

SPONSOR

THE MAGAZINE RADIO/TV ADVERTISERS USE

mond and Central Virginia ...



**Put your money
where your
merchandising is!**

...the most potent merchandising is on

WXEX-TV

THESE ARE TOPS IN MEDIA SET-UPS

Station representative—name the agencies with best media departments, tell reasons why

Page 31

Summer tv: new deals on the way for advertisers

Page 35

Good radio can sell anything— C-E's Ken Jones

Page 38

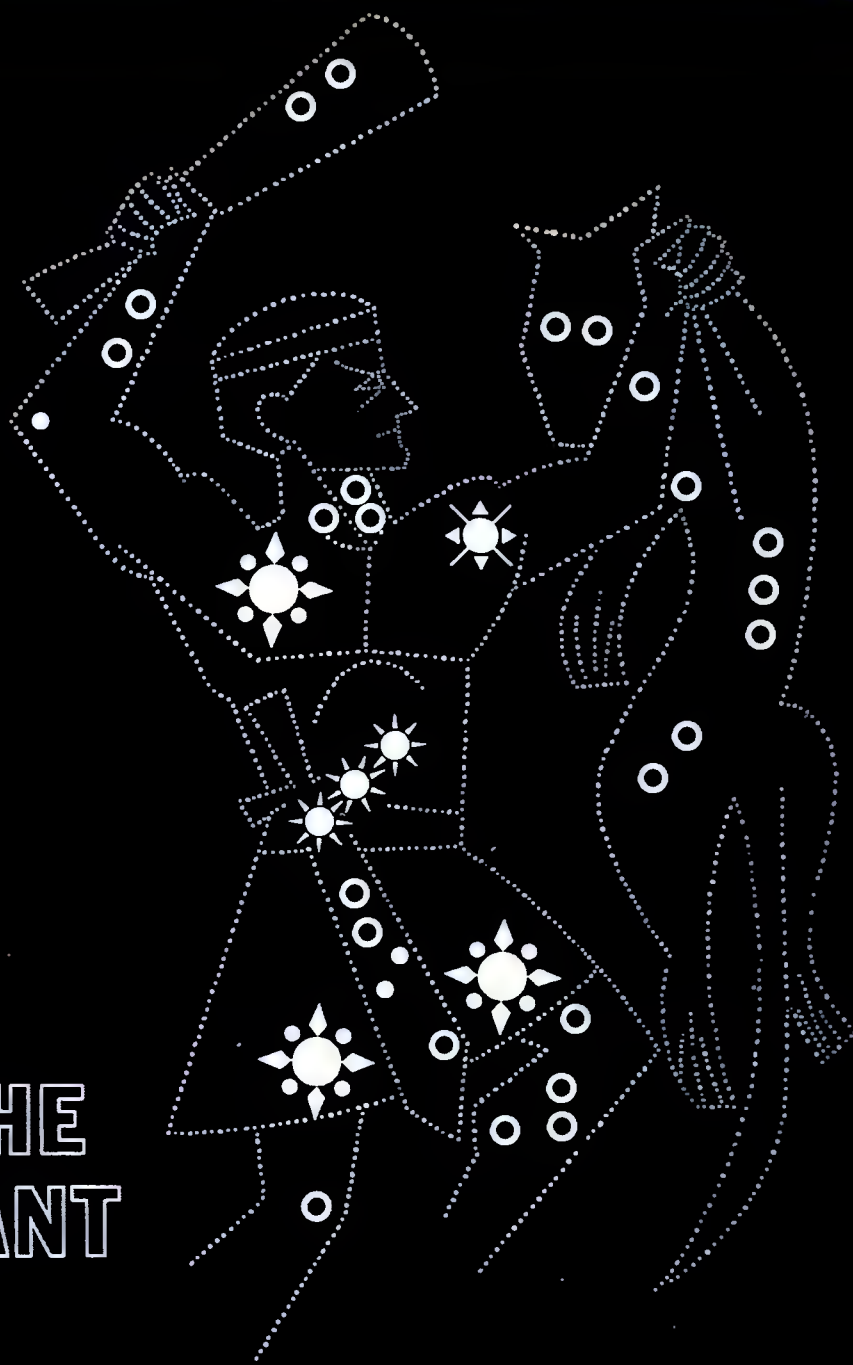
Net tv buying on upswing says Nielsen

Page 43

DIGEST ON PAGE 4

at extra sales with WXEX-TV's 12 performance-proven merchandising plans: • Promotional Spots • Newspaper Ads • Food Merchandising Plan • Community Club Awards • In-Store Food Displays • In-Store Drug Displays • In-Store Food Demonstrations, sampling, couponing • Store Window Displays • Food Merchandising Bar • Mailings to Retailers • Personal calls on Jobbers, Wholesalers, Retailers • Reports to Advertisers

WXEX-TV • NBC-TV Basic • Tom Tinsley, President; Irvin Abeloff, Vice President • National Representatives: Select Station Representatives in New York, Baltimore, Washington and Philadelphia; Adam Young in Boston, Detroit, Chicago, St. Louis, San Francisco, Los Angeles, Minneapolis, Milwaukee, Cincinnati, Cleveland, Pittsburgh and Seattle; Clarke Brown Company in the South and Southwest.



THE
GIANT
OF
SOUTHERN
SKIES

**WFBC-TV* CHANNEL 4, SERVING
GREENVILLE-SPARTANBURG-ASHEVILLE
ANNOUNCES THE APPOINTMENT OF AVERY-KNODEL, INC.
AS EXCLUSIVE NATIONAL SALES REPRESENTATIVE
EFFECTIVE FEBRUARY 1, 1960**



Admiral Nelson made things happen at Trafalgar . . . and



WPEN RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

Only WPEN in Philadelphia broadcasts traffic reports directly from its own helicopter. The impact of these official police SKYWAY TRAFFIC REPORTS is reflected in sky-high ratings. A few are still available. In Public Interest . . . In Sales . . . And In Exciting Listening, WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by **GILL-PERNA**
New York • San Francisco • Los Angeles
Chicago • Boston • Detroit • Atlanta

CONSOLIDATED SUN RAY STATIONS
WPEN, Philadelphia . . . WSAI, Cincinnati . . . WALT, Tampa



WSIX-TV

**Tops Them All In
The Nashville Area**

LEADING IN . . .

**7 out of TOP 10
3 out of TOP 5
SHOWS***

*Source—Nielsen Station Index

★ **WSIX SELLS
WITH TOWER HEIGHT**

2049 ft. above sea level
... None taller permitted
in this area by CAA.

★ **WSIX SELLS WITH POWER**

316,000 powerful watts . . .
maximum—permitted by FCC.

★ **WSIX SELLS WITH EFFICIENCY**

Maximum coverage and low
cost per thousand make WSIX-TV
your most efficient buy in the
rich Tennessee, Kentucky,
Alabama TVA area.

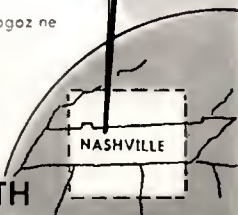
**(X) CHECK THESE
FACTS:**

- (X) TV Homes—370,700
- (X) Population—1,965,500
- (X) Effective Buying Income—
\$2,155,868,000
- (X) Retail Sales—
\$1,585,308,000

*Source—Television Magazine

**TV 8 LAND
OF THE
CENTRAL SOUTH**

Represented by Peters, Griffin, Woodward, Inc



© Vol. 14, No. 7 • 13 FEBRUARY 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Which agencies have the best media departments?**
- 31** Station representatives from all parts of U.S. respond to SPONSOR survey in nominating top media departments, detailing the reasons why.
- ANA acts on ad criticism**
- 34** Special N. Y. meeting of Assn. maps three-part plan of action to combat "Crisis in Confidence"; will set up advisory council of elder statesmen.
- Summer net tv: new deals ahead**
- 35** There's hope that the hot weather hiatus may go "out of style" as the three nets offer new discount plans designed to keep sponsors on air.
- Toledo tv sparks big turnover turnover**
- 37** Pepperidge Farm tied up with tv station to introduce its new frozen turnovers in Toledo market. sold 160,452 packages in one month.
- Smart radio—Detroit style**
- 38** Kensinger Jones, Campbell-Ewald creative v.p., outlines some of his rules for successful radio selling copy—the same for all products.
- Why they moved to net tv**
- 40** Entering network tv for the first time, this van line succeeded in building national image, hyping sales for itself and local agents.
- Radio—a Wanamaker salesman**
- 42** Here's how the Westchester department store identifies with community projects—and sells goods—with heavy schedule on two *Tribune* stations.
- More agencies, clients buying network tv**
- 43** Nielsen comparison shows total agencies purchasing programs and segments in 1959 at 103; was 93 in '57. Also, the latest Tv Basis

FEATURES

- | | |
|---------------------------------|-----------------------------------|
| 12 Commercial Commentary | 50 Sponsor Asks |
| 56 Film-Scope | 58 Sponsor Hears |
| 26 49th and Madison | 19 Sponsor-Scope |
| 60 News & Idea Wrap-Up | 74 Sponsor Speaks |
| 6 Newsmaker of the Week | 52 Spot Buys |
| 60 Picture Wrap-Up | 74 Ten-Second Spots |
| 24 Repts at Work | 70 Tv and Radio Newsmakers |
| 72 Seller's Viewpoint | 55 Washington Week |

Member of Business Publications
Audit of Circulations Inc.



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, 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.

©1960 Sponsor Publications Inc.

PEOPLE work - play - LIVE by RADIO!



WHO Radio Holds a Big Lead in Total Radio Audience in America's 14th Largest Radio Market, Sign-On to Sign-Off!

COOKING or cleaning—she listens to radio. There's no time to *stop* for magazines, newspapers or other media. Radio, and only radio, entertains her, sells her all day long!

She knows responsible, big-audience stations—like WHO Radio—give her the kind of programming she prefers. WHO Radio is *aggressive, alert, alive*—and it takes special measures to see that *each segment* of its vast audience is served with the finest in entertainment, news and special features.

The 93-county area Pulse Report (Feb.-March, 1959) gives WHO Radio from 18% to 35% of the total radio listening audience

—first place in every quarter hour surveyed
—the balance being divided among 88 other stations!

See your PGW Colonel for all the details on WHO Radio—the believable, big audience station for "Iowa Plus!"

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

NBC Affiliate

WHO Radio is part of Central Broadcasting Company,
which also owns and operates
WHO-TV, Des Moines; WOC-TV, Davenport

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., Representatives

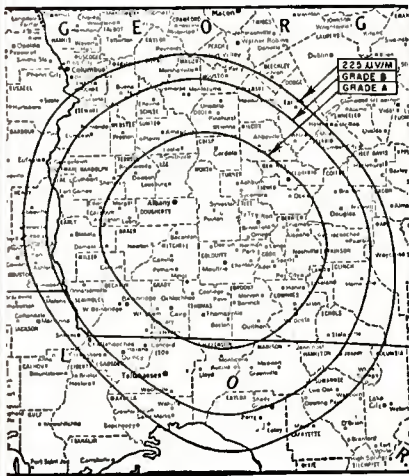
Between Atlanta
and the Gulf . . .
the only primary

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

Earl W. Kintner, chairman of the Federal Trade Commission, has been making advertising trade as well as consumer press headlines for many weeks. This past week, speaking before the midwinter meeting of the Advertising Federation of America in Washington, he pinpointed even more specifically some of his advertising thinking in this year of crisis.

The newsmaker: Earl Kintner is a capable, dedicated government executive who takes his responsibilities seriously but not pedantically. He expects the advertising industry—advertisers, agencies and media—to be similarly serious in their avoidance of copy and commercials which might be construed as false and deceptive.

At the AFA meeting 5 February, he posed this question: "Self-discipline or stricter government controls—Which will advertiser choose?" He charged that media share with agencies and clients a "public and moral responsibility," but that the possibility of media sharing "legal responsibility is another matter." His hope: that FTC "never finds it necessary" to bring such action. "This step need not be taken if FTC does its job vigorously under existing law, within staff limitations, and if the advertising industry (with active co-operation of all media) does a proper job of self-regulation."



Earl W. Kintner

How encourage self-discipline?

"It may well be that rigged quiz shows and illegal payment of 'payola' will prove to be the harsh medicine necessary to cure subservience of some in the broadcast business to predatory advertiser and agencies. These, when confronted with a chastened and cautious broadcast industry, would be far less inclined to (have) commercial that cut corners of the law." He calls this device a "chain reaction, ending in effective self-policing. FTC, equipped with only 734 persons to police (theoretically) "a \$475 billion economy, cannot concentrate effectively in all industries in all places at the same time."

Mr. Kintner has gained enormous stature with the advertising profession for what many believe to be a fair and sympathetic understanding of their problems. He's a noted attorney (Indiana U.), hard-won accolade as he has been self-supporting since the age of eight (he's 47). Since '38 he's worked as a city and state lawyer in Indiana, with the U.N. War Crimes Commission, as a Navy lieutenant (from ensign) during W. W. II. He joined FTC as a trial attorney in 1948, progressing to legal adviser, general counsel, commission member and chairman (named last June).

He is a member of many legal and fraternal groups, the Masonic Order, American Legion. He, his wife and two sons live in the District of Columbia.



But does the commercial have a happy ending?

"And they lived happily ever after..." But for the sponsor the story isn't ended. Does Prince Charming (played by the product) vanquish the Villain (played by the competition) and win the beautiful Princess

(played by the balance sheet)? If not, why not? Good questions, these, and ones for which we have found some interesting answers in our years of experience in profit television. **N. W. Ayer & Son, Inc.**



The commercial is the payoff

**THIS MAN
MEAN
BUSINESS**



TRACKDOWN's
Hoby Gilman aims to please.

Just ask Brown & Williamson, Anheuser-Busch or Schlitz Brewing...only three of the sharpshooting TRACKDOWN sponsors currently hitting the sales mark with a series based on the true adventures of the Texas Rangers.

Or ask audiences in more than fifty U.S. markets who have made TRACKDOWN, with Robert Culp as Hoby, one of first-run syndication's most popular Westerns... duplicating its two-season success on the CBS Television Network, where it averaged a 23.0 total Nielsen rating (October 1957-April 1959).

Better yet, round up all the facts on TRACKDOWN—71 half-hours produced by crack Four Star Films—from the nearest office of CBS Films.

"...THE BEST FILM PROGRAMS FOR ALL STATIONS"
OFFICES IN NEW YORK, CHICAGO, LOS ANGELES,
DETROIT, ATLANTA, SAN FRANCISCO, ST. LOUIS,
DALLAS, BOSTON. CANADA: S. W. CALDWELL, LTD.

CBS FILMS 

"We're a conservative, close-mouthed agency, but let me tell you"...



Mona Lisa
LEONARDO DA VINCI (1452-1519) — Florentine School

K-NUZ is the No. 1* BUY

in HOUSTON...

AT THE LOWEST COST PER THOUSAND!

*See Latest Surveys for Houston



24-HOUR MUSIC AND NEWS



National Reps.:
THE KATZ AGENCY,
INC.

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

IN HOUSTON,
CALL DAVE MORRIS
JACKSON 3-2581

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Secretary-Treasurer

Elaine Couper Glenn

VP-Assistant Publisher

Bernard Platt

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Florence B. Hamsher

Special Projects Editor

Alfred J. Jaffe

Senior Editors

Jane Pinkerton

W. F. Miksch

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Gloria F. Pilot

Ben Seff

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Lee St. John

Readers' Service

Lloyd Kaplan

Editorial Research

Barbara Wiggins

Elaine Mann

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Office

Bernard Platt

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Roy Meachum

Production Manager

Jane E. Perry

CIRCULATION DEPARTMENT

Allen M. Greenberg, Manager

Bill Oefelein

ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher

Laura Oken, Accounting Manager

George Becker; Rita Browning;

Ann Marie Cooper; Charles Eckert; Will

Rich; Irene Sulzbach; Flora Tomadelli



**HOW
DO
YOU
RATE
THEM
?**

Rating services A, B, and C decide to settle this thing once and for all. Their v.p.'s in charge of duels agree to have a three-way pistol duel, each to get one shot at each other. They agree to draw lots to determine who will shoot first, who second, who third. There's a rub: The v.p. of service A is a crack shot—he never misses. B's veep hits his target two out of three times. C's veep is on-target only 50% of the time. Having good intelligence services, each veep knows the shooting calibre of the other two.

Before the Society for the Prevention of Cruelty to V.P.'s gets word of the social, the event takes place one sunrise in a wooded glen along the Potomac.

Who had the best chance of surviving?

(Don't shoot—just send your solution to WMAL-TV. Win a new look at ratings in Washington, D. C.—and a copy of Dudeney's "Amusements in Mathematics," published by Dover Publications, Inc., New York.)

wmal-tv
abc

Channel 7 Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

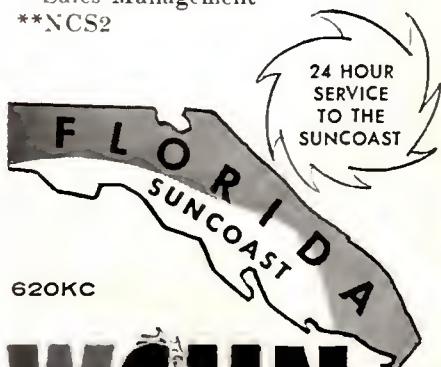
Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

"Sunny" Says:
 "IT'S WHO'S
 UP FRONT
 THAT
 COUNTS!"



When you put your money on WSUN you've got a real winner. A pair-a-mutual payoff factors are the Nation's 26th Retail Sales Market, TAMPA-ST. PETERSBURG, and WSUN. Serving a 29 county population of 1,203,400, "Sunny" delivers more radio homes, at the lowest cost per home, of any station in the heart of Florida. Psssssst! If you want to wind up in the winners circle...get on "SUNNY!"

*Sales Management
 **NCS2



620KC

WSUN

TAMPA - ST. PETERSBURG

Natl. Rep: VENARD, RINTOUL & McCONNELL
 S.E. Rep: JAMES S. AYERS

by John E. McMilli

Commercial commentary

Ted Bates and time immemorial

The first round of that ferocious fracas between the Ted Bates agency and FTC Chairman Earl W. Kintner ended last week in New York with a decided edge for the Commissioner.

Bates, you will remember, recently published a full-page advertisement in seven big-city newspapers which blasted the FTC action against the Palmolive Rapid-Shave "Sandpaper" commercials and truculently demanded, "What are your rules, Mr. Kintner?"

Kintner, appearing last week at the Plaza before a special one-day session of the ANA, did not mention the Bates ad.

But, in a vigorous speech which brought a standing ovation from nearly 400 blue-chip advertisers, he made mincemeat out of certain other Bates statements and, I thought, cast considerable doubt on the wisdom and profundity of this highly controversial agency.

Kintner's references were to a booklet which Bates put out a few weeks ago (in cloth for the carriage trade, paperbacked for the peasants) under the tub-thumping title "An Advertising Agency Speaks Out!" (Note that Batesian exclamation point!)

The booklet contains a series of questions put to Rosser Reeves, Bates hoard chairman, and Reeves' answers had my hair standing on end even before Kintner began taking them apart.

Discipline us, Daddy

Kintner's attack centered around the implications contained in the following:

Question: Do you think that advertising can regulate itself?

Reeves: No . . . in building the fifth largest agency in the world we have come to the conclusion that self-regulation will not work . . . that is the province of the FTC.

Kintner took strong exception to this "grim conclusion" and to the further suggestion by Reeves for greatly enlarging the FTC.

Reeves: The FTC is badly understaffed, badly undermanned . . . We believe that Congress should at its next session grant the FTC enough millions of dollars to staff and maintain adequate, expert and impartial personnel . . . able to judge the truth or falsity of advertising claims."

Kintner said that the FTC did need more personnel, and would ask for a modest (\$760,000) increase in its budget. But he ridiculed the idea that "millions of dollars" are necessary.

Said he, "If the FTC gets that many policemen for advertising, it has too many. The police state is not far away. And competition free enterprise in the advertising industry would have been strangled—along with a considerable portion of both the businessman and the individual citizen's liberty.

Kintner proposed as an alternative to massive government regulation "A reasonable amount of government enforcement of existing

TOWERING GROWTH

draws Katz Agency to the Twin Cities... advertisers to
WTCN RADIO AND TELEVISION

Katz goes where the market grows... straight to the Twin Cities. As of March 1, Katz opens for business – bigger business – with quarters in a boom area they have long serviced, now – a brand new office in Minneapolis' skyscraping, new First National Bank Building.

WTCN Radio and Television welcomes Katz to Minneapolis-St. Paul, a radio-TV market where over 3 million people will spend close to 4 billion dollars this year.

If there's a special way you'd like to see this consumer money spent, call your Katz man. Advertisers find WTCN Radio and TV a powerful way to get to the top of this towering market.



Happily discussing the mushrooming Twin Cities market, above, are Dave Abbey, manager of the new Twin Cities Katz office; Rufus Hansan, exec. vice president, First National Bank; and Phil Haffman, vice president and general manager, WTCN-TV and Radio (mushrooming ABC).

WTCN

MINNEAPOLIS • ST. PAUL RADIO and TELEVISION

AFFILIATES OF ABN AND ABC-TV REPRESENTED NATIONALLY BY THE KATZ AGENCY

FIRST RATINGS!

“THE FOUR JUST MEN”

TOPS ACROSS U.S.A.!

LOS ANGELES

15.3

ARB/Nov. 1959
7-station market

SEATTLE

25.5

Pulse/Oct. 1959
4-station market

MIAMI

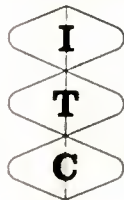
19.3

ARB/Oct. 1959
3-station market

BOSTON

17.4

ARB/Oct. 1959
3-station market



INDEPENDENT
TELEVISION
CORPORATION

488 MADISON AVE. • N.Y. 22 • PL 5-2100

Commercial commentary (continued)

laws, coupled with good faith on the part of American business to discharge its citizen's responsibility . . . in other words, business self-regulation, self-policing, and self-discipline.”

All of which made a great deal of sense to me and to the ANA members I talked with in the Plaza corridors.

It also made the Bates agency sound a little like a fractious child who pleads “punish me, Daddy, I just can't control myself.”

The non-Emersonian mousetrap

Kintner did not go into some of the other Reeves answers in “An Advertising Agency Speaks Out!” but I wish he had.

They throw such a fascinating light on the rather schizophrenic reputation which Bates enjoys.

No agency in the business is more genuinely respected for its 20 year growth record, the sales successes of its clients and the efficient and profitable way it conducts its business. (See page 31.)

But, on the other hand, no other big agency is so frequently criticized for bad taste, bad manners and unpleasantness in its tv commercials—Anacin, Life Cigarettes, Carter, Preparation H, etc.

On this matter, Rosser Reeves speaks out! as follows:

Only occasionally are great salesmen “things of beauty.” They do not carry paintings by Picasso in their hands, speak in rhyme, or sing, dance and play the flute. They are usually very earnest men who speak convincingly and with knowledge about why their product is better.”

There is, perhaps, a kind of stern, stoic logic in this viewpoint, and Reeves, an international chess player, is a proudly logical man.

“What this agency has done which is different from any other” he has been quoted as saying, “is to apply reason to advertising.”

But I wonder whether this very reasonableness doesn't sometimes lead the Bates boys to pompous and humorless extremes, as in this gem from “An Advertising Agency Speaks Out!”—

From time immemorial our country has operated on the belief that if a man can make a better mousetrap, he can and should make a fortune selling it with honest claims, at an honest price.

Can you prove this, Mr. Reeves? Can you document it with facts?

I always thought that the mousetrap bit dated back to Emerson who supposedly said it (in a very different way) around 1855.

Surely this is not “time immemorial.” Nor can you measure “time immemorial” by the all too finite 184-year old history of the U. S.

Have you examined the folkways and customs of the Iroquois? The Sioux? The Arapahos? Can you defend your “time immemorial” claim with evidence from the Aztecs? The Mayans?

Come to think of it, Mr. Reeves, I don't believe I shall allow the statement (and I doubt if the FTC will) unless you can clearly prove that the Mongolian ancestors of the American Indians came trudging across the frozen Bering Straits, clutching their stone age weapons, their stone age wives and a banner with a strange device, “Better Mousetraps—Honest Claims—Honest Price!”

Can you do this Mr. Reeves?

Your “time immemorial” phrase is a dandy. It should quicken the pulse of any client who is a dues-paying member of the NAM, the Union League and the Old Old Guard.

But, don't you think you should check it with your “costly scientific department” before you, an earnest man, speak out?

3 FIRSTS 4 SECONDS (NO THIRDS)

THAT'S THE NIGHTTIME SCORE FOR ABC-TV*

	ABC	NET Y	NET Z
MONDAY	2nd	1st	3rd
TUESDAY	1st	2nd	3rd
WEDNESDAY	2nd	3rd	1st
THURSDAY	1st	3rd	2nd
FRIDAY	1st	2nd	3rd
SATURDAY	2nd	1st	3rd
SUNDAY	2nd	1st	3rd

*Source: Nielsen 24 Market TV Report — Average Audience from 8:00 to 10:30 p. m. the week ending January 24, 1960.

ABC TELEVISION



only fitting . . .

Sportsman Chick Hearn and scholar Dr. Frank Baxter exemplify the substance of KRCA's local television schedule.

Chick (NBC's choice for network coverage of West Coast sports events) knows his field from locker room to the Hall of Fame. The Dodgers, Rams, UCLA, USC, coaches, managers, players and record books . . . form his daily diet and itinerary.

He fits together a fascinating sports picture for an appreciative KRCA audience.

Dr. Baxter, M.A., Ph.D., D.F.A., Litt.D., has paralleled his scholarly achievements in literature with equally masterful works in television. His KRCA series of 84 programs, entitled "Harvest," presents episodes from man's achievements in the world of art, literature, public affairs and science. It attracted an audience of thousands—and grateful thanks from prominent educators. "Harvest of American Literature," an extension of this series, is Dr. Baxter's current contribution to KRCA's viewers.

Mr. Hearn and Dr. Baxter: opposite ends of the programming spectrum? Possibly, but each a fitting example of KRCA's extension of the NBC Television Network concept . . . rewarding television for every program taste.

*KRCA NBC Owned · Channel 4 in Los Angeles
Sold by NBC Spot Sales*





HELPING to guard west-coast leadership



DAVID LUNDY, manager of our Los Angeles office, one of ten offices providing fast, efficient service to Advertising throughout the U. S.—service that helps advertising dollars deliver extra value.

In the fields of food, or fashion, or health and beauty—many west coast firms have won national leadership.

To retain and solidify their leadership they invest heavily—and wisely—in spot television. And in 25 major markets, the stations giving consistent returns on that investment are represented by Blair-TV.

At a phone-ring's notice, how do agencies in the Los Angeles area get down-to-the-minute data on each of these stations—data so vital to advertising decisions? Through our Los Angeles office, one of ten offices, coast-to-coast, that make spot television easier to buy.

Blair-TV operates on this basic

principle: that alert, informed representation is a service vital not only to stations but also to all Advertising and to the businesses dependent on it for volume and profit. From the first our list has been made up of stations and markets we felt in position to serve most effectively. Today these stations cover 56 percent of America's population — virtually 60 percent of its buying power.

In its area each of these stations stands as a power-house of selling force. To help advertisers and their agencies make most profitable use of that force, is the constant objective of our entire organization.

A NATIONWIDE ORGANIZATION

BLAIR-TV

AT THE SERVICE OF ADVERTISING

WABC-TV—New York
W-TEN—
 Albany-Schenectady-Troy
WFBG-TV—Altoona-Johnstown
WNBF-TV—Binghamton
WHDH-TV—Boston

WBKB—Chicago
WCPO-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KFJZ-TV—Dallas-Ft. Worth
WXYZ-TV—Detroit

KFRE-TV—Fresno
WNHC-TV—
 Hartford-New Haven
WJIM-TV—Lansing
KTTV—Los Angeles
WMCT—Memphis

WDSU-TV—New Orleans
WOW-TV—Omaha
WFIL-TV—Philadelphia
WIIC—Pittsburgh
KGW-TV—Portland
WPRO-TV—Providence

KGO-TV—San Francisco
KING-TV—
 Seattle-Tacoma
KTVI—St. Louis
WFLA-TV—
 Tampa-St. Petersburg

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

13 FEBRUARY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

It was another robust week for national spot in both tv and radio.

The harvest, by medium, included these campaigns:

TV: Bissell (C. E. Frank), 40 markets, 13 weeks; Kraft Parkay (NL&B), 21 markets, eight weeks; General Electric (BBDO Detroit), 60 markets; Noxzema Shaving Cream (DCSS), 15 weeks; Pharmaco's Chooz-Feen-A-Mint (Ayer); Skippy Peanut Butter (GB&B New York), half-hours; Binney & Smith's Crayola (Chirurg); Champion Spark Plug (JWT).

RADIO: Kraft Miracle Whip (JWT); General Mills' Shurechamp Dog Food (Tathum-Laird), flights of 30-40 spots a week; State Farm Insurance (NL&B); Ford Institutional and Mercury (K&E); Champion Spark Plug (JWT); Red Man's Chewing Tobacco (DFS).

Latest turn in the cold war between General Foods and CBS TV on discounts: the network rejected the counter proposition offered by the White Plains camp.

Despite all the arithmetic jousting, GF is expected to keep all its nighttime eggs—three half-hours Monday and another half Thursday—in the CBS basket next season.

A couple of late dispatches relating to beer accounts:

- 1) Schaefer (BBDO) has reduced its newspaper list from 118 in '59 to 2 for 1960.
- 2) Sterling (Compton) has allocated 75% of its budget to tv and the expenditure in that medium will be twice what it was last year.

Take it from disturbed stations and reps. radio's reaching the danger point in its swing out on the local-rate limb with regard to beer accounts.

Their definition of the danger point: being in a position to maintain the national spot rate, even with those brewers who have national and widely regional distribution.

The latest distressing development: Schlitz sending people into Florida markets to buy radio time at the local rate and the prospect that this brand, handled out of JWT, Chicago, will be doing the same thing in the New York market shortly.

Also said to be bent on the same policy—but this case in tv—is Miller. The caper: Have a sales representative from the brewery and somebody from the Mathisson & Associates agency (Milwaukee) sit in with distributors while they induce the local rate from stations.

Incidentally, Ballantine (Esty) is now buying its radio, at least, at both national and local rates.

It might not be so smart to equate the dominant type of a network's programing with viewing-home income levels.

Scan this breakdown of U.S. income levels by network (November-December nighttime Nielsen) and you'll probably lean to the observation that tv viewing cuts right through all earning brackets:

NETWORK	UNDER \$5,000	\$5,000-8,000	\$8,000 & OVER
ABC TV	39%	41%	20%
CBS TV	39%	40%	21%
NBC TV	41%	39%	20%
U.S. Brackets	41.3%	38.4%	20.3%

Note how closely each of the networks match the normal distribution pattern.

SPONSOR-SCOPE *continued*

Look for Sears Roebuck to give Remington something to ponder about as the latter prepares to market its new battery-housed shaver.

The mail order and chain operator is bringing out a foreign-made, battery-modified shaver that will retail for under \$20.

Sears, however, will go on selling the other shavers.

Chicago reps seem to be optimistic about the summer outlook for spot tv.

They say they've been so busy at processing the frequent but spury new business of recent weeks that they haven't had time to work up any specific promotions for the summer.

Most of them are inclined to the belief that summer business won't be as doldrum-ish as it was in the midwest precincts last year. They base this on hints from Chicago agencies on things to come.

The editor faction within the Newspaper Comics Council, Inc., last week voiced its displeasure at tv's getting too much mileage out of popular strip characters.

It came out in the course of a debate that the editors thought the cartoonists who let their brainchildren be used as pitchmen in commercials were debasing the Fearless Fosdicks and the Li'l Abners and, anyway, hardly any of this exploitation was filtering back into the advertising coffers of the newspapers.

The situation was referred to as another case of Madison Avenue debasing higher things and it was urged that the Council adopt ways and means of protecting the comic strips' characters from commercial "degeneration."

Steve Canyon's Milt Caniff and Li'l Abner's Al Capp put in a defensive word, with the latter noting that it was up to the good taste of the individual artist to make sure that this sort of exploitation didn't get out of hand.

It probably isn't anything ominous but Campbell hasn't as yet passed on word to BBDO about its coming plans for spot radio.

The canner's current schedule in radio runs until the end of February.

The one brand that's got lots to worry about as a result of the voluntary stipulation of cigarette companies with the FTC to refrain from nicotine and tar-content is U. S. Tobacco's 20-year-old Sano.

Those concerned with Sano's advertising have this problem: Where do you go if Sano can't talk about the process of removing nicotine and the fact that it takes a third more tobacco to produce this non-nicotine cigarette?

Rep salesmen have a ready retort for agency speechmakers who say that media reps should attempt to learn what are the objectives of a campaign and the marketing strategy behind it.

The salesmen pose this question: Outside of the big agencies, which make briefing routine, how many timebuyers are there who are versed in the product's consumer profile and have an explicit picture of the audience they're after?

New York admen concerned with tv can jot this one down on their calendar for 24 February: breakfast at the Waldorf with ABC.

The network will not only put on its annual preview anent next season's program fare but unveil its new discount structure.

SPONSOR-SCOPE *continued*

S. C. Johnson has been cajoled back into the ABC TV daytime roster, with CBS TV's *House Party* the loser.

The Racine firm will spend around \$300,000 for a total of 41 quarter-hours over an 11-week period during the spring and summer.

ABC's price per quarter-hour comes out to \$7,300. With discounts Johnson has been paying CBS TV about \$24,000 per quarter-hour, time and talent.

Despite the fact that the show has a sponsor waiting list, agencies are complaining to NBC TV about the overcommercialized condition of the Jack Paar program.

The core of the trouble, they say, is not what happens on the network end, but rather in the affiliate area: stations are tagging on so many local commercials that the viewers get some short takes of the show itself.

If what CBS TV salesmen are telling inquiring agencies is a clue, the network is embarking on a new policy for the 1960-61 season as regards specials.

Its plans, so agencies are being told, to limit the "spectacular" kind to 20 for the entire season, as compared to about 60 for the current span.

The premise: specials cease to be specials when the air is loaded with them.

The casualty rate on nighttime tv network fare continues to drop: at the half-way point of the 1959-60 season it looks like a record low in both infant and over-all show mortality.

Here's how SPONSOR-SCOPE sees the nighttime casualty statistics (for regularly scheduled series) shaping up as compared to previous seasons:

	1959-60	1958-59	1957-58
Total number of entries	119	114	120
Total shows dropped	15	30	34
Casualty rate for all sponsored shows	12.6%	26%	28%
Total shows started since fall	43	36	45
Total newcomers dropped	9	17	26
Casualty rate for new shows	21%	47%	58%

Two shows that P&G appears to have tagged for divorce next season: ABC TV's *The Rebel* (a newcomer) and *Wells Fargo*.

The renewal of *This Is Your Life* (NBC TV) will, 'tis said, depend on the future tab on the show. It's been getting \$52,000 gross on a five-year agreement.

NBC TV is off the hookup for at least half of the next *Journey to Understanding* series: Norelco (LaRoche) will co-sponsor the 16 such programs that will be telecast between 27 February and 1 July.

The coverage will not only involve President Eisenhower's trips but Khrushchev's visit with DeGaulle.

Norelco's deal is similar to the one that Life cigarette got: time cost only.

P.S.: Norelco, whose ad accent is on prestige, is also contemplating doing five Gene Kelly-Louis Jourdan specials during the 1960-61 season.

The oldtimers are apparently taking over command within NBC TV sales.

Heading the offensive line now: Tom McFadden, Ed Hitz and Max Buck. Hitz's hitch with NBC dates all the way back to 1928—one of the original sales crew.

(For details of the sales department reshuffle see NETWORKS in WRAP-UP, page 64.)

SPONSOR-SCOPE *continued*

With Duncan Hines (Compton) now the leader of its field, P&G is testing another cake mix—Early American in the Albany market via Gardner.

The new one is single layer and square.

You won't get ABC TV to agree with the daytime costs-per-thousands made available by the rating services.

ABC contends that the data upon which these CPM's are based are unrealistic costs since they do not take into account all the ratecard factors, such as four-brand and contiguous rates and various other discounts.

In other words, the end rate can differ so vastly among the bulk of daytime users that it's impractical to gauge the efficiency of each network unless the actual quarter-hour rate billed the kingpin accounts were available.

Colgate's *The Millionaire* (CBS TV) will be available for alternate sponsorship for the balance of its network run—that is the third quarter of this year.

The probability is that Gulf (Y&R) will again be in there for the summer.

A type of study you hear more and more about as being pursued by agencies relating actual sales to a respondent's recall of a tv commercial.

The projects often have more than the objective of proving to the participating client that the agency's commercials are getting sales results.

The tabulations—if they tell a good story—can be used as added ammunition when pitching for a package account.

Trendex has decided that for the time being it will add but four new rating coverage markets, instead of the five previously planned.

The new markets, which give the Trendex roster a total of 29: San Francisco, Los Angeles, Seattle and Milwaukee.

Is there any visible evidence that the recent critical ruckus over tv programming affected the attitude of marketingmen, sales organizations or distributors in the medium?

SPONSOR-SCOPE this week did a cross-check on this question among high-place management people in agencies particularly loaded with durable goods accounts and the response was not only consistently but emphatically negative.

As played back to top client levels, the men who call the marketing shots, salesmen and distributors deem, as strongly as ever, tv to be their No. 1 promotional prop and sales tool and if there has been any untoward public reaction it certainly hasn't rubbed salt on them.

The pressure is on at CBS TV sales to find some sponsors for the three remaining *Woman!* daytime specials—list-priced at \$130,000 per hour program.

Network salesmen are "hinting" to agencies that a buy of three half sponsorship (during March and April) might be had at a very attractive figure.

New York agencies will get a peek this week at NBC TV's "dream" nighttime schedule for the 1960-61 season.

The preview of the schedule—the details were wrapped up last weekend—is being given agency by agency via a visiting NBC sales delegation.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 52; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 70; and Film-Scope, page 56.

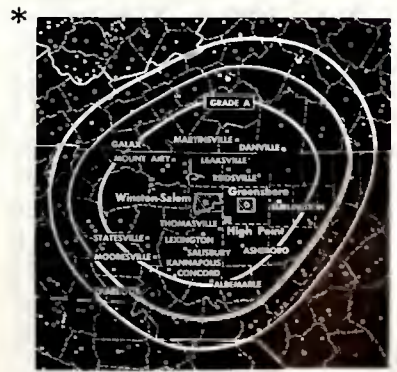
WSJS TELEVISION
has
GRADE A COVERAGE*
for a
RIGGER RETAIL SALES AREA
than any other
North Carolina Station

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
 MST



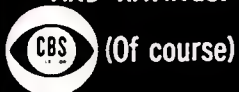
CHANNEL 12
 Headley-Reed, Reps.

**IN MASON CITY,
MARION,**



**THE PLACE TO BE IS
KGLO-TV**

- **FIRST IN COVERAGE!***
- **TOPS IN PROGRAMMING,
AND RATINGS!****



- **LOWEST COST PER
THOUSAND!**

*NCS #3 **Pulse

KGLO-TV

MASON CITY, IOWA



See Branham Co.
National Representatives

Reps at work

Robert M. Richmond, Paul H. Raymer Co., Inc., New York, says that buying and selling spot radio is more complex these days than in former years. "You used to be able to work out a plan for an established station that you could count on to bring in the business time after time. Not any more. Today, timebuyers, faced with rapidly changing audience patterns, scrutinize markets as they never did before. This means that the rep has to keep on his toes. He may have put together a strong plan based on thorough research. Granted that it's excellent, and has possibly established a market buying pattern, he still must review it constantly. The station that ran last a few months ago may suddenly pop up in No. 1 place, and the rep who hasn't kept up with the times and revised his story accordingly will find himself in real trouble." Bob feels that the increased amount of research involved in purchasing radio will, "in the final analysis, be all for the good. The more research in station selection, the better the average buy and the better the results for advertisers and spot radio."



Dudley D. Brewer, The Branham Co., Inc., Chicago, thinks that the buyers and sellers of air media ought to relax tensions, since "they're really both on the same team. As the backfield on a football team cannot function well without a good line, so should the buyers and reps realize their mutual dependence. Station reps should provide



the buyers with all the facts concerning stations and markets that they require in the simplest possible form. This can be of invaluable aid to the buyer who often has to locate data quickly. The buyer, in turn, should provide the representative with as much campaign information as he can enable him to present the most effective selections of availability. Once the buy is made, the buy ought not to be closed. Every effort still can be made to improve the schedule." Dudley points out that this is a particularly significant area where maximum efficiency can only be obtained through mutual cooperation. "In the constant change of avals, what might be the best buy today could work out as third best tomorrow. Thus a working agreement between rep and buyer always works out to be in the best interests of the advertiser."

Of 3.7, 39.7 and Us



Whether there are 172 ways of making a Martini, as an article in a recent consumer magazine indicates, or only one (yours), the fact remains that most men will agree on one way a Martini *shouldn't* be made: by a woman. With this small area of agreement, one of the few in a contentious area, let's look into this manifestation, regarded by some as the true flowering of Western civilization.

The Martini's origins are shrouded in mists of euphoria. It seems natural to assume that a man named Martini must have had a hand in the first history-making marriage of vermouth and gin. Yet no biographical dictionary, no encyclopedia we have readily available, no *Who's Who*, marks this milestone.

There is, to be sure, an editor's delightful, perceptive commentary: Neither Martinis nor kisses can be stored in refrigerators. The same gentleman is also responsible for the reduction of a Martini's proportions to a precise, didactic 3.7 to 1, which brings us to the heart of a controversy. The English-speaking world, to paraphrase Fowler on split infinitives, may be divided into five groups: (1) those who don't know a Martini from a visitor from Mars; (2) those who don't know and don't care ("Gimme a bourbon and branch water"); (3) those who know and disapprove; (4) those who figure that a Martini has enough vermouth in it when the gin comes from a bottle that has shared shelf space with a bottle of vermouth; (5) those who know and distinguish (you and us).

The fifth group unquestionably includes perspicacious people who savor the finer things in life, like WMT-TV, whose top ten programs average 39.7, which is roughly 33% better than the national average, and whose share of audience includes lemon-peel twisters, olive fanciers, no-delicatessen-at-all drinkets, and others in numbers sufficient to make the station first in all time periods from 9:00 a.m. until sign-off, Sunday through Saturday.

WMT-TV CEDAR RAPIDS—WATERLOO
CBS Television for Eastern Iowa

Affiliated with WMT Radio; KWMT Fort Dodge • National Representatives: The Katz Agency



TODAY...THE EFFECTIVENESS OF A RADIO STATION IS MEASURED BY THE AMOUNT OF GOODS IT SELLS. And in Sacramento, KXOA sells more cars and related products because it reaches, influences and appeals to more people. Rated *first* by both Pulse* and Hooper*, the right combination of personalities, programming, promotions and power keep KXOA on top throughout the prosperous Sacramento Valley, now 20th in Retail Sales per Household (SRDS). KXOA sells more of everything because it reaches and influences more people.

KXOA—First in Sacramento, California's Capital

KXOA

NATIONAL REPRESENTATIVES: DAREN F. MCGAVREN CO., INC. SOUTH: CLARKE BROWN CO. Affiliated with KAGO (formerly KFJI) Klamath Falls, Oregon. Rep. Paul H. Raymer Co.

*Pulse—Oct. '59. Hooper—Nov.-Dec. '59

49th an
Madiso

Knocking yourself?

In your 9 January editorial, you comment that "Sometimes our industry's vogue for fancy names and labels makes us want to snicker a little bit." (And your suggestion is well-taken that something more original than "the magazine concept" be used to tag the talk about run-of-schedule sponsorship.) But you make *me* snicker a little bit when you close your remarks with "But who should the world's greatest medium try to copy the format of one that is declining fast?"

I supervise accounts with billing in virtually all media—much of it television—so please do not think I knock broadcast by this slight defense of print. My point is simple: that most advertising people try to come up with the best media solution to help solve a client's individual advertising problem. I should think that SPONSOR, "the magazine radio and tv advertisers use"—and in which you undoubtedly hope new works also pay some attention—would be much more useful if it didn't bother to knock magazines and came up with constructive suggestions for re-naming "the magazine concept" for the television network.

To help you get started, how about Sponsor Balance Plan, Audience Scheduling, Viewer-Purchase Plan, Impression Insurance.

William B. Everson
account supervisor
MacManus, John & Adams, Inc.
Bloomfield Hills, Mich.

• Reader Everson's point is well-taken. Constructive suggestions are needed for re-naming the "magazine concept." We'll work on it and welcome ideas from other SPONSOR readers.

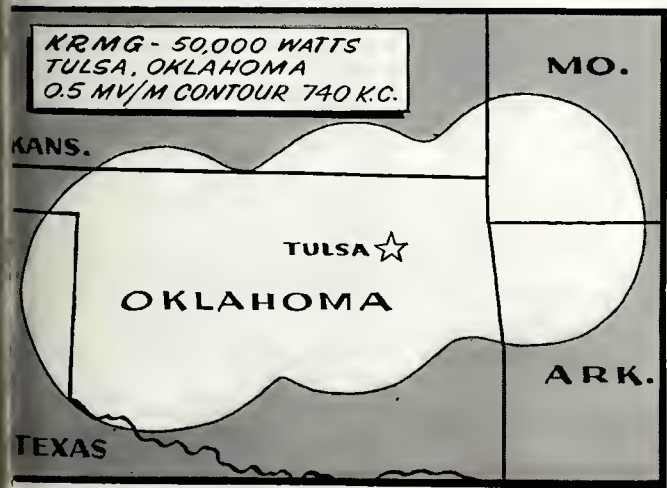
Sponsor-Scope addendum

I've always enjoyed the concise way SPONSOR-SCOPE has managed to say important things of interest to the broadcasting industry, but I think your two paragraphs of 9 January on radio usage, based on Nielsen home data, carry conciseness to the limit.
(Please turn to page 28)

Pulse proves that
KRMG gives you
more for your money
 than any other Tulsa
 advertising medium

Regional KRMG

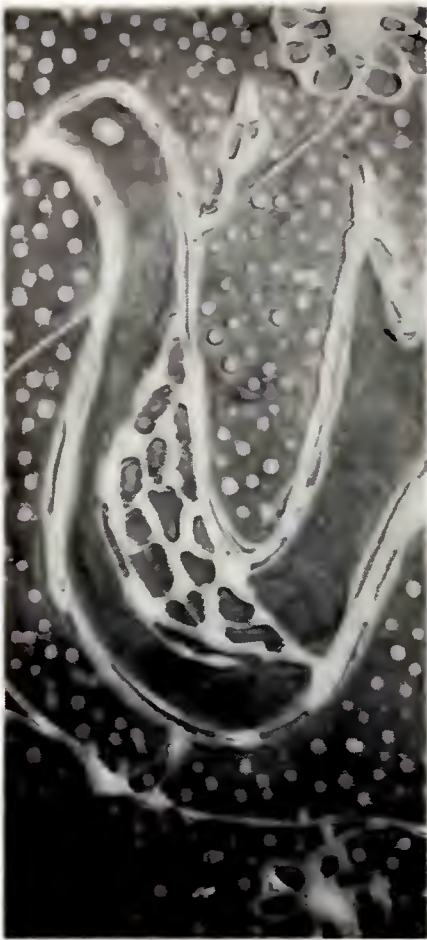
CBS FOR TULSA AND ALL OKLAHOMA



Latest Pulse study shows KRMG ahead of 83 other stations in 61 counties morning and afternoon with 17% share; 20% share evenings. Regional KRMG's 50,000 watts on 740 kc (best frequency in Tulsa) covers an area that accounts for about \$2,740,000,000 in retail sales. For big coverage and big results, use KRMG. Ask General Manager Frank Lane or John Blair for more facts.

KANSAS CITY	KCMO	KCMO-TV	The Katz Agency
SYRACUSE	WHEN	WHEN-TV	The Katz Agency
PHOENIX	KPHO	KPHO-TV	The Katz Agency
OMAHA	WOW	WOW-TV	John Blair & Co.
			—Blair-TV
TULSA	KRMG		John Blair & Co.

Meredith Stations Are Affiliated With
 BETTER HOMES & GARDENS • SUCCESSFUL FARMING Magazines



in ROANOKE
Kroger
LOVES WROV!

“Your personalities came through for us beyond our expectations... Over the three-day weekend period our usual sales volume doubled.”

excerpt from a letter written by Charles W. Conner manager, Advertising and Sales Promotion.

THE KROGER COMPANY

Use these WROV personalities and ROANOKE will love you! WYNN ALBY
 ■ BARBARA FELTON ■ KEN TANNER
 ■ JERRY JOYNES ■ GARY E. COOPER
 ■ JESS DuBOY ■ DON MCGRAW

WROV
ROANOKE, VA.

affiliated with WEET, Richmond, Va.
 Burt Levine, President

National Rep: Jack Masla Co., Inc.
 40 East 49th Street ■ New York City

49TH & MADISON

(Continued from page 26)

point of leaving something out.

The apparent similarity in radio usage in-home during July and October, as reported by Nielsen, overlooks the importance of out-of-home radio. For example, you do not take into account summer auto-radio usage—which data is available from Nielsen, among others. Indeed, no national survey directly rates listening in various out-of-home environments—on the job, for example, or in-transit listening via portables. Some reputable surveys have placed the out-of-home radio factor as high as 40%. We may be sure that the fair-weather months get a larger share of out-of-home listening despite your editor's “in other words, they're listening about the same number of hours regardless of the time of year.”

Morris Wattenberg
 dir. of sls. develop. & research
 American Broadcasting Co.
 N.Y.C.

Good show!

Page & Shaw has expressed to us its pleasure with the coverage which your magazine gave their Ohio-Michigan promotion, and I know reprints of the article in the hands of their salesmen will work exceedingly well as a follow-up. They have planned to order reprints from your production department and should have the order on its way by this writing.

Kingsley N. Meyer
 vice president
 Horton, Church & Goff Inc.
 Providence

Missing—a v.p.

In connection with the article “Who's Who In Media At The Top 10 Radio Tv Agencies” appearing on page 36 of your 23 January, 1960 issue, I should like to point out that Maurice Sculfort has been a vice president of our organization since August, 1959. I wouldn't want his friends to get the impression he had been demoted, as implied in the box on page 38.

Frank B. Kemp
 media dir.
 Compton Adv., Inc.
 N.Y.C.

• With the exception of D.F.S. SPONSOR'S information came directly from the companies and was printed exactly as received.

WHDH-TV

BOSTON, MASSACHUSETTS HAS JUST HOPPED ON THE

BIG MAC GRAVY TRAIN



with NABISCO CEREALS SPONSORING
 1/2 HR A WEEK FOR 26 SOLID WEEKS
 GET COMPLETE DETAILS FROM

U.A.A.
 UNITED ARTISTS ASSOCIATED, INC.



THE
BIG

STATION
 IN
 SHREVEPORT
 LOUISIANA

Represented by
 Edward Peiry & Co., Inc.
 The Original Station Representative

NBC ABC E. Newton Wray, Pres. & Gen. Mgr.

...the moon is within reach of WMAQ's Sound of the Sixties...the new concept in sound that brings the Chicago area audience the programming it wants. Timely, knowing local news...the latest word on international affairs...up-to-date traffic, transportation, and weather information...the newest beeps from outer space...tunes and rhythms...up music. Here's programming an adult, buying audience prefers. Chicago is tuned to the Sound of the Sixties!

**OUTER
DRIVE
TO OUTER
SPACE**

WMAQ

9

Q • NBC OWNED • 670 IN CHICAGO • SOLD BY NBC SPOT SALES

MILES



COLUMBUS, GA Georgia Farm Bureau Federation Award for Outstanding Service to Agriculture is received for WSB Radio by Farm Director Jimmy Dunaway. R. from J. P. Duncan, Jr., Federation president. Elma Ellis (L) is WSB program manager.

Doubles this time!

*Farm Service Award
and national
Farm Safety Award...
both go to
Atlanta's WSB*



CHICAGO WSB's Jimmy Dunaway (L) receives for the station, the National Safety Council's 1958-59 Public Interest Award for Exceptional Service to Farm Safety. The Council's Maynard N. Coe makes the presentation.

For the fourth time in the past five years WSB Radio was awarded the Georgia Farm Bureau Federation trophy, state agriculture's highest. Frosting was added to the cake when the National Safety Council tapped WSB as the Georgia broadcast to merit its Farm Safety Award. This is meaningful to advertisers who like to get a bigger buck's worth out of every dollar they send to market. WSB Radio's good job with farm folk is spawned by the same spirit of public service with which this station also serves its millions of urbanites. Certainly your advertising in Atlanta belongs on WSB Radio.

WSB Radio

The Voice of the South/ATLANTA



WHICH AGENCIES HAVE THE BEST MEDIA DEPARTMENTS?

STATION REPS NAME TOP MEDIA SHOPS, GIVE REASONS WHY

Which ad agencies have the best media department? And what makes a good one?

Radio and tv station representatives, sampled in a nationwide poll by SPONSOR, nominated five agencies as having the best media departments in five major areas—and gave their reasons why.

The No. 1 choice in each area (all 25 are listed on the next page) are Ted Bates in New York, Leo Burnett in Chicago; MacManus, John & Adams, De-

troit; Erwin Wasey, Ruthrauff & Ryan, Los Angeles; for the South, Liller, Neal, Battle & Lindsey in Atlanta.

These selections of the station representatives might well be different from other groups, such as agency people or advertisers, had they been sampled. But SPONSOR chose reps for the survey because they (1) have the most continued exposure to the largest number of agencies. (2) see the inner-workings of

REPS CHOOSE THESE MEDIA DEPARTMENTS IN 5 MAJOR AREAS

Station representatives from all parts of the U. S. responded to SPONSOR's poll asking their nominations for the agencies with the best media departments . . . and why they chose them. The five listed for each market area represent those getting the most nominations. Most important media components appear on next page

NEW YORK

1. *TED BATES*
2. *YOUNG & RUBICAM*
3. *WILLIAM ESTY*
4. *J. WALTER THOMPSON*
5. *SSCB*

CHICAGO

1. *LEO BURNETT*
2. *TATHAM-LAIRD*
3. *McCANN-ERICKSON*
4. *KENYON & ECKHARDT*
5. *NORTH ADVERTISING*

DETROIT

1. *MacMANUS, JOHN & ADAMS*
2. *McCANN-ERICKSON*
3. *CAMPBELL-EWALD*
4. *BBDO*
5. *D. P. BROTHER*

LOS ANGELES

1. *EWRR*
2. *FOOTE, CONE & BELDING*
3. *J. WALTER THOMPSON*
4. *MILTON CARLSON*
5. *R. H. ALBER*

SOUTH

1. *LILLER, NEAL, BATTLE & LINDSEY* (Atlanta)
2. *HENDERSON ADV.* (Greenville, S. C.)
3. *FITZGERALD ADV.* (New Orleans)
4. *TUCKER WAYNE* (Atlanta)
5. *NOBLE DURY* (Nashville)

the entire media department and (3) associate with media people on an hour-to-hour, day-to-day basis in quasi-business and business contacts

More than two in three of the representatives responding are in upper echelon management jobs and therefore are in a broad view, detached position to see agencies objectively

The largest number of returns came also from executives in the biggest representative firms—those operating with the most branch offices. Two out of three reps answering are employed by companies with eight or more branches, enabling them to work with a broader range of agencies and in a larger number of cities

There was significant agreement among these representatives as to the top five nominations for each area. But there was almost unanimous agreement as to what constitutes a successful media department.

Most stressed these as the three vital measures of a successful media department:

1. The department director, his staff and their work inspires confidence of other agency people—particularly those in account sections—and of clients.

2. There's a broad media concept which encourages staffers to transcend the limitations of tv and radio to approach media buying creatively in terms of new and better usage.

3. There's a high order of intelligence and adaptability, with money to match.

These are the over-all criteria in the appraisal of a media department. But representatives listed many more reasons for their particular selection. They have been synthesized for easy reading, and appear in the chart on the facing page listed under three major classifications: administration of the media department (and the agency), the buying function and media relations.

Agencies in markets other than those mentioned were cited also, although nominated by reps headquartered in another buying and selling center. For example, N. W. Ayc and Aitken-Kynett of Philadelphia came in for kudos, as did Campbell Mithun, Minneapolis. The San Francisco sample returned was too small

(Please turn to page 68)

WHAT MAKES A TOP-GRADE MEDIA DEPARTMENT?

These are some of the factors station representatives noted in reply to SPONSOR's questionnaire in citing reasons for their selection of those agencies with the best media units. Their answers are classified in three main areas: administration of the department and/or the agency, buying procedures and media relations. All three foster the concept of client, agency and media cooperation

ADMINISTRATION

*Their media department has the confidence of clients and contact people on almost an absolute basis; there's total reliance on media's judgment.

*They have a broad concept of media. Staffers face limitations, of tv and radio and still break through them.

*This department has a sense of creativity that approaches media in terms of new and better use.

*Administrators take the time to see where media dollars can pay back for the client, rather than merely adding up Pulse points.

*The media head is empowered to influence decisions of agency policy.

*The director at this agency sets a policy of never compromising quality for price and of not sitting on good ideas.

*There's a high order of intelligence and adaptability at all levels, with commensurate salaries.

*Their best media people seem to like media and want to build a future in it rather than to use it as a stepping stone.

*Media executives guide but don't direct, lead but don't order in delegating responsibility and authority.

*It's an active, results-getting shop and works neither on theory nor shelved notions.

*Final dispersion of large funds does not rest on the lowest paid people.

*Well-organized buying groups get detailed strategy reports before buying starts.

*There are good inter-department relationships founded on respect, cooperation.

*Department executives are aggressive, willing to use all forms of media research to determine the best buy.

*Media staffers have direct client contact.

*There's a stable organizational structure, in media and in the agency.

BUYING

Buyers at the agency are informed of all phases of account activity.

*They are encouraged to make fast decisions, enabling them to take advantage of "hot" availabilities.

*Media people are available at any time for business meetings with reps.

Buyers are specialists, not all things to all people.

*Their buyers have excellent knowledge of individual stations and markets.

*They give fast answers after availabilities have been submitted.

*This agency's buyers remain on an account long enough to know its needs, and aren't shifted haphazardly from one to another.

*The buyer here avoids impulsive or subjective bias, works systematically and thoroughly.

*Schedules are reviewed and improved continuously and regularly.

*Buyers are relaxed and orderly in their placement of schedules.

*They're not overloaded with clerical detail.

MEDIA RELATIONS

*The department director at this agency encourages close-knit, friendly and mutually cooperative and respectful relationships.

*This agency brings the representative into the thinking and planning behind a buy.

*Media people explain a purchase to the salesman, whether he gets or loses the order.

*They encourage unsolicited recommendations and ideas from time salesmen.

*Buyers travel to the field occasionally to keep in touch with markets and audiences.

ANA ACTS ON AD CRITICISM

❖ Association adopts three-point program to stem the 'Crisis in Confidence' that worries the ad leaders

❖ Special New York meeting maps plans to work with FTC, support NAB Code, set up new advisory council



ANA Chairman Donald S. Frost of Bristol-Myers

NEW ANA PROGRAM PLAN HAS THESE THREE PARTS:

1. *Better relations with the Federal Trade Commission*
2. *Closer liaison with NAB, 4A's, other code authorities*
3. *An advertising advisory council of elder statesmen*

Last week in New York, the Association of National Advertisers, in what its veteran president Paul B. West described as the "first special ANA meeting ever called" took significant action to deal with the "Crisis in Confidence" that is currently worrying the industry. (See SPONSOR's two-part series on Tv Criticism in 3 January and 6 February issues.)

Nearly 400 representatives of America's top budget advertiser heard FTC Chairman Earl W. Kintner, NBC president Robert Kintner, CBS TV president James Aubrey, NAB Tv Code Board chairman Don McGannon and representatives from agencies and other media, outline the seriousness of the crisis.

Then, in a closed session, ANA members voted unanimously on a new three-point program of action to rebuild public confidence in advertising.

Project No. 1. Involves setting up ANA machinery to enable advertisers to work more closely with the Federal Trade Commission "in the interest of developing governmental rules which serve the public interest, and allow for the free and effective use of advertising." (See Newsmaker of Week, page 6 and Commercial Commentary, page 12.)

Project No. 2 calls for the establishment of "counterpart committees" of the ANA to work closely with media code authorities like the NAB, Tv Code Board, and with the 4A's, in setting up "clear, objective and sound criteria for the determination of what constitutes good taste, propriety and inoffensiveness."

Project No. 3 will create a special advertising advisory council, composed as chairman Frost and president West explained it to SPONSOR of "industry elder statesmen"—men with broad business and advertising experience—to serve as advisers, consultants and "moral persuaders" in the drive to assure the credibility and acceptability of advertising.

Composition of the council has not yet been determined. See SPONSOR suggestions for the council in Sponsor Hears, page 58.

WHAT NETS ARE DOING TO STIR UP SUMMER TV

ABC

BEFORE MONTH'S END *this network will join its two competitors in drafting some changes in discounts and pricing that should make summer tv a more attractive buy for advertisers. This new plan is expected to be unwrapped at a meeting on 24 February*

CBS

OVER-ALL DISCOUNTS UP TO 60% *(depending on time periods, etc.) can be earned by advertisers starting in April. Base rate for discount eligibility has been raised 30% over rate established in 1954, but time costs have risen 43%, audiences increased 47%*

NBC

AT PRESSTIME, *this network was breaking out its own barrel of summer sponsorship incentives (along with others) in a plan that would see special summer discounts, a new re-evaluation of both prime and fringe time period discounts, and over-all discounts*

Summer net tv: new deals ahead

- ▶ The hot weather hiatus may 'go out of style' as CBS and NBC offer discounts; ABC will follow soon
- ▶ Here's a look at the new ground rules and incentives designed to keep sponsors on air this summer

If summer tv programming matches the networks' summer tv time sales report, 1960 could see a significant break with the traditional warm weather tv doldrums. Because the three tv nets are now embarked on a cash program designed to keep sponsors on the air this summer.

The program involves new discounts and pricing that are expected to make summer tv buys so attractive that many advertisers will not be able to pass them up. CBS TV announced its new plan some time ago to take effect 1 April. NBC TV was taking the wraps off its plan at SPONSOR presstime. The ABC TV rates will be unveiled on 24 February when that network holds its presentation at New York's Waldorf Astoria.

What is taking place right now at the three networks has been described

as a "discount razzle-dazzle." Discussions are presently going on between networks and advertisers and what comes out of them may have considerable effect on many areas of tv: on prime time, fringe time and daytime along with summertime.

Here's what the new plans will mean to advertisers:

- Special discounts for summer.
- Realignment of pricing and discounts in various time periods to make for more equitable cost structures. Mid-evening periods will have higher rates, early and late evening will cost less.
- Additional over-all discounts tailored to the size of sponsors' lineups in both night and day periods.

Coincident with the new net discount plans, was a plea yesterday by Norman E. Cash, president of Tele-

vision Bureau of Advertising, for year-round advertising in an address before the Southeast Council of American Federation of Advertising Agencies in Atlanta, Ga.

"Why have you permitted your clients to take an advertising vacation at a time when they shouldn't?" Cash asked. "What is this long-standing axiom of marketing that says summer is different and deserves less? It seems to me that big differences are hard to find, that summer does not deserve less. Certainly the people are there, disposable income is there, and the media usage is there.

"Newspaper circulation," Cash continued, "remains relatively steady during the summer. Magazine circulation doesn't change that much. And in radio, although unmeasured, is outdoors in sizeable numbers. In tv, it is perfectly clear that the same number of people view during the summer day as in any other time of the year. But we know that they don't spend as much time with our medium in summer. So if you want to reach them, if you want to sell them, you should advertise more, not less.

NEW DISCOUNT STRUCTURE OF CBS TV NETWORK

	WINTER DISCOUNT			SUMMER DISCOUNT			MAXIMUM Year-Round Average (*)
	Maximum Station-Hour	Time Period	Total	Maximum Station-Hour	Time Period	Total	
6:00- 8:00 PM	15	10	25	15	45	60	33.75
8:00- 8:30 PM	15	0	15	15	45	60	26.25
8:30- 9:00 PM	15	0	15	15	40	55	25
9:00-10:30 PM	9	0	9	15	35	50	19.25
10:30-11:00 PM	15	0	15	15	35	50	23.75
All Other time	15	0	15	15	40	55	25

CBS TV over-all discount structure points up dollar advantages of keeping on air through the summer months especially since Nielsen study showed tv homes reached in a summer week are only 4% less than in winter

(*) Also the Over-all Discount equivalent.

"Would you consider it good business for account executives to take off every Wednesday? Yet advertising's Wednesday is summer.

"No longer can we cling to outmoded ways of doing business," he said. "No longer can you afford to coast through summer . . . No longer can you afford to give the competition a break during the summer. No longer can you afford not to extend product habit into new selling seasons.

"Perhaps we haven't eliminated the cart-before-the-horse approach in marketing. Advertising must lead sales. Sales must keep pace with production. This is another must: American industry must maintain maximum production throughout the year. There can be no summer slump when high labor costs and built-in capital commitments must be amortized. And certainly there can be no summer slump when we face the growing competition of foreign economic systems."

While each network has been working out its own plan, it is reasonable to expect—since the CBS TV and NBC TV plans follow a fairly similar pattern—that when ABC TV's drafting is revealed, it will cover the same general points.

Naturally, the biggest point of all is the discount. For the advertiser

there is no greater incentive; here are real dollars that come back to him in a sizeable quantity and which he can reinvest in tv. A \$1½ million discount on a nighttime buy, for example, might make it possible for him to buy an additional string of 50 or more quarter-hours in daytime tv.

With ABC still to be heard from, what is the picture to date? Here is a wrap-up of the CBS plan that goes into effect this April.

The CBS plan, in brief, offers new discounts in three areas: (1) a time period discount for advertisers using the net for 13 or more consecutive weeks; (2) a station-hour discount for advertisers on for 26 or more consecutive weeks; (3) an over-all discount to advertisers using a weekly minimum of \$130,000 gross billing for station time or who average such weekly minimum in consecutive two-week periods during 52 consecutive weeks of a discount year. The latter is in lieu of the two former discounts. (See chart above.)

In addition, and here is a big summer incentive, an advertiser eligible for an over-all discount will be entitled to (in lieu of any other discounts) a discount applicable to gross billings for programs broadcast during the *summer season* that exceed the advertiser's average weekly gross

billings for regularly scheduled programs during the preceding winter season of from 50% to 60%.

The time periods and discounts for this are:

6 to 8:30 p.m.	60%
8:30 to 9 p.m.	55%
9 to 11 p.m.	50%
All other times	55%

At the same time that CBS TV announced the new discounts, it also announced an increase in dollar volume requirement for the over-all discount—the first in five years. The weekly base of \$100,000 established in 1954 has now been advanced to \$130,000, an increase of 30%. However, it was pointed out by William S. Hylan, vice president of sales administration, that the move was consistent with other measures of tv's rapid and continuing expansion. While the base rate change amounts to a 30% increase, network time charges have increased by 43% and the national tv audience has gone up by 47% during the same period.

At NBC TV, the new plan takes the following form:

Special summer discounts have been introduced—not especially for current advertisers who already are deriving considerable over-all discounts for staying on the air for 52 weeks—but to attract new business. New business, after 1 April when the

plan goes into effect, will get these anticipated summer discounts.

In prime periods, the discount has not been raised, but in fringe time, the net has readjusted to meet competition.

"With the new discount plan," says Joseph J. Iaricci, NBC TV director of sales administration, "discount computations will be influenced greatly by the season and by the clock."

Basically, NBC has broken its broadcast day into five periods:

- (1) Daytime.
- (2) 6 to 8 p.m. Mon. through Fri. and 1 to 6 p.m. on Sat. and Sun.
- (3) The half-hour time period between 8 and 8:30 p.m.
- (4) 8:30 to 9 p.m. and 10:30 to 11 p.m.
- (5) Prime evening time—9 to 10:30.

The highest discounts offered are in the No. 2 category while the lowest discounts apply in category No. 5.

NBC's over-all discounts coupled with the special summer ones are designed to keep tv advertising stable throughout the year.

Thus, with pricing being made more attractive, it is possible that summer hiatuses may be fewer this year. The only question is: Will the time be put to best advantage, or will repeats and re-runs once more mar the summer tv scene?

Here's what A. C. Nielsen Co. has learned about summer tv audiences:

- While there is about 30% less time spent viewing in summer than at the peak of the winter tv season, in the course of a summer week there is no more than a 4% dip between the two seasons.

- A summer network tv show that continues its winter format *with new material* does best of all.

- A summer replacement usually does not fare well with viewers.

- A summer re-run series holds up moderately, but nothing like the show with new material in the same format.

So it is possible that eventually sponsors may be able to plough back to their summer programming some of the discount money they save by paying on the air. If this happens, it could well mean an increase in tv viewing during the summer. ■



HITCHED to wagon of Pepperidge Farm turnovers, WTOL-TV's Kitty Jackson calls on buyers

TOLEDO TV SPARKS BIG TURNOVER TURNOVER

The girl above with the sunshine smile is not carting home a little red wagon to her son; she's making the rounds of grocery buyers and executives with a new product that ended up moving faster than lightning.

It all started last November when Pepperidge Farm, to introduce and promote its new packaged frozen turnovers in the Toledo market, ran a local tv spot campaign. Beginning 9 November through 19 December, 10 spots were scheduled weekly spread throughout the telecast day.

About a week after the spot schedule started, Pepperidge Farm launched a special promotion in cooperation with WTOL-TV, sent out the station's merchandising gal Kitty Jackson with 18 little red wagons stuffed with Pepperidge Farm Turnovers.

Her job: to visit area grocery buyers and executives, let them know about the frozen pastries and the introductory saturation tv spots.

Piling pastries and wagons into her Fiat 500, Kitty two-cylindered her

way around Toledo, reaching A&P, Kroger chains, distributors and Lee W. Hilewick Co., area dealer for Pepperidge. Buyers were impressed and willing to take her advice "to stock and display Pepperidge Farm Turnovers, then sit back and wait for the big turnover and big profits."

The waiting wasn't long, the advice well-taken. Viewers flocked to the stores for their first sampling of the Pepperidge Turnovers, they'd seen advertised on tv. (Distribution of the spots had consisted of two in the *Big Show*, one in *Hollywood Spectacular*, three in *Jack Paar* breaks and one in evening time, three in daytime network breaks.)

As a result of the spot campaign and Kitty Jackson's efforts, Pepperidge Farm, reports area dealer Lee W. Hilewick, turned over "160-452 frozen packages of turnovers."

From Kitty Jackson came this exultant comment: "I had a field day in every sense of the word . . . And if I'm lucky, maybe next year I can be Miss Whole Wheat! ■

SMART RADIO—DETROIT STYLE

▼ Ken Jones of Campbell-Ewald gives his reasons why the sounds of radio can sell cars—or anything else

▼ First step toward successful radio commercials: good writing by experts who take the creative time needed

BY KENSINGER JONES

*v.p., tv/radio creative director
Campbell-Ewald Agency, Detroit*

Whether you're selling automobiles or zebras or anything in-between, the essentials are the same for all good radio commercials.

A solid message, entertainment or interest value, skillful writing and proper production are common requisites. While there are problems peculiar to the preparation of auto commercials—some circumstances not found in other fields—the basic ingredients for good selling by sound

are the same for cars or canned goods.

One of the challenges to the auto ad writer is that of translating the technical and mechanical terms, the trade names of the industry, into acceptable and understandable language. How, for instance, do you explain Turbothrust engines and Turbo-glide transmissions and the relationship between them in a radio commercial? (We did this, once, in a commercial called "Tweedledum and Tweedledee.")

Then, too, in auto radio commercials the agency must be geared for rapid changes in strategy to keep

← CAREFUL PLANNING and creativity produce best radio commercials, says Ken Jones, v.p. at Campbell-Ewald, Detroit. Shown (l to r): Glenn Wilson, asst. group copy supvsr.; Don Frankman, writer; Bruce Lofgren, production; Bob Murphy, writer; Bob McTyre, coup supvsr.



pace with the client's problems. The commercial that is working today might not work tomorrow. Sometimes, an entire radio campaign has to be switched within a few days. This means new scripts, all-night production sessions and new pressings for hundreds of radio stations. You have to be geared to do this.

It is true that in the automotive advertising field the product is the same for a model year. The selling strategy is not, however. It has to be fluid, depending on the market, the competition and changing economic patterns. Your radio work must be sensitive to these changes.

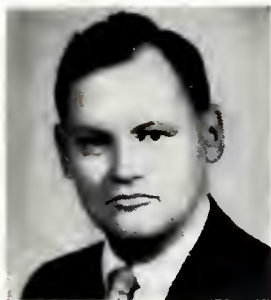
There is another factor peculiar to automobile commercials which works both ways. Some admen consider it a problem, although in our own experience it frequently serves as an aid.

I refer to the pressures from the dealer organization. In the automobile industry, dealers take a keen, personal interest in the advertising presented for their products. And they transmit their reactions and ideas to the client immediately. The agency must be prepared to evaluate properly these dealer impressions and recommendations.

Dealer observation can prove a help to the agency for they provide a new look, a different view of our commercials. We make a practice of checking through the dealer reactions for that very purpose. While a dealer in Utah may not be an advertising expert, he does sell cars and his thoughts on what is appropriate for sales in Utah (or anywhere else) should get careful consideration.

These are some areas in which radio commercials for cars differ from the norm. Basically, however, that which makes for a successful commercial in the automotive field applies to any product.

The validity of these "guideposts" seemed to be borne out when we recently studied 10 radio commercials selected by the Radio Advertising Bureau as "best of the year." Certain characteristics are common to all. All are beautifully produced. All are fun to listen to. Not one is dull. All of them contain good ideas which are interestingly delivered to the listener although some make a greater sell-



Kensinger Jones, v.p. and creative director of the tv/radio department at Campbell-Ewald, Detroit, lists below four guideposts to the preparation of strong radio selling copy. Points apply to all products despite his heavy experience in automotive (the giant Chevrolet account).

He's produced more than 400 radio programs; has written net tv and radio shows, feature stories, music revues. He's a former copy group supervisor at Leo Burnett, Chicago

GUIDEPOSTS TO GOOD RADIO COPY

1. THE COMMERCIAL *must give the listener an interest or entertainment bonus. It must give people a really good reason to keep their ears on what is being said. In fact, if the commercial is good enough it will actually heighten interest in listening.*

2. THE MESSAGE IS ALL-IMPORTANT, *must never be overshadowed by technique. If a bon vivant type of salesman with the greatest collection of jokes in the world forgot to say anything about his product, he would soon find his expense account cut off. If our radio commercials don't sell, we should lose our radio budget.*

3. EVERY SINGLE WORD *must be the best possible word for a particular commercial. Mundane, uninteresting, uninspired sounds and syllables have no place in any radio commercial. Each spot must be given its own individual touch.*

4. TOP-FLIGHT PRODUCTION *is an absolute must. There has to be real cooperation between writer and producer to bring out the full potential of the words.*

ing impression than others).

These are some objectives we seek in commercials for our client. Chevrolet. We reach a lot of listeners through a heavy schedule of radio news supplemented by spots. Our

media department has given us "creative" types an opportunity to reach a good, big audience. We can't plead infrequency, if radio isn't working for us. In order to keep faith with
(Please turn to page 71)



North American Van Lines, found new network tv show could haul their international moving business over seasonal slumps into year-round profits, build a strong national image for the company name, and tie in, as well as promote, the activities of their local agents throughout the country.

WHY THEY MOVED TO NET TV

- North American hauls with net tv for first time to build image nationally and stimulate year-round sales
- Local agents also participate via offering a 25¢ booklet, and picking up share of tab, to boost stature

North American Van Lines, world's largest long-distance movers, is on the move again—but this time with a new haul: net tv. Taking its first, but by no means timid, plunge into the medium, the Ft. Wayne, Ind. company has invested 95% of the consumer budget in a new ABC TV series, *Championship Bridge with Charles Goren*.

A major venture for North American, it required a good deal of forethought and study before the project could be undertaken. For one thing, neither the client nor its agency, the Biddle Co. of Bloomington, Ill. had had any previous experience with tv. (North American's only other use of air media had been a two-year stint sponsoring five minutes of news on NBC's *Monitor*.)

Another problem was cost. Alternate sponsorship for 26 weeks of the *Bridge* series, came to \$800,000. In addition the "mass" aspect of tv gave

rise to a third consideration: how to build a national image and at the same time tie in with local agents in each territory.

Tie-in was solved with "Bridge Tips," a 25¢ booklet by Charles Goren, which North American offers to viewers. To obtain the booklet, the viewer is asked to send a 25¢ coin to his local North American agent, listed in the Yellow Pages. "This boosts the identity of the local agent and gives us definite leads on prospects," said NA ad manager Louis Hoffman. The leads come from a coupon insert in each booklet which readers are invited to fill in with their approximate moving date and mail to their local agent.

"Although our North American commercials are purely institutional," explained Hoffman, "the tie-in at the local level has made our agents very happy."

As for ironing out the long-line

hauler's other problems—chief among them, seasonal marketing—North American's president James Edgett told SPONSOR recently at the company's Ft. Wayne headquarters, "The moving season is generally limited to the four months of June through September. During the other eight months business is so slow that the truckers can literally retire.

"We at North American feel, however, that sales can be stimulated and the eight ordinarily dull moving months used to good advantage by telling prospects about the ease of a North American move."

Tv seemed to be the way to do this, but first a way had to be found to reach people on the move—or about to. In November, 1958, NA's agency, the Biddle Co., began extensive market research to determine the specific types of individuals and families who comprise most of the interstate household goods moving market. Out of this quantitative field study, conducted on a national scale, emerged a profile of the modern mobile American and his family, who, briefly, look like this: married couple between the ages of 25 to 35, with or without children, averaging an annual income of \$7,500 or better.

Working from this sample group,

Biddle researchers estimated that 595,000 families would move interstate between 1 April 1959 and 31 March 1960.

Further audience profile analyses of many network shows to see how they matched the client's sample group, resulted in choice of the *Championship Bridge* show. Both NA and Biddle felt its audience was tailor-made for the modern mobile American, for the following reason:

When Walter Schwimmer, producer of sports shows *Championship Golf* and *Championship Bowling*, conceived the idea of producing another such show around bridge, he had his company check out the findings of a J. Walter Thompson study of bridge players made for the Association of American Playing Card Mfrs.

The study revealed that the greatest percentage of contract bridge players are 21 to 31 years old, sec-

ond largest group between 31 and 41. These figures sold North American on the series and provided Biddle researchers with sufficient evidence for some significant predictions:

1) Program (carried over 181 stations) would attract loyal viewers, many to the point of fanaticism with the game. Thus the Class C time slot (Sundays, 3:30-4 p.m.) would not affect ratings.

2) Strongest appeal of the program was to the age group of the North American mobile family, meaning a greater return per dollar, more action per viewer.

3) Show would draw great local agent interest, as well as audience reaction, thereby creating favorable public relations for North American.

"Our choice of time slot," noted Erling Anderson, Biddle v.p. and account executive for NA, "is based on the low competitive factor during

the mid-afternoon hours on Sundays. There are few kid shows scheduled then, and no other network shows for family viewing. As a result, we have come up with a larger viewership than we could get from our particular age group at any other time."

On the local level, while agents shared enthusiasm for network advertising from the outset, they were not particularly impressed by the choice of the *Bridge* show. Participation in the venture, however, had certain advantages. North American franchised agents derive their incomes from three sources: packing, hauling and storage. And while North American itself is concerned only with their long-line haul activity, participation in the *Bridge* commercials gave the agents an opportunity to get bonus plugs for their other activities as well. This, and a chance

(Please turn to page 73)

BRIDGE TACTICS are discussed by Walter Schwimmer (l), exec. producer of *Championship Bridge*, and Charles Goren, star, during production of the series, as Helen Sobel and Lee Hazen, championship American team, listen. North American has alternate-week sponsorship of the series



Mr. Wanamaker

WESTCHESTER



THRUST for Wanamaker's "Satellite Sale" came from *Tribune* station-innovated space age exhibit set up at Westchester store with Army's help

Radio—a Wanamaker salesmaker

- ◆ Chain promotes Yonkers outlet with heavy spot lineup; combines direct sell with community identity
- ◆ Keeps in daily touch with suburbia via two *Tribune* stations; uses 'Gabby' Hayes to sharpen tradition image

When the *Titanic* sank in 1912, David Sarnoff broadcast the news from the rooftop station at John Wanamaker's New York department store. Sarnoff and Wanamaker's have been in radio ever since.

For its present-day New York area store, located in Yonkers, Wanamaker's makes extensive, varied use of *Herald Tribune* network stations WVIP, Mt. Kisco, and WVOX, New Rochelle. The formula consists of direct sell institutional advertising, and public service programming.

Wanamaker's was founded in Phil-

adelphia in 1861 by a man who was William Henry Harrison's Postmaster General, who formed the first American Red Cross organization and sold the first Ford automobile—a beginning that was to give the department store a firm place in American history. And it is this century-old tradition that has become a prominent copy theme in the Westchester Wanamaker radio campaign created by WVIP manager Tom Paris.

Main vehicle for the heavily institutional promotion is "Grandpa" and his "family," focal point of numerous

John Wanamaker e.t.'s. Played by bearded western screen star "Gabby" Hayes, Grandpa represents the "good old days," which he extols in his folksy, frontier manner. In chatting about the past, Gabby brings in references to Wanamaker's, which also was around at the time. Members of his "family," meant to typify modern suburbia, appear with him on the e.t.'s and talk about the store's current importance.

Here's how a typical commercial sounds:

Grandpa: What in tarnation have you been doing up here in the attic, Jane?

Jane: Just getting rid of old clothes, Grandpa! You never throw away anything.

Grandpa: Say, that suit you got there looks like my John Wanamaker all-wool three-dollar-suit! You'r

(Please turn to page 68)

More agencies, clients buy net tv

➤ Nielsen comparison shows total agencies purchasing programs and/or segments in '59 at 103; was 93 in '57

The list of agencies and advertisers buying network tv has been growing.

A Nielsen analysis for SPONSOR, covering four-week periods during November-December, disclosed that 103 agencies bought one or more programs or segments in 1959, compared with 93 in 1957 (see chart).

A tally of advertisers during the same general period revealed that

207 bought web tv in 1959, compared with 168 in 1958, 178 in 1957.

The agency analysis is not a measure of time bought. It covers the number of different segments and/or programs bought during a week's time and includes, as well, alternate week buys and specials. Programs and segments are weighted equally.

So far as time purchased goes,

Nielsen data show 159 sponsored half hours at night in 1959 and 141 during the same 1958 period. Sponsored daytime quarter hours totaled 887 in 1959 and 1,075 in 1958.

While more agencies are involved in network tv, the top ad houses are still grabbing the lion's share. A comparison, based on SPONSOR figures, shows that among the top 50 radio/tv agencies, the top 10 share of web tv billings was 57.6% in 1957, the same in 1958 and 58.8% in 1959. Shares for the top 20 are, respectively 79.4, 78.2 and 79.5%. ➤

RANGE OF AGENCY NETWORK TV ACTIVITY (daytime and nighttime)

No. Programs or Segments	Number of Agencies		
	1959	1958	1957
1-10	79	76	81
11-20	8	11	5
21-30	8	4	3
30+	8	6	4
Total agencies	103	97	93

Source: A. C. Nielsen, November-December each year.

AGENCIES BUYING 21 OR MORE PROGRAMS AND/OR SEGMENTS*

N. W. AYER	FC&B
TED BATES	GREY
BBDO	LENNEN & NEWELL
BENTON & BOWLES	McCANN-ERICKSON
LEO BURNETT	SSCB
D-F-S	JWT
EWR&R	WADE
WM. ESTY	Y&R

*1959 only

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 11 March

PROGRAM (NETWORK)*	COSTS	SPONSOR, AGENCY, DATE	PROGRAM (NETWORK)*	COSTS	SPONSOR, AGENCY, DATE
AT&T Telephone Hr. (N)	\$275,000	AT&T, N. W. Ayer; 2/12, 2/26, 3/11.	Paris A La Mode (N)	\$225,000	Chesebrough-Ponds, JWT, 2/29
Art Carney (N)	225,000	AC/UMS, Camp-E., 3/4	Playhouse 90 (C)	150,000	American Gas, L&N; Allstate, Burnett; Reynolds, Esty; 2/24, 3/7
CBS Reports (C)	57,500	Bell & Howell, McCann-E., 2/15	Pontiac Show (N)	275,000	Pontiac, MacManus, J&A, 2/24
Citadel (A)	275,000	General Mills, BBDO; Westclox, BBDO; 2/19	Project 20 (N)	60,000	Purex, FC&B, 2/19
Sing Crosby Show (A)	300,000	Oldsmobile, Brother, 2/29	Show of the Month (C)	275,000	DuPont, BBDO; 2/18, 3/5
Devil and Daniel Webster (N)	230,000	Rexall, BBDO, 2/14	Frank Sinatra Show (A)	300,000	Timex, Doner & Peck, 2/15
Job Hope Show (N)	320,000	Buick, McCann-E., 3/7	Young People's Concert (C)	90,000	Shell Oil, K&E, 3/6
Magic and the Real (N)	230,000	Breck, Reach-McC., 3/6	Winter Olympics (C)	440,000	Renault, Kudner; 2/18, 2/20, 2/23, 2/26
Our American Heritage (N)	230,000	Equitable, FC&B, 2/21			

Networks: (A) ABC TV; (C) CBS TV; (N) NBC TV.



2. NIGHTTIME

COMPAR

Time	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
	6:00		Small World Olin-Mathlesco (D'Arcy) D-F \$30,000	Meet The Press Manhattan Shirts (Daniel & Charles) I-L \$6,500					
6:30		Twentieth Century Prudential (B-McC) D-F \$35,000	Saber of London Sterling (DFS) My-F \$28,000		D Edwards Amer Home (Bates) N-L \$6,500	News Texaco (C&W) N-L \$6,500		No net service D. Edwards Am. Home (Bates) N-L \$6,500	News Texaco (C&W) N-L \$5,500
7:00	Colt 45 Whiteball (Bates) alt Block Drug (SSCB) W-F \$13,800	Lassie Campbell Soup (BBDO) A-F \$37,000	Overland Trail (7-8) Standard Brands (Bates) P. Lorillard (L&N) W-F \$34,500	John Daly News sust	No net service D Edwards Amer Home (repeat feed)	News Texaco (repeat feed)	John Daly News sust	No net service D Edwards Am. Home (repeat feed)	News Texaco (repeat feed)
7:30	Maverick (7:30-8:30) Kaiser Co (Y&B) Drackett (Y&R) W-F \$78,000	Dennis The Menace Kellogg (Burnett) Sc-F \$36,000	Overland Trail John Breck (Reach McClinton)	Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chicle (Bates) Blitche (K&E) W-F \$82,500	Kate Smith Show Am. Home (Bates) V-L \$27,000 CBS Reports (7:30-8:30) ●	Riverboat (7:30-8:30) Sterling (DFS) Norvax (SSCB) Stand. Brands (Bates) Sunshine Bisc. (C&W) A-F \$72,000	Bronco (alt wks 7:30-8:30) Am. Chicle Brn & Wmsco Nat'l Bisc. Helene Curtis Ritchie W-F \$82,000	No net service Winter Olympics 7:30-8:30 ●	Laramie (7:30-8:30) L&M (Mc-E) Sunshine Biscuits (C&W) Colgate (Bates) W-F \$65,000
8:00	Maverick	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,800	Sunday Showcase (8-9) various sponsors ●	Cheyenne Johnson & J (Y&B) Armour (FCB) P&G (B&B) W-F \$37,000	The Texan Brown & Wmsn (Bates) W-F \$37,000	Riverboat	Sugarfoot (7:30-8:30) P&G Am. Chicle, Carnation, Gen Mills, Ludens. W-F \$82,000	Dennis O'Keefe Oldsmobile (Brother) Sc-F \$38,000	Laramie Warner-Lambert (Lam & Feasley) Miles (Wade) Q-L
8:30	Law Man B. J. Reynolds (Esty) Whitehall (Bates) W-F \$41,000	Ed Sullivan	Sunday Showcase	Bourbon St. Beat (8:30-9:30) Brn & Wmsn (Bates) L-O-F (FSR) P&G (B&B) A-F \$80,500	Father Knows Best Lever (JWT) alt Scott (JWT) Sc-F \$39,000	Wells Fargo Amer Tobacco (SSC&E) alt P&G (B&B) W-F \$47,000 Bob Hope (8:30-9:30) ●	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$40,000	Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) Sc-F \$37,000	Ford Startime (8:30-9:30) Ford (JWT) V-L \$230,000 average
9:00	The Rebel L&M(DFS) alt P&G (Y&B) W-F \$42,500	G. E. Theatre Geo Electric (BBDO) Dr-F \$51,000	The Chevy Show Dinah Shore (9-10) Warner-Lam (Bates) Chevrolet (Camp-E) V-L \$165,000	Bourbon St. Beat Isodine (B-Mc) Reynolds Metal (L&N) Warner-Lam (Bates) Van Heusen (Grey)	Danny Thomas Gen Foods (B&B) Sc-F \$47,500	Peter Gunn Bristol-Myers (DCS&S) alt R. J. Reynolds (Esty) My-F \$38,000	The Rifleman Miles Lab (Wade) alt P&G (B&B) W-F \$38,000	Tightrope Pharmaceuticals (Parkson) alt Am Tob (SSCB) My-F \$39,000	Ford Startime
9:30	The Alaskans (9:30-10:30) L&M, Armour A-F \$77,500	Hitchcock Presents Bristol-Myers (Y&R) My-F \$39,000	The Chevy Show	Adv. In Paradise (9:30-10:30) L&M (Mc-E) Armour (FCB) Carnation (EWRR) A-F \$80,000	Ann Southern Gen Foods (B&B) Sc-F \$40,000 Playhouse 90 (9:30-11) ●	Alcoa-Goodyear Theater Alcoa (FSB) alt Goodyear (Y&R) Dr-F \$39,000	Philip Marlowe Whitehall (Bates) alt Brown & Wmsco (Bates) My-F \$39,000	Red Skelton Pet Milk (Gardner) alt S. C. Johnson (NL&B) CV-L \$52,000	Arthur Murray Lorillard (L&N) alt Sterling (DFS) V-L \$30,000
10:00	The Alaskans Johnson & J. DuPont, Anahat, 7-Up	Benny alt Gobel Lever (JWT) VC-L \$47,000	Loretta Young Toni (North) alt Phillip Mor- ris (Burnett) Dr-F \$19,500	Adv. In Paradise Reynolds Metals (L&N) Ludeo's (Mathes) Frank Sinatra (9:30-10:30) ●	Hennessey Lorillard (L&N) alt Gen Foods (Y&B) Sc-F \$39,000	Steve Allen (10-11) Plymouth (Ayer) CV-L \$125,000	Alcoa Presents Alcoa (FSB) Dr-F \$35,000 Japan, Anchor of the East sust (3 1; 10-11)	Garry Moore (10-11) Kellogg (Burnett) P-P-G (Maxon) CV-L \$109,000	M Squad Am Tob (SSCB) alt Sterling (DFS) A-F \$31,000
10:30	21 Beacon Street P. Lorillard (L&N) A-F \$11,500	What's My Line Kellogg (Burnett) Florida Citrus (B&E) Q-L \$32,000	No net service	Man With A Camera G.E. (Grey) alt Helene Curtis Weiss) A-F \$34,000	June Allyson DuPont (BBDO) Dr-F \$14,000	Steve Allen Paris A La Mode 10-11 ●	Keep Talking Mutual of Omaha (Bozell & J) Q-L \$18,000	Garry Moore Polaroid (DDB) S. C. Johnson (NL&B)	No net service

● Specials, see page 43.

*Color show, †Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period 13 Feb.-11 Mar. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama

WHEN SPONSOR WAS ONE YEAR OLD . . .

SPONSOR began life as a monthly in November, 1946. It operated (and still does) on a simple editorial premise: Every word must help the radio/tv buyer in his appreciation and use of air advertising.

When SPONSOR was one year old we took our readers behind-the-scenes with "One year in the life of SPONSOR," a factual report on our objectives, methods and progress. This was followed by "Two years in the life of SPONSOR," then "The first 8,000 pages."

These intimate glimpses of a trade publication were well received. But somehow the idea was lost in the hustle and bustle of the air age.

We've been asked to revive these reports and we're glad to oblige.

THE FIRST TH

IN its first 13 years SPONSOR grew from monthly to bi-weekly to weekly; its staff from seven to 40; its press-run from 8,000 to 15,000 copies per issue; its annual advertising revenue from \$50,000 to well over \$1,000,000; its agency/advertiser popularity from "also-ran" in the early broadcast magazine readership surveys to a dominant firm in all surveys made independently since 1958.

These are some barometers of progress. But what makes SPONSOR click?

Here are some of the answers:

WE SERVE THE MAN WHO FOOTS THE BILLS

We always have. The temptations to branch out editorial (and thus enlarge our advertising opportunities) have been constant. But we've resisted these temptations. We know we can't be all things to all people. So we continue to concentrate on helping the timebuyer, account executive, advertiser, manager, and the others involved in radio/tv buying, to do a better job.

WE'RE A CRUSADING MAGAZINE

Ever since our birth we've fought hard for worthwhile industry improvements. We antagonize some with our stand; we don't allow expediency to direct our policies. We've fought for an RAB, TvB, sane use of ratings, establishment of a federated NAB (several years back), a new name for spot, spot radio and spot tv billing figures. When many were sounding the death-knell of radio as tv zoomed into sight SPONSOR released its memorable and factual series, "Radio is Getting Bigger." Right now we're underwriting one of the toughest projects of our career: how to lick the paper work hurting spot at ad agencies. A hard-working committee of industry leaders is wrestling with this one.

WE START THE TRENDS

There are a million ways to turn out a trade magazine. SPONSOR pioneered the kind that is as easy to digest as a consumer magazine. When we began we introduced to the advertising field the highly graphic, readable, interpretive, and factual periodical. When we went weekly we introduced the fast-reading, eight-page newsletter. We sh

TEN YEARS IN THE LIFE OF SPONSOR

Specialize in home readership (and how wives love it!). None of these concepts are copyrightable, and our innovations are now discernible throughout the trade field.

OUR EDITORS ARE AGENCY-EDUCATED

None in the advertising magazine field, SPONSOR is edited by men who have held executive posts at top advertising agencies. John McMillin, executive editor, and Ben Bodec, news editor (our two key editors), spent a total of 26 years at Compton, J. Walter Thompson, Kenyon & Eckhardt, and other large agencies. These men are exceptional analysts and writers. But more than that, they bring their readers an advertising understanding and know-how far beyond creative and mechanical skills. SPONSOR's strength always has been in its product. Some 20 editors, the top nine of whom average nearly seven years each at SPONSOR, are in the job.

WE SPECIALIZE IN BEING USEFUL

When SPONSOR was beginning, extracting facts-and-figures from agency and advertiser sources was no mean feat. But the industry gradually has learned to share its secrets; and we've had a hand in this education. In the past year two agencies (Leo Burnett and N. W. Ayer) broke hush-hush policies by inviting us to analyze their operations and report our findings with no holds barred. They must have liked the results; both ordered thousands of reprints.

Useful information is the heart of SPONSOR'S editorial content. Case histories, cost studies, research analyses, charts, and surveys of all kinds dot our pages. Standard for the industry are such tools as Tv Basics, Radio Basics, All-Media Evaluation Study, Network Comparagraph, Five-City Directory, Tv Dictionary, Timebuying Basics, Marketing Basics, Annual Farm Issue, Annual Negro Issue, Timebuyers of the U. S. In November, 1959 our Readers' Service answered 225 agency/advertiser questions.

WE INFLUENCE THE INFLUENTIAL 7,500

SPONSOR's target, editorial and circulation, is some 7,500 agency and advertiser executives whom we consider worth reaching because they participate to some degree in air-buying decisions. Of these, perhaps 2,000—largely time-

buyers—are of major importance. Our task is not only to reach but to truly influence the 7,500. This is a tall order. These are busy people who must pick their reading matter with care. It takes a penetrating use book which covers the weekly essentials (and avoids the non-essentials) to register. SPONSOR registers so well that in 1959 we averaged close to 100 paid subscribers at such prominent spot-buying agencies as Young & Rubicam, BBDO, McCann-Erickson, and J. Walter Thompson.

These are signs of our progress as we enter our fourteenth year. There are others. For example, in 1959 our renewal percentage climbed 14% over the previous year; newspaper and magazine publicity mentions tripled; advertising income reached an all-time high; new surveys appeared which attested to our continuing leadership among agencies and advertisers. And in June, 1959 we began publication of CANADIAN SPONSOR, a biweekly edited in Toronto.

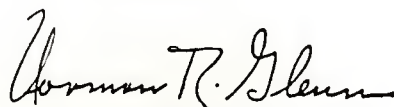
OLD RATES IN 1960 FOR OLD ADVERTISERS

1960 brings an advertising rate increase, the first since 1957. But it's our wish that we give old advertisers a break. So we have decided to guarantee current contract advertisers our old rates until 1 January, 1961.

We have many plans afoot for 1960. Not the least of these is the further professionalizing of our sales and sales promotion departments, two operations which have taken a back seat as we've gone all-out on improving our editorial product. So you can expect to hear more about our advertising values* and see us more often during 1960.

I hope that this report tells you what you want to know about SPONSOR. If we've omitted anything, please drop me a line and I'll do my best to furnish the fill-in.

SINCERELY,



EDITOR AND PUBLISHER

*A presentation explaining trade paper values (1960 vintage) has just been completed by our promotion department. We'd like to show it to you. May we?

SPONSOR

The magazine radio/tv advertisers use

40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MURRAY HILL 8-2772



3.

DAYTIME

COMPAR

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
10:00									
10:15		Lamp Unto My Feet sust			Red Rowe sust	Dough Re Mi sust		Red Rowe sust	Dough Re Mi sust
10:30									
10:45		Look Up & Live sust			On The Go sust	Play Your Hunch sust		On The Go sust	Play Your Hunch sust
11:00									
11:15		FYI sust			I Love Lucy Menthol alt sust Lever	Price Is Right Congol (2/15 S) alt Ponds Sterling alt Whitehall		I Love Lucy Scott alt sust Gen. Mills alt sust	Price Is Right Lever alt Nabisco Stan Brands
11:30									
11:45		Camera Three sust			December Bride sust	Concentration Culver alt Lever Ponds alt Lever		December Bride Colgate alt sust Vick (L 2/23) alt sust	Concentration Frigidaire Lever alt Alberto Culver
12N									
12:15	Johns Hopkins File 7 sust			Restless Gun Cracker Jack Best Foods Beech-Nut Esco. Mfg	Love of Life Dumas Milner alt sust Amer Home Prod alt Nabisco	Truth or Consequences Ponds alt Miles P&G	Restless Gun Dusharme Beech-Nut Cracker Jack	Love of Life Gen. Mills alt Gold Seal Amer Home	Truth or Consequences Whitehall alt Nabisco Culver alt P&G
12:30									
12:45	Bishop Pike sust			Love That Bob Ex-Lax, Johnson & J., Staley	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Whitehall alt Ben Gay Ponds alt P&G	Love That Bob Borden Foods Beech-Nut Minute Maid Block	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Al. Culver alt Miles Gen. Mills alt P&G
1:00									
1:15	College News Conference sust	Young People's Concert (1-2) ●		About Faces Beech-Nut	No net service News (1:25-1:30) sust	No net service	About Faces Beech-Nut	No net service News (1:25-1:30) sust	No net service
1:30									
1:45		Young People's Concert	Frontiers of Faith sust		World Turns P&G Nabisco alt Carnation	No net service		World Turns P&G Sterling alt Menthol	No net service
2:00									
2:15									
2:30			NBA Pro Basketball Anheuser-Busch 1/4 regional	Day In Court Best Foods Block, Glenbrook Dabs, Whitehall	For Better Or For Worse sust	Queen for a Day Sterling, sust P&G	Day In Court War-Lam, Toni Johnson & J. Borden Foods Beech-Nut	For Better Or For Worse sust Vick alt Gold Seal	Queen for a Day sust Alberto Culver alt Block
2:45			NBA	Gale Storm Armour War-Lam Beech-Nut	Art Linkletter Lever S. C. Johnson Van Camp	Loretta Young sust	Gale Storm Drackett, Sterling Borden Foods Durkee Lever	Art Linkletter Scott alt Toni Kollon	Loretta Young sust
3:00									
3:15	Open Hearing sust	Sunday Sports Spectacular (3-4:30) Schlitz alt sust (Renault 2/21-2/22)	NBA	Beat The Clock Gen. Foods Min Maid, Block Drug, Toni	Millionaire Colgate	Young Dr. Malone sust Lever	Beat The Clock Lever Johnson & J., Gen. Foods Beech-Nut Sterling Drug Toni	Millionaire Gen. Mills (L 2/23) alt sust S. C. Johnson alt sust	Young Dr. Malone sust
3:30									
3:45	Championship Bridge No. Amer. Yan Lines	Sports Spectacular		Who You Trust? Lever, Armour Beech-Nut Johnson & Johnson	Verdict Is Yours Rem Rand alt sust Amer Home alt sust	From These Roots sust	Who Do You Trust? Block Ex-Lax Whitehall	Verdict Is Yours Mentholatum alt D. Milner Scott alt Toni	From These Roots sust
4:00									
4:15	Paul Winchell Gen. Mills	Sports Spectacular		American Bandstand Lever, Pond Best Foods T. Up, Eastco Brylcream	Brighter Day P&G Secret Storm Amer Home Prod	Comedy Theatre Chesebrough- Ponds alt sust	American Bandstand Carter, Vick Borden Foods Lever, Cats	Brighter Day P&G Secret Storm Gen Mills alt Scott	Comedy Theatre sust
4:30									
4:45	Broken Arrow Mars Candy	Face the Nation sust	World Series of Golf Bayuk alt Am. Safety Razor Sp-F \$50,000	American Bandstand Wink Gaylord, Armour Ludlow	Edge of Night P&G Menthol Quaker Oats (1-2/22)	Adventure Thea. sust	American Bandstand Toni, Hollywood Candy, Gen. Ponds, T-Up	Edge of Night P&G Sterling alt Vick (1-2/22)	Adventure Thea. sust
5:00									
5:15	Matty's Funday Mattel	Conquest Monsanto alt sust	World Series of Golf	American Bandstand co-op			American Bandstand co-op	Woman (3/1; 3-4) Dow Chemical	
5:30									
5:45	Lone Ranger Gen Mills Sweets	College Bowl Gen. Electric	Time-Present Kemper Ins.	My Friend Flicka Sweets Gen. Mills			Rin Tin Tin Gen Mills Sweets Best Foods		

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (44, 45) includes regularly scheduled programming 13 February to 11 March, inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched

GRAPH

13 FEB. - 11 MAR.

TIME	WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		
12:30	Dough Re Mi sust		Red Rowe sust	Dough Re Mi sust Nabisco		Red Rowe sust	Dough Re Mi sust Sweets alt Brn & Wmsn		Heckle & Jeckle Gen. Mills alt sust Gen. Mills alt sust	Howdy Doody Nabisco alt sust Continental Baking		
1:30	Play Your Hunch sust		On The Go Lavy's alt sust Supp-Hose alt S. C. Johnson	Play Your Hunch sust		On The Go sust H. Curtis alt S. C. Johnson	Play Your Hunch sust Sterling		Mighty Mouse sust Colgate alt sust	Ruff & Reddy Borden Gen Foods		
2:30	Price Is Right Frigidaire alt Sterling Heinz alt Sweets Co.		I Love Lucy sust U. S. Steel alt Simonize	Price Is Right Culver alt Lever Miles alt Lever		I Love Lucy Lever alt Gen Mills Garber alt Kodak	Price Is Right Lever alt Ponds Stand Brands Gen Mills		I Love Lucy sust	Fury Borden Gen Foods		
3:30	Concentration Heinz alt Miles Nabisco alt Brillo		December Bride Colgate sust	Concentration Nestle alt Lever Heinz alt Whitehall		December Bride Colgate sust Simoniza alt	Concentration Miles alt sust Ponds		Lone Ranger Gen Mills alt sust Gen Mills alt sust	Circus Boy Miles alt sust		
4:30	Truth or Consequences Heinz P&G	Restless Gun Drackett Gen. Foods Sweets	Love of Life Quaker alt Lever Amer Home	Truth or Consequences Heinz alt Stan Brands P&G	Restless Gun Sweets Drackett Best Foods	Love of Life Lever alt sust Gen Mills alt sust	Truth or Consequences Frig. alt Congo P&G alt Whitehall	Lunch With Soupy Sales Gen Foods	Sky King Nabisco	True Story sust Sterling Drug		
5:30	Could Be You Whitehall alt Nestle Congol alt Block	Love That Bob Armour, Sterling Drackett, Block Drug, Dusbarne, Gen. Foods	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Nabisco P&G	Love That Bob Beech-Nut, J&J Drackett, Armour Gen. Foods	Search for Tomorrow P&G Guiding Light P&G	Could Be You Stand Brands alt Frigidaire P&G alt Brillo	Restless Gun Sweets Co.		Detective Diary Sterling Drug sust		
6:30	No net service	About Faces Block Reunzit	No net service News (1:25-1:30) sust	No net service	About Faces Best Foods	No net service	No net service		Winter Olympics (1-2) ●	Mr. Wizard sust		
7:30	No net service		As the World Turns P&G Pillsbury	No net service		World Turns P&G Quaker alt Gen Mills	No net service					
8:30	Queen for a Day Ben-Gay P&G	Day In Court Drackett, Johnson & J., Lever Gen Foods	For Better Or For Worse Simonize alt sust Lever alt Dumas Milner	Queen-Day Conoleum alt Nestle P&G alt Heinz	Day In Court Armour, Drackett, Toni Beech-Nut Fr. Lev	For Better Or For Worse Lever alt sust sust	Queen for a Day Ponds alt Nabisco P&G alt sust		Pro Hockey partic (2-concl.)	NCAA Football Arrow Shirts Shick, Esso, Humble Oil Stand. Oil Ind.		
9:30	Loretta Young sust	Gale Storm Beech-Nut Drackett Lever Johnson & J.	Art Linkletter Kellogg Pillsbury	Loretta Young Frigidaire alt sust Heinz alt sust	Gale Storm Gen. Mills Gen. Foods, Coty Johnson & J.	Art Linkletter Lever Bros Bauer & Black alt Armstrong	Loretta Young sust			Bayuk Gen Petrol. Sp-L \$98,000 (¼ hr. time & talent)		
10:30	Young Dr. Malone sust	Beat The Clock Johnson & J., Coty, Gen. Foods Drackett	Millionaire sust Quaker Oats sust alt	Young Dr. Malone sust	Beat The Clock Beech-Nut, Ar- mour, Toni, Drackett, Lever, War-Lan	Millionaire Colgate	Young Dr. Malone sust					
11:30	From These Roots sust H. Curtis	Who Do You Trust? Lever, Beech-Nut, Ar- mour, War-Lan	Verdict Is Yours Sterling alt Lever Van Camp alt Amer. Home	From These Roots sust Standard Brand alt Nestle	Who Do You Trust? Staley, Dracke Johnson & J. Vita Sales Whitehall	Verdict Is Yours sust at Simoniz Lever	From These Roots sust					
12:30	Comedy Theatre sust	American Bandstand G. Foods, Welch Beech-Nut Armour Hollywood Panel	Brighter Day P&G Secret Storm Amer Home alt Peter Pan	Comedy Theatre Helene Curtis alt sust	American Bandstand Gen Mills, Lever Toni, Best Foods Ludens, 7-Up	Brighter Day P&G Secret Storm Amer Home Prod alt sust	Comedy Theatre sust					
1:30	Adventure Thea sust	American Bandstand Toni Old London	Edge of Night P&G Pillsbury	Adventure Thea sust	American Bandstand Alberto Culver, Eastco, Armour, Carter, Keenaks	Edge of Night P&G Amer Home alt Sterling	Adventure Thea sust			NBA Basketball (various times) Anheuser-Busch (¼ Reg.) Bayuk (¼ Net)		
2:30		American Bandstand co-op			American Bandstand co-op			All Star Golf Miller Brewing Reynolds Metal				
3:30		Rocky and His Friends Gen Mills Sweets Best Foods			Rin Tin Tin Gen Mills Crackerjack Best Foods			All Star Golf				

cheduled programs appearing during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News*

Special, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All time periods are Eastern Standard.

What are your tips on selecting a station representative?

Three station men discuss the importance of proper national representation, and appraise the rep's sales and service functions today

Ken Church, senior v.p. & dir. of sales for Taft Broadcasting Co., Cincinnati

Primarily, a representative functions as an extension of a station's own sales department. But beyond this we look for staff services which, as in the case of The Katz Agency,



Rep and station services should complement each other

complement the various departments at the Taft stations. Here are the services I consider paramount (not necessarily in their order of importance). A representative should . . .

1) Have enough offices to cover all major sources of national advertising.

2) Be ready and eager to increase the sales staff commensurate with an increase in business and in the number of stations represented. For instance, I understand The Katz Agency, in the past few years, has increased its Radio Sales staff by 40%; its Television Sales staff by 80%. Katz also separated its Television Sales staff into two divisions, to serve, respectively, the stations represented in the East, and the West. As a result, any one Katz salesman is now devoting more man-sales-hours-per-station than was possible before the separation. Therefore, in my opinion, and based on the experience with Katz, the number of stations represented should not be a deterrent, so long as ample sales effort is assured. In fact, a representative with a large list of good stations in important markets is automatically requested by various agencies to submit availabilities for practically every campaign,

thereby affording the representative an opportunity to follow through and check out all their other markets that might not have been included in the initial schedule.

3) Maintain a Research & Promotion Dept. which will not only prepare coverage data and maps, program description sheets, market brochures and other sales data, but also provide consultation on station policies, rates, rating services, and other research areas.

4) Offer a Programming Counseling Service. The one at Katz has proven to be extremely helpful.

5) The representative should be willing to invest in sales development, to help create new advertisers, and to increase the share of the advertising appropriation for radio and tv.

6) Maintain a Sales Service Dept., to cull and pass along to all salesmen those highlights from the trade press and from current reports which may indicate sources of new business.

7) Handle the issuance of contracts, billing, and all the bookkeeping involved therein.

8) Guarantee payment, remitting all amounts due by a specified date each month whether or not the representative has effected his collections.

9) Assist station promotion managers with special projects.

10) Notify the station of upcoming business in the market, and of business going into nearby markets which might be obtained by contacting brokers.

11) A progressive representative has a plan in operation for the recruiting, training and development of personnel—not only in sales, but in the secretarial and clerical functions as well.

Lester Kamin, president, Public Radio Corp., Houston, Texas

Selecting a representative, to me, has always been a highly personalized matter. Too often radio management will select an organization

on the basis of personal friendship. Too often such a selection without weighing other factors will prove to be disastrous to both parties. Having operated radio stations now for several years, I am convinced that there is a yardstick that can be applied in selecting a representative for a particular station. I also believe that the type of firm selected does not have to be the largest nor, by the same token, the smallest.

The yardstick I would use at this point, after a number of both pleasant and unpleasant experiences, would be more or less as follows:

How does the representative actually feel about the type of programming that my station uses?

Is his list of stations compatible with mine?

What is his image with national agencies?

Is he flexible?

Does he have a research organization that can benefit me on the local level as well as nationally?

How many salesmen does his organization have for the number of stations they represent in the two key national markets, New York and Chicago?

I would like to add as an aside that the station operator who expects the representative to do the entire job



Your station should be compatible with rep's other stations

nationally is doomed to bitter disappointment. The operator must recognize the fact that a representative must be furnished the tools with which to do a job. I also place a high premium on enthusiasm on the part of a representative organization. Every radio station is "worth its salt." It is up to the representative to help generate the enthusiasm and

creativity that will help sell a station to its advertisers.

Richard McKee, pres. & gen. mgr.
WKCB&Q, Berlin, New Hampshire

Selection of a station representative for a small market is becoming more and more difficult as Madison Avenue's infatuation with major markets grows. WKCB, like numerous other small stations is in a great



Rep for small station must be hungry, hard-working, creative

battle. not so much to develop a story, but to get agencies to listen. Unfortunately, unrecognized is the fact that small market radio is "a new medium" completely different from major market radio or any other advertising business. Many Madison Avenue experts refuse to even acknowledge our ability to sell, no less consider us for dollars.

As a consequence our representative has a tremendous job to do. He must be a hungry, hard-working, creative salesman, not a plush researching order taker who would not push us because of his knowledgeable "big" reputation. We are forced to look for a rep with not only sales ability and agency respect, but with guts. This rep must have a genuine interest in, and knowledge of, our problems, must be willing, unselfishly, to help us gain business, account by account, not dollar by dollar.

It is true that small stations today have more national product advertising than ever before, but this is generally purchased with co-op dollars after agency approval. This approval is often the result of many unsuccessful pitches by the rep for national dollars. These agency calls are unrewarding for the rep, but necessary to the station.

Selection of a small market rep can be made only by trial and error—usually through personal recommendations and friendly timebuyer appraisals. *Presentations, promotions and martinis are meaningless.* The better small market reps believe in their stations and can sell themselves to owners. Personal meetings filled

(Please turn to page 71)



You've Got to Head for the Finish Line to be in the Money!

Your campaign will finish in the money if you start by buying broadcast IN Lexington. In all the world, only Lexington broadcasters effectively influence the \$445,793,000 retail purchases made by 559,200 people in the growing 30-county Lexington trading area. Get your share of \$657,165,000 consumer spendable income by buying broadcast IN Lexington . . . Don't head the wrong direction in planning your next campaign.

You Have to Buy LEXINGTON to Cover the Rich, Growing 30-County Central Kentucky Market



FROM THE FABULOUS FIVE IN LEXINGTON
WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV

Sound Programming

-Sound Buy!



MUSIC PROGRAMMED FOR MELODY
Music with the big, rich sound that neither lulls nor annoys, selected for solid entertainment.

NEWS BY QUALIFIED NEWSMEN
Twelve full-time newsmen . . . the largest news staff in the Valley . . . plus NBC worldwide news on the hour.

LIVE SPORTS COVERAGE
From the Worlds Series to the Rose Bowl, the Indianapolis 500 Miler to the Sacramento Solons, *KCRA* broadcasts it live.

Sound Programming-Sound Buy!
. . . and probably the best merchandising service in the West.

Represented by



National and regional buys
in work now or recently completed

SPOT BUYS

RADIO BUYS

Duffy-Mott Co., Inc., New York: Clapps Baby Food plans reported here 6 February were canceled, but activity begins again on AM and PM fruit juices around the middle of the month in about 20 markets. Following last year's successful strategy, an e.t. with copy and jingle built around an early morning wake-up theme is being featured, using 6:30 to 8:30 a.m. slots, Monday-Saturday. Frequencies range from 10 to 40 per week per market. Steve Suren buys; SSCB.

Studebaker-Packard Corp., South Bend: Factory campaign on the Lark starts late this month for three weeks on some 1,300 stations. Traffic and day minutes are being scheduled, tending toward Thursday-Friday-Saturday, around 10 per week per market. Buyer: Frances Velthuys. Agency: D'Arcy Adv. Co., New York.

V. La Rosa & Sons, Inc., Brooklyn: Concurrent with its tv schedules, runs get off about mid-month in major northeastern markets for its macaroni products. Buy is for daytime minutes, 13 weeks. Buyer: Len Soglio. Agency: Hicks & Greist, New York.

Shulton, Inc., New York: Most of its schedules on its toiletry line begin early March. The men's products are going into about 43 markets, with morning minutes on weekdays, five to 10 per market and 30's on weekends, 10 to 20 per market. On Desert Flower cream deodorant for women, 15 markets pick up weekday and weekend schedules of 20's 30's and 60's, averaging 30 per week per market. Buyer: Joe Knap. Agency: Wesley Associated, New York.

TV BUYS

Lever Bros. Co., Foods Div., New York: Campaign for Dinner-Redy, a new product, starts third week in February in 10-12 markets. Schedule is 39 weeks using day and night minutes. Buyer: George Simko. Agency: Kenyon & Eckhardt, New York.

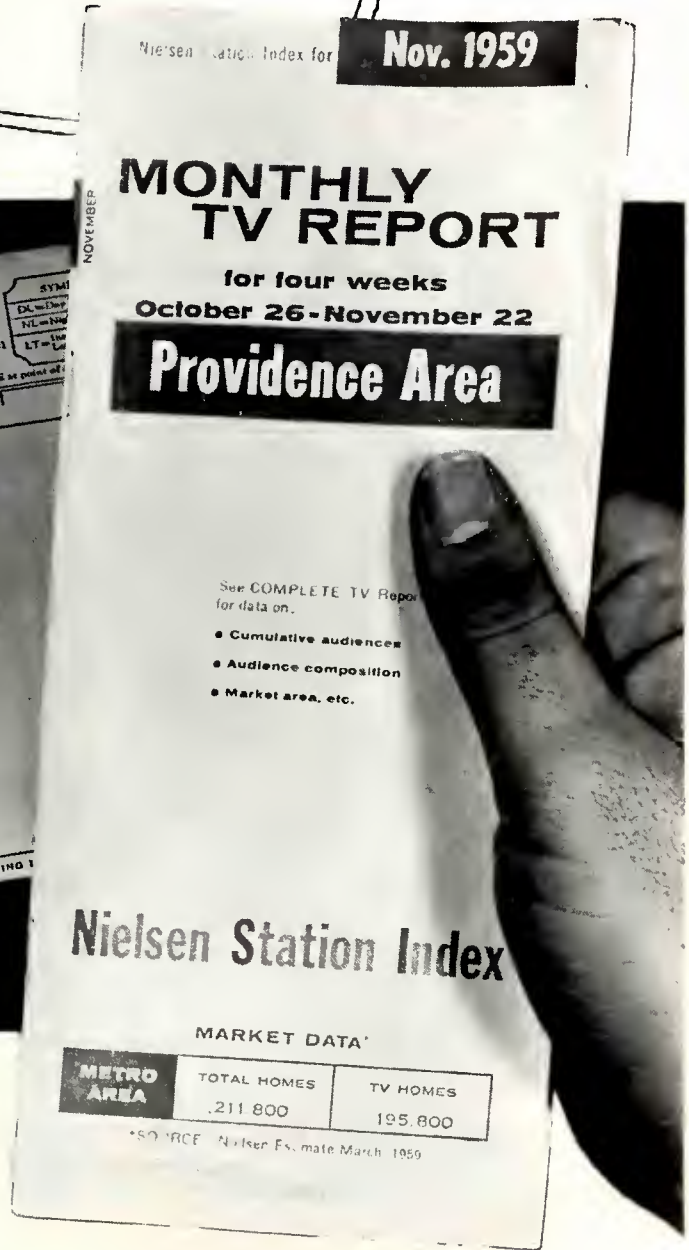
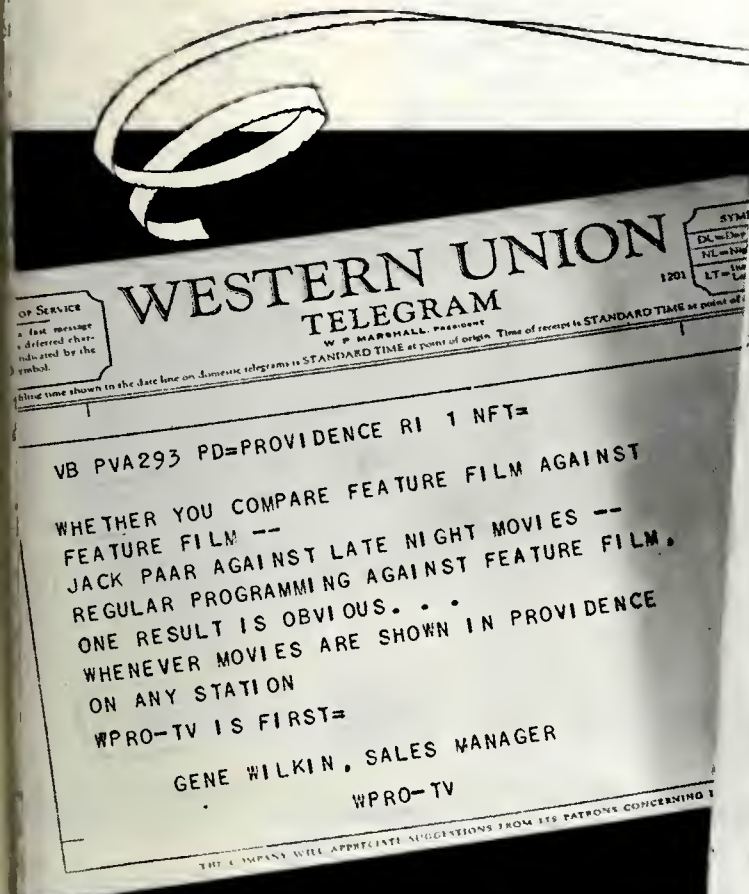
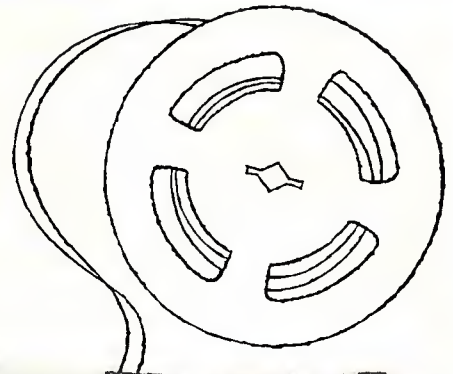
Procter & Gamble Co., Cincinnati: Test campaign for Puff facial tissues begins in several markets this month. Day and late night minutes are being set for the P&G contract year. Buyers: Jim Hunter and Steve Everett. Agency: Dancer-Fitzgerald-Sample, New York.

Reader's Digest Association, Inc., Pleasantville, N. Y.: One-week schedules kick off in 83 markets the latter half of February, in a new RD circulation drive. I.D.'s are being placed in all times, about 12 per week per market frequency. Buyers: Mario Kircher and Joan Ashley. Agency: J. Walter Thompson Co., New York.

National Association of Insurance Agents, New York: Buying five- and 10-minute news, weather, and sports shows, with emphasis on sports. Bulk of schedule starts in March and April in 150-185 markets for 13 to 52 weeks, depending on market. Hugh Sweet, media director, and Loraine Keirstead buy at Doremus & Co., N. Y.

General Mills, Inc., Minneapolis: Two-week placements in West Coast markets begin 3 March on Betty Crocker Frosting Mixes. Schedule is for day and fringe night minutes, minimum of five per week per market. Buyer: Mickey McMichael. Agency: BBDO, N. Y.

IN EVERY MOVIE PERIOD WPRO-TV LEADS!

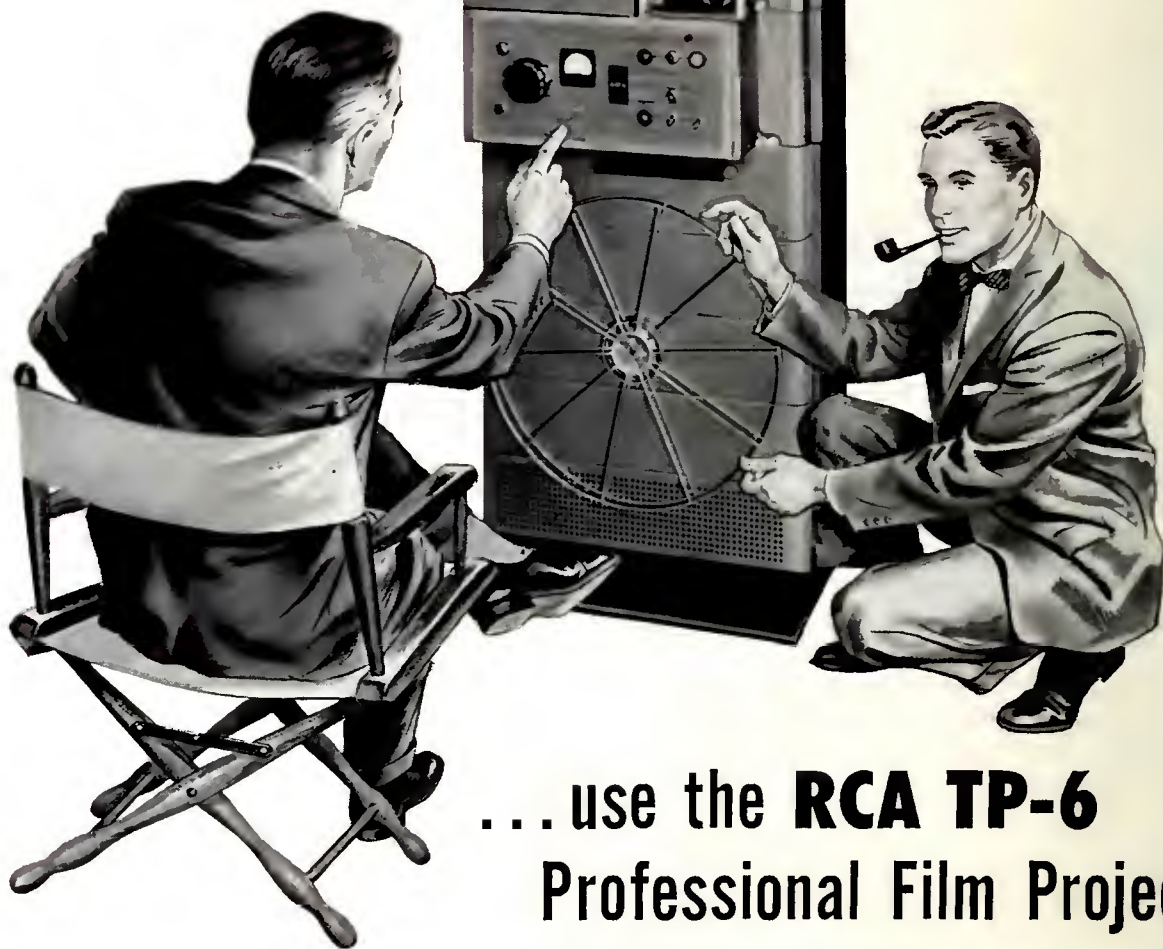


more than 1100 first run
Paramount, MGM,
Republic, Warner Brothers!

MOVIE LEADERSHIP, YES! AND IN EVERY
OTHER AREA OF PROGRAMMING, TOO.

WPRO-TV Providence
CAPITAL CITIES BROADCASTING CORPORATION • Represented by Blair TV

How to end miscues and
other costly errors



... use the **RCA TP-6** Professional Film Projector

Now, in addition to the regular quality points that have made the famous, *three new features* are offered. They include Automatic Rapid Start, Magnetic Stripe Playback!

AUTOMATIC CUE

Now you can stop projectors at any predetermined film frame so your next film sequence is cued and ready for show immediately.

RAPID START

Rapid start feature provides sound stabilization in less than one second. You can activate projector start and video switch buttons simultaneously, thus eliminating roll cues and reducing the chance for errors.

MAGNETIC STRIPE PLAYBACK

Superior reproduction of sound from 16mm. films is made possible by adding a magnetic sound system. Speed preparation of news films, reducing process time required between coverage and actual airing. Make your own film programs and commercials, and apply commentaries, music and sound effects this easy way!

You can do all this and gain the business protection and efficient operation that comes from the TP-6's well-known built-in features... including automatic projector lamp change, gentle film handling, quick change exciter lamp, superior picture and sound quality.

SPECIAL
for TP-6 owners

Accessory attachments to provide
new features are now available.

*Your RCA Broadcast
Representative has the
whole story. Or write
for literature,
RCA, Dept. DB-264,
Bldg. 15-1, Camden, N. J.*



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

WASHINGTON WEEK

The Advertising Federation of America held its midwinter meeting in Washington on a day on which the entire Washington front exploded for broadcasters and advertisers.

The Federation, itself, heard FTC chairman Earl Kintner warn of a big government stick over ad claims. It heard FCC chairman John Doerfer, flushed with the apparent victory of his network public service idea, give strong backing to combined **broadcasting industry-ad industry monitoring of all programs and commercials in advance of showing.**

In addition, Kintner proudly revealed that the cigarette companies have agreed to give up tar and nicotine claims, and HEW secretary Flemming issued an "amen" on that one.

On this same day, however, the FCC was issuing new regulations about "payola" and quiz shows. The Senate Commerce Communications subcommittee was hearing chairman John Pastore (D., R.I.) indicate he hasn't given up on shifting all television to the uhf hands.

Characteristically, the loudest blast of all on this very busy afternoon came from the House Commerce Legislative Oversight subcommittee, under the chairmanship of Oren Harris (D., Ark.). On the eve of the start of his "payola" hearings Harris unveiled a number of sweeping recommendations for new laws. Look for these hearings to **pile headline on headline.**

Significantly, Democrats and Republicans of all political shades were **unanimous on almost all phases of the report.** Three Republicans dissented only on whether the Federal Trade Commission has always had the legal power to stop deceptive programing as well as deceptive advertising. This was a minor point, since they merely want a law passed to give the FTC that power. One Democrat cast the only dissenting vote against the proposal to license and regulate networks.

Every other point was unanimous, which would be a powerful persuader, **if and when the recommendations come to a vote on the floor of the House.**

Aside from regulation of networks, the subcommittee asked that on-the-air program deception be banned, that the **FCC have the power to suspend as well as to revoke station licenses so that punishment would be sure for minor "crimes."**

Networks and stations would be required to operate "in the public interest," which, to the subcommittee would mean balanced programing, and they would be barred from permitting sponsors to control programs. Networks would be barred from entering into contracts with stations which would **interfere with public interest operation.** "Payoffs" for ad plugs would be illegal, as well as disk jockey "payola." **Regulations would be ordered to make it tougher to buy and sell stations.**

The FTC would get the power to seek court injunctions to stop challenged advertising immediately, rather than waiting out the long legal process necessary when the advertiser fights a complaint. **Stations, networks and ad agencies would be subject to criminal penalties under FTC false ad actions.**

In addition to these recommendations for new laws, the subcommittee urged the FCC to get to work **monitoring programs to see if stations are providing a public interest balance.**

FILM-SCOPE

13 FEBRUARY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Associated TeleVision, Ltd. has acquired 100% ownership of ITC and becomes the only British company to have such a holding in U.S. tv films.

Jack Wrather and John L. Loeb have sold their combined 50% interest in ITC to ATV; their investment in October, 1958, was originally almost \$6 million.

The ITC board of directors will be headed by Michael Nidorf. Walter Kingsley will join the board, and Jack Wrather retains his place there. Other board members include Leslie Harris and Morris Wright of Kuhn Loeb.

In recent weeks trade talk had centered on the question of the Wrather-Loeb tie to ITC now that this is settled, some observers are speculating on whether ITC's operations may now require some other kind of domestic partner.

Reports circulated last week that both Noxzema and Skippy were looking into syndication very seriously.

Over the past few days Noxzema (DCS&S) has been looking at syndicated shows for markets in the East Coast and a few in other parts of the country for Noxzema shave cream, but had not yet positively decided to enter the medium.

The Noxzema campaign, should it materialize, would probably utilize different syndicated shows in varying cities and areas.

On the other hand, a GB&B representative denied that there was any truth in the notion that Skippy was entering syndication at this time.

The Amoco-U. S. Border Patrol regional deal through CBS Films and Joseph Katz agency definitely won't go into a second year.

CBS Films won't put the show into a second year of production and Amoco is sifting through other possibilities.

However, there's no pressure on Amoco to come to an immediate decision since the contracts don't expire until around April.

The best friend a syndicated show can have is a good station time period.

This rule-of-thumb was demonstrated again last week in New York City, when Ziv's Sea Hunt moved from one network flagship to another at the same hour of 10:30 p.m. at Saturday.

Compare the Arbitron rating below on 23 January with the score in its new time schedule starting 30 January:

Station	Show & Rating (23 January)	Show & Rating (30 January)
WABC-TV	Sea Hunt 6.9	Jubilee, USA 4.9
WCBS-TV	Markham 24.8	Sea Hunt 30.2

The significance of these ratings is two-sided:

1) Sea Hunt's 30.2 score indicated that a syndicated show can outpoint a network predecessor (Markham) in the same local time slot, here by 25%.

2) The same evidence also showed that a four-fold increase in ratings (6.9 to 30.2) is possible when a syndicated show changes its station time period under sufficiently contrasting conditions.

FILM-SCOPE *continued*

The tobacco advertisers, which dominated spending on CNP's Not For Hire, are beginning to take a back seat to increased brewery spending in the show.

Two regional deals with beer sponsors spelled the difference:

- Ruppert (Knickerbocker beer) coming into syndication for five New England markets including Boston and Providence through Norman, Craig & Kummel.
- Carling's via F. H. Hayhurst for four cities, including Buffalo and Watertown.

Studebaker, an unexpected entrant into syndication this season, has been following a policy of dividing its spending among various shows.

So far at least three syndicators have gotten Studebaker dealers' coin.

They are:

- ITC was first with a six-market sale of **Four Just Men** in New York, Albany, Syracuse, Binghamton, Watertown and Plattsburgh.
 - Ziv made a nine-market deal for **Tombstone Territory** in Boston, Providence, Mt. Washington, Bangor, Presque Isle, Burlington, Lancaster and Wilkes-Barre.
 - NTA's signings with Studebaker are for two different shows: **How to Marry a Millionaire** in Philadelphia and Hartford, and **Grand Jury** in Springfield, Mass.
- Agency for Studebaker dealers is D'Arcy.

ITC's **Interpol Calling** has grossed over half a million abroad and has been sold in 38 U. S. markets.

Domestic beer and wine buyers include **Blitz Weinhard Beer** in Oregon & Washington, **Labatt's beer** in Buffalo, Watertown & Carthage, **Miller's** in Miami, and **Sante Fe Wines** in Los Angeles (alternating with Competition Motors).

Other sponsors include **Renault** in San Francisco, and **Sealy Mattress** in Pittsburgh.

COMMERCIALS

Cigarette commercials have undergone a quiet revolution from filtration claims to appealing to tobacco flavor and enjoyment.

Behind the transition is the FTC's citation of Brown & Williamson's Life cigarettes on the charge of false and misleading advertising.

What resulted is a compromise in which all tobacco manufacturers agreed to drop their claims approach, a decision that reportedly will cost Brown & Williamson a tidy sum already put into Life cigarettes advertising.

Commercials producers expected these results from the new situation.

- A revival of **imaginative approaches to replace hard-sell techniques.**
- **Special budgets earmarked to produce extra commercials.**
- Use of both video tape and film in combination to take care of both **immediate and long-range commercials needs.**

The New York Film Producers Association has elected **Lee Blair** of Film-TV Graphics as its president, succeeding **Nathan Zucker** of Dynamic Films, who served in the post for two years.

William Van Praag was named executive v.p. and head of the video tape committee; other v.p.'s are Robert Lawrence, Robert Crane of Color Service; Albert Hecht of Bill Sturm is secretary and Edward Lamm of Pathescope is treasurer.

Directors elected were Steve Elliot, Sandy Greenberg of MPO, David Horne of Titra Service, Martin Ransohoff, Henry Strauss, and F. C. Wood, Jr., of Sound Masters.

SPONSOR HEARS

13 FEBRUARY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

P&G's A. N. Halverstadt has passed on word to his company's agencies that it would prefer not to have the media and tv departments get cross-tangled on P&G brands.

In other words, to each his own specialty, with media tending to media only and tv programming minding its own section of the P&G store.

Standard Brands is reported to be disturbed at Bates' outburst via newspaper ads at the FTC. (See Commercial Commentary, page 12.)

The poop: the ultra conservative SB would prefer the inference didn't get around that Bates, as one of its agencies, was speaking for it when Bates struck back at the public reproof given some of its copy claims.

ABC TV may be disposed toward making the least changes in its 1960-61 nighttime program lineup, but it has encumbered itself with plenty of insurance.

The network is estimated to have on commitment in Hollywood between \$1.5-2-million worth of new pilots.

That two-hour General Electric special two weekends ago is said to have had quite a playback at Westinghouse's Pittsburgh sanctorum.

Summed up, the comment that came out of field: "why couldn't we have come up with as big a promotional spearhead as that?"

Here are some names that come to mind for inclusion in that Advisory Council (See page 34) on advertising "ethics" which the ANA proposes to set up:

Harry Batten, Franklin Bell, D'Arcy Brophy, J. D. Danforth, Clarence Eldridge, Stuart Peabody, Barry Ryan, Robert Swezey, Fred Manchee, Stuart Sherman

The elder statesmen sought for the Council must (1) have ad business stature, (2) no connection with agencies, advertisers or media and (3) swing enough weight not only with ad managers but with top level management.

Not that they can do anything about it but the Lestoil people are upset by the fact that Handy Andy (K&E) makes the point in its commercials that it contains no kerosene.

It will be recalled that Lestoil had to defend a claim citation that evaporated when it proved that the product's pine oil only smelled like kerosene and hence was safe when in the vicinity of heat or fire.

For those interested in anniversaries: the first rating service, the Co-operative Analysis of Broadcasting, or better known as the CAB, came into being just 30 years ago this month.

For the first few years it was subsidized exclusively by the ANA's radio committee. In time the CAB's expenses were jointly defrayed by radio advertisers, agencies and networks.

The date of the CAB's demise: September 1946.

YOURS FREE

AS A SPONSOR SUBSCRIBER



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

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

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

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

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

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

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



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

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

NAME _____
 TITLE _____
 COMPANY _____
 ADDRESS _____
 CITY _____ ZONE _____ STATE _____

NEWS & IDEA WRAP-UP

TAXITHON brought KENO, Las Vegas, listeners earful of Joe Lewis chatter during record-setting live broadcast from operating taxi. Station's Don Hinson (l) interviewed fares for 74 hrs. 49 min. without let-up

MUSIC MAN, Arthur Fiedler (r), Boston Pops Orchestra conductor accepts Better Music Broadcasters "Man of the Year" citation from Theodore Jones, pres. WCRB, Boston, for excellent presentation of good music



P. Lorillard is making an entry into the king-size, non-filter cigarette market.

Old Gold Straights, in a soft package, will be introduced (out of Lennen & Newell) during the last week of February via a heavy spot tv campaign in major urban areas coast-to-coast.

This introductory tv promotion will be followed up with radio and print advertising.

Pepsi-Cola will be sociable to the tune of \$1.5 million for a five-month campaign on the four radio networks — marking the biggest soft-drink radio campaign in recent years.

The promotion will cover more than 218 announcements a week during this period, on both daytime and nighttime radio, seven days a week with the heaviest concentration on

BLUEPLATE SPECIAL, with a side order of suntan and scenery is the favorite luncheon menu of these WPST-TV, Miami employees, shown taking their lunch-breaks on the studio's roomy rooftop. Heaven, take note: How about some protection for the weary working girls up North?



Wednesdays through the end of the week.

Most of the commercials are scheduled as participations within newscasts, but adjacencies and participations in other type programs are also being used.

The campaign will be supported by spot radio money spent by Pepsi bottlers on their local stations. Agency: K&E.

Other campaigns:

• **The Studebaker Lark Dealer Associations** for Los Angeles and surrounding areas, has budgeted \$3350,000 for its advertising promotions this year. Bulk of the money will be spent in radio via a saturation of 60-second spots on KMPC, KBIG, KFVB, and KWIZ, Los Angeles, KCKC, San Bernardino, KACE, Riverside, KPAS, Banning, KWOW, Pomona, KTMS, Santa Barbara, KUDU, Ventura, KATY, San Louis Obispo, and KBIS, Bakersfield. Agency: Coleman-Parr, Los Angeles.

• **Red-L Food Products** kicks-

off, this week, what the company terms "the biggest tv spot campaign ever run by a frozen seafood packer." The promotion, using one-minute and 20-second spots, will be aired on WCBS-TV and WRCA-TV, New York, WNAC-TV, Boston, WTIC-TV, Hartford-Springfield, and WTEN-TV, Albany - Schenectady - Troy. Agency: Smith/Greenland Co.

• **The Lindsay Co.**, St. Paul, Minn. manufacturer of automatic water softening equipment for the home, will use the broadcast media for the first time via sponsorship of the *Paul Havery News* over 140 stations in the ABC Radio lineup. Agency: The Biddle Co., Bloomington, Ill.

• **Mister Softee** is planning a national tv campaign to expand distribution of its mobile ice cream units firm. Commercials will be placed in 420 cities and towns in the 32 states where Mister Softee units now operate. Agency: Gray & Rogers, Philadelphia.

• **Morpul Nylons**, for its "Tops for Comfort" nylon stockings, will

test-market tv for the first time with 25 or more one-minute commercials per week on stations in Winston-Salem, Greensboro, and Charlotte, N. C. Similar campaigns are scheduled for Cleveland, Boston, Detroit, San Francisco, and other major markets. Agency: Bennett Advertising, High Point, N. C.

• **Grandma's Molasses**, product of the American Molasses Co. of New York, will sponsor the *Art Linkletter Houseparty* on 193 stations in the CBS Radio lineup. The participations, which begin this week, will continue for four months. Agency: KHCC&A.

Johnson & Johnson's Personal Products Corp. has finally cracked radio for Modess:

It's bought 33 Negro stations for 13 weeks via Nationwide Network.

The vehicle: a 15-minute transcription with *Alma John at Home*.

Answering the FTC: Libbey-Owens-Ford Glass Co. has denied FTC charges of using camera trick-



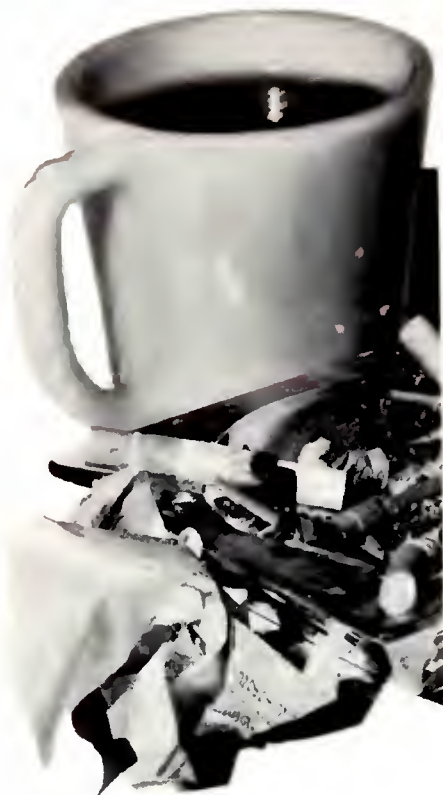
MOST OUTSTANDING SERVICE to Omaha through KMTV is theme of station's second annual Television Award Dinner. This year, award goes to V. J. Skutt (c), pres. of Mutual of Omaha. Congratulating him on his company's effective use of public service time and outstanding quality of material are (l to r) Edward L. May, president of the May Broadcasting Co. and Owen Saddler, general manager of KMTV



ANNUAL MEETING of ABC o&o station mgrs. and network officials brought together the following (seated l-r): S. B. Siegel, financial v.p. ABC-Para., v.p.-treas. ABC; Martin Brown, v.p.-asst. treas. ABC; S. C. Quinlan, v.p. WBKB, Chi.; S. C. Middleberger, v.p. o&o's; Jas. Riddell, v.p. ABC West. Div.; John Pival, v.p., WXYZ-TV, Det.; (standing l-r): S. J. Seligman, v.p., ABC; gen. mgr. KABC-TV, Hwyd.; Chas. DeBare, gen. counsel o&o's, ABC Radio Net.; Matthew Vieracker, gen. mgr. WBKB, Chi.; Jos. Stampler, v.p.-gen. mgr. WABC-TV, N. Y.; Julius Barnathan, v.p. aff. tv stations; Leonard Goldenson, pres. ABC-Para.; Oliver Treyz, pres. ABC TV; T. W. Moore, prog. v.p. ABC TV, George Rice, program director KGO-TV, San Francisco



WHAT, NO BANANAS? Still, there's plenty of cake and ice cream for Miss Anna Banana, KXTV, Sacramento (tv partner of station's Ranger Roy) who recently celebrated her fourth birthday on *Cartoon Circus* show. Both human and simian party guests all had a good time



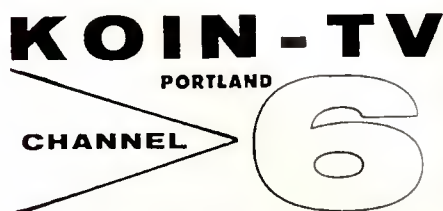
After
Statistics*

THEN WHAT?

We have no quarrel with statistics. After all, they've been pretty good to us. But sales are made by audience response, and a responsive audience is earned.

KOIN-TV's high standards of program service have earned the type of confidence that causes people to respond and act. "Let's Face It," for example, is a weekly no-holds-barred panel discussion on matters of critical public interest, moderated by an ex-Governor of Oregon. Such bold programming in the service of its audience has brought rich reward in public confidence to KOIN-TV...and to its advertisers. This is why KOIN-TV is one of the nation's outstanding advertising media.

*Such as: (a) Highest Nielsen ratings in the area, and (b) widest coverage in the region...7 of every 10 homes in Portland and 32 surrounding Oregon and Washington counties (Nielsen NCS #3).



One of the Nation's Great
Influence Stations
Represented Nationally by CBS-TV
Spot Sales

ery in tv ads to exaggerate the qualities of its auto safety plate glass. The company asserted that "its advertisements were in all respects true and accurate demonstrations of the facts."

This 'n' data: The tv rights to *The Race For Space*, two one-hour documentaries depicting the contest between the U. S. and Russia to put the first man into space, have been purchased by **Shulton, Inc.** . . . **Vita Food Products**, via leading radio personalities in major markets, will promote its new theme: "Lenten Days are Herring Days" . . . **The Aerosol Corp. of America** will start a six-month tv campaign in Boston as the test market for their newest product, Spot-Off . . . **Coats & Clark** sewing and needlework promotions (FSR) will be aired by Arthur Godfrey each week throughout the year on the CBS Radio lineup . . . **Anheuser-Busch** will stage a special month-long promotion during March, via radio and tv, to help grocers sell the large size package of all items in their stores.

Strictly personnel: **Raymond Sullivan**, elected chairman of the board of Noxzema Chemical Co., Baltimore . . . **John Coady**, to general sales manager for Mars, Inc. . . . **John Beck**, to advertising manager of Rainbow Crafts, Inc. . . . **James Lavenson**, to the board of directors of Bayshore Industries . . . **William Kingston**, to director of marketing research for the 20 Mule Team Products of U.S. Borax . . . **George Sivy**, to sales promotion manager of Shulton, Inc.

AGENCIES

What constitutes a station image for the timebuyer?

Two associate media directors — **Robert Wulforth** (D-F-S) and **Ray Stone** (Maxon) wrestled with this question before a RTES seminar in New York this week and came to this agreement:

While the station image (a mental representation) plays a significant role in timebuying, the end product is of pretty much a subjective, or individual, nature. The image that one timebuyer has of the station could be quite different from the image held by another timebuyer.

Said Wulforth: the basic ingredi-

ent that goes into an image is programming and the most fertile area for its development is at the local level.

Agency appointments: The Puritron Corp., with plans for a greatly expanded media program, from Maxwell Sackheim, to **Doyle Dane Bernbach** . . . The Dow Chemical Co., for a new packaged product in the grocery field, to **Norman, Craig & Kummel** . . . San Giorgio Macaroni, Lebanon, Pa., with radio and tv planned as principal media, to the Philadelphia office of **W. B. Doner & Co.** . . . Bireley's, Inc., to **Irving J. Rosenbloom & Associates**, Chicago . . . John E. McDonald & Sons Insurance Agency, Boston, to **Jerome O'Leary Advertising**, Boston.

Merger: **Baker, Tilden, Bolgard & Barger**, Chicago, with **Compton Advertising**, adding \$5 million to Compton's 1959 \$78 million billing figure.

In the merger, **Dean Landis**, Compton v.p., will continue as general manager of the Chicago operation and will serve as a member of the executive committee of the Chicago office; **Bruce Baker**, president of BTB&B, becomes a senior v.p., director, and member of the Chicago executive committee; **Louis Tilden**, chairman of BTB&B, becomes a v.p. of Compton and chairman of the Chicago executive committee.

Among the BTB&B clients that will now be served by the merged organization is a large portion of the Quaker Oats Co. account.

New agency: **Charles Shields**, copy director for Liller, Neal, Battle & Lindsey, Atlanta, has formed an agency bearing his name at 204 Bond Allen Building, Atlanta.

They were elected v.p.'s: **Robert Howell**, also manager of tv/radio programming and production in the Los Angeles division of Compton . . . **Merrill Martin**, at Friend-Reiss Advertising, New York . . . **Robert Pile**, at Campbell-Mithun . . . **Christy Walsh**, at Ogilvy, Benson & Mathe . . . **Eve Kiely**, at Wade Advertising, Chicago . . . **Hal Rumble**, **Robert Wilds**, and **Richard Gaul**, a Brooke, Smith, French & Dorrance . . . **George Filipetti**, also creative director and a member of the plan-



★
**helluva
 merchandiser!
 who me?**

... it's **KEL-O-LAND**
 that gives me that pull!

There's no trick in selling one brand over another when you have the undivided attention of 16,000 families in 103 counties. The Floyd's **KEL-O-LAND** hookup gives you that massive audience (92% unduplicated coverage). All eyes are on your product when you're on **KEL-O-LAND**.

Just one single-station rate card (KELO-TV) buys you the entire hookup. **KEL-O-LAND** is 5-state coverage: South Dakota, Minnesota, Iowa, Nebraska, North Dakota. CBS • ABC • NBC



FLOYD, Pres.; Evans Nord, Gen. Mgr.; Larry
 nson, Vice-Pres. • REPRESENTED BY H-R
 Minneapolis by Wayne Evans & Assoc.

board at John W. Shaw Advertising, Chicago . . . William James, Frederick Rowe, and Larry DuPont, at Tracy-Locke Co., Dallas . . . Lester Friedman, at the Wyman Co., San Francisco . . . Dan Gerber, at Cole & Weber, Seattle . . . Benjamin Green, at Arthur Meyerhoff Associates, Chicago . . . Nathan Tufts, at Johnson & Lewis, San Francisco.

Admen on the move: Robert Blegen, Winslow Case, and Charles Strotz, to the board of directors of Campbell-Mithun . . . John Pingel, to executive v.p. and Blount Slade, to senior v.p. of Brooke, Smith, French & Dorrance . . . Robert Welsh, to manager of K&E, San Francisco . . . John Singleton, to manager of the media department of Tatham-Laird . . . David Mathews, to director of network programming-West Coast, Fuller & Smith & Ross . . . Alton Copeland, to media supervisor at Donahue & Coe . . . Helen Lydon, to radio/tv department at John W. Shaw, Chicago . . .

Add to personnel moves: William White, to director of merchandising in the Los Angeles office of Y&R . . . Bill Dixon, to local media representative, and Peter Wilkinson, account executive, at DCSS . . . Ruth Simons, to media director of Bennett & Northrop, Boston . . . George King, to creative director at Hilton & Gray Advertising, Tampa . . . John Latham, to account supervisor, at Lambert & Feasley . . . Eric Lund, to the account management group at French Advertising, St. Louis . . . Carl Behr, to account executive at Foote, Cone & Belding . . . J. Gordon Hamilton, to Grey Advertising as merchandising account executive . . . Jack Rensel, to account executive at W. B. Doner & Co., Philadelphia.

FILM

Syndication programmers demonstrated their flexibility and versatility by drawing shows from two totally different sources last week.

Here's what happened:

- NTA made available its *Play of the Week* series, a two-hour dramatic series on tape produced by WNTA-TV, New York.

- Ziv brought out *Home Run Der-*

ON TARGET



WRIT **FIRE FOR EFFECT**

1st in Pulse — December 1959
 6:00 A.M. — 8:00 P.M. Monday thru Friday

1st in as many quarter hours as the next two stations combined

1st in out of home audience in the important drive time hours in both the morning and afternoon.

EVERY WRIT air personality is listed in Pulse Top Ten multi-weekly shows.

sold nationally by

ROBERT E. EASTMAN

WRIT

Bernie Strachota, General Manager
 Parker Daggett, Sales Manager

BUY Rodio when you buy medio
BUY Bolobon when you buy rodio
BUY WRIT when you buy Milwaukee
 and you *BUY* the people who *BUY*

WIL St. Louis

KBOX Dallas

WRIT Milwaukee

in tempo with the times

THE BALABAN STATIONS

John F. Box, Jr., Managing Director



VARIETY
IN
PROGRAMMING

DELIVERS THE
GREATEST
CIRCULATION!

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.



by, a man-to-man competition of famous baseball hitters, who will compete for prize money.

The first sale for NTA's *Play of the Week* was to KCOP, Los Angeles. The Ziv baseball series will be ready for station telecast by April.

Sales: Ziv's *Tombstone Territory* to Studebaker dealers (D'Arcy) on WHDH-TV, Boston; WMTW, Mt. Washington; WLBZ-TV, Bangor; WAGM-TV, Presque Isle; WJAR-TV, Providence; WCAX-TV, Burlington; WGAL-TV, Lancaster, and WNEP-TV, Wilkes-Barre; also to Brown & Williamson on WJAR-TV, Providence; WJW-TV, Cleveland; WHDH-TV, Boston; WDAF-TV, Kansas City; WTCN-TV, Minneapolis; WIIC, Pittsburgh; WNEW-TV, New York; WXYZ-TV, Detroit, and KABC-TV, Los Angeles; other buyers include Harvest Motors and Wise Homes in Roanoke; Wise Homes in Raleigh, Florence, Wilmington and Greensboro, Central Power and Light on KGNS-TV, Laredo; Joe Morris Motors on WDAM-TV, Hattiesburg; Associated Wholesale Grocers in Little Rock; Davis Motors in Montgomery; and stations KCRA-TV, Sacramento; WIHL-TV, Johnson City; KOAM-TV, Pittsburg, Kansas; KFSD-TV, San Diego, and KRGV-TV, Weslaco . . . Brown & Williamson is also buying Ziv's *This Man Dawson* on WBAL-TV, Baltimore; WIIC, Pittsburgh; WHAS-TV, Louisville; KABC-TV, Los Angeles, and WPIX, New York City.

International sales: Procter & Gamble will use strip programming of Ziv's *Highway Patrol* in Puerto Rico and Mexico.

Commercials: Sweetheart Bread has ordered commercials for North Dakota, South Dakota and Montana from *Animation, Inc.*, through John W. Forney, Minneapolis . . . Harry Lange has joined Fred Niles Productions as executive producer . . . Don Elliott completed music tracks for Savarin (F, C & B) commercials filmed by *Pintoff Productions*.

Strictly personnel: Mildred Gusse named Screen Gems talent and casting head . . . William C. Durham has appointed David A. Badar as president and managing director of

newly-formed Durham Telefilms . . . John F. Meyers named program manager in Hollywood for CBS Film . . . MCA Canada has opened office at 180 University Avenue in Toronto for Peter McDonald and Gunnar Rugheimer.

NETWORKS

ABC-TV's latest communique where it stands compared with other networks on average rating 8-10:30 p.m. Monday through Friday: ABC TV, 19.9; CBS TV 19.7; NBC TV, 14.4. Source: Trendex 29 markets, 1-7 February 1960

NBC chairman Robert Sarnoff speaking to the Michigan Council of the 4 A's, had this to say about proposals for a "magazine concept" commercial tv:

The idea has been working, in one sense, for many years on NBC via such participating programs as *Today* and the *Jack Paar Show*.

However, commenting on a different version of the magazine concept requiring rotation of commercial Sarnoff said:

"I strongly oppose any requirement of this sort. It seems to me that an advertiser has as much right to select the program he will sponsor as he does to choose the magazine in which his advertisement will appear."

ABC v.p. Alfred Beckman urged that a limited number of short space tv stations be assigned to major two-station population centers.

Speaking before the Senate Interstate and Foreign Commerce Committee, the head of ABC's Washington office also proposed that once tv stations are assigned to such market authority be granted to place them on air under trusteeship arrangements in order to bring immediate service to the public.

Some markets Beckman cited areas of more than four million homes where viewers "are deprived a full choice of three network service": Louisville, Syracuse, Rochester, Birmingham, Charlotte, Providence and Jacksonville.

Network tv sales and renewal

Block Drug (Grey) and **Hazel Bishop** (Donahue & Coe), for the *Lasquerade Party* on NBC TV Fridays, 9:30-10 p.m. . . . **Rea Lemon** (Lilienfeld & Co., Chicago) renewed with the *Jack Paar Show* on NBC TV for more than one commercial a week during the year . . . The **Electric Auto Lite Co.** (Grant), for 91 participations on *Today* from April through 9 November on NBC TV.

Here are the estimated expenditures of the top 15 network brand advertisers, followed by company advertisers, during November, 1959, as compiled by LNA-RAR and released by TvB:

BRAND	GROSS TIME COSTS
Anacin	\$888,280
Dristan	785,872
Winston	627,332
Plymouth	598,118
Oldsmobile	577,020
Phillies	506,330
Buick	492,345
Chevrolet	483,722
Bufferin	459,350
Ford	452,302
Tide	446,083
Colgate	435,769
Gleem	426,431
L&M Filter	420,542
Kent	399,509

COMPANY	GROSS TIME COSTS
P&G	\$3,574,968
American Home	2,597,485
Lever	2,435,495
General Motors	2,001,576
General Foods	1,773,898
Colgate	1,673,734
R. J. Reynolds	1,331,136
Chrysler	1,292,605
Sterling Drug	1,146,932
Philip Morris	1,116,269
Ford	1,088,952
General Mills	985,994
Pharmaceuticals	978,761
Liggett & Myers	936,252
Texaco	933,624

The five top winners for the best, most complete and imaginative campaigns on behalf of the 1959-60 NBC seasonal schedule are: **Waley Augustine**, WHIC-TV, Pittsburgh; **Jim Knight**, WTRF-TV, Wheeling; **Charles Cash**, WSM-TV, Asheville; **Henry Hines**, WBAL-TV, Baltimore; and **Edna Seaman**, WFBC-TV, Greenville, S. C.

New network affiliations: WRGA, Rome, Ga.; WGGG, Gainesville, Ga.; and WAAX, Gadsden, Ala., to CBS Radio . . . KGEZ, Bakersfield, Cal., to NBC Radio.

Reshuffling of NBC TV's sales executives includes: **Max Buck**, to v.p., Eastern sales manager; **William Fairbanks**, v.p., radio network sales; **Edward Hitz**, v.p., general sales executive; **Angus Robinson**, director, network tv sales, central division; and **Cyril Wagner**, manager, network tv sales, Central division. (For **Thomas McFadden** appointment, see page 73.)

Other network personnel notes: **Richard Heffner**, to director of special projects, information services, CBS TV . . . **Jerry Madden**, to director of NBC TeleSales . . . **Frank Jordan**, named manager of NBC News, Chicago . . . **Corey Allen**, **Carl Tillmanns** and **Robert Williams**, to account executives in the CBS TV network sales department.

REPRESENTATIVES

Rep appointments: **KBKC**, Kansas City, to **Venard, Rintoul & McConnell** . . . **KAVL**, Lancaster, Cal., to **John E. Pearson Co.** . . . **KSBW-TV**, Salinas, and **KSBY-TV**, San Luis Obispo, to **Elisabeth M. Beckjorden**, New York . . . **KNCO**, Garden City, Kans., to **George T. Hopewell, Inc.**

Kudos: **Peters, Griffin, Woodward**, awarded for "excellence as an advertising representative in the Chicago area" by the Chicago Agency Media Group.

Rep appointments — personnel: **Maurice Rashbaum, Jr.**, appointed v.p. in charge of research and promotion for Harrington, Righter & Parsons . . . **Edward O'Berst**, to operations head of tv research for Blair-TV . . . **Vincent DeLuca**, to the New York sales staff of The Katz Agency . . . **Vernon Heeren**, to the Chicago tv sales staff of H-R Tv . . . **George Pious**, to account executive of CBS TV Spot Sales, Chicago . . . **Robert Brokaw**, to the sales staff at Robert E. Eastman & Co. . . . **William Heaton**, to New York as assistant sales

ON TARGET



WIL FIRE FOR EFFECT

1st in Pulse — December 1959
6:00 A.M. — Midnight Monday thru Sunday

1st in more quarter hours than all other stations combined

1st also in
Hooper — December 1959
Nielsen — Nov.-Dec. 1959
Trendex — December 1959

sold nationally by
ROBERT E. EASTMAN

WIL

*BUY Radio when you buy media
BUY Balaban when you buy radio
BUY WIL when you buy St. Louis
and you BUY the people who BUY*

WIL St. Louis

KBOX Dallas

WRIT Milwaukee

In tempo with the times

THE BALABAN STATIONS

John F. Box, Jr., Managing Director

YOU KCAN'T KCOVER TEXAS

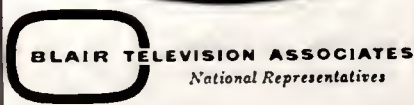
without

KCEN-TV



M. P.!

also stands for military payroll...the buying power of 6 Central Texas bases zero-ed in on our call signal.



manager of Daren F. McGavren Co. . . . **Lee Smith**, to account executive in the New York office of Bernard Howard & Co. . . . **Albert Oberhofer**, to the radio sales staff in Chicago and **William Schrank**, to radio research specialist in New York, for Avery-Knodel.

RADIO STATIONS

From state's rights to station's rights:

In a letter to the FCC last week, the Illinois Broadcasters Association urged that broadcasting be kept in the hands of the communities of America.

The letter, sent by IBA president Bruce Dennis, program manager of WGN, Chicago, opposed government control over radio or tv programming. "The broadcasting industry is a local community industry," it stated. "As to regulation, there is already in existence a regulatory factor more powerful than any which can be applied by a governmental agency—an economic factor which says that the radio or tv station which serves its community shall succeed and the station which ignores this basic concept shall fail."

Ideas at work:

- **Sponsor buys commercial silence:** KLH Research & Development Corp., Cambridge, Mass., maker of loudspeaker systems for home music reproduction, sponsors (out of Irving Lande Associates, Boston) the Boston Symphony via WBCN-FM by limiting commercials on this one and three-quarter hour broadcast to a "few polite statements." When KLH heard commercials immediately following the program, the loud-speaker maker purchased an additional quarter-hour, following the symphony, in which no commercials will be aired.

- **Every dog has his day:** WVIP, Mt. Kisco, is launching a "Dog of the Day at SPCA" campaign to help place the hundreds of stray pets at the shelter. Station, along with presenting a dog for adoption each day, aired daily spots two weeks ago to raise funds for the SPCA. Result: the drive netted the shelter \$5,000.

- **For the talented scholars:** Balaban Stations will award a \$5,000 scholarship and a recording

contract to high school students in St. Louis (WIL), Milwaukee (WRIT) and Dallas (KBOX). The talent hunt part of a nation-wide Coca-Cola "Talentville U.S.A." talent search, is being conducted thru Hi-Fi Club broadcast by the group. Emphasis in the search is on "sound" acts, i.e. singers and musicians, and not "sight" acts, such as dancers, baton twirlers and like.

- **New public service show:** *Dialogue on the Arts*, to debut on WTOP, Washington, D. C. tomorrow (14) at 10:35 p.m. A regular Sunday show, the format will consist of dialogues between experts in the field of art, literature, music and like—different people each week to discuss current art topics in the Washington area.

Radio station acquisitions: Bartell's WAKE, Atlanta, and WYDE Birmingham, to a group headed by **Ira Herbert** (former sales manager of WNEW, New York). **Emil Mogul** and **Milton Biow** . . . WGTC, Greenville, N. C., to **A. W. Lewin**, former chairman of Mogul, Lewin, Williams & Saylor, for \$140,000, brokered by Edwin Tornberg & Co. . . . **Cliff Gil** president and general manager of KEZY, Anaheim, Cal., to acquire 20% stock ownership in KCEN Tucson.

This 'n' data: WWDC, Washington, D. C., has expanded its coverage of foreign news via an arrangement with **Westinghouse Broadcasting** to carry the analysis and commentary of WBC's European correspondent . . . **RAB's** executives annually log more than one-million miles in cities throughout the U.S. . . . **WHOM** New York, has established an office in Rome in order to meet increased requests for programs produced in Italy . . . **KBIQ-FM**, Los Angeles will act as NBC's outlet for **Mediac Radio System** . . . **WANS**, Anderson, S. C., has applied to the FCC for increased power.

Station staffers: **Joseph Dougherty**, to v.p. of Capital Cities Broadcasting Corp. . . . **Norman Bagwe** manager of WKY-AM-TV, elected to the board of directors of the Oklahoma Publishing Co. . . . **Cary Brenner**, to general manager of WBM Baltimore . . . **George Williams**,

ational sales manager for WWJ, De-
 roit . . . **Warren Johnson**, to gen-
 eral manager for KQTY, Everett,
 Wash. . . . **Ed Trent**, to local sales
 manager of WGBS, Miami . . . **Al
 Iacco**, to local sales manager of
 LAC, Los Angeles . . . **Dick Brown**,
 director of sales promotion and
Bill Victor, to program director at
 VHYE, Roanoke . . . **David Custis**,
 program director, WQAL-FM, Phila-
 delphia . . . **Charles Williams**, to
 assistant promotion manager, WBZ,
 Boston . . . **Jack Sweeney**, to sales
 coordinator of KMPC, Los Angeles

TV STATIONS

vB, in a new presentation, has
 summarized the important fea-
 ures of the regular tv research
 services.

The booklet it's sending to mem-
 ber stations describes what each serv-
 ice does, how it goes about it and the
 information it makes available for
 RB, Nielsen, Pulse, Trendex, and
 Videodex.

Incidentally, the Bureau made the
 Congressional Record this week via a

commendation from Sen. Jackson of
 Washington for its "The Exponential"
 presentation.

According to an announcement
 by WGN, Inc., Chicago is 40%
 ahead of other cities in color set
 sales on a per capita basis.

This conclusion is based on surveys
 showing that more color receivers
 were sold in Chicago during 1949
 than in any other market.

TelePrompter Corp. has ac-
 quired community antenna tv
 systems at Farmington, N. M. and
 Rawlins, Wyo.

The cost: \$1 million in cash and
 TelePrompter stock.

Ideas at work:

- For children interested in
 catching the 5:15: **KTNT-TV**,
 Seattle-Tacoma, is awarding, daily, a
 Brakeman Bill Lucky Train to a
 youngster whose post card is pulled
 from a giant drum, and who correctly
 identifies a cartoon character flashed
 on the screen. Mail pull averaging
 some 1,650 entries daily—16,522 in
 the first 10 days of the contest.

- A new landmark in lights:
Pepsi-Cola Bottlers, and NBC's
WMAQ and **WNBQ** in Chicago, are
 sponsoring an electrical display
 towering 19 stories above South Mich-
 igan Avenue. It will be officially
 placed in operation 16 February,
 flashing up-to-the-second world news
 bulletins.

- New public affairs series:
Spearhead, produced by **WBTB**,
 Charlotte, will depict the progress of
 the Carolinas via a series of one to 15
 hour programs scheduled in prime
 evening time.

On the personnel front: **C. Tom
 Garten**, to v.p. and general manager
 and a member of the board of **WSAZ**,
 Inc., Huntington . . . **Malcolm Klein**,
 elected executive v.p. and general
 manager of **NTA Tv Broadcasting
 Corp.** (**WNTA-TV**, New York) . . .
James Goldsmith, to v.p. and di-
 rector of sales for **KPLR-TV**, St.
 Louis . . . **Louis Shapiro**, to v.p. of
WSTV, Inc., Steubenville . . . **Leslie
 Peard, Jr.**, to serve as general man-
 ager of **KFRE-TV**, Fresno . . . **Rob-
 ert Bray**, to general manager for
WNBC-TV, and assistant secretary
 for Connecticut Tv, Inc.

ON TARGET



WRIT FIRE FOR EFFECT

1st in Pulse—December 1959
 6:00 A.M.—8:00 P.M. Monday thru Friday

1st in as many quarter hours as the
 next two stations combined

1st in out of home audience in the
 important drive time hours in both
 the morning and afternoon.

EVERY WRIT air personality is listed in
 Pulse Top Ten multi-weekly shows.

sold nationally by

ROBERT E. EASTMAN

WRIT

Bernie Strachota, General Manager
 Parker Daggett, Sales Manager

BUY Rodio when you buy media

BUY Balobon when you buy radio

BUY WRIT when you buy Milwaukee

and you BUY the people who BUY

WIL St. Louis

KBOX Dallas

WRIT Milwaukee

in tempo with the times

THE BALABAN STATIONS

John F. Box, Jr., Managing Director

A Part of Every
 Community Project*

While serving a single
 station market, **WTHI-TV**
 fulfills its public service re-
 sponsibilities in a way that
 has gained for it the appre-
 ciation and support of its
 entire viewing area . . . a cir-
 cumstance that *must* be re-
 flected in audience response
 to advertising carried.

Five full ½ hours of local
 public service program-
 ming each week.

WTHI-TV
 CHANNEL 10 CBS • ABC
TERRE HAUTE
 INDIANA

Represented Nationally by Bolling Co.

MEDIA DEPTS.

(Continued from page 32)

for detailed analysis, but there seemed to be agreement that the top two agencies were BBDO and Guild, Bascom & Bonfigli.

Here is an analysis of the nationwide response: Thirty-three percent came from New York; from Chicago, 29; the South and the West Coast, 14 each; Detroit, 10. Sixty-five percent of those answering are affiliated with companies having eight or more branch offices. And 66% of these men hold responsible management positions. Their jobs: 34%, sales; 23%, sales manager; 17%, manager; 15%, vice president and manager; 8%, vice president; 3%, executive vice president.

The number of all-media agencies mentioned among the top five nominees is out of proportion to the actual ratio of media departments which have adopted this system.

Although some of the largest agencies have pace-set this trend (notably Young & Rubicam), the incidence of all-media buying is more frequent among medium and small shops. In a small agency, it's economical to

have buyers who know both time and space. But most major agencies still separate their buying groups into time specialists with space counterparts.

Two of the agencies in the New York and the Chicago list have all-media systems. No. 1 and 2 in New York are Ted Bates and Y&R; and No. 4 and 5 in Chicago, Kenyon & Eckhardt and North Advertising. (Other all-media shops in the two cities include: New York—Benton & Bowles, Grey Advertising, Cunningham & Walsh, Maxon, Charles W. Hoyt; Chicago—Earle Ludgin, Foote, Cone & Belding, Y&R, John W. Shaw.)

Reps, in giving their reasons for nominating the all-media shops, think they have these advantages:

- Buyers are usually better paid, more professional.
- They're thoroughly informed about the client's marketing needs.
- They're relied on more by their superiors and the account sections for quick decisions unsharled by red tape.
- They're more imaginative in their application of new material and ideas.

Although the sub-division "Media Relations" is listed last on the full page chart (page 33), this is an area of vital importance to everyone involved in the selection and use of broadcast time. The traditional interplay of the three advertising forces—agency, client, media—comes into focus in the specific day-to-day dealings of agency media people and time sellers, particularly those employed by station representatives.

Several representatives surveyed made this point: The timebuyer who has made allies rather than natural enemies of reps is offered the best availabilities the soonest, and is the one who gets the most servicing.

This—they explain—is why media directors tend to encourage more than ever before a close cooperation between buyer and seller, an open door policy for new ideas and plans, a maximum of courtesy and respect.

"The buyer who thinks he's doing me a big favor by listening to me, or by scheduling a campaign on one of my stations" is on the way out, in the opinion of one rep v.p. "The smart ones let us help them—not cost them—and they know that in the placement of time it takes two to tango!"

This is why several of the men answering the questionnaire noted that the elements which made a good media department are more important than the names of the agency nominations. One concluded: "Agencies and people change, but smart management and buying principle don't!"



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: Northeast Louisiana State College, Monroe. One of nine 4-year colleges within our coverage area.

WANAMAKER

(Continued from page 42)

not going to throw that out?

Jane: Three dollars? For an all wool suit?

GRANDPA: Yep! Fine English wool imported special. That John Wanamaker all-wool suit was the best buy of the day. Bought this one long time ago. Used to be my Sunday suit. Look at it! Brand new almost! Yes sir, every smart young man of my day outfitted himself a John Wanamaker.

Jane: They still do today, Grandpa! You should see the stunning men's shop in John Wanamaker Westchester! Walter shops there every time. Hmmm... what styles!...

John Wanamaker is a charter advertiser on WVIP. In fact the first paid commercial announcement delivered on the station's opening day, October, 1957, was a JW public service spot. Initially the store bought just a few spots per day, but was so encouraged by the results that it soon built this into an all-encompassing schedule of spots and programs. The refurbished JW lineup began last November on the *Herald Tribune* network's newly opened WVOX, as well as WVIP.

Here's how it runs:

- *Spot schedule* — Ranging from one to 15 per day, JW's 60-second spots are at their heaviest frequency Thursday through Saturday, the big topping days. Monday comes in for a large share also, as follow-up to Sunday newspaper spreads. The spots are distributed over the stations' sunrise-to-sunset broadcast day and near-all are adjacent to news on the hour and local news on the half hour.

Primarily these are direct-sell spots, geared to specific sales. E.T.'s, including Gabby's, are used for long-term sales events. For those sales lasting a day or two, JW usually turns to the more economical live delivery. Even they are semi-institutional, however, with much emphasis on the store's long-proven reliability.

- *The 8 a.m. news* — Monday through Saturday, 15-minute program of world, national and local reports. JW has an opening and closing, each 30 seconds, and two 60-second commercials. In peak seasons the store uses its more direct-sell spots on this program. The entirely institutional copy goes into play during slower periods and whenever special community events or holidays occur.

- *Memo Pad*—Five minutes of organization activity announcements, aired 6:23, 7:23, 8:23, 9:30 (all a.m.) and 1:30 p.m. The store operates this program on a public service basis, limiting the "commercial" "John Wanamaker presents *Memo Pad*." The effect achieved: close identity for Wanamaker's with community activities.

Listenership is considered high, even for the 6:23 and 7:23 a.m. installments. "You'd be surprised how early they get up in Westchester," says WVIP's Tom Paris. "Many commuters to New York need a very early start. Also, some of the schools open

at 8 a.m., which means children and their parents have to be early risers. And, if there's a snowstorm, everyone's tuned in early to find out about road conditions and whether or not schools are open."

- *Excursion*—Three-hour concert. Sunday afternoons. Advertising strictly institutional, and kept to a minimum. "Wanamaker's feels that Sundays are for rest, not business," explains Mr. Paris.

The *Herald Tribune* net prides itself on its efforts to go "one step further on every contract," as H-T sales manager Gus Nathan puts it. This policy came to the fore when, for its third anniversary, the Yonkers store planned a "Satellite Sale" with in-store decorations on the space age theme. When he first heard the idea Paris immediately got in touch with Public Information at First Army and persuaded them to get up an exhibit of missiles, rockets and other space objects outside the store. Not only did this help put over the "Satellite Sale," but it gave the Army a chance to educate the public on its space program.

Another significant extra was provided by the H-T stations: Tom Paris developed a one-hour documentary on the founder's life, for which he pulled together the man's numerous political and cultural contributions. After the broadcast, JW's personnel department took over the tape, portions of which it continues to run as orientation for new employees.

Wanamaker's Westchester Room is still another important facet in the Yonkers store's public service program. This is a large room right in the store, which the management throws open for community projects. It is constantly in use for art exhibits, safety instruction, voting machine demonstration, garden club contests, fashion shows, etc. The H-T stations in the JW campaign promote the Westchester Room events on the air and give them news coverage, taping interviews, awards and speeches for broadcast.

Results of the regular radio schedule, plus such extras as the "Satellite Sale" promotion, have convinced JW officials of the medium's potential selling power. As one store official put it: "We stay in radio because it does an important part of our selling job."

ON TARGET



WIL FIRE FOR EFFECT

1st in Pulse—December 1959
6:00 A.M.—Midnight Monday thru Sunday

1st in more quarter hours than all other stations combined

1st also in
Hooper—December 1959
Nielsen—Nov.-Dec. 1959
Trendex—December 1959

sold nationally by
ROBERT E. EASTMAN

WIL

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY WIL when you buy St. Louis
and you BUY the people who BUY

WIL St. Louis

KBOX Dallas

WRIT Milwaukee

In tempo with the times

THE BALABAN STATIONS

John F. Box, Jr., Managing Director

LOS MUCHACHOS SPEND AMERICAN MONEY



There are 95,000 Spanish-speaking American citizens in Central Arizona — working, buying homes, cars, raising children. They're in the market for anything you've got to sell, and they'll spend good American dollars for it. But you won't reach them through your English advertising. They speak and think SPANISH.

That's why KIFN is their favorite radio station — the only Central Arizona station that programs ALL SPANISH.

If you want to get your share of this Mexican-American market, talk to them in Spanish over Station KIFN.

HARLAN G. OAKES
San Francisco
Los Angeles
San Antonio



NATIONAL
TIME SALES
New York City
and Chicago



Tv and radio NEWSMAKER



C. Tom Garten has been appointed v.p. and general manager and a member of the board of directors of WSAZ, Inc., Huntington, W. Va. A native of Charleston and graduate of Washington and Lee University, Garten joined WSAZ in 1946 as member of the radio sales department. His duties with the station since then included: manager of WSAZ Radio; assistant general manager, and v.p. and commercial manager of WSAZ. In 1958, Garten succeeds Lawrence Rogers, II, who joined Taft Broadcasting

Thomas B. McFadden, v.p. and general sales executive, has been promoted to v.p., national sales manager, NBC TV. A veteran of more than 25 years' service with NBC, McFadden became the first general manager of WRCA-TV (then WNBT), N. Y., in 1948. Two years later he was transferred to KRCA (then KNBH), Hollywood; in 1952, was brought back to N. Y. to reorganize and head NBC Spot Sales. Also appointed: Max Buehler, station manager, WRCA-TV, to v.p. and Eastern sales manager.



Hathaway Watson has been appointed v.p. in charge of broadcast operations for RKO General, Inc. He has been a v.p. of the firm since February, 1959. Prior to that, Watson was partner in the management consulting firm of Booz, Allen & Hamilton. With his new appointment at RKO, the expansion of his responsibilities to include the entire RKO General broadcasting chain becomes consolidated within his area. Also promoted: John P. ... to v.p. finance and investment. He's been with RKO since 19...

Carl Schuele, president and general manager of Broadcast Time Sales, was elected to the board of directors of Station Representatives Association, Inc., in a special mid-season balloting. At 31 years of age, Schuele is the youngest head of a national rep firm. He founded BTS as regional West Coast rep in California seven years ago. The firm went national in 1956. Previously Schuele was associated with WICU, Erie, KPOL, L. A., sales capacities, and with the W. S. Grant Co. on the West Coast.



SPONSOR ASKS

Continued from page 51)

openly with sincerity, not personal attacks on the back, are the best means of judgment. Selection must be made in belief, mutual belief, not on past glowing success stories.

Once the rep has been selected he must immediately show a willingness to be cooperative, to make a sale locally or nationally.

The proof comes the day an order arrives from an account who has never previously purchased the station or the market. Then, and only then, does the station owner realize his selection was correct.

DETROIT RADIO

Continued from page 39)

In this medium, we must do the kind of continuous creative job radio demands. We can't rely on straight announcer copy. In our broadcast setup, we can't give all our creative attention to television.

In some agencies (and it used to be true of us), the best writers put most of their attention on television. So radio goes to junior writers. Or when the good writers attack radio, they try to get it out of the way quickly so they can get back to tv. As a result, a lot of radio commercials look right on paper and are acceptable to clients, but air exposure proves them to be definitely lackluster.

Listen analytically and you'll hear that good radio commercials start with good writing, the skillful use of words. They can't be written in a hurry, nor can they be written by air-to-middling writers. In recent years we've put as much thought, discussion, argument, shouting, desk pounding and love into radio commercials as we have into our tv.

I use the word "love" advisedly, because despite the glamour and pressures of television that tend to lure you away you must develop a state of mind that says: "These radio spots are great little guys. They are hard-working, productive, profitable, and love working with them."

If you don't start with that attitude you're just not going to have those great little guys" grow up good. Fred Lounsberry, one of Campbellwald's top broadcast writers, has these thoughts about writing the radio commercial:

"In radio, which is chiefly words, it is possible to write a nice piece of

sensible copy—perhaps even well thought out—which will not register at all on the air. It will seem good on paper, because it is mostly words, and words are usually judged by reading them.

"Indeed, if such a straightforward spot were given attention by the listener, it might score well with him. The trouble is that attention is increasingly hard to get on radio. Yet it is increasingly important.

"It is essential to keep attention throughout a commercial and to leave a pleasant memory of the message. Thus, the simplest ways of getting attention—shouting, loud music, off-beat sounds—defeat themselves. Though they get attention, so does the person who sneaks up behind you and shouts, 'BOO!' But after this, the annoying continuation of the attracting effect or the letdown as the commercial moves into plain language works no good at all.

"Chevrolet radio has sought—and fairly often found—other ways of gaining attention; tasteful ways which keep and increase attention as the commercials play out on the air."

There are numerous approaches to the challenge of creating tasteful, effective commercials—through the use of well-established stars, humor, spoken verse, music, jingles. Any one of them is acceptable as long as the commercial puts over the message, is entertaining or interesting, is skillfully written and produced.

Radio continues to be unparalleled as a medium that can stimulate the listener's imagination. The people out beyond the loudspeakers can put cars in locales more beautiful than anything we could picture. They can enjoy the comedians whom they see in their mind's eye; they can feel the pleasure of a ride that wheels along on the right words.

Well-done radio has always been pure magic for the listener. It's put 43 beans in every cup of coffee, made Wally Ballew a famous man, and given us Miss Monitor.

So, whether it employs music, humor, spoken verse or straight announcement, a good radio commercial can make ideas and characters come to life.

Television is a great selling medium. We love it. But radio has its place, too.

For, who needs pictures, if the ideas have vitality in sound?

ON TARGET



WRIT FIRE FOR EFFECT

1st in Pulse—December 1959
6:00 A.M.—8:00 P.M. Monday thru Friday

1st in as many quarter hours as the next two stations combined

1st in out of home audience in the important drive time hours in both the morning and afternoon.

EVERY WRIT air personality is listed in Pulse Top Ten multi-weekly shows.

sold nationally by

ROBERT E. EASTMAN

WRIT

Bernie Strachota, General Manager
Parker Daggett, Sales Manager

*BUY Rodio when you buy media
BUY Balaban when you buy rodio
BUY WRIT when you buy Milwaukee
and you BUY the people who BUY*

WIL *St. Louis*

KBOX *Dallas*

WRIT *Milwaukee*

in tempo with the times

THE BALABAN STATIONS

John F. Box, Jr., Managing Director

The seller's viewpoint

Are you, as agency and advertising men, shackled by traditional, and often-times outmoded, buying formulas? Robert Hyland, v.p. and general manager, KMOX, St. Louis, blames the buyer, prejudiced by old-fashioned buying ideas, for the failure of an advertising campaign. He states quite frankly that a formula restricts "one of the major strengths of the radio medium": flexibility. The smart advertiser, Hyland contends, is the one who matches the flexibility of the medium with flexibility in his own campaign.



THROW OUT 'BUYING FORMULAS'

If it were possible for the sellers of radio advertising to give a single sentence of advice to prospective advertisers, I'm sure most of us would agree on this one: "Throw out buying formulas."

It all too often seems to us, on the station side, that both agencies and clients considering radio are as habit-ridden and tradition-bound as the guards at Buckingham Palace. Too often, advertisers are blocked from realizing the full potential of a station's effectiveness because of certain preconceived buying "rules": drive-time only; no radio without a concurrent tv buy; only X number of spots on Y number of stations in a Z-sized market can move our merchandise; Wednesday, Thursday and Friday spots only for women's products; no spots after 7 p.m. for adult audience, farm products only at noon and 6 a.m.

As if these prejudices were not restrictive enough, too many radio buyers seem literally to have a blind spot to any approach other than a spot approach, ignoring the proven benefits of consistent program advertising where a local-air-salesman has a wide and loyal following.

We're all agreed that one of the major strengths of the radio medium is its flexibility—its capacity to adapt programming, format and content, at virtually a moment's notice, to the needs of the hour.

This kind of flexibility in program schedule is what we strive for at KMOX. For example, when St. Louis was hit by a crippling ice storm, we instituted "Operation Snow-Watch," in which our morning personality and sizeable portions of our newscasts were devoted to announcing which local schools and industries were closed. News events of major consequence always get on-the-scene coverage by *The Voice of St. Louis*. It's this kind of planning for emergencies, either local or national, which will sus-

tain audience listenership not only in drive time, but throughout the day, night and week.

Similarly, it seems to me that the advertiser who taps the entire potential of full-range radio is the advertiser who does these things: keeps an open mind on the audience composition and audience appeal of various day-parts and program features, and gives the station and the representative as much information as feasible about his marketing problem and then lets the station's knowledge of the market and the property go to work for him.

I think the knowledgeable radio advertiser is the one who provides for flexibility in his campaign to match the flexibility of the medium. The tire manufacturer who has "bank" of announcements . . . in addition to his consistent schedule . . . for saturation use when snow tires are in demand in the local market, is going to sell more tires than his less far-sighted competitor.

The retailer who sets aside a portion of his broadcast budget for use in sponsoring special events of prime local interest will reap sales benefits far beyond those of the advertiser who confines his thinking to three days a week.

You might say that this is easy for the local advertiser to do, but much more difficult for a national buyer who multi-market, 52-week plans are made more than a year in advance. Not really. The national advertiser whose mind is truly open to the information available to him from every good station representative will find many ways to tailor his big national buy to those special local requirements that can mean success or failure of a campaign.

So let's throw out the buying formulas in 1960. Formulas are all too often merely crutches that keep you from putting all the market-by-market muscle in your campaign that radio can provide.

NORTH AMERICAN

(Continued from page 41)

to up their own individual status were offered at a nominal cost (each agent had only to pick up his share of the total tab, an amount averaging some \$30 per month, or 1% of his line haul revenue from October through May).

Investment by local agents is already paying off, just four months after their entry into tv. And with intra-state moving up one-third over last year, needless to say, agent reaction to the *Bridge* series has taken a favorable turn. Said Allen Louderback, NA agent in Philadelphia, about the results in his area since the 18 October network sponsorship began: "We have had a very good response to the booklet offer, and from them have received good leads on prospects. The show is getting our name in the home of prospective movers by reaching the audience we want. My original order of 300 booklets was gone the first weekend after the show's debut, and now we get between 15 and 20 requests per week for them."

Summing up North American's over-all philosophy in sponsoring the show, president Edgett told SPONSOR: "Our total investment in *Championship Bridge* for 13 of the 26 weeks is close to \$1 million. In the past our policy has been to put 3% of our gross income into consumer advertising. Now we are expecting a record line haul of \$37 million for the coming fiscal year, which will maintain our No. 1 position in the annual \$600 million van line field."

Last year, NA's revenue was about \$34 million: some 15 years ago, in 1945, its total income came to \$1.3 million. Since then, total income has climbed steadily because of greater scope of services (N. A. has extended its domestic franchised agents from 400 to more than 1,000 in the past six years); and operation on an international level (the only American company with van lines in other countries, it currently operates in 39).

Although the firm has not yet contracted for additional tv buys, Edgett indicated that should sponsorship of the *Championship Bridge* series continue to stimulate sales, North American may soon emerge as a major tv client.

ON TARGET



WIL FIRE FOR EFFECT

1st in Pulse — December 1959
6:00 A.M. — Midnight Monday thru Sunday

1st in more quarter hours than all other stations combined

1st also in
Hooper — December 1959
Nielsen — Nov.-Dec. 1959
Trendex — December 1959

sold nationally by
ROBERT E. EASTMAN

WIL

*BUY Radio when you buy media
BUY Balaban when you buy radio
BUY WIL when you buy St. Louis
and you BUY the people who BUY*

WIL St. Louis

KBOX Dallas

WRIT Milwaukee

in tempo with the times

THE BALABAN STATIONS

John F. Box, Jr., Managing Director

RED

HOT

BUY

SAN ANTONIO

Channel 12

ON tv

ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!
Represented by
THE KATZ AGENCY

SPONSOR SPEAKS

Wise words about admen

Some of the maturest comments we have ever heard about the advertising business came last week from the highly respected *Wall Street Journal*.

Commenting on what many advertising men feel is a "Crisis in Confidence" (see page 34) the *Journal* said this:

"Here is a thing not widely known about admen: *They* are advertising's harshest critics. Like the best men in the medical and legal profession, advertising professionals devote much of their time to stern self-examination. Public and governmental reaction to recent exposes was *mild* compared with the reaction among admen themselves. It was a *personal* blow."

SPONSOR heartily agrees with this estimate of the average advertising man, and with the *Journal's* statement, "He is both a good business man, and a good man. He knows that it pays to be on the level . . . and personally he wouldn't wish to be otherwise anyway."

SPONSOR is also understandably proud of the *Journal's* estimate of the advertising trade press:

"He (the adman) gives full support to the only trade journals we know of, which week after week raise the embarrassing issues of morality, ethics and straight-shooting among their own readers. This compares favorably with other professions we hold in the highest esteem. Just as the Bar Association takes action against misguided lawyers . . . just as the AMA unsmocks a doctor when necessary . . . in *almost every issue*, the professional advertising journals wallop the daylight out of admen who step out of line."

This is high praise and we'll try to continue to deserve it.

Today when so many phases of air media advertising are under bitter, critical attacks, it would be understandable if a trade paper pulled its punches.

SPONSOR believes, however, that in the long run, both broadcasting and advertising will benefit most from free, open, vigorous discussion of all industry problems.



THIS WE FIGHT FOR: *Better understanding, on the part of the public, of the workings of the broadcast and advertising industries, and the contributions they make to American life.*

10-SECOND SPOTS

Screening: In ancient Egypt, the Pharaoh's daughter, while walking along the Nile, found a baby in the bulrushes. She took the baby back to the temple.

"Look what I found, Father," she said.

The Pharaoh studied the child. "Take him back where you found him," he said. "He's the ugliest looking baby I ever saw."

The Pharaoh's daughter studied the baby. "I guess you're right, Father," she agreed. "He is ugly. Only I can't understand it. He looked so good in the rushes."

New leaf: On location in Phoenix for shooting of a Toro Power Mower tv commercial, Rya Carpenter of Ryan-Carpenter Studios in Minneapolis, needed a pile of leaves for on sequence, found Arizona leaves not photogenic and imported via air express several cartons of Minnesota leaves. *Attention, FTC! Those tv boys are fooling the public again!*

Puttin' on the dog: On the heels of SPONSOR's recent story on the dog food industry came this bit of anecdota: an executive of a New York East Side hotel that is popular with admen owns a French poodle. The poodle's wardrobe, in addition to raincoat, includes a tuxedo, a Chesterfield coat complete with velvet collar and—a raccoon coat. *That's going too far!*

Gratitude: To get new Walla Walla Washington, station KNBS-TV on the air, it was necessary for chief engineer Bill Barclay to climb to the top of its ice-covered transmitter tower and spend an hour and a quarter at its cold and dizzy heights. In the warm downtown studio, general manager Warren Gray commented, "The guy Barclay—he'll do anything to get out of work."

Product intro: A new red-strip shaving cream hides the fact that you have just cut yourself.—Charles V. Mathis.

Personal: Ad in *N. Y. Times*—
ARE YOU DIFFERENT?
Have you a life, hobby or theory you want to discuss on television? Z61
Times. *Better not be too different, remember the NAB Code.*

WGAL-TV

News

Reported from its entire coverage area



Elverson, Pa National Bank held up at gun point by bandit



WGAL-TV newsman arrives at robbery scene same time as police



Detectives check bank for evidence, dust for fingerprints



Eye-witness points out direction taken by fleeing bandit



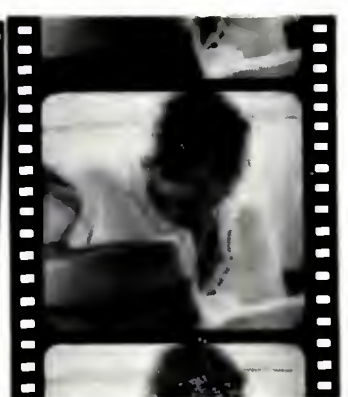
Abandoned get-away car quickly located at edge of nearby woods



Woods are searched in effort to apprehend and capture bandit

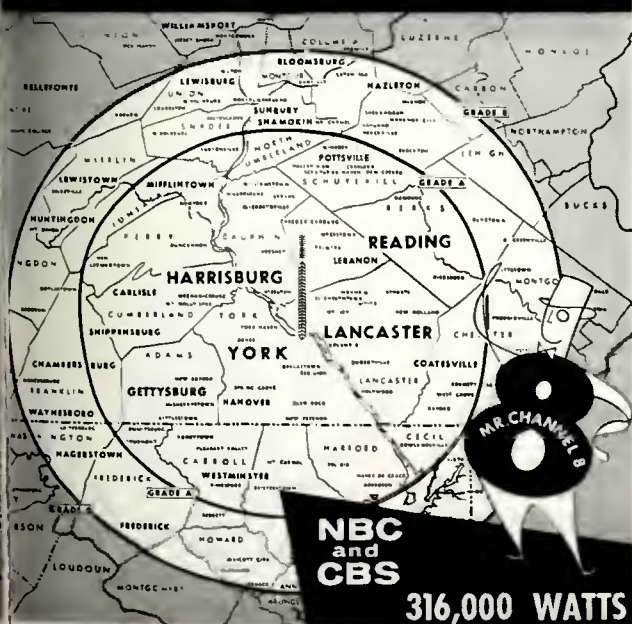


In woods, posse finds part of money stolen from Elverson bank



Just two hours and bandit is apprehended and taken into custody

AMERICA'S 10th TV MARKET



News events as exciting as the one shown above do not happen every day. However, an everyday occurrence is the prompt reporting of news whether in Elverson, Pa., or in any other city throughout the wide WGAL-TV coverage area. WGAL-TV provides broad news coverage as a public service to the hundreds of communities in its great market area.

WGAL-TV

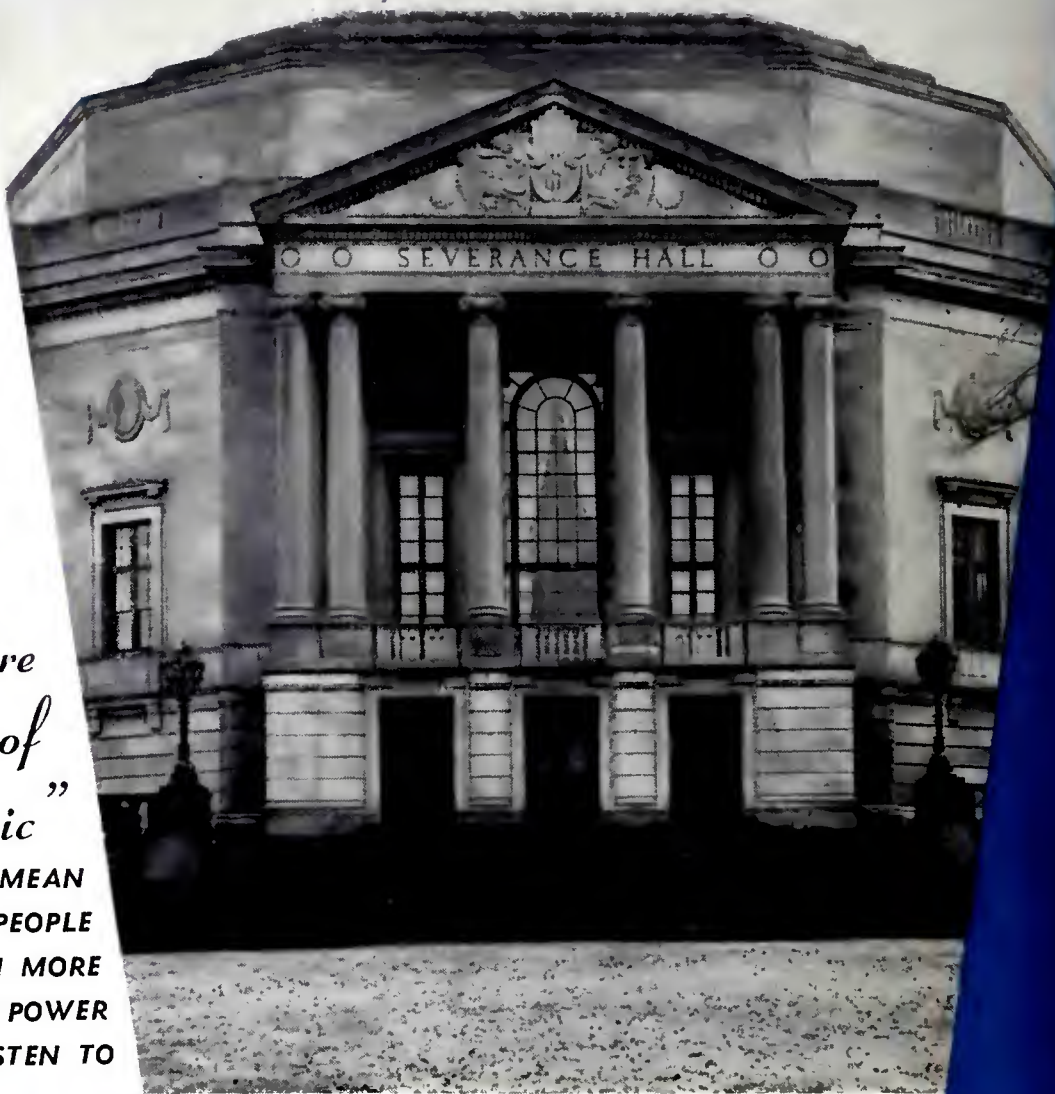
Channel 8

Lancaster, Pa.

NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Home of the
world famous
Cleveland Orchestra,
SEVERANCE HALL—
like **WDOK**—is
synonymous with
good music in
Cleveland.



*“More
Moments of
Good Music”*

**MEAN
MORE PEOPLE
. . . WITH MORE
PURCHASING POWER
LISTEN TO**

W D O K *

5,000 Fulltime Watts IN THE **HEART** OF *Cleveland Radio*

1100 | 1220 | **1260** | 1300 | 1420

What factors determine a time-buying decision? Programming, power, ratings, cost-per-thousand—all are important. But . . . equally important is a station's stature in the eyes of the community.

We can show you all the facts and figures. And we wish we could show you the remarkable community acceptance as represented by the hundreds of letters received weekly saying simply "thank you."

Represented by BTS

THE CIVIC BROADCASTERS, INC., 1515 EUCLID AVENUE, CLEVELAND 15, OHIO
Frederick Wolf, General Manager

* No. 2 in Cleveland (Nielsen)