertiser, got the Army to display Nike and Hercules missile models and an F-104 interceptor jet, with technicians to explain the workings of space rocketry to the onlookers.

Baltimore angle for a department store promotion: Hochschild, Kohn & Co. has signed a long-term contract with WITH for using its 35-foot mobile studio trailer, thuswise:

Every Saturday the station's trailer will be placed in front of one of H.K.'s shopping center locations, with a live show airing from it 10 a.m.-8:00 p.m. The trailer, and its marquee, will display the department store's signs on it.

Off-beat source of fan mail for a sportscaster: Indiana Governor Harold W. Handley wrote Jim McIntyre at WISH, Indianapolis, that he's an avid listener of his baseball game broadcasts while driving home evenings in his car.

Ideas at work:

• Trying to launch a "Comfort Crusade": WAVZ, New Haven is urging all businessmen to wear short sleeve white shirts with collars open during hot humid days. Station is airing all names of businesses and men joining the Comfort Crusade.

• A documentary on the rails: WCAO, Baltimore, is airing a series of broadcasts on Sunday morning about The Great American Railroads. The series tell the story of how the major rail lines relate to Baltimore and the places throughout the country that the Maryland metropolis serves.

• To promote June Dairy Month, KLFD, Litchfield, Minn. is conducting a 'Recipe Contest' for its listeners. The stipulation for entries: all recipes must contain milk, butter, ice cream, cheese or any dairy product.

• They've put up "Lucky Stop Signs": WCKR, Miami, has placed its octagon-shaped call letters sign at various intersections, inviting listeners to call the station nightly with correct location. Prize: \$6.10 WCKR's frequency.

Saluting the radio industry as "A Big Medium with a Big Heart," Theodore Reppner, The Advertising Council's president, this week issued a special report on radio broadcasters' outstanding support of projects designed to solve some major national problems.

The book, "Radio and Public Service Advertising" especially notes radio's support of the anti-recession "Confidence in Growing America" campaign and the "Register, Contribute and Vote" drive.

This 'n' data: Cordic & Co., the zany wake-up crew on KDKA, Pittsburgh, is featured in the July issue of Esquire . . . WIP, Philadelphia, has been granted permission by the FCC to operate its transmitter by remote control . . . The New Jersey Broadcasters' Association has set up a special committee to study the situation of the state's highschool and college sports broadcasts . . . WTFM, Trenton, N. J. celebrated Fathers Day by visiting all hospitals in the area, giving new fathers a box of cigars.

Kudos: To the news department at WPEN, Philadelphia, two top awards at the Associated Broadcasters convention in Pittsburgh . . . To Ed Mitchell, a testimonial dinner for his 31-years with WGY, Albany-Schenectady-Troy as farm advisor.

TV STATIONS

A total of 13 tv stations have lost their Tv Code seals as a result of action, this week, by NAB's Tv Board.

This brings to 21 the number of stations whose seals have been revoked for carrying hemorrhoidal remedy advertising.

The Tv Code subscribers:

Total (as of March, '59)	306
Code subscriptions revoked	21
Code subscriptions resigned	17
New Code subscribers	2
Total current Code subscribers	270

IMPACT!

52.6%
SHARE OF AUDIENCE
IN A COMPETITIVE,
3-STATION MARKET *

More audience than all other El Paso stations combined! That's what the latest ARB gives KROD-TV (February 1959.) And that's why KROD-TV is the "must" buy to reach the vast West Texas-Southern New Mexico market.

KROD-TV
EL PASO, TEXAS

Represented nationally by the Branham Company

- SPRINGFIELD
- DECATUR
- CHAMPAIGN-URBANA

"Where Mid America Lives and Buys..."

NEW 55th*

METROPOLITAN MARKET

NEW GRADE "A"

Only by →

SPRINGFIELD
WICS
DECATUR

CHAMPAIGN
WCHU
URBANA

NBC
Exclusive

OVER 230,000 TV FAMILIES

AVAILABILITIES: YOUNG TV

"If you want to reach out for new customers and to survive in this day of strong competition especially for the home furnishings dollar, then you must be in tv," noted Howard Abraham, v.p.-retail sales, TvB.

Speaking before the ARM of Retail Merchants in Chicago last week, Abraham cited the young families as the best customers for retail furnishings.

"These are tv's biggest viewers," he added. "In the young family groups, they watch tv 350 minutes a day."

Note: TvB is sending ad managers of retail stores a storyboard showing them how to take the elements used in print advertising and translate them into a tv commercial, using slides and off-camera voice.

Another TvB report: Toy makers using tv nearly doubled in 1958 over '57.

Total investment from the 121 toy and game industry advertisers in 1958: \$3.5 million. In 1957, 61 advertisers spent \$2.1 million, and in 1956, the same number spent \$1.3 million. Biggest tv toy spender in 1958 was Mattel, Inc.

Ideas at work:

- **KTLA**, Los Angeles, contracted the newly-organized Mobile Video Tapes, Inc. (a self-contained commercial tape cruiser unit) to record a master tape of the Bolshoi Ballet. MVT ran about 10,000 feet of tape over a four-day period for the four-hour production which KTLA contracted to produce for Skiatron, pay-tv firm. The estimated cost: \$1 million.

- They had a "circus of a time." When the Big Top visited Scranton, Pa., **WDAU-TV** hired the circus elephant for the day and sent an expedition of account executives on a safari to the circus grounds. Reason: to publicize that all "Big Shows" are seen on that station.

- To promote Colorado's "Rush To The Rockies" Centennial celebration, **KKTV**, Colorado Springs-Pueblo, produced a one-minute, sound-on-film featuring rag time musician Max Morath, singing and playing the state's Centennial song. Station is sending the spots free to every tv station in the state.

This 'n' data: To make its first profitable month in five years of operating on uhf in a market of nine major vhf stations, John Metts, business manager of **WICC-TV**, Bridgeport, climbed the 500-foot transmitter tower and permanently attached the dollar to it that took the channel out of the red . . . **WSOC-TV**, Charlotte, N. C. began airing editorials last week . . . **WANE-TV**, Ft. Wayne, built a Little League baseball field behind its studios so it could televise the LL ball games . . . **KGAN-TV**, Portland, Me. is building a new tower, to rise 1,619 feet . . . **KFJZ AM-FM**, Ft. Worth aired, what it believes to be, the first **compatible stereo** broadcast . . . Anniversary note: **WPX**, New York, celebrating its 11th year this month.

Kudos: To **KMTV**, Omaha, the American Red Cross Appreciation award for its public service series *Teaching Johnnie To Swim* . . . To the news department at **WHC**, Pittsburgh, four first-place awards from the Pa. Associated Press Broadcasters Association.

On the personnel front: John F. Dille, of **WKJG-TV-AM**, Fort Wayne, named president-elect of The University of Chicago Alumni Association . . . **Arch Madsen**, to assistant executive director of the Association of Maximum Service Telecasters, Inc., Washington, D. C. . . **Manrice Guillerman**, to national sales manager, **WWL-TV**, New Orleans . . . **Leonard Warager Jr.**, to account executive at **WABC-TV**, New York . . . **David Aldrich**, to the public relations department of Westinghouse Broadcasting . . . **Scott Keuper**, to advertising and promotion director of **KOVR-TV**, Stockton, Cal. . . **Parker Jackson**, to sales development and promotion director for **KFMB-TV & AM**, San Diego.

Add to personnel moves: Mark Wodlinger, executive v.p. of the Community Telecasting Corp., will also be national tv sales manager for **WBBD-TV**, Peoria . . . **George Donnelly**, elected treasurer and **W. H. James**, assistant secretary of **WPX**, New York . . . **Tom Burkhart**, to regional sales coordinator, **WLOS-TV**, Asheville-Greenville-Spartanburg . . . **Jack Lightner**, promotion mgr., **WRFN-TV**, Rockford, Ill.

COSMETICS

(Cont'd from page 35)

of the medium. Some of the stand-outs: Revlon with its enticing demonstrations of its varied products: the big soaps—P&G, Lever, Colgate—with their toilet soaps as well as their shampoos and beauty aids: Avon, with its successful pre-sell campaign backing its door-to-door sales ladies.

Most of these national advertisers allocate case allowances to retailers for purchase of local advertising. But the preponderance of tv money spent by manufacturers in cosmetics and toiletries goes to spot or network, whether the account is national or regional.

Revlon, with its Barbara Britton, was in the vanguard of commercial development which combined a personality spokesman with glamor in persuasive product demonstrations both on live network shows and in filmed commercials. Former ad manager George Abrams, talking with TvB about the results Revlon has experienced with sponsorship of the *Garry Moore Show* (CBS, Tuesday night), concluded after a product use survey that the program reached a responsive audience and one which bought large amounts of the advertised Revlon products.

Viewers of the Moore show were checked in Philadelphia, Los Angeles and Chicago during a program telecast last October (the second of the season). At that time, 36.5% of the women watching the program used Revlon lipstick. The same survey was conducted during the 13th telecast of the program series, at which point 61.9% of the women used Revlon lipstick—a 70% increase.

And an analysis of Revlon product use among viewers watching competing programs showed a lower consumption of Revlon products generally than among the Garry Moore viewers. The phuses gained by the Moore show: 60% on lipsticks, 80% on compact makeup, 110% on Living Curl hair spray and 175% on facial cleanser.

These results show why an increasing number of cosmetic advertisers are following the Revlon philosophy, as expressed by Mr. Abrams: "Results were so overwhelmingly good we renewed. But if we went by ratings alone we would have canceled."

McCANN

(Cont'd from page 37)

McCann believes that by doing this it is possible to make genuine inter-media comparisons (scorned by some as "apples and oranges" figuring).

Ideally, says McCann, most advertisers would like to have one comprehensive comparison: *the cost-per-1,000 effective selling messages delivered to prospective customers.* Here is the McCann formula for this:

First determine the best way you might use each of the media under consideration. How would you use tv? radio? magazines? What sort of message? How long?

Second, determine, for each medium two or three figures which come closest to the cost-per-1,000 of these effective messages delivered to *prime prospects* (for example, men between 18 and 35). Two or three figures are needed for each medium—no one will give the answer.

Third, compare all the cost-per-1,000 figures you have gathered for the media types under consideration, remembering that your conclusions must be tempered with judgment based on experience in this product category.

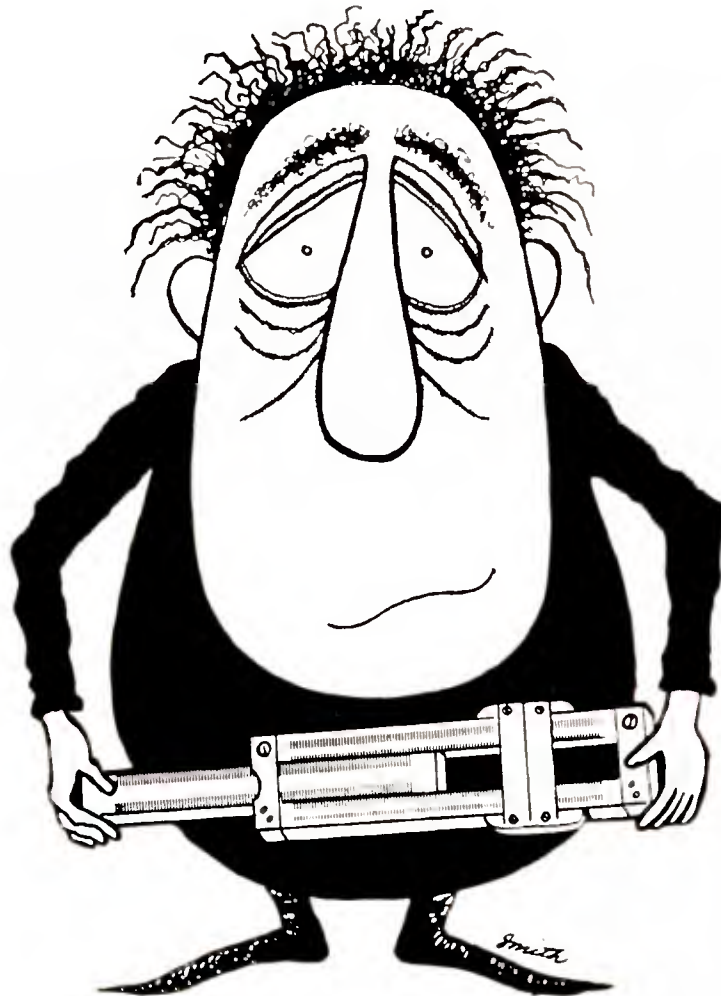
And finally, after making these comparisons on this basis, weigh in factors #1 through #3 for your final decision.

Especially noteworthy in this formula is the stress McCann lays on effective selling messages, and prime prospects as necessary considerations of all cost-per-1,000 comparisons.

Says Kinley, "In the final analysis a great deal of judgment enters into our media decisions. However, the more facts are available, the better our judgment can be."

In summing up the study on media selection made by the McCann affiliate Market Planning Corp. for Printers' Ink, Lee Adler echoed these sentiments. He told the American Marketing Assn. in Cleveland last week, "In the fight against irrational influences on media selection, we must obtain all the facts on media and markets, and see to it that they are communicated, that they are read, understood, and accepted."

He added that agencies and advertisers polled wanted "improved broadcast rating services, improved sampling techniques and inclusion of audience areas not now measured well, such as car and other radios." ■



anyone For Statistics?

Let's face it—we're in a business where statistics flow like . . . er, water.

Since this is the case, here are a few for your consideration:

In the morning, WBT's audience lead over its nearest competitor is 92%.*

In the afternoon, WBT's audience lead over its nearest competitor is 69%.*

At night, WBT's audience lead over its nearest competitor is 123%.*

Three mighty good reasons for placing your next schedule on WBT—the station that creates the nation's 24th largest radio market. Call CBS Radio Spot Sales for availabilities.

*Pulse 25 county area March 1959

WBT CHARLOTTE

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES
JEFFERSON STANDARD BROADCASTING COMPANY

MILLER

(Cont'd from page 39)

were going to pick this audience up, or gain identification with it, as a matter of course."

Miller and Wildroot were the show's first sponsors. They signed up for 26 weeks starting in October, 1957. From the beginning, Miller saw the show as a sort of \$1.5 million point of sale piece which had to be merchandised like any mass display, that is, to the retailer. The on-premise retailer was Miller's prime target.

The format of the show (filmed

matches with top pros across the country) gave Miller several merchandising clues. First and foremost, Miller had to get the show tuned in between 5-6 p.m. on Saturdays. What's more, it had to rivet attention to the show.

Solution: Tipoffs on the action. "A golf show offers two things primarily," says Ball. "suspense and instruction. If we could hold out a definite promise of both, we could keep the show tuned in, to our benefit, and keep customers at the bar, to the benefit of the retailer."

Strategy: Distributor letters well in advance of each show citing highlights—a hole in one, a spectacular fairway shot, some unusual difficulty. For example, will Casper sink the putt he needs to score? Only the bartender knows.

Results: A solid talking point for distributor salesmen, a handy leverage for getting point-of-sale pieces displayed plugging the show, a lot of enthusiasm among bartenders, tavern owners, club managers. Advance filming of the show also enabled Miller's to make use of a dial-type, point-of-sale piece which lined up players' names. (See cut page 46.)

When Reynolds Metals joined Miller as sponsor the next year (October, 1958), it applied the same strategy but in a more rarified atmosphere. The connection between golf and a company executive is fairly logical, and he is Reynolds' target.

Says president Bob Reynolds, "When we know there's a show in the can with Sam Snead making a terrific blast out of a sandtrap, our salesmen know which company presidents have broken golf sticks in the same spot. You can be sure they remind them to watch the show on the promise that they'll really learn something."

In its second year with the show, Miller refined its merchandising approach even further with:

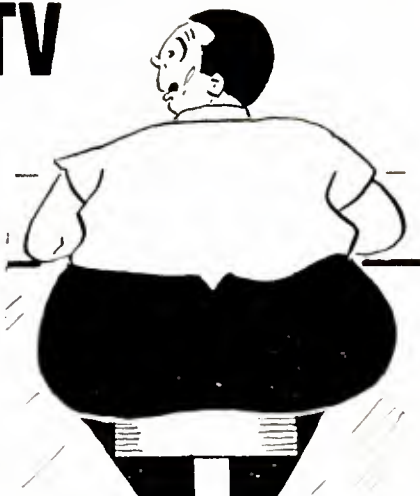
- *Ball markers.* A giveaway item for on-premise retailers, club pros and managers, these are light metal objects in the form of the Miller logo. The company purchased 1½ million of these for \$1,300.

- *Golf booklets.* Small, pocket-size booklets containing golf tips were made available to club managers and pros. They were offered on the three broadcasts last winter. Results: 65,000 requests so far with inquiries still coming in.

- *Billboard streamers.* Strips added to Miller billboards gave local date, time, channel.

- *Greater participation by club owners.* As benefits of the show to clubhouses became more apparent, many owners and managers started using their own ingenuity. One manager, whose green was used for filming a series of matches, held his own "Junior All-Star Golf Tournament" one Saturday, then trooped players and spectators to the clubhouse to watch the show and compare scores.

... and **WOC-TV**
**FOR BEST
 COVERAGE
 IN THE
 NATION'S 47th
 TV MARKET**



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

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

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

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



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

WOC-TV is No. 1 in the nation's 47th TV market—leading in TV homes (438,480), monthly coverage and weekly circulation — day and night — as reported in the Nielson Coverage Service No. 3, Spring, 1958. For further facts and latest availabilities, call your PGW Colonel . . . NOW!



WOC-TV Davenport, Iowa is part of Central Broadcasting Co., which also owns and operates WHO-TV and WHO Radio, Des Moines, Iowa

DAVENPORT
 ROCK ISLAND
 MOLINE
 EAST MOLINE

Neither Miller nor Reynolds ever lets up in the search for new ways to get benefits from the show. That, in large part, was the reason for the early renewal this year, enabling the show's owner Hank Saperstein to line up top players and the most desirable courses early. Early filming (already underway for next season) gives the sponsors a head start with merchandising the highlights (and tense moments) of the matches.

A new twist for fall carries the instructional value of the show a big step further. Instead of the customary chit-chat with players between nines, one of the players will explain and demonstrate a particularly exciting or unusual shot made during the first nine.

It takes seven cameras shooting simultaneously to pick up the action. Cost of each show (around \$12,500) is amortized by Saperstein in plans for syndication, by Miller in adding the *All-Star Golf* segments to its 16 mm. film library, reportedly the largest industrial sports collection around. Films, all bearing Miller logo and credit at beginning and end, are loaned out to civic, church and fraternal groups. All of them, except *All-Star Golf* of course, are timed for and made available to tv. Last year Miller logged 679 tv showings.

Briefly, Miller got involved with golf on tv as an outgrowth of its own Miller Open Golf Tournament, launched in 1954 as part of its centennial celebration. It has grown to one of the largest in the country, with a purse of \$35,000 riding on the fifth tourney (27-30 August in Milwaukee).

"You might say we were 'ripe' for *All-Star Golf*," says Ball. "Success of our golf tournaments had convinced us of the zooming popularity of golf and the wide appeal the sport enjoyed. The show was a logical extension of the tournament activity which would put us on the national scene with a top-flight sports show."

Miller's connection with sports reflects the influence of the late Frederick C. Miller, the company's president until his death in 1954. Miller was one of Notre Dame's famed Four Horsemen (the others: Stuhldreher, Crowley, Laydon). All American tackle in '26. Miller captained the team in '28 and was coached by Rockne.

Like Rockne, Miller was killed in a plane crash. Killed with him in the December, '51 accident in Milwaukee was his son Fred Jr., who was a Notre Dame varsity quarterback.

Miller was one of the moving forces in convincing owner Louis Perini to move the Braves from Boston to Milwaukee in 1953. In addition to its seven-year sponsorship of the Braves, Miller has sponsored the Green Bay Packers, New York Giants, Philadelphia Eagles, Milwaukee Hawks (major league basketball), and the former

Milwaukee Brewers (American Association team that preceded the Braves).

A number of Miller executives were collegiate and pro sports stars, among them Bob Forte, University of Arkansas All-American halfback in '12, who supervises Miller's sports promotion and film program.

The Miller sports tradition has been continued and expanded under the presidency of Norman R. Klug. Clearly, it is a long-range, complex and highly profitable program. ■

Ask the man who gets around...

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



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

For example, Anne Howard's PANORAMA, most popular women's show in the area, has an average daily rating of 14.7, and delivers viewers for only 82 cents per M on a 10 Plan; \$1.05 on a 5 Plan.* Powerful sales-producing merchandising support provided, too!

It will pay you to take a closer look at PANORAMA and other "best buys" offered by WDBJ-TV.

*all cpm's based on March, 1959 NSI

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

WDBJ-TV  **7**
CHANNEL

Maximum Power • Maximum Height

ROANOKE, VIRGINIA

MIL EAG E



says Wally McGough, Gen. Mgr.

WTVN-TV

COLUMBUS, O.

Warner Bros. features are amazing. They never wear out with either audiences or sponsors. According to Wally McGough:

"From 9:30 in the morning to well past midnight, there's no hour that we can't program Warner Bros. features and get top results. They've given us fantastic mileage in the three years we've been showing them. Believe me, they pay off!"

Consistently high ratings and enthusiastic sponsor backing have made Warner Bros. features a "hot item" year after year in TV markets everywhere. With big stars in well-known post '48 films, these features offer you an opportunity to fatten ratings and profits. Why not call us right now for information?

U.A.A.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., MUrray Hill 6-2323
CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
DALLAS, 1511 Bryan St., Rlverside 7-8553
LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5886

Tv and radio NEWSMAKERS



Melvin B. Wright is the new general manager-sales manager of Skyline Advertisers' Sales, Inc., a tv network consisting of KID-TV, Idaho Falls; KLIX-TV, Twin Falls; KXLF-TV, Butte; KFBB-TV, Great Falls and KOOK-TV, Billings. Headquarters are in the KID building. Wright has been station manager of the Hawaiian Broadcasting System. Previously, he was with KSL-AM & TV, Salt Lake City for some 22 years, working in engineering, sales and merchandising. Skyline was started 1 July 1958.

John H. Picou will head the newly-created advertising and sales promotion department of the Atlantic Refining Co.—big, long-time users of spot. Picou joined Atlantic in 1951 and has been director of marketing research since 1956. Among his honors and activities: president (in 1957) of the Philadelphia chapter of the AMA; recipient of the University of Pennsylvania's Hess-Doubman Memorial Award for contributions to marketing and on the market research committee of Amer. Petroleum Inst.



William J. Kennedy was elected a v.p. and associate media director of Ted Bates & Co. He has been with Bates since 1951, coming up from the ranks of timebuyer, to his previous position as assistant v.p. and manager of the media department. Prior to '51, Kennedy had been a timebuyer with BBDO. Other v.p.'s and associate media directors named at Bates include William Kammerer, Winston Kirchert, Martin Murphy. Also named Norman Chester and Bruce Small, to asst. v.p.'s and media supervisors.

Bill Stewart has been named to the newly created post of assistant to the president, Don Burden, of the Star Stations (KOIL, Omaha; KICN, Denver and KISN, Portland, Ore.). He was also appointed a v.p. of the Star Stations Combine. Stewart spent the past three and one-half years as national director of programming for the Storz Stations. Prior to joining Storz, Stewart held the post of national programing director for three years with the McLendon Corp. chain, headquartered in Dallas.





The WeeReBeL discusses "sales campaign ribbons" with Bert Mulligan, Broadcast Supervisor, Compton Advertising, New York.

Have you heard what the **W R B L** said to Compton Advertising?

"We're rich in Columbus!"

Average family income in the metropolitan trading area of Columbus, Georgia, is higher than that of New York, Chicago or Detroit. In fact, only 24 other cities in the U. S. beat it!

Over 83% of these better-than-average families own TV sets and WRBL-TV is the only VHF in the market. WRBL Radio is the station most listened to, with the lowest cost-per-thousand and the best availabilities because WRBL offers the soundest program format. Call HOLLINGBERY and get Columbus on your schedule, now.



WRBL

TV-CHANNEL 4 • RADIO-5000 WATTS

COLUMBUS, GA.

Represented by George P. Hollingbery Co.



SPONSOR SPEAKS

Are we prejudiced?

A couple of weeks ago in Detroit, Perce Beatty, media head at Maxon, told us, "Sometimes I get awfully sore at SPONSOR. You fellows are so darned prejudiced in favor of radio and tv." To which we replied, "Maybe you feel that, Perce, because you grew up as a print media man."

Our answer, of course, didn't solve very much, though Beatty did admit his heavy print background. Nor did it really explain certain facts about SPONSOR which sometimes puzzle our readers.

Do we have a prejudice in favor of air media?

Yes, of course we do. We sincerely believe that in 1959 radio and tv offer far more to most mass advertisers than do the older media—newspapers, magazines and outdoor.

There is a time and place for every advertising medium. There is an evolutionary process in the improvement of advertising that involves media as well as creativity and marketing.

Tv and radio, with the personal persuasiveness, intimacy, speed, flexibility and proximity, happen to be the best media for most purposes in this day and age.

SPONSOR's entire editorial policy is rooted in these strong convictions. This is our credo, and we wouldn't for the world want to fool anybody about it.

Facts without ballyhoo

At the same time, we are wholly dedicated to the concept that sound research and thorough analysis are needed to give agencies and sponsors an honest appraisal of air media.

We aim to promote the use of radio/tv advertising, not through ballyhoo, but by providing facts, research and ideas which enable advertisers to employ air media more effectively.

To this end, SPONSOR has built up an editorial staff that is unique in the field. Our editors have had more years of actual, high-level, agency-advertiser work than those in any other trade publication.

Sure we're prejudiced. But our prejudices are based on tough experience. And we back them up with facts.



THIS WE FIGHT FOR: *A dollars-and-cents approach to all air media advertising. Radio and tv are the strongest media, only because they pay off so superbly at the cash register.*

10-SECOND SPOTS

That explains it: Ed Jameson, director of NBC TV spot sales, and Mort Gaffin, director of new business and promotion, recently made a pitch at Long Advertising Agency in San José, came away with this new version of the difference between "vertical" and "horizontal" saturation—*Horizontal saturation reaches people who watch tv lying down, while vertical saturation gets those who watch it standing up in bars.*

What watt? "I worked for a radio station once that was so small when they closed their windows they lost half of their listeners."—Charles V. Mathis.

Summertime: On the heels of the U.S. Weather Bureau's "discomfort index" comes news from KYW, Cleveland, that general manager Gordon Davis and program manager Mark Olds have coined a word (which has been aired on weathercasts) to describe a correlation between temperature and humidity—*Humiture.*

Prejudiced: The 25 cute cowgals who sing and dance in the Broadway smash hit "Destry Rides Again" voted for their favorite tv cowboy: the winner—James (*Waverick*) Garner. One of the girls refused to vote: she's part Indian.

Semper radio: A Marion, Ind., listener wrote to WOWO Radio in Fort Wayne (enclosing 20 cents): "I don't know the name of your daily paper. But would like to have one. I want to buy some cheap cars and want to see the ads. Please send me one."

Justice? KUDL, Kansas City disk jockey John "Alligator" Argo asked his listeners to produce an alligator in a station promotion scavenger hunt. A live baby alligator was sent in and John "Alligator" Argo got bitten by it.

Only yesterday: Robert Q. Lewis, CBS Radio star, spent his program the other day proving the "Roaring Twenties" were still roaring, featured old tunes and a guest appearance by Helen Kane, the "Boop-Oop-a-Doop" girl. *Ouch! We're stuck in the Time Machine.*



if it's **SPORTS**

Western
New Yorkers
will see it on

WBEN-TV



or hear **Chuck Healy** tell about it on his top-rated
SPORT SHOWS 6:38 pm Monday thru Friday • 11:15 nightly

Western New Yorkers are sportsminded . . . and so is WBEN-TV, their favorite sports station!

We learned long ago . . . back in 1948 when we first pioneered television in our rich, 15-county coverage area . . . to give our viewers what they wanted. "Live" wrestling was our first remote sports feature.

Since then WBEN-TV has supplemented the superb CBS network Sports Features with equally fine telecasts of our own. "Live" bowling . . . our **BEAT THE CHAMP** show . . . beats all competition and enjoys one of the largest audiences ever attracted to local TV.

The International Regatta on the turbulent Niagara River attracts the biggest names in speedboat racing and everything from outboards to hydroplanes. Our remote crew's annual coverage puts this water spectacle into hundreds of thousands of homes. Also, we've covered Ryder Club Golf, the Western Open, and almost every other sports event of local importance.

For good measure—and the good of our sponsors—we are the only Buffalo station that has a Late Sports Show *7 nights a week!*

All selling is LOCAL, and this effort to localize sports with thorough, creative and imaginative coverage has made WBEN-TV audiences large and loyal. It also helps make your TV dollars count for more on Channel 4.

WBEN-TV
CBS IN BUFFALO

CH.

4

Represented nationally by Harrington, Righter and Parsons

How To Make Your Speeches Sparkle! Get Locker-Room Laughs! Live It Up, Laugh It Up, and Be Suave About Sports!

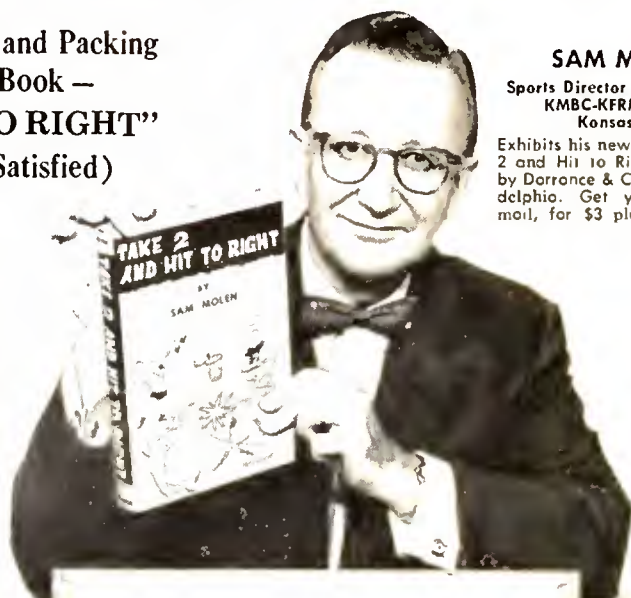


Send \$3 plus 25¢ Postage and Packing
for Sam Molen's Newest Book —
"TAKE 2 AND HIT TO RIGHT"
(Money Back If Not Satisfied)

SAM MOLEN

Sports Director • KMBC-TV
KMBC-KFRM RADIO
Kansas City

Exhibits his newest book "Take 2 and Hit to Right" published by Dorrance & Company, Philadelphia. Get your copy, mail, for \$3 plus postage.



SAM MOLEN'S SPORTS

MOLEN'S AMAZING RECORD IN 15 YEARS AT KMBC

RADIO . . . 15,670 PROGRAMS	TV . . . 1,879 PROGRAMS
Three daily 5-minute shows..... 14,040	Nightly 5-minute sportscasts.... 1,560
Play-by-play football and basketball 250	"Bowlin' With Molen" hour-long remotes from Plaza Bowl in Kansas City..... 260
Half-hour quiz shows 104	"Outdoorsman" programs 52
Baseball "dug-out" shows and "scoreboards" 1,120	"Big Eight" football and basketball network originations 7
Half-hour "Memory Lane" sports shows 156	
Total, Radio Programs..... 15,670	Total, TV Programs..... 1,879

Note: Sam's nightly TV show has the highest cumulative audience rating of ALL non-network strips in Kansas City. His "Bowlin' with Molen"—oldest continual TV bowling show in the nation—rates 39% better than its opposition, and 35% ahead of the only other full-hour bowling show on Kansas City TV (Source: ARB, 4-wk. Survey, Feb.-Mar., '59)

able, thoroughly tenacious man with a microphone or a sponsor. He's never been known to let go of either one. He broke into Radio as a time salesman while a senior in college, during the depression. Since then he has been a broadcaster, writer, syndicator, agency man and salesman—two or three at a time.

His itinerary: WTAX and WCVS, Springfield, Illinois, as a salesman-sportscaster. Ruthrauff & Ryan for 5½ years in merchandising and account work, meanwhile doing baseball play-by-play for Hyde Park Beer. WCHS, Charleston, as sports director for a 4-station West Virginia network. Then, in 1944, to KMBC in Kansas City—where he has been steadily sponsored by a group of happy advertisers for 15 years. "Sustaining" is the dirtiest word Sam knows.

Sam's avocation is investing. He and his wife Randy play the market like a violin. KMBC would long since have installed Sam in an investment-counseling program—except that all the viewers and listeners would profit sufficiently in three months to move to the French Riviera—and where the h..... would the stations be then?



Above: Don Davis, KMBC president, autographs crystal goblet as 15th Anniversary souvenir for Molen, as John T. Schilling (right), executive vice-president, extends congratulations on Molen's 17,159th KMBC broadcast, May 1, 1959.

The Devil, of Course!

Sample of the many offbeat stories is one about Bishop Fulton Sheen, scheduled to speak in a Syracuse, N. Y., armory used for wrestling, boxing, basketball and other indoor sports. Two ushers were discussing the coming events. "We'll have 'em jammed in here tomorrow night" said the first. "Who's gonna be here?" asked his friend. "Bishop Sheen, that's who!" "Oh," said the friend, "Who's he wrestling?"

If you don't think that's funny, send for the book anyway—and see how much funnier they get as you scan these 208 pages averaging three stories per page. Maybe more to your liking would be the chapter: "Quotable—and Unquotable." Here appears the remark of a coed to her gym instructor: "I'm going to learn to stand on my head or bust."

Who Is This Fellow, Molen?

He's a working capitalist: Kansas City's highest-paid Radio and Television performer. It's an arrangement KMBC likes because it keeps Sam happy; and KMBC-KFRM and KMBC-TV make money, too. Sam is a completely depend-

But, Meanwhile, Back to Sam's Book —

GET IN AN "investing" mood yourself, and Clip That Coupon in the lower lefthand corner. Mail it with a check, money order or bank draft for \$3.25 to the address shown. This is \$3 for the book and 25¢ for packing and postage. Sam figures he'll lose money on the packing-postage bit; but he'd like your \$3. And you'll love the book! Anyway, the whole thing is done on a "Satisfaction Or Your Money Back" basis... hence, you can't get hurt, much!

If you'd like to take the word of Ernest Mehl (sports editor of The Kansas City Star), writing in The Sporting News, here's one reviewer's report: "Composed to a great extent of fresh material. All those millions

who profess an interest in some phase of athletics will find a great deal that is new to them. The chapter "Casey Stengel at the College of Babel" has to do with comments the one-time dental student has made during his visits to Kansas City, his hometown. It is not likely these have been heard by very many... That's why this is a far better-than-average compilation of stories which one guy hears, tells another, and the latter embroiders and passes on."

Sam would like to pass his stories on to you... and the way you get 'em is to sign and mail the Coupon. Take \$3.25 from your wallet and hit right: Send the money to Sam! Your book will be forwarded by return parcel post. Thanks!

MOLEN'S SPONSORS:
Schlitz
Household Finance
Ford
Seven-Up
Colgate
Palmolive
M & M Candy
L & M Cigarettes
— PLUS
11 Kansas City Participating Advertisers



WHAT A CAST! 179 SPORTS PERSONALITIES IN MOLEN'S NEW BOOK:

- | | | | | |
|------------------|-----------------|--------------------------|---------------------|--------------------|
| Eddie Arcaro | Bruce Orake | Stan Hack | Bus Merles | E. C. Quigley |
| Phog Allen | Dan Devine | Fred Haney | Frank McMillan | Phil Rizzuto |
| Buddy Baer | Chuck Dressen | Harry Heilmann | Bob McGuire | Al Rosen |
| Hank Bauer | Joe DiMaggio | Fred Hutchinson | Pepper Martin | Outch Stamberger |
| Yogi Berra | Leo Durocher | Howard Jones | Patrick Moran | Lou Skizas |
| Matly Bell | Joe De Maestri | Walter Johnson | Rocky Marciano | George Selkirk |
| Lou Boudreau | Ray Eliot | "Shoeless" Joe Jackson | Dr. Cary Middlecoff | Ousty Rhoades |
| Roy Campanella | Whitey Ford | Arnold Johnson | Stan Musial | Sugar Ray Robinson |
| Harry Caray | Frank Frisch | Mike Kreevich | John McGraw | Enos Slaughter |
| Wilt Chamberlain | Bob Feller | Alex Kellner | Joe McCarthy | Casey Stengel |
| Spud Chandler | Don Faurot | Jake Kilrain | Connie Mack | Gabby Street |
| Bob Cerv | Bob Fitzsimmons | Joe Kuhel | Mickey Cochrane | Sam Snead |
| Harry Craft | Lefly Gomez | Clyde Lovellette | Lee McPhail | George Strickland |
| Fritz Crisler | Charlie Grimm | Frank Leahy | Archie Moore | "Sparky" Stalcup |
| Jim Crowley | Hank Greenberg | Sam Langford | Minnie Mino | John L. Sullivan |
| Walker Cooper | Jack Gardner | Tony Lazzeri | Byron Nelson | Earle Sande |
| Parke Carroll | Curt Gowdy | Joe Louis | Bobo Newsom | Tom Sharkey |
| Joe Cantullion | Clark Griffith | Frank Lane | Bronco Nagurski | Mike Souchak |
| Earl Combs | Lou Gehrig | Al Lopez | Jim Thorpe | Gene Tunney |
| Ty Cobb | Mike Gibbons | Gil McOougald | Jesse Owens | Virgil Trucks |
| Frank Crosetti | Tony Galento | "Man O' War" | Satchel Paige | Jim Tatum |
| Eddie Collins | Red Grange | Joe "Iron Man" McGinnity | Vic Power | Bill Vukovich |
| Jim Corbett | Joe Garagiola | Marty Marion | Jimmy Piersall | Bill Veck |
| Jimmy Oemare | Ben Hogan | Mickey McDermott | Knute Rockne | Bill Wambsgans |
| Dizzy Dean | Walter Hagen | Ernest Mehl | Carrel Royal | Ted Williams |
| Bill Dickey | Herman Hickman | Billy Martin | Adolph Rupp | Hack Wilson |
| Jimmy Dykes | Babe Herman | Willie Mays | Ed Rommel | Bud Wilkinson |
| Gus Dorais | Miller Huggins | Chuck Mather | Charley Ruffing | Bob Zupke |
| Jack Oempsey | Billy Hunter | Mickey Mantle | Allie Reynolds | |

Money Back IF NOT DELIGHTED Mail-Order Coupon

SAM MOLEN, KMBC Building, 11th and Central, Kansas City 5, Missouri. Enclosed please find check money order bank draft for \$3.25. Please mail me postpaid your newest book "Take 2 and Hit to Right." I understand that if I am not completely satisfied, I may return the book within ten days of receipt, and you will refund my money.

What the heck! I'm sending \$6.50. Make it two books and I'll give one to a sick friend!

Autograph? Yes... I'd like one. My nickname: _____

Name _____
Street _____
and Number _____

City _____ Zone _____ State _____