

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



you think you had
a hot August!

WLEE

was

FIRST

- IN TOTAL LISTENERS... *
- IN ADULT LISTENERS... *
- IN QUARTER HOURS... *

and, as always, *FIRST* in merchandising!

in Richmond, the **FIRST** buy... the **HOTTEST** buy... is

WLEE

... Tinsley, President Irving Abeloff, Senior Vice Pres. Harvey Hudson, Vice Pres. & Gen. Mgr.

CHEVY FACES A CRUCIAL COUNT-DOWN

A SPONSOR-exclusive, behind-the-scene look at what's happening in Detroit this year

Page 29

TvB's new storehouse of tv information

Page 33

What they talked about last week in San Francisco

Page 36

NL&B sets new pattern for air media planning

Page 41

DIRECT ON PAGE 2

CONSIDER VIDEOTAPE'S FLEXIBILITY

The punchline of a famous old gag is "... but what have you done for me *lately?*"

What we have done for 14 different commercial clients "*lately*" provides some prime examples of the flexibility of Videotape* and the productive facilities of Videotape Center.

Not including several half-hour and full hour showcase productions, here is the record for our most recent 28 possible days of shooting:

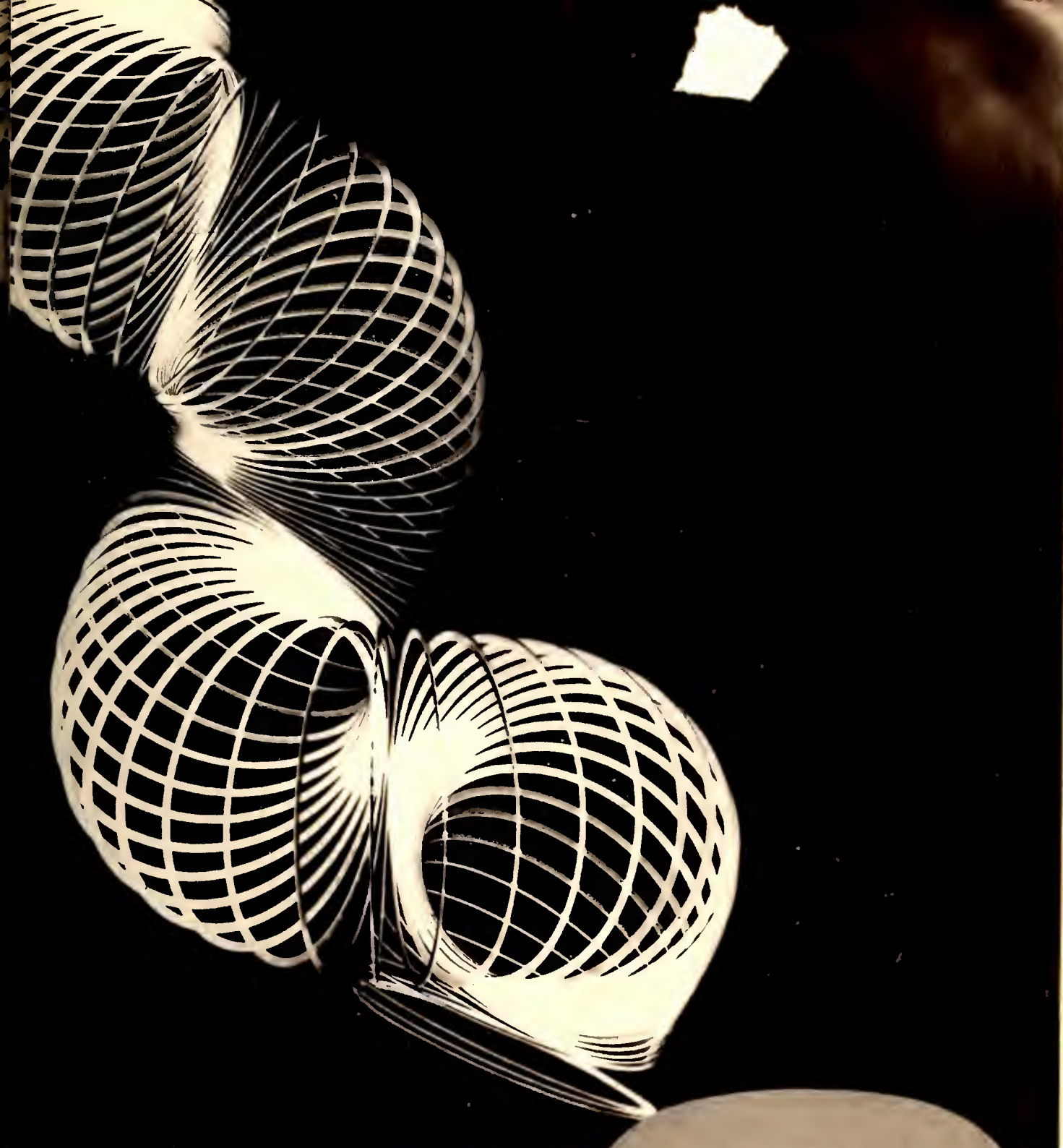
Item: 24 actual days of shooting.

Item: 54 completed commercials for 14 exacting clients.

Item: For one client, a full production commercial completed only 1½ days after the *initial* contact... for another, 3 days after.

Item: A single day of shooting for a major client involved 5 different products and commercials, 5 different announcers and 4 agencies.

There Are Two Types of TV Advertisers Today... Those Who Are Using Tape,



Item: One commercial “package” included 10-second I.D.’s and 20-second chain breaks for national spot tape play-back use.

Item: Typical costs per commercial were \$643, \$1,830, \$2,755 and \$5,100 — vividly illustrating Videotape’s adaptability to individual commercial requirements.

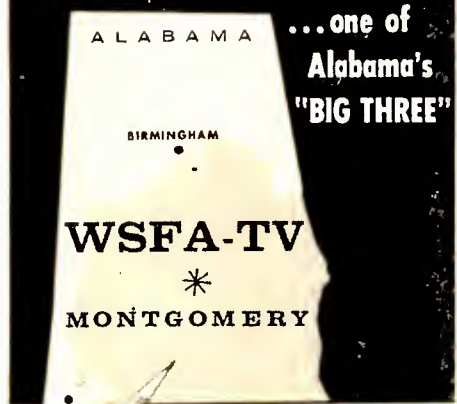
Flexible? And how! Have you investigated the many advantages Videotape offers you . . . lately?

and Those Who Are About To

VIDEOTAPE PRODUCTIONS OF NEW YORK, INC.
205 West 58th Street, New York 19, N. Y. JUdson 2-336

Mark this market
on your list!

CENTRAL and SOUTH ALABAMA



...one of
Alabama's
"BIG THREE"

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

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

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

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

OVER A MILLION VIEWERS IN 35 ALABAMA COUNTIES*

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

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

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

WSFA-TV
MONTGOMERY
Channel 12 NBC/ABC

THE WKY TELEVISION SYSTEM, INC. • WKY-TV AND WKY OKLAHOMA CITY
WTVT TAMPA—ST. PETERSBURG

Represented by the Katz Agency

© Vol. 13, No. 40 • 3 OCTOBER 1959

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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OVER
3,000
FEATURE
FILM
TITLES



MORE
THAN
ALL
OTHER
STATIONS
COMBINED



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



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

a
STORER |
station

National Representatives
BLAIR TELEVISION ASSOCIATES

MEMO

Must do!

*Check latest
NSI Reports**

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

*before buying
any radio time
in Charlotte!*

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

These Two Reports



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

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

they'll tell you why . . .

WIST

is the **best radio buy**
in Charlotte

A BROADCASTING COMPANY OF THE SOUTH STATION

NEWSMAKER of the week

Nine times out of 10, when an industry sets out to explain itself to the public it winds up picking a "front man" rather than someone steeped in the business. The tv industry has not made this mistake. For its top spokesman, the NAB-created Television Information Committee picked a man who is a diligent, serious industry member with wide experience.

The newsmaker: Louis Hausman, in the top echelon of CBS since 1950, quit his job last week to become director of the newly-formed Television Information Office. Who would be chosen for this important post has been a matter of speculation ever since the National Association of Broadcasters created TIO last April.

It is significant that an arm of the NAB formed to explain the tv industry to the public should have as its head a man who not only knows the industry inside-out, but has the research ability to probe the public—not beguile it.

As Clair R. McCollough, chairman of the Committee which selected Hausman told SPONSOR, "We needed a man skilled in the analysis and presentation of facts and acquainted with every facet of the industry." (Hausman's post at CBS was v.p. of advertising and sales promotion for radio networks, though his activities extended into tv).



Louis Hausman

Appointment of a tough-fibre research man instead of a toastmaster general to this post is in line with the aims of TIO, as outlined by McCollough: (1) to establish the confidence of the public in the tv industry. (2) to research the likes, dislikes and wishes of the public. (3) to be an industry spokesman with government and civic groups, and (4) to do all this without whitewash.

To achieve these aims, Hausman and his TIO will have roughly \$500,000 to spend during the first year, \$700,000 for the second year, another \$700,000 in the third year. It is understood that networks and stations have so far pledged about \$500,000: ABC—\$45,000; CBS—\$75,000; NBC—\$75,000; The NAB—\$75,000.

In addition to McCollough (of the Steinman stations), the nine-man committee which selected Hausman consists of Kenneth W. Bilby (NBC), Roger W. Clipp (Triangle stations), Michael J. Foster (ABC), John S. Hayes (*Washington Post* Broadcasting Division), C. Wrede Petersmeyer (Corinthian Broadcasting Co.), Lawrence H. Rogers II (WSAZ-TV, Huntington, West Va.), Charles S. Steinberg (CBS TV), Willard E. Walbridge (KTRK-TV, Houston, Texas).

Hausman starts work with a staff of 10. TIO's office is at 666 Fifth Avenue. Its phone number: PLaza 7-4600.

NEWSMAKER STATION of the WEEK

KWKY, Des Moines, Iowa APPOINTS EASTMAN

KWKY

QUICKIE QUIZ FOR TIMEBUYERS

BE THE FIRST TIMEBUYER TO GUESS
KWKY'S HOOPER SHARE OF AUDIENCE IN
DECEMBER 1959...AND...

WIN A VOLKSWAGEN CAR!

JUST FILL IN YOUR ESTIMATE HERE
AND MAIL TO:

JIM RAMSBURG, QUICKIE QUIZ
KWKY RADIO
DES MOINES, IOWA

MAIL TODAY!

IN CASE OF TIES, THE TIME-
BUYER'S ENTRY BEARING THE
EARLIEST POSTMARK WILL BE
DECLARED WINNER.



TIMEBUYER _____

AGENCY _____



robert e. eastman & CO., inc.
representing major radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-776D

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-764D

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

DETROIT:
Book Building
Detroit, Mich.
WDodwars 5-5457

THAT'S ALL SHE
WRIT!
 IN
MILWAUKEE
NOW
NO. 1

WRIT leads the Milwaukee Market from 7:30 in the morning 'till 6:00 in the evening, Monday through Friday in the average quarter-hour ratings! (A. C. Nielsen — June-July, 1959)

WRIT
MILWAUKEE

Bernie Strachota, General Manager
 Parker Daggett, Sales Manager

Buy Radio when you buy media	WIL St. Louis
Buy Balaban when you buy radio	KBOX Dallas
Buy WRIT when you buy Milwaukee	WRIT Milwaukee
and you BUY the people who BUY	

THE BALABAN STATIONS

in tempo with the times
 John F. Box, Jr., Managing Director
Sold Nationally by
 Robert E. Eastman

SPONSOR

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 George Becker; Charles Eckert;
 Gilda Gomez

Power Ratings!

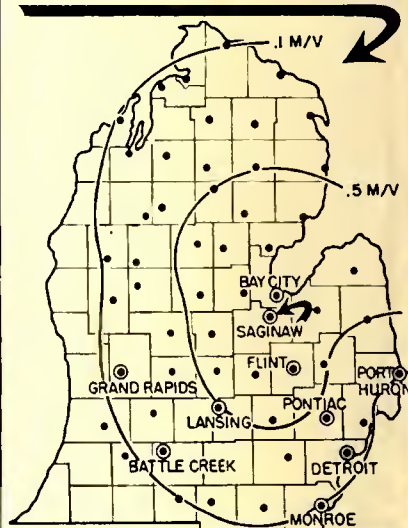
The **NUMBER ONE**
RADIO STATION
 in SAGINAW-BAY CITY
 for the **5th CONSECUTIVE**
YEAR —(Pulse)—

Power Personalities!

- ☆ Bob Dyer ☆ Harry Parterfield
- ☆ Dave Skinner ☆ Phil Baller
- ☆ Art Allen ☆ Mike Chamberlain
- ☆ Dwayne Riley ☆ Dave Millan
- ☆ Dave Kushler ☆ Dick Davis



Power Coverage!



A Giant New MICHIGAN MARKET
 of more than 1,000,000
 High-Income People

10,000 WATTS

Outstate Michigan's Most
 Powerful Radio Station

WKNX
SAGINAW, MICHIGAN

Represented By **GILL-PERNA**
 NEW YORK—CHICAGO—LOS ANGELES
 DETROIT—SAN FRANCISCO—BOSTON

**"CHICAGO, HUH?
WHERE WERE
YOU BETWEEN 6 PM
AND MIDNIGHT?"**



"WATCHING WNBQ!"



From 6 PM to Midnight, Monday through Friday—when Chicago's largest audiences are watching television—WNBQ's average share of audience is 34%. The next station's is 26.7%. A 27% lead for WNBQ* **WNBQ · CHANNEL 5 IN CHICAGO** NBC Owned · Sold by NBC Spot Sales

Timebuyers at work

Jacquelin Molinaro, Cole, Fischer, Rogow, Inc., Beverly Hills, feels that the reps are not servicing the agencies the way they should. "The current demand for prime time in radio has created a seller's market. This has created a trend among the reps to become mere order takers, rather than imaginative and informative salesmen. Pushing the top station does not necessarily mean it is always the best buy for the client. And the buyer is often advised, in a take it or leave it basis, 'here are the availabilities . . . better buy them now before we sell them to your competitor.' These spots usually wind up rammed in between three or four others in addition to a couple of station promotion spots." Jacquelin also believes that many of the station rate increases do not reflect sound economic thinking. "There's no flexibility for the volume buyer. And, the buyer who wants to buy 60, 70 or 100 spots per week doesn't get any price break with his large order. The fantastic premium some stations charge for traffic time would lead a novice to believe no one listens to radio except during peak hours."



Beryl Seidenberg, head timebuyer at Kastor, Hilton, Chesley, Clifford & Atherton, Inc., New York, feels that in some agencies the timebuyer plays too small a role in planning and executing campaign strategy. "Off on a small island with two one-way telephones, availability sheets and rating data, the buyer makes errors because he doesn't know enough about the client's objectives. He gets the word on the incoming phone, checks his data, and buys via the outgoing line. It's a bleak picture and can result in quite a mess." Beryl notes, however, that at her agency the buyer works in conjunction with other departments, attends client-agency meetings, learns the history of the product and, at the same time, gains a fuller understanding of the client's aims. "The



buyer is a field worker and has access to the best source of information on availabilities, costs, programing, station trends and new developments. He may spot a certain slant in the copy that a particular station might be reluctant to air. Thus, the rote buyer does only half a job. Communication and interdependence are the keys to intelligent buying and the source of the successful campaign."

"NATURALLY, I LISTEN TO KFWB"

"For the satisfaction I get from a perfectly tuned, precision machine that makes a winner, give me sportscar competition.

In the realm of broadcasting, that same precision . . . perfectly tuned . . . comes through to me with KFWB . . . so, naturally, I listen to KFWB. It's a winner!"



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

Buy KFWB . . . first in Los Angeles.



6419 Hollywood Blvd., Hollywood 28, HO 3-F
ROBERT M. PURCELL, President and General Manager
JAMES F. SIMONS, Gen. Sales Manager
 Represented nationally by **JOHN BLANK & CO.**

IS
SION



36

24

36

62,000,000

These are the pertinent dimensions of the young lady from Natchez when she became the new Miss America on the night of September 12.

Because it happens at a time when a new television season is just beginning, this annual contest has come to be a measure of television itself.

The 62 million viewers who witnessed the coronation of Miss America (and the introduction of the new products of the Philco Corporation) constituted the largest audience in the history of the ceremonies.

At the time of the broadcast three out of every four television homes in the country had their sets turned on —*and two out of the three were watching Miss America.*

In the past year the number of television homes increased again—by 2%. *And the audience to this CBS Television Network broadcast was greater by 7%.*

These measurements of the first special broadcast of the new season reflect not only television's constantly increasing dimensions, but the ability of the CBS Television Network to continue to attract the largest audiences in television.

It is the first clear sign that the nation's viewers and advertisers will be getting more out of television this year than ever before.

CBS 

YOU
can
reach

63

of Mississippi
Retail Sales...

\$918,000,000

IN THE SOUTH'S
FASTEST GROWING
TV MARKET

Jackson, Miss.*

with these Jackson
stations

WJTV 12
KATZ

WLBT 3
HOLLINGBERY

* Nation's business gains leader

by Joe Csida

Sponsor backstage

Como—crooner with portfolio

The first Backstage column I did for SPONSOR, almost five years ago, dealt with Perry Como's total loyalty and consistent, all-out effort to do a solid job for his sponsor. Perry's bankroller at the time was Chesterfield, and he worked for them on and off camera. I told about the night I was doing a record session with him (I was the a&r head of RCA Victor at the time), and he laughingly knocked a pack of Old Golds off my control room table and replaced them with a Chesterfield pack. All in good, clean fun, but making the point vividly nevertheless.



Today, on the very eve of his debut for a new sponsor, Kraft, Perry works harder, more conscientiously and (in my book) with increasing talent for his new advertiser. Cynics may say that a guy should work hard for the \$25,000,000 Como's Kraft deal will earn for him and his organizations. But in Como's case, believe me, the money is not the answer. He has a pride in his work unparalleled by any performer, as far as I know, in the whole history of show business.

Takes lead behind-the-scene

General Artists Corp., the agency which books him, has turned down offers of \$25,000 per week and up because Perry did not care to play certain kinds of engagements. And these were dates virtually every other star in Como's category was leaping to play. They meant that Perry would be away from home an undue length of time, so he just refused to play them. Those who know Perry, know how he hates to hit the road (he had his fill of that in the late thirties and early forties with Ted Weems and other bands). But it's another indication of the manner in which he is approaching his Kraft deal: He spent several weeks this precious off-the-air summer visiting Kraft plants in this country and Canada. He talked to Kraft personnel, thus doing a fine morale-building job, sparking interest in the company's upcoming Como shows, while at the same time learning for himself, just how the company paying him ran its business. You'll see the results of this self-briefing in the way Como does the commercials this fall, I'm sure.

Perry is also, as each season goes by, becoming more and more the true chief executive officer of his Roncom Productions, as well as a performer who grows in stature each year. All you have to do is go through one week of a Como show to become aware of this. In his own quiet way—and without interfering in any way with the individual tasks of producer, director, etc.—Perry runs the show in the fullest meaning of the phrase. Roncom presently employs almost three hundred people, and to all of them Perry is the boss. He works

hard and most seriously to deliver the best show that talent and fully adequate rehearsals can put on the tube. And so does every other individual connected with the show. It's for these reasons that I believe, even without having seen the first of the Como Kraft shows, that Perry will stay way up there in the ratings and do the best selling job for Kraft that they've ever had done. And they've, as you know, employed some master star-salesmen, going all the way back to their Kraft Music Hall radio days.

National's rock and rollers

Smaller advertisers than Kraft, of course, continue to utilize the talents of singers with lesser names than Mr. C to pitch their products. Sometimes wisely. Sometimes in a manner to baffle me. I'm thinking of the National Shoe Co., a New York account. Mogul, Williams & Saylor, its advertising agency, finally heard all about rock and roll, and presumably somebody at the agency came up with the bright idea of appealing to the teen-age National Shoe customers by utilizing rock and roll singers as the salesmen for the company. They're buying radio time in about forty markets, and utilizing spots on such sound teen-age shows as the Alan Freed *Big Beat* show on WNEW-TV in New York. The idea is that the rock and roll singers they hire will do the National Shoe commercials, and the agency will attempt to persuade the tv and radio stations to integrate these with the playing of the kids' regular commercial records.

All this, of course, is fine. Good, solid, straight-line thinking. But—this is where they baffle me. The four singers MW&S bought are Dick Roman, Laurie Loman, Jeannie Thomas and Tommy Mara. All four are nice enough kids, and all four do indeed make records. Mara, with a vast hypo on the part of his manager-press agent, even came up with a record that made enough noise to give some people the impression it was a lukewarm hit. It wasn't. Neither of the four youngsters, to my knowledge, has ever had a record anywhere near the top ten.

Unknowns make poor buy

Now if it were difficult, let alone impossible, for National Shoe to buy better known rock and roll record artists at nominal prices, I would not be quite so confused by their purchase of the four youngsters named. But any quick check of the young record stars with records currently on the big 100 charts of the record trade papers, will turn up a neat dozen or more "hot" young rock and roll artists who would fall all over themselves to do a job of this kind. Obviously, I don't mean the Bobby Darins or Paul Ankas, or Elvis Presleys, the Fabians or the Avalons. They're all, plainly, far too high priced. But, as I said, there are at least a dozen newer record stars in this area, who would make far better bets for a teen-age program, than the struggling youngsters National is using.

I have long advocated the use of performers, from top names to competent youngsters, as on-and-off-the-air salesmen for advertisers. But it's more effective, I believe, when the agency has some idea of what it's buying. I believe J. Walter Thompson, even at a figure like \$25,000,000 made an extremely smart buy in Mr. Como, while Mogul, Williams & Saylor made a rather inept buy in taking on the lineup of youngsters they chose.

In the few lines I've got left I'd like to wish Bob Swezey, who has just resigned from active management of WDSU, New Orleans, the very best luck in whatever new task he tackles. I hope it will be deserving of his vast talents as a broadcasting statesman. ▽

University of Oregon—Eugene, Oregon



Nearly 1/4 of Oregon's buying families watch

KVAL-TV
KPIC-TV

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

KVAL-TV Eugene
NBC Affiliate Channel **13**

KPIC-TV Roseburg • Channel 4
Satellite

CHECK and DOUBLE CHECK

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

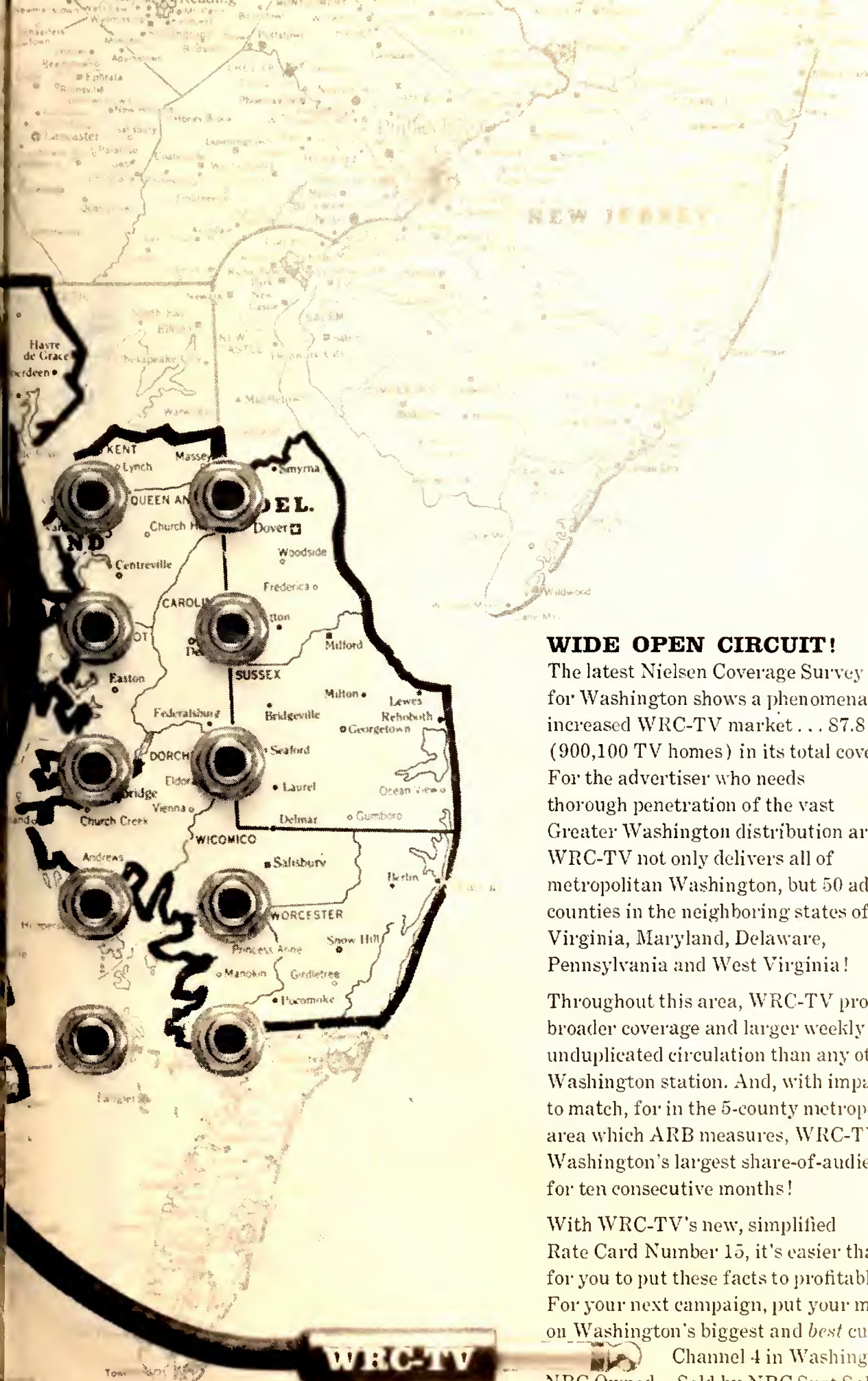
One hundred and eleven national and regional spot advertisers know that the Terre Haute market is not covered effectively by outside TV

WTHI-TV
CHANNEL 10 • CBS-ABC
TERRE HAUTE INDIANA
Represented Nationally by Rolling Co.





COPYRIGHT BY RAND McNALLY CO. RL59Y62



WIDE OPEN CIRCUIT!

The latest Nielsen Coverage Survey for Washington shows a phenomenally increased WRC-TV market . . . 87.8% penetration (900,100 TV homes) in its total coverage area. For the advertiser who needs thorough penetration of the vast Greater Washington distribution area, WRC-TV not only delivers all of metropolitan Washington, but 50 additional counties in the neighboring states of Virginia, Maryland, Delaware, Pennsylvania and West Virginia!

Throughout this area, WRC-TV provides broader coverage and larger weekly unduplicated circulation than any other Washington station. And, with impact to match, for in the 5-county metropolitan area which ARB measures, WRC-TV has delivered Washington's largest share-of-audience for ten consecutive months!

With WRC-TV's new, simplified Rate Card Number 15, it's easier than ever for you to put these facts to profitable use. For your next campaign, put your message on Washington's biggest and *best* customer circuit.

Channel 4 in Washington, D. C.
NBC Owned Sold by NBC Spot Sales



• LONG-PLAY IN NASHVILLE

WSM-TV
SUPERIORITY
Series
5. Audience Promotion

Birmingham Post-Herald
Alabama's "Good Morning" Newspaper
BIRMINGHAM, THURSDAY, APRIL 2, 1953
32 Pages in Ten Sections
PRICE FIVE CENTS

Kentucky New Era
HOPKINSVILLE, KY. WEDNESDAY AFTERNOON, APRIL 1, 1953
PRICE FIVE CENTS

MUSIC

FOR

PULLING

PEOPLE

TOGETHER

The mastheads above represent some of the fine Tennessee, Kentucky and Alabama newspapers that carry WSM-TV program schedules regularly. More important, they also represent the fact that a tremendous three-state region looks regularly to WSM-TV for information, education and entertainment....

This is true because WSM-TV has consistently gone beyond the usual, not just in promoting programs, but in building programs that serve the needs and interests of its entire coverage area.

Ask Hi Bramham or any Petry man how much richness this penetration can add to your sales song.

WSM-TV

Nashville, Tennessee

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

CHANNEL

SPONSOR-SCOPE

3 OCTOBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Chase & Sanborn Coffee (JWT), after a long lapse, has again become a major spot radio buyer.

The schedule: 40 markets, five weeks, 12 spots a week.

Montgomery Ward is trying to find out via a two-week test on WBBM, Chicago, what radio can do to increase the circulation of its fall sale book.

(The book is a supplement to the company's mailorder catalog and normally is mailed direct to catalog customers.)

The newly-formed Fin Broadcasters Assn. has devised a novel way to raise money for a research fund for its own field.

Each member is to contribute a certain number of spots per week which will be sold as a package to a national advertiser.

There's an automotive account in the offing for this deal.

Another repercussion of the boom in spot tv: Some broadcasters are asking agencies to cut back the number of spots in their fall schedules so that stations can add more advertisers to their lists.

The stations explain that their motive is to have as many advertising eggs in their baskets as possible.

Agencies, in rejecting the bid, retort that taking half a loaf means an increase in the rate per spot (on the theory that the other half wouldn't earn them the same discount on the second station in the market.)

Here are the top 15 radio markets in national-regional spot billings for 1958 as compiled by the FCC, with local billings included for comparison:

MARKET	NO. STATIONS*	NATIONAL-REGIONAL	LOCAL
N. Y. metropolitan	36	\$24,569,699	\$13,723,119
Chicago	27	11,123,235	9,672,474
Los Angeles	28	7,340,538	10,838,475
Detroit	11	5,897,405	4,477,393
Philadelphia	21	5,041,589	6,224,809
Boston	17	4,234,901	4,949,393
San Francisco-Oak.	18	4,151,804	4,588,671
St. Louis	14	3,399,394	3,577,033
Washington	17	2,908,160	3,832,582
Cleveland	8	2,762,319	2,583,819
Cincinnati	7	2,758,008	1,637,987
Mpls.-St. Paul	12	2,326,788	2,862,106
Kansas City	9	1,871,952	2,431,658
Baltimore	14	1,788,599	3,372,854
Houston	11	1,771,695	2,472,715

*Reporting to FCC.

Kansas City has become the latest focal point of the Midwest coffee war.

Hills Bros. and Maxwell House pulled a fast attack on what had been Folger's own market (60% share)—apparently in retaliation for Folger's recent assault on the Chicago coffee market with saturation campaigns and special promotions.

It's said that Folger has had to use a million it had earmarked for a San Francisco promotion to strike back in Kansas City.

The average cost-per-1000-homes-per-commercial minute on nighttime network tv this summer went down to \$4.53—a very gratifying figure for that time of year.

These CPMHPCMs are Nielsen's calculations for programing between 6 p.m. and 11 p.m. over seven days for each year's July-August span:

NETWORK	1959	1958	1957
ABC TV	\$4.15	\$4.42	\$4.74
CBS TV	4.58	4.51	4.33
NBC TV	4.82	5.00	5.02
Average	\$4.53	\$4.67	\$4.65

International Latex has two agencies collecting availabilities this week—Reach-McClinton for gargles (Isodine) and Bates for girdles (Playtex).

The girdles search is for minutes (late night or around news programs), while the Isodine deal involves so many ratings points at a stipulated cost-per-thousand.

• Chicago spot tv activity includes Cracker Jack (Burnett), Flake (C. E. Frank), Top Value Stamps (Campbell-Mithun), and Dutch Cleanser (E. H. Weiss).

P&G's spot tv quest of the week: daytime minutes for Ivory Liquid (Compton).

With the big surge in spot tv this fall has come a narrowing of product protection in certain respects.

Stations are less mindful of the various types of protection often required by an advertiser—such as separating cigarettes, dentifrices, and mouthwashes; or beers and soft drinks.

Says one rep: "If business keeps up the way it is long enough, a lot of the restraints dreamed up by agency people will go the way of the carbon mike."

As it turns out, the SRA was quite modest in its estimates of what national spot radio did in 1958.

The FCC's figures just released show \$171.9 million, or 1.4% higher than 1957. The SRA's estimate was \$166.3 million, a decrease of 1.9%.

All radio in 1958, according to the FCC, did \$523.1 million, 1% over '57. The four national and three regional networks accounted for \$69.4 million, or 5.6% below the previous year, while local station sales totalled \$323.2 million, a plus margin of 2%.

Over 1,100 of the 3,200 stations reporting said they lost money in 1958.

Even with spot billings going so well, tv stations still are bedeviled by the problem of how to dispose of less attractive marginal time.

A couple of the more aggressive and farsighted reps are urging their stations to examine these unsold periods and determine whether a more realistic rate ought to be adopted.

Argue these reps: The sale of this marginal time—at more attractive rates—may add only 10% to the billings; but that additional revenue could add appreciably to profits.

An example of how ABC TV is becoming alert to public service and prestige opportunities is its snapping up of the L.A. Dodgers-Milwaukee Braves playoff games this week.

Accounts that were able to move fast as sponsors for this series were L&M via DFS and Revlon-Schick. Y&R had General Foods in line as a co-sponsor until practically the last minute.

Priees paid by ABC for the rights: \$300,000 for tv, and \$75,000 for radio.

KOTV, Tulsa, has come up with a resourceful use of tv-tape for a regular series.

It sends a reel of blank tape to a station where a touring personality it wants to interview is doing a broadcast. The accommodating station sets up the cameras and the reel of blank tape and a KOTV staffman interviews the personality by phone.

Then KOTV airs the combined results.

Corinthian, which owns KOTV, plans to make this a regular thing for all its stations.

Note: **The device may come in handy for spot advertisers** who may want to link in a local personality with the commercial done by a syndicated star.

Have you any doubts about the various advantages that accrue to a nighttime tv network advertiser as he increases the number of stations in his lineup?

Here's an example, as applied by Nielsen to a year-round high-rating program:

FACTORS	57 STATIONS	97 STATIONS	146 STATIONS
Time-talent cost	\$70,700	\$78,100	\$82,200
Coverage U.S. tv homes	86.0%	94.8%	97.0%
Rating	30.7	34.7	37.1
Audience share	41.9	47.5	50.8
Homes	10,375,000	12,930,000	14,148,000
Cost-per-1000	\$2.48	\$2.19	\$2.12

Look for a lot more competitive steam for air media to come out of the confectionery field with the turn of the new year.

Budgets in the bar candy field have been zooming the past few years, largely because of the revolution in packaging and the fact that multi-pack and bulk sales in supermarkets account for around 70% of total bar and package sales.

Theatre lobby sales also have contributed to bar packaging changes: the movie concessions prefer to have the sweets priced at 25¢ or so.

As it is, tv stations are loaded with schedules from many of the leading national and regional candy bar and package manufacturers—Mars, Curtiss, Necco, Braclt, Kraft, Cracker Jack, Welsh—just to name a few.

For an insight into how the newcomers on the nighttime tv networks are doing, here are some ratings and shares culled from Arbitron Multi-City reports.

SHOW	RATING	SHARE	SHOW	RATING	SHARE
Staccato	11.6	25.8	Fibber McGee	11.8	23.6
Troubleshooters	8.9	20.6	June Allyson	20.2	47.4
Bonanza	15.1	36.5	Dennis O'Keefe	9.8	21.4
Man & Challenge	15.6	35.5	Bronco	8.2	19.9
The Deputy	16.9	34.2	Love & Marriage	10.6	23.7
Riverboat	9.4	21.6	Sunday Showcase	10.3	18.8
Laramie	14.8	35.4			

Here's how the early specials have fared:

Arthur Godfrey	25.2	46.2	Coca-Cola	18.6	36.4
Miss America	34.7	66.6	Jerome Kern	16.6	31.3

TvB's sales development will try to counteract the current emphasis by buyers on minutes (as against 20s and I.D.'s) with a new presentation: **Maximum Exposure—Minimum Expense.**

It's now in the writing stage and will be available to members toward the end of this month.

The electric shaver field estimates that the sale of the women's mechanism will go to around 2.5 million units next year; the men's item will reach about six million.

Contributions to tv from this field for the current quarter are running at a record level. **Remington** leads the pack with about \$3 million; **Shick** is next with about \$2.5 million; **Sunbeam** is putting up \$1.9 million; and **Norelco** about \$1 million.

Tv spot hasn't become completely defeatist about resurrecting the concept of the year-around franchise for national advertisers.

Armour (FCB) is giving serious consideration to such a plan as advanced by a rep. The latter's presentation points out (1) the advantage of being able to rotate products at strategic and seasonal times, and (2) the privilege of upgrading spots to the better agencies that go with a franchise.

The TvB is developing a food industry sales index that could jolt the packers on the West Coast out of their complacency.

Preliminary figures show that the West Coast packers—hardly consistent or substantial advertisers—are losing their shares of the market as compared to national competitors or East Coast colleagues.

This may have significance for the future: The ratings of situation-comedy strips on the tv networks have been dropping off steadily since the youngsters returned to school.

Ponder the networks: Maybe the situation type (or even the western) isn't the answer to the pressing problem of programming for the housewife.

A couple samples of what's been happening to daytime situation strips, according to Arbitron Multi-City:

PROGRAM	21-25 SEPT.	14-18 SEPT.	7-11 SEPT.
I Love Lucy (CBS)	3.9 (29 share)	6.2 (33 share)	6.4 (35 share)
Gale Storm (ABC)	0.8 (7 share)	1.8 (12 share)	2.6 (15 share)

As often happens when business turns good, the ego factor on the part of giant advertisers becomes a problem for agency managements.

An agency will have devised a product-by-product campaign, deliberately measured and planned, when suddenly the account raises the question whether the institutional effect hasn't been subordinated too much to the product sell.

Naturally, this throws the whole plan into a spin, and the agency may have to restart the campaign plan from scratch.

If you watch closely, you may note the increase of corporate emphasis in the commercials of some of the more costly network tv series this season.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 44; News and Idea Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 78; and Film-Scope, page 60.

Only Kprc-TV?

Yes, only KPRC-TV. Because only KPRC-TV has CH-2,
most effective selling agent put in television. Thousands
rely on KPRC-TV and only KPRC-TV to stimulate
sales. Only KPRC-TV—the station for people who
like results.

Courtesy of
Dial



Aren't you
glad you use
Kprc-TV!



(don't you wish nobody else did?)

JOHNNY



STARRING ACADEMY AWARD WINNER

EDMOND

MIDNIGHT

TENSE... TERSE... TERRIFIC

**39 ALL NEW FIRST RUN HALF HOURS AT
A DRAMATIC NEW TEMPO . . .**

Here's mystery at midnight, action and adventure at the crossroads of the world! With **TIMES SQUARE** and the intriguing backstage world of **BROADWAY** as the setting, famed producer **Jack Chertok** exploits a unique concept of actor-turned-detective to give this newest of thrillers an incomparable twist. The actor — **ACADEMY AWARD WINNER EDMOND O'BRIEN** . . . in a series that is already the talk of TV. Better see it!

**PRE-SOLD IN 26 MARKETS, 19 STATES, TO
BALLANTINE BEER (VIA WM. ESTY AGENCY)**

Now available for local and regional sponsors

Produced by **JACK CHERTOK**

mca
TV FILM SYNDICATION

O'BRIEN





Don't come unglued, Smidley!

Other timebuyers must have your problem. You've just got to look at this Cascade market a little differently. Sure, it takes a four-station network to do it, but the Cascade's market has more population than Kansas City or Denver. More retail sales than Salt Lake City or Worcester. And don't forget this, Smidley, it's like a giant single station buy. Cascade is the only television serving the whole area.



CASCADE TELEVISION



KIMA-TV YAKIMA, WASH

KEPR-TV PASCO, RICHLAND,
KENNEWICK, WASH

KBAS-TV EPHRATA,
MOSES LAKE, WASH

KLEW-TV LEWISTON, IDA

Far Facts and Figures:

National Representatives:
GEORGE P. HOLLINGBERY Company

Pacific Northwest:
MOORE & ASSOCIATES

49th and Madison

Balloon-burst

My ole' pappy used to say. "Never look a gift horse in the mouth." Years in the radio business have taught us that the sponsor is always right . . . and the pages of SPONSOR have always been kind to KXOK. However, on page 83 of the 12 Sep-



tember SPONSOR you gave KMOX credit for the KXOK "Safety Salute" Labor Day balloon promotion.

We are sure that SPONSOR will want to set this little "typo" right and we are sending along a supply of KXOK balloons (like the one pictured) in case your boss "blows up" like ours did.

John Corrigan
KXOK
St. Louis

Pops is tops

Re "Hitch Your Wagon to a Pop Star" (Sponsor Backstage, 8 September 1959), thanks!

Raw rock music has, I feel, been too closely associated with any radio operation that bears the "independent" or "modern" label. And, in turn, the local personality has been too closely linked with rock and roll music.

Lengthy papers could be written on the entertainment whims of the American public. But critics of these whims must note that the same public that chooses Elvis Presley's "You Ain't Nothin' But A Houn' Dog," also has chosen the combination of The Philadelphia Orchestra and the

(Please turn to page 26)

**A 4 YEAR NETWORK
SUCCESS...NOW
AVAILABLE
FOR
NATIONWIDE
SYNDICATION!**

**"TALES
of the
TEXAS
RANGERS"**

General Mills, Sweets Corp. of
America, Curtiss Candy, Gold Seal
Corp., Flav-r-Straws are the top
advertisers who sponsored these 52
action-packed half hours on the network.

Stars, Willard Parker and
Harry Lauter, and their hard riding,
straight-shooting Texas Rangers can do a
bang-up selling job for you too.

Get the facts today!

SCREEN  GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
NEW YORK • DETROIT • CHICAGO • HOUSTON • HOLLYWOOD • ATLANTA • TORONTO



WISE INVESTMENT . . .
happy songs that customers sing . . .
musical commercials that guarantee top
results — created for you by —

Phil Davis musical enterprises, inc.

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



WBNS RADIO

COLUMBUS, OHIO

John Blair & Co., Representatives



Pulse asked, "What station do you tune to first for news?" 37.4% replied, WBNS Radio." This is 21% higher than the second choice station in Columbus.

49TH & MADISON

(Continued from page 24)

Mormon Tabernacle Choir with "The Battle Hymn of the Republic."

John Barrett
 prog. dir., WKBW
 Buffalo

* * *

I read with interest your column, "Hitch Your Wagon To A Pop Star" (Sponsor Backstage) in the 5 September issue of SPONSOR.

I found it to be one of the most objective columns covering "today's popular music." On a recent sales swing across the country, I found many agencies anxious to discuss the music played by radio stations today.

I am sure that all look forward, as I do, to more of your columns covering the subject in depth.

Milton H. Klein
 gen. mgr., KEWB
 Oakland, Calif.



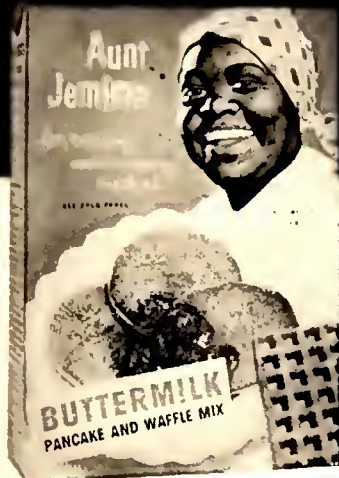
Radio beats all!

Your continuing series on radio ("Blue Ribbon Radio," SPONSOR, 1 August-5 Sept.) should stir into action the advertisers who for some reason or other have passed up this primary sales opportunity. It is astounding to find radio criticized for lack of research, an inferior audience, an air of confusion, etc., while print media shed little if any light on their effectiveness in reaching the public other than to cite gross circulation. Nothing surpasses radio's gross circulation, of course. While we do not know fully how people are motivated by exposure to commercials in any medium, one thing is sure: When an advertiser wants to know the size of his audience, its distribution geographically or economically, radio can and will provide that data. In many instances this information is already available.

Let's take the emotion out of appraising radio. The facts are available. I am glad that SPONSOR is bringing them to the fore. The proof of the pudding is at the local level where advertisers less-skilled in the application of the advertising art have used radio (many times exclusively) for only one reason. It got results easily measured at the cash register.

Frank G. Boehm
 v.p., dir. of research
 Adam Young
 N.Y.C.

Sold to **THE QUAKER OATS COMPANY**
IN 24 WESTERN MARKETS!



THE
Award
THEATRE

THIS YEARS "EMMY" WINNER FOR
"BEST DRAMATIC SERIES"
(LESS THAN ONE HOUR)

Quaker Oats, Commonwealth Edison of Chicago and many other top advertisers and TV stations were quick to sign up for this outstanding series. More are joining the fast growing list every day!

As the "Alcoa-Goodyear Theatre" on the N.B.C. network this star-studded series garnered 7 Emmy nominations and 3 Emmy awards. If you are looking for a winner, look no further... this is it!



JAMES MASON in
"A Sword for Marius"



KIM HUNTER in
"The Dark File"



KEENAN WYNN in
"Afternoon of the Beast"

FOR DETAILS, CONTACT

SCREEN GEMS, INC.



TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
 NEW YORK • DETROIT • CHICAGO • HOUSTON • HOLLYWOOD • ATLANTA • TORONTO

Oysters à la Rockefeller

**OLD
NEW
ORLEANS
FAVORITE**



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

WWL-TV...new NEW ORLEANS FAVORITE

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

Sunday thru Saturday

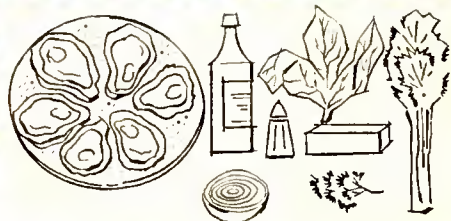
	<u>WWL-TV</u> %	<u>Sta. B</u> %	<u>Sta. C</u> %
August ARB			
6-10 p.m.	40.4	40.1	18.9
10-midnight	49.1	40.6	10.7
August Nielsen			
6-9 p.m.	42.0	39.0	17.0
9-midnight	50.0	37.0	11.0

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

Represented nationally
by the Katz Agency

WWL-TV

NEW ORLEANS 



Here's how to make it:

The original recipe is a closely guarded secret of Antoine's, but here's one that gives fine results. Serves 4.

Melt 4 tbsp. butter in saucepan and add 4 tbsp. minced raw spinach, 2 tbsp. each of onion, parsley, celery—all chopped fine—3 tbsp. bread crumbs, 1 dash Tabasco, 1/3 tsp. onion substitute, salt to

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

**AUTOS AT
THE CROSSROADS--
PART TWO**



"ZERO"—Final count-down preliminary to 1960 models Chevrolet ad campaign was this client-agency ad committee meeting last Tuesday. In foreground (l to r) James S. Clark, asst. ad manager, W. C. "Bill" Power, ad manager, K. E. Staley, gen. sales manager for Chevrolet

CHEVY FACES A

CRUCIAL COUNT-DOWN

**SPONSOR GETS EXCLUSIVE, BEHIND-THE-SCENES INTERVIEW
ON WHAT HAPPENS WHEN DETROIT MAKES A BOLD DECISION**

DETROIT, MICH. (23 September)

When you read this, Corvair by Chevrolet—the revolutionary entry in the U. S. compact car field, will have just gone on display in dealer showrooms. It marks the beginning of a new era for automotives. It is the end of a story that began nine years ago, a story as "cloak-and-dagger" as a Hitchcock thriller.

Principals are the Chevrolet Division of GM and its advertising agency, Campbell-Ewald Co., who

have worked together since 1922 to make Chevy the top-selling car in America.

SPONSOR came to Detroit to get the story first-hand, stayed on to watch the tense drama of the final count-down in the launching of a brand new car and its air advertising. The picture above marked the "fire" count for the announcement ad campaign. It is the final meeting of the advertising



THIS IS IT! With Corvair (l to r) W. G. Power, Chevrolet ad manager; Colin Campbell, executive v.p. and Chevy account exec at Campbell-Ewald; K. E. "Gene" Staley, Chevy sales manager; Henry G. Little, chairman of the board at C-E. Corvair is the revolutionary car in 1960

committee composed of 12 Chevrolet admen and a like number from Campbell-Ewald. It took place yesterday morning in the GM building, where the agency is headquartered along with its client. The picture, taken exclusively for SPONSOR, was snapped just after the committee has screened and approved the tv commercials that announce the new cars. It is the first time that anyone around here can recall an ad committee meeting being interrupted for pictures.

"The committee, where every Chevrolet member has his counterpart from the agency, is unique in automotive advertising," says W. G. (Bill) Power, Chevrolet ad manager. "It was set up back in the early thirties, and has worked well."

"The relationship between Chevrolet and ourselves," says Colin Campbell, C-E executive vice president and Chevrolet account supervisor, "is the closest thing to a partnership that I ever saw."

In their 37 years together, never

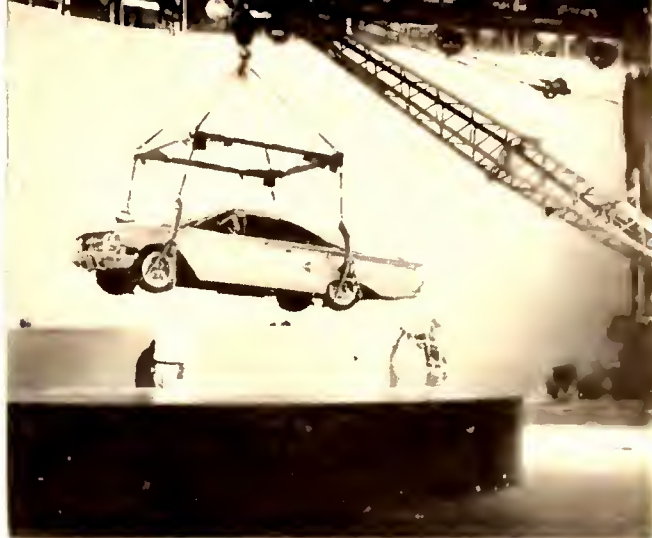
have the partners had a more exciting year than this. First, Chevrolet has a brand new story to tell about improvements on the 16 models that comprise its Impala-Bel Air-Biscayne car line and station wagons. Transmission tunnels in these have been shaved down about 25%, making for roomier interiors; rear ends have undergone re-styling. Second, Chevrolet trucks (this year there are 164 different models, up from 139 last year) have a startling sales message—for the first time torsion-spring suspension has been introduced into trucks for shockproof rides.

To cap it all, there's the Corvair. Of the Big Three's entry into the compact, economy cars this year, Corvair is the revolutionary. A rear engine car (Ford's Falcon and Chrysler's Valiant are both traditional front engines); air-cooled (the first U. S. air-cooled engine since Franklin in the 1920's); a horizontal aircraft type engine, and independent suspension on all four wheels.

Nine years ago, Chevrolet engineers began developing this car for the U.S. market. A smoke-screen, laid to throw off competitors, was to name it Holden 25 (Holden is GM in Australia) and to ask for bids on machinery "FOB San Francisco," although the purchases actually wound up at Chevrolet in Detroit. If word of the car had leaked, it would still have been assumed to be for the Australian market.

Campbell-Ewald came into the picture about three years ago. By then Chevrolet engineers had decided the experimental Holden 25 might well be the U. S. compact car. In cooperation with Chevrolet's research arm, the C-E market research department set out to sample the tastes of a demanding and sometimes fickle U. S. public.

"We didn't know what we'd find out," one member of the C-E research team recalls, "and, what's more, we didn't know what we *wanted* to find out. The idea of Chevrolet bringing



WRAPS OFF! These pictures appear for the first time in any magazine. They were taken by Willard Hanes, of Campbell-Ewald Hollywood office, during filming of Chevrolet and Corvair tv commercials at Warner Bros. this summer, but were never developed until now for security reasons. "There has never been a security leak on new cars through production of tv commercials at Chevrolet," says Phil McHugh, who, as C-E vice president of radio/tv, is responsible for all Chevy air activity



out a compact car was still pretty controversial."

It might be noted that research of one kind or another is a continuing thing around Chevrolet and C-E. The day before shooting of new tv commercials this summer, scripts and storyboards were revised according to a last minute motivational research report. Post-testing of every tv show and commercial influences new offerings.

The preliminary market research satisfied both client and agency that the compact, economy car was in demand. If they needed any further convincing they had only to view the climbing sales of the small foreign car companies (which by now, along with American's Rambler and Studebaker-Packard's Lark, control about 15% of the U.S. car market).

Prototype of the Holden 25 was first seen by the agency in May 1958 called Del Ray until the name Corvair was finally decided upon.

Now for C-E and the Chevrolet ad-

vertising department, began the Herculean task of preparing the product for market under the tightest security. Only international politics and military developments surpass the automotive industry in espionage and counter-espionage. Any leak can be costly—if not fatal.

In its tour of Campbell-Ewald and the Chevrolet Division, SPONSOR saw plenty of evidence of this fanatic dedication to secrecy: Media charts and story boards but under lock and key every night. In agency corridors, locked doors marked "Security Area." Only a handful of typists who have been "cleared," permitted to type radio and tv commercial scripts. In GM Photo Center, an entire sealed-off area where "classified" photographs are developed and printed.

The production stills, shown on this page, taken during the filming of Chevrolet and Corvair commercials at Warner Bros. were never even developed, for security reasons, until today when SPONSOR asked for them.

Why all this cloak-and-dagger secrecy?

"Your readers in the advertising business will understand it best by this simile," said Phil L. McHugh, C-E, vice president in charge of radio/tv. "Just suppose the big soap companies all changed their products in the same week every year!

"The auto industry has had its leaks," McHugh went on, "but this I can say: Here, we've never had a leak through the production of a tv commercial. That's a tribute to the tv film commercial studios." It also is a tribute to Chevy and C-E whose own precautions will be detailed later.

As "Operation Del Ray" went into effect last year, C-E began buzzing (it hasn't stopped buzzing yet).

Campbell-Ewald has a total personnel of about 700 employees. The majority of them are in headquarters in the GM building in Detroit. The rest are spread across the country in 11 branches: New York City, San Francisco, Los Angeles, Chicago,

Washington, Atlanta, Cincinnati, Dallas, Kansas City, Denver, and Hollywood. (The latter is strictly a tv unit). New York, San Francisco, Los Angeles and Chicago have copy and media staffs which handle local accounts. Every branch has a Chevrolet account man, for the whole organization follows the regional pattern of Chevrolet distribution. Each location (except Hollywood and Los Angeles), where C-E has a branch is also the center of a Chevrolet region (these regions include 47 zones, over 7,200 dealers and some 25,000 Chevrolet salesmen).

When the word came that Chev-

rolet had decided to enter Corvair in the 1960 auto race, C-E increased its staff, set up special teams to cover the expanding Chevy line. This year, according to Campbell, about 225 of the total agency personnel worked exclusively on Chevrolet, and about 275 worked on the Chevrolet account 75% of their time.

Budgets were set up by the Advertising Committee. Contrary to the belief of many in broadcasting, car advertising budgets are not the product of hindsight. Chevrolet's 1960 budget, for example, is based not on last year's sales but on a carefully worked-out estimate of the 1960 car

market. The Chevrolet ad budget includes Chevy cars and station wagons, Chevrolet trucks, sports car Corvette and now—the new Corvair. Since it is estimated that one Corvair will be sold for every five Chevrolets in 1960, the proportions of commercials for Corvair can be expected to get about this share of the play.

During May and June of this year, the C-E media department gave serious thought to station and network buys. On the basis of past success, *Dinah Shore* (NBC TV) and *Pat Boone* (ABC TV) were musts again. For added impact in this crucial automotive year, a *Red Skelton Special* was added on CBS TV.

Radio buying took place in August. Over 2,000 radio stations will be beaming approximately 75,000 announcement commercials. "Never has Chevrolet had as much radio support during an introduction period," K. E. "Gene" Staley, general sales manager for Chevrolet, told SPONSOR. This is saying something indeed, for Chevrolet has always been a champion of radio. (The greatest spot radio campaign of all time was the Chevrolet *Musical Moments* campaign of the early '30's, instigator of which was C-E's Joe Neebe, now on the staff of SPONSOR).

This year Chevy has, in radio, a big spot flight, Mutual and CBS newscasts, plus more than 1,000 stations of Keystone Network. "Even so," says Carl Georgi, Jr., v.p. and director of media at C-E. "we're getting calls from a few stations now wondering why they also weren't bought. Reps and stations," says Georgi, "should start much earlier in the year making pitches. We're always available to hear a sales story from a station, but we're more available early in the game. When our plans are firmed, and we're in the process of making buys (as they were by mid-summer this year) we have less time to listen."

NOTE: For a fleeting moment, SPONSOR glimpsed spot radio media charts blocked out through next summer. But it also learned that talks are already in progress for the 1961 car line.

Out to Chevrolet dealers have gone
(Please turn to page 52)



MEDIA-ANALYSTS: (l to r) Rick Bent, outdoor; Robert D. Schiller, media analyst; Carl Georgi, v.p.-media director; Jerry Moynihan, asst. media director; Robert Crooker, radio/tv buyer; G. E. Eagan, print. "Broadcasters," says Carl Georgi, "should make pitches early."



AERONAUTS: The radio, tv group of C-E meet (you'll see commercial on 4 Oct. *Dinah Shore Show*): Robert McTyre, (standing) group copy supervisor; (l to r): Ken Jones, v.p.-creative director; John Coleman, assistant; Phil L. McHugh, v.p.-radio/tv; James Beavers, asst. a/e

HERE'S WHAT'S SHOWN IN TvB'S NEW VIEWING SURVEY

		All viewers	Men	Women	Teens	Children	Mon.-Fri.	Saturday	Sunday	Sat. & Sun.	Sun.-Sat.
NETWORK TIME	Audience by ½ hour periods	✓	✓	✓	✓	✓	✓	✓	✓		✓
	Cumulative audience	✓	✓	✓	✓	✓	✓	✓	✓		✓
NETWORK PROGRAM TYPES		✓	✓	✓	✓	✓					✓
LOCAL TIME	Audience by ½ hour periods	✓	✓	✓	✓	✓	✓	✓	✓		✓
	Cumulative audience	✓	✓	✓	✓	✓	✓	✓	✓		✓
LOCAL PROGRAM TYPES		✓	✓	✓	✓	✓	✓			✓	✓

New storehouse of tv information

- ▶ TvB's most recent study is probably the most comprehensive ever made of U. S. television audiences
- ▶ Emphasis is on people, rather than homes. Survey goes into local, as well as network, program analysis

One of the most comprehensive studies of tv viewing ever published has just been released by the Television Bureau of Advertising.

The result of a year of intensive work and planning, tabulating and cross-tabulating, the study is a veritable computer-size storehouse of information about the U.S. tv audience, much of which has never been published before.

It's the kind of study that doesn't set out to prove anything but actually ends up by disclosing all kinds of fascinating facts that could well trigger

some switches in media strategy.

Though the study doesn't sell anything except the value of facts, it was designed with a point of view, namely, that the most important measure of the tv audience is people, rather than homes.

At first glance, the variety of data are numbing. The study breaks down the audience into four population segments — men, women, teenagers and children—then goes on to show each segment in the process of watching tv (1) by half hours, (2) by cumulative audience, (3) by network

time, (4) by local time, (5) by type of network show—both daytime and nighttime, (6) by type of local show—in five day-parts, (7) by weekdays, (8) by weekends, (9) by Saturday and Sunday individually, (10) by all seven days of the week.

The study breaks out of the iron-clad stricture that tv viewing be shown only as a percent of tv homes. Now that nearly nine out of 10 U.S. homes have tv, TvB took the position that it was logical to use U.S. totals for each population segment as a base. (A summary version of this approach can be found in SPONSOR'S 1959-60 *Air Media Basics*, pages 98 and 100.) In other words, instead of showing that, for example, men constitute 25% of the audience to a show type or time period, TvB tallied the actual number of men involved and calculated the share of all U.S. men who were viewing the particular program time period concerned.

This is all done in a basically simple way so that buyers don't have to scrounge around trying to figure out what it all means. It will probably take a little time, however, for users to familiarize themselves with the format. The many tables are ar-

from the Nielsen national Audimeter sample and its matched diary-Recordimeter sample for audience composition. All material on local programming comes from Pulse data in 56 representative metro markets covering nearly half of all tv homes. The

tion provides some interesting overall views of the television audience developed from the basic charts. Here are some of them:

- On an average day tv reaches (1) 82.7% of all people, (2) 69.9% of all men, (3) 78.4% of all women, (4) 88.6% of all teens, (5) 99.9% of all children (under four).

- Of all people in the country, 24.1% view by noon on the average day, 49.7% view by 6 p.m., 82.7% by midnight. There are similar breakdowns for each of the four population segments.

- Of the 36 half hours between 6 a.m. and midnight, 29 have more adult viewers than non-adult viewers.

- Of all the people in the country, 50.5% view daytime tv during an average day, 75% view nighttime tv, 32.2% view only nighttime tv, 7.3% view only daytime tv, 42.7% view both day and night. There are similar breakdowns for each of the four population segments here, too.

The reason for the study was spelled out by George Huntington, vice president and general manager of TvB.

"There's plenty of material around on how homes view tv," he said. "I think it's about time we forget about homes. Let's look at people. That's what the advertiser is really interested in."

There are also other facts ratings data don't give, he pointed out. "They don't provide figures such as the total number of men or women who view each day. They don't show how many people or what kind of people view only in the daytime or view only at night."

Huntington said that while the study did not attempt to prove anything about viewing, the figures should establish clearly that women and teenagers make up a substantial part of the daytime tv audience.

Some of the material published could be calculated with existing syndicated material but it would take a timebuyer too much time, he said. Other data could be developed only through special tabulations, such as Nielsen provided TvB.

In breaking down total population into the four segments, TvB uses the breakdowns employed by the rating service, which was the source of the information. The Nielsen reports de-

HOW TvB SHOWS VIEWING DATA

Local time	No. of women	% all U.S. women	% of viewers
7:00-7:30 A.M.	1,869	3.3	37.0
7:30-8:00	3,094	5.5	35.0
8:00-8:30	3,552	6.3	33.0
8:30-9:00	3,877	6.9	38.0
9:00-9:30	4,385	7.8	41.0
9:30-10:00	5,366	9.5	47.0
10:00-10:30	6,255	11.1	51.0
10:30-11:00	7,507	13.4	55.0
11:00-11:30	8,317	14.8	55.0
11:30-12:00 NOON	8,567	15.2	53.0
12 N-12:30 P.M.	8,513	15.1	46.0
12:30-1:00	9,508	16.9	52.0
1:00-1:30	8,174	14.5	56.0
1:30-2:00	8,352	14.9	57.0
2:00-2:30	7,464	13.3	57.0
2:30-3:00	8,133	14.5	57.0
3:00-3:30	8,662	15.4	53.0
3:30-4:00	9,262	16.5	48.0
4:00-4:30	9,007	16.0	38.0
4:30-5:00	9,407	16.7	35.0
5:00-5:30	8,492	15.1	27.0
5:30-6:00	9,895	17.6	26.0
6:00-6:30	15,266	27.2	31.0
6:30-7:00	18,961	33.7	32.0
7:00-7:30	22,548	40.1	33.2
7:30-8:00	25,911	46.1	34.2
8:00-8:30	28,541	50.8	36.9
8:30-9:00	28,445	50.6	37.8
9:00-9:30	28,704	51.1	41.9
9:30-10:00	26,911	47.9	44.4
10:00-10:30	21,516	38.3	46.1
10:30-11:00	16,305	29.0	46.9
11:00-11:30	11,014	19.6	48.4
11:30-12:00 MID.	7,665	13.6	48.9

Note: Daily average viewing data cover Monday-through-Friday daytime, Sunday through Saturday evening. No. of women in thousands. Figures above are not shown in complete format used by TvB. Format also includes separate daytime Saturday and Sunday viewing figures.

anged for easy reference and comparison, and a master table shows graphically at a glance what each individual table covers and how one complements the other.

Source of the information is Nielsen and Pulse. All time period viewing data and all network figures come

Nielsen material is as of March-April 1958; the Pulse is March 1958. Though the audience numbers may be a little higher now, the percentage figures paint a situation that will probably remain stable for years.

In addition to about 50 solid pages of charts, a good-sized summary sec-

fine audience composition as follows: men—19 and over; women—19 and over; teenagers—12 through 18; children—four through 11. The Pulse material on local programming differs as follows: men—18 and over; women—18 and over; teenagers—12 through 17. The Pulse definition of children is the same as the Nielsen.

TvB cautions in its report that data on network and local programming should not be directly compared. In the first place, research techniques of Pulse and Nielsen differ. Second, Pulse data cover metro areas only, while the Nielsen material comes from a sample of the entire U.S. Third, network programs, particularly at night, commonly cover the highest viewing levels. "This can lead network programs to have larger audiences than local programs telecast in non-network periods," the report stated. "It should also be remembered that many stations offer time periods for spots and some for programs even during these 'network time' periods."

Because of the Nielsen method in using its Audilog (diary), some of the cumulative audience figures are on the conservative side. This is why: Suppose a home listed one man as viewing during each of the six quarter hours between 6 and 7:30. This could conceivably be the same man, or it might possibly be two men and, theoretically, it could even be six different men — though this is most unlikely. In cumulating these figures, the assumption was made that one man did all the viewing. If two or more men were listed during a particular quarter hour, it was assumed there were at least two or more different viewers.

On the other hand, there were occasions in which the same person was counted twice in the cume totals. This usually takes place where a child views in his own home and then, later, views at a friend's house. Since the Audilog gives the respondent no way of differentiating, the cume totals include the child twice.

In collecting data on network programming, TvB used the Nielsen classifications. The data do not include unsponsored programs. As for Pulse's local program analysis, show types are based on SRDS' breakdown in its *Films for Television*.

TYPICAL TvB CHART HERE SHOWS HOW MEN VIEW LOCAL PROGRAMS

MORNING (weekday)

		No. of men	% of all U.S. men	% of viewers
HALF HOUR SHOWS	NEWS	1,224	2.2	26.1
	ADVENTURE	315	0.6	10.4
	CHILDREN	123	0.8	9.2
	GENERAL DRAMA	351	0.6	9.6
	SITUATION COMEDY	126	0.8	10.1
	MISCELLANEOUS	337	0.6	7.7

AFTERNOON (weekday)

		No. of men	% of all U.S. men	% of viewers
HALF HOUR SHOWS	NEWS	1,401	2.6	22.1
	ADVENTURE	120	0.8	13.5
	CHILDREN	1,209	2.2	10.0
	GENERAL DRAMA	159	0.8	12.9
	SITUATION COMEDY	654	1.2	11.7
	WESTERN	280	0.5	8.6
	MISCELLANEOUS	401	0.7	13.3
FEATURE FILMS	492	0.9	12.3	

WEEKEND (daytime)

		No. of men	% of all U.S. men	% of viewers
HALF HOUR SHOWS	NEWS	1,878	3.4	36.7
	ADVENTURE	2,142	3.9	26.9
	CHILDREN	909	1.7	14.5
	GENERAL DRAMA	3,435	6.3	32.1
	SITUATION COMEDY	1,878	3.4	26.6
	WESTERN	1,343	2.5	21.9
	MISCELLANEOUS	1,195	2.2	16.0
	FEATURE FILMS	2,252	4.1	26.6

EARLY EVENING (Sun.-Sat.)

		No. of men	% of all U.S. men	% of viewers
HALF HOUR SHOWS	NEWS	4,812	8.8	39.2
	ADVENTURE	5,267	9.6	34.8
	CHILDREN	2,397	4.4	20.9
	GENERAL DRAMA	3,448	6.3	34.0
	SITUATION COMEDY	2,915	5.4	29.8
	WESTERN	5,009	9.2	30.3
	MISCELLANEOUS	2,719	5.0	37.8
FEATURE FILMS	2,251	4.1	34.2	

LATE NIGHT (Sun.-Sat.)

		No. of men	% of all U.S. men	% of viewers
HALF HOUR SHOWS	NEWS	6,067	11.1	46.6
	ADVENTURE	6,667	12.2	41.3
	GENERAL DRAMA	5,032	9.2	42.5
	SITUATION COMEDY	5,677	10.4	44.2
	WESTERN	6,862	12.6	42.2
	MISCELLANEOUS	6,067	11.1	45.6
	FEATURE FILMS	4,385	8.0	43.8

Note: Figures show daily average viewing levels for each program type. No. of men in thousands.



WESTINGHOUSE Broadcasting Co. seminar finds P. G. Lasky, v.p. KPIX, San Fran.; J. E. W. Sterling, pres., Stanford U.; Don McGannon, pres., WBC, at Palo Alto campus

SAN FRANCISCO, CALIF. Seventy-eight giant steps toward maturity in public service broadcasting were taken last week in San Francisco as an equal number of speakers appeared before some 350 radio and tv executives attending the third annual conference of the Westinghouse Broadcasting Co.

Speakers and panelists — comprising some of the most astute, imaginative and successful broadcast “brains” — paced their discussions to the conference theme of individualism as set by WBC President Donald H. McGannon. And, regardless of their work-a-day function—as luminaries such as Pulitzer prize winning poet Archibald MacLeish, or playwright Marc Connelly, or semanticist S. I. Hayakawa, or as industrious program men from 250 watt stations—they pivoted their remarks around the same basic points:

- The goal of all broadcasting—public service or commercial—is the presentation of fresh ideas in a fresh way.

- Freshness and originality—creativity—is the product of an *individual*, not of a committee.

- The enhancement of the individual—of the person who is a listener or a viewer, of the person who programs for that audience, and of the station management which encourages this programming—comes with a nurturing of the creative talent in a

‘We must rediscover the individual man’

➤ The individual, not the group, sparks original tv and radio ideas, third Westinghouse conclave concludes

➤ 350 broadcasters hear roster of pros outline what originality is, why you need it and how you work to get it

free and uninhibited atmosphere.

- Personal freedom inspires feeling and perception. These emotions, in turn, precede thought and action.

- Feeling and perception are the basis of communication in the fullest sense of the word. And communications experts in the broadcast field should foster—in the words of Mr. Hayakawa, a luncheon speaker at the Stanford U. seminar series—empathy rather than sympathy or “a feeling *with* the listener rather than merely a feeling *for*.”

In his opinion (and all of the speakers were explicit in their agreement on the same point), “the vacuum tube is the greatest boost to communication since the invention of printing and movable type.”

The power of radio and tv to communicate forcefully and meaningfully today, as it is—and tomorrow, as it can be—was stressed by every panelist at the three-day seminar on the Stanford campus in Palo Alto, 21-23 Sept. Despite the academic environs and subjects for discussion, speakers from all parts of the country, representative of all professional phases of broadcasting, took a practical view in centering their arguments and contentions on one basic theme: the individual as the fount of creativity.

They discussed news as the primary format of programming wearing the guise of public service. But they introduced also subjects of religion,

documentaries, politics, editorializing and cooperation with established civic and governmental agencies.

Most of them agreed that public service programs need not bear the stigma of public do-goodism. In their opinion, so-called public service programs can be exciting, imaginative—and sponsored.

Robert Foreman, executive v.p. in charge of creative services at BBDO, New York, while speaking with the so-termed “glamour panel” (which included Dr. Frank Baxter of the U. of Southern California; Fred Friendly, executive producer at CBS and playwright Connelly): “Anything worthwhile can be sold. If the program idea can be confined to audience need then it becomes something salable and becomes of value to the ad agency.”

Lofty conference observers termed public service broadcasters a “conscience” for the radio/tv industry. But pragmatists in the group—and there were many—said that programs which take the needs and hopes of the public into consideration—in terms of the market and the people to whom the station operates—have far more dollar-and-sense advantages than those programs which do not.

Public service programs, they agreed, have these pluses for station management:

- They build prestige which, in turn, builds audience, audience loyal-

ty and attentiveness to the program which Station X is carrying.

- This forces advertisers to pay rapt attention to community service shows and to sponsor them.

- The influx of advertising monies enables a station staff to work more broadly and more flexibly in terms of coverage and production.

But, most public service experts warned, originality and creativity start with ideas rather than with

money. And ideas originate with an individual, not with a group. Such mechanical assists as cameras, props, costumes, guest fees and field trips merely serve to supplement and implement a basic idea. If the idea isn't there, they contend, no amount of showmanship will promote and foster the public service concept.

Here is a summary of ideas suggested by speakers and panelists—all professionals in their job classifica-

tions, from news and program director to station managers and network executives—as ways in which individual creativity can be fostered.

- Get everyone on the staff enthusiastic about his own personal interests and build public service projects from these interests. Then you have the best idea: that which is motivated and fostered by personal interest.

(Please turn to page 16)

SHOWMANSHIP SPARKLED at WBC sessions, with tv projection of panel and audience at auditorium front. Some 80 speakers from both commercial, non-commercial jobs told of need for better audience communication, more public service shows, improved community identification





PRODUCT TIE-INS put Knickerbocker in store windows on Fifth Ave. (at left), in meat cabinet with Merkel sausages (top), in a boat (above) to merchandise its fishing contest. Brewery plans further tie-in activity when 1960 tv plans are set, and new agency takes hold

Why advertisers climb aboard

➤ **New York brewery gets added reach for \$2 million ad budget via joint promotions with other advertisers**

➤ **Recent tie-in with Merkel Meat Co. brought added distribution, new types of outlets, exposure for both**

If your ad budget isn't giving you the reach your product needs, take a look at what Jacob Ruppert brewery has been doing to hypo coverage for its Knickerbocker Beer.

Ruppert spends just over \$2 million a year in advertising, split about equally between the New York metropolitan area and New England. The Knickerbocker brand leads the pack in New England. But its sales in New York have met with fierce competition.

After losing nearly a half million dollars in 1958, the company upped its spot tv expenditures 45%, re-

turned to its old "Knock Knock for Knickerbocker" theme and embarked on a series of joint promotions that has brought a reciprocal type of "co-sponsorship" in the schedules of other advertisers.

"In some cases," says Ruppert ad manager Maury Atkinson, "you can be in virtually every media at once without increasing your own media expenditures by one dime."

Ideally, says Atkinson, you look for an advertiser:

- Who goes after the same audience you do—but uses an entirely different media lineup

- Whose product lends itself to a logical tie-in, and

- With strong distribution in the same and related type of outlets (for doubling up in trade merchandising).

Knickerbocker found this ideal set of conditions in the Merkel Meat Co., New York packer of pork products whose advertising objectives (reaching every population segment with a quality pitch) were detailed in SPONSOR last week (26 September).

Long a spot tv user, Knickerbocker, heaved up in the medium when it discovered (via a market survey) that the beer people are used to seeing is the one they ask for. "Each sponsor was concentrating in a medium that was ideal for his aims," says Atkinson. "We decided to see what would happen when we overlapped the other fellow's advertising for two weeks and, very importantly, tied the joint schedules to strong trade merchandising and consumer promotion."



PLENTY OF HOOPLA characterizes tie-in merchandising, like N.Y. parade which wound up recent all-media promotion with Merkel Meat Co.

Knickerbocker's tv schedules

The plan: a four-week "beer and knockwurst festival," promoted in each sponsor's normal advertising schedules, with merchandising to the trade, sales force activity tied to increasing distribution and a parade windup in New York's German Yorkville section.

Here's how it worked:

Merkel integrated the promotion into its radio, newspaper and car card advertising; Knickerbocker into its tv and outdoor.

Merkel scheduled 99 spots per week (10's and 30's) over the four weeks on WOR (New York), WHLI (Hempstead, L.I.), WPAC (Patchogue, L.I.), WRIV (Riverhead, L.I.). Knickerbocker worked 10 prime time I.D.'s per week into its New York City tv schedule (156 I.D.'s per week, 5-11 p.m.) on WABC-TV, WCBS-TV, WNEW-TV, WRCA-TV.

Merkel carried two insertions in

(Please turn to page 54)



WATCH OUT FOR THESE PITFALLS IN TIE-INS

MAURICE ATKINSON, Ruppert ad manager, tosses out these cautions to advertisers planning related item promotions

AVOID BRAND SWITCHING. DON'T TALK BARTER. Explain Be sure your partner can help carefully to stations that tie-in you get displays outside your is not barter, that it can result own shelf or department area in greater direct sales for them

DON'T IGNORE RETAILER GET PARALLEL COVERAGE. profits. Pair two related high- Be sure to select a partner whose profit items or a high-profit item sales organization parallels and with unrelated slow-moving staple covers your own distributing area

Taystee Bread's new Tin Pan Alley sell

➤ American Bakeries launches new radio campaign, uses 2½-minute format for scores of six original songs

➤ Developed by Chicago-based Y&R team, new bread-selling technique has replaced all other media buys

A jingle will sell a product. But will two and one-half minutes of music sell bread? Y&R and its clients, American Bakeries, are about to find out.

Just off the pressings are six original songs by Karl Vollmer and Tom Rogers of the agency's Chicago office. They include two ballads, a waltz, one jazz, one blues and a Latin-rhythm number. And their purpose is to sell

Taystee Bread via a two-and-one-half-minute commercial aimed at the little woman who buys the family bread.

The project began when Y&R decided something different was needed to push up product sales in Taystee's 28 markets. The six tunes carrying a longer, not-quite-hard-sell commercial were the results. American liked the idea so well that ad manager Bob Llewellyn ordered all previously

planned media (two-thirds tv, one-third billboards) scrapped in favor of the song-commercials. The company will throw the whole weight of its advertising behind the new radio campaign.

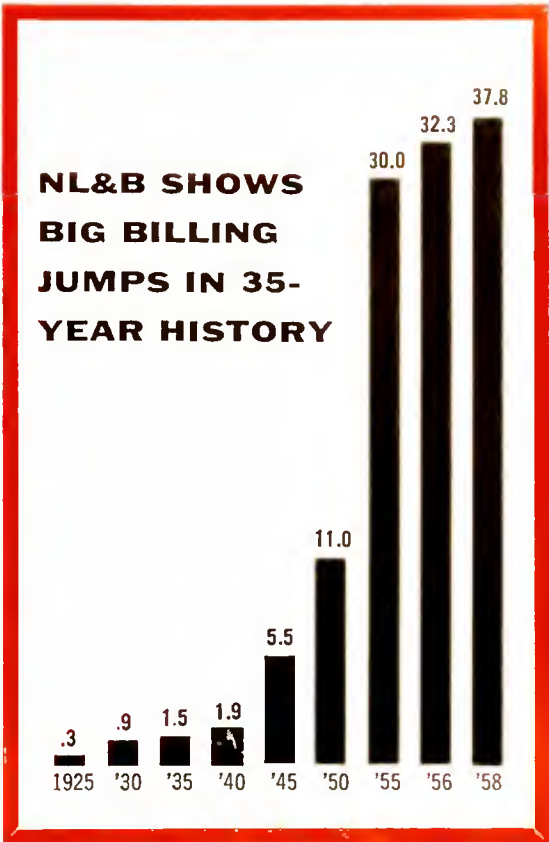
With the agency as well as the client sold on the new approach, the next big question was: Would the stations buy it?

American made sure their new commercials got a good head start by giving them a really professional packaging. The titles, including such ear-catchers as "Best Food Forward," "22 Slices of Bread," and "The No Bread Blues," are pressed three to a side, enclosed in an album with full-color front carrying the practical title: "Music To Sell Bread By." The reverse side of the album carries the usual descriptive song blurbs, plus a Taystee logo. Entertainment value of the lyrics is, of course, a key selling point: They're designed to appeal to the stations, store manager, chain buyers and grocery trade in general.

(Please turn to page 46)

NEW CONCEPT for selling bread, "Music to Sell Bread By," gets test spin by (l to r) Ross Tompkins, Y&R account executive for American; Karl Vollmer, v.p. and creative director, Y&R; Bob Llewellyn, American ad manager. Chicago-based team scored six original Tin Pan Alley tunes





MAURICE H. NEEDHAM, Chicago ad veteran, heads agency whose dramatic rise in billings has paralleled expansion of air media. Last year, approximately 49% of Needham, Louis & Brorby billings were in radio and tv. Latest estimates show this figure will increase five to 10% in 1959

NL&B's new 3-way radio/tv setup

- Expanding Chicago agency divides its radio/tv department, puts emphasis on program specialization
- Time, programs, commercials get equal stature in organization alignment that may mark new trend

A significant realignment in the organization setup at Needham, Louis & Brorby is causing industry observers here to wonder whether it heralds a new trend in radio/tv handling by ad agencies.

Early in August, NL&B split its radio/tv department, which then had a combined responsibility for programs and commercials, into two distinct, autonomous divisions and announced its conviction that in the fu-

ture, agencies must lay much more stress on "program involvement" than has been the case at most shops in the past five years.

The departmental division gives NL&B, in effect, a three-way radio/tv setup with separate departments handling the air media functions of timebuying, programing and commercials.

Most large agencies today operate on a two-department system with

timebuying and programing, or programing and commercials under the same roof.

The reason for the NL&B switch to greater emphasis on programing was explained to SPONSOR by James G. Cominos, v.p. in charge of the new program division.

Says Cominos, "Program buying today has evolved into a year-round activity. Seasonal peaks are no longer as prominent as they were even one year ago. There are just not enough shows on the market to satisfy advertisers' requirements. And the serious shortage of good producers can only add to the dearth of programs.

"There are other reasons, too, why we believe agencies must work closer with networks on mutual program problems. First, the increasingly

heavy sums of money necessary for program and network buys. Second, the trend toward shorter term program contracts. We feel that in order to make sure our clients are kept up to date on the best new programs available, we must place more emphasis on program specialization.

"This doesn't mean we are going into the program business. It does mean we are going to work closer with networks, program packagers and producers."

Cominos points out that the increased emphasis on programming will be expensive and that it will mean increases in staff to handle the extra heavy work loads on program super-

vision and new program research.

Just what this new research will mean is spelled out by John Scott Keck, Cominos' assistant and v.p. director of radio/tv programming. According to Keck, "We are going to concern ourselves continually with new entertainment available for tv. This includes analysis of film trends (both movies and tv), popularity of current records, hit acts in night clubs, developments in the legitimate theater, and the world of fashion. We are planning extensive research in order to chart the life expectancy of shows and rating futures."

On the commercials side, NL&B's new and wholly autonomous creative

division will be headed by James L. Isham, v.p. in charge of all broadcast commercial copy and art.

Working closely with these two radio/tv divisions is NL&B's broadcast facilities division of its media department. Arnold E. Johnson, v.p. and broadcast facilities director, explains his division's function in this way.

"Our emphasis is on quality. We seek to maintain conditions which insure that the quality of our output matches the quality of our clients' products. We match our deep concern for quantitative measures with an equally deep concern for qualitative knowledge.

"We approach each media problem as one of matching the product, the creative expression of the product message and the medium of reaching the properly identified consumer group. Our buyers are primarily concerned with creating an ideal blend of the applicable qualities of product media, and consumer at maximum efficiency.

"To this end, they are constantly urged to increase their knowledge of markets and are constantly fed information through our account task force system, to update their fund of marketing data on specific products.

"They develop their own product profiles on each of their accounts and use this data to support media proposals and purchases."

Of NL&B's over-all media philosophy, Blair Vedder, v.p. and head of the media department says, "Our philosophy is simple, but not always easy to follow. We believe media must be related directly to product marketing, and therefore, in addition to a great deal of market analysis work, we are also concerned with consumer behavior."

Coordinated with NL&B's media, programming and commercials divisions in the radio/tv field, is its unique promotion and merchandising department headed by Harold A. Smith. This unit is charged with responsibility for obtaining (when sought by clients) the maximum exploitation available with the sponsorship of radio and tv programs.

Typical of the king-size promotional activities of Smith's department
(Please turn to page 54)



BROADCAST FACILITIES DIVISION of media dept. handles air media timebuying at NL&B. At left, Arnold B. Johnson, v.p. in charge of the division, explains correlation of media and marketing planning for Massey-Ferguson to a group of top-ranking NL&B executives



CREATIVE SERVICES DIVISION headed by James L. Isham, is responsible for all NL&B radio and television commercials



RADIO/TV PROGRAMING DIVISION in charge of James G. Cominos, concentrates on programming and search for new talent

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

National Biscuit Co., New York: Kicking off five-week schedules this month in top markets for Dromedary dates. Day minutes are being used, frequencies varying. Buyer: John Cantanese. Agency: Ted Bates & Co., New York.

General Foods Corp., White Plains, N. Y.: New schedules start this month in about 30 markets for Minute Mashed Potatoes, with day and fringe night minutes and chainbreaks for nine weeks. Pete Bardach and Jacques Van Sluys Maes buy at Foote, Cone & Belding, N. Y. Other activity begins this month for Alpha-Bits cereal, out of the Post Div., Battle Creek. Kid show participations run through March in about 27 markets. George Heffernan is the buyer at Benton & Bowles, New York.

Lever Bros. Co., New York: Flights start 15 October and run through 31 December for its All, using minutes and 20's in about 20 markets. Buyer: Don DeCarlo. Agency: Needham, Louis & Brorby, Inc., Chicago. Also, through SSCB, New York, seven-week schedules of day and night minutes get off this month for Silver Dust. Buyer: Bill Ferguson.

Chesebrough-Pond's, Inc., New York: About 50 markets are getting schedules this month for Pertussin. Flights run from 10 to 12 weeks; day minutes. Buyer: Jane Podester. Agency: McCann-Erickson, New York.

International Latex Corp., New York: Fringe night minute flights begin 19 October, run 52 weeks for Playtex in about 120 markets; fringe night and day minutes, about 10 per week per market, start early October and November, depending on market, for 13-21 weeks in about 110 markets. Charles Theiss buys on Playtex at Ted Bates & Co.; John Curran on Isodine at Reach, McClinton & Co., New York.

RADIO BUYS

E. I. Du Pont De Nemours & Co., Delaware: Flights for Zerex anti-freeze start this month on a staggered basis in major markets. Traffic and day minute placements run for four and five weeks. Buyer: Ted Wallower. Agency: BBDO, New York.

Shulton, Inc., New York: Going into about 30 markets with 20's, 30's and 60's for Desert Flower men's toiletry; about 30 announcements per week per station. Four-week lineups start this month. Buyer: Joe Knapp. Agency: Wesley Associates, New York.

General Mills, Inc., Minneapolis: Schedules begin this month and run through April for Gold Medal flour. Day minute frequencies vary from market to market. Buyer: Bill La Marea. Agency: Dancer-Fitzgerald-Sample, Inc., New York.



GET UNDER THE SURFACE . . .

for market facts in the

San Antonio area.

The cost per 1000 is

lower on KONO radio . . . per

1000 men . . . per 1000

women . . . per 1000 families.

For facts and figures

call your

KATZ AGENCY
REPRESENTATIVE

5000 Watts • 860 KC

KONO

JACK ROTH, Mgr.

Radio

SAN ANTONIO, TEXAS

THE EAST
THE EAST
THE EAST
THE EAST
THE EAST

M

MOVIELAB
MOVIELAB
MOVIELAB
MOVIELAB

FOOT
FOOT
FOOT
FOOT
FOOT

STMAN
STMAN
STMAN
STMAN

MOVIELAB
MOVIELAB
MOVIELAB

BLOW-UPS

C

COLOR

BLACK & WHITE

INTERNEGATIVE
INTERPOSITIVE
INTERNEGATIVE
INTERPOSITIVE
INTERNEGATIVE
INTERPOSITIVE
INTERNEGATIVE

movielab
movielab
movielab
movielab
movielab

Kodachrome
Kodachrome
Kodachrome
Kodachrome
Kodachrome
Kodachrome
Kodachrome
Kodachrome

color
color
color
color

EASTMAN COLOR

- DEVELOPING 35MM (5248) COLOR NEGATIVE
- DEVELOPING 35MM (5253) AND 16MM (7253) INTERMEDIATES
- 35MM ADDITIVE COLOR PRINTING
- 16MM CONTACT AND REDUCTION ADDITIVE COLOR PRINTING
- INTERNEGATIVES 16MM (7270) FROM 16MM KODACHROMES
- BLOW-UPS FROM 16MM KODACHROME TO 35MM COLOR
- KODACHROME SCENE TO SCENE ADDITIVE COLOR PRINTING
- 35MM COLOR FILM STRIP PRINTING

MOVIELAE
MOVIELAE
MOVIELAE
MOVIELAE

Film Strips
Film Strips
Film Strips

NEGATIVE
NEGATIVE
NEGATIVE
NEGATIVE

POSITIVE
POSITIVE
POSITIVE
POSITIVE





CBS • ABC • NBC
MISSOULA

Serves
MISSOULA
and all
Western
Montana

Perfect Test Market

Western Montana Offers:

- 51,000 TV Homes
- Drug Sales Index 167
- Food Sales Index 145
- Auto Sales Index 176
- Retail Sales Index 143

(Source: NCS #3; Sales Mgt. 1959)

Perfect Test Station

KMSO-TV delivers:

- Captive Audience in 90% of the Area
- Dominates the 10% Remainder Completely
- Now the Only TV Station on the Air in Western Montana
- Low Cost/1,000 Homes

(Source: FCC Data; ARB '58-'59)

KMSO-TV channel
13
MISSOULA, MONTANA

- SPRINGFIELD
- DECATUR
- CHAMPAIGN-URBANA

*"Where Mid America
Lives and Buys..."*

NEW 59th*

METROPOLITAN MARKET

NEW GRADE "A"

Only by →

SPRINGFIELD
WICS
DECATUR

CHAMPAIGN
WCHU
URBANA

NBC
Exclusive

OVER 230,000 TV FAMILIES

AVAILABILITIES: YOUNG TV

WESTINGHOUSE

(Continued from page 37)

• Rely on the concept of the program rather than technical devices. A good tv idea can be conveyed with silent film and voice-over, with stills interspersed with moving film, with on-the-spot recording which gives momentum and authenticity.

• Try to develop new methods of presentation rather than copying the tried-and-true. In news, for example, stress human values as well as the facts, and take the time to report a story in depth to dredge up angles which local papers haven't bothered with.

• In editorializing, delegate the choice of editorial position to the source of the editorial responsibility—station management. Have someone in a strong station position do on-the-air declarations for the stations and thus give identification to listeners and viewers with an "I" rather than with a "corporate we."

• Build a station (or a network) image of public responsibility and interest which, in turn, pay off with the kind of community acceptance advertisers and agencies seek.

The group met from morning through late evening for three days to meet the challenge tossed by Westinghouse President McGannon at the opening of the conclave. Attendees at that time were charged with exploring and developing "new techniques, newly clarified concepts, new inspiration and new challenges."

WBC met its own challenge to creativity in adapting Western and Japanese themes—both strong influences in the development of the Bay area—for the presentations. There were cowboy songs and Japanese music. The vast auditorium was bedecked with a cyclorama screen, specially designed round table for panelists, growing plants, flowers, trees, a running fountain and a mobile of brightly colored Japanese lanterns. Luncheon menus, specially designed, extended the Japanese motif as did fish kites, birds of paradise, parasols and lanterns in the trees of the outdoor garden.

The conference conclusion: public service programming is a necessity in today's swift-paced world and a vital element in the establishment of identity with a vast audience for any tv and radio station.

TAYSTEE

(Continued from page 40)

"We expected to run into some trouble at the station level," said Y&R's Ross Tompkins, a.e. for American Bakeries. "But so far, we've been able to clear time in spite of the fact that few rate cards provide for two-and-one-half minute commercials."

"Our principal target is the housewife," he continued, "so we're buying an average of two to three leading stations in 34 markets for morning and noon-time placements. The schedule calls for 50 to 80 spots per week in each market."

What about cost?

"Stations are apparently willing to go along with us," says ad manager Llewelyn, "and provide charges on an individual basis. In the New York market, none of the three stations charged us more than one and one-half times the one-minute rate."

Y&R v.p. and copy director Karl Vollmer sums up the aim of the new commercials this way: "Our first requirement was music on a par with today's popular songs. Our next to sell bread. We just put the two together and we're convinced we'll see concrete results."



WICHITA

is **BIG BUSINESS!**...with daily retail sales topping \$1,000,000. Wichita with its diversified economy—oil, cattle, agriculture, aircraft—is the bustling hub of the rich Central Kansas area, dominated by KTVH.

To sell this rich Kansas market, buy KTVH with its unduplicated CBS-TV coverage.

BLAIR TELEVISION ASSOCIATES, INC.

KANSAS

STUDIOS IN HUTCHINSON AND WICHITA



It's a
habit...



watching **KMJ-TV** in **FRESNO** (California)

And TV viewers in the Fresno area make the KMJ-TV news programs a special habit — the two highest rated news shows in the area are on KMJ-TV*.

KMJ-TV covers the local scene with camera and photo processing equipment unequalled in the area. KMJ-TV also

coordinates with McClatchy newspapers to insure thorough reporting. KMJ-TV news shows — morning, noon, afternoon and evening — provide up-to-the-minute coverage that viewers appreciate.

*ARB
Metropolitan Area Study
April 17 - May 14

KMJ-TV ...
first station in
The Billion-Dollar
Valley of the Bees



THE KATZ AGENCY, NATIONAL REPRESENTATIVE

TV RESULTS

FURNITURE

SPONSOR: Wanamaker & Son

AGENCY: Direct

Capsule case history: In an area saturated with some 48 furniture stores, a boost in sales of 35% in just four short weeks is an outstanding success. This is Wanamaker's story after trying television. The store purchased a 15-minute show for 26-weeks on WKTV, Utica-Rome, N. Y. The show "brought amazing results almost immediately," according to Bob Wanamaker, owner of the established firm of Wanamaker & Son. "We were reaching them all—from professional man to laborer," reported the furniture dealer. "People came from Schenectady, Syracuse and places we never heard of before. What's more, they were all pre-sold customers." Wanamaker, who is currently planning his fall advertising campaign with the help of the WKTV sales department, insists that television's advantage of bringing wares right into the home is the "best thing that ever happened to us. I feel that without television you are just another store. Tv, however, adds to your prestige and integrity."

WKTV, Utica-Rome

Programs

LINGERIE

SPONSOR: Peter Pan Foundations

AGENCY: Ben Sackheim

Capsule case history: Peter Pan bought an 80-spot schedule in WOR-TV's *Million Dollar Movie*—eight a week for 10 weeks. The segment is shown 16 times a week so that the commercials were only in half of each week's runs. Women's awareness of Peter Pan was checked by the account a week before the campaign began and again after it had been running for four weeks. The checks disclosed a considerable recognition of Peter Pan products before the campaign began, making it much more difficult to register again in awareness. However, in terms of brand identification, specific knowledge of the product, recent information about product superiority and attribution to tv as the source for that recent information, there were conclusive increases after only 32 spots. Said a Peter Pan exec, "This documents the effectiveness of movie vehicles and contradicts any suggestions that people don't watch those intrusive interruptions between segments of movies. The impact here is tremendous."

WOR-TV, New York

Announcements

FUEL

SPONSOR: The Boyle Fuel Co.

AGENCY: Direct

Capsule case history: It may seem strange that a kid's show is able to sell home fuel oil, but The Boyle Fuel Co. of Spokane, the largest fuel dealer in this area, has been successfully using *Starlite Stairway* for seven years on KXLY-TV to advertise. "I love kids, and I think that the reason for my success is based on the fact that the parents know this," stated Leon J. Boyle, president and mgr. *Starlite Stairway* is a live kids' variety show and all entertainment is supplied by local and area talent. Boyle, himself, handles all producing and interviewing chores for each show, scheduled Saturdays from 6:30 to 7 p.m. Not only has Boyle been tremendously successful, but the show repeatedly gets 24 and 25 ARB's. Boyle attributes his success entirely to his KXLY-TV show, for which he expends approximately \$12,000 a year. "Our customer gain over the past seven years has been phenomenal, and volume has risen sharply," stated Boyle. "Television is great and especially KXLY-TV."

KXLY-TV, Spokane

Program

SPORTS

SPONSOR: Kelley's, Inc.

AGENCY: Direct

Capsule case history: Kelley's, Inc., a two-chain bowling alley concern of Omaha, Nebraska, recently purchased a campaign on KETV, Omaha, to increase the number of bowlers using Kelley's Hilltop Lanes and North Bowl Lanes, and to identify the two Kelley locations. Their advertising campaign consisted of five 70-minute live telecasts direct from the Hilltop Lanes. The bowling shows, scheduled Mondays, 9:35 to 10:45 p.m., were new to Omaha (the games were not regular bowling but headpin bowling, which requires the bowler to hit the headpin in order to score). The results were quickly felt by Kelley's. An immediate 20% increase in bowling business, cocktail lounge and snack bar sales, as well as a 20% increase in patrons was registered by the bowling outfit. There were 170 new patrons each Sunday during the show period, and approximately 100 new customers have continued to bowl Sundays since the campaign has ended. "I'm extremely happy with the results our tv campaign has brought," said Vince Kelley, Jr.

KETV, Omaha

Program

long after store hours, WCAU-TV's "Late Late Show" continues to do business for Philadelphia advertisers.

Each week the "Late Late Show" is seen by over 392,800 different Philadelphia-area families who stay up to enjoy top motion pictures from WCAU-TV's library of the finest Hollywood hits.

That's better than 667,800 unduplicated potential customers per week! And at an unduplicated cost-per-thousand of only \$1.05 when you use the economical "Late Late Show" 7-Plan.

Open for *more* business in Philadelphia? Show your product on Channel 10's "Late Late Show." For details, call your CBS Television Spot Sales representative or . . . CBS Owned Channel 10, Philadelphia **WCAU-TV**

ARB, Jan. July 1959



**OPEN FOR
BUSINESS**

Which has better S. I.—specials or

As the giant one-shot format takes hold in television, agency and research men discuss the sponsor identification value of regular shows vs. that of specials

George Polk, v.p., radio/tv programming & planning, BBDO, New York

This question really has no definite answer. While the sponsor identification of DuPont on the *Show of The Month* or Hallmark on the *Hall*



It can be accomplished very well by either type

of Fame is probably far superior to that of the sponsors participating in the hour-long weekly shows like *Perry Mason*, *Five Fingers* and *Cheyenne*, etc., very few specials advertisers can claim better sponsor identification than G.E. on the *G.E. Theater*, U. S. Steel on the *U. S. Steel Hour*, Armstrong on the *Armstrong Circle Theater* and Chevrolet with the *Dinah Shore Show*.

Economics is somewhat involved in this question. Since any program, whether regular or special, will get better sponsor identification if it is not shared with another advertiser, then on a limited budget the answer would probably be that better identification can be achieved via specials—since weekly sponsorship of any regularly scheduled program will be costly in today's market, while the budget with specials can be controlled by the number produced.

Sponsor identification, however, has become a luxury very few advertisers can afford today, which brings up the point of just how valuable it is compared to the other basic criteria. Rating size, audience cume, frequency, cost efficiency, for example, are generally given far more con-

sideration than sponsor identification, and to illustrate the point we need look no further than the multitude of high-rated westerns on the air offering good CPM, but leaving something to be desired in the sponsor identification area.

Similarly, unduplicated audience reach seems to outrank sponsor identification in most advertisers' list of tv objectives. Look how few fully sponsored weekly shows there are left compared to the alternate week buys. The latter form sacrificing sponsor identification for the greater audience size a number of different programs will deliver. And likewise, with specials, stature and distinction, or merchandisability, usually play a more significant role in the selection of this type of television buy than does sponsor identification. However, should sponsor identification be a primary consideration, then it can be accomplished very well, by either route—regular or special.

Donald R. McCollum, v.p., sales and service, Schwerin Research Corp., New York

This is, of course, an unanswerable question. Its main value lies in the challenge it imposes to say *why* it cannot be answered.

There have been attempts to measure the sponsor I.D. of regulars, and one agency has even come up with an index, based on immediate recall



We don't think that they are comparable

of the sponsor's name. This is quite a valid, albeit relative, measure. (*The Lawrence Welk Show*, if my memory serves me, had a very good I.D. rating.) Even the regulars present problems, however. The phenomenon of multiple sponsorship and alternate

sponsorship, is a very complicating factor.

The good old days of radio, when everyone knew that Jello (and later Lucky Strike) sponsored Jack Benny and that Fred Allen's sponsors were Ipana and Sal Hepatica are, I'm afraid, vanished forever. The medium of radio had a certain intimacy, an almost mesmeric connection between show and sponsor missing in tv.

The packaged tv show commonly peddled along Madison Avenue, much as a sidewalk hawker merchandises wind-up toys, can plainly never lend itself to the sort of sponsor identification that characterized radio at its best. The dreary half-hour filmed adventure, western or comedy series may afford the tv advertiser a "bargain" in terms of circulation. But as a vehicle for the sponsor's commercials it will probably be a doubtful investment, and it will never establish any sort of meaningful residual association with the sponsor's product.

SRC tested a popular variety show a couple of seasons ago. This show has had a number of participating advertisers over the years. When we asked respondents to identify the sponsors (or products) they recalled having seen advertised on the program, correct responses ranged all the way from 62 to 1%.

Similarly, one of the top-rated half-hour weekly shows on tv, which is associated primarily with a single advertiser, had its sponsor identified by only one-third of the audience at a Schwerin test session.

As researchers, we are skeptical of the whole concept of "sponsor identification," and when it comes to the question of comparing specials and regulars—we just don't think the two are comparable. Imagine, for example, a one-shot spectacular on Wednesday night, featuring Bing Crosby, Bob Hope, Ethel Merman, Mary Martin, etc., lasting two hours, drawing an audience of 60 million viewers, and presented by a single spon-

regulars?

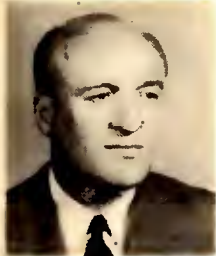
sor. Even after 24 hours sponsor identification would probably be fantastically high. But after a week? Two weeks?

The central problem here is essentially one of *measurement*. It calls for devising a measure which can compensate for multiple vs. single sponsorship, the occasional nature of the special as opposed to the regular exposure of the weekly show, and which can determine *at what point in time* the measure should be taken—to name just a few of the variables.

I don't think a measure this sensitive exists at the present time. I do think the perfecting of such a measure should be undertaken by the tv research field. But until then, sponsor identification remains pretty much of a subjective catchword, meaning different things to different people.

G. Maxwell Ule, senior v.p., marketing services, Kenyon & Eckhardt, Inc., N. Y.

I believe sponsor identification is an irrelevant measure of a program's ability to communicate effectively.



Sponsor identification is an irrelevant measure

The effectiveness of a television program as an advertising medium should be appraised on the basis of how effectively it reaches prospects, how effectively it can be used to inform them about the advertised product, and how effectively it can be used to influence them in favor of the advertised product.

Preoccupation with extraneous recall measures, such as sponsor identification, can only divert advertisers and the broadcast industry from putting advertising media in proper perspective and evaluating them in terms of their true objectives.

What a year
this has been
(so far) for

YOUNG TV PRESENTATION

Appointments in 1959 alone:

(The order is chronological)

WHCT Hartford, Conn.
WTVC Chattanooga
KMSP-TV Minneapolis
WNTA-TV New York
KNTV San Jose

Our old and fast friends:

(The order is alphabetical)

CKLW-TV Detroit
KELP-TV El Paso
KHVH-TV Honolulu
WCOV-TV Montgomery, Ala.
WEHT-TV Evansville
WGEM-TV Quincy, Ill.
WICC-TV Bridgeport, Conn.
WICS-TV Springfield, Ill.
WKYT-TV Lexington, Ky.
WLOF-TV Orlando
WPTA (TV) Fort Wayne, Ind.
WSEE-TV Erie
WTVM Columbus, Ga.

Obviously, this phenomenal growth has its reasons. We'll be happy to list them.

YOUNG TELEVISION CORPORATION

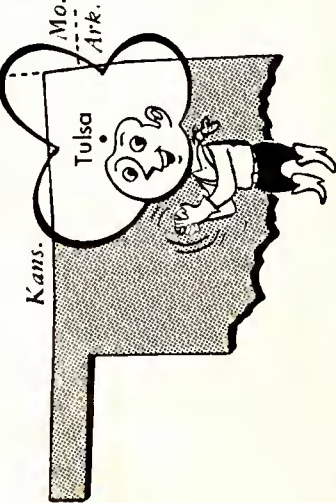
An Adam Young Company

New York • Chicago • St. Louis • Los Angeles
San Francisco • Detroit • Atlanta

K. A. CASEY SAYS: I'M STARTING MY 4th CONSECUTIVE YEAR OF

1st PLACE RATINGS IN THE RICH

TULSA MARKET



The New KAKC
1st in Tulsa
The New KMOA
1st in Okla. & Mo.

Dial
970

THE NO. 1 NEWS STATION IN THE NATION

The New KAKC has been first in every
Tulsa survey since October 1956.

American Airlines Bldg. — Tulsa — Luther 7-2401 — TWX: TU99
Bob Hoth, V.P. & Gen'l Mgr. — Rep: Adam Young, Inc.

Letter Komo, President

CHEVROLET

(Continued from page 32)

promotional books titled, "A look at the greatest lineup of Chevrolet tv and radio advertising that's ever worked for you!" (Chevrolet dealers are reportedly enthusiastic about Corvair; while it may cut into their regular Chevrolet sales, it should increase their over-all volume).

While research and media were immersed in their respective tasks, the C-E creative and radio/tv groups developed some ulcers of their own. The C-E radio/tv department is unique. Under Phil McHugh, as vice president of air media, it breaks down into four main divisions: an account services group, the creative arm, a business division and a branches department. It comprises 77 people with about half fully engaged on the Chevy account and the rest devoting about 75% of their time to it. Unusual too is the creative arm under Ken Jones, which has bridged the traditional incompatibility between tv producers and tv writers by enlisting them under the same banner.

C-E copywriters have had a harrowing year. They have had to stress the "elegance" of the 1960 Chevrolets, the torsion-spring suspension of the truck line, and the car they had to test drive in complete secrecy—Corvair.

Fortunately, they have the Product Information Department of Chevrolet (headed by Walter R. Mackenzie) to draw upon. This client arm, located in GE Engineering some 15 miles out of Detroit, is on top of every technical point that could serve as ad copy fodder. It furnishes C-E copywriters with all preliminary material, checks every finished story board and script for technical accuracy.

Early last winter, a C-E security team was cleared to work on commercials. From hundreds of copy ideas, about 25 story boards for tv were evolved. At winter's end, a client-agency ad committee meeting winnowed out and revised these story boards. Some brand new ones resulted from the meeting. This session did not merely look at story boards; they saw projected frames of story boards complete with musical scores and sound tracks.

From spring to early summer, C-E scouted studios, checking on facilities and security, settled at last on

Warner Bros. for the tv commercials. In charge of shooting for C-E were: Ken Jones, vice president and tv/radio creative director; John Coleman, associate creative director; Bob McTyre, Chevrolet tv/radio copy supervisor; Hugh Lucas, vice president and Chevrolet radio/tv account executive; Jim Beavers, asst. account executive on Chevrolet; and from the Hollywood office, Willard Hanes, in charge of live and film commercial production.

Director of the commercials was Charles Barton, who directed Walt Disney's "Shaggy Dog." Warner Bros.' own Will Cowan was executive producer. Top Warner designer Stan Fleisher did the sets and music was by Nelson Riddle, Frank DuVal, and Hank Mancini (who does *Peter Gunn* music). Actor Eddie Albert headed the talent; about 75 extras were used. Four Warner Bros. sound stages plus a number of standing sets were used (all carefully barricaded and screened for security).

Six Chevrolet cars and the Corvair—swathed in wraps—were transported in closed vans from Detroit to the West Coast. With them went a Chevrolet engineer who watched over them through the entire month's shooting, and Milt Sandling of the Chevy account group, who was in charge of all security. Milt delivered security lectures, issued passes.

On the Warner lot, the shooting was called "Operation Kensinger" (the Ken in Ken Jones is really Kensinger), and everyone from grips to extras was stamped on the wrist with an invisible "K" which showed up under ultra-violet lights at the admission gate.

Meanwhile, a Warner Bros. crew flew east to Detroit, where, in a barricaded estate, they shot Chevy truck commercials. The result was seven live-action, two-minute spectacles that are being referred to as "the Gone With The Wind commercials."

In addition, camera crews, operating under the same wraps of secrecy, were out shooting on location returned with hundreds of feet of live action film to be used to supplement the Chevrolet live commercials. One such run of footage shot in Lime Rock, Conn., follows a new Corvair plowing for 20 miles down a shallow river and never flooding that rear-engine motor



Horticulture is big business in the market on the move...

TAMPA - ST. PETERSBURG

Acres of bouquets — in the case of Florida, 21,333 acres of flowers and greenery, valued at \$35,808,000, shipped to Northern markets annually!

Rich source of this floral wealth is the progressive, productive Tampa - St. Petersburg area — “market on the move.”

Comparably progressive, comparably productive as a buy for you, is WTVT — “station on the move.” WTVT — first in total share of audience* (48.6%) . . . first with highest rated CBS and local shows!

**Latest ARB*

station on the move...

WTVT

TAMPA - ST. PETERSBURG



Channel 13

THE WKY TELEVISION SYSTEM, INC.

WKY-TV Oklahoma City

WKY-RADIO Oklahoma City

Represented by the Katz Agency

KNICKERBOCKER

(Continued from page 39)

15 suburban and ethnic newspapers (a total of 225 lines), 7" x 60" rear strips on a total of 223 buses on three Long Island lines. Knickerbocker devoted 150 of its outdoor locations to six-sheet posters.

Merchandising to the trade was of particular importance, inasmuch as increased distribution for each company was a primary goal of the campaign. Supermarket tags were rotated in the radio spots. Three groups of three chains each were covered.

Each carried the cost of trade advertising to its own industry; both sponsors split the cost of ads in *Grocer Graphic* and *Modern Grocer*. Merchandising fliers were made up for the grocery trade outlining the five-media push. Point-of-sale material was provided.

Purpose of the campaign was to strengthen distribution of each company in places where the other was strong. Results, according to Atkinson and Herb Stiefel, Merkel account supervisor at L. H. Hartman Co.:

- Increased supermarket recognition of *both* products.

- Mass displays plugging the products and the promotion

- Increased distribution for each product in chains and stores where the other had the stronger position

- Increased use of Merkel products in taverns where Knickerbocker has a strong franchise.

Consumer excitement ran high, too. So keen was the interest in Yorkville for example, the area's one Chinese restaurant even worked out a knockwurst special in order to compete with the nearby German restaurants.

While the tie between knockwurst and Knickerbocker's "knock knock" theme is obvious, Stiefel says that the promotion also created a big awareness and sale of knockwurst.

Knickerbocker has no immediate plans at the present time. In fact, while revisions are planned for 1960, the company has actually cut back its tv spot activity in the market to 10 I.D.'s per week. The reason, according to Atkinson, is because Knickerbocker is eyeing both live and syndicated film programming for 1960, wants plenty of budget available. In addition, of course, Ruppert has been in the throes of an agency switch. (They left Compton this week.)

NL & B

(Continued from page 42)

is the "Oklahoma Open House" staged last year in Indiana, in connection with Oklahoma Oil's entry into the market, and tied in with a special hour-long Herb Shriner radio/tv simulcast on a 29-station state "network." Also, its three-day premiere promotion for the *Yancy Derringer* show, sponsored by Johnson's Wax.

NL&B, one of the oldest Chicago-based major billers, has shown sharp billing gains in the past three and a half years, and its radio and tv activities have been responsible for much of its gains. At present, better than 50% of its budgets are in air media.

The agency, during 1958, placed 22 network shows for clients in the U. S. and Canada. In spot radio it was responsible for 86,694 announcements and 15,074 programs. In tv spot its record was 7,831 announcements and 7,334 programs.

For such major clients as S. C. Johnson, Lever, Campbell Soup, Kraft and Massey-Ferguson, it has already scheduled 20 network shows for the 1959-60 season.

WGR-TV

Selling the Buffalo-Niagara Falls market

SYMBOL OF SERVICE



A TRANSCONTINENT STATION

A unique example of how the agency's media philosophy is coordinated with tv planning and programming is provided by Massey-Ferguson. The world's second largest farm equipment manufacturer, Massey-Ferguson has no particular interest in the non-farmer.

For this client, NL&B began in 1958 a new major broadcast venture involving the heavy use of spot radio in 50 carefully selected markets using important farm radio personalities in each. Massey-Ferguson regards this as the work horse of its advertising effort, and it has proved so successful that it has been renewed for 1959.

Early this year NL&B explored a virgin media field for Massey-Ferguson. The result: sponsorship of ABC's *Jubilee, U.S.A.* on a 115-station tv network. Behind this move were months of planning and development work.

The possibility of capitalizing on "the dramatic advertising effectiveness of farm-oriented tv was recognized from the beginning to be fraught with problems," says Johnson. "For example, the high cost of tv dictated that a way must be found to eliminate the inherent mass market cir-

ulation waste if the medium were to be efficiently used. The farm market with 70% tv penetration is well scattered geographically and is relatively small in the over-all, constituting less than one-ninth of U. S. households. Moreover, the farm taste in television entertainment closely parallels that of the urban market. How to isolate and reach that group with tv presented many seemingly formidable problems."

Thorough study was given to the possibility of duplicating Massey-Ferguson's spot radio success in tv spot. But exhaustive probing revealed that relatively few stations offered effective programs and farm personalities of this type. "We realized," says Johnson, "that sponsorship of local news, weather or entertainment programming would produce an audience, but not a substantial proportion of farmers in relation to the total. The waste factor made this approach impractical."

NL&B then turned to the possibilities of network tv. Careful exploration and research into all conceivable types of network vehicles led to the standout rural performance values of *Jubilee, U.S.A.*, originating from

Springfield, Mo. This vehicle is unique among all network tv in its high proportion of farm viewers.

The show's network Nielsen record held no particular attraction. But the probing went deeper. Special studies confirmed that in farm areas exposed to the show, there was a significant bias in farm homes. In general, this was true without regard to geographical or socio-economic variations.

Moreover, the show delivered a highly merchandisable star in Red Foley. Massey-Ferguson needed a popular star personality among farmers on their marketing team. Foley and his group were tailor-made in fitting this requirement.

Jubilee, a relatively low budget vehicle as network tv goes, was right from the dollar standpoint, too. And Foley's merchandisable personality with a built-in rural following was just the sought-for device to infuse branch and dealer enthusiasm. But there were other problems:

The show had always been used as a spot carrier. To establish heavy sponsor identification, Massey needed dominant ownership. This could be achieved only through major sponsorship. Also, the station lineup that

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

Mail and phone calls confirm the fact that viewers in the Southern tier of New York and Northern Pennsylvania now get even better reception from WGR-TV. For advertisers interested in across-the-border coverage, WGR-TV now beams the best U. S. signal into Toronto and other parts of Southern Canada.

With complete Video-tape facilities—the first in Buffalo—and the finest NBC and local programming, WGR-TV offers advertisers better sales opportunities than any other station in the market.

For best results from America's most powerful selling medium, call your Petry television representative about availabilities on WGR-TV—this year celebrating its fifth anniversary.

NBC • CHANNEL 2 • BUFFALO

WGR-TV, WGR, Buffalo, N. Y. • WROC-TV, Rochester, N. Y. • WNEP-TV, Scranton—Wilkes-Barre, Pa.
WSVA-TV, WSVA, Harrisonburg, Va. • KFMB-TV, KFMB, San Diego, Calif. • KERO-TV, Bakersfield, Calif.

existed, left much to be desired by Massey's market requirements. Through negotiations with ABC, the network agreed to full half-hour sponsorship. Careful plotting of station coverage figures against Massey's sales potential, with emphasis on top notch dealer locations, was done for every farm area of the country. This analysis revealed precisely where the prime target areas were. ABC agreed to the flexibility required to match *Jubilee's* lineup with Massey's newly-determined market profile.

Many of the markets did not con-

tain ABC primary affiliates, only two-network affiliated stations. Intensive agency and network contacts were instituted with several dozen hard to clear, dual affiliate stations. Result was that of the 120 ordered stations, very few remained uncleared.

But one requirement remained. How could the network concept be brought to the grass roots level satisfying the local dealer needs? Much of the success of the spot radio campaign was directly traced to high dealer tie in support locally. So through cooperation of the network

and stations, local cut-ins featuring three dealers weekly on a rotational basis was the final solution which satisfied NL&B and Massey-Ferguson.

BOETTCHER

(Continued from page 43)

rial goes a covering letter outlining the advantages of doing business with Boettcher. Local inquiries are assigned to salesmen who report results of all direct contacts. And all inquiries are contacted a second time by follow-up letter and usually again about six months later.

Boettcher & Co. believes in promoting its radio show to the hilt. Here are some of the ways they have found effective:

- *Advertisements* in local papers, magazines and Southwestern edition of the *Wall Street Journal*.

- *Radio promotional spots* (Boettcher's schedule of 100 minutes per week earns it 50 on-the-air promotions of 10 and 20 seconds per week from the station).

- *Brochures* in color mailed to investors and prospects, listing time, purpose and contents of program.

- *Radio interviews* with Boettcher principals on KOA's *Western Marketing* program.

E. Warren Willard, managing partner of the firm, attributes a large share of the 50-year-old company's continued growth to the use and merchandising of its *Financial Highlights* program.

The program, he says, has produced inquiries from almost every state in the Union as well as from foreign countries (including England, South Africa and Argentina).

Importance of this advertising to brokerage firms reveals a few eye-opening statistics of today's market:

- (1) Number of shareholders on the New York Stock Exchange now totals 12,490,000 or, roughly, one out of every eight adults in the U. S.

- (2) An average of 3,341,000 shares daily are traded on the Exchange; total shares listed is a whopping 5,510,000,000.

- (3) Almost two-thirds of the country's adult shareholders are in homes with incomes less than \$7,500.

In addition to its home office in Denver, Boettcher & Co. has branches in New York, Chicago, Colorado Springs, Pueblo and Grand Junction Colorado.

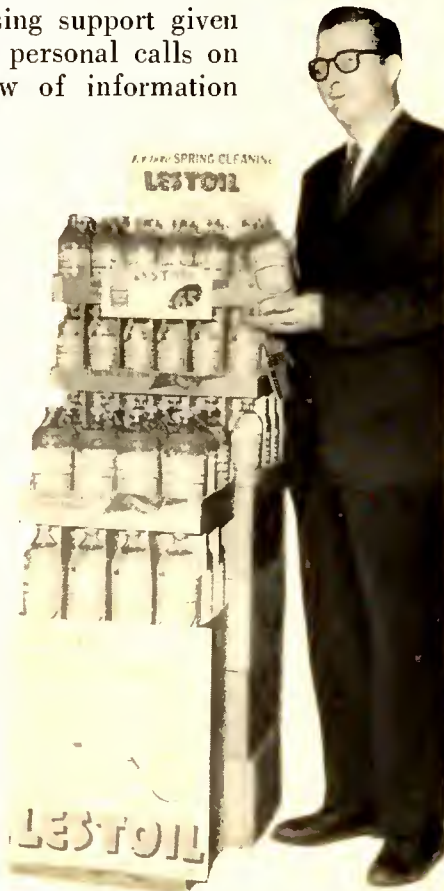
LESTOIL'S Dollar Buys More on WKOW-TV

"Our saturation campaign is reinforced at the retail level by the merchandising support given us by WKOW-TV. Over fifty personal calls on grocers, plus a sustained flow of information through a merchandising letter has kept all our retailers informed of the sales support they can expect. Stocks are up, displays are up, shelf space is up, and SALES are up, thanks to the WKOW-TV's splendid support."

Thomas F. Morisscy
Sales Representative
Lestoil (Adell Chemical Co.)

"Thank you, Eleanor Miller of Jackson Associates, for the opportunity to demonstrate that your dollar buys MORE on WKOW-TV. And it SELLS more, too!"

Ben Hovel
General Manager
WKOW-TV



WKOW
MADISON, WISCONSIN

TV-a

RADIO - 10 KW - 1070



An inner courtyard of the new WAVE building, with part of the parking area behind.

Leadership in LOUISVILLE has a new address!

WAVE Radio and Television have now moved into a new broadcasting facility which embodies every known "tool" for better management, better broadcasting, better service to advertisers.

It goes without saying that the new building is beautiful. Our principal objective, however, was *efficiency* for our own staff and for the advertisers who use the facility.

This we have achieved. Visit us and see for yourself!



RADIO AND TELEVISION
725 South Floyd Street
LOUISVILLE 3 • NBC
NBC Spot Sales, Exclusive National Representatives



The new WAVE Radio and Television Center is one of the most complete and efficient "broadcasting plants" in the Nation. **ABOVE:** The larger of our two new TV studios—65' x 45', and 23' high (large enough for a tennis court). **BELOW:** The conference room, where doily meetings are held to plan and co-ordinate every activity involving programming and service to the people of our area and the advertisers on our stations.



WASHINGTON WEEK

3 OCTOBER 1959

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PUBLICATIONS INC.

Communications attorneys in Washington get less comfort out of the NBC consent decree (see page 71, 26 September SPONSOR) the more they think about it.

The only thing which could have been worse, in their opinion, would have been a court decision doing the same things. As it stands, at least, no precedent has been set for other tv/radio operations by others in the industry.

As was pointed out repeatedly on this page before the Supreme Court decision holding that FCC approval of a radio/tv practice does not insulate the practice from Justice Department challenge on antitrust grounds, that decision was calculated to open a floodgate. Justice was waiting on the sidelines to jump with both feet into television.

The sudden and unexpected collapse of RCA-NBC resistance would not be calculated to dampen this particular eagerness.

Muscles are currently being flexed at Justice, and there is now even some thought of going ahead with challenges of practices the FCC is currently considering in its Barrow Report proceedings, without waiting for the conclusion of Commission's look-see.

It appears almost certain now, for instance, that Justice will seek a court test of the legality of network option time. However, in this case Justice will undoubtedly continue to wait for the FCC's final decision, since the rulemaking process is at an advanced stage.

Nobody doubts Justice will be moving in other directions, but there are differences of opinion as to which will be first. Guesses as to the first target after the glowing victory over NBC include network control over the programming picture, and the talent set-up in tv.

The FCC makes haste slowly in dropping in new vhf tv assignments in top markets which now have less than three.

Eventually, however, the Commission hopes by one means or another to give all three major networks an even shake in almost all of the largest cities.

The Commission has already received reply comments on a proposal to add new vhf's to Birmingham and Montgomery. The arguments ran a familiar pattern. **Those who want to operate stations in those cities favored the idea.** Those who would suffer competition, opposed it. Other proceedings involve Fresno, Bakersfield and San Francisco. Slowly, still other markets will be added to the list.

It might well be that all of the furor raised by the House Commerce Legislative Oversight subcommittee over improper influences on commissioners will **boil down to a new contest for Miami channel 10, the prosecution of former Commissioner Richard A. Mack and his friend Thurman Whiteside for alleged bribery, and nothing else.**

That is, if the full FCC—and the courts—permit the initial decision of Judge Horace Stern, special hearing examiner, to stand. Stern ruled that participants in the Boston channel 5 case, losers as well as WHDH, did nothing improper in having lunch with then-chairman George C. McConnaughey, and that McConnaughey was similarly blameless.

If this decision stands, most of the other cases on hand for rehearing will remain on the books merely as a technicality. Grounds will have disappeared.

FILM-SCOPE

3 OCTOBER 1959

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Piel Bros.—up to now primarily a buyer of news and spot announcements—has made its first syndication buy in major markets.

Dealing through Y&R in New York and Philadelphia, the beer advertiser was able to clear three time periods during the later evening hours of 9-11 p.m.

Time periods obtained by Piel's were 9:30 p.m. Monday and 9:00 p.m. Thursday, both on WPIX, New York, and 10:30 p.m. Sunday on WRCV-TV, Philadelphia.

The show in both cities is Ziv's This Man Dawson, which with these transactions is now sold in 105 markets.

The four types of spenders that have expanded most into syndication over the past year are foods, beers, tobacco and banks, according to a new Ziv study.

In an analysis of their own market sales to sponsors, Ziv found a food advertiser in 30% of its markets, a 4% increase over last year, and that breweries accounted for 25%, a 2% rise.

Tobacco and banks made a dramatic jump over last year and now provide 15% of Ziv's sales.

There's a sharp return to program sponsorship buying this fall, if the syndication pattern of WPIX, New York, is typical of other stations.

The station's general manager Fred Thrower attributed the new buying habits of sponsors in part to increased program inventories.

Under the station's Impact plan, six advertisers that started this spring have renewed for fall: Minute Rice and L&M (D-F-S-), P&G (Y&R), and various Bristol-Myers products. (DCSS, Y&R, OB&M).

Renewed children's business includes Kellogg's (Burnett), Nabisco (Mc-E), Henry Heide (Kelly, Nason), Ward Baking (Grey), Chunkey Chocolate (Grey) and Drake Bakeries (Y&R).

Note also these new syndication buyers this season: Piel Bros. (Y&R), General Foods (Y&R), Paul Masson wines (Weiner & Gossage), and Ballantine (Esty).

Ratings evidence of this past summer indicates that a good way of stemming the usual decline of viewing in hot months may well be with the use of daytime programing.

Although ARB has reported that daytime summer ratings can, in general, be expected to fall by 20%, the experience of several stations with a re-run strip such as CNP's Life of Riley was that they enjoyed an increased audience share.

Compare these first quarter and third quarter ARB ratings averages:

MARKET	WINTER	SUMM'R	SHARE INCREASE
Chicago, 12:30 p.m.	3.0	6.1	121%
Columbus, 1:30 p.m.	5.3	5.4	14%
Detroit*	8.9	7.0	165%
Houston, 6:00 p.m.	21.0	16.6	9%
New Orleans, 12 noon	6.8	10.9	10%
New York, 5:00 p.m.	6.8	5.7	45%
San Antonio, 9:00 a.m.	4.3	6.3	29%
Scranton-W-B, 6:00 p.m.	16.9	14.0	24%

*Time period changed from 6:30 p.m. to 9:30 a.m.

The promotion and merchandising assets of syndicated shows are still among the most important reasons why advertisers buy them.

In the essential area of dealer promotions, KTTS, Springfield, Mo., came up with a new wrinkle to reach all 125 Admiral appliance dealers, the sponsors of MCA's Mickey Spillane.

Here's what they did: The station previewed the show in a special early Sunday morning telecast, notifying the dealers of this "closed circuit."

Accompanying the preview was a 15-minute "live" presentation of Admiral sales aids.

Meanwhile, Hood Dairy has been readying plans to promote its latest film buy in its New England markets: The star of Ziv's *This Man Dawson* has been set for a five-city personal appearance tour.

Add Pontiac to the growing list of advertisers who have bought entire feature films for exclusive sponsorship in special promotions.

In Los Angeles, Pontiac (MacManus, John & Adams) bought the Late Show on KNXT on 2 October to spotlight the introduction of its 1960 models.

Another advertiser using a similar strategy has been Schaefer Beer (BBDO) using the Late Show on WCBS-TV, New York, for a set of pre-holiday promotions.

Some further signs that a swing back to sponsorship is underway in the syndication field are provided in this: ITC discovered that 83% of its *Four Just Men* sales were direct to sponsors.

Progresso Foods became the sixth regional advertiser in the show, signing for Boston, Philadelphia, Baltimore and Detroit.

The sale brings the show into 127 markets, with a gross reported to be \$1.45 million.

You can expect United Artists to put two more shows into syndication between now and March of next year.

UA-TV reports it has grossed \$3.6 million on network deals for Dennis O'Keefe and Troubleshooters and \$750,000 on 60 markets of syndication sales of *The Vikings*.

Based on its \$4.35 million volume since March of this year, UA-TV has projected this as its domestic gross for its first year: \$9 million.

It's expected that Hudson's Bay and Miami Undercover will undergo a November sales push; each might take either the network or syndication route.

New sponsors reported on *The Vikings* include Armour, Gordon's Bread, Pepto-Bismol, Bufferin, Mr. Clean and Ballantine.

Apparently Leonard Goldenson's recent call for concerted protective action on the export tv film front has triggered this step: the retention of Bill Fineshriver as a consultant to a committee bent on organizing an association of American tv program exporters.

Fineshriver's assignment, with the assistance of George Muchnic, lawyer and former motion picture executive, basically:

1) Assist the committee, which is formulating plans for the association, in drafting organizational documents, membership qualifications, budgets and recommendations for a permanent staff.

2) Prepare the necessary application qualifying the association as coming under the Webb-Pomerene Trade Act, and thereby assisting the exporters in dealing with such problems as foreign quotas and customs, foreign price ceilings on tv programs, and the transfer of foreign currencies and tariffs.

SPONSOR HEARS

3 OCTOBER 1959

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U.S. Steel's huddling with JWT over its ad account seems to have stopped. It could be that the strike may have put matters into cold storage. This client has been with BBDO as far back as can be remembered.

Bob Hope still insists that every one of his Buick shows gets at least \$50,000 worth of newsprint promotion among the top markets. Half of this budget is contributed by the comedian.

Could be that the Millionaire is on its last cycle. Colgate (via Bates) has ordered some special Trendex figures with a view to making an early decision on whether to make a change around the first of the year.

This virtually has become a pattern among smaller accounts in selecting an agency:

- 1) Asking 30-35 agencies to make a bid for the business by letter or presentation.
- 2) Inviting 5-7 of the applicants to make a more detailed pitch.

The dialogue and situations of some of this season's tv film series, say Madison Avenue admen, are striving hard to resurrect Hollywood of the early '20s. Cited as a glaring example is last week's episode of Johnny Staccato.

Revlon's Big Party (CBS TV) is taking a long gamble (other than show-wise): The commercials will not only be live all the way but largely ad-libbed.

This means that the last of the three commercials will depend for length on the time left over from the other two.

A new wrinkle in station-rep relations: A Rocky Mountain station circulated among the trade press a mimeographed copy of a memo addressed to its rep.

The sting in this gambit: The memo, among other things, demanded to know why the station lost a couple pieces of national business.

It's getting tougher for reps in New York to set up appointments with time-buyers for visitors from the smaller stations.

The buyers' refrain: We'd like to meet your station and listen to its story, but we just can't squeeze in the time.

Hence the reps have to do an inordinate amount of scratching around to fill out the calling schedule of a stationman who's in town just for a few days.



THE MISER WITH THE MIDAS TOUCH...

There never was a miser like Scrooge ... or a year-after-year money maker like U.A.A.'s **"A CHRISTMAS CAROL"**! Once again Alastair Sim's classic portrayal of Scrooge in Dickens' immortal **"A CHRISTMAS CAROL"** will be the overwhelming favorite of the holiday season ... once again station after station will be programming U.A.A.'s traditional favorites:

"A CHRISTMAS CAROL", Charles Dickens' beloved Christmas classic, called by many the holiday picture of all time!

"STAR IN THE NIGHT", honored with the Acad-

emy Award for best short subject. A modern day version of the age-old tale of the Three Wise Men.

"SILENT NIGHT", produced by Douglas Fairbanks, Jr., delighting audiences for five years. A true classic telling how the beautiful song was born.

"THE EMPEROR'S NIGHTINGALE", a puppet picture without peer, narrated by child-charmer Boris Karloff.

Join the other stations, already picking up additional sponsors! Don't delay—now is the time to order these traditional Yuletide favorites before the prints are in short supply.

Write, wire or phone: **u.a.a.**

UNITED ARTISTS ASSOCIATED, INC.

NEWS & IDEA WRAP-UP

THIS IS THE LIFE for WMCA's new disk jockey Don Davis, posing outside N.Y.'s famed Chambord restaurant. Billed "last of the big-time spenders," Davis debuted this month



OPERATION CLEAN-UP, staged by KIDO after flash flood in Boise, got all-out citizen cooperation. On-the-scene broadcasting: gen. mgr. Jack Link (l), Jim Davidson, sales

The advertising departments of Corn Products Sales and Best Foods (a division of Corn Products) have been combined, forming a department with annual advertising expenditures of more than \$20 million.

Albert Brown, v.p. for advertising at Best Foods, will head the combined department, and with the aid of four managers, have direct responsibility for the advertising programs of the company's more than 20 brands of consumer products.

Corn Products and Best Foods merged in September, 1958.

Another centralized advertising setup:

B. F. Goodrich has transferred, from its divisions, responsibility for national advertising and has centralized its administration. Frank Tucker, director of advertising, will head



IN THE SWIM! When Cabana Pools held its recent exhibit at the Morris Country, N. J. fair, WABC (N.Y.) sent out a mobile unit, broadcast Fred Robbins (at mike) popular afternoon d.j. show direct from poolside. Cabana Pools is participating sponsor of the Robbins' show



WRESTLERS ROUGH IT OUTDOORS, attracting more than 2,500 who prefer live to screen viewing. The event was KETV, Omaha's *All-Star Wrestling* show; this night moved from studio to parking lot adjoining station's bldg. Contenders included Thor Hagen, Dick-the-Bruiser

his new corporate advertising department.

The shift also involves these agency changes:

BBDO will continue to handle passenger tire advertising, will assume responsibility for International division advertising and will play a leading role in development of the general corporate campaign.

Foote, Cone & Belding, an agency not previously in the Goodrich family, will handle home and family product group advertising.

Griswold-Eshleman, Cleveland, will handle all Goodrich products designed for industrial and commercial use.

McCann-Erickson and Cunningham & Walsh leave the Goodrich stable 31 December.

Campaigns:

• **Helene Curtis**, for its Spray Net (McCann) has bought 16 scattered major tv markets, to begin this week for four weeks. On the new products front, McCann is buying a

12-week schedule in 11 West Coast markets to introduce Soft and Curly. Out of Edward H. Weiss, Chicago, Curtis will introduce another new product (so far undisclosed) in four major tv markets for 18 October start. Enden's Kings Men line, also out of Weiss, is slated for a heavy pre-Christmas tv push.

• **Contadina Foods** begins, this week, an eight-week tv push for its tomato paste and pizza mix. The campaign: 60s and 20s on 34 tv stations in 20 markets. Agency: C&W, San Francisco.

• **Butter-Nut Coffee** is being introduced this month in the Bay Area and other major Northern California markets via a saturation radio schedule backed by tv flights. The campaign: 420 spots a week on 17 radio stations in 12 Cal. markets for a 12-week period. Agency: D'Arcy, St. Louis.

• **PAM Dry Fry** will go national this fall via a spot tv campaign on 35 stations beginning this week and running through 1 December. Agen-

cy: Arthur Meyerhoff Associates.

• **Rainbow Crafts**, for its Play-Doh modeling clay and newest product, Wood-Doh, is sponsoring tv's *Ding Dong School* in 98 cities as part of a year-round promotion campaign. This will be supplemented by 10,000 tv spots in 120 local markets.

New product: **Gillette Safety Razor** will market within the next few months a new premium-priced razor blade, in addition to its Blue and Thin Blades.

Acquisitions: The American Crabmeat Co., manufacturers of **Three Little Kittens** cat food, to **General Mills . . . Causse Manufacturing & Importing Co.** for preserved fruits, to the **Borden Co.**

This 'n' data: **Esquire Shoe Polish** is featuring a new contest to promote its saturation spot tv campaign. It's a "Guess how many people will see the fall '59 Esquire tv spots" contest for the trade . . . **American Tobacco Co.** will award merit scholar-

PUNCH LINE pulls a crowd to WJIM's (Lansing, Mich.) 25th anniversary celebration. Among winsome gal hostesses at week-long open-house party were: (l-r) Beverly Wendt, Virginia Graham, Gerri Buys, Dorothy Johnson



KICK-OFF PARTY staged by Broadcast Executives Club at the Hotel Vendome in Boston, scored a touchdown for co-chairmen Gil Sullivan (l), WHDH and Robert Reardon, WEED, with pres. Kay Chille, Nona Kirby Co.



DOWN RIVER CRUISE to witness President's Cup Race, promoted WMAL-TV's (Wash.) fall lineup. Aboard yacht chartered for adv., agency guests: gen mgr. Fred Houwink and bevy of gals

ships to children of its U.S. employees . . . **Global Van Lines** is taking to the airwaves via a national radio and tv campaign created around the company's new sales theme: "The Modern Moving Service for Fussy People."

Strictly personnel: **Kenneth Keller**, to director of merchandising and promotion. **Warner-Lambert Products Division** and **Thomas McEwan**, to marketing director, new products, **Hudnut-DuBarry Division** of **Warner-Lambert Pharmaceutical Co.** . . . **Richard Maass**, to Eastern division

sales manager of **Breast-O'-Chicken Tuna** . . . **Timothy Norton**, to advertising manager, **Otoe Food Products**, producers of **Morton House** brands of canned foods . . . **Allen Snyder**, to advertising and sales promotion manager of **Motorola's Semiconductor Products Division**.

AGENCIES

The many problems involved in evaluating tv have intensified advertisers' interests in all media research.

This need for more research was emphasized by **Seymour Banks**, v.p. in charge of media planning and research at **Leo Burnett**, in a talk to the annual conference of the **Advertising Research Foundation** in New York last week.

Banks' contention: Some Weaknesses in measuring broadcast media stem from the fact that the technique used to measure radio audiences is also used to measure the tv audience. Another weakness in tv measurement: program ratings are used to evaluate spot announcements.

Banks highlighted these three reasons for the increased desirability of more and new media research:

(1) With the continued gain of **national advertising** the advertiser is operating at a considerable distance from his marketing targets, and therefore needs more research on markets than does the local advertiser.

(2) The **increasing complexity** of advertising media today involving significant expenditures of advertisers ("at times on network tv, \$1 million or more for a program which has never appeared on the air before") brings about more demands for research.

(3) The time is now ripe for new technological break-throughs and new applications of theoretical concepts on various aspects of media research.

Agency appointments: **Husmann Refrigeration, Inc.**, to **Gardner Advertising** . . . The Association of **Nationwide Insurance Agents** in the **Baltimore sales region**, to **Rogers & Collins, Baltimore** . . . **R. V. Davies Co.**, **Brooklyn manufacturers** of laundry detergents, to **Ritter, Sanford, Price & Chalek** . . . **Krambo Food Stores**, 35 store **Wisconsin food chain**, to **Campbell-Mithun** . . . **Sugarine Co.**, **Mt. Vernon, Ill.**, to **Keller-Crescent Co.**, **Evansville**.

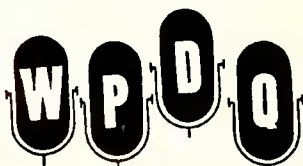
Open branch office: **Tucker & Wayne & Co.**, **Atlanta** and **New Orleans**, last week opened a **Jacksonville office**, managed by **Thomas P. Wright**.

New Name: **SJP Advertising, Los Angeles**, now **The Jordan Co.**

They were named v.p.'s: **Donald Booth**, at **Ted Bates** . . . **Warran**



WPDQ delivers your advertising message with the same impact that smashes home set and match point . . . impact that sells the alert Jacksonville audience that listens to WPDQ by choice, not by chance. Now here is your chance . . . the first agency guy or gal who correctly spots the error in form of the illustrated tennis player, and wires, phones or writes **Bob Feagin**, WPDQ, will receive a case of his favorite beverage.



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

Delivered by
Vernard, Rintoul and McConnell, Inc.
James S. Ayers, Southeast
5000 Watts 600 KC
JACKSONVILLE, FLORIDA



“This has gone far enough.”

Okay—there are more U.S. citizens in Roanoke, Va. than in London, England. *That makes Roanoke bigger than London.*

Okay—there are more Virginians in Roanoke than in Chicago. *That makes Roanoke bigger than Chicago.*

Okay—we won't tell you that Roanoke has 420,000 tv families. *That was the number of tv families in the greater Roanoke market.*

You're right—420,000 is wrong. The latest report shows 448,001.

Careful buyers who plan tv schedules for results get what they plan for with WSLs-TV. With full

power on Channel 10, a healthy assist from NBC, strong local programming, and a fat signal that starts out in life from a 3934 ft. mountain top, WSLs-TV welds a 58-county area into the greater Roanoke market of 448,001 homes.

For more information, watch for our model model. Meanwhile, check Blair Television Associates.

WSLS-TV

Channel 10 • NBC Television

Mail Address: Roanoke, Va.

A broadcast service (with WSLs Radio)
of Shenandoah Life Insurance Company

Leadership

WSYR Delivers 85% More Radio Homes Than The No. 2 Station

In an area embracing 18 counties, 402,670 homes, 1.5 million people with a \$2.5 billion buying-power . . .

WSYR DELIVERS MORE HOMES THAN THE NEXT TWO STATIONS COMBINED



Top programming Top facilities
Top personalities make the difference.

* All figures NCS No. 2, weekly coverage



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



Schwed, to v.p. and administrative director of the publicity-promotion department at Grey . . . **James Cochran**, to v.p. and account supervisor on Renault at Kudner . . . **George Beyer Jr.**, to senior v.p. and management account supervisor at Lennen & Newell . . . **James Nelson Jr.** and **Harold Marquis Jr.**, at Hoefler, Dieterich & Brown, San Francisco . . . **Marvin Rand** and **Winston Williams**, at Klau-Van Pietersom-Dunlap, Milwaukee.

More about people on the move:

Jack Tarcher, to Doyle Dane Bernbach in an executive and administrative capacity . . . **Allan Alch**, to director of radio/tv copy and production at Johnson & Lewis, San Francisco . . . **Thomas Blosl**, radio/tv director, Botsford, Constantine & Gardner, Seattle . . . **Keith Harrier**, radio/tv director, Clay Stephenson Associates, Houston . . . **Richard Lombardi**, radio/tv director, Hoag & Provandie, Boston . . . **William Nagler**, to account supervisor on the Chicago office of Y&R.

Tenn., and Rose-Talbert Paint Co. Columbia, S. C. Simultaneously, station sales were made to WRCA-TV New York.

Production: The second pilot to be co-produced by Bernard Girard and Philip N. Krasne at California Studios will be *Carbine Webb*, a series idea based on a *Playhouse 90* episode written, directed and produced by Girard last season.

Sponsorship: Leading food, beer and banking sponsors buying from Ziv were announced as part of a sponsorship survey. (See FILM-SCOPE, this issue.) Among leaders in the food category were **Armour and Co.**, **Hood Dairy**, **Kroger Stores** and **Sago Milk**. In the brewing group were **Weidemann Breweries**, **Ballantine**, **Heilmann** and **Carling Beer**. New bank, loan and savings association advertisers were **Thorpe Finance**, **Morris Plan Savings and Loan**, **Household Finance** and **Lincoln Income Life**. Ziv shows purchased by the above advertisers in the survey were **Sea Hunt**, **This Man Dawson**, **Lock-Up**, **Bold Venture** and **Highway Patrol**.

FILM

The importance of the foreign film market to U.S. film companies was highlighted by ITC's report last week of a foreign gross exceeding \$4 million in its first year.

ITC reported doing \$4,346,258 abroad, of which \$1,721,890 was in the Western Hemisphere and \$2,624,368 was in the Eastern Hemisphere.

There were 19 shows sold to a total of 39 foreign countries.

Walter Kingsley, ITC president, attributed booming foreign sales to two factors. These were:

- Soaring growth of television in foreign countries.
- ITC's competitive advantage with British partners, removing the quota handicaps suffered by distributors without such affiliations.

Sales: Latest sales of Ziv's *Lock-Up*, bringing the show into 189 markets, are to Rural Electric Cooperative for Montgomery, Ala.; Child's Big Chain Food Stores, Tyler-Longview, Texas; Barber Transportation Company, Rapid City, S. D.; Savannah Sugar Refining Co., Johnson City-Bristol,

Strictly personnel: **Robert Bersbach** to head MCA's New England territory sales office in Boston . . . Hollywood Television Service, distributor of Republic Studios product, has organized a national sales force with six division managers: **Leon Herman** of Buffalo in the East, **Douglas Fremont** of Atlanta in the Southeast, **Bill Saal** of Dallas in the Southwest, **John A. Alexander** in the mid-central area, **Ken Weldon** the central district and **John C. Alicote** in the West . . . **Henry Grossman** has been named v.p. and technical director of NTA's o&o's and Storevision . . . **Terry Hatch** named Chicago resident v.p. for Alexander Film Co. of Colorado Springs . . . Manhattan Films International, the Inter-American Film Corp. and Hal Roach Distribution Corp. have named **Bill Watters** and Associates to handle advertising and publicity . . . **William Dozier** to Screen Gems as v.p. in charge of West Coast activities . . . **Harold "Scrappy" Lambert** becomes West Coast contact with networks and clients for ITC . . . Nor-

FOR INFORMATION:

COMMUNITY CLUB AWARDS
20 E. 46 ST.
NEW YORK 17
MU 7-4466

FIRST

RIGHT

DOWN

THE

LINE



IN

RATINGS

PRESTIGE

AND

COMMUNITY

SERVICE



**FOR 39 YEARS
THE UNDISPUTED LEADER
IN
OKLAHOMA CITY
RADIO
930 K.C.
INDEPENDENT
MODERN
PROGRAMMING**

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

Represented by the Katz Agency

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

WHAT IS A PRE RATING SALE ?



WLUK-TV is out to prove it has THE audience in Wisconsin's wealthy Green Bay — Fox River Valley market. To do this, WLUK-TV is conducting a pre-rating sale* that earns advertisers discounts up to 53% above existing rate card prices and frequency discounts published in Standard Rate and Data. WLUK-TV guarantees rate protection at SPECIAL SALE PRICES until September 1, 1960 for all advertisers on the air prior to December 1, 1959.

If you're an advertiser or time buyer who knows, you know WLUK-TV is the best buy in Green Bay and the Fox River Valley, Wisconsin's Big Second Market.

LOOK AT THE FACTS:

On the Nielsen published for March - April, 1959, Channel 11, WLUK-TV showed a strong second position in the Green Bay Metro-Area. Since then, we've added the following:

NEW TALLER TOWER

NEW TOWER SITE OVERLOOKING GREEN BAY

NEW POWER — 316 KW ERP — GREEN BAY'S MOST POWERFUL TV STATION

NEW CALL LETTERS

(with \$40,000 in regional promotion)

NEW EXPANDED STUDIOS IN DOWNTOWN GREEN BAY

NEW ABC PROGRAMMING, the BIG network in 1959-60

Time Buyers who want to keep their ratings up will see their Hollingberry man. He's ready to talk about the WLUK-TV Pre-Rating sale.

WLUK TV


CHANNEL 11
Joe Mackin, General Manager

Represented Nationally by Geo. P. Hollingberry Co.
In Minneapolis see Bill Hurley

*Nielsen and ARB ratings will be taken in November, 1959, and will be published early in December.

man (Buck) Long transferred to Los Angeles as West Coast manager for UAA . . . Stanley Florsheim named general sales manager of ITC's *Jeff's Collie* with three new men on his force: Ray Grandle in Chicago, Jerry Marcus in the West, and Ed Traxler from Kansas City.

Trade note: Flying Eagle Publications has filed a restraining order charging Screen Gems with conspiracy to appropriate the title *Manhunt* for tv purposes.

NETWORKS

Network tv showed in July a record increase in daytime billings as compared to the year before.

According to TvB, daytime's total for July 1959 was \$16.3 million—a 47.3% increase over the like period '58 while night time gross time billings in July totalled \$31.8 million—a 5.9% increase over July '58.

The sixth annual convention of the CBS Radio Affiliates Association in New York last week adopted this three-point program for 1960:

- (1) Continuing improvement in the quality of its programming.
- (2) Intensification of its sales efforts at rate levels that reflect the true values of the medium.
- (3) Resumption of adequate compensation of affiliates in all time blocks.

Robert Hurleigh, president of Mutual, predicted greater separation of management of radio and tv stations before the Pittsburgh Radio and Tv Club last week.

Noted Hurleigh: "There has to come the day when radiomen will own and operate radio stations—tv men will own and operate tv stations. Both are competitive."

Network tv sales: Carter Products (SSCB) and General Mills (Knox Reeves) will co-sponsor programs on CBS TV prior to each of the National Football League pro games . . . Anso, beginning in November and continuing through the Christmas season, to participate on *Laramie* and *Tales of the Plainsman*, both NBC TV . . . Nabisco (McCann), for *Sky King* on CBS TV Sat-

urdays, 12 noon-12:30 p.m. . . H. J. Heinz to participate in *Split Personality*, new daytime show on NBC TV.

Debut dates: *Father Knows Best* begins its sixth season Monday (5 Oct.) for Lever (JWT) and Scott (JWT) on CBS TV . . . Also on Monday, *The Ann Sothorn Show*, for General Foods (B&B) with a new guest star policy for its second CBS TV season . . . *The Big Party By Revlon*, to debut 8 October, 9:30-11, CBS TV . . . *Small World* returns to CBS TV 11 October for Olin Mathieson (D'Arcy).

New affiliations: KNDO-TV, Yakima, Wash., to ABC TV . . . WJIM, Lansing, Mich., to CBS Radio . . . KIOA, Des Moines; KRCT, Houston and WJIL, Niagara Falls, N. Y., to Mutual.

Network personnel: Louis Dorfsman, to v.p. in charge of advertising, promotion and press for CBS Radio succeeding Lou Hausman . . . Guy della Cioppa, to v.p., programs in Hollywood for CBS TV . . . Edwin Friendly, Jr., to NBC TV as general sales executive . . . Tom Judge, director, production sales in the operations department, CBS TV . . . New v.p.'s at ABC TV: Daniel Melnick, in charge of program development; Omar Elder, Jr., general counsel and Charles Ayres, for the Eastern division of tv network sales.

RADIO STATIONS

Within the next two years, the Balaban Stations plan a sharp reduction in the number of top 40 stations.

The reason, according to John Box, managing director: "The 'Battle of the Alikes' would bring economic disaster to many imitators."

Speaking at the southwestern conference of the AWRT, Box accused too many independent broadcasters of abandoning their programming to the corner record shop and the pre-shave crowd and completely neglecting the great areas of public and community service that made radio a dominant media.

Box urged more advertising and promotion in trade publications to make media group heads and advertising directors aware of radio.

"If we don't," he added, "we will



**THIS
PIECE
OF CAKE
IS
STILL
HERE
!**

You can eat your cake and have it. Not only is KERO-TV the only single advertising medium that reaches over 1,000,000 free spenders in California's Southern San Joaquin Valley, it also brings you a bonus of bigtime facilities, an alert, professional staff that makes every penny work overtime for you and a marketing and merchandising program that help every commercial reach right to the retail counter. Good reasons to be in to the Petry man when he calls!

KERO-TV CALIFORNIA'S SUPERmarke

BAKERSFIELD CHANNEL 10 NB

REPRESENTED BY EDWARD PETRY & CO., INC.

A TRANSCONTINENT STATION

cease being a tertiary media."

RAB culled from a report from *Life Magazine* last week to point to a lucrative radio market: the teen-ager.

The facts of *Life*: "There are 18 million teen-agers in America today worth \$10 billion in sales annually. By 1970 the market should top \$20 billion."

Then revealing data from listening habit studies conducted for the Bureau by Pulse. RAB states: "Some 97.5% of teen-agers listen to radio every week."

Another popular listening market, as revealed in a new RAB survey: the foreign car set.

Highlight of the survey: "More than six out of 10 foreign cars on the road today are equipped with a radio set."

Ideas at work:

• **If the shoe fits . . .**: To promote the opening of Kinney Shoe Store in San Diego, **KFMB**, set up its mobile unit in front of the store for interviewing passers-by and shoppers. As an added crowd-puller, station erected a "Cinderella Throne," inviting ladies to sit on it and have their foot measured for the "Cinderella Slipper." The person with the exact slipper size won a complete wardrobe of shoes.

• **Looking for a turtle "in the haystack"**: Recently, **KYA**, San Francisco, secretly released 500 baby turtles in the Golden Gate Park, offering a dollar (plus the turtle) for every one recovered and brought to station's studio. To date, the promotion has recovered 180 of the 500 turtles released for the search.

• **A solution for overcrowded golf courses**: Ed Harvey, morning d.j. on **WCAU**, Philadelphia, last week came up with this idea: nighttime golf. Accompanied by four caddies and equipped with luminous golf balls, Harvey managed to finish the 18 holes in two hours, 25 minutes with a final score of 38. Some 100 listeners turned out on the darkened fairway to view the game, while station relayed his score to the late night audience. Prior to game, listeners were asked to guess how long it would take Harvey to play 18 holes and what his final score would be. Prize: a dozen luminous golf balls.

• **Radio's dominance over newspapers** was demonstrated in Cleveland last week when **WERE** broke with three big items in one day — before any of the city's dailies. Noted v.p. and general manager Richard Klaus: "While newspapers and magazines do well in most of their coverage, I believe it's pretty evident that when it comes to immediate news reporting, radio can't be beat."

• **Proof of the long-range selling power of radio**: Last week a listener from far-off Alaska visited Roseville, Cal., in response to commercials heard on **KFBK**, Sacramento. The reason: He was so interested in a car dealer's commercial that when visiting the States, listener Freeman went straight to the dealer's showroom and purchased a new station wagon.

• **On the public service front**: Flo Wineriter, of **KALL**, Salt Lake City, and his family emerged, the other day, from an atomic radiation fallout shelter on the Utah State fairgrounds, after spending seven days and nights inside the 8x11 foot room.

• **A daffodily**: **WOLF**, Syracuse, erected a "penthouse" atop the Industrial Exposition Building at the New York State Fair for d.j. Gene Nelson to sit on, sleep on and air his show from. His goal: do a solo sitting stunt for 192 hours.

Station purchase: **KUEN**, Wenatchee, Wash., to Joseph Sample and Miller Robertson for \$105,000, brokered by Edwin Tornberg & Co.

This 'n' data: Bartell radio group claims 25 million Americans now under its umbrella, with **WOV**, New York, included . . . As a community service project, **WPEN**, Philadelphia, asked its listeners to send old radios to the working home for the blind. Within three days, promotion was called off because the home was "swamped with radios" . . . A total of 136 sponsors have purchased time on **K-EZY**, New Orange County station, in the first 90 days of operation . . . New home: **WGN, Inc.**, will move into a new radio/tv center in late 1960.

Station staffers: **E. James McEnaney, Jr.**, to v.p. of **WHIM**, Providence . . . **John McRae**, general manager, **KDWB**, Minneapolis-

St. Paul . . . **Gil Wellington**, general sales manager, **KTIK**, Seattle . . . **Glenn Jackson**, manager, **WTTM**, Trenton, N. J. . . . **Allan Lewis**, sales manager, **WGR-FM**, Buffalo . . . **Lou Silverstein**, assistant general manager, **KSDO**, San Diego.

Resignations: **John B. Gambling**, after 34 broadcasting years, from **WOR**, New York . . . **Bertha Prestler**, after 31 years of continuous service with **Storer Broadcasting**.

REPRESENTATIVES

Rep appointments: **WSIX-AM-TV**, Nashville, to **PGW** . . . The Paul Bunyon Radio Group, northern Michigan, to **Venard, Rintonl & McConnell** . . . **WBAB**, Babylon, N. Y., to **Bernard Howard & Co.** . . . **KPIC**, Cedar Rapids, to **Everett-McKinney**.

Rep appointments — personnel: **Arthur Bagge**, to a v.p. and **Theodore Van Erk**, tv account executive at **PGW** . . . **White Mitchell**, to manager of the Chicago office and **Don Waterman**, to account executive in the New York office of **Bob Dore Associates** . . . **William Jones**, to the Atlanta radio sales staff of the **Katz Agency**.

TV STATIONS

If overall share of audience is to be maintained or increased, program emphasis must be at the local level.

This viewpoint, often cited these days by station operators, was underscored by **George P. Storer, Jr.**, v.p. for tv operations at **Storer Broadcasting** at the annual **Storer tv programming meeting** in Detroit.

Noted Storer: "The day of the network affiliation alone determining the local station's audience position is past. It will take greater local programming and promotion than ever before to help the network retain that position."

Storer also spoke of the great advantage videotape has given group ownership, in that stations in the group find this handy in exchanging and adopting program ideas.

There is a close relationship be-



ALMOST EVERYBODY IN PROVIDENCE CAME TO WJAR-TV'S 10th ANNIVERSARY PARTY!

WJAR-TV · CHANNEL 10 · PROVIDENCE, R.I. · NBC · ABC · REPRESENTED BY EDWARD PETRY & CO., INC.

tween viewing sporting events on tv and in-person attendance at these events, according to a special Pulse survey.

Conducted during July in the New York area, the survey highlights:

- Men who attended ball games watched more baseball on tv than the non-attenders.

- Those men going to see a ball game also viewed more frequently than their stay-at-home counterparts.

- Basketball games ranked second in popularity to baseball insofar as in-person attendance at a game was concerned. On the other hand, boxing is the #2 viewer sport—with 65% watching the fights during the six months in question.

- More younger men attend sporting events than do those in the 35-49 and 50 and over brackets.

Ideas at work:

- **They're not telling:** With *Million Dollar Movie* entering its sixth year on WOR-TV, New York, the station has embarked on a new slant in tv films. Dubbed *Sneak Preview*, WOR-TV shows, each week, a

first-run foreign or domestic film, revealing its title on the air a minute before showing.

- **Something new in sponsors:** The promotion department of WTRF-TV, Wheeling, W. Va., sponsored this past Saturday night's feature film on the station. Purpose: to sell viewers the NBC fall nighttime line-up. Other ways WTRF-TV exposed the shows: a river parade of 30 boats; a free day at the race track with all horses named after a NBC show; the local high school band devoting the entire halftime program at football games to NBC show theme songs and a fashion show themed around the network line-up.

- **Bring the mountain to Mo-hammed:** Representatives from KTLA, Los Angeles, were in New York last week with a 30-minute video-taped presentation for advertisers and agencies. Dubbed *Million Dollar Minutes*, the presentation covers three things: (1) a rundown of the station's fall programming plans, (2) an insight into the personnel and (3) an outline of sales promotion and publicity plans.

This 'n' data: KABC-TV, Los Angeles, and the Katz Agency, played host to a special presentation luncheon for agency timebuyers and executives, featuring the slide showing of "Spot Tv—The Sales Manager's Medium" . . . *TV Guide* has come out with a booklet on the state of tv—printing industry leaders' replies to *Guide's* question: "What are your opinions of tv, past, present and future?" . . . **Ampex** of Redwood City is sponsoring two half-hour "stereotape" programs weekly via KGO San Francisco . . . Anniversary: *New York News*, via WPIX, celebrating its 10th year under the Con Edisor banner.

On the personnel front: William Hester, to sales promotion director, CKLW-TV, Detroit . . . Paul Sciandra, to director of programming and production at WROC-TV, Rochester . . . Holland Low, to the sales staff at WWLP-TV, Springfield, Mass. . . Richard Charles, local sales manager, KMTV, Omaha . . . Barbara Roberts, to sales service supervisor, KTUL-TV, Tulsa.

HITCH YOUR SELLING TO AIR MEDIA BASICS AND WATCH YOUR SPOT ZOOM

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

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

Please send me the following:

— TIMEBUYING BASICS	Name.....	
— TV & FILM BASICS		
— RADIO BASICS		Firm.....
— MARKETING BASICS		Address.....
— AIR MEDIA BASICS in its entirety @ \$2.00 each		

THERE'S
GOLD IN
THIS STRIP,
PARTNER!



THE CALIFORNIANS

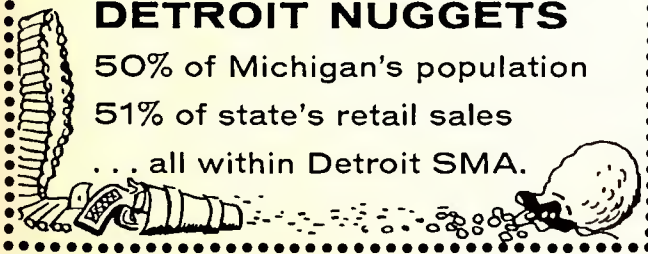
6:15-6:45 P.M. Monday-Friday

First run off network . . . the finest western series available for spot advertising . . .
WWJ-TV's big family-hour audience!

Here's a 24-carat opportunity to make big sales gains in the booming Detroit-Southeastern Michigan market this fall and winter. Stake your claim in "The Californians" before the SRO sign goes up. Your PGW Colonel has complete details. *Phone him today!*

DETROIT NUGGETS

50% of Michigan's population
51% of state's retail sales
. . . all within Detroit SMA.



Detroit, Channel 4 • NBC Television Network

WWJ-TV



NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
Associate AM-FM Station WWJ
Owned and Operated by The Detroit News



SURE

every time buyer
reads

SPONSOR

SPONSOR

**BUT FOR EVERY TIMEBUYER
THERE ARE TEN OTHER DECISION
MAKERS BEHIND THE SCENES
WHO READ SPONSOR AS WELL**

Rarely indeed does one man alone determine when and where to place radio or TV business. That's why it makes sense to reach every decision maker possible with your message because every voice that helps to finalize a sale should know your story.

It's the chief reason your advertising will do so well in SPONSOR. SPONSOR reaches almost everybody who is anybody in air. All the timebuyers, of course, but more decision makers, too, at every level (in both the agency/advertiser category) than any other broadcast publication.

Proof?

Fair enough!

SPONSOR is the only broadcast publication that offers a complete circulation breakdown BY JOB CLASSIFICATIONS—listing the exact number of subscribers (with their names and titles) at every management level. We'll be happy to show it to you at your convenience and prove beyond doubt that SPONSOR reaches more teams that buy time than any other book in the field.

SPONSOR
sells the **TEAM** that buys the **TIME**

CON TIN UE



says Joe Bauer, General Manager

WINK-TV

FORT MYERS, FLORIDA

"Once you begin doing business with U.A.A. you continue," says WINK-TV's Joe Bauer. He enthusiastically exclaims:

"*POPEYE* and *WARNER BROS. Cartoons* have terrific appeal and *POPEYE* has held the top rating in our area since it was first presented. We are also more than satisfied with U.A.'s '52 AWARD GROUP'—it's the best package of feature films ever offered!"

Don't miss out another day—cash in on TV's best, most profitable products. Get in touch with us today and learn how U.A.A. caters to every market, every sponsor!

U.A.A.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 247 Park Ave., MUrray Hill 7-7800
CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
DALLAS, 1511 Bryan St., RIVERSIDE 7-8553
LOS ANGELES, 400 S. Beverly Dr., CRestView 6-5886

Tv and radio NEWSMAKERS



Robert F. Lewine, v.p. of NBC TV network programs since 1957, has been appointed v.p. in charge of programs at CBS Films, Inc. His varied background in the programming field began with Cine-Tv Studios, where he was v.p. in charge of operations. In 1947, he formed his own tv commercials company; in 1952 he joined ABC TV as eastern program director. Two years later he was named national program director and, in 1956, v.p. of programming and talent. Lewine moved to NBC TV in December '56.

Alexander Louis Read has been named executive v.p. and general manager of WDSU Broadcasting Corp., New Orleans. He joined WDSU-AM-TV in 1948 as commercial manager and was named v.p. and commercial manager when the corporation was formed in 1950. Read is also a member of the board of WDSU Broadcasting, director and v.p. of WAFB-TV, Baton Rouge and WDAM-TV, Hattiesburg, Miss. His other activities include: board member, TvB; pub. dir., radio/tv, United Fund.



John Karol has been named director of special projects for the CBS TV network sales department. He has been v.p. in charge of planning and development for CBS Radio since March, 1959; prior to that v.p. in charge of network sales for CBS Radio since July, 1951. Karol joined CBS in 1930 as director of research. This was followed by positions with CBS Radio of market research counsel, assistant sales manager, sales manager and the aforementioned posts. Karol was graduated from Harvard.

Robert Flanigan has been promoted to midwest manager, in Chicago, of the John E. Pearson Co. He joined the rep firm two years ago after some 20 years' experience in the field, including: NBC Spot Sales in Chicago, sales executive for WOV, N. Y. and the Storer Broadcasting Co.'s stations in N. Y. and Chicago. Flanigan was graduated from U. of Illinois and DePaul College of Law. Another Pearson promotion: Jon Farmer, to head up the Atlanta office and cover The Southeastern Territory.



Introducing Roy Acuff's OPEN HOUSE



A brand new, syndicated telefilm series of 39 one-half hour shows, with ROY ACUFF—Master Showman and Undisputed King of Country Music—as Host—and featuring:

The Fabulous Wilburn Brothers
Blonde, Beautiful Miss June Webb
The Riotous Smoky Mountain Boys
The Open House Square Dancers
Guest Stars Galore

A Powerhouse of fast-moving Town and Country Music, comedy and dancing to SELL YOUR CLIENT'S PRODUCT from Madison Avenue to Main Street!

Here is the answer to the television fan's recurrent plea for first-rate Country and Western musical fare. "Open House" packs more music into 30 action-filled minutes than any other syndicated show—is notable also for its freshness, gigantic cast and unusually high film quality.*

*26:30 min, actual time

AVAILABLE TODAY!

WRITE—WIRE—PHONE

Distributed by

ACUFF-ROSE ARTISTS CORP.

P. O. Box 9157—2508-B Franklin Road
Nashville, Tennessee Cypress 7-5366

Sales Representatives

John T. Link, Nashville
Ben Berry, Chicago

Cypress 7-5366
Central 6-1805

MAIL COUPON TODAY

Acuff-Rose Artists Corp.
P. O. Box 9157—2508-B Franklin Rd., Nashville, Tenn.

- Is the "Roy Acuff Open House" telefilm series still available for this market?
- Please furnish us complete information about "Roy Acuff's Open House."
- May we see an audition print of "Roy Acuff's Open House"?

Name _____

Title _____ Station _____

Address _____

City _____ Zone _____ State _____



Decorative Miss June Webb fairly "melts" a song.



Teddy and Doyle, the handsome Wilburn Brothers."



Madcap antics by Grandpap and Bashful Brother Oswald.



Roy and June kibitz on Oswald's banjo pickin'.



Alabama Belles—Connie Ells and Melba Montgomery.



"Laughin' It Up" A typical moment at "Open House."

The seller's viewpoint

Is your agency sloppy and careless about the electrical transcriptions it sends to radio stations? Norman Boggs, v.p. and general manager of KHJ, Hollywood, speaks here for dozens of station men when he says that the effectiveness of many national spot radio campaigns is being seriously impaired by low quality transcriptions and inadequate replacements. His frank talk to advertisers and agencies is No. 2 in the new SPONSOR series, "The Seller's Viewpoint," designed to point up to buyers of air media facilities, important industry problems.



"Not willful but disastrous sabotage"

Agencies, the biggest and best of them included, are guilty of sabotaging the effectiveness of their clients' radio campaigns time after time after time. Not willfully, of course, but nonetheless just as disastrously.

We at KHJ, along with every other conscientious station, spend staggering sums in the installation and constant maintenance of our equipment, in order to deliver to the listener the cleanest, purest, noise-free sound possible. The least malfunction is instantly caught and corrected. In the music we play, the slightest deviation in quality is pounced upon by the engineering staff and new records immediately replace those which fall short of perfection in reproduction.

When we come to the playing of commercial transcriptions, however, we too frequently find ourselves mouse-trapped into a morass of red tape or indifference which is a disgrace to Madison Avenue and all its side streets. Doubtless, the original concept and planning of a national spot campaign are boldly conceived on a "don't spare the horses" basis. No reasonable expense is shirked in the selection of talent. Singers, musicians, big names, comedy stars—whatever it takes to achieve the objective—meet with no finicky haggling about price. Quality is the order of the day. The account executive, knowing the importance of attention to detail, probably watches

over every step of the process like a mother hen. Nothing but the best will suffice.

The choice of stations, as we all know, is also made with meticulous reference to all the factors which will assure the utmost in results to the client. Power, frequency, coverage, management, type of programing, kind of audience, position in the market. Certain agencies, we understand, even apply audience surveys against the station rates in order to develop a comparative defined as "cost-per-1,000." In other words, every phase of the complex is scrupulously germinated, nurtured and supervised to the end that the best of all possible commercials will saturate the best of all possible markets on the best of all possible stations.

Comes D-Day, when the account exec is informed that the pressings have all been acknowledged as received by the stations, the schedules have been set, all is in readiness and *The Miracle of the Bells* (ringing cash registers) is about to be performed all over again. He heaves a sigh of the justly weary and relaxes in a state of self-satisfaction. But in that very relaxation lie the seeds of disservice to his most important benefactor—the Client.

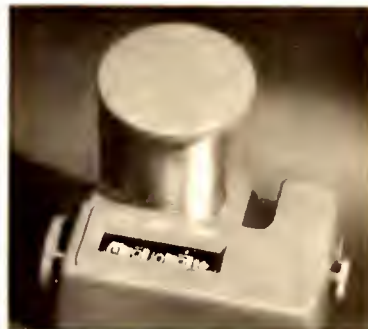
What happens is that the stations start off happily running their 10 or 20 or 30 spots a week but, long before the expiration date, comes word

from engineering that So-and-So's ET's are scratchy or cracked or otherwise below the station's performance standards. Wires or, many times, phone calls then go forward to S.B.F.P.&O., or whoever has the account, requesting immediate air mail replacement. Days later, the Client's image is still being fractured by the same old mutilated platter, the listeners are wondering why a company as big as So-and-So, Inc., assaults their ears, to say nothing of their intelligence, with a squawky Grade C commercial. When S.B.F.P.&O. are sent a frantic reminder to get out a new platter, a fourth assistant assistant vaguely thinks maybe somebody notified his girl to notify somebody to tell Gigantic Recording to send a new platter to, "What was that station, again?"

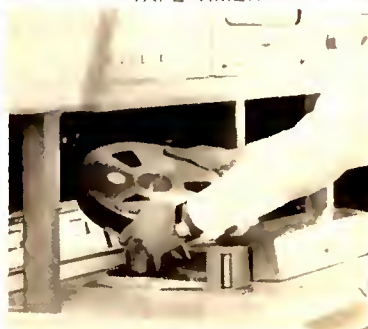
Could more responsible people in more responsible agencies be induced to be more responsible in this respect? Why not keep a supply on hand at the agency, already packed and ready to be shipped NOW? Why not keep a tally on the frequency of replacement requests and insure perfection by ordering out new ones to all stations at decent intervals? But if that's too logical, at least pay immediate attention to those stations who are doing their level best to influence their listeners on behalf of your client.



2-SECOND START



TAPE TIMER



CONSOLE CONVENIENCE

10-SECOND SPOTS – PRACTICAL AND PROFITABLE WITH AN AMPEX

Spot commercials pay off. And even 10-second spots become practical with an Ampex Videotape* Television Recorder. Here's how these Ampex exclusive features make it possible...

- **TAPE TIMER** *Locates the 10-second spot on a reel...measures in hours, minutes and seconds ...lets you set up 2, 3, 5 or 7 second cue-in for programming the 10-second spot.*
- **2-SECOND START** *Recorder is in full, stable speed fast...permits even a 2-second cue with a safety margin.*
- **WAIST HIGH TAPE DECK** *Permits loading of next commercial in seconds...reels lie securely without locks. Table top provides extra work space.*
- **AUTOMATIC BRAKE RELEASE** *Makes reels free wheeling...tape pulls easily for fast threading – without tape stretch or crease.*

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

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Offices and Representatives in Principal Cities Throughout the World

*TM AMPEX CORP.

SPONSOR SPEAKS

Different and creative radio

Cynics who persist in thinking that "all radio stations are alike" will do well to investigate the extraordinary record of station WGAY, Washington, D. C.

Since 1 June, 1959, WGAY has been on the air as the "Voice of Government People" broadcasting minute-long announcements of government news at every 15-minute break to the 400,000 government workers in the Washington area.

In less than three months, WGAY's new creative approach to public service has won a large audience, and plaudits from the *New York Times*, the *Washington News*, advertising leaders and members of Congress. Rep. Joel T. Broyhill has read into the Congressional Record a lengthy tribute to WGAY's program schedule of uninterrupted good music and government news.

Surely, here's proof that radio stations can be different and can be creative, without copying each other's service.

Salute to a veteran editorializer

Back on 23 April 1951, SPONSOR, in one of the first trade journal editorials ever written on the subject, encouraged radio and tv stations to engage in energetic and aggressive editorializing on the air.

Our Sponsor Speaks column on that date quoted at length the views of Daniel W. Kops, one of the pioneers in the then uncharted field of broadcast editorializing.

During the past eight years, Dan Kops, now president of WTRY, Albany-Troy-Schenectady, and WAVZ, New Haven, has helped hundreds of others to enter this challenging broadcast area.

Recently, he has been honored by being chosen co-chairman (radio) of the NAB's Committee on Editorializing. And only last week, he opened the annual meeting of the Associated Press Radio and Tv Association of which he is president.

We're proud to salute an old friend, and a veteran fighter for the editorial viewpoint.



THIS WE FIGHT FOR: *A more realistic view of ratings by agencies, advertisers and stations. Ratings are valuable quantitative data, but are not complete guides for air media selections.*

10-SECOND SPOTS

Birdland: Powell Ensign, exec. v.p. of Everett-McKinney, Inc., passed along to us the script of a program feature by the New York State Radio Bureau on the subject of "The Hermit Thrush" which contained this illuminating passage—"Both the male and the female hermit thrush . . . look alike. In fact, the birds can't tell each other apart! When the male has picked out his nesting territory, he chases all the other thrushes away—including the females." *That's carrying the hermit business too far.*

Thinking man: On *I've Got a Secret* (CBS TV), a guest once impressed the panel by showing seven miles of string he had saved. Asked Garry Moore, "Is this your hobby?" "No," said the guest, "this is my secret. For a hobby, I collect lead pencils."

Definition: A "calculated risk" is 10% calculation and 90% risk.—Frank Hughes.

Dram for Dracula: Tv horror movies have inspired a new cocktail for vampires: blood and vodka. It's called Tomato Mary.

Statistician: Ira Cook, star of his own show on KMPC, Hollywood, has received from record companies to date over 3,000 45-speed records and 660 albums. On this basis, he's worked out the following data on a d.j.'s problems with "time and space." The 45's, if stacked in a pile would come to 20 feet high. Albums average 12 songs per. or total of 7,920 two-and-a-half minute numbers which would take 137.3 days to play.

Quote: "Very few of us are here because anyone really wanted us to be at the moment of conception and fewer of us will leave of our own will. Long life is a privilege granted to a great many more of us nowadays than formerly and I believe we make a mockery of it if we fail to do three things: strive for personal excellence, strive to leave the world a little better for our passage, and try to learn to live without fear."—Arthur Godfrey in *TV Guide*.

No mystery: Not all the horror movies on tv are so labeled.—Charles V. Mathis.



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All three of the latest, nationally recognized and respected surveys* show an outstanding viewer preference for KRLD-TV, Channel 4 in Dallas. To reach the 675,000 TV Homes in the great Dallas-Fort Worth Market, choose the BONUS BUY . . . KRLD-TV. Ask a Branham man.

*Telepulse, June '59; Nielsen, July '59; and ARB, August '59



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THE DALLAS TIMES HERALD STATIONS



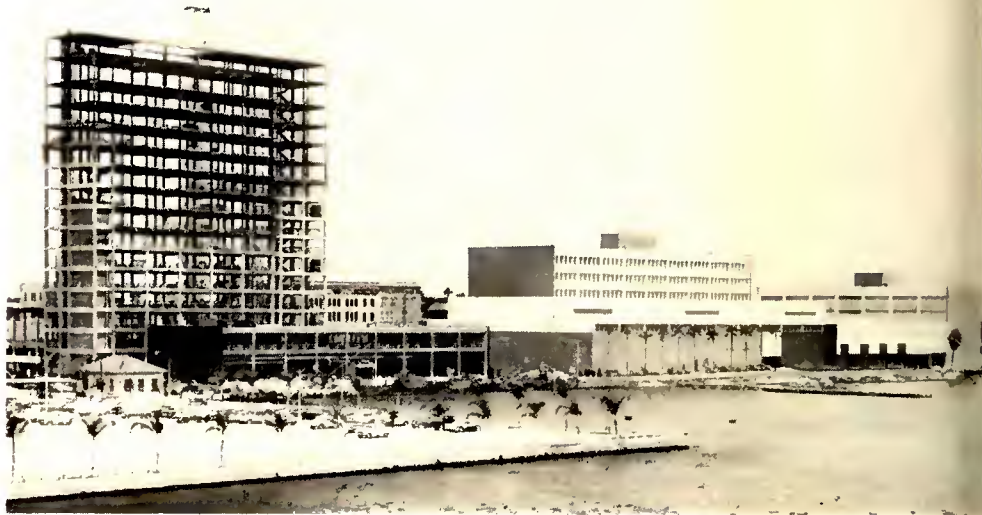
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MAXIMUM POWER

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TV License: KRLD radio 1080 CBS outlet with 50,000 watts

You can't cover growing Jacksonville



without WFGA-TV

"Busting" at the seams describes Jacksonville's tremendous business growth. In every section of Florida's Gateway City and particularly along the bustling St. Johns River waterfront, new modern buildings such as the 16 story City Building (left) and the County Courthouse are adding to the beauty of the city.

But the beauty of a city does not lie in its buildings alone. The real beauty is reflected in its growth . . . and such is the case with Jacksonville, which has registered an amazing 665% increase in population since 1900 . . . and it's still growing! That's why you can't cover Jacksonville effectively without WFGA-TV. No one station dominates the rich \$1 1/2 billion market, but only WFGA-TV offers the best of two great networks—NBC-ABC.

CHANNEL

12

WFGA-TV

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