

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## TV GETS SET FOR THE BIG TOY PARADE

Spot, nets coffers may get \$9 million from toy makers this year—up \$6 million over '58

Page 29

## Adman's dream comes true—the Henderson agency

Page 34

## Profile of the radio-active housewife

Page 39

## CBS' 'Handy Andy' for harried timebuyers

Page 44

PORTLAND, OREGON

announces the appointment of

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

as its national sales representative.

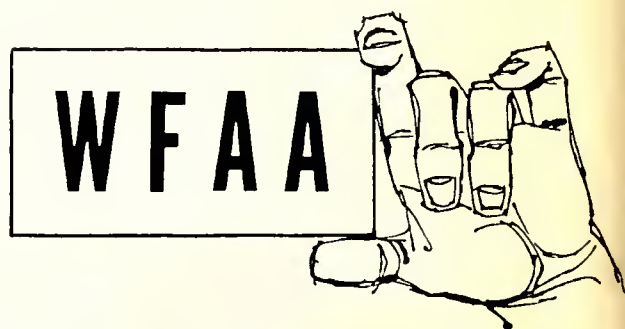


THE  
*Quality*  
TOUCH

*Jewelry design by BELLOCHIO — I*

From pencil sketch to exquisite finish, only the brilliance of the precious gems outshines the quality reflection of the master jewelry designer.

When this same "quality touch" is possessed by great television and radio stations, the all-important quality reflection shines in many ways!



radio & television • dallas

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

*Represented by*

Edward Petry & Co., Inc.

*The Original Station Representative*

## DES MOINES TELEVISION

# FACTS

The most recent TV audience measurement made in this market (Nielsen, July, 1959) revealed that KRNT-TV delivered more television homes than its competitors.

The survey by ARB in January of 1959 showed the same thing.

### **SPECIFICS:**

(from Nielsen, July, 1959 survey, homes viewing)

Paar on KRNT-TV leads against movies by **19.8%**!

The KRNT-TV 10:30 PM strip of local and syndicated half-hours leads against movies by **21.9%**!

The KRNT-TV 10:00 to 10:30 PM local news, weather and sports leads against news - weather - sports by **46.6%**!

And here is something to think about. Among local advertisers, where THE TILL TELLS THE TALE, KRNT-TV consistently carries more local advertising than its competitors combined!

### **MORE SPECIFICS:**

KRNT-TV carried over **80%** of all the local business in 1958!

KRNT-TV carried over **79%** of all the local business in 1957!

KRNT-TV carried over **80%** of all the local business in 1956!

So far in 1959, KRNT-TV's local business is running at about the same ratio. Yes, when that cash register must ring in order to stay in business, those who know the stations best choose KRNT-TV four to one!

## DES MOINES TELEVISION

# KRNT-TV CHANNEL 8

A COWLES STATION REPRESENTED BY THE KATZ AGENCY, INC.



# how to get AHEAD in Knoxville



... it's easy! Just use our sharp signal to cut out your competition. WBIR-TV has the most top-rated shows ... call your Katz Man for details.

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

© Vol. 13, No. 41 • 10 OCTOBER 1959

**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: Superior 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A.. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

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**strong links pull more sales  
in Texas' Major Market**

**Now... the strong sales potential of  
America's 15th largest market...**

**HOUSTON**

**...linked to the strong,  
cost-efficient... facilities of...**

**KTHT**

**790 kc. • 5000 watts  
are sold nationally by...**

**AVERY-KNODEL**

INCORPORATED

exclusive national sales representative

NEW YORK

ATLANTA

DALLAS

DETROIT

SAN FRANCISCO

LOS ANGELES

CHICAGO

SEATTLE



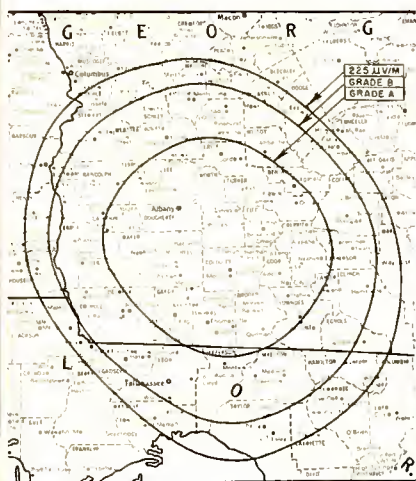
Between Atlanta  
and the Gulf . . .  
the only primary

# NBC

outlet is . . .

## WALB-TV

CH. 10—ALBANY, GA.



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

## WALB-TV

ALBANY, GA.  
CHANNEL 10



Raymond E. Carow, General Manager

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

One Rate Card

# NEWSMAKER of the week

*The big question occupying Madison Avenue's attention this week is whether CBS TV's revolutionary rate card change will open a Pandora's box. Effective 1 April 1960 the network will sport a new discount structure under which advertisers will pay less for early, more for late evening shows.*

**The newsmaker:** William H. Hylan has spent his entire working life with CBS. But there probably have been few times during this 22-year period which have witnessed more soul-searching at the network than that which preceded the okay of CBS TV's new discount structure. For the first time in video's brief, hectic history a network tv sales chief (Hylan is vice president of sales administration) has been telling clients that their network time costs will depend on what time of the evening their show runs.

There is no change in the basic rate structure: gross time cost in the evening will not vary by time periods. However, the age of tape has brought about one significant revamping in the calculating of an advertiser's gross. Henceforth, station rates will depend on New York time and not local time as heretofore. The reasoning behind this is that, aside from the complications involved in the calculations for each station, there is now, with tape, a standard repeat pattern. This means the web and client can safely estimate the value of each originating time in terms of homes using tv.

There are two prime aspects to the new discount structure. One is the new time-period discounts. These provide (1) a 10% discount for evening shows aired before 8 during the winter season and (2) discounts ranging from 35 to 45% (depending on the time period) during the 13-week summer season beginning 1 June. While the summer discounts work out to about 10% over 52-weeks—which is little change from the old annual discount—for the first time summer-only advertisers will benefit. The other aspect is that station-hour discount has been lowered for winter season programs broadcast between 9 and 10:30 p.m.

The net result is that clients broadcasting between 6 and 8:30 p.m. will get higher discount maximums while those on between 9 and 11:30 p.m. will get lower discount maximums. The discount spread for 52-week advertisers now ranges from 19 to 34%.

While all networks have attempted to overcome advertiser reluctance to buy early evening and summer by deals and program contributions, CBS feels that such cost manipulations are basically an inefficient form of selling—one normally confined to a limited list of clients. Now, the entire gamut of advertisers are CBS prospects.

Will the other networks follow CBS' lead? To those in the know, it is hard to see how they can avoid it. As for spot rates, a CBS study indicated the spread for announcement rates at 7:30 and 9 p.m. is already greater than the CBS discount spread.

# SHOWMAN WITH A SENSE OF VALUE WILL I AM SHAKESPEARE

William Shakespeare understood people. "The play's the thing" . . . and his plays transmuted the values of his time into a living image of his world, valid for all time. William Shakespeare sold the world of Elizabeth I to all of history. A great showman . . . but above all, a great salesman. The Show's the Thing at WRIT . . . creative showmanship directed toward presenting the value of your products, services and ideas with impact to the greatest possible audience. Our people are showmen in presenting the News and Music, *and your message* . . . and salesmen in every creative presentation to our audience—your market. In Milwaukee, WRIT transmutes the values of our time into creative selling messages for you. Above all, WRIT is a salesman.

**W R I T**

Buy RADIO when you buy media Buy BALABAN when you buy radio Buy WRIT when you buy Milwaukee and you BUY the people who BUY

WIL St. Louis  
KBOX Dallas  
WRIT Milwaukee

**THE BALABAN STATIONS**  
*in tempo with the times*

John F. Box, Jr., Managing Director  
Bernie Strachota, General Manager  
Sold Nationally by Robert E. Eastman







## **"Brennan in for WGN"**

**Terry Brennan**, former All American and head coach from Notre Dame, is "color man" on WGN Radio's Midwest College Game of the Week\* this fall—another example of that "something extra" which Midwest listeners have come to expect from WGN Radio.

*\*Sponsored by General Tire & Rubber Company and Oak Park Federal Savings & Loan*

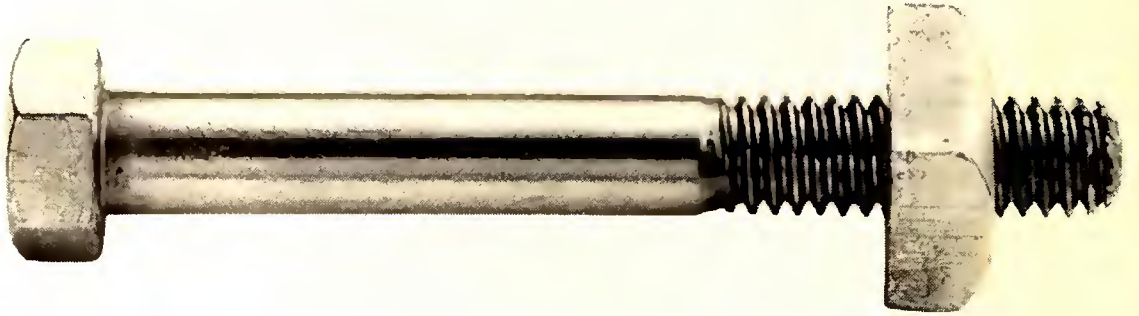
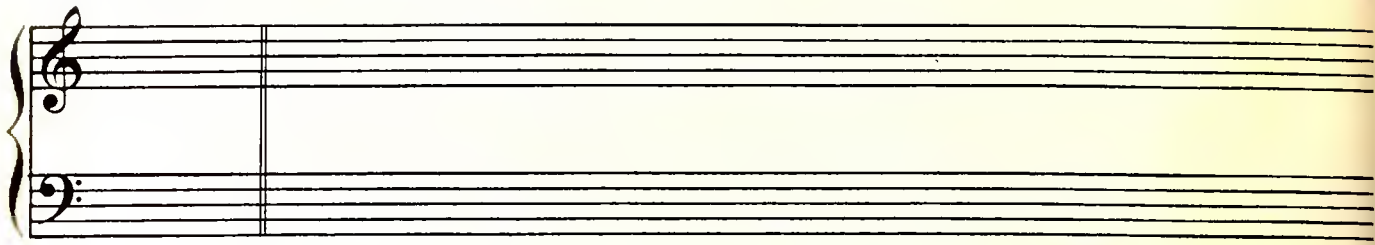




**Other "extras" are:** • On Cubs' baseball, former player-manager, Lou Boudreau • On Bears' Pro Football, former all-star pro guard, George Connor • Greatest all-round sports staff in the nation composed of veterans Jack Brickhouse, Vince Lloyd, Jack Quinlan and Lloyd Pettit.

**Add to this** the best in music, public service programming and top personalities—it's no wonder WGN Radio reaches more homes than any other Chicago station!

**WGN RADIO-CHICAGO**  
THE GREATEST SOUND IN RADIO



## *It's what's between the music that counts!*

"THE NUTS AND BOLTS OF RADIO," by George Skinner,  
The Katz Agency's Director of Radio Programming Services, could easily  
have been titled "It's What's Between The Music That Counts."

For this book discusses in detail *all* the elements that  
go into the creation of a successful station "sound image":  
what they are and how to make them work.

Because we believe that effective programming patterns should  
not be locked in vaults but should be passed around for the  
improvement of the medium as a whole, The Katz Agency is making  
"The Nuts and Bolts of Radio" available, upon request, to all  
those in the business of radio broadcasting and advertising.

**THE KATZ AGENCY** INC

666 FIFTH AVENUE • NEW YORK 19, NEW YORK

---

**RADIO DIVISION**

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

## Reps at work

**Frank McNally**, Headley-Reed, Inc., New York, is concerned by the number of stations which he feels have been deluded by rating figures, and program accordingly. "I think things have become so confused that a few very basic statements are needed to clear the air. Advertisers want to sell the public. Fine. Radio has proved itself to many advertisers as the outstanding medium to do the job for them. Sales records have been impressive. All well and good. But, broadcasters, in order to retain this high degree of respect and success, must be progressive. There's the rub. Agency buyers tend to place too much emphasis on a station's numbers, which in turn may be greatly influenced by the teen-age audience. Now a commercial on this type of station may never penetrate the listener's mind, let alone create an impulse to buy." Frank feels that stations must have a balanced program format and reach a wider range of the market where more total buying power is concentrated. "Sales made on the local level attest to the fact that stations which are constantly striving to serve their community will survive long after the 'beat rocks' run to the ground."



**Ralph Guild**, Daren F. McGavren Company, Inc., New York, is perplexed by the naive attitudes of certain admen concerning the economics of running a radio station. "It seems incongruous for media personnel to complain about both 'double spotting' and 'high rates.' The only way a radio station can avoid 'double spotting' is to make enough money 'single spotting' to pay expenses and show a reasonable profit. Should the client want his campaign aired on a station that gives some thought to programming, rather than one which just spins records, he must expect to pay for it. The cost of running a radio station in today's competitive market has skyrocketed, and in most instances rates have not gone up in proportion to expenses." Ralph points out that,

aside from higher salaries paid to a larger staff, major recent refinements of standard equipment and new technological developments account for an imposing slice of the up-to-date station's budget. "Stations have taken these steps to provide improved service and coverage. Unless the agencies are willing to accept reasonable increases in spot costs, they will ultimately force multiple spotting."

a



"flock



"o' spots"



never

never...



...opened a



market...

...created

distribution...

...stimulated

sales...

ONLY  
A CAREFULLY  
SIFTED  
SCHEDULE  
COMBINED WITH  
YOUR IDEAS

and the  
unique Bartell  
touch of...



# KYA SALESMANSHIP

# SHOWMANSHIP

# SCHOLARSHIP MAKE EVERY SCHEDULE A CAMPAIGN!



In one short year . . . KYA becomes dominant in the San Francisco Bay Area! Combining creativity, top ratings, low cost-per-thousand to produce responsive audiences, KYA is proud of its 85% renewal record. There's a reason . . . and the reason is results! Just as the entire industry looks to the booming Bay Area, so does Northern California look to KYA—for leadership!

**SALESMANSHIP** is ingrained in every air personality and a part of the Bartell station acceptance that puts every campaign in orbit.

**SHOWMANSHIP** is in the production that arrests, sparks and entertains.

**SCHOLARSHIP** is inherent in the thought, planning and pre-testing of every unit of sound that is broadcast.



These qualities are contagious! From station level to Group headquarters, to each Adam Young office, you'll find more than receptivity—or even sympathy—you'll get good ideas! (Ask McCann Erickson in Chicago.)

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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**VP-Assistant Publisher**  
Bernard Platt

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**Production Manager**  
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**ADMINISTRATIVE DEPT.**  
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Gilda Gomez

**strong links pull more sales  
in Minnesota's Major Market**

**Now... the Twin Cities new, strong facility is**

**KDWB**

**630 AM • 5000 WATN**

**Robert M. Purcell • President**

**John M. McRae • General Manager**

**A service of the Broadcast Division  
of Crowell-Coller**

**Now... KDWB... linked to the strong sales  
potential of Minneapolis-St. Paul,  
America's 13th largest market...  
is sold nationally by...**

**AVERY-KNODEL**

**INCORPORATED**

**Exclusive national sales representatives**

**NEW YORK**

**ATLANTA**

**CHICAGO**

**DETROIT**

**SAN FRANCISCO**

**LOS ANGELES**

**CINCINNATI**

**SEATTLE**

**1**

**reason  
why**

**SPONSOR**

**tops all  
impartial broadcast  
trade paper  
surveys of  
agency / advertiser  
readership**



six out of  
every ten copies of  
SPONSOR

go to  
readers  
who buy  
or influence  
the buying of  
radio/tv time.

SPONSOR  
is written  
for them.

through

SPONSOR  
they get  
what they need  
to keep fully  
posted every week.

# Commercial commentary

## Laxatives, deodorants, bras and girdles

That new report on the tv advertising of "personal products," recently released by a subcommittee of the NAB'S Tv Code Review Board, leaves me feeling sort of puzzled.

"Personal products," of course, is a wondrous classification that lumps together such juicy items as laxatives, deodorants, depilatories, body lotions, women's razors, toilet tissues, cold and headache remedies, corn plasters, callous removers, bras and girdles.

I suppose that fully 90% of the squawks and gripes about tv commercials concern these esoteric commodities and I wholly sympathize with anyone who tries to grapple with such a bristly, constipated and sometimes evil-smelling problem.

Under the circumstances, I think the committee—E. K. Hartenbower, KCMO-TV, Kansas City; Donald H. McGannon, Westinghouse Broadcasting and Gaines Kelly, WFMY-TV, Greensboro, N. C.—have done an extraordinarily honest and intelligent job.

They have carefully reviewed dozens of personal product commercials, and the complaints raised against them. They have thoughtfully analyzed the elements in some of these announcements which seem to offend good taste. And they have prepared a series of common-sense rules—what to seek and what to avoid in personal product advertising—which they offer as a "general guide to those who create and produce television commercials."

Their conclusion: There is an "urgent need" for a "self-examination" by broadcasters of advertising in this field.

### Creators, critics and censors

To such decent, honorable sentiments I'm sure most of us will breathe a fervent and thankful "amen."

Before, however, the last swelling organ tones of our hosannas die away, certain nasty, nagging questions intrude discordancies.

How, in heaven's name, can you make such recommendations stick? Do you honestly believe that stations and networks will enforce these standards? Do you think that agencies and advertisers will accept them?

Messrs. Hartenbower, McGannon and Kelly say their proposals will require the "ingenuity and cooperation of advertiser, agency and broadcaster—an unbeatable combination."

Sure, but can you get them to combine?

Without meaning to seem cynical or defeatist, I suggest that, in the matter of tv commercials, advertisers and broadcasters are often on wholly different sides of the fence.

The stations and networks are exhibitors of an advertising product they do not create or pay for. The advertiser and agency owe their primary loyalty, not to the television medium, but to the welfare of a single corporation.



YOU  
can  
reach



of Mississippi  
Retail Sales...

\$918,000,000

IN THE SOUTH'S  
FASTEST GROWING  
TV MARKET

Jackson, Miss.\*

with these Jackson  
stations

WJTV 12  
KATZ

WLBT 3  
HOLLINGBERY

\* Nation's business gains leader



when you're buying time in Virginia



UP WITH DON'T  
WIND

ANYTHING LESS THAN

# WRVA - RADIO

VIRGINIA'S LARGEST SINGLE ADVERTISING MEDIUM

take a minute to read these facts:

The dominant and powerful 50,000 Watt Selling Voice of Virginia's largest single advertising medium—WRVA-RADIO Covers:

Retail Sales . . . . .	54.2%
Food . . . . .	49.2%
Automotive Sales . . . . .	52.5%
Gasoline . . . . .	54.0%
Drug . . . . .	47.5%

# WRVA - RADIO

RICHMOND, VIRGINIA



REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.





We had a bunch of  
the boys\*  
in ...



\*local advertising agency men, and local advertisers.

... they

watched ABC's  
CLOSED  
CIRCUIT  
PREVIEW



... heard just a  
word or  
two about  
KVII-TV



and agreed ... the TV  
picture in Amarillo  
has changed!

LOCALLY,  
THEY'RE  
SOLD  
ON  
KVII-TV!



(Our local sales prove it ... fall  
nighttime is virtually sold out!)  
Take a tip from the local boys  
who really know the market ...  
buy K-7! Get the whole K-7  
picture from your Bolling man.

**KVII-TV**  
amarillo, texas

C. R. "Dick" Watts  
Vice-President and  
General Manager



Represented  
nationally by the  
Bolling Company

If you attempt to overlook or minimize these differences, or if you fail to understand that they often produce real conflicts of interest, you are grossly oversimplifying the problem.

I think it would be lovely if we could get the lions to lie down with the lambs, and have the creators, critics and censors of advertising all snuggled up together in the same cosy bed.

But look, fellows, let's be realistic.

The chief, and often the only, reason for the appearance of offensive commercials on tv screens is the fierce competition within the industries which originate them.

I'm told, for instance, that the drug industry—the fountainhead of "personal products"—has been under tremendous pressure from the AMA and other groups to change its tv treatments.

So far, though, with the notable exception of Miles Laboratories, a long-time champion of decency in advertising, most drug companies have been afraid of giving a copy edge to their competitors.

Do you think that under these circumstances their agencies—including such giants as Bates and Y&R—are going to be moved by a polite suggestion of "common sense rules" from an NAB committee?

Don't you think they may even resent being told how to create commercials by people who are not professional admen?

As a matter of fact, advertisers often resent hearing that they "owe" something to tv—over and beyond paying their bills.

Last year, Bart Cummings of Compton, stuck his neck out with a suggestion that networks and advertisers cooperate in donating prime time to public service shows of importance.

There were howls, growls and complaints (though not public ones) from big budget advertisers who felt they had no such responsibility.

If you talk with agencies and ad managers these days you'll find many thoughtful men who wish that the tv industry would set up and police its own rules—and free them of all public obligations.

### The two alternatives

Perhaps this is a feasible idea. Certainly it is one of two alternatives for solving the problem. In the field of "personal products" commercials it means setting up a tough, specific, no-nonsense code—and administering it absolutely with the unanimous support of all networks and principal tv stations.

Can this be done? Maybe, but it is going to require more iron in the broadcasting industry than I've seen so far. (At present, for instance, only four of New York's seven stations accept the Tv Code.)

Furthermore, I'm not at all sure that it is the right approach. I believe that the only lasting solution to the problems of offensive tv commercials must come from the advertisers themselves.

Top managements in "sensitive industries" (you've got to go higher than ad agencies and "creators" of tv copy) must be made to recognize that, for the privilege of using tv, they must accept its responsibilities.

This is a hard doctrine to sell. It will require a brand new kind of effort. It will be resisted at every turn. Many in the industry will be afraid that it will drive advertisers away from tv and toward other media.

But sooner or later I believe that tv must turn on its clients and demand that they share its obligations. I think the NAB committee has made a fine start. But there's a long rough road ahead.



SILK SARI DRESS BY DONALD BROOKS OF TOWNLEY

Positive in outlook, discerning about the new and the different, acquiring the best with a delight that is enchanting... a "metropolitan" personality.

# METROPOLITAN BROADCASTING CORPORATION

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





# 11<sup>th</sup> year of telecasting in the public interest



We are pleased to announce, as we enter the fall of our 11th year, that finer programs than ever are to be broadcast on WGAL-TV. To our friends, viewers and advertisers, we pledge for the future, a strict adherence to this long-established policy—programming planned to improve, entertain, inspire, educate and satisfy the many communities we serve.

**STEINMAN STATION • Clair McCollough, Pres.**

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



# SPONSOR-SCOPE

10 OCTOBER 1959

Copyright 1964

SPONSOR

PUBLICATIONS INC.

There's a dual-camp rush for the westcoast going on: (1) Network program people bent on getting started with freelance producers on material for the 1960-61 season and (2) jittery ageneymen for a look-around at what might be on hand if they have to cancel their present shows at the end of the 26-week cycle.

To seasoned Madison Avenue showmen the mood and mental attitude of the rush offer a curious study in jumping before the mold is set. They pose these questions:

- Wouldn't it be better for the hunt-bound ageneymen to spend the time improving what they've got than to concentrate on what they think are greener fields?
- How can the network people predicate their future programming stock on past performance—particularly as to types—when they don't know how the viewers will react at the rating polls to the new product just going on the air?

Planning ahead, they admit, is an imperative of tv, but it can be detrimental if the timing isn't right.

General Mills is taking its first stab at using the medium itself to apprise its national sales staff of all the company's tv ramifications for the 1959-season.

It will be done in November by closed circuit via ABC TV, with General Mills salesmen and their district chiefs gathered for the event at that network's affiliated stations.

CBS TV's latest effort to break down the seasonal nature of the medium is something that analytical minds among spot tv sellers have been urging for some time.

Their contention has been that tv's foremost problem was not getting business but increasing the number of spot users—or broadening their base—so that there wouldn't be those sharp seasonal valleys and peaks.

(See page 20 for reaction sumup to CBS TV's changes in discount structure.)

If you hold some shares of AT&T, you'll be interested in knowing the bill to the three tv net works for transcontinental circuits will tote up to over \$35 million for the current year.

The estimated allocation: \$13-14 million for CBS TV and NBC TV each and between \$9-10 million for ABC TV.

Point of comparison: Line costs for the four radio networks this year is expected to run jointly between \$13-14 million.

Tv, apparently is not going to let the magazines get away much longer with their methods of comparing ad exposure vs. tv commercial exposure.

NBC Research, in particular, is working up an analysis that will answer these magazine exposure studies.

What especially burns the researchers in tv is that the figures checked out for magazine ads are mostly bigger than the calculations shown for tv by Nielsen.

Another objective of the NBC TV project: To knock down the magazines' practice of automatically deducting 20-25% of potential tv home exposures on the theory that percentage of viewers are away from the set when the commercial is on.

Some of the stations carrying two tv networks have found, so to speak, more than one way to skin the commercial unit cat.

As observed by agencies checking logs: In the event of a network program promo not applying to them, such stations pass up the promo and link together two 20-second commercials. In the process they also pass up selling an ID.

**Ted Bates goes to the head of the class for the second consecutive "season" as the agency with the most gross tv network time billings.**

The top 10 agencies as compiled by LNA from 1 October 1958 to 30 June 1959:

RANK	AGENCY	GROSS TV NETWORK TIME BILLINGS
1	Ted Bates	\$32,585,000
2	J. Walter Thompson	27,358,000
3	Young & Rubicam	24,627,000
4	Benton & Bowles	22,160,000
5	Daneer-Fitzgerald-Sample	19,663,000
6	BBDO	18,024,000
7	McCann-Erickson	15,436,000
8	Lennen & Newell	11,032,000
9	Leo Burnett	10,169,000
10	William Esty	8,682,000

Note: In evaluating these rankings consideration should be given to the fact that much of the billings are credited to the agency of record and they are not representational of the money spent on programing.

P.S.: The collective billings for the above 10 agencies constitutes a little over 40% of all the tv networks for the nine-months period.

You can expect the competitors to eounter **CBS TV's latest broad changes in the discount structure** with some strong revisions of their own.

SPONSOR-SCOPE found the reaaction among agency media direetors to CBS' new discount pattern—revolutionary in one respect—somewhat mixed, **but the favorable sentiment decidedly outweighed the opposite.** A smattering of the pro's and con's:

- **Patterning the rate structure to set-usage levels provides a more precise value for the advertiser.** This realistic yardstick—revolutionary for air media—is tv's one big departure from traditions brought over from radio.

- **Setting different values for the various hours of the evening shows (1) the medium has become more competitive and (2) the networks had to yield to mounting pressure from advertisers more discriminating with their dollars.**

- The basic idea of allowing substantial discounts for summer recruits is commendable, but the plan contains marked **inequities for the 52-week advertisers.**

- The top night-time spenders (like General Foods, P&G, Campbell and Lever), who hold mid-evening spots. will, as a result of the novel time-period discounts, wind up with paying, in effect, rate increases. **General Foods agencies estimate the client will have to budget at least an additional \$500,000.**

The basic ehanges in CBS TV's discount structure:

- 1) Whereas the **station-hour discount goes up for the summer, late evening discounts for the remaining 39 weeks are reduced.**

- 2) **The dollar volume** for the network's over-all discount is **increased from a weekly base of from \$100,000 to \$130,000.**

- 3) **Prime-time advertisers occupying periods before 8 p.m.** are entitled to a special discount of 10% in the winter and 45% in the summer season.

- 4) **The same 45% summer discount applies for the 8-8:30 period, drops to 40% for the next half-hour and slides to 35% for the 9 to 11 p.m. span.**

**Barter has reared its head in network tv?:** As part payment for 12 daytime quarter-hours ABC TV took over from Coty six 30-minute films starring Maurice Chevalier. The Coty participations start next week and extend into May.

Coty (BBDO) will continue to use spot tv from time to time.

**Quite a mass of analytical data has been submitted to Colgate to help guide its future program-buying and other policies with regard to network tv.**

Among the studies was one showing **how average ratings and shares have fared since the three networks became closely matched** on audiences and others purporting to show that all the other big daytime advertisers are given to the **scatter plan concept**.

To illustrate what's been happening to **night-time audience quotients** as a result of the intensified network competition, one of the studies made these points:

1) **During the 1957-58 season 90% of the 30 top-rated shows got a share of 45% or better, whereas during the 1958-59 season only 23% of the 30 top-rated shows carved out a 45 share or better.**

2) **Only 18 of the 53 regularly scheduled newcomer programs in the 1958-59 season—or 34%—were continued under sponsorship in the 1959-60 season.**

Here's a chart of the breakdown by type of those survivors, with "successful" designating shows that got 10% or more above the average rating for all evening shows and "renewed" indicating programs that didn't do as well but were continued.

TYPE	TOTAL NEW SHOWS	SUCCESSFUL	RENEWED
Suspense-Crime	13	2	1
Westerns	10	6	1
Situation Comedy	8	1	1
Variety	8	1	1
Aud. Partic.-Panel	7	0	2
Adventure	4	0	0
General Drama	3	1	1
TOTAL	53	11	7

Note: The 18 shows that survived represented 34% of the total new shows.

**Colgate alone** among the seven biggest-spending advertisers in daytime network tv doesn't spread its participation among many programs, as shown herewith:

ADVERTISER	NETWORK	NO. ¼ HRS. PER WK.	NO. DIFFERENT SHOWS
P&G	CBS-NBC	34	9
Lever Bros.	ABC-CBS-NBC	16½	9
Colgate	CBS	11	2
Amer. Home	ABC-CBS-NBC	10	9
Sterling	CBS-NBC	7	9
Toni	ABC-CBS	6½	9
Gen. Mills	ABC-CBS-NBC	6	9

**One thing already revealed by the gigantic continuing qualitative media study being conducted by JWT: Tennessee Ernie is the hottest air salesman that's come up the pike since Arthur Godfrey.**

This performer, according to data compiled, not only gets a topnotch believability and likeability quotient but sells Fords like Godfrey used to sell teabags.

JWT's basic objective of this study, which has been going on for some time, relates to (1) all media and (2) the **relative effectiveness of each to selling** in specific cases.



Three significant job appointments in agency and network circles this week:

**Mort Werner as v.p. and director of Y&R's radio and tv department; Don Coyle as v.p. in charge of ABC's newly formed international division and Sig Michelson as president of CBS News.**

(For details see Agencies and Network NEWS WRAP-UP, starting page 68.)

Numerous sections of California will benefit, starting 26 October, from the spot radio and tv barrage that Liggett & Myers is unlimbering in behalf of its new Duke Cigarette (McCann-Erickson).

The original plan had been to confine the initial blasts to L.A. and San Francisco.

At the going rate the Duke will spend around \$3 million on spot over the next 13 weeks.

The three tv networks this August jointly did 12.6% better than they did the like month of 1959, bringing the plus margin for the first eight months up to 10.2%

The August 1959 gross time billings by network: ABC TV, \$8,205,520, plus 18.5%; CBS TV, \$21,238,979, plus 9.6%; NBC TV, \$17,743,026, plus 13.8%. Total for that month: \$46,743,029. Grand gross for the initial eight months of 1959: \$403,046,540.

Looks like the 20-second prime-time spot may, after all, wind up this quarter as a likeable sort among the authors of tv commercials.

Reps reported this week that agencies are latching on to 20's with alacrity—that is, after they've made a stab at requesting the now-hard-to-find minutes.

However, the calls for IDs is still in the problem area, as far as sellers are concerned, and some reps are suggesting that if this situation persists after the first of the year there may be need of a reappraisal of the ID's pricing.

ABC TV has embarked on a studied effort to induce some of the Jaek Paar show's advertisers to defect over to ABC's daytime schedule.

A client that's spending \$7,500 on Paar weekly was informed that for the same budget he'd get these comparative weekly advantages on ABC:

FACTORS	NBC TV	ABC TV
Cost-per-thousand	\$3.01	\$1.46
Home impressions	2,490,000	5,031,000
Women impressions	2,440,000	4,125,000
Different homes*	5,837,000	8,531,000

\*Over an average four-week period.

Tap a rep sales development director who's done a lot of traveling lately on what's awry about tv selling in the main and he'll tell you it's the misdirection applied in promoting the medium.

Shaved to the nub, the points he'll make are these:

- Because of the high stakes involved in tv, the summit of approach can no longer be the media director.
- Borrowing a leaf out of Sunday supplements, a lot of pressure must be exerted not only on the accountmen but the prospects' sales manager and field sales executives.
- There should also be a much closer working relationship with the marketing research people not only in the agency but in the prospective client's own organization.

**For other news coverage in this issue,** see Newsmaker of the Week, page 4; Spot Buys, page 60; News and Idea Wrap-Up, page 68; Washington Week, page 63; SPONSOR Hears, page 66; Tv and Radio Newsmaker, page 75; and Film-Scope, page 64.



## WFBM-TV more than doubles your Indianapolis potential

**for every 10 "gas dollars" spent in  
Indianapolis Trading Area . . . there  
are \$12 spent in its Satellite Markets.**

More cars than you might suppose are pumping up service station sales in the satellite markets—even more than in the 18-county Indianapolis area. That's why this big Mid-Indiana market *is* different . . . and why this bonus coverage on WFBM-TV can change your ideas about television marketing. Where else do you find such a widespread area

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



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



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

covered by just *one* station, with no overlapping basic affiliates of the same network? Where else are these satellite markets 15% richer and 30% bigger than the Metropolitan Trading Zone itself?

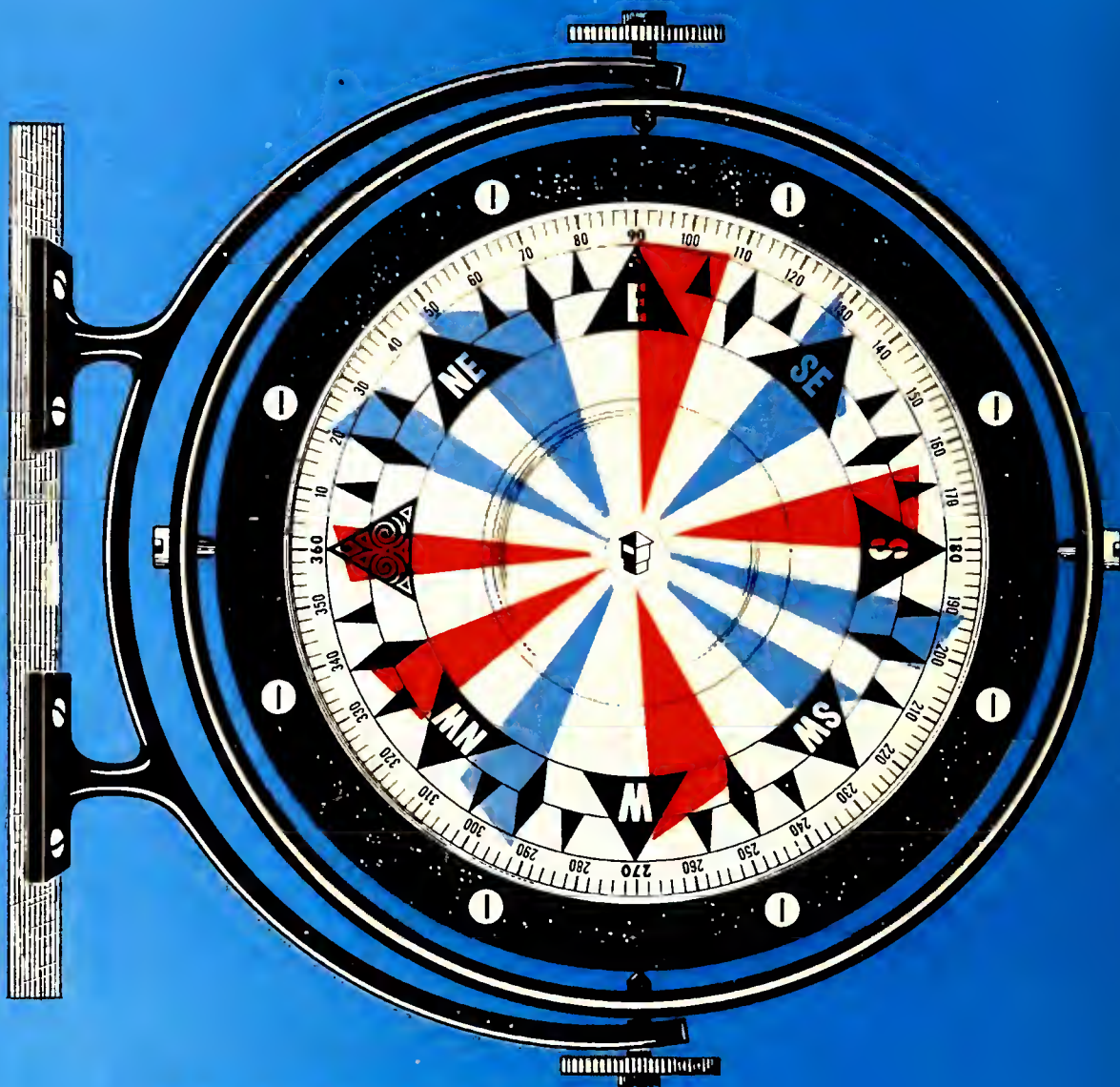
WFBM-TV dominates Mid-Indiana, because it is the only basic NBC outlet penetrating this market. Let us show you how to test regional marketing plans with amazing results. Write or call for more details.

Represented Nationally by the KATZ Agency



OUR 10TH  
ANNIVERSARY





in **Philadelphia...**

**YOU KNOW WHERE YOU'RE GOING**

with **WIBG**

First, by far, in Philadelphia — in every rating service . . .  
and still climbing! The Happy station, that's what they call us.  
50,000 watts going for you and the big accent is on sell!

Let us help you get those sales up.  
Call Katz or Jim Storer in Philadelphia  
at LOcust 3-2300 today, for availabilities.

a **STORER** station: National Sales Offices:  
625 Madison Ave., N. Y. 22 • 230 N. Michigan Ave., Chicago 1



## 49th and Madison

A bomb

Perhaps there are favorable comments to be made on your 19 September issue feature: "Tests Show 3 Reasons Why Commercials Fail"; however, I sincerely doubt it. James Witherell claims it's the "upper-middle-class" tastes of the nation's admen. Superb! Whatin'ell is the "upper-middle-class"? How do you define it? Is it economically categorized or is it socially defined? If economically, what are its limits: \$5,000-plus per year? If this is true, let Witherell be reminded there are Ph.D.'s making less than that . . . hence they are "middle" or "lower-middle" class and wouldn't understand the commercials anyway regardless of the number of letters after their name. If this "upper-middle-class" is socially defined, then there are no "bright young men" to understand the commercials because everyone knows that all society who are slum-dwellers are without doubt imbecilic creatures "yearning to breathe free" but without the intelligence to cope with their situations.

There is, true, an attempt at the socio-psychological significance of the commercial but it doesn't get off the ground. Examples given (8—count 'em—8) are poorly chosen. Nearly anyone with a year's experience in copywriting should know them. A wagging finger and a clucking tongue to SPONSOR for bothering with the article at all. It was not worth writing: unless, of course, it was for presentation to a "lower-lower-middle-muddled-class" copywriter. Too bad.

Chester Trouten  
continuity dir., WCUE  
Akron, Ohio

### All for versatility

"Should writers specialize or work in all media?" (Sponsor Asks, 12 Sept.) Of the three quoted experts who took stands on this question, Victor Bloede of B&B gets my vote. (Please turn to page 28)

**KBIG** is loaded with advertisers who prove good copy and FRESH AIR just can't miss! Radio Catalina's new programming format is a potent sales weapon . . . hitting a responsive audience throughout Southern California at an average 71% less cost than other major regional stations.

**FRESH AIR**  
triggers  
sales  
success

**SHOPPER'S MARKETS:**  
3 minute interview show brings "constant volume climb . . . over 2,000 inquiries a month."

**VON'S GROCERY:**  
after 7 years, expands program buy from 5 shows to 27 a week.

**NATIONAL PAINT:**  
minimum spot schedule "increases demand for decorating offer . . . builds store traffic for all dealers."

**HOUSE OF NINE APPAREL:**  
boosts 6 year spot schedule to all-time high of 192 a month.

**NORTHWEST ORIENT AIRLINES:**  
weekend programming "stretches advertising dollars . . . provides greater impact, and low-cost coverage."

Now available . . .  
complete new KBIG  
reference file.

**KBIG**  
740 kc/10,000 watts  
Radio Catalina

John Poole Broadcasting Co., Inc.  
6540 Sunset Blvd.,  
Los Angeles 28, Calif.  
Hollywood 3-3205

National Representative:  
Weed Radio Corporation

**MORE THAN EVER!** Long the number one station in the nation's number one market today WCBS-TV offers advertisers even *more* than the *biggest* audiences in all television.

Channel 2 viewers are also the *most responsive*, as proven in a new, full-scale depth study conducted by the Institute for Motivational Research, in association with Market Planning Corporation (an affiliate of McCann-Erickson). Example: when asked which of New York's seven channels "has more of the programs that really make an impression, the ones you talk about," 2 out of every 3 respondents interviewed named WCBS-TV. Conversely, when asked which channel was being

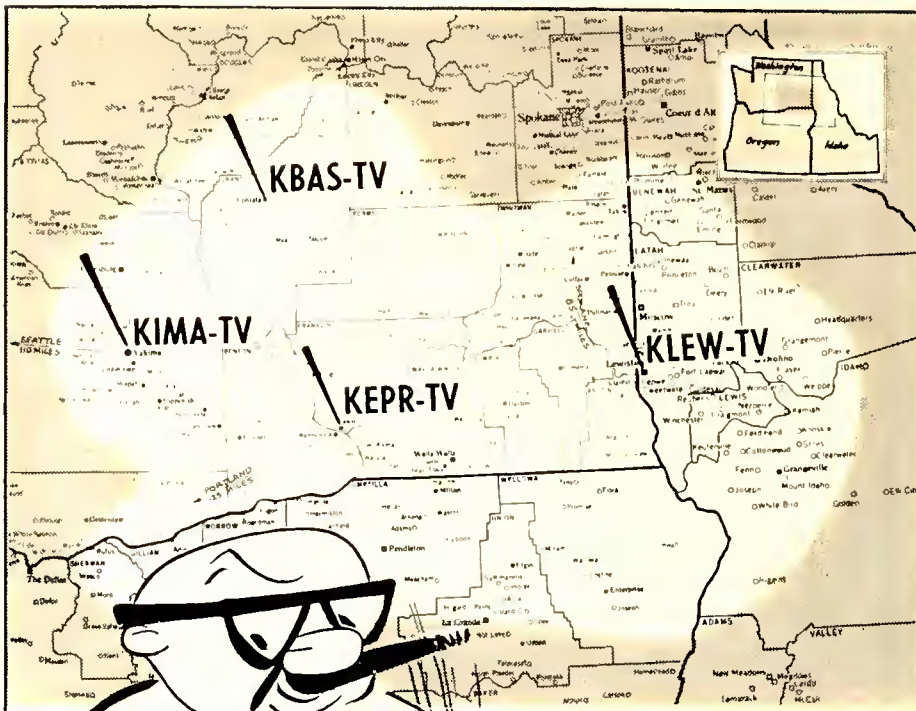


ferred to in this statement, *"they don't seem to have many new programs—I've seen most of them before,"* only 2% mentioned WCBS-TV—compared to 85% who named non-network stations.

Outcome? A distinct "climate of responsiveness" resulting in more anticipation, more *active viewing* on the part of Channel 2 audiences. And, according to the Institute's report, *"far greater attention and interest in both programs and commercials seen on Channel 2!"* Call WCBS-TV or CBS Television Spot Sales for more of the findings which demonstrate why, now *more than ever before*, New York's blue-ribbon advertising medium is CBS Owned Channel 2... **WCBS-TV**

# REAL!





## Smidley, you've done it again!

You just can't get it through the old noggin. You can't cover the Pacific Northwest without Cascade. Why Smidley, this Cascade four-station network wraps up a market with more food sales than Toledo or Oklahoma City. You get the picture, Smid? They've got an E.B.I. that tops Indianapolis or Newark. And get this! Cascade Television is the only network serving the entire market. Let's not pass it up again.



# CASCADE TELEVISION



**KIMA-TV** YAKIMA, WASH

**KEPR-TV** PASCO, RICHLAND, KENNEWICK, WASH

**KBAS-TV** EPHRATA, MOSES LAKE, WASH

**KLEW-TV** LEWISTON, IDA

**For Facts and Figures:**

National Representatives:  
**GEORGE P. HOLLINGBERRY Company**

Pacific Northwest:  
**MOORE & ASSOCIATES**

### 49TH & MADISON (Continued from page 25)

Postscripting his view, may I submit these additional premises:

1. Losing transference of media impressions, and resultant sponsor image, is a risk when copy assignments are departmentalized into print or radio/tv. Realistically, of course, one copywriter cannot often execute one national campaign. But at least give the last dance to the fellow who brought the idea!

2. Particularly insofar as slogans are concerned, the combination copywriter will anticipate snags in adaptation to either print or broadcasting.

3. The art approach in print and tv overlaps enough to warrant inclusion of the copywriter as a buffer in planning stages for both, e.g., a magazine photograph can be the tv writer's raw material.

And a hitchhike on the above for Sponsor Asks: *Should writers specialize or work?*

Marilyn Lees  
copywriter  
Botsford, Constantine & Gardner  
Portland, Ore.

### Imports have air problem

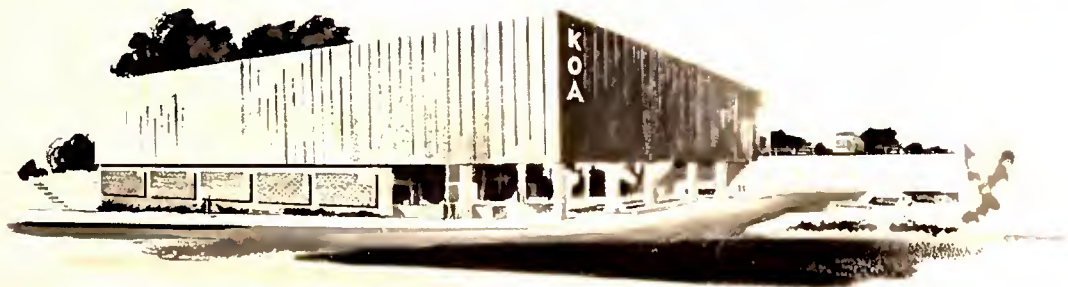
Re your two-part story on Detroit's use of air media for their car advertising (SPONSOR, 26 Sept. and 3 Oct.). I'd like to shed some light on the much underplayed foreign side of the picture. Everyone knows that imported cars are now a billion dollar industry, but strangely enough many radio and television station salesmen and their reps continue to think of this field as a catch-all. There seems to be very little recognition of our problem, which is to establish first identity and then reliability.

Because we need identity with a specific group we have to be on, at or around the same time each day, because we want to impress viewers or listeners with our reliability, we need a local peg or personality, and finally, because our budgets don't match those of Detroit, we can't go for spectaculars or for special events.

What we can go for, and what we in the imported car field would like from radio and tv, is time salesmen who think in terms of what we need, not what they have available.

Kingsbury E. Moore  
pres.  
Kingsbury E. Moore Adv.  
Hempstead, N. Y.

the better to serve our audiences & clients

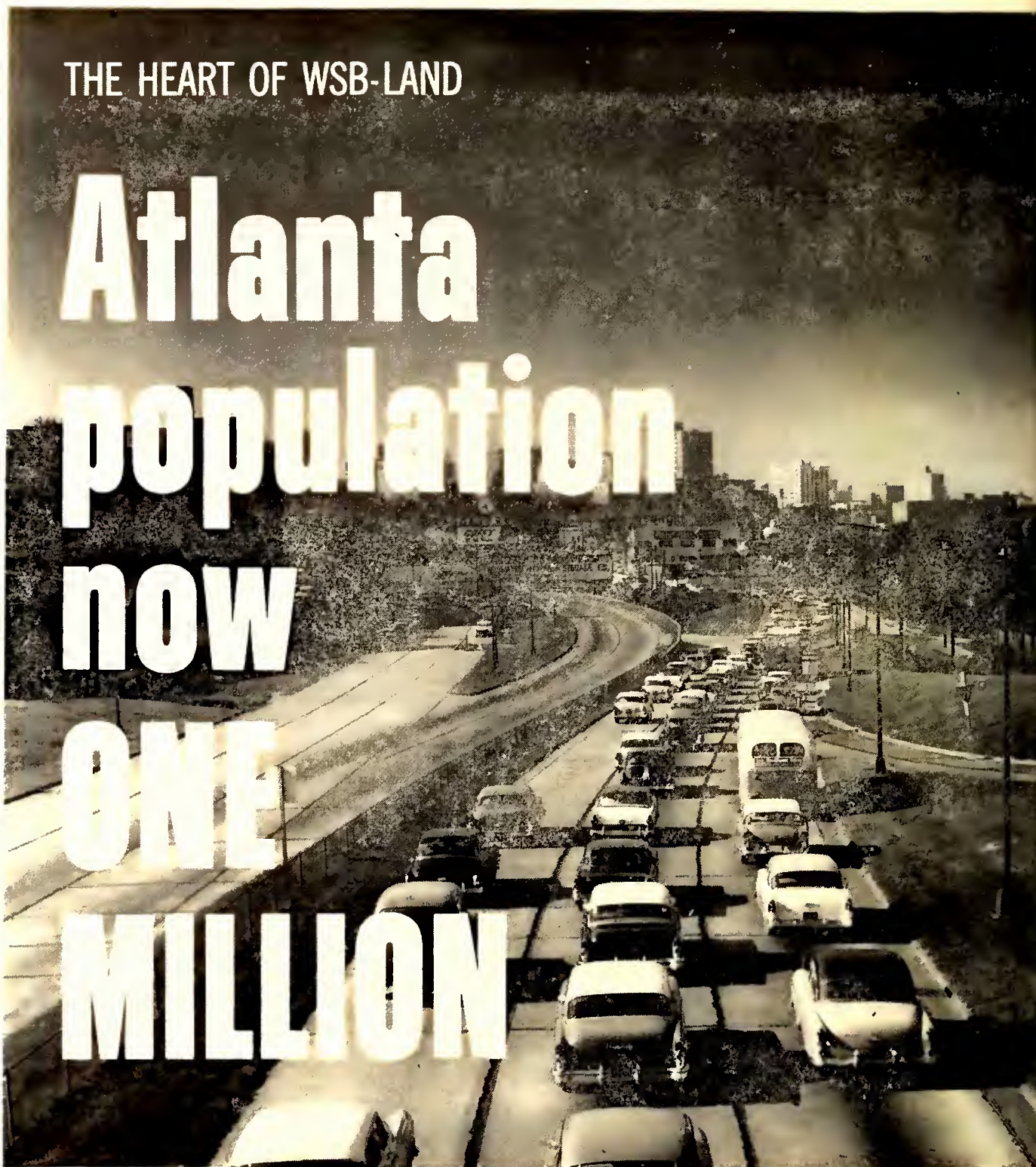


**KOA-KOA-TV** now operating from the finest broadcasting facilities in the rocky mountain west • NBC in Denver



THE HEART OF WSB-LAND

# Atlanta population now ONE MILLION



There now are one million men, women and children in Metropolitan Atlanta. Or by the time you read this, perhaps more. Newcomers are arriving by plane, train, car and stork at the rate of 516 per week.

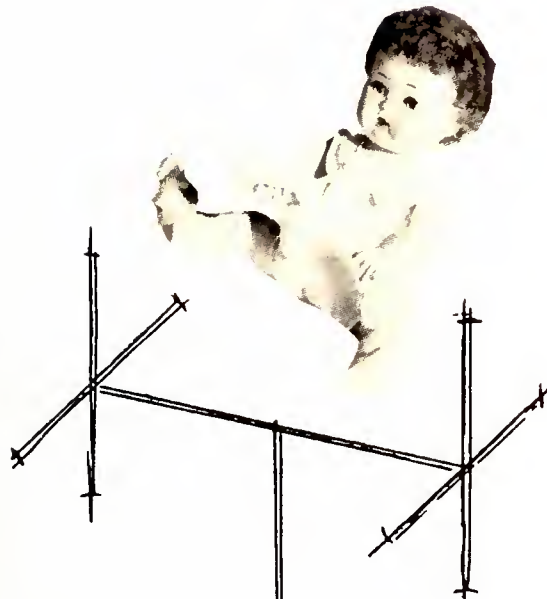
Atlanta is the dynamic, hard-working, good living heart of that vast region served and sold by WSB Radio and WSB Television. We invite you to share the rewards of this great and growing market's present and future.

ATLANTA'S

**WSB RADIO**  
**WSB-TV**

Affiliated with The Atlanta Journal and Constitution, NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton





# HERE COMES THE BIG TV TOY PARADE!

- ▶ 'Perfect ad medium' may get \$9 million from the toy companies this year—\$6 million more than in 1958
- ▶ Expanding markets, tv's demonstration potential, draw big and small toy makers into spot and network

**T**v channels are being readied for the biggest toy parade ever to march across the nation's screens. An estimated \$9 million—some \$6 million over 1958 figures—will be poured into the medium by enthusiastic toy manufacturers this year.

Tv, according to Melvin Helitzer, director of advertising and public relations for Ideal Toy Co., is the "perfect ad medium" for the toy manufacturer. Nor is he alone in his opinion.

SPONSOR, in surveying the upcoming heavy selling period for the industry, finds 55 major toy companies on the

air this fall heralding their Christmas lines (for complete list, see page 32)—proof indeed that the toy makers know television's persuasiveness with mothers as well as children. This figure is a minimum number, including only the *majors* who are buying network programing or intensive spot and local schedules in multiple markets. The number of sponsors rises into the hundreds when you include (a) jobbers and wholesalers advertising regionally or locally and (b) toy retailers, who were among the first in their industry to recognize the sales potential in local tv programs.

Dollar figures show a phenomenal gain in tv toy investments for both networks and stations, with 1959 setting what even two years ago would seem to be an incredible record of growth. In 1957, for example, the total tv investment for spot and network was \$2.1 million—\$1.6 million for spot and \$506,000 for network, according to the Television Bureau of Advertising.

Yet last year time sales to toy companies were hiked some 30% as the total figure grew to \$3.5 million—\$2.8 million in spot, \$681,000 in network.

Current figures show even more definitively that all of the major toy firms have jumped on the tv wagon. TvB reports sales for the first half of this year are up 40% compared with the same period last year—and the big selling season is yet to come. Here are the first-half figures: spot, for six months in '58 and '59: \$500,000 vs.

## Toy companies using tv this season\*

Admiral Toy (s)	Kiddyland (s)
American Character Doll (n)	Kuiekerboeker Toys (s)
American Flyer (n)	Kohner (s)
American Metal Specialties (n)	Lionel Toys (n), (s)
Amsco (n)	Lowell Toy Mfg. (s)
Benay-Albee Novelty (s)	Louis Marx (n)
Big Top Games (s)	Mattel (s), (n)
Blockraft (s)	Newark Felt Novelty (n)
Milton Bradley Games (s)	Parker Bros. (n)
Carnell Mfg. (n)	Playskool (n)
Climax Industries (s)	Playtime Products (s)
Colorforms, (s), (n)	Radex Stereo (s)
Crayola (n)	Rainbow Crafts (s), (n)
Dart (s)	Remeo (s)
Dennis Play Products (s)	Revell (s)
Donnell Toys (s)	Sawyer-Barker (s)
Emenee Toys (s)	Schwinn (n)
Fun Bilt Toys (s)	Standard Toykraft (n), (s)
General Toys (s)	Stori-Views (n), (s)
A. C. Gilbert (s), (n)	Structo Mfg. (n), (s)
Gong Bell Mfg. (s)	Tarrson (s)
Hassenfeld (s)	Tonka (s)
Highlander Sales Co. (n)	Toy Shop (s)
Hill Toys (s)	Transogram (s)
Hublely (s)	U Toys (s)
Ideal Toy Corp. (n), (s)	Various Toys (s)
K Toys (s)	Welded Plastics Corp. (s)
Kenner (s)	Wonder Books Inc. (s)

\*Sources: SPONSOR survey of networks and station representatives; *Toys and Novelties* magazine; TvB. (n) designates network sponsorship; (s), spot programming and/or announcements. Spot includes both local station and national station representative business.

\$1,279,000; network, for the first seven months of each of those two years, \$189,824 and \$476,495.

Projecting these figures—with the first half of the year accounting for about 20% of total toy advertising and the second half for the remaining 80%—you arrive at the estimate of \$8.7 million being invested in net and spot time this year. The biggest share of this will go to spot (which currently has 43 toy clients compared with network's 19).

Tv's effectiveness as a sales force was really discovered by the small toy manufacturers, who invested heavily in money and time to develop formulas which pushed their companies to new sales records. But the big ones have now moved in en masse and are spending unheard-of sums for the toy industry.

Ideal Toy, which three years ago had a total budget of \$300,000, may well spend \$1 million on tv alone next year. Its tv sum is currently budgeted at more than \$500,000, which pays for the annual Macy's Thanksgiving Day Parade on 100 NBC TV stations (the company's fifth year of sponsorship) and for commercials in 29 cities. Its New York City schedule, alone, calls for 66 one-minute announcements weekly on a total of six stations.

Mattel, which is introducing its own network show, *Matty's Funday Funnies* on ABC TV, has doubled its budget this year to a reported \$800,000 for tv. And Louis Marx, venturing into television for the first time this year, has tagged \$1 million-plus for tv and has picked up six network shows.

Here are some of the marketing factors which are influencing toy

Photo courtesy of Toy Guidance Council











# AGENCY IN EXURBIA: THE HENDERSON OPERATION

➤ **South of Madison Avenue—in the Blue Ridge Mountains—an adman builds a powerhouse of creativity**

➤ **In less than a year, Henderson Agency has picked up four new accounts, bills nearly \$6 million in tv**

**C**ommuters to Madison Avenue who have trouble putting together a dream of Adman's Heaven, might try these specifications for size: A modern two-story agency in the lush setting of the Piedmont at the foot of the Blue Ridge, where climate is temperate the year-round. Adjoining the agency, a swimming pool to which the personnel have privileges. Plenty of parking area, for here everyone drives to work (you can live in the country and still be home from the job in five minutes). Across the highway (attention, adgals!), a complete shopping center. About 12 miles away, a new \$1 million-dollar country club.

The above description fits the Henderson Advertising Agency, of Greenville, S. C., to a tee, so one might think there'd be a line of applicants

stretching from the Biltmore Bar right down to South Carolina By-Pass 291. Yet Jim Henderson himself was in New York last week setting up machinery for the recruiting of 10 more personnel for tv production, art, copy, research, media, and as account execs. The agency already has among its key personnel, expatriates from C&W, BBDO and Y&R.

The latest expansion in personnel reflects an expansion in business; in the past five months Henderson Advertising has picked up four new national accounts:

One of these is Miles Laboratories for the introduction of a brand new product. This account was acquired in June. Just recently the agency was named to handle the textiles division of Dayton Rubber Co. and Her Majesty Underwear. The name of the

fourth new account will be released shortly.

Henderson Advertising Agency spans the era of tv; has grown along with it. It began in 1946, although the idea preceded it by three years when young Jim Henderson, a native of Atlanta who had gone to Greenville, S. C. High School, and had studied engineering at Clemson College, took an aptitude test in an Army hospital, learned he was least-fitted to be an engineer, best-fitted to be an adman. At Clemson, while studying engineering, he had spent all his extra-curricular time running the college radio station and newspaper. Out of the Army in 1943, with a new direction, he joined General Foods in New York, moved in his sales and sales promotion job to Denver, where he became an account executive at Curt Freiberger Agency and went to school nights at the University of Denver. In Denver, he graduated in advertising, also got married to a Denver girl.

Although Greenville, S. C., had been his home only during his high school years, it had left an indelible impression on the mind of Jim Hen-

derson. In the years between, Greenville had grown up too. (Today it is a community of about 100,000 souls and is figured to be a key link in the exurbia south of the Mason-Dixon line, a community of vast growth potential.)

Bouncy, opportunistic Henderson apparently spotted these possibilities back in 1946. He borrowed \$500 from his bride, and they returned east to start an ad agency in one room of the Greenville News Building. For five months, the Jim Henderson Agency did not have one account. By the end of 1947, it was billing \$25,000. Since then, it has gained altitude in a fast, year-by-year climb.

Impetus that sparked the climb came in 1950, when Howard McIntyre joined the agency as an investor (it was incorporated in 1953 as Hen-

derson Advertising Agency). McIntyre came from Rath Packing Co. in Iowa where he was advertising manager; prior to that he had been a Texas agency adman. Significant was the fact that he was the first man to graduate from the Rutgers (N. J.) School of Sales Management.

"Every key job-holder at this agency," said Henderson, "is a marketing man—first, last and always."

In any agency, it would be hard to find a bunch of people more closely attuned to the merchandising angles of an ad campaign. Henderson, McIntyre and other key executives are constantly hopping about the country. They attend marketing clinics, management seminars, research meetings, 4A's conclaves, meetings of National Advertising Agency Network; they visit with clients, distributors, stations. They fly about in a twin-

engine Aero-Commander for which the agency has a full-time pilot. But once the plane comes in, there is no "down-time" for anyone. Between appointments, the top brass as well as the pilot scout the local supermarkets and drugstores checking on the local market, their client products and the competition. Back in the Greenville agency, a whole room in the new building has been constructed to duplicate a drug chain and grocery store. Here, are counters crowded with all sorts of competitive products as well as their own.

These counters give them an opportunity of viewing and evaluating displays and labels of their own products in context with all rival products. "It also," 38-year-old Henderson told SPONSOR, "serves as a constant reminder to all of us that we've got competition."

**A TV AGENCY:** 85% of agency billings at Henderson is in air media. Here, Don Daigh, tv/radio director, previews an account's film





Henderson's largest account is Texize Chemicals, of Greenville and Dallas, which manufactures, along with its line of starches, disinfectants and bleaches, a cleaner which some Yankees refer to as "Dixie's Lestoil." Texize, as is true of most Henderson accounts, relies heavily on tv.

Indeed, one might say that Henderson Advertising is an air media agency, for a good 85% of its estimated \$6 million billings goes into tv and radio, and the lion's share of that is in tv. "The explanation is simple," Henderson told SPONSOR: "We regard tv as an ideal medium for packaged goods, and we regard ourselves

as a true packaged-goods agency."

Henderson Advertising is by no means a "local" agency. "We don't go in for local banks, retail store accounts or the like," says Henderson. "But we definitely are interested in regional products that have good growth possibilities."

Henderson sees a trend toward more agencies with similar operations to his own—agencies located beyond the metro-centers such as New York, Chicago and San Francisco. "I believe that within the next five years," Henderson told SPONSOR, "advertisers will come to realize more and more that not all the creativity is bottled

up in such places as Madison Avenue. Already the creative people are beginning to spread out across the country. Many of them are looking for more compatible surroundings, less rarefied working atmospheres than the concrete city canyons." Another factor adding to expansion possibilities of the non-metropolis advertising agencies is the trend toward industrial decentralization and product diversification among the advertisers themselves.

"We've had a number of offers," said Henderson, "to sell out to or merge with some big New York City agencies. We've never considered one of them.

"Our aim is to be creative right here where we are, and we believe this is a better creative atmosphere for our people."

While Henderson sees greater opportunities ahead for agencies in the smaller towns, he also points out they will not get very far operating as "small-town agencies."

In the case of his agency, Henderson feels it is in a sound growth position now because "an advertising era has developed which substantiates the experience of the firm as more and more advertisers turn to the market-by-market concept.

"Through our development of this approach to advertising," he said, "we have built up a backlog of contacts with individual station personnel and representatives which has proved invaluable."

During the past year the Henderson media and merchandising people estimate they have been visited by more than 150 station salesmen and representatives.

Actually the market-by-market buying approach which today is being adopted by many national advertisers was forced on the Henderson Agency early in the game. "We had no choice then," Henderson said, "because we served smaller clients who could not afford national coverage. I'm not sorry this was the case, for the experience we built up sure comes in handy now."

The agency's media buying department is broken up by geographical areas. One timebuyer buys only east  
(Please turn to page 56)



**MEDIA PLANNERS:** Howard K. McIntyre, vice president of Henderson, and Betty McCowan, buyer, study an account's advertising strategy. Timebuyers here are geographical specialists



**WINNER:** A pair of awards went to some of the Texize Household Cleaner tv commercials. Above is one of them, known as "The Shoeshine Boy." Texize is Henderson's top account





**EXCITEMENT** was lacking in initial co-op ads. Corning needed visual impact like this



**DEMONSTRATION** was needed to short-cut in-store demonstrations, pre-sell consumer



**PRODUCTS** had to be seen in action, even though print answered need to show color

## Corning test-markets a tv push

- ◆ Glass company used national selling strategy in regional markets to find most effective media pattern
- ◆ Tv will dominate \$1.2 million new product push counter-played with co-op ads, Sunday supplements

**N**ext week, Corning Glass fires up a \$1.2 million push for its new Corning Ware. Tv's slice (by SPONSOR estimate): \$580,000.

Behind the campaign lies a full year of market-by-market testing by Corning and its agency, N. W. Ayer, to find just the right media pattern. The tests began in Philadelphia last year about this time, moved to New York City, and by the end of the year had begun to reach northward and as far west as Harrisburg. Spot tv expenditures for these tests totaled \$167,580 (TvB-Rorabaugh).

"Our first efforts," says Corning ad manager Pete Everson, "were with cooperative newspaper advertising and Sunday supplements. But the story needed more dramatic emphasis. Even on the limited budget of market-by-market introductions, we had to duplicate the conditions of a national campaign in order to make a dent that could be followed up with a national campaign later.

"We made a 60-second commercial heavy on demonstration, then recommended to retailers that they run

their own newspaper ads for the product simultaneously. Supplements were used to stimulate the effect of national magazines.

"The newspaper strike was on when we reached New York, however, and it was then we discovered—like many other advertisers—that tv alone could send people into the stores after our product. So we revised our advice to retailers, suggesting instead that they wait for tv to take effect before running their ads.

"The 60-second commercial we used in the tests was specifically designed with a twofold purpose: To demonstrate the product's freeze-cook-serve qualities and to dramatize the fact that the material used in Corning Ware is a component of rocket nose cones."

"The New York tv test was extremely successful," says Everson. "Brand recognition was strong enough to get our product a main-floor display at Gimbel's—the first time an unknown housewares product has been moved off the housewares floor in the history of the store."

Market reaction was quick. Everson reports, but to get it required stepping up the normal buying formula which Corning and Ayer had worked out. The New York buying pattern was revised upwards to 73% penetration 13 times a week. Other large markets were adjusted accordingly as they were reached.

In cutting back on its newspaper recommendation to retailers, however, Corning still chose to continue its use of supplements to duplicate national magazines. "We found that showing the color of the product was a good curtain-raiser for the tv push," says Everson. One insertion in a four-week campaign was usually enough to relate the color (blue and white) to brand name. (See pattern of the national magazine schedule shown in the chart on next page.)

Following last year's pre-Christmas opening of eastern markets, Corning tackled the rest of the country in a series of spot tv campaigns which ran through June, at a cost (according to TvB-Rorabaugh) of \$309,507.

First was Florida, which opened in January. The Cleveland-Chicago areas followed in March. April found markets open as far west as Mississippi. Each campaign was assembled along the basic pattern Corning had found successful: four-week campaigns beginning with a supplement insertion, plus a four-week penetration of 65%, six spots per week.

"We tackled the Southwest and Los Angeles in May," says Everson. "using a 68% penetration, seven spots per week. We soon discovered that Los Angeles reacted to television exposure faster than any eastern city we had tackled. Initial reaction and sales exceeded New York, which had responded with considerable speed."

In June, Corning opened the Northwest with the same media combination. "By now," says Everson, "the blueprint for this year's national pre-Christmas push was clear."

"We had learned that it took a full minute to tell our story, that by and large it should be a demonstration story. Having achieved national distribution market by market, we felt we could buy prime time network tv efficiently for our minute commercial. This would also give us uniform pro-

gram identification for merchandising purposes."

Two additional commercials were produced. The first commercial emphasized Corning Ware's freeze-cook-serve characteristics and nose-cone material. The new ones are more specific. In one, triple exposure points up the three-in-one aspect of the product (storage, cooking, serving). A third commercial concentrates on a single product; i.e. a coffee pot, showing it both in use and on a shelf with other products in the line.

Other copy points included: detachable handle, "wonderful selection of shapes and sizes," "easiest of all to wash—one glance tells you it's spotless."

The three commercials will be rotated in five one-hour network

shows in the following schedule:

- ABC TV—one-sixth participations at a time and program cost, by SPONSOR estimate, of \$375,000 in *Cheyenne* (26 October, 16 November, 7 December.) *The Alaskans* (1, 8, 22, 29 November), *Bronco*, alternating with *Sugarfoot* (3, 10, 17, 24 November).

- CBS TV—two one-third participations, at an estimated cost of \$100,000, in *The Lineup* (28 October, 11 November)

- NBC TV—two one-third participations, at an estimated cost of \$105,000, in *Five Fingers* (7, 28 November).

Spot tv is fitted into the pattern the third week in November, duplicating in the next four weeks the conditions of the four-week introductory campaigns of last winter and spring. The aim will be to reach approximately nine million households per week with spot tv as the campaign peaks and ends. The last week of the campaign will rely on spot tv alone.

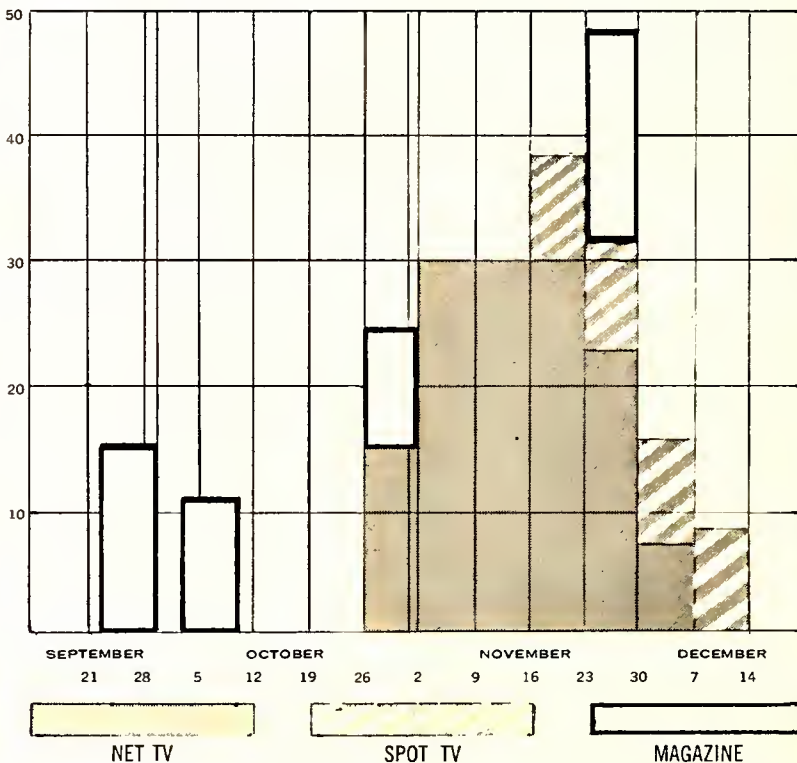
National magazine advertising, which began early, will be used to "punctuate" the campaign. First two-page spread ran in *Life*, 23 September, another in the *Saturday Evening Post*, 3 October. A third spread will run in the *Ladies' Home Journal* the week of the tv kickoff, and there'll be one in *Reader's Digest* when the campaign peaks the last week in November.

Corning feels it has come a long way in a short time from its early experiments. A consumer advertiser for 42 years (Pyrex glass), Corning has opened a national market for a new product by streamlining its approach via tv. (Technically, the new product is known as Pyroceram. Corning's name for the material in Corning Ware.)

What's the next move? Says Everson. "Testing tv against all media proved that tv was the thing that was working for us." He indicates that Corning will undoubtedly return to its reliance on spot tv for seasonal promotions in its newly opened markets, meaning, in all likelihood, heavy four-week pushes prior to Mother's Day and Easter in the first half of 1960.

## HOW MEDIA PATTERN FITS TOGETHER

U.S. HOUSEHOLDS IN MILLIONS



PRE-TESTED for right combinations, Corning pattern emphasizes net tv, magazines to establish color, 4-week spot tv overlay at campaign end



# AN IMPORTANT NEW PROFILE OF THE RADIO-ACTIVE HOUSEWIFE



she listens to radio

**23 HOURS A WEEK**

Practically 1/7  
of her time

- ▶ Just completed survey of 5,000 women on McCann-Erickson panel uncovers startling new radio facts
- ▶ Listening much higher than commonly realized and 'favorite station' gets more than 50% of total

**T**he radio listening patterns of the American housewife are of gilt-edged concern to marketing men. But, in trying to determine these patterns timebuyers have always had to dig for the information they needed. Until now, that is.

Just out is a new and comprehensive survey commissioned by H-R Representatives and done by McCann-Erickson's research subsidiary, Market Planning Corp. The findings of this survey, which appear on this and the following pages, not only reveal

some surprising and hitherto unknown facts about radio, but give media men qualitative data on *when* the housewife listens, *how long* she listens and so on. The result is a far clearer picture of this segment of the audience than has ever been available.

Of particular significance is the fact that the panel of 5,000 housewives used in the survey (they were members of MPC's permanent Market Planning Homemaker's Panel) represents a cross-section of U.S. households in terms of income, age of

housewife, region, size of city, etc., geographically distributed across the country. It was not just a group of homes selected for interview.

Among the eye-openers, these facts: The housewife is not a dial-twirler when it comes to radio. She develops strong loyalties to stations and to personalities, whom she has come to accept as old friends to be relied on and visited again. She picks one station as her "favorite," another, a second-best and sticks to them.

The average number of hours per week she spends listening to radio (23 as compared to 23.4 min. per weekday — about 1/12 the time spent reading a newspaper) make her even more dominant a factor in the radio market.

Of equal importance is when she prefers to listen. Her favorite hours are between 6 and 9 a.m., between 9





1. She  
listens to  
radio

**4 HRS. 36 MIN.  
A DAY**

(Mon. thru Fri., that is)



2. She  
reads a  
newspaper only

**23.4 MINUTES  
A DAY**

(she's 12 times as  
interested in radio)

5. Her favorite  
radio listening  
time is

**MON. THRU  
FRI. 6-9 a.m.**

60% of housewives listen  
then, 28% "most" of time)



6. Her second  
favorite time  
is

**SAT. 6 a.m.-  
12 NOON**

(but Saturday p.m. is her  
"least favorite")



a.m. and noon. Advertisers buying prime afternoon driving time reach fewer housewives.

These and other statistics disclosed by the study point up once more the importance of the housewife in the marketing picture. It was to define this potential for agencies, advertisers and the radio industry in general that the study was undertaken.

To do it, Market Planning Corp., in consultation with the H-R research department, designed a detailed questionnaire which was mailed to all members of the panel. Eighty percent of the women responded—a figure considered high by statistical measurement.

Results of the survey are being incorporated in a two-colored, illus-

trated brochure to be mailed to time-buyers, media executives and advertisers throughout the country.

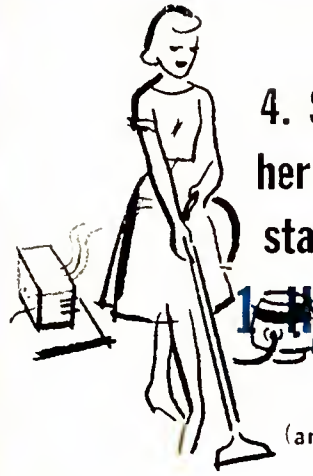
The survey's conclusions: Any daytime period offers a golden opportunity for sponsors to reach and to sell the housewife with greater penetration and at less cost. Weekend tune-ins will add as much as 20% to the prime time housewife audience.



3. She listens to her favorite station

**2 HRS. 24 MIN. A DAY**

(more than half her listening)



4. She tunes to her 'second best' station

**1 HR. 19 MIN. A DAY**

(and listens to her "third favorite" 53 min.)

7. To reach her best, use these periods

**6-9 a.m. AND 9 a.m.-NOON**

(4-7 p.m. "drive period" not popular with her)



8. Don't neglect Saturday and Sunday

**WEEKENDS ADD 20%**

(To prime time housewife audiences)



Media men who have seen the Market Planning Corp. survey report that their greatest surprise comes in the popularity of morning radio listening among housewives, and comparative unpopularity of late afternoon.

According to the facts turned up by this research, a spot schedule slotted throughout the day from 6 a.m. to 7 p.m. reaches 93% of all

listening housewives, but a schedule built around prime driving times (6 to 9 a.m. and 4 to 7 p.m.) reaches only 73%.

Another surprise for some agency men is the high total of hours of listening to radio by housewives. The McCann figures of 4 hrs. 36 min. per day, is considerably above the figures reported by Nielsen (see SPONSOR'S

*Air Media Basics*) but it is not too far from radio listening figures turned up by agency surveys, notably JWT and C&W's Videotown reports.

Of interest to radio men is the fact that women do more than half of their radio listening with the "favorite station" while 84% of all listening is shared by "favorite" and "next favorite" outlets.



**A**rchibald MacLeish, poet, playwright, philosopher and Pulitzer Prize winner, aired his views on broadcast media's role in a society moving toward freedom in the following statement made at the Westinghouse Broadcasting Co.'s third public service conference in San Francisco last month.

## A POET LOOKS AT RADIO/TV POTENTIAL

**P**eople in television and radio are fair game in all seasons and to any hunter—including hunters as inexperienced as myself. The reason is one you can take pride in. Your fellow citizens care about you. They may not always love you but they care. What you do matters. A man could even argue—and I should be prepared to—that what you do matters more over the long run (if our civilization has a long run ahead of it) than what anybody else does, because you are more persistently shaping the minds of more people than all the rest of us put together. . .

And it is this self-evident and obvious fact which some of you seem sometimes to forget. I have read articles defending the industry against criticism of its programs by the argument that the programs objected to are "entertainment." The assumption seems to be that anything which is "entertainment" doesn't count in the balance. . .

The programs lumped together as entertainment have as great an influence on the minds of the human beings who watch them as programs which claim a more serious purpose. Indeed they have a greater influence. And not merely because they are more numerous but because they touch—even though they touch to numb or to paralyze—the human sensibility itself; the human imagination. . .

Nothing touches the human spirit as certainly or as profoundly as works of what we call art; and bad art touches as certainly as good, though in a very different way. The current plague of westerns, for example, bad as most of them are, is having and will continue to have, an effect, a consequence. Most of these pictures are imaginatively bankrupt and they cannot help but impoverish the American imagination.

To call them entertainment—a dubious claim in most cases—won't help the children whose minds are being clamped into that dead and deadening conformity of false sentiment and fake violence and the monotonous repetition of dramatic tricks. How many thousand times since "High Noon" have we heard those same sound effects, once new and vivid and imaginative, now meaningless and debasing.

But the point is obvious enough without my laboring it: far  
(Please turn to page 58)

## How radio

➤ **National Broiler Council ties four products together, and uses subtle celebrity-sell**

➤ **Result: More display, cabinet space for chickens, 10% boost in product sales**

**T**he picture on the opposite page shows what four advertisers can do when they team up. No one advertiser could have set up 30,000 displays in supermarket aisles. But that's what happened when Reynolds Wrap, Ac'cent International, Mazola and the National Broiler Council got together.

The whole project is tied to some mighty effective radio sell so subtle in its approach that the average listener isn't even aware it's there. Supermarket managers and chain buyers across the country recognize it, though. They're having to give more counter and freezer space to chickens these days.

It was to achieve exactly this that the National Broiler Council was formed three years ago. Working with a \$300,000 budget, its agency, Crawford & Porter in Atlanta, puts packaging, merchandisability and low cost at the top of its advertising needs. For the past year, the Council has been alerting supermarkets to a series of very effective plugs done by well known personalities on *Celebrity Talk*, a five-minute program running on 302 stations.

The Council found it had a talking point with supermarket managers if it could get Walter Pidgeon, for instance, to swap chicken recipes with the show's Maggi McNellis. Arguing that this was not only good for chickens but for all other products mentioned, the Council decided to turn related-item promotions into a profitable science.

Reynolds, Ac'cent and Mazola



# got more elbow room for chickens

agreed to tie into a Chick-n-Que promotion. And store managers, familiar with what the Council was doing on radio, were receptive to selling chicken on a grand scale.

Mindful that related items in a summer food promotion extend even to paper plates and napkins, the four advertisers worked out the stack pole display seen below.

The revolving mobile at the top of the display contains the theme of the promotion and key products, but the display itself was designed to pack as many related items as possible. Basic design called for Reynolds and Mazola to be prominently featured in end stacks (note Mazola on top of the beer, extreme right, Reynolds Wrap at opposite side of the display). Ac'cent shares equal space in baskets below with pickles, relish and olives.

Reynolds sales force distributed and set up the displays. The four advertisers then threw the full weight of their respective media behind the promotion. Reynolds plugged it on its *Walt Disney Presents* tv property. Mazola took page insertions in *Life*, another in *Saturday Evening Post*, the Broiler Council used its radio show plus a full page in *Reader's Digest*. Ac'cent, which also runs a schedule of glamour-coated plugs in *Celebrity Talk*, used the show plus a *Sunday Magazine*, a 31-city Sunday supplement.

With chatter as the main ingredient of the radio show, it was possible to work in any newsworthy item about the promotion. Thus, when Maggi McNellis had maneuvered the Celeste Holm interview (by pre-arrangement) to Colorado Springs, it was a simple matter for the two of them to talk up the Girl Scout jamboree there, mention the fact that the National Broiler Council had sent out 10,000 chickens with instructions for making a Chick-n-Que. To satisfy her guest's curiosity on this point, Maggi divulged the recipe: "Sprinkle with Ac'cent, brush with corn oil, wrap in aluminum foil. . . ." The plug was neatly wrapped up with an

ecstatic. "Can't you just see 10,000 Chick-n-Ques being prepared in Colorado?"

And so it went with other guests, other items about the four-way promotion, and references to the related items. The advertisers agreed that to plug them all by name would rob the commercials of the small-talk quality the Council has found so effective. As a matter of fact a direct mention of the Council is a great rarity in the plugs. Says the Council's operational manager Frank Frazer, "We agreed that the important thing was to draw attention to the promotion and let the supermarket displays do the rest—for us and the stores."

A similar promotion with Reynolds, Kellogg and Pet Milk for "Corn-Crisped Chicken" used an identical technique. Kellogg's Corn Flake Crumbs could be identified by name in the radio plugs (with the brand name omitted). Kellogg used its magazine schedule; Pet Milk and Reynolds their network tv schedules. Again the Broiler Council relied on the radio show and a page in *Reader's Digest*.

Has all this increased the demand for chicken? "Emphatically," says Frazer. "In the past 12 months product sales for both producer and

(Please turn to page 59)

**30,000 DISPLAYS** like this promoted chicken, Reynolds Wrap, Mazola, Ac'cent. Here Reynolds slsmn. Tom O'Donnell (l) with a Grand Union supermarket mgr., Martin Butler



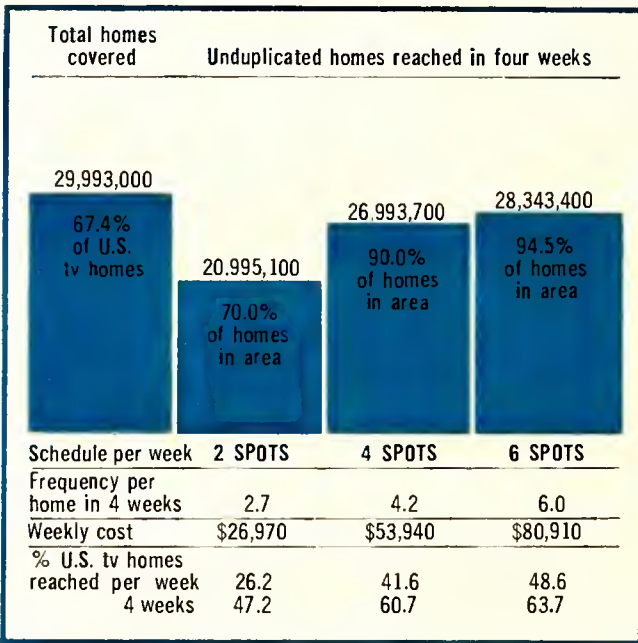
# How many, how much? CBS TV Spot answers

► "The Cumulative Data Finder," based on a series of special studies by Nielsen, is a new tool for timebuyers

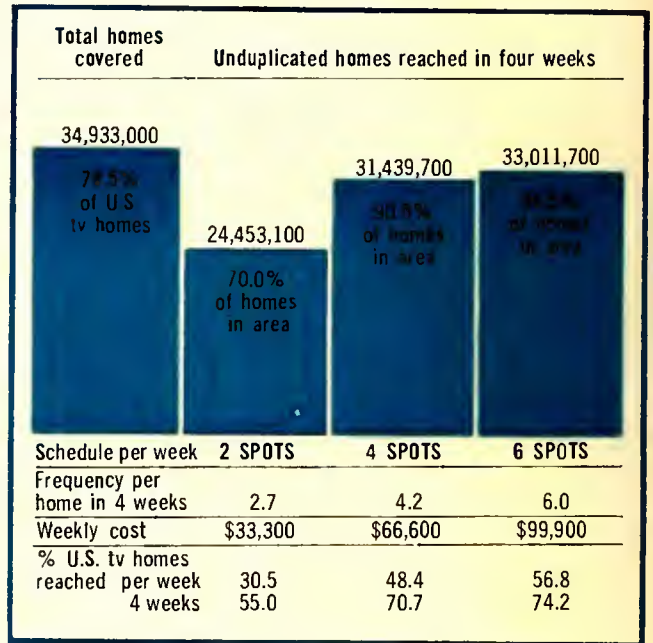
As the demand for spot tv increases, the information about the medium, luckily increases too.

Latest "Handy Andy" to enter the field is a buyer's tool prepared by CBS Tv Spot Sales and based on a series of special studies by the A. C. Nielsen Co. It is called the "Cumulative Finder" for short, or the "Cumulative Data Finder" for long. It incorporates spot television measurement data not previously relegated to one

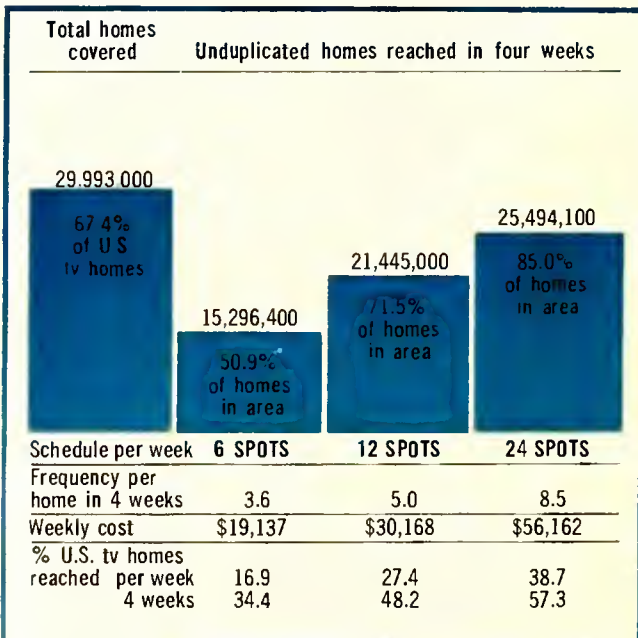
**Top 30 markets  
Nighttime**



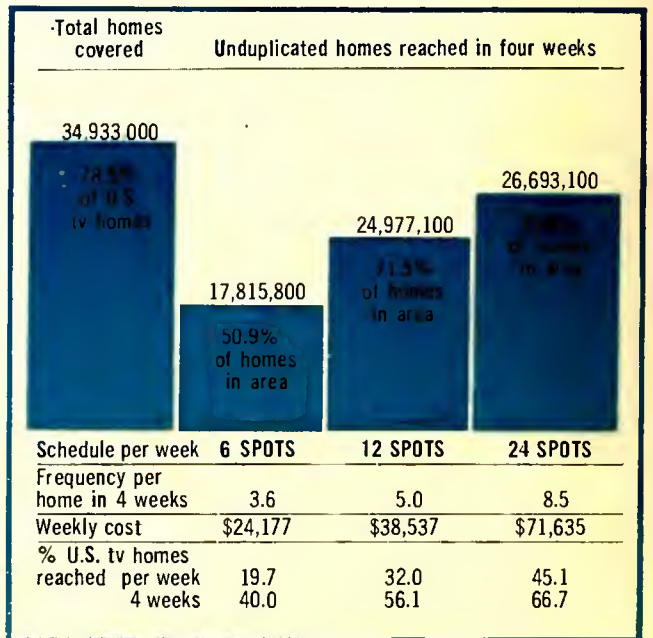
**Top 45 markets  
Nighttime**



**Top 30 markets  
Daytime**



**Top 45 markets  
Daytime**





place, and enables the buyer to project national dimensions of what is "basically considered a local advertising medium."

It is issued as a companion piece to an earlier CBS self-help brochure titled "The Cumulative Audience," which presented similar data on individual market buys.

As for the "Come-Finder," here is an example of how a client may determine "how many for how much"

—the coverage, frequency, unduplicated audience and cost accumulate as he plans to buy from two to eight prime time announcements, and from six to 36 daytime announcements in the top 15, 30, 45, 60 and 75 markets.

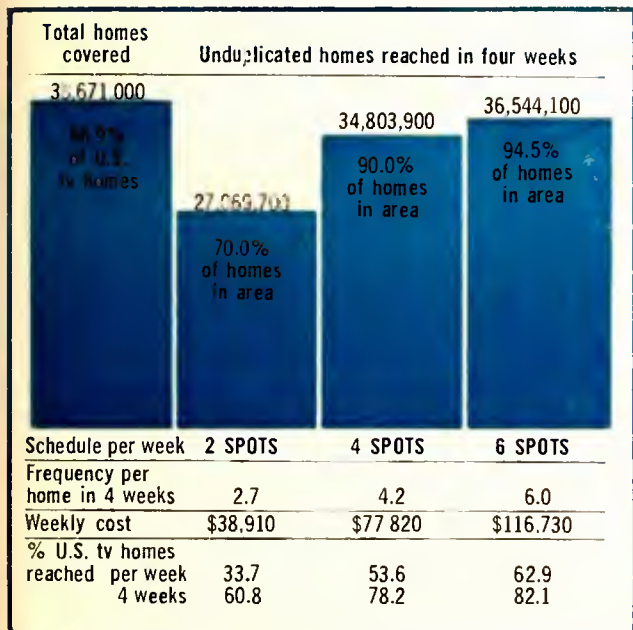
The nighttime chart for the top 15 tv markets shows that they contain about 22,873,000 tv homes (more than half the nation's total). If you buy two prime time 20-second announcements a week on a leading sta-

tion in each of these 15 markets they:

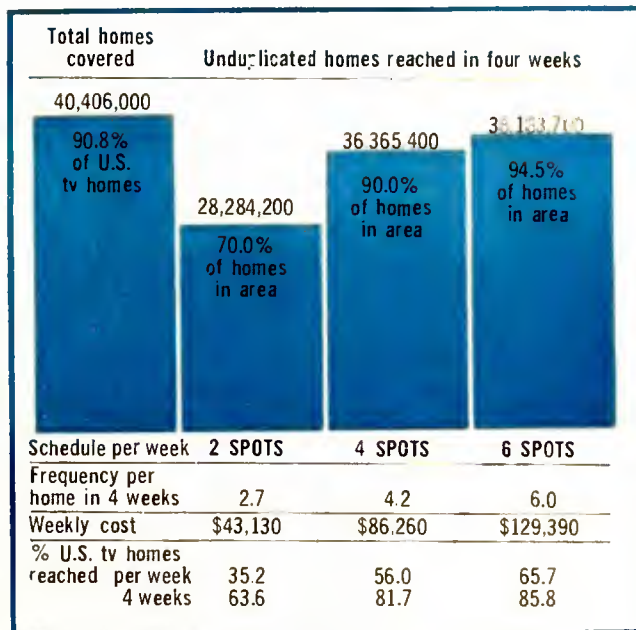
- Cost \$19,520 weekly
- Reach almost nine million different homes (20% of U.S. total) in a week, and 16 million different homes in four weeks
- Are seen in the average home 1.2 times a week 2.7 times in four weeks

The charts below reveal some of the findings from this Nielsen-based CBS study.

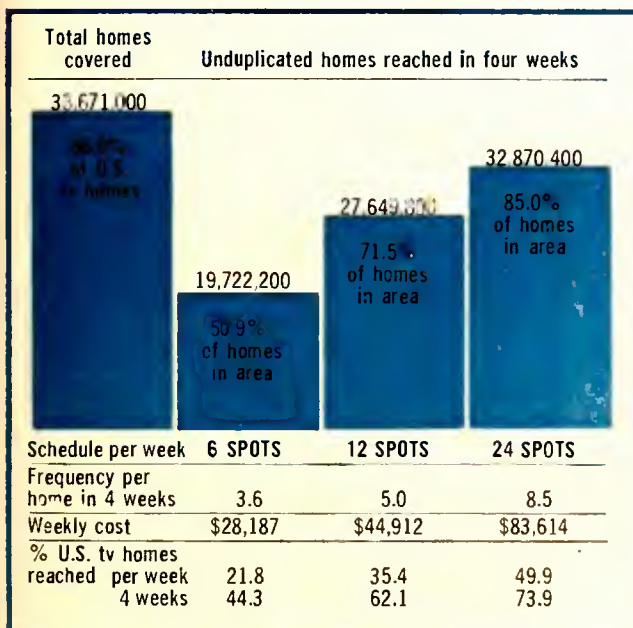
### Top 60 markets Nighttime



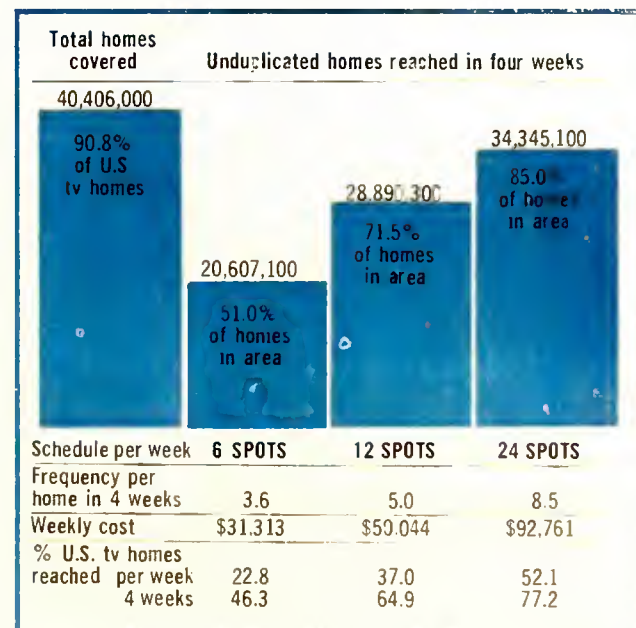
### Top 75 markets Nighttime



### Top 60 markets Daytime



### Top 75 markets Daytime





# What are recent trends in kid show programing?

**Ad budgets have reached a peak for juvenile shows, to capitalize on the expanding children's population. Here, station men tell how kid programing is being restanted**

**Brooks Lindsey**, *co-producer and emcee of Clown Carnival, WSOC-TV, Charlotte*

We're counting on Joey! Joey is WSOC-TV's secret weapon in the late afternoon. He's a culmination of much of all we've learned about the entertaining of children—part child, part huffoon and part commercial announcer—all things to all people utilizing the combined experience of many men in the WSOC-TV organization.

As co-producer of two of channel 9's kiddie shows each day I'd say we have arrived at what we feel is a workable system for building a kiddie show for any given time period. This we call the "controlled ad lib" show. While Joey the Clock is a combination of the experience of many people, he also operates within the framework of the same system. (Ed. note: Brooks Lindsey is Joey the Clock).

We hlock out our new show, noting the potential audience, general age of the average viewer, and what we think are the wants of this person at this particular time of day. For instance, our morning kiddie show is definitely designed with the pre-



*Carefully conceived with different age groups in mind*

school child in mind, but we are aware of the fact that sometimes Mother is with us. Fantasy looks the best bet, so we utilize a powerful Warners cartoon package.

*Clown Carnival* in the afternoon is a bit more complicated, as you might well imagine. Here we use more production such as musical transition

from one segment to another, planned standard bits such as dances with the kids, pantomimes involving Joey, surprises on birthdays, etc.

But even though *Clown Carnival* is designed to move at a fast pace, it is controlled, along with Joey, from top to bottom. Since we directly precede the news-weather block on channel 9, we try a gentle transition to hold kids, and yet interest grownups in staying with us.

Of course, we talk about our "controlled ad lib" shows, but so far we've been unable to exercise much of this control on the kids in Joey's Corner. Joey met his match the other afternoon. He'd no sooner introduced a little guest named Linda Bridges than the name inspired another little 'un to sound off with an impromptu song-pun: "Under britches falling down, falling down, falling down . . . Under britches. . . ."

What do you do if you're a clown? You laugh . . . while your little, shy world falls apart.

**Theodore N. McDowell**, *program director, WMAL-TV, Washington, D. C.*

During the past five years children everywhere have steadily developed a greater curiosity about the world in which they live. Five years ago children's programs on Washington television consisted largely of westerns and cartoons. Today this is no longer true. The westerns are out of the children's tv picture in Washington, D. C. The kids still love to watch the cartoons but their fields of interest have broadened greatly. Now they also want to know about rockets, satellites, space travel, zoology and geography. WMAL-TV's program *Pete and His Pals* follows this trend toward more informative children's programing. It gives the kids the combination of information and entertainment they want.

Pete's puppet pals are used not only to entertain but to provide the children with basic information on a variety of subjects. Pete's puppets

built a miniature rocket, on-camera, to illustrate the basics of rocketry. Then, to give the moppets an over-all picture of our solar system, Pete's pals took a trip to the moon—beating the Russians by several months. Construction of the rocket and details of



*Shows combine educational and entertainment values*

the space flight were carefully presented to give the youngsters a realistic picture of space exploration.

*Pete and His Pals* also gives the children an elementary introduction to geography and zoology. Pete's puppet characters roam the world in their adventures, showing pictures and telling the kids about the United States and foreign countries. Pete also has animal guests, both wild and domestic, on his show to introduce the children to new creatures and to let them enjoy, and learn more about, the animals with which they are already familiar.

Film fare for *Pete and His Pals* consists of popular cartoons, and material carefully chosen for both educational and entertainment values.

The large volume of mail received by *Pete and His Pals* proves that the kids love to learn, provided the teaching is done in an interesting way. The mail also shows that the parents are enthusiastic about the new trend in children's programs.

**Graham Moore**, *director of sales, KSBW-TV, Salinas*

A leading show business weekly reported recently on the stack of night club bookings awaiting the appearance of The Three Stooges. Their resurgent popularity is based almost entirely on the success of their old films scheduled in nominally kid times. And night clubs being what

they are, it is safe to assume that few topnets are in the audience for these live appearances.

Perhaps this phenomenon illustrates the fact that the line between kid show programing and adult programing is becoming progressively more faint and fuzzy.

I had always thought of *Lassie* and *Robin Hood* as children's programs per se until I saw recently some national figures on audience composition showing slightly more adult viewers than children.

Of course "kid times" ain't what they used to be either. Slightly modified kid shows are nudging at the margin of the mature show hours.

Kellogg, for example, has slotted *Dennis The Menace* on CBS from 7:30-8 p.m. Sunday this fall preceding *Ed Sullivan*—certainly a "family" hour as distinguished from one aimed at children only.

The three half hours we carry on spot for Kellogg over the Gold Coast stations are scheduled at the agency's request from 6:30-7 p.m., where grown-ups have a chance to see them too, and the show's audience composition figures are split almost equally between adults and children.

Parallel to this programing trend in kid shows is a growing maturity of the genre as a *marketing* force.



*A fuzzy line between kid and adult entertainment*

Some of the highest-rated kid shows of past years—network and syndicated—failed to survive because they mistook the shadow of program popularity for the substance of sales impact. "Merchandising" means different things to different people, but ideally merchandising is the link between mass advertising and the actual sale to the consumer. In many aggressive tv operations the star or master of ceremonies of a local kid show can and does motivate tremendous sales increases for his advertisers through retail appearances, jobber contacts, sales meetings and other genuine merchandising.

*(Please turn to page 67)*

# WCSH-TV 6

NBC Affiliate

Portland, Maine

# HUNTLEY

# BRINKLEY

# GERAGHTY

# WHO?

Geraghty — Larry Geraghty. He is our news director. His team teams with their NBC counterparts from 6:30 P.M. to 7:00 P.M. to beat Station "B's" news a walloping 3.6 to 1\* on average homes reached daily.

Yes, the good news is on "6" where you get a bigger more receptive audience.

Remember, too, you save an extra 5% when you buy a matching spot schedule on Channel 2 in Bangor.

*\*Source ARB*

**A MAINE  
BROADCASTING SYSTEM  
STATION**

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







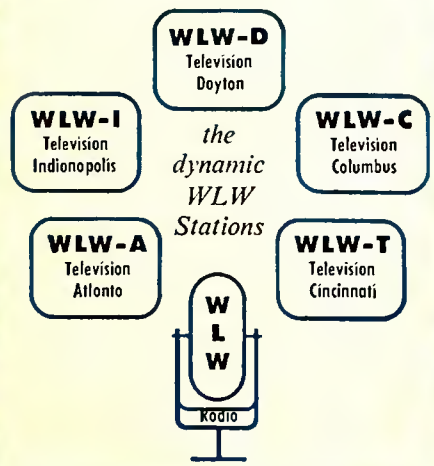
Down thru the centuries, the masks of comedy and tragedy have been portrayed in many ways—laughing and crying their symbolic meanings of man's experiences with life.

And now the stage is set for a mid-twentieth-century version of these masks . . . the Crosley Broadcasting version . . . symbolic of the WLW Stations' service to man in lighter moments and in darker hours—thru the modern medium of Television and Radio.

This includes service in entertainment . . . education . . . religion . . . public interests . . . news and safety . . . health and medicine . . . civic, state, and national affairs . . . and in many more ways.

In its 37 years, the Crosley Broadcasting Corporation has held as its first principle that the operation of a Television or Radio Station must go far beyond the terms of its franchise—that it must contribute maximum service to the community in every possible form.

This is our pride and our privilege . . . thus only—does the curtain rise.



Crosley Broadcasting Corporation,  
a division of **Avco**





Top 10 shows in 10 or more markets: 19 July-15 Aug. 1959 TITLE, SYNDICATOR, SHOW TYPE	National average	7-STATION MARKETS		5-STA. MARKET	4-STATION MARKETS									
		N.Y.	L.A.	Seattle	Chicago	Detroit	Minpls.	St. Louis	San Fran.	Wash.	Atlanta	Balt.	Boston	Buffalo
<b>Highway Patrol</b> ZIV (Adventure)	14.2	14.7 wrea-tv 7:00pm	6.7 kttv 8:00pm	17.5 komo-tv 6:30pm		11.5 wjbk-tv 7:00pm	14.5 kstp-tv 9:30pm	13.2 ksd-tv 9:30pm	13.7 kron-tv 6:30pm	9.5 wtop-tv 7:00pm	19.5 waga-tv 9:00pm	9.8 wnar-tv 7:00pm	15.5 wbz-tv 7:00pm	9.9 wgr-tv 7:00pm
<b>Sea Hunt</b> ZIV (Adventure)	13.7	9.0 wabe-tv 10:30pm	5.7 krea-tv 10:30pm	14.0 king-tv 10:00pm	16.2 wnbq-tv 9:30pm	17.5 wjbk-tv 10:30pm	14.5 wtnt-tv 9:00pm	18.5 ktvi-tv 9:30pm	16.5 kron-tv 7:00pm	5.5 wmal-tv 10:00pm	9.5 wsb-tv 7:00pm	8.3 wbal-tv 10:30pm	10.5 whdh-tv 10:30pm	16.5 wkbw-tv 10:30pm
<b>Mike Hammer</b> MCA (Mystery)	13.0	12.7 wrea-tv 10:30pm	8.2 krea-tv 10:30pm	18.5 king-tv 10:00pm	10.5 wgn-tv 9:30pm	2.5 cklw-tv 9:00pm		9.7 ksd-tv 10:00pm	10.9 kron-tv 10:30pm	12.5 wre-tv 10:30pm	10.4 wlv-a-tv 10:30pm		13.5 wnac-tv 7:00pm	15.5 wgr-tv 10:30pm
<b>Death Valley Days</b> U.S. BORAX (Western)	12.9	9.2 wrea-tv 7:00pm	8.7 krea-tv 7:00pm	13.5 king-tv 9:00pm	7.9 wgn-tv 9:30pm	12.9 wwj-tv 7:00pm	19.4 wcco-tv 9:30pm	10.2 ktvl-tv 9:30pm	9.9 kpix-tv 10:30pm	10.2 wre-tv 7:00pm	13.9 wsb-tv 7:00pm	13.8 wjz-tv 7:30pm	16.2 wbz-tv 10:30pm	12.9 wben-tv 7:00pm
<b>U. S. Marshal</b> NTA (Western)	11.8	11.8 wrea-tv 10:30pm		2.5 ktnt-tv 8:00pm	7.2 wbbk-tv 9:00pm	13.2 wwj-tv 10:30pm	10.7 kstp-tv 10:30pm	7.2 ksd-tv 10:00pm	11.5 kron-tv 7:00pm	7.5 wre-tv 10:30pm	17.2 waga-tv 10:30pm	7.3 wbal-tv 10:30pm	15.5 wnac-tv 10:30pm	6.2 wkbw-tv 9:30pm
<b>Rescue 8</b> SCREEN GEMS (Adventure)	11.6	9.4 wabe-tv 10:30pm	7.4 krea-tv 7:00pm	21.9 king-tv 9:30pm	12.2 wgn-tv 8:30pm		11.9 wcco-tv 7:00pm		10.9 kron-tv 6:30pm		9.5 wsb-tv 10:30pm	5.5 wbal-tv 7:00pm	10.2 wnac-tv 7:30pm	10.3 wgr-tv 7:00pm
<b>MacKenzie's Raiders</b> ZIV (Adventure)	11.4	6.3 webs-tv 8:00pm	8.2 kttv 8:00pm	12.5 komo-tv 9:30pm	15.3 wnbq-tv 9:30pm	10.5 wxyz-tv 7:00pm	11.9 kstp-tv 9:30pm	7.9 ktvl-tv 10:00pm	6.2 kpix-tv 7:30pm	8.9 wtop-tv 7:30pm	12.2 wsb-tv 7:00pm	8.5 wbal-tv 10:30pm	11.2 whdh-tv 7:00pm	8.9 wben-tv 7:00pm
<b>Silent Service</b> CNP (Adventure)	10.9	3.7 wpix-tv 9:30pm	8.2 krea-tv 7:00pm		9.2 wgn-tv 9:00pm		6.2 wtnt-tv 6:00pm	9.2 ksd-tv 10:00pm		15.9 wmal-tv 7:00pm	7.5 wlv-a-tv 7:00pm		9.5 wbz-tv 10:30pm	15.7 wben-tv 10:30pm
<b>Whirlybirds</b> CBS (Adventure)	10.9		4.2 kbj-tv 7:30pm		11.7 wgn-tv 9:00pm		9.9 wtnt-tv 8:30pm	10.2 ksd-tv 10:00pm	3.4 kpix-tv 7:30pm	8.9 wttg-tv 7:00pm	15.2 wsb-tv 7:00pm		13.5 wbz-tv 7:00pm	
<b>Border Patrol</b> CBS (Adventure)	10.7	4.2 wabe-tv 10:30pm			8.2 wgn-tv 9:00pm			8.2 ksd-tv 10:00pm		6.9 wre-tv 7:00pm	9.5 wsb-tv 10:30pm	16.8 wjz-tv 9:30pm	13.5 wbz-tv 7:00pm	8.9 wkbw-tv 10:30pm
<b>State Trooper</b> MCA (Adventure)	10.7	3.4 wor-tv 10:00pm	1.9 kbj-tv 8:00pm	4.5 ktnt-tv 9:30pm	8.7 wgn-tv 9:30pm		13.5 kstp-tv 9:30pm	12.5 ksd-tv 9:30pm	16.9 kpix-tv 7:30pm	5.5 wmal-tv 6:30pm				8.2 wben-tv 7:00pm

### Top 10 shows in 4 to 9 markets

<b>If You Had A Million</b> MCA (Drama)	13.3	7.7 wrea-tv 7:00pm									8.5 wsb-tv 10:30pm			
<b>Casey Jones</b> SCREEN GEMS (Adventure)	9.8				5.5 wgn-tv 7:30pm	4.7 wtnt-tv 5:00pm	8.9 kplr-tv 7:00pm						9.2 wbz-tv 6:15 pm	5.9 wgr-tv 6:00pm
<b>Honeymooners</b> CBS (Comedy)	9.8	2.4 wpix-tv 10:30pm				8.5 wwj-tv 7:00pm	2.2 kmsp-tv 8:30pm		15.0 kron-tv 6:30pm				15.5 wnac-tv 7:30pm	
<b>Divorce Court</b> GUILD (Drama)	9.7		5.8 kttv 9:00pm	15.5 king-tv 9:00pm	6.6 wgn-tv 10:00pm	11.2 wjbk-tv 7:00pm	3.3 wcco-tv 11:00pm		14.8 kron-tv 6:00pm				10.5 whdh-tv 10:00pm	
<b>Gray Ghost</b> CBS (Adventure)	9.4					6.2 wxyz-tv 11:00pm			3.5 kgo-tv 10:00pm	8.5 wre-tv 7:00pm				
<b>Badge 714</b> CNP (Mystery)	9.3			3.9 ktnt-tv 9:00pm	3.5 wnbq-tv 10:00pm		10.7 kstp-tv 10:30pm			9.5 wttg-tv 7:30pm		8.3 wnar-tv 6:30pm		
<b>I Search for Adventure</b> BAGNALL (Adventure)	9.3		3.4 koop-tv 7:00pm							6.5 wttg-tv 7:30pm		7.3 wnar-tv 6:30pm		
<b>Cannon Ball</b> ITC (Drama)	9.2		2.9 khj-tv 7:30pm	18.5 komo-tv 7:00pm			4.2 wtnt-tv 6:00pm			6.2 wtop-tv 7:00pm				
<b>Ten Four</b> ZIV (Adventure)	9.2			10.2 komo-tv 9:30pm	5.5 wgn-tv 8:30pm	9.5 wjbk-tv 7:00pm	10.0 kstp-tv 10:30pm			8.2 wtop-tv 7:00pm			5.5 wlv-a-tv 7:00pm	
<b>Count of Monte Cristo</b> ITC (Adventure)	9.1				3.7 wbbk-tv 11:30pm			9.2 ktvl-tv 9:00pm	5.3 ktvu-tv 6:30pm					

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

# FILM SHOWS

STATION MARKETS				2-STATION MARKETS		
St.	Milw.	New Or.	Phila.	Birm.	Dayton	Prov.
6.5	17.5	13.9	12.2	17.8		18.3
ws-tv	wtnj-tv	wdsu-tv	wrec-tv	wbre-tv		wjar-tv
9:30pm	9:30pm	10:00pm	10:30pm	9:30pm		10:30pm
8.2	14.9	19.2	13.2	20.3	15.8	16.3
ws-tv	wisn-tv	wdsu-tv	wfil-tv	wbre-tv	wlw-d-tv	wpro-tv
9:00pm	9:00pm	9:30pm	7:00pm	9:30pm	10:30pm	7:00pm
		15.2		12.8	20.8	
		wvl-tv		wapi-tv	whio-tv	
		9:30pm		7:00pm	8:30pm	
7.2	15.5		16.5	10.3	15.3	13.8
ws-tv	wisn-tv		wrec-tv	wbre-tv	wlw-d-tv	wjar-tv
9:00pm	9:30pm		7:00pm	10:00pm	7:00pm	7:00pm
1.9		15.2	8.9	13.3	14.8	15.8
ws-tv		wdsu-tv	wfil-tv	wbre-tv	whio-tv	wpro-tv
9:30pm		10:00pm	9:30pm	10:00pm	7:00pm	10:30pm
	17.9	13.9	12.9	10.3	4.8	15.3
	wtnj-tv	wvl-tv	wrec-tv	wapi-tv	wlw-d-tv	wjar-tv
	8:00pm	10:00pm	7:00pm	9:30pm	6:00pm	7:00pm
2.9	15.2	16.2		24.8	13.8	
ws-tv	wisn-tv	wvl-tv		wbre-tv	wlw-d-tv	
9:00pm	8:30pm	7:30pm		8:30pm	7:00pm	
	13.9			25.3		10.3
	wisn-tv			wbre-tv		wjar-tv
	9:30pm			7:00pm		7:00pm
0.5	16.9	12.2		16.8		10.3
ws-tv	wtnj-tv	wdsu-tv		wbre-tv		wpro-tv
9:00pm	9:30pm	10:00pm		6:30pm		7:00pm
	12.2	20.5	8.9			11.8
	wlw-d-tv	wvl-tv	wfil-tv			wpro-tv
	7:00pm	9:30pm	10:00pm			7:00pm
3.5	11.9	16.9		16.8	17.3	
ws-tv	wtnj-tv	wdsu-tv		wapi-tv	whio-tv	
9:00pm	9:30pm	10:00pm		9:30pm	7:00pm	
	12.5			24.3		
	wrec-tv			wbre-tv		
	7:00pm			6:30pm		
	17.9			16.8		
	wdsu-tv			wlw-d-tv		
	6:00pm			7:00pm		
	9.5			15.8		
	wrec-tv			whio-tv		
	7:00pm			7:00pm		
	11.5			17.8		
	wdsu-tv			whio-tv		
	10:30pm			10:30pm		
13.9				12.3		
ws-tv				wlw-d-tv		
9:30pm				7:00pm		
12.5	10.9					
ws-tv	wdsu-tv					
9:30pm	10:30pm					
11.0	13.7					
ws-tv	wvl-tv					
9:30pm	10:00pm					

# GENE AUTRY

Starring in 56 HOUR FEATURES

# ROY ROGERS

Starring in 67 HOUR FEATURES



## ROOTIN' TOOTIN' RAVES:

"Great ratings, highest in the city... have signed for five more years." WTVM, Columbus, Georgia, April 6, 1959.

"For almost two years now... they have been eminently successful." WCDA-TV, Albany-Troy.

**mca**  
TV FILM SYNDICATION

## RECORD BREAKIN' SHARES!

City	%
Greenville, Spartanburg	68.0
Nashville	54.6
Fresno	89.0
Ft. Wayne	59.0
Little Rock	56.8
Syracuse	55.9
Peoria	62.7
Roanoke	64.2
Dayton	71.8
Kansas City	60.0
Columbus	72.8
Richmond	48.7
Cincinnati	62.0
Charlotte	77.8
South Bend-Elkhart	63.8

and many, many more!  
Source: ARB

## Cincinnati, Ohio? Bangor, Maine? Savannah, Georgia?



## NO, THIS IS "KNOE-LAND"

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

### JUST LOOK AT THIS MARKET DATA

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

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

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

## KNOE-TV

Channel 8  
Monroe, Louisiana

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

Photo: Forest Products Division, Olin Mathieson, Inc. © Copyright West Mississippi, Louisiana



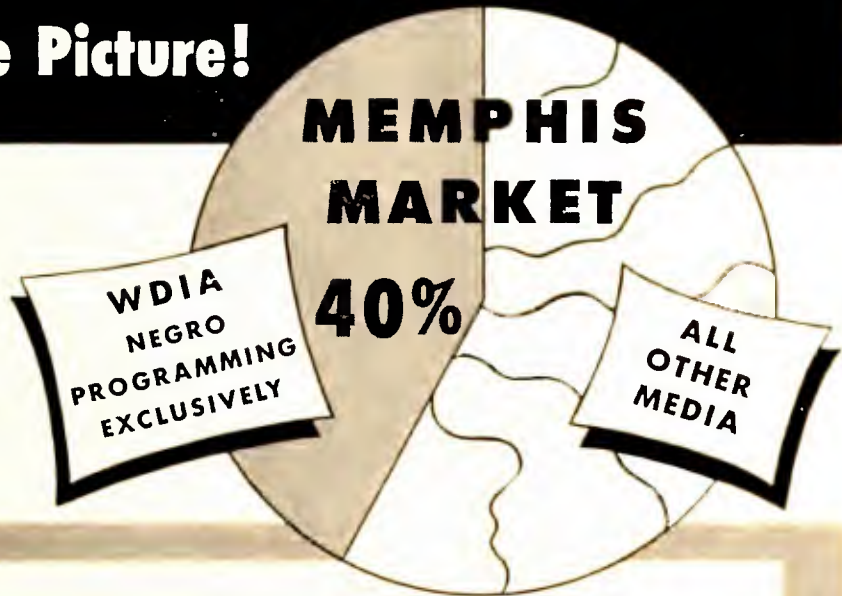


**IN MEMPHIS...**

**It Takes W D I A**

**AMERICA'S ONLY 50,000 WATT NEGRO RADIO STATION  
to Complete the Picture!**

**40% of the Memphis  
Market is NEGRO—  
and you need only  
one medium to sell  
it—WDIA!**



**WITHOUT WDIA . . . YOU'RE MISSING 40%  
OF THE MEMPHIS MARKET!**

And here's why this is a market you just can't afford to miss:

1. Negroes in the Memphis Market have totaled up yearly earnings of \$616,294,100!
2. They spend 80% of this big income on consumer goods!
3. And before they buy, these Negroes listen—to WDIA!

**MORE THAN JUST A RADIO STATION . . . WDIA IS A POWERFUL ADVERTISING  
FORCE IN MEMPHIS—AMERICA'S 10th LARGEST WHOLESALE MARKET!**

Let us send you proof of performance in your field!

Egmont Sonderling, President  
Bert Ferguson, Exec. Vice-President  
Archie S. Grinalds, Jr., Sales Manager

WDIA IS REPRESENTED NATIONALLY BY THE BOLLING COMPANY

**TWO MORE SONDERLING STATIONS!**  
**IN CHICAGO, IT'S  
WOPA** **IN OAKLAND, IT'S  
KDIA**

Featuring Chicago's greatest Negro  
air salesman . . . "Big Bill" Hill


The only full-time Negro station serving all Negro  
communities in the San Francisco-Bay area.

REPRESENTED NATIONALLY BY: BERNARD HOWARD & CO., INC.  
WEST COAST REPRESENTATIVE: B-N-B, INC.—TIME SALES

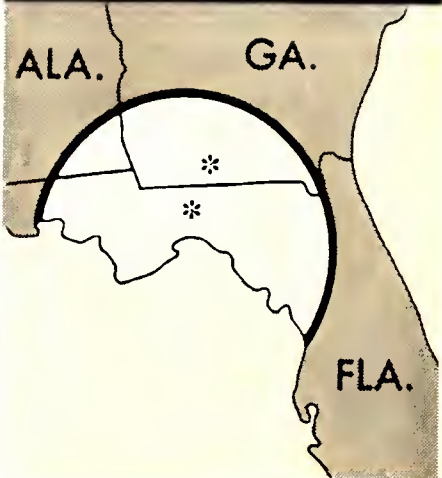


# REMEMBER ↓

**WCTV**  
is now



**TALLAHASSEE  
THOMASVILLE**



ALA. GA. FLA.

*the bright spot in your sales picture... WCTV can make it brighter!*

With the great CBS programs, plus top ABC-TV shows, WCTV provides standout service to a most responsive market. In the entire U.S., Tallahassee stands fifth in retail sales per household.\*

For many leading brands, the Tallahassee - Thomasville Market deserves and gets strong spot schedules. A sizable market - over 225,000 families - 52 counties - effectively covered by WCTV. Get the complete picture from Blair Television Associates.

\*Annual Survey of Buying Power, 1959.

# WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE



a John H. Phipps  
Broadcasting Station



**BLAIR TELEVISION ASSOCIATES**  
National Representatives

## TOY PARADE

(Continued from page 33)

a firm with an established reputation for quality and integrity in tv advertising.

A second problem which tv is solving concerns development of new products. Toys, unlike other consumer goods, are not test-marketed. By the time a pilot or working model of a toy is completed the manufacturer may have invested \$40,000 in machinery. Since machinery is the major expense in toy production, once the tooling has been completed the item goes on the production line. Major companies may have as many as 3,000 different models in their line, representing a gigantic investment in equipment. Without product testing, the item has to stand on its own—fast—with the public. Tv bolsters that stand.

The third phase of the marketing change taking place is a diminution of peaks and sales valleys. Traditionally, most toys are sold in the pre-Christmas months of November and December. But the percentage for these two months has dropped from 70% to 60% of annual sales in recent years. Manufacturers now hope to make toy-buying a monthly rather than an annual or semi-annual habit.

Toy tv techniques tend to follow this pattern:

- 60-second film commercial which allow for demonstration even an intricate toy, preceded a followed by a live commentary.

- Live copy, usually delivered lib from copy platforms by popular local or network emcees who give added impetus to children's interest with their own sanction.

- Traditional children's shows, though many companies are starting to use so-called adult shows, particularly westerns. Martin Samitt, director of Consumer Behavior Lab, points out that many adult programs attract unusual interest from children.

One toy spokesman, tying in with this thought, points out that "children's play is really an imitation of adult life," and that products and their tv presentation should point up the adult use of the same kind of item.

- Commercials that hit hard for attention and noise. Mr. Samitt points out that children respond with change in pace, use of other children demonstrating the product, incorporation of such inanimate objects as puppets or stuffed animals. But youngsters like to emulate adults, and their ability to absorb so-termed adult fare begins at a much earlier age than most people think, he adds.

The top 10 network programs for youngsters have been about the same

## What children watch

in local programs<sup>1</sup>

	Morning* (weekday)	Afternoon* (weekday)	Weekend* (daytime)	Early eve.* (Sun.-Sat.)	Late night* (Sun.-Sat.)
NEWS	4.1	5.0	3.9	6.9	1.6
ADVENTURE	3.1	3.9	10.6	11.9	5.0
CHILDREN'S	10.0	24.8	14.0	21.0	2.1
GEN. DRAMA	4.0	3.9	11.7	7.9	2.0
SIT. COM.	5.4	7.4	9.1	9.2	4.1
WESTERN		6.6	10.2	18.3	
MISC.	3.8	3.2	1.7	4.8	0.9
FEATURE FILM		4.6	10.0	5.0	0.8

<sup>1</sup>SOURCE: TvB survey, "Hard to reach people," September 1959.

\*30-minute shows except for news.

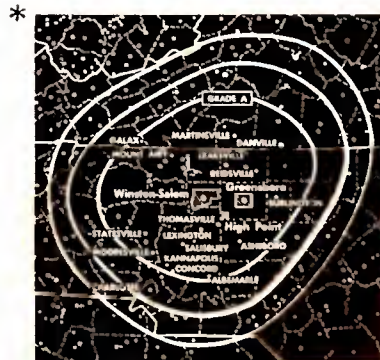
\*\*30-minute shows except for news, feature film.

**WSJS TELEVISION**  
*has*  
**GRADE A COVERAGE\***  
*for a*  
**RIGGER RETAIL SALES AREA**  
*than any other*  
**North Carolina Station**

**THIS FACT FACES YOU!**

**PROOF:**

In North Carolina's biggest Metropolitan market, total retail sales within WSJS-Television's Grade A Coverage area come to \$1,396,079,000. Only WSJS-Television offers this strong signal strength in its industrially rich Piedmont market.



**WSJS** television  
 Winston-Salem / Greensboro



CHANNEL 12  
 Headley-Reed, Reps.



# IN SACRAMENTO

## "Radio One" offers you Triple Value

### 1. Quality Audience

You'll find "spending power" in the KCRA audience. Last Audience Composition Radiopulse for Sacramento shows high adult audience—number one in the 6 A.M. to 12 midnight average.

### 2. Volume Audience

Sound ratings in all time periods that translate into low CPM. (Ask your Petry man for specific figures.) Pulse Cumulative Report also shows KCRA with most unduplicated homes both daily and weekly.

### 3. Real Merchandising

A full time merchandising department with the biggest in-store chain tie-ins in the Sacramento Valley . . . a merchandising bonus with provable pay off!



for the past two seasons.

According to the A. C. Nielsen Co., these 10 shows in November-December of 1958 gained an average rating of 9.6 with an average audience composition of 65% children. The top 10 in January-February 1959 period, with an average rating rising to 10.7, were *Fury*, *Circus Boy*, *Mighty Mouse*, *Heckle and Jeckle*, *Rough and Ready*, *Mickey Mouse Club*, *Howdy Doody*, *Robin Hood* and *Captain Kangaroo* (with the weekday and the Saturday shows in that order).

As time slots in and adjacent to kid shows tighten with the flood of toy buyers, ad pros suggest there'll be considerable revision in their tv approaches.

There are several ways out, among them: moving into Saturday and Sunday time periods which are still pretty much undeveloped; determining audience composition for the so-called adult shows because many have a preponderance of children; being more specific in classifying appeals for different age groups so that the same program doesn't feature toys for the *Romper Room* set and for the boy of 10.

A major problem of the industry, for which Ideal Toy recently found a solution, is merchandising a tv campaign to the retail trade. Manufacturers deal with wholesalers and jobbers rather than with retailers, and retailers themselves know nothing about daytime tv because they're in their stores from 9 a.m. to 8 p.m.

So, Ideal last month purchased an hour on WOR TV, New York, from 9 to 10 p.m. on a Sunday to showcase its upcoming tv effort and its merchandise via what it calls "an open circuit" to New York area retailers.

They were alerted by mailings and invited to watch the program and participate in the awarding of 14 prizes. Twelve of the 14 winners phoned the station within 10 minutes after the program ended, indicating to the toy firm a listenership of 86% of its retailers in the market.

This new tactic, and new ones still to come, will enable imaginative toy makers to merchandise their tv advertising to retailers who hold the key to their sales success. There's no franchise system in the toy world; the retailer tosses all toys on the same shelf.

The first job: sell the retailer; the second, sell the consumer. Tv is doing both.

## HENDERSON AGENCY

(Continued from page 36)

of the Mississippi; two others based west of the Mississippi. It is their job to be experts on their own areas.

Other experts in the field are the merchandising arm of the agency in particular, Don Lewis, the merchandising man, who makes periodic trips around the country.

Merchandising, in a set-up as devoted to marketing as is the Henderson operation, is a prime consideration. "If you work with the stations," says Jim Henderson, "you'll be amazed how they can stimulate sales for you."

The agency is a member of the 4A's and of the National Advertising Agency Network. The latter (NAAN) is an association of about 30 non-competitive independent agencies which serve as each other's branch offices for market and product research as well as service. They also are able to keep each other posted on tv or radio availabilities or exchange financial information on a confidential basis.

One of the emphases of the Henderson Agency, as has been pointed out, is a close merchandising relationship with air media. The agency and the more than 200 television agencies used by its clients have established a mutual relationship that has proven beneficial time and again. Henderson is quick to point out that the relationship is more that of partners than of sellers and buyers.

"To work with tv people," he says, "is a real pleasure. The whole atmosphere of tv is conducive to success because of the aggressive, pioneering attitudes of the folks in the field."

Henderson Advertising was created on a three-fold concept:

1. Creative ability must be paramount in the successful agency.
2. The agency must have unlimited knowledge of a client and his products.
3. Agency personnel must live so close to the client that they become members of his business family.

In Greenville, a lot of top-flight ad men have become members of the families of business clients. There is, for example, Fred Walker, account supervisor, who has a solid background of marketing and advertising in the furniture field through previous work with Sears Roebuck. Account exec Peter M. Soutter was formerly a product manager with



## Two major markets with one "UNIQUE" TV station

Take these ingredients: A maximum power TV station strategically located midway between Vancouver and Victoria with an unimpeded signal into each. Add strong, clear telecasting from a half mile high tower with top CBS network shows and syndicated half hours. Then add the fact that only one other TV station operates in the Greater Vancouver area and you see how KVOS-TV achieves its unique position: an international station rating first among TV viewers in Vancouver, Victoria and 5 other B.C. communities. The KVOS contour reaches 262,000 B.C. homes plus 82,000 homes in Northwest Washington.



Vancouver Offices — 1687 W. Broadway — REgent 8-5141  
Stovin-Byles Limited — Montreal, Toronto, Winnipeg  
Forjoe TV Inc. — New York, Chicago, Los Angeles, San Francisco  
Art Moore and Associates — Seattle, Portland

V3406-5



# KOCO-TV



This isn't the GREEN CORN DANCE...

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

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

KOCO-TV CHANNEL 5



OKLAHOMA CITY

Charlie Keys, General Manager



BLAIR TELEVISION ASSOCIATES National Representatives

Lever Bros. and General Foods. J. B. Majette, Jr., another a.e., has worked with G.E.'s lamp division. George Hastings, Henderson research director, lists marketing analysis for a number of firms including Kroger and Streitmann Biscuit.

Jay Cheek, a former creative group head at Y&R in New York, is now the director of Henderson copy department.

Among the latest additions to Henderson is Jack Williams, who had been a senior vice president and chairman of the executive committee at C&W in New York. Williams had worked on such accounts as Folger Coffee, Chase Manhattan Bank, Thomas Cook & Son, Eskimo Pie Corp., and Andrew Jergens Co. Jack is now creative director and vice president of Henderson.

In Carl Spielvogel's advertising column in the *N.Y. Times*, Jack recently had this to say about his new berth. "When I told Jack Cunningham and Bob Newell that I was leaving to go to Greenville, they told me I was nuts.

"True. I've only been down here since February, but I have never been happier. Everything is much more relaxed and there is no more fear in my daily business life. . . . I imagine my salary is equivalent to what I made in New York. For example, we have a maid at home for \$20 a week."

SPONSOR met Jack at the time it interviewed Jim Henderson. "I can get more work done in a day than I did in New York," says Jack, "and I can still get home before 6:30 p.m."

Oh, yes—one small thing that may be a drawback to Greenville as an ad-man's heaven: Long, liquid lunches are pretty much out. The day is a long, hard job; but it ends long before they have to turn on the office lights. After that you're on your own.

To offer clients, top creative talent, the Henderson Agency is constantly scouting the advertising field for pros. To seek them out, the most savvy consulting services are used; to verify the talents of applicants, the agency uses personnel testing firms.

When an exec is considered by the Henderson Agency, he and his family are taken down as guests and left to soak up the atmosphere for a week or so. If the wife or the breadwinner can't cope with exurbia, they are quietly sent back to Manhattan.

Heaven can wait.

## MacLEISH STATEMENT

(Continued from page 42)

more obvious to you than it can be to any of us who sit on the sidelines and offer gratuitous advice. The point is that none of us have a choice to do or not to do, and you least of all are living. Every program you put on is a *doing* and will have a consequence, whatever you may call it. It will do you for harm if it doesn't work for good.

And nowhere can the harm or the good be greater than in the area of drama and above all, perhaps, of dramatic art. A free society lives and moves in and by the imagination. Freedom itself is an imagined thing. A vision always about to be made true. To quicken the imagination should be the great end of a society which moves toward freedom.

And no instrument ever devised holds such promise for that quickening as radio and television. If the word, entertainment, could become a word not of defense but of purpose, and if that purpose could include the presentation of great enfranchising works of human art, television and radio could change the human future in this country.

# BEELINE RADIO

KOH • RENO

KFBK • SACRAMENTO

KBEE • MODESTO

KMJ • FRESNO

KERN • BAKERSFIELD

delivers more for the money in California's inland valley and Western Nevada

Check Paul H. Raymer Co. for the facts

McCLATCHY BROADCASTING COMPANY SACRAMENTO, CALIFORNIA

# YOU KCAN'T KCOVER TEXAS without KCEN-TV



**BIG SPREAD!**  
our 85 mi. "B" coverage—  
big even for Texas— gives  
you 20 more coverage  
miles in Central Texas  
than our nearest rival!



**BLAIR TELEVISION ASSOCIATES**  
National Representatives

## NATIONAL BROILER

(Continued from page 43)

retailer have increased to the point where we now estimate broiler-fryer sales in 1959 will be at least 10% ahead of 1958." The '58 figure: 1,700,000,000 (at 2½ pounds each).

"Interestingly enough," he adds, "this sales movement has been most noticeable in the larger metropolitan areas and the suburban communities near these areas."

Going the celebrity-sell route, Frazer notes, involves one big hazard: believability. "This holds particularly true," he says, "when the job you're doing has to be subtle and unobtrusive."

That worry is solved for Frazer by Trand Associates, New York packagers of the show. Producer Dudley Andrews merely picks a star for a Broiler Council pitch who would logically be interested in cooking. "Sometimes," says Andrews, "a male star will fill the bill more believably than a female performer. Once the star has agreed to do the plug," he explains, "in exchange for a mention of his or her own current play or movie, a logical device for getting into the subject is worked out."

To date, stations have not balked at any traces of commerciality in five-minute shows, accept them on an open-end basis and sell 60-second spots in the open time.

This has encouraged other advertisers to try the subtle approach to putting over their product or association. Associations taking this off-hand route to selling are Better Vision Institute, National Canners Association, Evaporated Milk Association, National Red Cherry Institute. Companies utilizing the show, in addition to Ac'cent, are American Molasses Co., Knox Gelatin, United Fruit, Nestlé.

Of the three product names, only Nestlé is seeking brand identification. Ac'cent prefers a reference to sodium monosodium glutamate in its campaign to familiarize consumers with what the product does (i.e. seasons and tenderizes) inasmuch as it holds the major share of the market. Knox has ordered any inadvertent mention of the product name clipped out of the tape. In view of its dominant position in the market, gelatin alone—not the brand name—is all Knox wants to promote.

## IN PROVIDENCE

### WJAR is UP ↑

In twenty-eight out of forty-nine daylight hours, 6:00 A.M. to 6:00 P.M., Monday through Friday (Pulse, March '59 vs. June '59) WJAR shows an increase.

### WJAR is UP ↑

Twelve out of twenty traffic periods rated 6:30 A.M. to 9:00 A.M., Monday through Friday (Pulse, March '59 vs. June '59) WJAR shows increases.

### WJAR is UP ↑

Thirty-eight of the forty-nine daylight hour segments, 6:00 A.M. to 6:00 P.M., Monday through Friday (Pulse, June '58 vs. June '59) WJAR shows increases.

### WJAR is UP ↑

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

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

NBC NEWS,  
SPORTS,  
MONITOR



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



A WHBF PLUS SIGN NO. 2



Maurice Corken, assistant general manager of WHBF and WHBF-TV says:

**WHBF adheres to its published rates . . . assures advertisers of equal, fair treatment**

Without assuming a holier-than-thou attitude WHBF desires simply to state this fact about its business policy. Fair rates are maintained for excellent coverage of the market. WHBF clients can be sure that they receive all WHBF broadcasting services at the card rate—with equal treatment to everyone.

We believe that this policy fosters sound, productive business relationships. This factor together with the usual standard criteria for measuring a station's strength is why WHBF is selected repeatedly by agencies and advertisers to promote the sales of their products to the Quad-City market. Mutual respect and integrity contribute an extra measure of satisfaction to these frequent transactions with many, many clients.

Ask Avey-Knodel, or write to Maurice Corken, WHBF, Telco Bldg., Rock Island, Ill., for recommendations and availabilities . . . radio or television.

STRONG & PRODUCTIVE FROM DEEP ROOTS



**WHBF**

Covering Western Illinois — Eastern Iowa • RADIO & TELEVISION

National and regional  
in work now or recently completed

## SPOT BUYS

### RADIO BUYS

**General Foods Corp.**, White Plains, N. Y.: Short-term schedule start this month in a number of top markets for Birds Eye frozen orange juice; daytime breaks. Buyer: Ann Purtill. Agency: Younkers & Rubicam, Inc., New York.

**Downyflake Foods Inc.**, New York: Initiating test schedules in markets in New England and mid-Atlantic states for its frozen waffles, to begin third week in October. Traffic minutes, about 10 week per market, run for four weeks. Buyer: Jack Dickens. Agency: Marschalk & Pratt Co., New York.

**Garrett & Co., Inc.**, Brooklyn: Flights start 18 October in about 17 mid-western and western markets for Virginia Dare wines. Eight week placement is for traffic and day minutes, with an average frequency of 75 per week per market. Buyer: Paule Shapiro. Agency: MacManus, John & Adams, Inc., New York.

### TV BUYS

**American Motors Corp.**, Detroit: Going into about 70 markets for Rambler starting this month for four weeks. Prime 60's and fringe 60's are being placed, frequencies varying. Buyer: Betty Powell. Agency: Geyer, Morey, Madden & Ballards, Inc., New York.

**Morton Frozen Foods, Inc.**, Div. of Continental Baking Co., Rockland, N. Y.: Lining up day and fringe night minutes and 20's in about 15 markets for its frozen foods. Seven-week flights start 19 October. Buyer: Stewart Hinkle. Agency: Ted Bates & Co., New York.

**Thomas J. Lipton, Inc.**, Div. of Lever Bros., Hoboken: Schedule for its hot tea begin third week in October. Night minutes are being used for five weeks in about 25 markets. Buyer: Bob Anderson. Agency: SSCB, New York.

**National Presto Industries, Inc.**, Eau Claire, Wis.: Schedules for minutes start about mid-October for eight weeks in 14 top markets; late October for six weeks in lesser ones. Buyer: Merle Myer. Agency: Keyes, Madden & Jones, Chicago.

**Brown & Williamson Tobacco Corp.**, Louisville: Activity in about 115 markets for Life cigarettes; starting dates vary. Schedule of night minutes, 20's and I.D.'s run for 52 weeks. Buyer: Bob Warner. Agency: Ted Bates & Co., New York.

**Frigidaire Div., General Motors Corp.**, Dayton: Flights of night time minutes are being set for its refrigerator line. Run starts this week in October in about 30 markets. Buyer: Jay Walters. Agency: Dancer-Fitzgerald-Sample, Inc., New York.

**Tea Council of the U. S. A. Inc.**, New York: Kicking off its yearly "Take tea and see" campaign in 18 markets this month for four weeks. I.D.'s are animated, average 14 per week per market. Buyer: Eloise Beatty. Agency: Leo Burnett Co., Inc., Chicago.

# IT COMMUNICATES!

By anyone's standards, Paul Revere's midnight ride was a screaming success. The whole countryside sprang into action! He really communicated. Today, WOOD-TV is communicating with the same phenomenal success. Western Michigan prefers WOOD-TV. Better yet, WOODwatchers are WOODbuyers! Why not put your client on WOOD-TV and get a sample of that "Paul Revere-type" action from the WOODlanders. Just flash the signal to your Katz man — that's one lamp for AM, two for TV.

WOOD-TV is first-morning, noon, night, Monday through Sunday February '59 ARB Grand Rapids

WOOD-AM is first-morning, noon, night, Monday through Sunday April '58 Pulse Grand Rapids

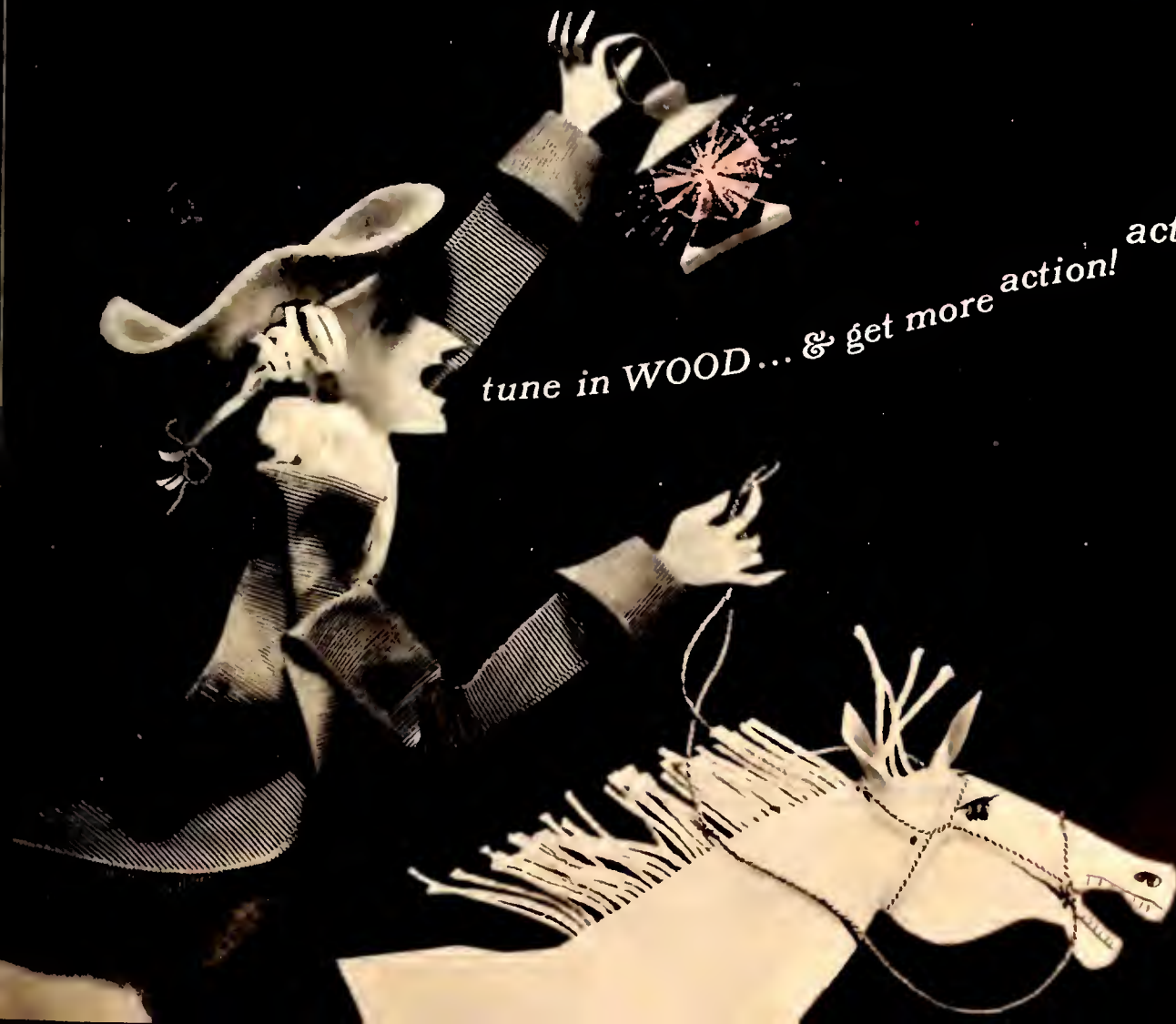


## WOOD AM TV

WOODland Center,  
Grand Rapids, Michigan

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

tune in WOOD... & get more action! action!






# Top of the morning in Kansas City



As sure as the sun will come up in Kansas City tomorrow, more morning radio listeners will be tuned to KCMO-Radio than to any other station.


The latest Nielsen Radio Report tells the story: Monday through Friday, 6:30 a.m. to 10 a.m., KCMO-Radio's Musical Timekeeper has Kansas City by the ears. We reach an average of 29,823 homes per quarter hour. That's 3000 more than the next station. Nearly twice as many as the third station, and almost three times the audience of the fourth station.

Naturally we say if you want to sell wide-awake Kansas City, it's a great day in the morning for you on KCMO-Radio. It's Kansas City's only 50,000-watt radio station. It's always a good morning to you on KCMO-Radio. 810 kc. CBS radio network.



**THE SUN COMES UP** in Kansas City and the skyline defines the downtown district.

Photo: Dan Faron



## KCMO-Radio

The Tall Tower at Broadcasting House / Kansas City, Missouri

SYRACUSE  
PHOENIX  
OMAHA  
TULSA

WHEN  
KPHO  
WOW  
KRMG

WHEN-TV  
KPHO-TV  
WOW-TV

The Katz Agency  
The Katz Agency  
John Blair & Co. — Blair-TV  
John Blair & Co.

E. K. Hartenbower, Vice President  
and General Manager  
R. W. Evans, Station Manager

Represented nationally by Katz Agency. Meredith stations are affiliated with BETTER HOMES AND GARDENS and SUCCESSFUL FARMING Magazines.

# WASHINGTON WEEK

10 OCTOBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, before he opened his tv quiz show hearings spoke ominously about the possibility of legislation to control any abuses which might be found.

Fortunately for the peace of mind of broadcasters and sponsors who might fear that their program planning could be affected by such legislation, the threat appears to fall in the category of "legislative puffery."

Harris spoke of "fraud perpetrated on the American people." The FCC already has power to deal with fraud. However, in the case of the quiz shows—no matter what else the evidence might show—it could not be established that there was **any fraud in the legal sense**. The public at large didn't stand to win or lose anything.

The alleged fraud, if it can be proven, would consist merely of creating great public interest by means of an appearance of fairness in something which was allegedly not fair. The FCC might plead inability under present laws to touch such practices, though it is noteworthy that when Harris made his statement no such plea had been entered by the Commission.

The purpose of the Harris prediction that legislation would be passed if the allegations are supported by evidence and if it develops that the FCC can't touch the practices under present law is quite simple.

**Hearings by Congressional committees are supposed to serve legislative purposes.** Witnesses in previous hearings before other committees have refused to testify on the grounds that the hearings in question did not serve any bona fide legislative purposes. By **setting and declaring such legislative purposes**, Harris can compel witnesses to testify under subpoena and to answer questions they might not care to answer under oath.

In view of the fact that **very little broadcasting legislation has ever come out of the Harris Legislative Oversight subcommittee**, or even the parent Commerce Committee, there is little reason to suppose that legislation will result from the current hearings.

**The Federal Bar Association heard representatives of the FCC and the Justice Department warn the broadcasting industry that it will be watched quite closely for fair treatment of political candidates.**

The warning was issued at a panel on the meaning of the new law passed by Congress late in the session overturning the FCC's controversial Lar Daly decision under Sec. 315 of the Communications Act.

FCC commissioner Frederick W. Ford told the lawyers that this was going to be a **tough amendment to administer because it raises more questions of interpretation than it answers.**

Speaking for the Justice Department's antitrust division, former FCC counsel Richard Solomon warned that broadcasters are "on probation," and **stricter political equal time requirements could be the result if they don't pass the fairness test.**

CBS vice president Richard Salant and NAB attorney Douglas Anello represented the industry on the panel. Anello expressed disappointment that outright repeal of Sec. 315 had not been considered by Congress, while Salant promised that **CBS would prove to congressional doubters that the relief actually given represented a wise move.**

Both indicated that complete repeal would be the next objective.



# FILM-SCOPE

10 OCTOBER 1959

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SPONSOR

PUBLICATIONS INC.

One portent of syndication's fiscal future may well be the continuing sales success of off-network reruns as regional entries.

Latest of the rerun series to succeed with the regional buyers is Ziv's *Tombstone Territory* which made four multi-market deals accounting for 38 cities this past week. They are:

- **Stroh Brewing**, through Zimmer, Keller & Calvert of Detroit, for 20 cities including Detroit, Cleveland, Indianapolis, Columbus, Youngstown, Dayton, South Bend, Grand Rapids-Kalamazoo, Evansville and Toledo.
- **Pacific Gas & Electric**, through BBDO, San Francisco, for seven markets: Bakersfield, Sacramento, Chico, Salinas, San Luis Obispo and Eureka.
- **Morning Milk**, through Harris and Montagne, Salt Lake City, for Salt Lake, Portland, Oregon and other mountain state markets.
- **Moulson Brewing**, through MacLaren Adv., Montreal, for the cities of Buffalo, Burlington-Plattsburg and Watertown.

Canadian-born Donald Coyle becomes the first chief of the newly-formed ABC International Division.

His background in research and sales development will likely prove especially handy in exploring the foreign sales horizon.

Note also that ABC's heavy reliance on action shows gives Coyle experience with the one type of program easiest to understand and follow anywhere abroad.

(For details, see Wrap-Up, Networks, page 68.)

A prudent release policy on the part of many companies that syndicate feature films has kept a steady flow of new product coming into the market.

Even though an end appears in sight for potential product, a survey of nine feature film distributors shows that more than 1,600 feature films and 500 short subjects were made available for the first time in the first six months of this year.

Here is a partial listing of this recent theatrical product released:

DISTRIBUTOR	DESCRIPTION	QUANTITY	SOURCE
ABC Films	J. Arthur Rank features	77	J. Arthur Rank
Flamingo	Critics' Award features	60	various foreign
	Western features	97	Republic, others
	Lippert features	131	Lippert
MGM-TV	Our Gang shorts	52	MGM
	Passing Parade shorts	69	MGM
	Crime Does Not Pay shorts	48	MGM
NTA	International features	64	various foreign
	Pre-1948 features	160	20th Century Fox
Bernard Schubert	Post-1948 features	26	various foreign
Screen Gems	Three Stooges shorts	118	Columbia
	Hilarious 100 shorts	100	Columbia
	Powerhouse features	78	Universal, Columbia
	Sweet 65 features	65	Universal, Columbia
UAA	RKO features	700	RKO
	United Artists features	163	UA
	Children's shorts	200	Warner Bros.

It looks like the see-saw is swinging in favor of sponsorships and away from participations in syndication spending strategy for the current season.

Among stations with fistfuls of sponsorship business is WABC-TV, New York, which last week packed Budweiser on U. S. Marshal, Heublein's Maypo & Maltex on Annic Oakley, and got Sun Oil and Vitalis' renewal on Sea Hunt.

Station groups are now making a bid for importance as film program producers in addition to originators of shows they circulate via video-tape.

Westinghouse Broadcasting, for example, is cashing in on interest in the forthcoming *Civil War Centennial* with a series of 13 films made with stop-motion and other techniques from original Mathew Brady photos.

Besides prime time schedule on WBC's KPIX, San Francisco; KDKA-TV, Pittsburgh; WBZ-TV, Boston; KYW-TV, Cleveland, and WJZ-TV, Baltimore, the series will be syndicated to other stations as well.

The spread of mobile video-tape equipment has already reached the point at which there are 15 producers operating in the field in the United States and Canada.

Here's who's now in mobile tape operations, state-by-state:

- **California:** CBS, Los Angeles; John Guedel (2 units); Mobile Video Tape Service; VTR Mobile Production (2 units).
  - **Florida:** WEAR-TV, Pensacola; WFLA-TV, Tampa, and Mel Wheeler, Pensacola.
  - **Michigan:** Giantview Television Corp., Ferndale.
  - **Missouri:** KYTV, Springfield, and KPLR-TV, St. Louis.
  - **New Jersey:** Intercontinental TV, Camden (2 units).
  - **New York:** NTA-Telestudios; Sports Network (2 units), and Mobile Video Tape, Inc.
  - **Canada:** CHCH-TV, Hamilton, Ontario.
- Abroad, there are also two units in Manchester, England for Grandada TV.

## COMMERCIALS

The latest Schwerin studies have come out with new finding in the areas of premium commercials, the use of sensory impressions, and the fixing of tags on the ends of commercials.

Here's what Schwerin found:

- Premium commercials tended to be better than or equal to non-premium types in cases where they were done in a serious mood; a second premium offer rated even higher than the first.
- Cosmetic commercials using physical, sensory model demonstrations were preferred in one comparison to those showing a logical, laboratory test.
- Tag commercials for related products showed a lapse of effectiveness unless the two products were non-competitive and the advantages of the tag product were clearly specified.

New York commercials producers are continuing to merge and consolidate so as to leave the field to fewer and larger-sized companies.

This past week Transfilm merged with Caravel to form the Transfilm-Caravel combine, a unit which in turn is part of Buckeye Corporation's diversified holding that include Flamingo and other interests outside tv.

Caravel's role as a tv commercials producer has grown in recent seasons, and the company has the historic claim of having made the nation's first tv commercials in 1939 for a Bloomingdale's department store closed circuit.



# SPONSOR HEARS

10 OCTOBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

**JWT lately turned down two relatively choice pieces of business.**

The thinking that motivated the decision: The agency wants to (1) digest properly the accounts that have come into the shop this year and (2) **protect itself against a lowering of the quality of its advertising.**

**Even though tv stations have never had it so good in time sold, the operators are deeply concerned with the continuing pressure of rising costs.**

The biggest expanding bite has come from the unions, and what makes the problem particularly acute for station ownership is a **reluctance to raise rates at this time.**

**Don't let anybody tell you that a media director's personal enthusiasm for a medium doesn't influence in large measure the allocation of an agency's media billings.**

A New York agency which in recent years stood out in radio hasn't any money riding in that medium at present.

An easy clue: **The media director who carried the torch for radio has gone elsewhere.**

**Metropolitan Broadcasting (key stations: WNEW-AM-TV) stock acted up last week and the report on the Street was that the group was about to acquire two more stations, one of them a tver on the westcoast.**

Responded a Metropolitan official to a query on this report: "No comment at present. Our policy is to say nothing until the contracts are signed."

**One of the newer reps has gone in for monthly parties of good liquor and good food to build up a goodwill reservoir with agency accountmen and timebuyers, using it at the same time as a forum for the exchange of ideas about the business.**

For the rep's visiting stationmen it's a memento: When they get back home they can relate how they rubbed elbows with the very people who are responsible for dishing out that national spot money.

**On the thesis that the time could be bought cheaper locally, the agency for a national beer account arranged for the client's zoue manager to place the business on a southern station.**

Later the agency, much to its consternation, found the station (1) was operating on a single rate and (2) **didn't pay commissions on business placed locally to any but local agencies.**

**Even though it added something to the theatrics of the program, the scripters of the Perry Como show's bow for Kraft indulged a little rewriting of history when they hailed Bing Crosby as the first host of the Kraft Music Hall.**

The facts: (1) Paul Whiteman put the Kraft Thursday hour on the air 26 June 1933; (2) The first big singing star was the late Al Jolson; (3) **Crosby started 2 January 1936.**

Check source: A 30-year history of programs carried on national radio networks in the United States compiled by Harrison B. Summers of Ohio State University.

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 Bolting Co.

**BIGGER**

than you think

Hot Springs beats cities  
twice its size in general mer-  
chandise sales, in drug store  
sales.

Tourists and vacationers  
swell its population all year  
long... and spend! Reach them  
over the "sell" station. Top rat-  
ings too.

**KBHS**

HOT SPRINGS, ARK.

5000 watts at 590 kc

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

**SPONSOR ASKS**

(Continued from page 17)

Gorden Lawhead, national sales man-  
ager, WHBQ-TV, Memphis

The most significant trend in chil-  
dren's programs seems to be the  
manner in which the kids are watch-  
ing programs that used to be con-  
sidered "adult" or "family." A sec-  
ondary trend is the converse: adults  
watching kid shows. For instance,



Programs that  
are acceptable  
to all age  
groups

the wrestling shows on tv used to be  
an exclusively adult program, but  
now youngsters make up a consider-  
able portion of the audience.

The opposite swing of the pendu-  
lum is, of course, apparent in the  
large adult share for programs of  
the *American Bandstand* type. To a  
lesser extent, the adult western is an-  
other example of the attachment of  
adult audience to a program type that  
was considered "kid."

We may draw the conclusion from  
the above that most programs on  
television are becoming acceptable  
to all age groups. Naturally, this  
would not apply to the very intellec-  
tual shows nor to the very simple kid  
participation shows.

Another change is reflected in the  
attitude of timebuyers toward "kid"  
adjacencies. For many years a "kid"  
adjacency was verboten unless the  
product could be eaten or torn up by  
a child—despite the high numbers,  
most buyers said it was not feasible  
to buy these times because the audi-  
ence had no money.

During the past year there has  
been a perceptible change in outlook  
by isolated local, regional and na-  
tional buyers and you may see gaso-  
line, clothing stores or automobiles  
next to or within *Zesty Zeppo's*  
*Animal Kingdom*.

In short, television seems to be on  
its way to the place where the ma-  
jority of its programs will be de-  
signed for the entertainment of all  
people, and where virtually any prod-  
uct may be sold within or adjacent to  
any show!

**WMBD**  
RADIO  
PEORIA

85%  
85%  
85%

**WMBD RADIO**

Reaches

85% METRO  
PEORIA  
HOMES

Every Week!

**MORE Than Any  
Other Station!**

(Source: Pulse July, 1959 CPA Ratings)

REPRESENTED NATIONALLY BY  
PETERS, GRIFFIN, WOODWARD, INC.

RADIO

PEORIA

**WMBD**



# NEWS & IDEA WRAP-UP



"PICTURE OF PLEASURE." WMAL-TV's (Wash., D.C.) fall lineup of programs got closed-circuit review by members of press, food brokers, sponsors' reps and Washington, Baltimore agency executives. Success is apparent from smiling "Miss Picture of Pleasure" (Evelyn Knight), with general manager Fred S. Houwink (l), ABC TV panelist, Jack E. Leonard

Major news events in the network field this week centered around couple appointments.

One was the naming of S. Michelson as president of CBS News and the other, of broader implications, was the designation of Donald W. Coyle as v.p. in charge of the ABC International Division, a new subsidiary of the American Broadcasting Co.

Coyle, who's been in sales, out-research, will report directly to ABC-TV president Leonard Goldenson.

The setting up of the ABC International Division stems from information and views gathered by Goldenson in his recent trip to Australia and the Far East.

Goldenson came back convinced that the foreign end of tv offers great opportunities and that it was imperative that American tv interests take aggressive steps to break down existing barriers so as

ON PARADE for NBC TV's "Total Television" theme, 20-car motorcade tours midtown New York. Driven by NBC pages, cars publicized top notch talent of the current season.



FLIPPO the Clown (WBNS-TV), Columbus, O. looks tickled to be guest on CBS TV's *Captain Kangaroo*, which saluted station's 10th year. With him: show's Mr. Green Jean



romote a free exchange of American programming abroad.

ABC already has a small tv station in Australia and intends to invest in stations in other countries.

All the tv networks now have foreign subsidiaries.

**Debut dates:** *Saber of London* returns for its third season on NBC TV Sunday, 11 October, for Sterling Drug (DFS) . . . Robert Taylor stars in a new series on ABC TV, *The Detective*, Friday, 16 October, for P&G (B&B) . . . *Biography of a Missile* will be the premiere broadcast in the CBS Reports hour-long series, on CBS TV Tuesday, 27 October, for Bell & Howell (McCann) and B. F. Goodrich (BBDO) . . . The Army-Air Force Academy football game at the Yankee Stadium in New York on Saturday, 31 October, will be televised in the Eastern regional area by NBC TV.

**Network radio news:** A purchase.

this week, by the Sweets Co. of America (Henry Eisen) put the SRO sign on *Arthur Godfrey Time*, CBS, for the next 26 weeks . . . NBC Radio reports it closed \$1 million in sales on 30 September, ending the third quarter with a net sales total of \$5 million. Among the major new orders: Socony Mobil Oil and Raybestos Division of Raybestos-Manhattan, Inc.

**This 'n' data:** ABC TV this week unveiled its new tv studios which "will be able to accommodate the most elaborate live dramatic or musical show a producer can conceive" . . . Kudo: William Schudt Jr., v.p. in charge of affiliate relations, CBS Radio, presented with a Gold Mike Award from the network for his 30 years of service.

**Network personnel:** Davidson Vorhes, named v.p. in charge of operations for CBS Radio . . . Ira DeLumen, to Eastern sales manager for CBS TV Network Production Sales.

## AGENCIES

Mort Werner, one of Pat Weaver's proteges at NBC, replaces Pete Levathes (resigned) as v.p. and director of Y&R's radio and tv departments.

Werner has been a v.p. and director of tv and advertising at the Kaiser Industries.

If you're interested in what happens on Michigan Ave., you just can't ignore the impact of the World Series on the Chicago ad world during the past week or so.

The festival spirit replaced the business of worrying about campaigns.

If they weren't at the ball park, their attention was riveted to office tv sets or at hotel ballroom giant screens where the ball park atmosphere was simulated via the distribution of hot dogs, peanuts, beer, popcorn and programs.



**SHADES OF THEDA BARA!** Flapper girls, mobster-dressed guys and first gas-driven car in 20's kicked off KOCO-TV's closed circuit party in Okla. City for ABC TV's fall lineup



**MARCONI IV**, is tag of Ampex's new tv camera unveiled recently at N.Y.'s Videotape Center. It features a bigger orthicon tube, lending more life-like quality to picture



**FUSSIN' BUT NO FEUDIN'** brought Cleveland's friendly rivals, KYW-TV, WHK-TV together when former station's d.j. Big Wilson aired show atop mobile in front of studio

**ALL FOR ONE!** 85,000 fans turned out for WTIX's "Appreciation Night" show at New Orleans beach. Scavenger hunt winners got invitations to party hosted by Frankie Avalon





**Agency appointments:** Freedomland, U.S.A., the new \$65 million recreational center now under construction in the Bronx, N. Y., and billing approximately \$1 million, to **Ellington & Co.** . . . Four Westinghouse Electric Corp. divisions, from F&S&R to **Ketchum, MacLeod & Grove**, Pittsburgh . . . Rexall Drug Stores of Chicagoland Association, Inc., to **Welles-Morgan**, Chicago . . . Dairy-pak Butter, food packaging manufacturer, to **Duffy, McClure & Wilder**, Cleveland.

**New agencies:** Beindorff, Bender & Clark, at 803 Fairway, Gary, Ind. . . The Gerald F. Selinger Co., at the Barclay Building, Bala-Gynwyd, a suburb of Philadelphia.

**Thisa 'n' data:** More than 500 ad men are scheduled to attend the **Western regional convention of the 4 A's** at Santa Barbara, 18-21 October. Major speaker will be Eric Johnston, president of the Motion Picture Association of America . . . **Kenneth Klein**, formerly director of advertising and promotion of the Metropolitan Broadcasting Corp. has

opened a firm bearing his name, in New York, to specialize in the creation and production of advertising and sales promotion material . . . Kudo: **Rolf Brandis**, radio/tv producer at Edward H. Meiss & Co., Chicago, cited by the U.S. Treasury for outstanding public service to the U.S. savings bond program . . . **National Tv Monitor** has extended market coverage to provide continuous radio and tv monitoring in 165 cities.

**Ad men on the move:** **James J. Freeman**, elected a senior v.p. of Adams & Keyes . . . **Robert Laws**, who joined Eisaman-Johns Advertising, Hollywood, last year, elected a principal of the firm whose name has been changed to Eisaman, Johns & Laws . . . **Harold Miller**, to a v.p. at B&B . . . **Henry See**, to a v.p. at BBDO . . . **Allan Moll**, to v.p. in charge of the Los Angeles office of Frank B. Sawdon . . . **Roy Danish**, to v.p. and member of the plans board of the Smith/Greenland Co. . . **Paul Smith**, to assume overall supervision and direction of the creative activities at Fletcher Richards, Calkins & Holden . . . **Marvin Richfield**, to media

director at EWR&R . . . **Thomas Flanagan**, media director, Riedl Freede, New York . . . **Gary Valertine**, to head the New Orleans office of Richard Carr & Co., San Antonio . . . **Alfred Howard**, to copy group head at Grey Advertising.

## ADVERTISERS

**Armour (FCB) is market-testing its new Princess Dial (Dial with moisturizer added) in Columbus, Ohio.**

It's using fairly substational t schedules.

**Warner-Lambert is going the way of the competitive giants in its field, via a move, last week, to coordinate the marketing and advertising activities of all lines in its Product Division.**

Heading this separate division Irvin Hoff, named general product director.

Also appointed, four product directors: John McClellan, for Listerine Antiseptic and Listerine Toothpaste. Paul Elliot-Smith, for Bromo-Seltzer. J. E. Murray, for the Anahist line of cold remedies; and John Anderson for foods, including Fizzies.

### Campaigns:

- **Page & Shaw Chocolates** makes its initial entry into tv this week with a Fall and pre-holiday campaign in six markets: Detroit, Cleveland, Cincinnati, Columbus, Dayton and Toledo. The campaign; 10-second spots in the "visual squeeze" technique (out of Transfilm-Wylde Animation) for nine consecutive weeks during prime evening time on NBC and CBS affiliated stations.

- **General Foods' Jello-O** division is promoting **Minute Sliced Potatoes**, a new product, beginning this week via spot tv. The GF product: dehydrated potato slices sold in eight-ounce packages ready for instant use. Agency: Y&R.

**They were named advertising managers:** **Gilbert Supple**, at Shulton, Inc. . . . **James Plunkett**, at Pittsburgh Plate Glass' Fiber Glass Division . . . **Herbert Klauber**, at Lanolin Plus.

**Add to personnel: Robert Young**

**"have  
you heard"...**

"Colorful Cutie's (KQDE) 3rd in the billion and a half dollar Seattle market...! Hooper, July-August says so!"

"... Cutie outrates all three 50,000 Watt Seattle stations . . . has lowest cost per thousand to reach Seattle's 400,000 homes . . ."

"... I gotta go . . . gotta date with FORJOE!"

"About Cutie?" . . . "Uhhuh!"

"I'm callin' Wally Nelskog and get on Cutie's log!"

**KQDE**  
Seattle  
ALpine 5-8245

v.p. at K&E, is slated to become v.p. in charge of marketing of household products at Colgate.

## ASSOCIATIONS

The NAB has set up two new 1959-60 committees:

The Radio Standards of Good Practice committee, headed by **Cliff Gill**, resident and general manager of KEZY, Anaheim, Cal., and the Television Film Committee, with **Joseph Floyd**, resident of KELO-TV, Sioux Falls, S.D., chairman.

Dates and places:

October 23-31: The Missouri Broadcasters Association meets at the Luehlbach Hotel, Kansas City.

November 1-4: Fourth convention of the Broadcasters' Promotion Association, at the Warwick Hotel in Philadelphia. Robert Sarnoff, NBC board chairman, will deliver the keynote address.

November: Annual meeting of the Arizona Broadcasters Association at the Valley Ho Hotel, Scottsdale, Ariz.

They were elected:

Officers of the Pittsburgh Radio and Tv Club: president, Leslie Stone, of Smith, Taylor & Jenkins; v.p. in charge of programs, Don Ioset, WPIT; v.p. in charge of membership, Jerome Reeves, KDKA-TV; v.p. in charge of special activities, Tom Slatr. F&S&R; v.p. in charge of publicity, Fred McCormack, Ketchum, MacLeod & Grove; treasurer, L. H. Neiplin, J. Grant Agency and secretary, Dorothea Pefferman, Gardner.

Officers of the New England Media Evaluators' Association: chairman, Jackson Parker, of James Thomas Chirurg Co.; and secretary-treasurer, Alice Liddell, K&E, Boston.

## EQUIPMENT

Ampex will market the new British-made Marconi tv camera in the U.S. as a companion to its Videotape tv recorder.

The camera, designed to give a "new look" to tv performers and products, was unveiled last week dur-

ing a press conference staged at Videotape Productions in New York.

"Simply stated," explained Tom Davis, marketing manager of Ampex's Professional Products Division, "the Mark IV, being introduced in the U.S. at this time, represents another major electronic 'break through.' The picture produced is more life-like than tv viewers are accustomed to at present."

This "new look" is the picture produced by the Marconi's 4 1/2 inch image-Orthicon tube, the first used in a tv camera in the U.S.

On the portable tv front: General Instrument Corp. reports the development of the first tv tuner produced in the U.S. to use transistors in place of tubes—and the smallest tv tuner ever made commercially.

Developed initially for "the first truly portable tv set on the market," the tuner is now being released to the entire tv industry.

Current projections by GIC are that 100,000 more transistorized tv sets will be produced in the coming year—with 500,000 or more in 1961-62.



## and WOC-TV FOR BEST COVERAGE IN THE NATION'S 47th TV MARKET (Davenport, Iowa — Rock Island — Moline, Illinois)

A comparison of coverage of TV stations in or overlapping the Davenport — Rock Island market area as reported in the Nielson Coverage Service No. 3 — Spring, 1958.

Station	TV Homes	Monthly Coverage	Weekly Circulation	
			Daytime	Nighttime
WOC-TV	438,480	308,150	263,430	288,750
Station A	398,600	278,900	226,020	258,860
Station B	340,240	275,160	229,710	260,190
Station C	274,990	208,300	153,540	191,010
Station D	229,260	156,340	127,240	146,620



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

THE QUINT, CITIES

DAVENPORT } IOWA  
BETTENDORF }

ROCK ISLAND } ILL.  
MOLINE }  
EAST MOLINE }



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



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



**Promotions at RCA:** Fred Farwell, to the newly-created post of v.p., marketing . . . **Mort Gaffin**, to manager, special advertising and sales promotion programs.

## FILM

Fresh light was thrown on the time period clearance problem last week by ITC in its study of time slots recently made available for a new syndicated show.

The show, *Four Just Men*, has gotten prime time clearances in the majority of its markets, according to ITC Syndication sales chief Hardie Fritberg.

Backing up this claim was evidence on 11 markets where time between 7-11 p.m. was cleared.

Of these, one was at 7:00 p.m., three at 7:30 p.m., one at 9:00 p.m., one at 9:30 p.m., and three at 10:30 p.m.

In brief, 7:30 p.m. and 10:30 p.m. times periods appeared most frequently among those markets sampled.

Ray Ellingsen

**P**

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**Programing:** Bernard L. Schubert will bring out a 60-minute version of its *Mr. and Mrs. North* property; furthermore, to prevent confusion, a 30-minute version in syndication since 1954 with 57 episodes will be withdrawn . . . Peter De Met productions' *Major League Baseball Presents*, a series of 26 full-hour shows depicting the best games of the past season, is available in syndication through *World-Wide Television Sales*; its expected 30 markets will televise the show on tape while others will use film. So far the show is sold reportedly in 65 markets, including WABC-TV, New York, in the 6-7 p.m. Sunday time period.

**Mobile color tape:** Comedian Red Skelton has purchased the world's first video-tape facility equipped for both color and mobile operations. The unit, at a cost of \$500,000, includes two Ampex Videotape color recorders and three General Electric color tv cameras, plus additional studio equipment for vehicular operation.

**Promotion:** MCA TV Ltd. through Gardner agency has created an innovation for trade paper advertising of its Paramount features. The innovation is in the use of glossy photographs that will accommodate a two-color black and gold imprint lithographed on the reverse surface.

**Sales:** Victory Program Sales division of CNP reports the following stations have purchased *The Californians*: WHNY-TV, Springfield, Mass.; KOOK-TV, Billings, Mont.; KOCO-TV, Oklahoma City, Okla.; WCIA-TV, Champaign, Ill.; KSYD-TV, Wichita Falls, Tex.; WBRC-TV, Birmingham, Ala.; WABG-TV, Greenwood, Miss.; KFDA-TV, Amarillo, Tex.; WDSU-TV, New Orleans, La.; KLTA, Los Angeles, Calif.; KDAL-TV, Duluth, Minn.; KFJZ-TV, Fort Worth, Tex.; KRON-TV, San Francisco, Calif.; WWJ-TV, Detroit, Mich.; KGUN-TV, Tucson, Ariz., and WPIX, New York, N. Y.

**Commercials:** Robert M. Barron joins the sales staff of Videotape Productions of New York, Inc. . . . Music Makers appoints **Bill Schwartz** as head of the production department . . . Some 150 Canadian advertising

and television personnel are expected to attend the formal opening of **Robert Lawrence Production** studios in Toronto on 13 October. **Transfilm-Wylde Animation** has completed for "visual squeeze" II for Page & Shaw chocolates through Horton, Church & Goff, Inc. of Providence, R. I., for a pre-holiday campaign marking this advertiser's first use of tv.

**Strictly personnel:** Guild Films has sales v.p. **Marvin M. Grieve** to be director of the company . . . **Carl A. Russell** has been named region sales director of ITC, operating from the Chicago office . . . **Edward C. Simmel** has been named sales manager for Crosby/Brown Production which has syndication headquarters in Hollywood . . . **Arnold Kaufman** joins NTA as eastern operations v.p.

**Trade note:** The SEC has filed suit in Federal court to enjoin **Hal Roach** and **Guild Films** from offering for sale the common stock of Guild unless it is previously registered with the commission. The SEC's complaint was that the defendants sold stock since 18 September without meeting SEC registration standards.

## INTERNATIONAL

**McCann-Erickson enters the Australian market this month.**

The agency merged with Hans Rubensohn of Sydney, to form Hans Rubensohn-McCann Erickson Pty. Ltd.

HR, one of the three largest agencies in Australia, was selected by McCann after a three-year survey of the market.

Sim Rubensohn, founder and governing director; John Bristow, managing director and William Lockley, general manager will continue as the active management of the agency. Also, **Arthur Grimes**, executive v.p. of McCann (International) will spend the next year in Australia.

**Reports from the international market:**

• **West Germany:** There are no private-owned tv companies, only semi-state networks. Their advertising

ing program is restricted to six minutes between 7:30 and 8 p.m. Number of tv sets: 2,676,207.

• **Lebanon:** Progress is being made by Lebanese tv, with both the French-English and Arabic channels increasing their broadcasting hours. Some 3,000 sets are currently in use. With, for example, eight viewers for every Beirut tv home, and 15 viewers per set outside Beirut.

**They were appointed:** The San Juan office of **Y&R**, for P&G's Dash in Puerto Rico . . . **Intercontinental Services, Ltd.**, as exclusive advertising reps in the U.S. for TGBOL-TV, Guatemala City; the two tv stations in the Netherlands West Indies; and Tele-Haiti, in Port-au-Prince, Haiti.

**Merged:** **A. C. Nielsen Co., Ltd.**, English subsidiary of Nielsen and the **Attwood Group of Companies, Ltd.**, London, have combined their broadcast audience research into a new company rendering a single service covering 10 European countries.

**New branch office:** **Intercontinental Services, Ltd.** opened its first foreign branch office, located in Mexico City, and headed by Fred Hofer.

## RADIO STATIONS

Making lots of headway in the changing format of local radio stations is the run-of-schedule one-minute spots devoted to community service features.

Case in point is **KDAL**, Duluth, which reels 'em off under such captions as *Town Crier* (neighborhood news notes), *VIP Time* (interviews with visiting dignitaries), *KDAL Salutes* (outstanding achievements on the local scene) and *Work Sheet* (employment opportunities).

A new listening habits study by **RAB** came up with this high-light: virtually every working housewife in the U.S. listens to radio during the average week.

The report, "Working Housewives and Radio" conducted for **RAB** by Pulse among working housewives in

six geographically dispersed areas, reveals:

- Nine out of 10, of the 11.5 million working housewives, listen to radio in a week's time.
- Working housewives average more than two hours per day with radio.

**Business is booming despite the strike:**

As has happened in other similar markets, the steel strike has had no effect on business at **KDKA**, Pittsburgh. Station reports a sales increase of 24% in local business and 16% in national business for September, 1959, compared to the like period, '58.

Noted **KDKA** sales manager and assistant general manager: "We are in a virtual sold-out position and there is every indication that we will continue this record-setting pace in the last quarter of the year."

**Ideas at work:**

• **"Snake pit" routine:** Capping the zany antics by d.j.'s at **KIMN**, Denver, is this latest by "Pogo" Page, who's airing a marathon from the window of a downtown jewelry store—in the midst of an assortment of snakes, including rattlers, cotton-mouth moccasins, a boa-constrictor and others. Assisting him are two professional snake-handlers. Station estimates that more than 100,000 people have viewed the "creepy" marathon to date.

• **They believe 'Brevity is the soul of wit':** And also the start of sales for **KBON**, Omaha salesman, for they're now calling on busy clients with three-minute egg timers. When the sand runs down the hour glass, the account executives wrap-up their pitch and leave . . . Brevity on the d.j. front: Paul Rühle, program director of **WCAE**, Pittsburgh, has come up with this idea to curb chatter and air more platter: Via a control switch on his desk, he can turn on a tape which comes in over the announcer's talk, saying "All right, all right." As an added talk-buster, station invited listeners to call a special number and repeat the silencer. When the d.j. hears it, he knows he's had it.

• **Conducting goodwill tours:** This week, Bob Reynolds, sports di-



the big  
new one  
in  
los  
angeles

It's 50,000-watt **KRLA**, Modern Radio Los Angeles! It's new, it's power-packed, it's smack at 1110, dead center on the dial! New million-dollar selling personalities! New audience impact! Here's solid coverage at lowest cost! Here's something you can't buy anyplace else: a franchise in prime time on a 50,000-watt leader in the nation's number-one radio market! Buy **KRLA** Radio now!

MODERN RADIO / LOS ANGELES

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HOLLYWOOD 2-7388 • Ed Schulz, General Manager

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



rector of WJR, Detroit, will visit eight of the smaller Michigan colleges with the station's mobile studio and originate his sports program from those campuses to present "the small college story."

• **For community betterment:** Jonathon Kirby, newscaster and commentator at KCBQ, San Diego, went to bat last week for the undernourished school children in the area. Single-handedly, he has raised over \$1,000 in public contributions—a sum equivalent to more than 2,350 free lunches for children from poverty-stricken homes.

**On the daffodil side:** D.j. Dennis James, of KISN, Portland, Ore., reports his audience is growing by leaps and "hounds." The reason: At 11:10 a.m. each day he devotes 10 seconds to serenading the canine portion of his listenership by loudly tooting a dog whistle.

**Station purchase:** WHKK, Akron, O., to the Susquehanna Broadcasting Co.

**Thisa 'n' data:** WTMA, Charleston, S. C., says that it was the only radio or tv station to remain on the air throughout Hurricane Gracie, and for some 24 hours, the only means of mass communication in the area . . . KICA, Clovis, N. M., interviewed the state's Governor in an airplane flying over the Curry county fair. He spoke to the opening day's crowd via the two-way broadcast facilities station has equipped in the plane . . . Another wake-up service: Jim Tate, morning d.j. on KICN, Denver, has offered to place a "good morning" call to anyone desiring the service anytime within his broadcast hours of 6-9 a.m. . . . Doug Pledger, of KNBC, San Francisco, has won a \$500 cash prize for doing the best ad-lib commercials in a nationwide contest sponsored by the Products Division of Bristol-Myers . . . Anniversary note: KXOK, St. Louis, celebrating its 21st year of broadcasting.

**Station staffers:** Dan Weinig, to general manager of WPRO, Providence, R. I. . . . Albert Fiala, Jr., to national sales manager of Intermountain Network's Denver office and KIMN, Denver . . . Harold Cran-

ton, to director of advertising and promotion for the Metropolitan Broadcasting Corp. . . . Tom Hopson, to national sales service manager: Gary Arnold, to local sales manager and Carl Wagner, to the sales staff, all at WBRC, Birmingham . . . Ray Brown, director of station relations for Kenyon Brown's Tri-Buy California stations . . . Calvin Mann, station manager, KVOS, Bellingham . . . Robert Peebles, station manager, WROW, Albany . . . Elizabeth Gadbury, to executive assistant at WALT, Tampa.

**Resignations:** Rudi Neubauer, sales manager of WMAQ, Chicago, retiring after 35 years in broadcasting . . . Raymond Katz, associate director of WMGM, New York, resigned to spend full time with his personal management company.

## TV STATIONS

**Westinghouse plans to make the most of the upcoming Civil War Centennial:**

It has put together a 13-week series utilizing some 3,000 authentic Mathew Brady photographs. *The American Civil War* will be syndicated nationally after its initial broadcast on the WBC tv stations.

**Ideas at work:**

• **Lights and action:** WABC-TV, New York, kicked-off the fall season last week by making its debut on Broadway with a special remote show, *The Most Enjoyable Sight in Town*. Feature of the live program was the lighting of a spectacular sign 36'x50' ballyhooing the station.

• **No longer for dealers only:** Viewers saw a tv first in Houston the other day when KTRK-TV aired a 30-minute program, *Chevrolet Spectacular*, showing the new 1960 models. In the past, such showings were via closed circuit for car dealers only, but this year Chevrolet scheduled that, and similar telecasts, throughout the country, for the public.

**On the tv tape front:** Ampex reports it had shipped 25 Videotape recorders since 15 September, bringing the total of tv stations equipped

to 142 . . . Red Skelton is now in the process of forming an independent production company. He purchased, last week, mobile color tv tape recording facilities—a studio on wheels to include two Ampex color Videotape recorders and three G.E. color tv cameras—to be built at a cost of \$500,000.

**Treasurer's report:** Metropolitan Broadcasting Corp. this week declared a cash dividend of 15¢ per share payable 30 October to shareholders of record 9 October—marking the first dividend in the Corp.'s history.

**Thisa 'n' data:** WABC-TV, New York, has a new daytime look: *Time For Fun*, on at 11 a.m. moves to 8:30 a.m. and *Joe Franklin's Memory Lane* will be on a full hour, 10-11 a.m., Monday-Friday . . . The Pittsburgh Baseball Club signed a new three-year contract for tv and radio coverage to be sponsored by the Atlantic Refining Co. and the Pittsburgh Brewing Co. . . . For the fourth consecutive season, Texaco is sponsoring the complete U. of Miami football schedule on WCKR . . . Five more tv stations have joined the Association of Maximum Service Telecasters: WHIC, Pittsburgh; WOAY-TV, Oak Hill, W. Va.; WTVN, Columbus, O.; WBRC-TV, Birmingham, and WTOL-TV, Toledo . . . Arthur Godfrey will be named "Man of the Year" at Pulse's 13th birthday celebration, 21 October, at the Plaza in New York . . . Anniversary: George Putnam, of KTTV, Los Angeles, celebrating his 25th year as a news commentator.

**On the personnel front:** Terry Lee, to managing director of WAGA-TV, Atlanta . . . Joseph Evans, Jr., to managing director and Lee Dolnick, local sales manager, WITI-TV, Milwaukee . . . Paul Brissette, Jr., to local sales manager, WWLP-TV, Springfield, Mass. . . . Thomas McCollum, manager of tv operations, WXEX-TV, Richmond-Petersburg . . . George Driseoff, engineering manager, WROC-TV, Rochester . . . Lawrence Rogers, president of WSAZ, Inc., Huntington, appointed chairman of the West Virginia Economic Development Agency.

# Tv and radio NEWSMAKERS



**Louis Dorfsman**, director of art, advertising and promotion for CBS Radio since 1956, has been named v.p. in charge of advertising, promotion and press information. He replaces Louis Hausman, who resigned to become director of TIO. Dorfsman joined CBS as a staff designer in 1946. Since then, he has been promoted successively to art director for CBS Radio;

co-director of sales promotion and advertising; director of art, advertising and promotion; and to his most recent appointment as v.p.

**Roy Albertson**, v.p. of WBNY, Buffalo, was elected chairman of the Association of Independent Metropolitan Stations (AIMS) at the group's meeting, two weeks ago, in New York. AIMS, formed some 12 years ago, consists of 27 radio stations from the U. S., Canada and Mexico. They meet twice a year to exchange ideas and information relative to independent operation. The next AIMS meeting will be in Mexico City. Albertson, who became v.p. of WBNY in '52, also owns 50% of KNOT, Prescott, Ariz.



**Arnold Kaufman**, a senior member of the executive staff of RKO Teleradio Pictures, is joining NTA as v.p. in charge of eastern operations. He will be responsible for all NTA business and administration in the east, including such company divisions as NTA Telestudios, NTA Storevision and the broadcasting stations. Kaufman joins NTA following a 10-year association with RKO

Teleradio Pictures in various high-level executive posts including one of the top aides to company president and chairman, T. O'Neil.

**Walter B. Lake**, manager of Daren F. McGavren Co.'s Los Angeles office, was named v.p. of the rep firm this week. Previously, he spent five years with KSDO, San Diego, as an account executive. Lake then moved to Los Angeles where he became resident sales manager for the station. He joined McGavren in 1956, when the firm became national rep for KSDO. McGavren also added two new account executives to the N. Y. office: Monte Lang, formerly with Bob Dore and Ralph Conner, from the Bolling Co.



# BAC KBO NE



says Ward D. Ingram, Pres.

# KTVU

SAN FRANCISCO-OAKLAND,  
CALIFORNIA

To put real backbone in a station's feature film programming, you can't beat the Warner Bros. features. Writes Mr. Ward D. Ingram:

*"We bought the bulk of the Warner Bros. library—over 500 pics—before going on the air in March of '58. That was one of the big reasons we were able to get off to a fine start and make a strong and continuing impression in this four station market."*

ARB ratings tell why so many stations share KTVU-TV's enthusiasm for Warner Bros. features. The top flight Hollywood stars and top notch films swamp competition in daytime or nighttime showings. Audiences love 'em. Sponsors love 'em. And you'll love the profits they produce. Call us today!

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DALLAS, 1511 Bryan St., RIVERSIDE 7-8553  
LOS ANGELES, 400 S. Beverly Dr., CR 6-5886



## The seller's viewpoint

*Ervin F. Lyke, president and gen. manager, WVET AM and TV, Rochester, N. Y., speaks here to agencies and advertisers about a seldom-mentioned, but highly unfair, practice that arises probably through sheer carelessness. He is talking here about the other side of the "multiple spot" problem, the refusal of agencies and advertisers to think through their obligation on product protection. Each week, SPONSOR's "Seller's Viewpoint" presents a straight, honest talk to buyers of air media about important and mutual industry problems.*



### Why the double standard?

**T**he term "double standard" originated with sociologists, and in its infancy decried the conventions of the day which saluted the Don Juan as a spirited leader among men and issued the scarlet letter "A" to a girl with similar proclivities.

Loosely translating "double standard" into the television language of today, we find Perry Mason bellying up to the judge's bench with the case of the lusty, devil-may-care "hitchhiker" vs. that slinking woman of the streets, "Miss Multiple Spot."

This is how it works:

Many agencies insist upon contractual provisions which may limit the number of products advertised in one program break to not more than two (the "no multiple spotting clause"). Some of these same agencies, representing manufacturers with a wide diversification, may funnel along a 60-second film which contains 50 seconds' worth of action for the company's line of automobiles and 10 seconds of commercial for the company's shoestring product. With the wide diversification in the manufacturing fields today this example isn't too far fetched.

The first person to detect this practice is usually

the station projectionist. Being more interested in paying for a blaktop at his recently-purchased suburban establishment, he projects away, saying nothing. Eventually, the station manager leaves his country club locker room long enough to see this particular spot and flies through his sound-proof roof. Why? Because, in accepting this innocent little hitchhiker and backing it with a 10-second commercially sponsored, shared I.D., he has unwittingly violated a contractual provision covering multiple spotting.

The rates for announcements are intended to cover the use of the allowable length of time by advertising on behalf of one product or service. For an advertiser or an agency to submit a film containing advertising for two completely disassociated products (disassociated except for being manufactured by the same parent company) would seem to me to be something less than fair play.

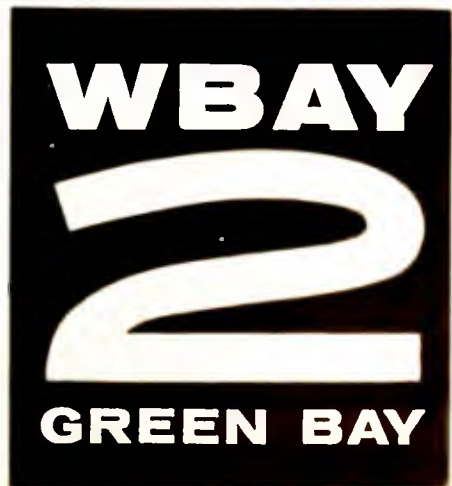
Let's limit the number of products advertised in any one program break to two, by all means, but let's also limit to one the number of products advertised in each announcement unit.

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

2013

**Answer's easy. They're both farmers — well-heeled dairymen living in the bountiful Land of Milk and Money. This market of ours is story-book stuff . . . scores of small cities and thousands of big dairy farms . . . 400,000 TV families enjoying CBS-ch. 2 television. So, cultivate our Farmers, and win the Game!**

**\* A Wisconsin farmer is distinguishable today only by his added income.**





# SPONSOR SPEAKS

## A "State Department" for U.S. tv films

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, has called for the establishment by the tv industry of a new "foreign office" or "State Department" to promote the sale of U.S. tv programs abroad.

Meanwhile, an industry committee, working toward the same end, has engaged William Finescriber to act as consultant in the formation of an export association.

Trade barriers, particularly in Japan, England, the Philippines and Canada, restrict the number of U.S. shows that can be purchased for domestic use, or set up limitations on dollar exchanges which make the expansion of U.S. producers into foreign markets very difficult.

Tv film men believe that American tv needs the same type of organization as the Motion Picture Producers Assn., headed by Eric Johnston, which has been largely instrumental in expanding the foreign market for the movie industry to the point where it now accounts for 50% of current revenues.

Such an organization would function for tv as a negotiator with foreign governments, with the specific responsibility for increasing the volume of U.S. television programs purchased abroad.

SPONSOR heartily supports this practical and realistic attempt to bring greater profits and prosperity to the U.S. tv program industry. We hope that tv producing firms will act quickly and together on this worthwhile project.

## Housewives and radio

The story on page 39 concerns the most important and significant buying group in the entire U.S. population. We urge that you study carefully the facts uncovered in the new McCann-Erickson study about housewives' radio listening habits.

Here at SPONSOR we are used to seeing dozens of surveys and research reports. But this one contains more eye-opening material on radio, and its importance in the home, than we have come across in many moons.



**THIS WE FIGHT FOR:** *Better, easier, more efficient methods of coordinating spot radio/tv campaigns. "One-two" punch of these two media should be better understood by advertisers.*

## 10-SECOND SPOTS

**Cure for e.t.'s:** Jan Stearns, media director for new N.Y. office of Miller, Mackay, Hoeck & Hartung, recalls this letter from a tombstone distributor when she was buying time for Rock of Ages at Cabot agency in Boston: "Thank you for recent shipment of records for Rock of Ages which I received two weeks ago. When I got them they were bent, so I put them under the back wheels of my truck. I took them out again yesterday. They are still bent. Now what do I do?" *Might've pressed 'em between tombstones.*

**Preparedness:** Against the release of Elvis Presley from the Armed Forces. Grahame Richards, programing director for The Storz Stations, has put in a bid for Elvis to rotate as a sort of roving disk jockey between all the Storz chain. *Well, Elvis always could rotate.*

**Clean:** Lee Sand, WNTA, Newark, closes broadcast with, "Help keep Newark clean. Send your garhage to Camden."

**Dubious Data Dept.:** In case you wonder where to get a list of those special events (ranging from Dill Pickle Week to Mute Your Muffler Month), more than 400 are catalogued in an annual publication of the Apple Tree Press, Flint, Mich.

**Critic:** Edward Fields, producer of custom carpeting, chides New York radio station WRCA for its "wall-to-wall music" promotion. "Today's 'smart' people," he said, "use 'area'—not 'wall-to-wall' rugs. If WRCA wants to borrow a term from the carpeting industry to describe its music, it should redesignate it as 'area music.'"

**The promoters:** Things that turn up in the mail—From KNTV, San Jose, Cal., a "Kookie Comb" to merchandise 77 *Sunset Strip* . . . From KPAP, Redding, Calif., a coil spring proclaiming KPAP as "The Station with a Spring". . . From WLW Radio, Cincinnati, a book titled, "13 Elegant Ways to Commit Suicide" for admen to hand to any salesman who says he has a better media buy than WLW.

# WHAMM-Y-

Look What's Happened

to Miami



## Heed the Call of the New Figure!

**There's a NEW Number Two - WAM-E (Whamm-y) 5000 W. on 1260**

Our TIME BUYER friend has had a bit of a shock. His ideas about the Miami radio market have been blasted wide open by a hard hitting, promotion and merchandising minded new station which in just seven months has roared to second place in Miami. Hooper says we're a dominant NUMBER TWO now with an average Monday through Friday 17.8% share of audience (52% more audience than the #3 station).

Pulse gives us a 12% share, 6 a.m. to 6 p.m. Monday through Friday. And Whamm-y is NUMBER ONE when it comes to cost per thousand. We deliver thousands more listeners per dollar than any other station.

So-o-o-o, MR. TIME BUYER, take a second look at the Miami market and you'll see WAM-E. Or have a chat with our National rep, Daren McGavren; our Regional rep, Clarke Brown, or Station Mgr., Murry Woroner.

## WAM-E (Whamm-y) . . . . Radio Two in Miami

**WAM-E**

Chamber of Commerce Bldg.  
Miami, Florida  
FRanklin 3-5533

**wam-e**



# KEITH ANDES

stars as  
Col. Frank Dawson,  
Chief of  
Law Enforcement

PLEGGED  
TO DESTROY  
the men who  
**ORGANIZE  
CRIME**



**"THIS  
MAN**

**DAWSON"**

## SPONSORED BY

- **AMERICAN TOBACCO**  
in 11 markets
- **HOOD DAIRY PRODUCTS**  
in 6 New England States
- **SEGO MILK PRODUCTS**  
in 7 Western markets
- **WIEDEMANN BREWING CO.**  
in Cincinnati, Dayton, Columbus
- **HOUSEHOLD FINANCE**  
in Philadelphia, Albany, Schenectady
- **STANDARD OIL OF INDIANA**  
in 5 Mid-Western markets
- **WRCV-TV** — Philadelphia
- **KLZ-TV** — Denver
- **KSTP-TV** — Minneapolis-St. Paul
- **KWTV** — Oklahoma City
- **WXEX-TV** — Richmond-Petersburg
- **KSL-TV** — Salt Lake City
- **WTMJ-TV** — Milwaukee
- **WGN-TV** — Chicago
- **WSB-TV** — Atlanta
- **KIRO-TV** — Seattle
- **WTVJ** — Miami

and many others!

A few markets still open. See the Ziv man  
in yours for complete information!

