

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

the McLendon stations...  
how are they doing?

**KTSA**

**SAN ANTONIO** / newest Pulse, January 1960, 74-County Area Survey shows KTSA dominates its vast area in 23 out of 24 half-hours. With 5,000 watts on 550 kc, KTSA ranks as one of America's most amazing powerhouses.

**KABL**

**SAN FRANCISCO** / like KTSA, utterly dominant in its Metropolitan and Area Pulse... first by far in San Francisco *and* the first good music station in radio history to win undisputed first place in a metropolitan market.

**WABY**

**LOUISVILLE** / runaway leader in Hooper, Pulse, Trendex - you choose your survey.

**KLIF**

**DALLAS** / same as Louisville: choose your survey. Check your latest Hooper and Pulse surveys to see just how far 50,000 watt KLIF is ahead of any competing station, Metropolitan or 54-County Area.

**KEEL**

**SHREVEPORT** / as overwhelmingly dominant in Hooper and Pulse as KLIF; and have you seen the January 1960, 63-County KEEL Area Pulse? First in 22 out of 24 half-hours in its 63 counties... and soon to be 50,000 watts on 710 kc!

**KILT**

**HOUSTON** / we hate to be boring - but, again, first in Hooper, Pulse, et cetera... take your pick. And, first in every half-hour in the January 1960, 57-County Area Pulse.

**WYSL**

**BUFFALO** less than two weeks after McLendon takeover, coming up as beautifully as its good-music sister, KABL.

## NEW STANDARD BILLING FORM FOR SPOT

65 top agencies urge use of standardized form devised by Spot Practices Committee

Page 33

## Will discount plans help summer tv?

Page 37

## New facts on daytime tv for buyers

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## Who's who along broadcast ad row in St. Louis

Page 42

DIGEST ON PAGE 4

the McLendon stations



the  
**QUALITY**  
touch

Modern machinery and mass production techniques will always give way to the skilled hands of the tailor when it comes to the ultimate in suits. Likewise, the points of superiority which constitute the difference in television and radio today are not so much of mechanical doing. It still takes that human element . . . the "quality touch"! And we're ready to put it to work for you!

*Represented by*

**Edward Petry & Co., Inc**

*The Original Station Representative*



**WFAA**

TELEVISION abc  
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS



**buy St. Louis `a la card\***

**\*KTVI RATE CARD**

*...your lowest cost per thousand*

*TV buy in St. Louis*



**KTVI 2**  
CHANNEL  
ST. LOUIS

Represented  
nationally by



# WSIX-TV

Tops Them All In  
The Nashville Area

LEADING IN . . .

6 out of TOP  
\*10  
3 out of TOP 5  
SHOWS

\*Source: Jan. 1960 Nielsen Report

★ **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 Middle Tennessee, Southern Kentucky, Northern 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



WSIX  
TV 8  
NASHVILLE

TV 8 LAND OF THE  
CENTRAL SOUTH

Represented by: Peters, Griffin, Woodward, Inc.

© Vol. 14, No. 21 • 21 MAY 1960

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

- Standard billing forms for spot**
- 33** Media and financial men of 65 top agencies urge radio/tv stations to use billing form prepared by SPONSOR Standard Spot Practices Committee
- Will discounts aid summer spot tv?**
- 37** On the heels of a BBDO inquiry to 500 tv stations on rate cards which are keyed to traditional seasonal dip, comes this report of a 50% return
- \$32,500 test moves Plymouth Rock**
- 39** 72-year-old gelatin maker tries radio for the first time this year, sees sales rise by more than 25% after only 13 weeks of its campaign
- Daytime tv and its watching women**
- 40** Television Bureau of Advertising releases new figures on daytime dollars and viewing, and audience characteristics of the women tuning in
- The broadcast Who's Who of St. Louis**
- 42** St. Louis advertising pros nominate 23 stand-outs in broadcast advertising among their agency's clients, stations, and representative colleagues
- Tv scores for Westinghouse's new-type bulb**
- 45** Lamp Div. develops new shape to dramatize improved bulb, demonstrates its superiority via \$250,000 network, spot tv campaign; sales way up
- RTES and the Pioneers pick the veterans**
- 46** A generation and a half of broadcasting is celebrated with the selection of 14 of the industry's "oldest" in service. Here are their lives
- Five commercials tie in Blair Radio Awards**
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Audit of Circulations Inc.

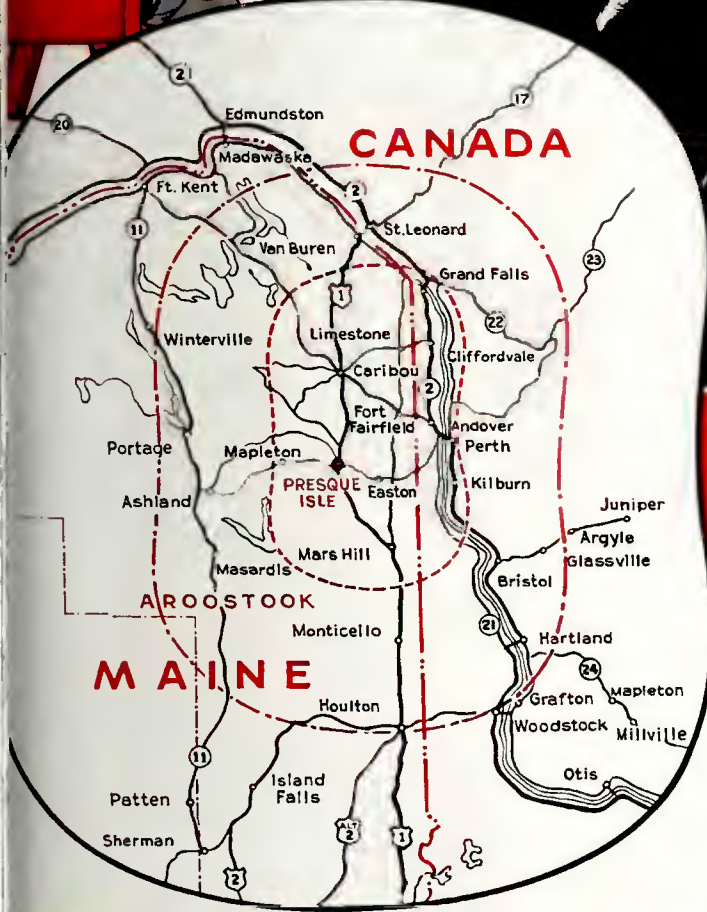
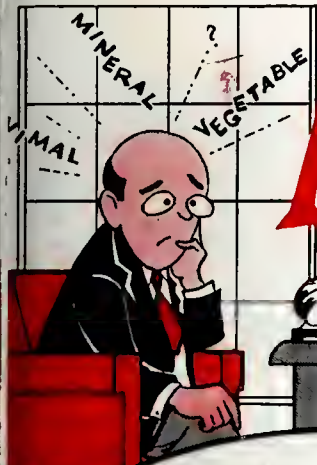
**BPA**

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# QUESTION, LIKE WHAT'S AROOSTOOK?



## *This is* **AROOSTOOK:**

- Largest county east of Mississippi River.
- Home of **FAMOUS MAINE POTATOES** distributed nationally. 1958 crop worth \$67,403,300 (1959 figures not available yet)
- Home of **LORING AIR FORCE BASE** with combined military and civilian payroll of \$21,949,000
- Home of **PRESQUE ISLE AIR FORCE BASE** with combined military and civilian payroll of \$5,612,000
- Value of **AROOSTOOK** manufactured products \$65,622,082
- Total **AROOSTOOK COUNTY RETAIL SALES** \$98,212,000

"Captured" market population of 126,110 PLUS 45,000 additional people covered in western NEW BRUNSWICK PROVINCE, Canada

A \$500,000,000 PLUS market!

REPRESENTED BY: George P. Hollingbery  
New York, N. Y.  
Kettell-Carter, Inc.  
Boston, Mass.

*Covered by*  
**WAGM-TV**  
**CHANNEL 8**  
PRESQUE ISLE, MAINE  
MEMBER OF THE

*Hildreth Stations*

wabi <sup>AM</sup> TV / wagm <sup>AM</sup> TV / wpor  
BANGOR / PRESQUE ISLE / PORTLAND

HORACE A. HILDRETH, PRES.  
WALTER L. DICKSON, V.P.



Our  
nighttime  
is even  
better...

8,177,000 HOMES

8,316,000 HOMES

9,621,000 HOMES

NETWORK C

NETWORK B

CBS TELEVISION NETWORK

AVERAGE NETWORK AUDIENCE

(Millionwide Nielsen (AA) Reports, Jan.-Apr. 1, 1960, 6-11 pm)

What makes one network better looking than another? And why, in the average nighttime minute, do 1,305,000 *more* families watch the CBS Television Network than any other?

It could be the wildly hilarious satire by Jack Benny and Phil Silvers on Dr. Jekyll and Mr. Hyde that overwhelmed all its opposition one evening last March.

It could be a vivid revelation of a crucial issue—like “The Population Explosion” presented twice this winter on CBS REPORTS, each time widely acclaimed.

It could be a star-studded, two-hour panorama of an entire decade—like THE FABULOUS FIFTIES in January.

It could be the sustained emotional intensity of Julie Harris and Sterling Hayden in last February’s brilliant production of ETHAN FROME.

It could be the antics of an incorrigible little boy who strikes a common chord every Sunday night in the hearts of all parents—like DENNIS THE MENACE.

Or it could be the dramatization in May of THE GAMBLER, THE NUN AND THE RADIO, the fourth in a series of exciting 90-minute productions of Ernest Hemingway’s greatest stories.

Surely these must be some of the reasons why *just the difference* between our average audience and the next network’s is equal to all families in Los Angeles, Pittsburgh, and Washington!

Despite fanciful claims to the contrary, this is how the networks stand today when you measure all U.S. television families, all sponsored programs from 6 to 11 pm, and all reports for the current year.

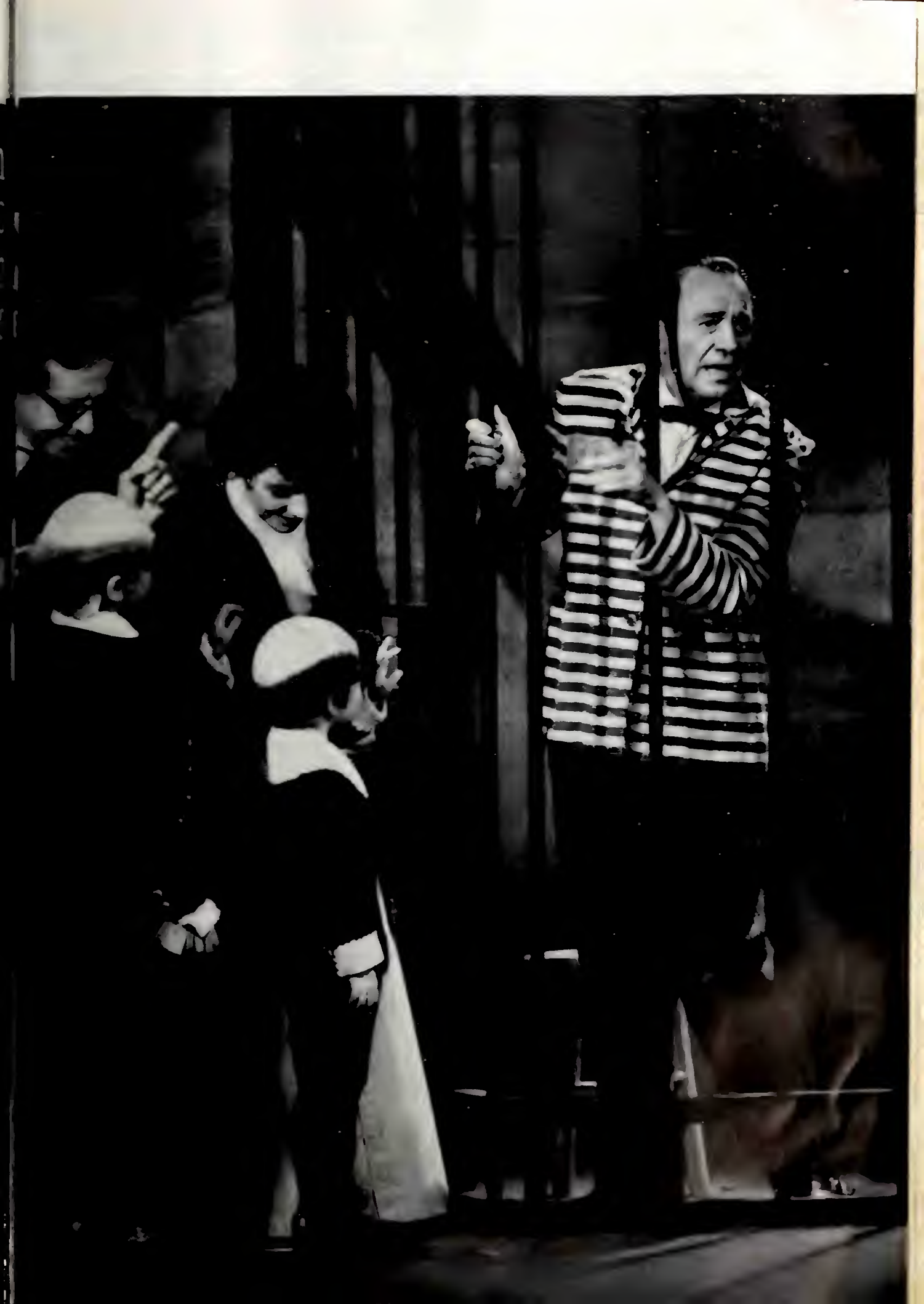
*The best looking network is the one where viewers find the best things to watch—and where advertisers reach the biggest nationwide audiences, for the fifth straight year.*

The CBS Television Network

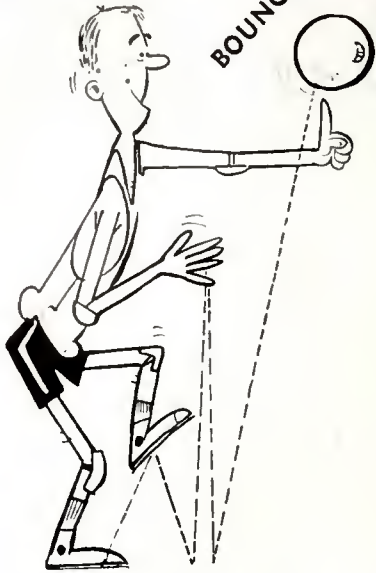


when  
you look  
behind  
the ba





ANY WAY  
THE BALL  
BOUNCES . . .



YOU GET BETTER  
COVERAGE ON

# WALB-TV

*the only primary  
NBC outlet  
between Atlanta  
and the Gulf!*

- Serving over 750,000 people . . . with 316,000 watts power and a 1,000 foot tower!
- Grade "B" area includes Albany, Thomasville, Valdosta, Moultrie, Ga., and Tallahassee, Fla.
- The only hometown station serving Albany, South Georgia's only Metropolitan market!

# WALB-TV

ALBANY, GA.  
CHANNEL 10



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

## NEWSMAKER of the week

*ABC TV, fresh from ratings advances in the nighttime arena, is now on the daytime offensive. Two new programs will be added next October (11 a.m.-noon), and sales are to be handled by a special staff, which will be presided over by Edward Bleier, newly appointed v.p. for daytime sales.*

**The newsmaker:** Ed Bleier makes the climb from account executive in the ABC TV sales department to v.p. of the network's first separate daytime sales unit at age 30. He brings to the post six years of sales experience within the ABC organization.

"We're expanding our program horizons with two shows that are different and exciting, and therefore should catch on quickly," asserts Bleier. "Both are designed for the all-important housewife." *Hope Springs* is a soap opera with a western setting. The other new entry, *Road to Reality*, a series based on transcripts of people undergoing group psychotherapy, "combines the appeal of soap opera and the authenticity of mental health discussion," as Bleier puts it.

With the program expansion, ABC will introduce new rates amounting to a \$100-per-commercial-minute hike. Quarter hour rates, which entitle advertisers to three "scattered" minutes, move from \$7,800 to \$8,100—or \$2,700 for one minute.



*Ed Bleier*

Several advertiser incentive plans are also in the works, Bleier points out. In the fall ABC initiates a new system whereby both daytime and nighttime buys count toward discounts in either category. Further, expectations are that daytime advertisers who stick with ABC through the summer will be offered bonus spots for buying into the newly opened 11 a.m.-noon slot. (Unofficially, ABC already has decided on a summertime bonus minute for every three bought.)

Says Bleier, "We're in an all-out effort to win advertisers from other media to daytime net tv. Our guns are trained on women's service magazines especially. They can't begin to compare with ABC's flexibility and an efficiency that delivers 1,000 homes for as low as \$1.25 in regular season and less than one dollar during the summer.

"Now that our nighttime ratings are first, or second, depending on how you look at it, we look on daytime as the next frontier," Bleier continues. "By attracting new daytime revenue with our strengthened programing, we'll be making life all the more pleasant for our affiliates."

For additional details on ABC TV's daytime plans, see SPONSOR-SCOPE, page 19 and News & Idea Wrap-up, page 60.



# BILL KENNEDY

***Detroit's Number One  
Daytime TV Personality\****

## **OFFERING:**

- ... a tremendous, loyal audience
- ... famous guests
- ... varied, top level film programming
- ... this market's number one TV salesman

**CURRENTLY SPONSORED BY THE FOLLOWING DISTINGUISHED ADVERTISERS . . .**

- |                            |                        |                                 |
|----------------------------|------------------------|---------------------------------|
| Air-Wick                   | Kelvinator             | Oxydal                          |
| Alumi-Glo                  | Kool Cigarettes        | Pepperidge Farm Frozen Desserts |
| Continental Wax            | Life Cigarettes        | Pepto-Bismol                    |
| Copper-Glo                 | Lucky Whip             | Pledge (Johnson's Wax)          |
| Duncon Hines Cake Mixes    | Mozola Oil             | Raleigh Cigarettes              |
| Duncon Hines Pancake Mixes | Melnor Lown Sprinklers | Sears, Roebuck & Co.            |
| Duz                        | Minute Potatoes        | Snowdrift Shortening            |
| Enden                      | Morton's Frozen Foods  | Suove                           |
| Fleischmann's Margarine    | Mr. Clean              | Uncle Ben's Rice                |
| Hondi-Pies                 | Nestea                 | Vaseline Hair Tonic             |
| Hostess Cakes              | Nestle's DeCaf         | Viceroy Cigarettes              |
| Hunt Club Dog Food         | Nu Soft                | Wheaties                        |
| Imperial Margarine         |                        |                                 |



★ ★

# BILL KENNEDY SHOWTIME

★ SUNDAY <sup>THRU</sup> WEDNESDAY ★

★ 1:00 TO 3:00 P.M. ★

---

★ A "MUST" BUY ON CKLW-TV CHANNEL 9! ★

\*ENTERTAINING and INFLUENCING 1,234,560 adult women every week. Detroit ARB, Mar. '60

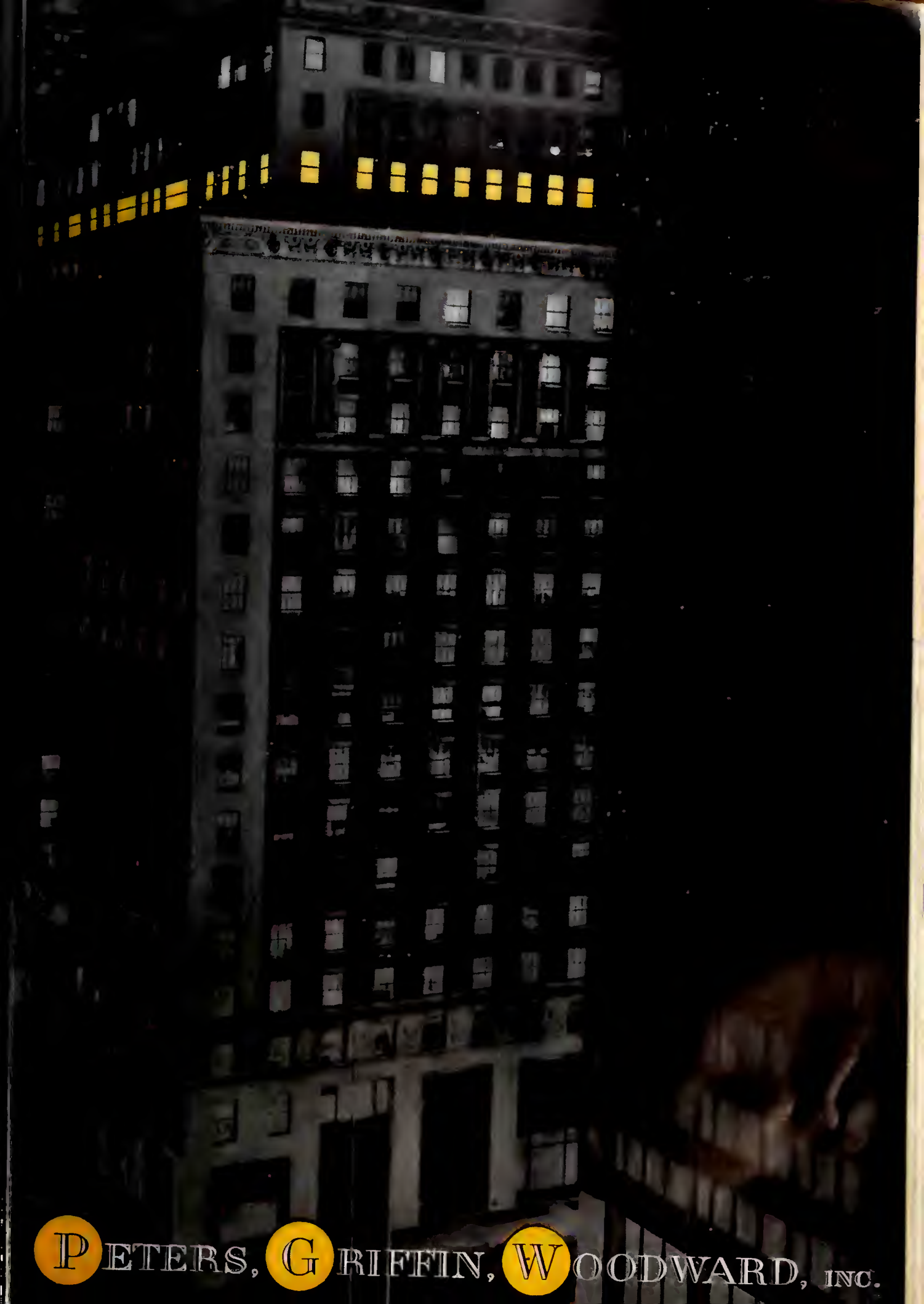
Young Television Corp.,  
National Representative

**CKLW-TV**  
GUARDIAN BLDG. DETROIT 26, MICH.



*To tell you  
more about **SPOT**  
and the Stations  
and Markets we represent*





PETERS, GRIFFIN, WOODWARD, INC.

*...and these are the fine Radio Stations  
and Markets we represent:*

**EAST, SOUTHEAST**

		FREQUENCY	WATTS
WCBM	Baltimore	680	10,000
WWJ	Detroit	950	5,000
WDRG	Hartford	1360	5,000
WHIM	Providence	1110	1,000
WLOS	Asheville, N. C.	1380	5,000
WCHS	Charleston-	580	5,000
WPLH	Huntington, W. Va.	1470	5,000
WCSC	Charleston, S. C.	1390	5,000
WIST	Charlotte	930	5,000
WIS	Columbia, S. C.	560	5,000
WSIX	Nashville	980	5,000
WPTF	Raleigh-Durham	680	50,000
WRVA	Richmond	1140	50,000
WDBJ	Roanoke	960	5,000

**MIDWEST, SOUTHWEST**

WHO	Des Moines	1040	50,000
WOC	Davenport	1420	5,000
WDZ	Decatur	1050	1,000
WDSM	Duluth—Superior	710	5,000
WDAY	Fargo	970	5,000
WIRE	Indianapolis	1430	5,000
KMBC	Kansas City	980	5,000
KFRM		550	5,000
WMBD	Peoria	1470	5,000
KFDM	Beaumont	560	5,000
KRYS	Corpus Christi	1360	1,000
WBAP	Ft. Worth—Dallas	820	50,000
WBAP		570	5,000
KTRH	Houston	740	50,000
KENS	San Antonio	680	50,000

**MOUNTAIN AND WEST**

KBOI	Boise	950	5,000
KHOW	Denver	630	5,000
KGMB		590	5,000
KHBC	Honolulu—Hilo	970	1,000
KPOP	Los Angeles	1020	5,000
XEAK	San Diego	690	50,000
KIRO	Seattle	710	50,000

*Pioneer Station Representatives Since 1932*

**P E T E R S , G R I F F I N , W O O D W A R D , I N C .**

NEW YORK  
ATLANTA

CHICAGO  
DALLAS

DETROIT  
FT. WORTH

HOLLYWOOD  
SAN FRANCISCO

BOSTON  
ST. LOUIS



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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# WORLD FAMOUS

## MOHAWK MIDGETAPE PROFESSIONAL 500

### HIGH SPEED

### POCKET TAPE RECORDER

NO ELECTRICITY REQUIRED



Used by NBC - CBS  
and numerous radio and TV  
stations, for recording  
in the field.

Records anything it hears and  
plays it right back in  
unbelievable broadcast quality.

Special built-in "VU Meter".

Weights only 3 lbs.

OPERATES ON ONLY 1 BATTERY

THE PEER OF POCKET  
TAPE RECORDERS ...  
MIDGETAPE IS  
AMERICAN MADE.

"Science Fiction" accessories  
available for confidential  
recordings.

For literature, or free demonstration  
in your office, write Dept. B.

ALL TRANSISTORIZED

*Mohawk...*

business machines corp.  
944 halsey street brooklyn 33, new york  
manufacturers

# CHICAGO? HOUSTON? DAYTON?



## 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		General Merchandise	\$ 148,789,000
Food Sales	\$ 1,761,169,000	Total Retail Sales	\$1,286,255,000
	\$ 300,486,000		

**KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE**

According to March 1960 ARB we average 79.1% share of audience from  
9 a.m. to midnight, 7 days a week.

# KNOE-TV

Channel 8  
Monroe, Louisiana

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

Photo: The Johns-Manville Products Corporation Plant located at Notchez, Mississippi,  
manufacturing insulating board and hardboard products from wood fibre

Concentrate in

# JACKSON, MISS.

*Did you know?*

**Over 233,000**

**TV Homes**

★ ★ ★

**A Billion Dollars**

**in Retail Sales**

★ ★ ★

*All in the*

**JACKSON**

**TV Market**

**Area**

**WLBT**  
CHANNEL 3  
HOLLINGBERY

**WJTV**  
CHANNEL 12  
KATZ

by John E. McMillin

## Commercial commentary

### The Hoo-haa about Margaret

A couple of weeks ago I was having breakfast in a country inn in the tiny English village of Ashprington in South Devon.

At the next table, snorting over his kipper and his *London Times*, was a tweedy, clipped-voiced, clipped-moustached Englishman who suddenly looked up and demanded fiercely, "I say, what do you Americans really think of all this hoo-haa about Princess Margaret?"

I was startled both by the word (I can't find hoo-haa even in Webster's Unabridged) and by the violence of his question.

"It's outrageous," he said, crumpling up his newspaper. £26,000 for wedding decorations. £1,000 a day for the honeymoon. The man in the street will never understand it."

This upper-class tenderness for the "man in the street," like the English tenderness for gardens and flowers, will never cease to amaze American tourists.

"Well," I said inanely, "it does seem like a lot of money."

"Hoo-haa," he said again and sputtered out of the room.

I wondered at the time whether his was a general British reaction to the nuptial plans of Margaret Rose and Anthony Armstrong-Jones. A few days later, however, when I saw London decorated for the wedding, and then sat for three and a half hours before a tv set and watched the glittering pageant unfold, I knew that I had been had.

Hoo-haa or not, this was one of the most beautiful and moving spectacles of all time, and I am sure that most Englishmen agreed with me—it was worth every penny it cost.

### A lesson for tv pros

Considered simply as a tv show, and it was many other things, of course—a fairy tale, a fashion parade, a religious rite, a military display, a true-life romance, and an expression of the mystic union between the British people and their royal family—it was superb.

As a matter of fact (and this for an American is disgracefully extravagant praise) it was the best live tv program I've ever seen, done with more taste, precision, and professional polish than anything our proud technicians at CBS, NBC and ABC have ever managed.

Both the BBC (government) and the ITV (commercial) systems televised the proceedings. But the BBC, according to all reports, stole the show. And I am glad that I could watch the BBC picture, from 10 a.m. when the coverage began, until 1:20 p.m., when Margaret and Tony waved their last greetings from the balcony at Buckingham palace, and disappeared inside for the wedding breakfast.

For the occasion the BBC had assembled every one of its mobile units in the British Isles (excepting only the Birmingham crew which was thoughtfully reserved for the almost equally important Wembley Soccer Cup Final).





# TELEVISION

## The Principal TASO Findings on

### June PROCEEDINGS presents an exclusive report of world-wide significance

IRE is proud to present, in June 1960 Special Issue of PROCEEDINGS, the findings of a team of 271 engineers who for 2½ years conducted studies of world-wide significance for the future of television. The *Television Allocations Study Organization*—formed by the TV industry in 1956 at the FCC's request—has exhaustively analyzed the engineering factors underlying allocation of frequencies for VHF and UHF television broadcasting.



As the number of television services grows, a better use of TV channels becomes increasingly important. TASO engineers first drew up specifications for measuring TV field strengths; then sifted data on field strengths of VHF and UHF. They have discovered reasons for hitherto unexplained deviations, and have also sought to establish a relation between field strength and picture quality.

How good are directional TV transmitting antennas? The results of extensive field tests are analyzed. To what extent do interfering signals and noise affect picture quality? How accurately can one predict an interfering field? These and other questions are answered.

#### List of contents:

##### BE SURE YOU READ THESE ARTICLES!

- "Television Allocations Problems" by E. W. Allen, Federal Communications Commission
- "The Television Allocations Study Organization"—a Summary of its Objectives, Organization and Accomplishments" by George R. Town, exec. dir. of TASO; Iowa State University
- "Measurement of Television Field Strengths in the VHF and UHF Bands" by H. T. Head, A. D. Ring and Associates; and Ogden L. Prestholdt, CBS-TV
- "Forecasting Television Service Fields" by Alfred H. LaGrone, University of Texas
- "Influence of Trees on Television Field Strengths at Ultra-High Frequencies" by H. T. Head
- "Tropospheric Fields and their Long-Term Variability as reported by TASO" by Philip L. Rice, National Bureau of Standards
- "Picture Quality—Procedures for Evaluating Subjective Effects of Interference" by G. L. Fredendall and W. L. Behrend, RCA Labs.
- "Measurement of the Subjective Effects of Interference in Television Reception" by Charles E. Dean, Hazeltine Research Corp.
- "Studies of Correlation between Picture Quality and Field Strength in the United States" by C. M. Braun and W. L. Hughes, Iowa State University
- "Relative Performance of Receiving Equipment as reported by TV Servicemen" by Holmes W. Taylor, Burroughs Corp.
- "VHF and UHF Television Receiving Equipment" by William O. Swinyard, Hazeltine Research Corp.
- "Findings of TASO Panel I on Television Transmitting Equipment" by H. G. Towlson of General Electric Co. and J. E. Young, RCA
- "Determining the Operational Patterns of Directional TV Antennas" by F. G. Kear, of Kear and Kennedy, and S. W. Kershner, of A. D. Ring and Assoc.
- "Sound-to-Picture Power Ratio" by Knox McIlwain, Burroughs Corp.
- "Presentation of Coverage Information" by D. C. Livingston, Sylvania Electric Products, Inc.
- "The Television System from the Allocation Engineering Point of View" by Robert M. Bowie, Sylvania Research Labs.

So important are the TASO findings that IRE has allocated 120 pages to them. If you are not already an IRE member, we suggest you send in the coupon below to reserve a copy, for the June 1960 PROCEEDINGS will surely remain the definitive work on VHF and UHF TV for many years to come.

#### THE INSTITUTE OF RADIO ENGINEERS

1 East 79th Street • New York 21, N. Y.



Enclosed is \$3.00.

Enclosed is company purchase order for the June, 1960 issue on Television.

All IRE members will receive this June issue as usual. Extra copies to members, \$1.25 each (only one to a member).

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City & State \_\_\_\_\_

Attention  
advertisers!

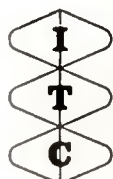
Piel's Beer is sponsoring  
**INTERPOL CALLING**,  
starring Charles Korvin as  
Inspector Paul Duval  
on New York's WPIX,  
Sunday nights at 10:30.  
Now Interpol's story,  
which the public has been  
reading about in  
Reader's Digest and other  
magazines and  
newspapers, comes to  
television . . .  
presented by  
Piel's.



Sounds  
great, Bert. Just  
like you and me,  
**INTERPOL CALLING**  
and Piel's make a  
sure-fire selling  
combination. And if I may  
make one small pun,  
both Duval and Piel's  
always keep their  
heads . . . in any  
situation.

## 'INTERPOL CALLING'

*the new television series that  
Bert, Harry, Blitz-Weinhard,  
Pfeiffer's, Labatts, Miller High Life,  
Santa Fe Winery and so many  
other kinds of advertisers are  
buying, buying, buying!*



**INDEPENDENT  
TELEVISION  
CORPORATION**

488 Madison Ave. • N. Y. 22 • Plaza 5-2100

**ITC OF CANADA, LTD.**

100 University Ave. • Toronto 1, Ont. • Empire 2-1166

© 1960 PIEL BROS., BROOKLYN, N. Y.

Twenty-five BBC cameras, seven of them inside Westminster Abbey, kept watch on the event. Many, according to gleeful reports in the London newspapers the day before the wedding, were equipped with "new Zoomar lenses."

But it was not a deluge of equipment which gave the BBC its superlative coverage. Rather, it was a new system of tv reporting which the network had developed out of its experience in handling the State Opening of Parliament in 1958.

Essentially this was a "single narrative" technique of describing the pictures picked up by many different cameras. And, as employed by Britain's ace commentator, Richard Dimbleby, it gave an exceptional degree of continuity, clarity, suspense, and dramatic unity to the entire telecast.

### Comforting thought by the Royal Cat

Dimbleby, who is built along the lines of the late Sydney Greenstreet, and speaks with such meticulous diction and extreme unctiousness that many Englishmen call him the "Royal Cat," handled most of the narration (nearly three hours) entirely by himself.

Sitting in a glass booth 60 feet above the nave of the Abbey, he spun out a masterful commentary to cover every camera switch, and he never seemed to miss a single cue.

Beginning about 11 o'clock, when the more distinguished guests began to take their places, he spotted them with a sure, professional eye—Prime Minister Macmillan, Sir Winston Churchill looking grumpy without his cigar, India's Nehru looking bald without his cap, Ghana's Nkrumah, Canada's Diefenbaker, South Africa's soured Louw.

"And at this moment," said Dimbleby, "a mile away at Buckingham Palace, "the Royal Party is just leaving." And we saw the splendidly attired Household Guards trotting down the Mall ahead of the coach with the Queen, the Queen Mother, and Prince Charles.

Meanwhile, however, back at the Abbey, the religious procession was forming and Dimbleby eased us smoothly into closeups of the Westminster and St. George, of Windsor, choir boys.

Then as the tension mounted, we switched to Clarence House where Margaret and the Duke of Edinburgh were getting into the glass coach.

Back then to the Abbey, and Anthony and his best man entering, as Dimbleby pointed out, "by a side entrance."

The Mall again, and Margaret's coach passing beneath the great white banners with their red Tudor roses and gold M-A monograms.

The Abbey, and the Westminster clergy and the Archbishop of Canterbury moving up the nave. Margaret's arrival at the west front. The wedding procession. The ceremony. The benediction. The blare of trumpets. The triumphant return. The final greetings from the balcony—Dimbleby handled it all, with the precision, grace, timing, and poetry of a great symphony conductor.

It was a magnificent, almost flawless performance.

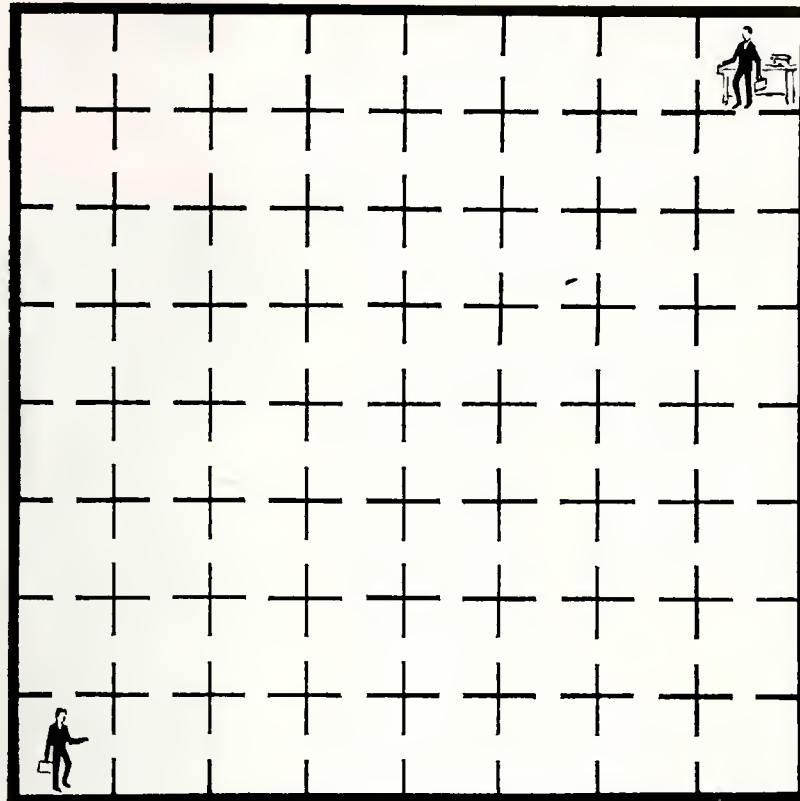
Just toward the end the BBC cameras looked down on the nearly 250,000 people who were swarming up the Mall. Ahead of them, their arms linked, marched a line of London bobbies, slowly, patiently, and skillfully easing the crowd up to the palace gates.

"It is a comforting thought," said Dimbleby smugly, "to realize that in any city in eastern Europe, this would be a riot."

I think that was a bit of hoo-haa. But then, why not?



**SAD**



**STORY**

The illustration above shows an imaginary Madison Avenue agency. Each square is an office with openings as indicated. The hour is late. Our man from H-R (in the reception room, lower left) and the agency's V.P. in charge of media (in his office, upper right), hard workers both, are the only folks present. Being a dedicated rep, the man from H-R wants to reach the V.P. to tell him the latest about WMAL-TV. Being a dedicated media man, the V.P. is equally anxious to listen. (*Sad story?*) Each sets out for the other at the same instant, walking at the same speed, slow enough to cover the ground, fast enough to get the problem over in time to catch a late train.

But there are complications. Each visits every office once and only once in the fewest possible straight lines, the V.P. heading for the reception room, the man from H-R heading for the V.P.'s office. (We have to throw in rules like this or there would be no puzzle.)

Although they catch occasional glimpses of each other, they don't meet. \* What route does each take?

*Send us the solution and we'll provide you with a copy of Dudeney's "Amusements in Mathematics," published by Dover Publications, Inc., N.Y.*

\*See why it's a sad story? They meet for tea the next day.

**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.

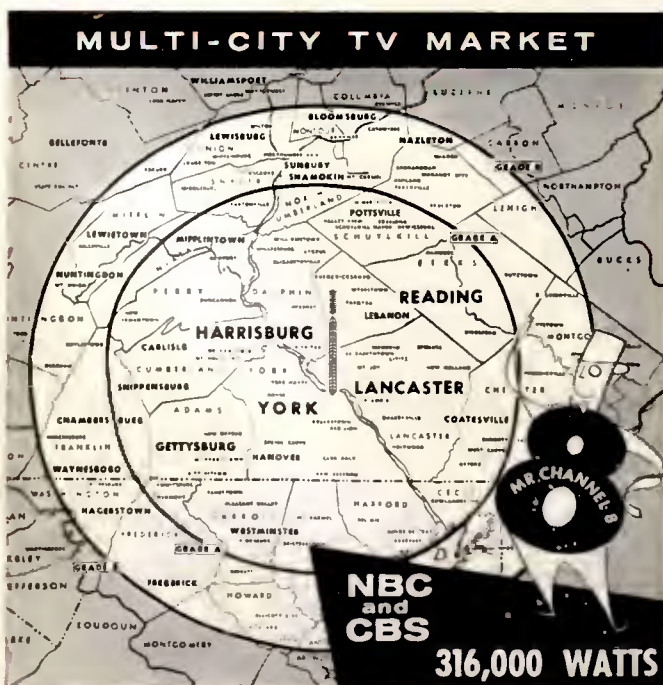
# WGAL-TV

the well-dressed market



THE BETTMANN ARCHIVE

**\$223,529,000** apparel sales



In this multi-city market—Lancaster, Harrisburg, York, and numerous other cities—buying is solidly in fashion. Two reasons: the people have money and spend it. This Channel 8 station delivers an audience greater than the combined audience of all other stations in its coverage area.

(See ARB or Nielsen surveys.)

**WGAL-TV**  
*Channel 8*  
 Lancaster, Pa.  
 NBC and CBS

STEINMAN STATION  
 Clair McCollough, Pres.

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



# SPONSOR-SCOPE

21 MAY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

About the hottest battle yet for daytime business is in the making among the tv networks, with the stakes particularly high and significant for ABC TV.

What you can expect to become manifest as this competition takes on increasing heat and fury:

- 1) **Lowering of daytime costs** by various stratagems, including buy-three-quarter-hours-a-week-and-you-get-one-free, all referred to as "new discount structures."
- 2) Extensive **rejuggling of daytime schedules** by the three networks.
- 3) **New elaborate presentations**, with both CBS TV and NBC TV stressing the point that their audience offers the "better kind of housewife," with ABC TV the inferred target of comparison.
- 4) **Broader adoption of the scatter plan**, which will permit smaller advertisers to spread the commercial minutes coming to them as flexibly as possible.

The revised daytime program schedule which ABC is putting into effect beginning October is obviously geared more to housewife appeal, what with two soap operas and a strip dealing with group psychoanalysis.

A basic motivation for ABC's expanded daytime programing and strengthening, as its competitors see it: ABC must have a potent daytime formula and ample daytime revenue to stand a chance of weaning away the other networks' affiliates.

(See Newsmaker of the Week, page 8, and News Wrap-Up, page 64, for more details.)

This week's flurry of spot radio buying was out of Chicago, mostly in the way of summer campaigns.

The Chicago action included Schlitz (JWT); Tea Council (Burnett); H-A Hair Arranger (R. Jack Scott). Schlitz seems to have waited too long in asking for availabilities. It's having difficulty getting into certain markets because the stations are saturated with competitive beers.

Radio buys out of Minneapolis: Scotch-Brite (Campbell-Mithun); Nutrena Mills feed (Forney). (Nutrena is also placing a tv schedule for its dogfood.)

A buy that can't help but garner plenty of trade comment: 20th Century-Fox's using ABC TV's presidential convention and election coverage to promote Marilyn Monroe in *Let's Make Love* and John O'Hara's *On the Terrace*.

Share of the events held by 20th Century is a twelfth. Price: \$250,000.

NBC TV so far has lined up with one-sixth takers of the same coverage at \$600,000 apiece: Brown & Williamson (Bates); Lipton Tea (SSCB); Goodrich Tire (BBDO).

It'll make the first time that package goods advertisers have been tied in with these quadannual sweepstakes.

Now that the bulk of network tv nighttime buying is out of the way, you can measure the status of agencies as recruiters of programing by this circumstance:

Only three of the new shows—Andy Griffiths, Peter Loves Mary and *The Law and Mr. Jones*—were negotiated for by an agency. (To sharpen the point, only the first two are licensed directly to the advertiser.)

Last season at least nine shows were brought in by agencies.

About the only substantial buying activity of spot tv on a national scale the past week came out of **Timex** (H. B. Doner) and **Welch's Grape Juice** (Manoff).

Timex is blowing it all in June toward the graduation trade.

A bit of tv action broke at DFS in behalf of **General Mills'** new **Twinkle cereal**.

**DuPont (BBDO)** and **National Carbon (Esty)** keep upping the network tv kitty each successive season in their contest to outshare the other in the anti-freeze market.

Both have done their buying for the September-December span and it looks as though each one's expenditures will go over the \$2 million-mark.

**DuPont**, which is introducing a new anti-freeze-Telar, will have at least 48 commercial minutes on six network spot carriers, plus three minutes each on the **DuPont Show of the Month**, while **National Carbon's Prestone** will have 61 commercial minutes on spot carriers, six **NCCA football warmups**, a week of **Lawrence Welk** and a **World Series special**.

Where spot will benefit: just radio and in lots of markets.

The impression's got around on Madison Avenue that **Colgate's H. E. Little** is taking a more drastic hand than ever in determining company policy toward network tv.

In sum, the move amounts to this: **Little's own men**, like marketing v.p. **John L. Bricker** and tv/radio director **G. T. Laboda**, will be held responsible for all network program and time negotiations—virtually eliminating the Colgate agencies from this chore, and it's got seven of them.

That means **packagers and networks** will deal directly with **Bricker and Laboda**.

Note after Colgate has completed its new season's buy how much it's stepped away from network carriers and concentrated on alternate half-hours.

**Burnett** appears hotly bent on drumming up a lot of new business this year, with the result that several of the top rung agencies are looking worriedly over their shoulders.

Reports on Madison Avenue have it that **Burnett** at the moment is pitching for at least six accounts, two of them being **Schlitz** and **Simonize**.

Trade interpretation of the hard thrust: **Burnett** needs the new business to balance off the expanded overhead.

Likely clues: (1) spotting air media buying weight in the New York office; (2) reassigning **Bill McIlwain**, tv department head, to New York; (3) frequent visits to New York of executive v.p. **William T. Young**.

A sign that the nighttime tv network buying season is moving away from the peak: both **NBC TV** and **CBS TV** are offering some of the new spot carrier programs at \$23-24,000 per commercial minute for accounts with maximum discounts.

What this development obviously portends: tougher competitive sledding for selective spot from among advertisers who buy long market lists.

**McCann-Erickson** finds itself for the second time within three weeks in the middle on some off-the-elbow dealing in air media by a client.

Latest case: **Avis Rent-a-Car System**, which does \$25-\$30 million a year in sales, has a young fellow on the road asking tv stations to trade time for rentals. His target: the 10 top markets, excluding **Detroit**, where **Avis** is already paying for time.

Other **McCann** embarrassment: **Lehn & Fink** travelling a commission agent to make off-ratecard deals with radio stations. (Reps say he's been doing rather well.)

Competitive note re **Avis**: **Hertz** is spending about \$1.5 million in tv spot, assured thereby of the top-rank stations and the choice time.



By the time the 1961-62 season rolls around you're going to find that tv's become the beneficiary of no small revolution in Detroit: General Motor's embracing tv as its No. 1 sales and promotional arm.

This radical switch in attitude will effect spot as well as network tv.

Basically what will have happened: former P&G programing executive Gail Smith proving eminently successful in orienting GM networkwise to the cost efficiency complex and the techniques of tv use as practiced by the package goods giants.

As it looks now, the theme of tv as a prime medium and the spread concept will be applied to all GM lines excepting Cadillac.

Contrast this GM tv prospect with the following ratio that prevailed for 1959:

TOTAL AD BUDGET	NETWORK TV	SPOT TV	ALL TV	% TO TV
\$104,500,000	\$35,500,000	\$1,300,000	\$36,800,000	35%

Incidentally, for that same year the Ford Co.'s tv ratio was 50% and Chrysler's, 34%.

NBC TV this week was making a hard bid to wean away the Armour (FCB) daytime business from ABC TV.

Involved was four quarter hours a week, worth about \$3 million a year to NBC.

Peter Paul (DFS) has thrown its entire tv lot—\$2 million—for the 1960-61 season with ABC TV, whereas this season it played CBS TV.

The ABC package includes participations in Cheyenne and a daytime kid action strip.

As usually happens with wisecracks, that one about there being nothing special about specials because there're so many of them hasn't much validity.

The refuting fact: the average for all 11 time-preempting specials this March and April in both rating and homes delivered was higher than for the 12 specials aired during the like months of 1959.

The Nielsen averages this year were 22.7 rating and 9,874,000 homes as against a 20.7 average rating and 8,650,000 average homes for March-April 1959.

Incidentally, in the 1959 two-month period only one special did 25 or better, while this time there were four in that bracket.

Lever seems to have got squared around this week to what it will actually need in the way of tv network nighttime for the 1960-61 season.

After two weeks of backing and filling, it picked up the second half of the *Price Is Right* and retained its Saturday 9-9:30 spot by buying half of *Checkmates*.

Previously Lever had tied up alternates of *Jack Benny*, *Bringing Up Buddy* and *Can-did Camera*.

To give you an idea of how the tv networks have rescrumbled their nighttime schedules for the fall: there are only two spots where the same three shows are facing one another, and they are Sunday 9 o'clock and Wednesday 9:30.

Another interesting sidelight re this reshuffling of the competitive program deck: only westerns facing the other: *Rifleman vs. Laramie* and *Bat Masterson vs. Zane Grey*.

American Home Products' stake in tv, which includes Whitehall, keeps bur-geoning season by season.

For the next cycle American Home so far is aligned with eight nighttime network shows, adding up to a total of 14 minutes per week. It's also supporting five daytime quarter-hours a week on CBS TV and ABC TV.

## SPONSOR-SCOPE *continued*

With nighttime commitments pretty well positioned, the tv networks this week began to move in on daytime business prospects whose discount status make them encouraging prey.

During the week the cold remedy contingent also began to show signs of shopping for their fall-winter needs.

A curious tendency among these advertisers: play a cat-and-mouse game, waiting to see first what and how much their competitors are buying.

Don't be surprised to see the remedies disregard the product-conflict taboo and accounts like Mentholatum and Vick doubling up on the same show next fall.

P&G this week cancelled seven quarter-hours in three of CBS TV's high-rating daytime soap operas, but made up in part for it by buying an alternate half-hour of Route 66. The network's loss in the transaction: about \$250,000 on the year.

P&G's nighttime load for the fall is now nine shows, adding up to three and a half hours of broadcast time weekly, which is a record for the company.

Implications: (1) P&G is continuing to evaluate daytime tv vs. nighttime tv; (2) the products being added by P&G lean more and more toward all-family appeal.

Network advertisers who use film shows can expect to pay more for repeats come the 1960-61 season because, say the producers, of the writers' strike.

Also happening is this: a change in the playing mix, with the producers counting on a bigger ratio of originals in a series and less reruns.

In the long run it means more cost for the year-round advertiser.

Something that's beginning to disturb reps deeply: the mounting trend among spot tv advertisers to ignore the two-week cancellation clause and do their buying in specified four or five-week flights.

Why reps would prefer it the other way: there's always a chance of a campaign being extended beyond the original intent if the advertiser knows he can resort to the two-week out.

The tendency to contract for specific weeks, as one major rep sees it, is strictly psychological: such an advertiser likes to keep his obligations neatly tucked in, which probably gives him a feeling of being flexible and liquid.

The popularity trend away from westerns and toward situation comedies becomes statistically obvious, if you are to accept ARB's March audience composition breakdown as a barometer.

Here's how the network shows compared by type on the report:

CATEGORY	NO.	CHILDREN	TEENS	MEN	WOMEN	VIEWERS PER SET
Westerns	25	.52	.23	.82	.85	2.42
Situation Comedies	13	.80	.25	.56	.87	2.48
Mystery-Crime	18	.26	.22	.77	.91	2.16
General Drama	9	.28	.17	.71	.97	2.13
Variety	20	.41	.18	.72	.99	2.30
Quiz-Aud. Partic.	10	.25	.15	.73	1.00	2.13
Adventure	6	.45	.25	.77	.83	2.30
Documentary-News	4	.25	.10	.75	.82	1.92
Interview	2	.12	.10	.67	1.02	1.91
Sports	2	.10	.07	1.00	.49	1.66
Avg. All Shows	109	.44	.21	.73	.91	2.29

For other news coverage in this issue, see Newsmaker of the Week, page 8; Spot Buys, page 50; 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.



# SEE FOR YOURSELF WHY ONE STATION DOES AROUND 80% OF THE LOCAL BUSINESS IN DES MOINES

Central  
Surveys Study  
(Feb. 1960)  
Ask Katz  
for the  
facts

## Most Watched Station . . . KRNT-TV!

Most Believable Personalities . . . KRNT-TV!

Most Believable Station . . . KRNT-TV!

Most People Would Prefer KRNT-TV Personalities As Neighbors!

Most People Vote KRNT-TV

The Station Doing the Most to Promote Worthwhile  
Public Service Projects!

Nielsen  
(Feb. 1960)  
Ask Katz

## Wonderful Ratings on KRNT-TV!

The Points Where Your Distribution is Concentrated

ARB  
(Mar. 1960)  
Ask Katz

## Wonderful Ratings on KRNT-TV!

The Points Where the Points Count the Most for You.

Ask Katz  
about  
Central Iowa  
Advertisers

**See for yourself** the list of local accounts whose strategy is to use this station almost exclusively. It reads like who's who in many classifications—Foods and Financial Institutions, to name a couple.

**See for yourself** the new, tried and proved power concept of these companies of concentrating on one station. See for yourself how they use this station to get distribution and produce sales. The bold concept used by these companies discards the old strategy of a little here, a little there, a little some place else. Old strategy oftentimes results in a dissipation of efforts.

**See for yourself** why KRNT-TV regularly carries around 80% of the local business. See for yourself that this station is a big enough sales tool to win your sales battle if it's used in a big enough way.

**KRNT-TV**  
**DES MOINES**  
A COWLES STATION

## **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**

**I**N 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 first 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 editorially (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 standards; 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 sp



# TEN YEARS IN THE LIFE OF SPONSOR

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

## EDITORS ARE AGENCY-EDUCATED

ie in the advertising magazine field, SPONSOR is edited men who have held executive posts at top advertising agencies. John McMillin, executive editor, and Ben Bodec, s editor (our two key editors), spent a total of 26 years ompton, J. Walter Thompson, Kenyon & Eckhardt, and r large agencies. These men are exceptional analysts writers. But more than that, they bring their readers advertising understanding and know-how far beyond tive and mechanical skills. SPONSOR's strength always been in its product. Some 20 editors, the top nine of m average nearly seven years each at SPONSOR, are he job.

## SPECIALIZE IN BEING USEFUL

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

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

## INFLUENCE THE INFLUENTIAL 7,500

NSOR's target, editorial and circulation, is some 7,500 ncency and advertiser executives whom we consider worth hing because they participate to some degree in air- gling 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.

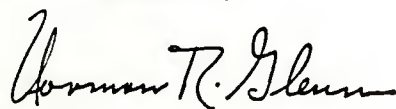
## OLD RATES IN 1960 FOR OLD ADVERTISERS

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

# BIG CHIEF SPEAKS:



*On the shores of  
broad Atlantic,  
By the waters of  
East River, came  
JACK HARRIS  
Mighty hunter,  
Armed with mighty  
facts and figures,  
Close on the trail  
of much spot wampum.  
I say, "Put aside  
your warpaint,  
No big need for  
many pow-wow,  
Smoke-um peace pipe,  
no need scrAMBLE,  
Catchum all you  
want in 14th."*

## THE CHIEF IS WISE!

If you know what he means  
by the 14th write to:

**BIG CHIEF, c/o SPONSOR**  
40 E. 49th St., N.Y. 17, by 31 May  
Win a prize you'll love for  
summer entertaining.

## Reps at work

**Monte Lang**, radio account executive, Daren F. McGavren, New York, believes that it is extremely important for a rep, when he is recommending schedules for a buy, to take into account the nature of the product and the marketing strategy of the campaign. "A rep must do much more than sell availabilities to a buyer. He must think in specifics, that is, what a station can do for a certain brand. He must think in terms of the product involved, and suggest the particular air salesman or programs that would have the optimum results." Lang finds media people most cooperative and more than willing to go over the purposes and objectives of a given campaign to enable the rep to make meaningful suggestions. He adds, "We at McGavren encourage our stations to work closely with brokers and wholesalers. Our stations inform them in advance concerning schedules to be run, so that the brokers and distributors can see to it that advertisers get the most mileage out of their schedules via merchandising techniques. Furthermore, a rep shouldn't lose sight of an account once it is running



**Robert Brokaw**, Robert Eastman & Co., New York, notes that while many advertisers talk about the weather, few buy it. "Weather is probably the most talked about topic in the country, even in an election year. Newspapers consider weather important enough to ration daily front-page space. Consider the value to an advertiser of placing his ad next to such reports were the space available. But radio stations do sell their weather shows and adjacencies. RAB, in conjunction with Fact Finder Associates, an independent research organization, recently pointed out that radio is the primary source of weather information all four time zones. More than that, in each time zone radio proved to be a more popular weather reporter than all other media combined." Bob feels that reps can attract more advertising to radio with these weather shows. "Weather segments offer a solution to the advertiser who wants to sell goods and provide a public service. By buying a weather show an advertiser benefits from program content of top interest, with flexibility at a low unit rate





# COLUMBUS NEWS WATCH

NOW, NUMBER ONE IN 24 HOUR NEWS COVERAGE, TOO!

... where the largest news department in Ohio radio devotes itself exclusively to gathering, writing, editing and reporting local news as it happens — 24 hours a day. From the vantage point of WCOL's modern news room, News Director Allen Jeffries and his staff of news specialists bring the impact and drama of eye witness accounts right into Columbus homes. WCOL has 10 men working exclusively on news. Of the 10 one is the editor, four do reporting and news writing and five do the newscasting. All are dedicated to the sole task of keeping the citizens of Columbus informed through WCOL's 'round-the-clock news vigil. They report the news where it breaks, when it breaks with two hours of news every day, five minutes every hour at five minutes 'til the hour and special bulletins every 15 minutes.

And Columbus, Ohio, not only listens to WCOL News — it takes an active part in making and reporting the news... witness the 15,000 responses from WCOL "News Tipsters" last year. Proof of WCOL "ear-pulling" power. It's the news face of THE NEW WCOL.

... THE NEW WCOL

THE NEW

# WCOL

1230 A.M.  
92.3 F.M.

24-hours-a-day  
broadcasting

THE CAPITAL STATION  
COLUMBUS 15, OHIO



Allen Jeffries  
News Director



Larry Shoberg  
Special Assignment



Lorraine Tussey  
County Courthouse



Gilbert Shepard  
General Assignment



Paul Schlemmer  
City Hall and Sports



Walter Furniss  
Newscaster



Sid Thompson  
Newscaster



Jay Berliner  
Newscaster



Bob Porter  
Newscaster



Lynn Parks  
Newscaster



Pictured at a regular WCOL news department staff meeting are, standing left to right, Walter Furniss, newscaster; Larry Shoberg, special assignment reporter; Gilbert Shepard, general assignment reporter; Lynn Parks, newscaster and editor; left to right seated, Jay Berliner, newscaster and editor; Bob Porter, newscaster and editor; Allen Jeffries, news director and newscaster; Paul Schlemmer, city hall and police reporter; and Sid Thompson, newscaster and editor.

represented nationally by:

robert e. eastman & co., inc.



Stations WING, Dayton; WEZE, Boston; WKLD, Louisville; and WIZE, Springfield, Ohio, are also AIR TRAILS stations.



in **SAN ANTONIO!**

Channel  
**K 12**  
**ONONO** tv

ABC Television in San Antonio...  
the Greatest Unduplicated Live  
Coverage in South Texas!

Represented by  
**THE KATZ AGENCY**

## 49th and Madison

### Mistake noted

There appeared in your 30 April 1960, issue of SPONSOR magazine on page 40 an article entitled "The Fabulous Spot Tv Story of Pick-a-Pop," with a sub-title "Indianapolis Company introduced new style Popsicle in 1959, buying only high-rated afternoon cartoon shows."

The confection Pick-a-Pop is not a new style Popsicle, which is a registered trademark of my client, Joe Lowe Corp., 601 West 26th Street, New York 1, New York. The Joe Lowe Corp. has had this trademark Popsicle registered in the United States Patent Office since 1925, and has spent millions of dollars in advertising and popularizing said mark over the past 35 years. Obviously, it will not permit any one to jeopardize its valuable trademark rights.

Notice was given to Franwill, Inc. of infringement of my client's trademark rights, and it has now advised me that the use of trademark Popsicle in this article was done by your writers without its suggestion, knowledge or approval.

Richard J. Cowling  
*Tenaflly, New Jersey*

• SPONSOR regrets the incorrect use of the word Popsicle, and will refrain from such usage in any future references to same.

### With you all the way

Hooray for you and SPONSOR for your NAB marketplace bit! ("Sponsor Speaks," 23 April.)

The convention vitality shouldn't be sapped on the elevators.

Although you refer to the former alignment as "... honky-tonk..." we feel the need of a little more circus-like atmosphere. Strange that some of the world's sharpest traders make it so hard for the customer to reach them—and enjoy it all!

Registration at one—or none—hotel would help.

Generally the NAB guys have done good work—however, we heartily

endorse the "marketplace."

Frank Tirico  
v.p.  
KXEL  
Waterloo, Iowa

### Hand and brain still necessary!

Your readers should know there is an alternative to the automation-made photo storyboard, with its inherent limitations, described in "A 12,000 Tv Commercials Library" (26 March) recently brought to my attention.

According to your description, the camera takes a picture automatically every four seconds. What about the large percentage of commercial where important scene changes occur in less than four seconds, and must therefore be missed by the camera? And even in scenes longer than four seconds, how can we be sure the automatic camera will not take two shot of one scene and none of the next?

We eliminate these problems by making photo storyboards, not by automation, but by hand and brain. The monitor shoots every change of scene and every change of super, no matter how insignificant it may seem at the moment. From this large number of photos, our creative director selects the 15 to 30 key photos he thinks best convey the true sense of the commercial.

Judging by the complimentary remarks of our clients, here is one case where the machine cannot replace the creative process.

Allan Black  
gen. mgr.  
Storyboard Report  
N.Y.C.

Coming Mid-July  
**AIR MEDIA BASICS**  
14th annual edition



**"I WISH WAST  
HAD TWICE AS MANY  
WARNER BROS. FEATURES!"**

so says William Riple, General Manager of the popular Albany, New York, station. He's so delighted with the audience and sponsor reaction, he wishes he could buy another 750. For these Warner Bros. features make up the bulk of **WAST's** successful movie programs. "Starlight Showcase," for example, steadily reaches more homes than Jack Paar in Albany, according to latest Nielsen figures. You can't have too many feature films, when they produce this kind of result.



**U.A.U.**

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK 247 Park Avenue, Murray Hill 7-7800

CHICAGO 75 E. Wacker Dr., Dearborn 2-2030

DALLAS 1511 Bryan St., Riverside 7-8553

LOS ANGELES 400 S. Beverly Drive, Crestview 6-5886



# WHAT MAKES



## STORER BROADCASTING

*33 years of community service*



# A PIONEER

# PIONEER?



THE BEGINNING by J. Minton from the Bettmann Archives.

A pioneer pioneers to get out of a rut. To explore. To open frontiers. To bring about new concepts. It's not the easiest calling. Everything must be learned the hard way. The risks are large and incessant.

There were few broadcasting guideposts when we started out 33 years ago. What have we learned from it all? This:

You first must make yourself a responsible citizen and a good neighbor to the community as a whole. Only in this way can you build loyal, responsive audiences — the real success of any station. In short, it's good business to operate in the public interest.

### *Radio*

- PHILADELPHIA—WIBG
- LOS ANGELES—KPOP
- DETROIT—WJBK
- TOLEDO—WSPD (NBC)
- CLEVELAND—WJW (NBC)
- MIAMI—WGBS (CBS)
- WHEELING—WWVA (CBS)

### *Television*

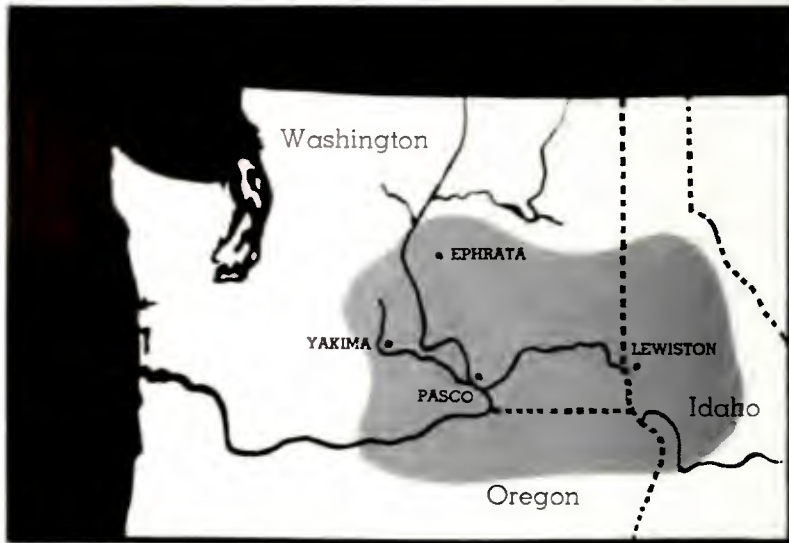
- DETROIT—WJBK-TV (CBS)
- CLEVELAND—WJW-TV (CBS)
- MILWAUKEE—WITI-TV (CBS)
- ATLANTA—WAGA-TV (CBS)
- TOLEDO—WSPD-TV (ABC-NBC)

# COMPANY

## NATIONAL SALES OFFICES:

625 Madison Ave., N.Y. 22 • PLaza 1-3940  
230 N. Michigan Ave., Chicago 1 • FRanklin 2-6498

# ADAM YOUNG MEN GO WEST, and DISCOVER THE COLUMBIA RIVER EMPIRE!



*Effective April 1, 1960  
Young Television Corp.  
became  
exclusive representative  
for . . .*

# CASCADE TELEVISION



**KIMA-TV**

*Yakima, Washington*

**KBAS-TV**

*Ephrata, Washington*

**KEPR-TV**

*Pasco, Washington*

**KLEW-TV**

*Lewiston, Idaho*

4 effective stations... 1 convenient buy...  
serving the exploding **Columbia River Empire**



## YOUNG TELEVISION CORP.

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

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

**ST. LOUIS**  
915 Olive St.  
St. Louis, Mo.  
MAin 1-5020

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

**SAN FRANCISCO**  
155 Montgomery St.  
Room 1410  
San Francisco 6, Calif.  
YUkon 6-5366

**DETROIT**  
2940 Book Bldg.  
Detroit 25, Mich.  
WOODward 3-6919

**ATLANTA**  
1182 W. Peachtree  
Atlanta, Ga.  
TRInity 3-2564

**NEW ORLEANS**  
1205 Saint Charles Ave.  
New Orleans 13, La.  
TUlane 5611





# TASK FORCE:

Here are the  
6 members of  
the SPONSOR



RALF BRENT



E. L. DECKINGER



WALLACE JORGENSON

*Chairmaned by Ralf Brent v.p., Metropolitan Broadcasting Corp., the SPONSOR Standard Spot Practices Committee was a compact task force with members drawn from radio and tv stations, agency and station representative fields. Serving with Brent were E. L. Deckinger, v.p.,*

the Advertising Agency Financial Management Group, an organization representing 65 leading agencies including Mc-E, JWT, BBDO, Bates, Esty, Y&R, Compton, B&B, and other top spot shops. Members of the Financial Management Group spoke at the meeting.

In explaining the new form, Brent said, "Radio and tv spot is a billion dollar industry. But it is limping along—hands tied behind its back—because of costly paper work and lack of standardization. Our committee's new billing form is the first of a series of practical steps designed to make spot easier to buy and sell—and therefore more attractive to agencies and advertisers."

The SPONSOR Committee asked the cooperation of top representative firms in informing their station clients of the new form and securing its adoption at the earliest possible moment. Kits containing the proposed form, instructions for its use and

background material on the SPONSOR Spot Practices Committee were supplied to all station reps attending the Roosevelt meeting.

The SPONSOR Committee, which has been operating since December 1959, is an outgrowth of SPONSOR's 14-year crusade to "eliminate the paper work jungle in radio and tv spot buying."

Countless SPONSOR articles and "This we fight for" reminders have urged industry action on the spot paper work problem. By last fall, however, the combination of increased spot billings, and an alarming number of complaints from agencies over the difficulties in handling spot business spurred SPONSOR editors to more direct efforts.

When veteran broadcaster Brent volunteered to serve as chairman, a small, close-knit "task force" committee was appointed, with members from radio and tv stations, representatives, and agency media and

financial departments. (see above)

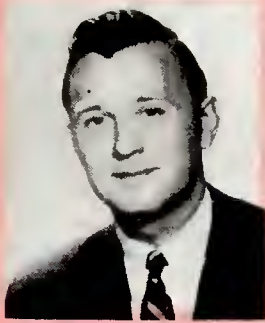
At its first session, held at the Park Lane Hotel in early December, the Committee decided that, though radio/tv spot practices have many complexities, only one major project should be attempted at a time. Billing between station and agency was selected as the most confusing and costly problem of all, with many instances reported of station payment held up for three- to four-month periods, due to administrative errors.

Also introduced at the first committee meeting was a letter which had recently been sent to all radio/ tv stations by the Advertising Agency Financial Management Group. This letter, drawn up by the accounting departments of the 65 member agencies, said, "Frequently we cannot pay a station's invoice because we cannot figure out what we are being billed for," and suggested the kind of information that should be listed on any billing form.





MARTIN NIERMAN



ROBERT TETER



RALPH NEUMAN

*Grey Advertising; Wallace Jorgenson, asst. mgng. dir., WBTV Charlotte, N. C.; Martin Nierman, exec. v.p., The Edward Petry Co.; Robert Teter, v.p., Peters, Griffin & Woodward; Ralph Neuman, v.p. treas., Benton & Bowles. SPONSOR editors attended all meetings.*

# Spot Practices Committee who drew up the new simplified form for radio/tv spot billing

As a first step, the SPONSOR Committee decided to make a quick spot check of billing and affidavit forms in current use by radio and tv stations. Nierman and Teter were detailed to collect samples of these forms from stations represented by Petry, PGW and other rep firms.

Meanwhile, Brent contacted the Agency Financial Management Group, and informed them of the Committee's activities and of its objective of producing a standard simplified billing form for all radio/tv stations. The agency group expressed delight with the project and promised complete cooperation. Bruce Suthergren of Monroe Dreher was designated to work as liaison with the SPONSOR Committee.

In subsequent meetings it was quickly apparent, from looking over the forms submitted by Nierman and Teter, that there is a startling lack of uniformity in the billing and affidavit statements of spot stations.

All sizes, shapes, and colors of forms were received, and almost as many variations in the type of information presented as there were forms themselves.

A further complication was the fact that while a large majority of stations submit *manually* prepared bills, a rising number of stations are switching to *machine* billing, with IBM, Remington Rand, or National Cash Register equipment, and there are substantial variations in machine billing procedures.

As a start toward standardized forms for both manual and machine billings, Nierman volunteered to draw up sample bills of both types, using the specifications listed by the Agency Financial Management Group as a guide, and with the expert assistance of Mrs. Miriam Barrow of the Edward Petry accounting department.

Preliminary rough drafts of both manual and machine billing forms were submitted to the committee for

review on 14 January. Suggestions for minor revisions were made by Teter, Brent, Deckinger, and Jorgenson to fit station, agency and representative requirements, and the forms were returned to Nierman and Mrs. Barrow.

Once the revised forms were available, the committee turned its attention to contacting key agencies and the Agency Financial Management Group for comments and approval.

Discussions at Bates, JWT and other top agencies indicated enthusiastic media department support for the new forms. In mid-April the Agency Financial Management Group met and gave its unanimous endorsement to the forms as presented and explained by Brent.

Since then, however, it has been found necessary to withhold the machine billing form submitted by the committee, pending further discussions with IBM, Remington Rand, and National Cash Register.

The manual billing form (shown below) is, however, acceptable and immediately practical. In discussing this Brent said, "While it is true that no one form can hope to be 100% perfect for all situations and all stations, the committee feels that the adoption of a single standardized form for the industry is vital to radio and tv spot. Remember—we're competing with networks and magazines—which give one bill, one contract."

Brent urged all representatives attending the Roosevelt meeting to study the form carefully and to refer to their accounting departments with an eye to early use. He asked each to write his station clients endorsing and explaining the form.

Similar hopes were expressed by top ranking agency media and financial executives at the meeting. Kevin Sweeney, president of RAB, though

unable to attend in person, sent word to Brent that RAB would include the form and instructions on its use at its forthcoming Regional Management Conferences. Representatives of SRA, TvB, ANA, and 4A's also expressed endorsement of the project.

Commenting on the work of the Standard Spot Practices Committee, Norman R. Glenn, SPONSOR publisher, said, "I want to emphasize that this committee is an entirely voluntary group. It is not intended to duplicate the many worthwhile activities now being undertaken by other organizations, but rather to provide a compact, fast-moving task force which could operate swiftly and efficiently on a specific objective.

"We at SPONSOR believe that there are certain types of problems which can best be handled in this way—and we feel it is part of our responsi-

bility to the industry to try to act as a catalyst for this kind of activity.

"We look forward to many more worthwhile projects by the Standard Spot Practices Committee, and it will always have SPONSOR's enthusiastic support."

Committee members disclosed that the next two projects on the calendar will be 1) working out of the machine billing form, 2) standardization procedures for numbering, shipping, handling, and return of tv film and radio transcription commercials.

A start on this second project has already been made with a report by committee member Jorgenson.

Other subjects under consideration by the committee include standardized order forms, standard practices on make-goods, standard spot terminology, etc.

**NEW MANUAL** billing form, proposed by SPONSOR Standard Spot Practices Committee, incorporates all information requested by agency accountants and media men; is unanimously approved by the Advertising Agency Financial Management Group, representing 65 top agencies

**(A-manual billing)**

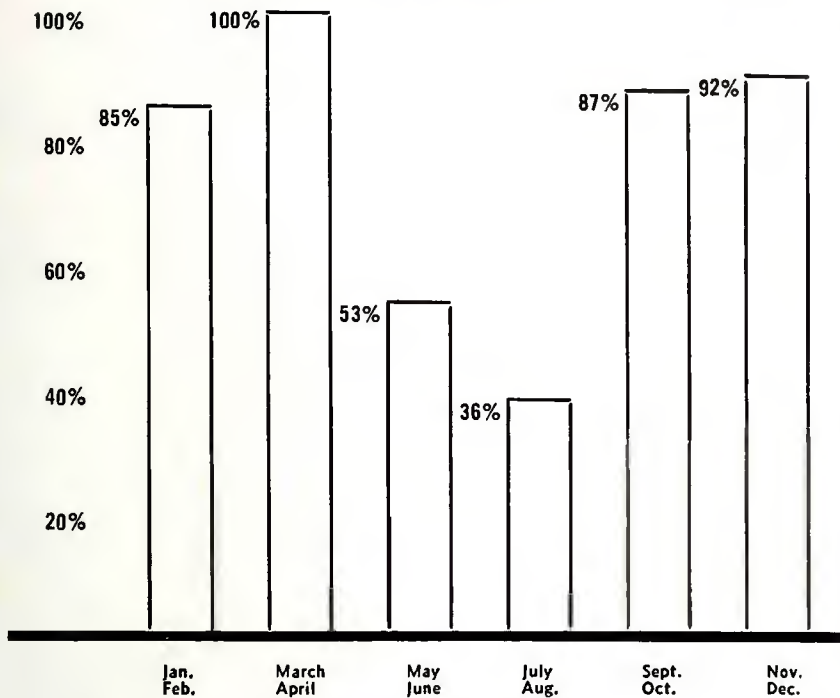
STATION NAME OR CALL LETTERS (Indicating whether Radio or Tv)  ADDRESS ----- <div style="display: flex; justify-content: space-between; width: 80%; margin: 0 auto;"> <span style="border-top: 1px dashed black; width: 40%;"></span> <span style="border-top: 1px dashed black; width: 40%;"></span> </div>		DATE	INV NO	PAGE																													
Agency Office Placing _____ Month Ending _____ Advertiser _____ Product _____ Terms: Payment: Discrepancies Term: Payable when rendered in _____ Discount Period: _____ Checks drawn to: (STATION) _____ Meter Discrepancies to: _____																																	
LENGTH/DESCRIPTION OF ANNO. OR PRGM.	CLASS	TIME OF BROADCAST	DATE OF BROADCAST																												NO.	GROSS RATE	GROSS EXTENSION
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28			
			OTHER CHARGES																														
WE WARRANT THAT THE ABOVE BROADCASTS WERE MADE ACCORDING TO THE OFFICIAL STATION LOG						GROSS TOTAL																											
						Less agency commission																											
						NET TOTAL																											

M MISSED TO TECH TROUBLE P PREEMPTED MC MAKE GOOD

Signature \_\_\_\_\_



## HOW SPOT FLUCTUATED IN 1959



Source: BBDO. Percentage bars cover billings for each bi-monthly period.

## Will discounts aid summer spot tv?

- ▶ **Tv station response to BBDO inquiry indicates no big rush to offer advertisers new rate cards this summer**
- ▶ **Consensus: 52-week rates now adjusted to warm weather dip; summer cuts would just up winter rates**

**T**v stations across the country are, for the most part, holding the line against any paring of rates for summertime.

This week, BBDO had received about 250 replies to its recent query to 500 tv station managers on the subject of summer rates. From these early returns, one thing is apparent: Not many tv stations are planning to put into effect summer discount plans for this year, anyway.

The BBDO inquiry was mailed out

on 22 April, was predicated on the fact that several individual stations had announced an intention to adopt summer rate cards as a step towards (1) helping offset the summer slump in tv billings, (2) helping advertisers maintain their schedules at reasonable efficiency, (3) offering substantial inducement to longer tv commitments, (4) tending to relieve the mass buying problems in early fall and the resultant confusion.

Ed Fleri, BBDO media supervisor

of spot broadcast, asked station managers whether they, too, plan to adopt a summer rate card, along with their opinions on the matter.

"The response is positive inasmuch as they're all being wonderfully cooperative," Fleri told SPONSOR. "Since it was only an inquiry, we couldn't have hoped for more. Stations, in replying, have gone into much explanatory detail on their own operative and market problems. Actually there are a good many markets in which a station already has set up a summer plan." (Intimation was that it would be possible to base a summer campaign on these stations.)

But for the record, most of those stations that haven't already introduced plans for this year have no intention of doing so now.

Since opinions were asked for as

## THREE APPROACHES TO THE SUMMER RATE PROBLEM

### WBC

*Westinghouse Broadcasting tv stations offer Optional Equation Plan. Any client may buy at 35% discount for 13 summer weeks. But if he does, he forfeits right to 52-week 20% Consecutive Week Plan.*

### WRCA

*This N.Y.C. station offers a 52-week advertiser using firm 14/50 plan a dividend in time equal to 13-week summer outlay; dividend time can be used any time in year. Called "Double Discount Plan," or "DD-52."*

### WTOP

*Washington, D. C. outlet's new rate card splits year into two seasons: Season No. 1, 13 summer weeks; season No. 2, 39 other weeks. Each has own rate structure based on times, spot types, length of contract.*

well as intentions, here are some views from the timesellers:

- "If we are to cut rates to allow for summer dips in tv viewing, then it would follow that we should raise rates to adjust to winter audience peaks. So where would we be then?"

- "Cutting prices is opportunistic. It does not inspire confidence or create good will. Indeed, it produces a negative reaction from the customer. Advertisers themselves are aware of this through their long experience in product marketing. In a business as young as television, it is the job of those in the tv industry to create stability. Rate-cutting creates instability."

- "All that a summertime rate-slicing would accomplish would be to give an unfair advantage to a few strictly warm weather advertisers."

- "It has yet to be proved that any business can bring in new customers profitably through lowering prices."

- "In some markets, a summer tv buy is as good as or even better than a winter tv buy."

- "Why should advertisers who come in only for the summer get a break over those who are in the year round?"

- Said an agency media researcher to SPONSOR: "I suppose it is inevitable that a general practice of summer tv rates will eventually come

about. It will serve one purpose: to complicate further the buying of spot tv."

If these opinions suggest an overwhelming negative response to adjustments in summer rates, that is not so. Nor are stations being arbitrary about it. They know that summer viewing is not equal to winter, that their own billings in summer slide off.

They also know that new network tv summer discount plans along with the flexibility of network buys ("whatever you like for as long as you like") are putting spot tv behind the competitive eight ball. Matching the network offerings, or at least going through the motions of doing so, is a possible "must" on spot's horizon.

There is still another incentive for spot tv to regard seriously and thoughtfully such queries as this one from BBDO. It is the possibility that summer discounts might put spot tv in a more favorable competitive position against rival print media. One of the points brought up during a meeting held at BBDO, coincident with the mailing of the inquiries and which was attended by station representatives of New York, was that an adjustment of summer rates by spot tv might attract to the medium some new dollars now being spent in national magazines and newspapers.

Actually, there are many who would say that spot tv isn't doing too badly in summer anyway. Between 1956 and 1959, according to Television Bureau of Advertising, spot tv investments during the months of July, August, and September have risen 54% — from \$83.9 million in 1956 to \$129.6 million last year.

Nevertheless, the prospect of still greater warm weather billings is tempting, and the response from stations to the BBDO letter indicates a willingness to cooperate with its customers—but a "puzzlement" on how.

Here is how a few stations are meeting the summer rate problem:

In New York, WRCA-TV has a plan known as "The Double Discount," or "DD-52." In answer to BBDO's inquiry, William N. Davidson, NBC vice president and manager of WRCA-TV, wrote: "WRCA-TV welcomes letters that inquire and talk about developing longer term commitments, that offer aids in solving buying schedules, and that help an advertiser maintain his June-September expenditures. Miles Laha, Savarin, Tropicana, Welch's, Lestoil, Wesson Oil, Del Monte are some of the current advertisers who agree that the WRCA-TV Double Dividend Plan answers constructively the four cardinal points . . ."

(Please turn to page 51)



# \$32,500 test moves Plymouth Rock

➤ 72-year-old New England gelatin maker switches to radio-minded agency, allots sum for six-month test

➤ Company doubles spot schedule after 13 weeks as results show 25% sales increase, rise in distribution

**P**lymouth Rock has discovered radio, and the company's future has never looked brighter.

The gelatin manufacturer decided early this year to test spot radio in four suburban New York markets. Results after 13 weeks showed sales up by more than 25%. The firm immediately renewed, doubling the spot schedule. Today, halfway through the second 13-week period, Plymouth Rock is thinking in terms of a projected \$100,000 budget for radio as it anticipates a six-month sales increase of approximately 40%, and a rise of up to 70% by the end of the year. Laying it on the line,

Albert Perkins, company treasurer, says, "The substantial sales increases shown by our company this year we attribute directly to an exclusive radio campaign."

The Plymouth Rock Gelatine Company, Inc., was founded in 1888, in Allston, Mass. Over the years it has gradually built up distribution and sales, and is firmly established in many New England markets. In recent years the company has felt that the time for expansion was propitious, and was investigating various means of winning wider acceptance for its products in new markets.

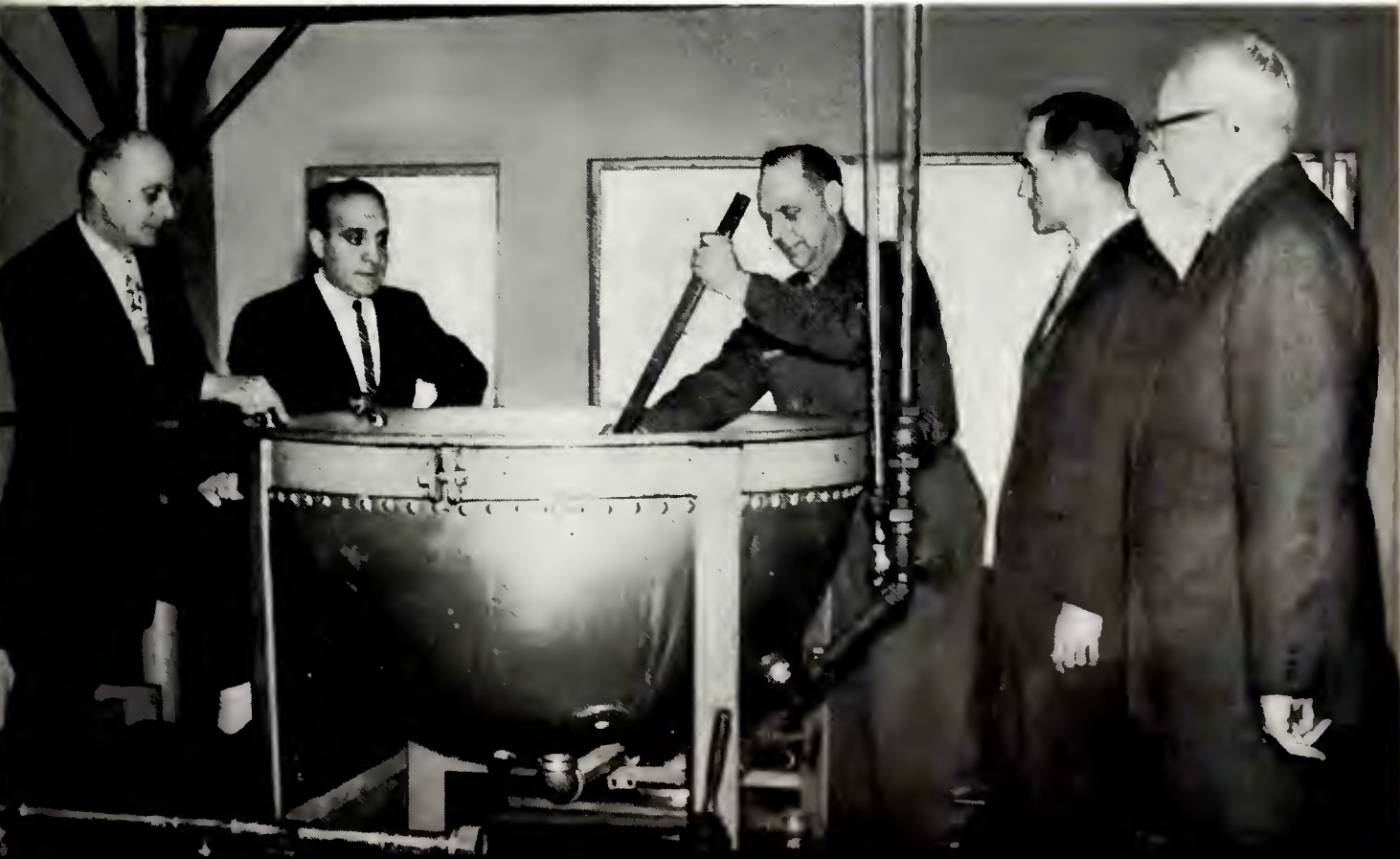
Then in December of last year,

Plymouth Rock chose a new agency, Daniel F. Sullivan, Inc., Boston. Sullivan is a radio-minded agency. Nick Perry, client a.e., estimates that radio is responsible for between 40-50% of agency consumer billings. The agency suggested that the account try radio.

The gelatin maker was interested in updating its advertising. For many years it had divided its budget between newspapers, local and regional magazines, billboards and trade outlets. The agency's suggestion to try radio struck a responsive chord, but the client's enthusiasm was tempered by its conservative media background.

Working closely together, client and agency determined to test radio in the four suburban markets covered by the *Herald Tribune* radio network, namely WFYI, Mineola-Garden City; WGHQ, Kingston-Saugerties; WVIP, Mt. KISCO, and WVOX, New Rochelle. These stations would give Plymouth Rock deep penetration into territory which competition claimed

**IT'S THE TRUE COFFEE FLAVOR** that helps to sell Plymouth Rock coffee-flavored gelatin. Here to see just how foreman Dave Poley brews the Bogota coffee specially for the dessert are (l to r) Charles Sweetser; company president and sales manager, Nick Perry, a.e. at Daniel F. Sullivan; Poley; copywriter Wheatley Myers; and client treasurer, Albert Perkins. Bogota coffee's flavor is one of its major radio copy points



as home ground. Moreover these markets had been subjected to no previous company ad exposure from any source. Distribution was spotty. It seemed an ideal, if severe, test of spot radio's strength.

The company started a 13-week test in mid-January, airing 20 spots per week on each of the four stations. The spots, all minutes, were delivered live with agency-supplied copy. The initial success encouraged the company to double its schedule for the next 13 weeks to 40 spots per week. Now, with sales at an all-time high, Plymouth Rock is considering raising the number of spots to 50.

As an added plus, Plymouth Rock is now in Worcester, Mass., on WAAB with 30 spots per week and on WBZ, Boston airing 20. However, these campaigns are separate from the general New York test area. The company manufactures both regular and coffee-flavored gelatin. The Bay State stations are promoting both products, the New York test is for the coffee-flavored dessert only.

The company's media strategy has been fairly standard. Seeking to reach the housewife when she's most likely to be in a buying frame of mind, the gelatin maker concentrates its announcements at the end of the week, the heavy shopping days in suburban areas. A typical weekly schedule runs like this: Mon-Fri., 6:30 a.m.-8 p.m., the number of spots are four, four, eight, nine and nine, day morning. The copy approach emphasizes the true coffee flavor of the gelatin dessert, its ease of preparation and low caloric content.

The Sullivan radio philosophy which has worked so well for Plymouth Rock involves using radio with enough frequency in order to hit a pre-selected audience with impact. This reasoning accounts for the high frequency in the current test.

Plymouth Rock has won dealer support with its advertising. One big attraction has been the company's policy to mention the names of the local dealers who carry the gelatin on a rotating basis. Summing up for the client, Perkins says, "A quick look at our sales chart proves the persuasive power of radio."

# NEW DAYTIME TV FACTS FOR BUYERS

- ▶ **TvB presentation on day video and its women shows average weekly 6 a.m.-6 p.m. audience of 28 million**
- ▶ **This is half of all U. S. women, a reach significant to client and agency marketers using spot and net tv**

**M**embers of the Television Bureau of Advertising last week were singing their new daytime song to national and regional advertisers in anticipation of further billings gains for fall.

Their high hopes are pegged to a new TvB presentation, which directs up-to-date information on women and their daytime tv audience patterns to the attention of users as well as prospects. The users are currently spending more than \$426 million annually on daytime tv to reach 28 million women, half of all those in the U. S.

A prediction that day tv will inevitably attract new advertisers this year is based on these conclusions:

- There has never before been

such flexibility during daytime hours, with networks, particularly, offering program and commercial lengths tailored to the client's needs.

- In any week, day tv is tuned to by 28 million women.

- These women watch an average of 11.2 quarter hours each weekday, more than men, teenagers or children.

- Women control 65% of the nation's wealth.

- They have the complete say-so on many buying decisions.

These facts, claims TvB, make women television's No. 1 customers.

Advertisers and their agencies have long been aware of the increasingly

## DAY TV'S AUDIENCE: YOUNGER WOMEN WITH LARGER FAMILIES

AGE OF HOUSEWIFE	TV PENETRATION <sup>1</sup>	% VIEWING AVERAGE MINUTE <sup>2</sup>	TIME SPENT PER HOME PER WEEK <sup>3</sup>
Under 35	92%	27.8%	15:18
35 to 49	92	22.6	12:24
50 and over	79	19.4	10:42
<b>SIZE OF FAMILY</b>			
1-2	78	15.0	8:18
3-4	92	20.0	11:00
5 or more	92	28.6	15:42

1. Source: Released by TvB; based on NTI, July 1959.  
2. Source: TvB, from A. C. Nielsen, March 1959, 7 a.m. to 6 p.m., average weekday.  
3. Source: TvB, from above, time spent viewing per home per week in hours and minutes.



## DAYTIME TV BILLINGS AND SHARE OF TV DOLLARS ARE RISING

Year	SPOT		NETWORK		TOTAL	
	\$ spent in millions <sup>1</sup>	% of total tv dollars <sup>2</sup>	\$ spent in millions <sup>1</sup>	% of total tv dollars <sup>2</sup>	\$ spent in millions <sup>1</sup>	% of total tv dollars <sup>2</sup>
1959	\$223.5	37.0%	\$203.1	32.4%	\$426.6	34.5%
1958	182.7	35.7	172.5	30.4	355.2	32.9
1957	145.0	32.3	157.0	30.4	302.0	31.3
1956 (election year)	135.3	34.0	153.8	31.5	289.1	32.8

1. Source: TvB-Rorabaugh, LNA-BAR; gross time costs only, daytime only.

2. Source: TvB, gross time costs only; weekday share of all tv expenditures by national advertisers.

important role the woman plays in their product marketing patterns.

Women have a major part in the final sales decision in more than 98% of children's apparel purchases; 68% of the buying decisions of men for their haberdashery; 92% of all grocery purchases; more than 75% of car purchases; 80% of soft drink, clocks electrical appliances, movie tickets, and toy selection.

Daytime spot and network television business has increased 47.6% since 1956 because of the growth trend in tv circulation and daytime reach. On the average weekday the average quarter hour reaches six and one half million women from 6 a.m. to 6 p.m., representing 11.6% of all

women and 42.9% of the total viewing audience.

Peak tune-in, reports TvB, comes from 12:30 to 1 p.m., with 16.9% of all women viewing; 3:30 to 4, 16.5%; 4 to 4:30, 16.0%; 4:30 to 5, 16.7%; 5:30 to 6, 17.6%. In contrast, the low is from 7 to 7:30 a.m., with 3.3%.

Cumulatively, day tv in the course of a week is seen by 49.9% of all women in the country (for a total of 28,047,000), with women representing 36.3% of all viewers.

Adult and children's shows carried by the networks attract sizeable audiences of women, TvB reports. The show types attracting the most women are the 30-minute daytime serial,

with 6.8% of all women; 30-minute quiz and audience participation, 6.5%; 15-minute daytime serial, 6.1%; 30-minute children's western, 4.8%; 30-minute miscellaneous adult, 4.4%; 60-minute or more miscellaneous adult, 4.2%; 30-minute miscellaneous children's, 3.7%.

Locally, the same general patterns prevail. In the morning, women prefer 30-minute miscellaneous programming, news, general drama, situation comedy, adventure and children's shows—in that order. In the afternoon, they like—in this order—news and children's shows (equally), situation comedy, feature films, general drama, adventure and miscellaneous (equally), and westerns.

## THERE'S A GAIN IN NUMBER OF HOMES AND HOURS FOR DAY TV

Year	Households viewing daytime tv <sup>1</sup>	No. tv homes in millions <sup>2</sup>	Time spent per home <sup>3</sup>	No. of home viewing hours <sup>2</sup>
1960	8,859,000	45.2	2:21	106,220,000
1959	8,316,000	44.0	2:16	99,800,000
1958	8,628,000	42.5	2:26	103,700,000
1957	7,664,000	39.3	2:21	92,355,000
1956	6,634,000	35.1	2:16	79,677,000

1. Source: Released by TvB; based on NTI, Average Audience for January of each year, average weekday.

2. Source: TvB; based on NTI, January-February each year, average weekday.

3. Source: Same as above for time spent viewing in daytime per tv home in hours and minutes.

# WHO'S WHO ALONG ST. LOUIS' BROADCAST ADVERTISING ROW?

➤ Here are 23 men chosen in SPONSOR's poll as outstanding in St. Louis. They're among the best known, most influential local tv and radio advertising specialists



**ALAN T. AXTELL** has been manager of the Katz Agency for three years, before which he worked for the same company in Chicago. He was in sales at CBS Radio Spot Sales, the Branham Co., in programing at KGBS, Harlingen, Texas; in sales at KNX in Los Angeles



**J. J. BERNARD**, v.p.-gen. mgr., KTVI, began his broadcast career in 1934 at WKY, Oklahoma City, and was later manager of KOMA there. In '54 he assumed vice presidency and general managementship of WGY-AM-TV, Buffalo, resigning to join KTVI in April, '57



**JOHN BOX, JR.**, v.p. and managing director of the Balaban Stations (which are headquartered in St. Louis), has been with the company since the founding of its broadcast division in '57. He's a former v.p. of the Bartell Group, is unusually active in the industry



**HARRY W. CHESLEY, JR.**, president of D'Arcy, spent 22 years with such firms as Swift, Pepsi-Cola and Philip Morris before entering agency field as exec v.p. of D'Arcy in '56. President since 1957, he supervises Anheuser-Busch account, is active on other accounts, too



**CHARLES E. CLAGGETT**, pres. and board chmn., Gardner Adv. agency, joined the firm as a copywriter in 1931. In '35 he organized the radio department (creating and producing, among others, the *Tom Mix Show*, a pioneer western), and in '40 he went to accounts



**HAROLD O. GRAMS**, gen. mgr., KSD-AM-TV, is a 25-year tv and radio veteran. With the station since 1937, he rose through the ranks from announcing and programing. A director of Pulitzer Pub. Co. (owner), he's active in NAB, NBC Affiliates, local groups



**ALVIN GRIESEDECK, JR.**, ad. dir., Falstaff Brewing, has been with the company since '45. He started as a city salesman, moved to point of sale supervisor in the ad department, to assistant and then ad director in '51. He attended Cornell U., is a U.C.L.A. grad



**W. P. HAYS**, dir. of adv. and prom., Ralston Div., Ralston Purina Co., has been with the company since '25 as salesman, writer, business manager, farm feed specialist. Under his direction, four-year-old Purina Dog Chow has become nation's top dog food of all types



**ST. LOUIS**

The broadcast advertising roster here glows with some of the brightest names in the business, as evidenced by this lineup of 23 top professionals selected by their associates in a SPONSOR poll—one of a series done on major U. S. markets.

These persons are representative of the solid standards in advertising—

and in television and radio, particularly—which have long distinguished St. Louis.

Both stability and growth are among the characteristic features of the St. Louis advertising scene. Because of this and because the market is geographically removed from the much-traveled advertising paths of New York and Chicago, the Missouri

city—in the opinion of many St. Louisians—is closer to the down-to-earth attitudes of the consumer.

Advertising campaigns created here have been effective for such heavy-weight air advertisers as Budweiser, 7-Up, Ralston Purina and Pet Milk. The deeply rooted pioneer agencies—Gardner Advertising, founded in 1902, and D'Arcy Advertising, established



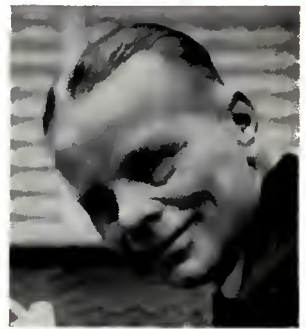
**ROBERT HYLAND**, CBS Radio v.p. and gen. mgr., KMOX, began his radio career in 1940 at WTAD, Quincy, Ill., after graduation from St. Louis U. He worked at KXOK, St. Louis, and WBBM, Chicago, before moving to KMOX sales in '52. He has been v.p. since '59



**A. L. JOHNSON** is director of advertising for International Shoe, founded in 1911 and one of the first shoe concerns to use spot tv extensively. The full line of men's, women's and children's shoes is sold by more than 30,000 retailers throughout all sections of the country



**WILLIAM L. JONES, JR.**, is v.p. and gen. mgr. of KWK, and has earned more than a dozen public service awards in the 16 months he's been there. At 33, he's one of youngest to hold these titles in the top 10 markets. He was formerly with WEMP and WISN, Milwaukee



**R. E. KRINGS**, adv. mgr., Anheuser-Busch, began his advertising career in the company's advertising department 25 years ago. He later went into sales and sales promotion; became ad manager in 1950 after working as assistant. He's a native of St. Louis, a St. Louis U. grad



**SAM KRUPNICK**, pres., Krupnick & Assoc., has been in the agency field since '35, founding his own in '44. He is past president of the local chapter of American Marketing Assn., is a writer and lecturer. He was born in New York and educated in both New York and St. Louis



**WILL H. OLDHAM** is St. Louis manager of Edward Petry & Co., and has worked 10 years for the station representative. He's spent 27 years in advertising, working both at the agency and client levels. He was associated with Crosley Broadcasting Corp. for 12 years



**ROBERT J. PIGGOTT**, director of advertising for Pet Milk, is a 23-year advertising veteran. Widely recognized as a marketing authority, he has worked for both agencies and advertisers, and has broad experience on a great variety of products in foods and drugs



**RICHARD J. QUIGLEY**, manager of Blair-Tv's St. Louis office, started in the business at NBC Radio network in New York and then moved to Mutual. He went to his present post in 1950, and is recognized as the first all-spot tv salesman in the St. Louis market


in 1906—have maintained outstanding records for account tenure. Anheuser-Busch has been with D'Arcy and Ralston Purina with Gardner for a combined total of over 50 years.

Every major station representative organization maintains a St. Louis office, servicing the state of Missouri and nearby markets, such as Omaha, Oklahoma City and Memphis. In some

cases, the field men travel to Dallas and Houston.

These 23 persons pictured here were selected by an anonymous panel of professional observers in the St. Louis area. There are many more who warrant inclusion in this sample. But these were the names cited most frequently, and other nominees were omitted because of space limitations.

The group includes top agency and advertiser executives as well as media people from tv and radio stations and station representative firms.

Specifically, "Who's Who" panel comprises executives from eight national manufacturing concerns, five advertising agencies, seven tv and/or radio stations, and three station representative organizations. 

**The broadcast  
advertising Who's  
Who in St. Louis  
includes client  
and agency men  
plus tv and  
radio specialists**



**HARRY K. RENFRO**, director of tv and radio for D'Arcy Advertising since 1955, entered the industry as an announcer in 1934. From then until '53 he gained wide experience in production, programing, sales and station management. He went to D'Arcy in '53 to counsel



**ROBT. RIEMENSCHNEIDER** has been media director of the Gardner agency since 1958 after several months there as chief timebuyer. He's worked also at North Advertising and Schwimmer & Scott agencies, Chicago. He was graduated from Northwestern U. in 1950



**WALTER REISINGER**, adv. mgr., Busch Bavarian, has held this post since '55 when Anheuser-Busch set up separate ad departments for this brand and Budweiser. He's been with the company since '46. One of his major contributions: the concept of "media coverage areas"



**ROBERT G. STOLZ**, dir. of adv., sls. prom., Brown Shoe Co., started his ad career 18 years ago after graduation from Washington U. in St. Louis. He's past president of the Advertising Club and St. Louis Shoe Mfrs. Assn., is on board of Assn. of Nat'l Advertisers



**REGINALD W. TESTEMENT**, asst. v.p. and adv. mgr., Grove Labs., has held this position since '56. His scope also includes package design, public relations, new product coordination. He spent 15 years in agency account supervisory work, is an Ohio State grad



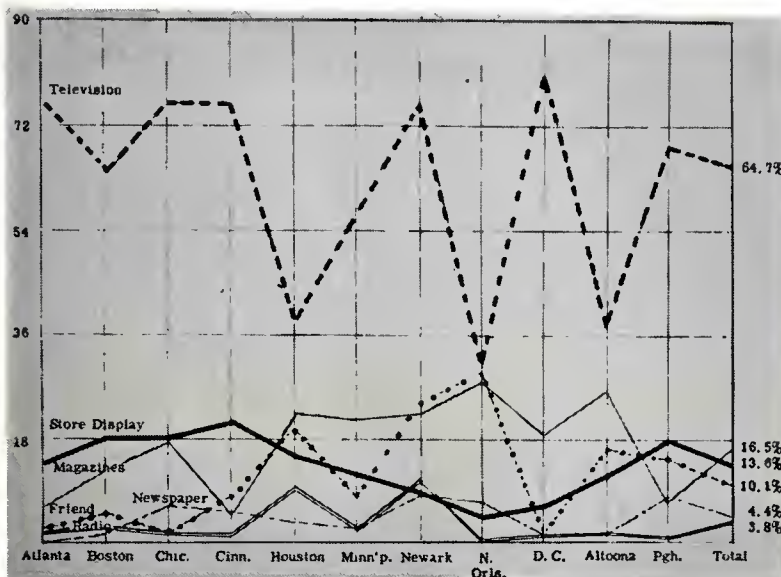
**C. L. (CHET) THOMAS**, v.p., gen. mgr., KXOK, has been in radio since 1928. Among his earlier associations: WLW and WSAI, Cincinnati; WINS, New York; WCAE, Pittsburgh. He became general manager of KXOK in '43, was co-purchaser of the radio station in 1954



**GENE WILKEY**, CBS v.p. and general manager for KMOX-TV, switched to the tv affiliate in '58 after working as manager of the radio station. He started in the broadcast business more than 20 years ago in his home city of Chattanooga as program director of WDO



## THEY FOUND OUT ABOUT IT ON TV



QUERY: "Where did you see or hear of the Westinghouse new shape Eye Saving light bulb?" Among the 2,500 surveyed, 64.7% of those familiar with the product cited tv. Total exceeds 100% because some submitted multiple answers

# TV SCORES IN CAMPAIGN FOR WESTINGHOUSE'S NEW-TYPE BULB

- ▶ Lamp Div. changes shape to dramatize improved bulb; demonstrates via \$250,000 net, spot tv campaign
- ▶ Eye Saving bulb sales in '59 beat '57 by 585%, are 35% ahead of '58; Westinghouse expects to up tv usage

**B**uild a better light bulb and the world will pass you by—unless it can be the difference.

About a decade ago Westinghouse developed the Eye Saving White Bulb coated with glare-deflecting silica filters, but it looked like the old inside frosted bulb and cost five cents more, so not many gave it a second look. Then, late in 1958 the Lamp Div. came up with a new "package"—a straight-edged, or cylindrical bulb instead of the old teardrop shape—in an effort to market the improvement.

That was the cue for the Lamp Div. to make its heaviest use of tv to date—\$250,000, or nearly half the 1959 ad budget. The old bulb burns with filament "hot spot" while the new model lights evenly. "This difference makes for vivid side-by-side demon-

stration, especially with a new shape for emphasis," explains ad manager Walter Scott. "It was a natural for tv."

Indication of tv's contribution to the subsequent sales boom in Eye Saving bulbs (1959 was 35% ahead of 1958, 585% over 1957) stems from a survey conducted by Westinghouse's Research Dept. The 11-city telephone sampling in summer, '59, covered 2,500 households. Among the 49.5% who said they had heard of the new bulb, 64.7% credited tv as their source of knowledge.

In Washington, D. C., tv was named by 81.3%; the figure for Newark, N. J., was 76.5%; Chicago, 75.9%, etc. (see chart). Tv's score was at its lowest in New Orleans (31%), but even there the home screen led all other sources of infor-

mation regarding the new bulb.

The Lamp Div. was amazed to find tv so far ahead in five cities which had not been exposed to its video commercials for over four months prior to survey time: Altoona, Pa., Atlanta, Boston, Cincinnati, and Pittsburgh. Scott suspects some of these people actually found out about the product through national magazine ads run in the interim.

"All the more to tv's credit," he hastens to assert. "Evidently the public just naturally thinks of tv as the medium that tells it about new products, and gives tv the credit even when other media may be responsible. Tv hasn't been a major medium for us in the past, but with the Eye Saving bulb sales success, and this demonstration of its stature in the public mind, tv is likely to occupy a larger proportion of our budget in the future."

The tv introduction designed by the Lamp Div. and its agency McCann-Erickson was, in budgetary terms, approximately two-thirds *Desilu Playhouse* (CBS TV), one-third spot (five key markets). Ninety-second com-

(Please turn to page 66)

# RTES AND PIONEERS NAME THE

The personalities whose pictures and brief biographies appear on these pages were honored on 11 May in the grand ballroom of New York's Roosevelt Hotel at the "Old Timers' Day" joint luncheon of the Radio & Television Executives' Society, and The Broadcast Pioneers. These "oldest" were named not for their age but for their years of continuous activity in broadcasting. The luncheon meeting celebrated a generation and a half of

"broadcasting's entertaining, informing, educating and otherwise serving of our nation by the people who are proud to have done it."

Highlight of the meeting was the presentation of a scroll to veteran broadcast personality Arthur Godfrey who was the principal speaker. The scroll was signed by H-R Reps' Frank Pellegrin, outgoing president of RTES, and by CBS TV's Merle S. (Please turn to page 52)

## Oldest RTES member

William S. Hedges, vice president of NBC, has been in broadcasting for 38 years, was one of the original members of "The Broadcasters' Bull Session" (forerunner of RTES). In the fall of 1939, Hedges organized and financed trip to dedicate KDKA's new antenna which gave rise to the "Bull Session" group. He also helped found NARTB



## Oldest broadcaster

Ida A. McNeil has, for 38 years, owned KGFX, Pierre, S. D. (the station is located in the family residence; it was actually begun as an amateur operating in 1916, went to voice in 1921, became KGFX in 1927). At age 71, Mrs. McNeil is executive director, announcer, saleswoman, received "McCall's" Women in radio/TV award in 1957



## Oldest announcer

Thomas H. Cowan, chief announcer for WNYC, New York since 1926, once worked for Thomas Edison. In 1921, he helped start WJZ in Newark, opened station with first broadcast of a World Series, announced it although he didn't see the game (it was relayed by phone). Cowan joined WNYC in 1924. Now 75, he plans to retire in '61



## Oldest script writer

Goodman Ace, highest paid writer of comedy broadcasts, will return to write the "Perry Como Show" (his stint from 1955 to 1959) this fall. Ace's place in broadcasting's "Hall of Fame" is assured by the famous "Easy Aces" he created in the early '30's, acted in with his wife, Jane. Wrote for top stars Danny Kaye, Berle, Bankhead



## Oldest performer

Wendell Hall, the "red-headed music maker" from Chicago, wrote the song hit of the '20's—"It Ain't Gonna Rain No More"—and boomed the ukulele. In 1924, he and his bride were married by remote control in radio's first wedding. Graham McNamee announced it; Peter de Rose, May Singhi Breen played the march



## Oldest in public service

Judith Waller, of Chicago, retired from NBC as public affairs representative in 1957, now is a consultant to educational radio and tv stations. Many of her more than 35 years in broadcasting were spent with WMAQ in Chicago; was its first manager when it started in 1922. Miss Waller is author of "Radio, the Fifth Estate"



## Oldest engineer

Raymond F. Guy, past president of Radio Pioneers Club, is senior staff engineer for NBC. He was on original staff of Westinghouse's WJZ when it started in Newark as world's second broadcasting station; during past 41 years has played big part in developing net broadcasting, fm, and tv. Guy is president of DeForest Pioneers



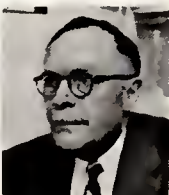
## Oldest station salesman

Arthur M. Tolchin, director of WMGM, New York, first came to Manhattan in 1935 from the Gustav Marx ad agency in Milwaukee, got a job as time salesman at WOR. In 1937, he moved to WHN which, a decade later became WMGM, estimates he has sold well over \$16 million in time billings for the station in the years since he started



## Oldest network salesman

William H. Ensign, account executive for CBS Radio network sales department, began in broadcasting back in 1923 with the AT&T-operated WEAf, New York, stayed on as sales manager for the old Blue Network. Ensign set up JWT's radio department, left in 1929 to join CBS. Between the years 1948 and 1952, he was at ABC



## Oldest program manager

John F. Royal, NBC vice president, has been involved in "show biz" almost from the turn of the century, has attended just about every major sports event since then also. Royal has wide circle of friends in sports and theater, once worked for vaudeville king B. F. Keith. In 1929, he joined NBC as manager of station WTAM, Cleveland





# VETERANS

## Oldest rep salesman

Edward E. Voynow, president of Edward Petry & Co., Chicago, remembers as his greatest thrill his sale of a \$2 million spot radio schedule to Plymouth back in the depression year of 1930 when he was with National Radio Adv., pioneer time-broker firm. In 1932, Voynow joined Petry, was elected exec. v.p. in 1951, pres. in January 1959



TOP SPOT in Blair survey reaps transistor radio award for H. J. Wolffisberg (l), president, The Nestle Co. Congratulating him: Blair's executive v.p. Art McCoy (c), sales exec. Lou Faust

## Oldest timebuyer

Elizabeth Black, director of broadcasting at Cohen, Dowd & Aleshire Agency, New York, started her career as a secretary at Ruthruff & Ryan Agency, went on to become their first timebuyer. She left R&R to join Joseph Katz Co., spent 10 years there as media director in New York office as account supervisor on Ex-Lax



## Oldest radio producer

Julius F. Seebach, now a radio/tv consultant at 29 East 9th St. in New York, is a pioneer in broadcast programing who began as an announcer and program director at WOR. He later became the net's v.p. of programs, was a director of programing at CBS, business manager of Metropolitan Opera, and a v.p. at Mutual



## Oldest e.t. salesman

Charles Michelson, head of Charles Michelson, Inc., N. Y. C., has a career in transcription sales that reaches back a quarter century. He began with Earnshaw Radio in 1935, started his own company in 1938. Over 1,000 stations carried his "The Shadow" for nine years. Involved in international, he's overseas film buyer



## FIVE COMMERCIALS TIE IN BLAIR RADIO AWARDS

For the first time in the history of John Blair & Co.'s survey of spot radio commercials, first place has been split five ways. According to results of the recently completed nationwide study, conducted through personal interviews by The Pulse, Inc., the five commercials which ranked so close they were given equal spotlight in the winner's circle, are: Clark Gasoline (Tatham-Laird, Chicago); Doublemint (Arthur Meyerhoff, Chicago); Kaiser Foil (Young & Rubicam, San Francisco); L&M Cigarettes (Dancer-Fitzgerald-Sample, N.Y.); and Nescafe (Esty, N.Y.).

Sixth in a semi-annual series, this poll represents the tabulation of over 1,500 consumer interviews in New York, Chicago, Los Angeles, Philadelphia and Detroit, with interviews in proportion to population. "We feel that performance in these major markets is the best test of a radio commercial," states Arthur McCoy, executive v.p. of Blair, adding, "Residents of these cities are subjected to a constant barrage of advertising from all media, so radio commercials have got to be really sharp to cut through and make a remembered impression."

To eliminate bias, interviewers omitted reference to any product or commercial, asked only one question: "Which radio commercial heard

during the past week impressed you most favorably?"

Interesting to note, is that Clark Gasoline, second-time winner in the Blair survey, is a regional advertiser (its spots are heard only in Midwest markets), who last year beat out top city advertisers for first place. Primarily a user of radio, Clark dramatizes its spots with two mythical executives, "Fizbee" and "Chief." While music is used for the sign-off, it is only incidental to the spot—emphasis here being on the humorous interplay between the two characters.

In the case of the other four winners, however, music assumes a much greater role—the familiar L&M jingle, for example, delivered in barbershop quartet style, the Nescafe "43 beans in every cup," to which the narrative is coordinated, and Doublemint's play on the word "double," which is worked in with the music.

Significantly, the element of humor—be it broad, satirical, or just light in treatment—is shared by all. And all rely on saturation for the most effective use of spot radio.

This year's runners-up and recipients of honorable mentions in the Blair poll were: Chevrolet, Chock Full O' Nuts, Coca-Cola, Ford, Hoffman Beverages, Pepsi-Cola, Piel's Beer, Sav-on Drugs, Seven-Up, Winston Cigarettes. ▀

# How will your market stack up in 1970?

**Three station men representing markets in various stages of growth, discuss the anticipated development and economic potentials of their areas in 10 years**

**Joe M. Baisch, v.p. and general mgr., WREX-TV, Rockford, Ill.**

Rockford has firmly established its position as the largest city in Illinois outside of Chicago; this meteoric rise will continue, placing it in the quarter-million category by 1970. Preliminary 1960 Census Bureau reports show present city population of Rockford exceeding 125,000, representing a 35% increase over the 1950 census. 1970 city population is projected at 175,000; home county, 275,000.

In the decade from 1960 to 1970, the remarkable Rockford area shows great promise of maintained momentum not only for its healthy economic growth but for its diversity. Importantly, Rockford continues to rank high qualitatively as well as quantitatively. *Sales Management* of Feb. 5, 1960, stars Rockford as the high spot city of Illinois exceeding the healthy 1959 index by a substantial margin. The same issue shows the combination cities of Beloit-Janesville as the No. 3 high spot retail sales market in Wisconsin.

Historically ranking about 32nd in per capita income, the 1970 Rockford market picture is promising indeed. For the past several years Rockford has been at the top in Illi-



*City population of Rockford is projected at 150,000; home county 175,000*

nois in building new homes per 1,000 of population, second (to Chicago) in steel use, and second to Chicago in retail sales. This down-state leader-

ship pace will carry forward to an unprecedented plateau in 1970.

Basic utilities' growth demonstrates an excellent indication of this city's expansion. Information from Sheldon A. Coxhead, sales manager, Central Illinois Electric and Gas Co., shows established electric consumption increases, with more anticipated. In 1950 the area's peak electric demand was 70,000 kilowatts and 131,000 in 1959; the 1970 estimate is 270,000 kilowatts.

Mr. Coxhead's projection of basic utility expansion, so important to economic development, shows approximately 400% increase in kilowatt output in the Rockford area from 1950 to 1970.

The pulse beat of this population explosion is further emphasized by Paul E. Lindstedt, district commercial manager, Illinois Bell Telephone Co. By 1970, there will be over 100,000 phones in use in the Rockford exchange area—almost double the present 56,000. Of equal importance to advertisers and WREX-TV is the fact that tv set growth will parallel that of the telephone; two-phone homes will become multiple tv/car homes in 1970.

The school building program in the area is at an all-time high. According to Frank Spence, executive director of Rockford Chamber of Commerce, 1970 school enrollment will demand heavy advance building. "In 1970 more than 3,000 students will be graduating annually from Rockford high schools. This force will have terrific impact on the 1970 marketplace," said Spence. He summarized the optimistic outlook with, "Perhaps the outstanding encouraging sign of our 1970 market results from a combination of many factors—a good industrial climate, fine labor relations, capacity for high skills, availability of labor coming from our schools, and a well-developed system of highway transportation. Industrial real estate developers and financial interests have prepared

practically all the land from Belvidere to Rockford to Beloit-Janesville for new industry. The population progression becomes more meaningful with Rockford's solid diversified industrial economy providing high family income."

Its population growth of immense dimension, movement to suburbs at an accelerated pace, and industrial expansion will combine the Rockford area into one contiguous marketplace along the Rock River Valley to Janesville on the north, Belvidere on the east, destined remarkable Rockford to become the next recognized great marketplace of mid-America in 1970.

**John C. Cohan, general mgr., KSBW-TV, Salinas; KSBY-TV, San Luis Obispo, Calif.**

All authorities agree that California will become the most populous state



*Central California coast will soar from missiles, oil, and agriculture*

in the union, possibly as soon as 1965.

This is based on the fact that California has had the greatest population increase in a single decade any state has ever known. California jumped from fifth to second place since 1940. With a high birth rate and 900 new residents moving into the state every day, there is emphatic assurance of a continuation of this phenomenal growth.

Just where in California this growth will occur is a reasonable question.

Obviously there will be some change in the pattern from the past as the growth in some areas tapers off and new factors begin to promote the growth in other areas.

A case in point is the area covered



# in 1970?

by the Gold Coast stations—KSBW-TV. Salinas-Monterey, and KSBY-TV. San Luis Obispo.

Although this territory, stretching along the California coast between San Francisco and Los Angeles, has been one of the major growth areas during the past decade, there are a number of factors that will accelerate its expansion during the next 10 years.

The southern part of the area, covered by KSBY-TV from San Luis Obispo, is experiencing an explosive population increase as a result of several influences, the most dramatic and obvious of which has been the establishment of Vandenberg Air Force base near Lompoc.

From launching pads here, the mighty Vanguard and Atlas missiles are putting satellites into orbit. It is from here the United States will someday put a man on the moon. Huge underground launching pads, called "silos," are in readiness for firing of retaliatory missiles and more are under construction.

As the missile capital of the free world, the population of this area has doubled in the last two years and subdivisions under construction or in the planning stage will provide greater growth. Present research figures on the population, are completely inaccurate, due to the inability to keep up with current data.

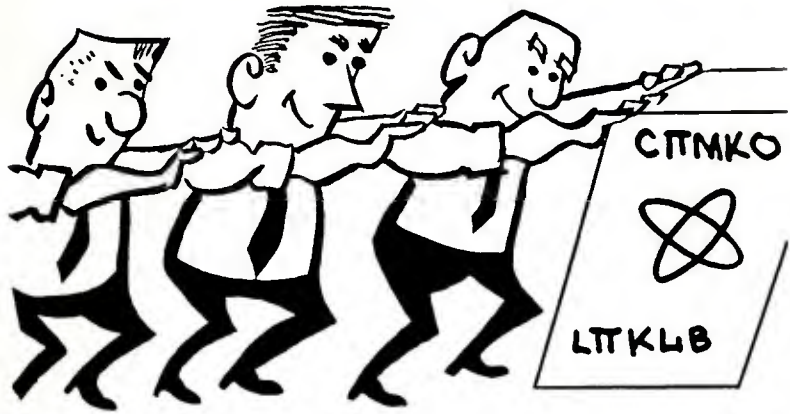
The influx of highly skilled workers to man the missile installations brought this increase to an area that was already recording a rapid growth from highly profitable agricultural, small industry, and oil developments.

Thus, the advent of the space age is one of the factors that has sparked a population increase out of proportion to the rest of California's phenomenal growth.

Another factor that cannot be overlooked is operative over most of the Gold Coast station's area and arises from the desirability of the region as a place to live and work. Unhampered

(Please turn to page 68)

# GET THAT EXTRA



# PUSH

You know that it's the extra push that makes the difference between an average campaign and a "Red-Letter Success." You get that EXTRA PUSH when you buy WOC-TV. WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.



THE QUINT CITIES

DAVENPORT } IOWA  
BETTENDORF }

ROCK ISLAND } ILL  
MOLINE }  
EAST MOLINE }

PETERS, GRIFFIN, WOODWARD, INC  
EXCLUSIVE NATIONAL REPRESENTATIVES

PRESIDENT Col. B. J. Palmer  
VICE-PRES & TREASURER D. D. Palmer  
EXEC VICE-PRESIDENT Ralph Evans  
SECRETARY Wm. D. Wagner  
RESIDENT MANAGER Ernest C. Sanders  
SALES MANAGER Pat Shaffer



To the National Advertiser, WOC-TV offers the greatest amount of local programming—over 33 hours each week — and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

New, exciting  
**KviiL**  
music

Joie de vivre

**1150**  
DALLAS



# BIG CHIEF SPEAKS:



*New York  
big reservation.  
Many teepees —  
many time buyers.  
Young buck  
IRVING WAUGH  
lose trail —  
plenty tired.  
I say,  
"Take off moccasins,  
put down  
bows and arrows.  
No gAMBle if you  
go in 14th!"*

## THE CHIEF IS WISE!

If you know what he means  
by the 14th write to:

**BIG CHIEF, c/o SPONSOR**  
40 E. 49th St., N.Y. 17, by 31 May  
Win a prize you'll love for  
summer entertaining.

*National and regional buys  
in work now or recently completed*

## SPOT BUYS

### TV BUYS

**Bristol-Myers Co.**, New York: Sal Hepatica schedules start late this month in a number of top markets. Fringe night minutes are being run for three weeks. Buyer: Gerdon Fahland. Agency: Young & Rubicam, New York.

**California Oil Co.**, Perth Amboy, N. J.: Campaign for Chevron begins early June in 20-25 Eastern markets. Schedules start for eight weeks using prime time I.D.'s and chainbreaks. Buyer: Trow Elliman. Agency: BBDO, New York.

**Kimberly-Clark Corp.**, Consumer Products Div., Neenah, Wis.: For the first time in years, Kleenex is trying spot again. Schedules start this month in test markets for 13 weeks. Agency: Foote, Cone & Belding, New York.

**Kellogg Co.**, Battle Creek: Going into the top markets this month with schedules for its cereals. Kid show participations are being bought for nine weeks. Agency: Leo Burnett Co., Chicago.

**Lever Bros. Co.**, New York: Scheduling announcements in selective markets to introduce Light Spry, the new trade name for Spry. Daytime minutes are set till end of summer. Buyer: Frank Hajek. Agency: Kenyon & Eckhardt, New York.

**General Foods Corp.**, Post Div., Battle Creek: Planning the introduction campaign for Gaines Burgers, a new dog food product. Schedules of minutes and 20's will start late June or early July in selective markets. Buyer: Gene Grealish. Agency: Young & Rubicam, New York.

**Gulf Oil Corp.**, Pittsburgh: The last of the major oil companies to start its summer campaign, Gulf's schedules begin early June for six weeks. About 65 markets get runs of night minutes and chainbreaks. Buyers: John Warner and Alan Ward. Agency: Young & Rubicam, New York.

### RADIO BUYS

**The Nestle Co., Inc.**, White Plains, N. Y.: Campaign for Nescafe begins this month in about 40 markets. Traffic minutes are being scheduled for 12 weeks, ranging from 10 to 40 per week per market. Phil McGibbon is the buyer at Wm. Esty Co., New York. Some minor activity begins early June on Nestea in various markets to give weight to its current tv campaign. Schedules are for 10 weeks, 40 to 60 traffic and daytime minutes per week per market. Jane Podester is the buyer at McCann-Erickson, New York.

**John Hancock Mutual Life Insurance Co.**, Boston: Two flights are being placed, one to start early June for nine weeks; the other early September for 13 weeks. Traffic minute schedules are being used in about 15 scattered markets. Buyer: Phil Stumbo. Agency: McCann-Erickson, New York.



## SUMMER SPOT TV

(Continued from page 38)

The plan works like this: An advertiser on a 52-week firm 14/50 plan receives a dividend in time equal to his 13-week expenditure between June and September; dividend is on a net for net basis. It can be used at that time or banked for pro-rated usage any time during the fiscal year. In other words, an advertiser using 14 announcements (10-seconds) per week throughout the year on *Today* would be investing at the rate of \$1,225 per week. His dividend would accrue during the 13 summer weeks, would amount to \$15,925 in announcements. These dividend announcements could be added to his winter schedule, his summer schedule, or piled up for a Christmas push or other special campaign.

"The plan," said Jay J. Heitin, WRCA and WRCA-TV national sales manager, "has no concern with minimum dollars, but with minimum announcements. It is not designed exclusively for the big advertiser, nor for the little advertiser—but for the advertiser with imagination who ap-

preciates the cumulative impact of year-round advertising.

"Actually," Heitin went on, "it is not much different from the stock dividend which many advertisers themselves use instead of cash dividends. It also allows for product diversification in manufacturing. A firm making both cosmetics (year-round demand) and sun tan lotion (summer demand only in most of U. S.) could apply his dividend to the promotion of whichever one of his line needs it most or has the lower budget."

Westinghouse Broadcasting Co. just announced its new "Optional Equation Plan" which is designed to "equate the efficiency of summer and winter television advertising." The plan is being followed by its five tv outlets.

In the "Optional Equation Plan," an advertiser has the option of using the plan or staying on the regular 52-week "20% Consecutive Week Discount"—whichever is to his advantage. A. W. Dannenbaum, Jr., WBC vice president of sales, explains, "The plan compensates by a rearrangement of existing discounts. Any advertiser may buy at a 35% discount for the

13 weeks beginning 5 June. If he does, however, he forfeits the right to our 52-week '20% C.W.D.,' earning 15% instead of 20% for the non-summer months if he remains on the air for 52 weeks. For the 52-week advertiser spending equally in each quarter, both plans work out the same.

"For example, an advertiser spending \$1,000 each 13 weeks would be billed 'less 20%' or \$800 per quarter: \$3,200 for the year. If he elected the summer discount, his billing for that quarter would be 35% off, or \$650, while for each of the other quarters it would be \$850 (at 15%) for the same total of \$3,200.

"The end result is that an advertiser spending more than 25% of his annual budget in the summer benefits from the new plan, while if he spends less than 25% in the summer, he will probably decide to stay on the regular '20% C.W.D.'"

The "O.E. Plan" applies to all time periods, although stations at their discretion may exclude sports and special events telecasts.

WCBS-TV, New York, just announced (12 May) a new rate card—No. 21, effective 1 June. In announcing it, the station said, "An adjust-

SPOT-BUYING FACTS NOT ON THE RATE  
CARD ABOUT KPIX, SAN FRANCISCO



ment in discount for the 11-week span from June 15 to August 29 will be granted in certain time periods such as *The Early Show* and in the daytime after 10 a.m. This will apply to 52-week advertisers only."

Two other stations represented by CBS Tv Spot Sales recently introduced new summer rate cards. They are WTOP-TV, Washington, D. C., and WBTW, Florence, S. C. (sister station of the latter—WBTW, Charlotte, N. C.—was also reported readying one), and the details of these were given in the 5 March SPONSOR story titled, "New summer rate cards for spot tv." (Also see chart, this issue, page 38).

The above are just a few examples of how some tv stations are attempting to boost warm weather billings through discount incentives. But many others are asking, "What good will a summer rate card do, since rates already are equated on a winter-summer basis?" And it is significant to many in the industry that most of those which have now adopted summer rate cards—along with the tv networks—are still tailoring them for the 52-week advertiser. ▼

## OLD TIMERS

(Continued from page 46)

Jones, president of The Broadcast Pioneers.

The entertainment program for "Old Timers' Day" was star-studded with big names—some of which reach back to the early days of radio. Among these personalities were: Arthur Tracy, The Street Singer; singer Connie Boswell; Ezra Stone; newsman H. V. Kaltenborn; singer Jane Pickens; organist Rita Rio; comedian Sam Levenson; singer Lanny Ross; newsman Bob Trout; orchestra leader and pianist Vincent Lopez; and singer James Melton.

The master of ceremonies was comedian Peter Donald.

Sharing the spotlight with the stars and old timers, was the installation of new officers of RTES. The new officers are: Richard Salant, president (vice president of CBS); Robert H. Teter, first vice president (vice president of Peters, Griffin, Woodward); Ernest Lee Jahncke, Jr., vice president (director of standards, NBC); David C. Moore, vice president (president of Transcontinent Television Corp.); Mary McKenna, secretary (vice president, Metropolitan Broad-

casting Corp.); Edward J. DeGray, treasurer (president, ABC Radio). Each will serve for one year.

The new board of governors for RTES was installed also. They are: Ted Bergman (president of Parkson Advertising), Sidney N. Berry (executive producer for The Carson Co., Inc.), R. David Kimble (account executive at Grey Advertising), Albert B. Shepard (sales manager of Select Station Representatives), and Edward P. Shurick (executive vice president of Blair-TV). Each of these will serve a two-year term. To fill an unexpired term of one year is Sol Paul (publisher of *Television Age*).

The "old timers" who were honored at the luncheon reach well back into the history of broadcasting. Practically every one has been in continuous service to the industry between 35 and 40 years. They have seen the transition from wireless code to voice to video audio, and they have played important roles in that transition. To some degree, each is active in broadcasting today; several have turned consultant, one still operates her own radio station, a few still work for the same networks, and another is still top script writer. ▼



## ONLY OVERALL RATING GAIN SCORED BY A SAN FRANCISCO TV STATION IN 1959

And that's not all! ■ Most total advertisers of all San Francisco TV stations ■ Most national advertisers of all San Francisco TV stations ■ Most local live shows of all San Francisco TV stations ■ Most newscasts of all San Francisco TV stations ■ That's why, IN SAN FRANCISCO, NO SPOT TV CAMPAIGN IS COMPLETE **KPIX 5** WITHOUT THE WBC STATION, SAN FRANCISCO

Represented by Television Advertising Representatives, Inc.

WESTINGHOUSE BROADCASTING COMPANY, INC.

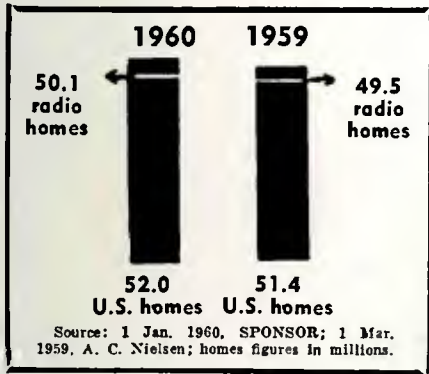




# Facts & figures about radio today

## 1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of April 1960				
	Stations on air	CPs not on air	New station requests	New station bids in hearing*
Am	3,469	84	617	214
Fm	717	161	77	38
End of April 1959				
Am	3,354	123	491	146
Fm	601	143	54	23

Source: FCC monthly reports, commercial stations. \*March, each year.

Radio set index

Set location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
<b>Total</b>	<b>156,394,544</b>	<b>146,200,000</b>

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. \*No new information.

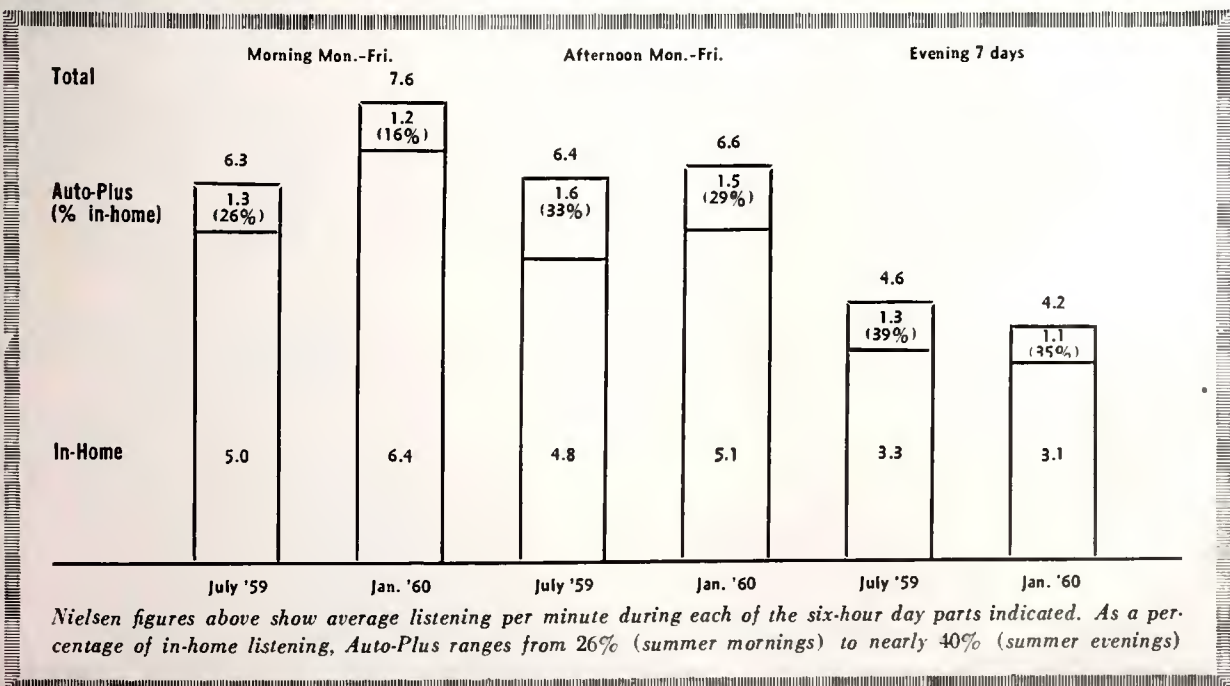
Radio set sales index

Type	Mar. 1960	Mar. 1959	3 months 1960	3 months 1959
Home	664,441	515,563	2,079,308	1,690,941
Auto	633,761	511,219	1,863,094	1,363,822
<b>Total</b>	<b>1,298,202</b>	<b>1,026,782</b>	<b>3,942,402</b>	<b>3,054,763</b>

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to the home sales figures.

## 2. CURRENT LISTENING PATTERNS

In-home and Auto-Plus listening, millions of homes per minute





## Joseph Welch hosts "The Dow Hour of Great Mysteries" on "SCOTCH" BRAND Live Action Video Tape



A most intriguing series of TV specials—"The Dow Hour of Great Mysteries"—premiered this spring. Its stars are drawn from the top names on Broadway and in Hollywood, their talents showcased by the modern miracle of "SCOTCH" BRAND Video Tape.

Use of video tape normally results in lower production costs, more flexible schedules, pro-

duction possibilities limited only by the imagination of the user. Shooting time is kept at a minimum; "fluffs" can be eliminated.

"SCOTCH" BRAND Video Tape, like audible range and instrumentation tapes, was pioneered by 3M research—the kind of research that keeps 3M magnetic products first in proven quality for professional use.

MINNESOTA MINING AND MANUFACTURING COMPANY

... WHERE RESEARCH IS THE KEY TO TOMORROW



"Scotch" and the Plaid Design are Registered Trademarks of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York. Canada: London, Ontario. ©1960 3M Co.



# WASHINGTON WEEK

21 MAY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Considering all the tumult of recent months, things broadcasting simmered down the past week to almost a whisper.

The excitement, if any, centered around the issue of the Big Tv Political Debate.

It looks at the moment that the bill, which would resurrect the image of the Lincoln-Douglas verbal tilts, has **foundedered on the opposition of the national committees of the two major political parties**, even if no other factors were involved. And many are.

The FCC pointed out two possible troublesome areas, although it said it regarded the over-all matter one for Congress to decide and shied away from taking a stand on the bill itself.

What the FCC deemed to be on the ticklish side:

1) **Annoyance by viewers** if all programing, but such debates were eliminated for two hours during prime time each week.

2) **The bill—of one of this type—would go far beyond anything in the Communications Act:** the basic FCC law at present **bans the commission from ordering stations to carry any particular type of program.**

Network spokesmen termed the bill a **“camel in a tent”** proposition which would lead to total program control, but the thing that seems to have closed the gate is this: the Republican and Democratic national committees, which have most to benefit, don't like the idea at all, unless the industry doesn't treat 'em right come this campaign-time.

Both committee heads were afraid that two free hours a week for eight weeks would tend to **overexpose their presidential candidates.** One hour might be enough.

It will be recalled that Adlai Stevenson, who started the whole thing with a national magazine article and who appeared before the FCC this week to favor the bill, also said one hour would be enough.

**The FCC went before a Senate Appropriations Committee under the chairmanship of Sen. Warren Magnuson this week: this is the same Sen. Magnuson who heads the Senate Commerce Committee, and who is therefore entirely aware of the money needs of the Commission.**

Magnuson has in the past often spoken of FCC red tape and delays and has chided the Commission for not asking for more legal authority to speed up its procedures, or for more money to hire people if that is the holdup.

The FCS has asked more money this year, but almost all of it was for the purpose of setting up a uhf tv station and booster or repeater equipment in New York City, **with very little to hire additional people.**

It happens, of course, that the FCC isn't free to ask for money if it feels it needs it. All budget requests must be cleared by the Budget Bureau, which traditionally acts to hold down agency money requirements before they get into the President's budget. And those who testify, as chairman Frederick Ford did for the FCC, merely attempt to justify formal budget figures.

Television no longer feels the pinch of long delays insofar as applications are concerned. **But radio is in a stage where applications for new stations and changes in existing ones are so numerous that the FCC is swamped.** Even uncontested applications in the radio field must wait at least a year.

As for the numerous applications of 250 watt radio stations to increase power to 1 kw, these involve complicated considerations of possible interference. Many, in addition, are opposed quite violently by other stations. **These bids will move very slowly, indeed.**

# FILM-SCOPE

21 MAY 1960

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Unlikely to add a note of cheer to syndication's outlook for the 1960-61 season is the information from CBS TV that it's keeping intact for itself the time between 7:30-11 p.m. right through the week.

This would seem to include Tuesday 7:30-8 p.m. and Saturday 10:30-11 p.m., which affiliates had for themselves a goodly part of the 1959-60 season.

The forecast on NBC TV is what you might say a carbon copy: **nothing for syndication between 7:30 and 11 p.m. any night of the week.**

On ABC TV, only 10:30-11 p.m. Tuesday will remain station time.

Syndication may take comfort from this: it's been difficult for the networks in the past to clear these half hours. Hence there's a good possibility of a network retreat from several new zones of occupation.

Trade reports are that Continental Baking won't renew its national spot deal for Annie Oakley with CBS Films.

The pain of the blow isn't cushioned to CBS Films by the memory of other recent major regional defections: Amoco and Conoco.

Look for Conoco to help itself to a bigger serving of syndication this coming season.

The oil regional (Benton & Bowles), which recently switched from CBS Films' Whirlbirds to CNP's Blue Angels, will add quite a few additional markets to its already extensive list.

Screen Gems' sales promotion for Ivanhoe includes several innovations: board game and an authentic engraving, both offered to sales prospects.

The engraving was offered gratis but the response came as a surprise: **89 stations wrote in asking for the print**, which is almost triple the number of stations (32) which have bought the series.

There's much truth to the rule-of-thumb idea in syndication that you can predict what a show will do in any city from its first rating.

Take a look at first ratings of MCA's Coronado 9, for example, in March ARB reports which show quick-starting ratings successes in a number of cities.

Here's what **Coronado 9** did in eight markets where its first ARB was the March report:

CITY	STATION	RATING	SHARE
Saginaw-Bay City	WNEM-TV	33.7	60.6%
Harlingen-Weslaco	KRGV-TV	30.8	42.6%
Montgomery	WSFA-TV	35.8	54.0%
Waco-Temple	KWTX-TV	27.2	40.7%
Chico-Redding	KVIP-TV	23.8	42.8%
San Antonio	WOAI-TV	20.5	38.9%
Lansing	WJIM-TV	20.6	38.3%
Honolulu	KHVK-TV	29.8	47.8%

Note: In all of these markets **Coronado 9** ranked among the top ten in syndication.



Several syndicators who tried to make network deals this spring may end up singing the same blues as last year: late pilots.

The whole syndication philosophy of "we'll go regional if we can't sell network" is now in double jeopardy: **neither the network nor the regional deals are materializing in a sufficient number of cases.**

Fresh production for syndication is at an all time low, if sales of new shows are measured: Only Ziv's Home Run Derby and CNP's Blue Angels have found buyers in 1960 on the new film market.

There are some signs of a collapse of the existing pilot system—in the case of shows coming from new sources such as CNP's R.C.M.P. from Canada, and Screen Gems' Medicine 1960 and NTA's Play of the Week, both from stations.

**Evidence that a revolt is in progress is the fact that such program sources would have been unthinkable a year or so ago.**

**Keep your eye on Berton Schneider, just moved up at Screen Gems to the post of director of business affairs.**

At 27, young Schneider holds what's undoubtedly one of the most important posts in the film industry for a man still in his twenties.

Six years ago Schneider, son of Abe Schneider, was started in Screen Gems and the most recent phase of his training was as assistant to Jerry Hyams, general manager of the company.

The importance of the family tie is that it **symbolizes the connection between Columbia Pictures and Screen Gems and the recent tendency for control of the tv film subsidiary to gravitate back to the parent company in Hollywood.**

**The impact of syndication on the education of elementary school age children is one of the incidental discoveries of a Culver City, California, study of 5,000 children prepared through Nielsen.**

One of the findings was that CNP's Silent Service on KCOP, Los Angeles, was one of the most-viewed shows by youngsters.

The novel outcome of the report was that the local school board asked the syndicator **for additional materials on underseas life for distribution to the school children.**

**Syndication decisions to buy or cancel have been made for public relations reasons in two interesting cases.**

Look at the two decisions of recent seasons made by Jersey Standard and its subsidiary, Humble Oil, in syndication:

This season Jersey Standard cashed in on the favorable press reaction of Play of the Week (NTA) and picked up the tab for it in New York and Washington, also giving the producers a free hand.

But two seasons ago Humble Oil cancelled Rendezvous (CBS Films) after just one week in Texas market for fear of an unfavorable reaction in that area to some of its thematic content.

The point of this contrast is that **two wings of the same company made opposite types of decisions in dramatic syndication, but for precisely the same reason: to appeal to regional opinion from a public relations viewpoint.**

Note that in neither case was the decision to buy or cancel made out of cost-efficiency or bread-and-butter sales reasoning.

# SPONSOR HEARS

21 MAY 1960

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PUBLICATIONS INC.

The week's rumors anent the slings and arrows of the agency world:

1) **JWT** seems to be encountering a certain amount of tribulation from such accounts as **Brewers Foundation, Brillo and Oneida Silver**, while the report persists that **JWT's** end of the **Schlitz** account has become a **Burnett** target.

2) **Dr. Pepper**, after a bid from **K&E**, has decided to stand pat with **Grant**.

3) A shaky situation exists between one of the food giants and its longtime agency because of a difference over merchandising-promotional conceptions and wheel-and-deal strategy that is currently deemed necessary.

4) **Hershey's** syrup's division may take on its first agency—and that being, 'tis said, **Guild, Bascomb & Bonfigli**.

With the naming of a new department head you can expect a revision of the media setup at **BBDO New York** and some personnel shuttling.

The interviews for buyers has already started.

Here's one rumor you can squelch.

From 7 May, **SPONSOR HEARS**: "Bruited about in Connecticut political circles is this report about **Westinghouse's** **Don McGannon**: he's seriously thinking of running for U. S. Senator."

**McGannon** states he has never considered running for the Senate office.

Whatwith but a handful of live nighttime shows left for the fall, the guest relations boys at the tv networks are going to have a hard time filling tourist demands.

At **NBC TV** it looks that outside of the four **Paar** events weekly, there won't be more than two—**Perry Como** and the **Price Is Right** for the rubberneekers, while at **CBS TV** the ticket-clientele will be limited to the **Ed Sullivan** and **Garry Moore** shows and **What's My Line**.

Aside from the automotives, network tv's ability to bring the durables into its bower falls short of old radio's record.

Those radio regulars missing from tv include **American Can, Allis Chalmers, Owens-Illinois Glass, International Harvester, U. S. Rubber, Alleghany Ludlum Steel, Wheeling Steel, American Rolling Mills, American Radiator, Carborundum**.

There's a school of media men who think that sellers of spot tv might do well to come up with a new angle in explaining rate increases.

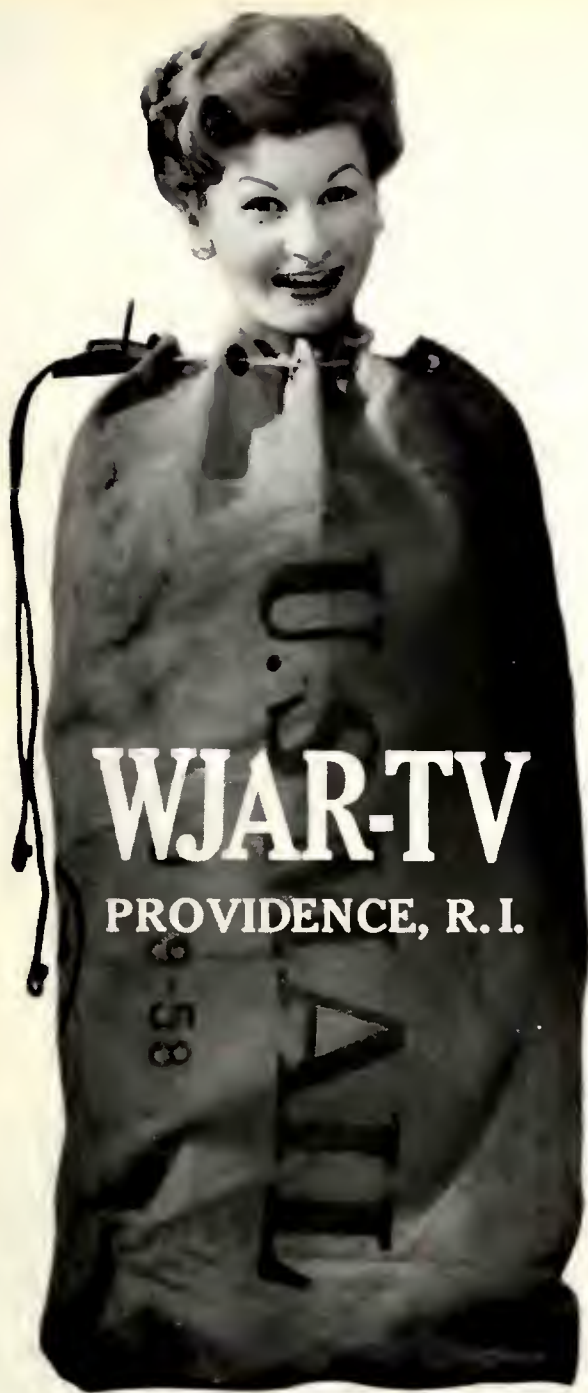
In their opinion the process of comparing the percentage of rate increases with the upsurge of sets over the past five years has become somewhat dated, since the rate of tv home growth from here on out can only be a dribble.

(The ratio of U. S. tv home now stands at 88%.)

Competitive radio broadcasters in a town about a hundred miles away are burning at the tie-in tactics of the general manager of an east coast metropolitan tv station.

The g.m. owns a radio station in that town and he tells seekers of tv spots he can take good care of them if they'll buy a schedule on his radio station.

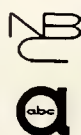




**WJAR-TV**  
**PROVIDENCE, R. I.**

# Compliments by the sackful!

Across our desk come letters of honest and sincere praise like the letter from the Navy wife who wrote: "Your station has always afforded the finest entertainment . . . we have lived in many parts of the country and never



before have I enjoyed watching television as much." The satisfaction of our viewers, as expressed by the volume and content of our mail, is more impressive, we think, than any rating picture could be.

*Represented by*



**CHANNEL 10 • COCK-OF-THE-WALK IN THE PROVIDENCE MARKET**

# NEWS & IDEA WRAP-UP

**MARKETING ITS STUDIO . . .** K-BOX (Dallas) built a traveling show model of its studio news broadcast room and d.j. booth for use in remote broadcasts for local schools and groups



**WHEN TAPER MEETS TAPIR**, anything can happen—and did, as witness fellow on right recording comments for John Stewart, to be used on KDKA's (Pitts.) "Zoo's Who"



**WOMAN TO WOMAN** talk. Both Mary Jane Chinn, (l) KRNT, Des Moines, personality and Julia Meade, compared their career notes, during the recent AWRT convention



**AGE OF SCIENCE** provides inspiration for WCIA (Champaign, Ill.) half-hour specials "CIA Reports," which take viewers to high schools for look at their science laboratories



**OUR YOUNG ADMIRERS** from (Greensboro, N. C.) studio audience of WFMY-TV's "Old Rebel & Pecos Pete" visit stars George Perry (r), Hugh O'Brian (Wyatt Earp)



D. P. Brother apparently recognized that status of tv in the media spectrum this week when it named its tv director, Kenneth G. Manuel as the new president of the agency.

Manuel takes over from D. P. Brother, who moves up to chairman of the board.

Brother's major stake in tv is Oldsmobile, A/C Spark Plugs and the Delco Division of General Motors. These billings can run somewhere around \$10-11 million. However this is still less than about 30% of the agency's total billings.

Manuel might be said to be the first head of a tv department elevated to the presidency of an agency.

**Agency appointments:** Bristol Myers Products Division, for its new product, Count Four!, to Ogilvy, Benson & Mather . . . The Niagara Therapy Corp., billing more than \$1 million, from George L. Mallis Co.

**TO A LATE GREAT**—jazz artist W. C. Handy—was subject of recent tribute and unveiling of his statue aired over WMCT, Memphis. Participants included Mahalia Jackson (at mike), Sen. Kefauver, Juanita Hall





o **Meldrum & Fewsmith**, Cleveland . . . Columbia Records, for its Columbia and Epic records, to **Wunderman, Ricotta & Kline**, New York . . . Kaiser Hawaii Kai Development Co., for promotion of its new resort city at Honolulu, to **McCann-Erickson, Inc.** . . . Sherwin-Williams Co., paint and chemical manufacturer, from F&S&R, to **Griswold-Eshleman** . . . General Time Corp.'s Stromberg Time Division, to **Wade, Woodward & Whitman**, Westport, Conn. . . The Nissan Motor Co., Ltd., Toyko, for its Datsun Motor Car advertising in the U. S., to **Gordon Best**, Chicago . . . The Natcon Chemical Co., for its Pepto Mangan, with a planned radio campaign, to **The Shaller-Rubin Co.**, New York . . . Pacific Gamble Robinson, from Knox Reeves, to **Campbell-Mithun** . . . Plochman & Harrison, manufacturers of Premium Brand mustard, to **R. Jack Scott** . . . Pieroni's Foods, for its line of Real Italian products, to **The Sackel Co.**, Boston . . . Creations Sales Corp., manufacturer of Sip 'N Drink Cup, for its national and

local tv advertising campaign, to **Fladell/Harris Advertising**.

**New agency:** Edward D. Gottlieb, for the past 11 years at Foote, Cone & Belding, has formed an agency bearing his name at 75 East 55th Street, New York.

**Admen on the move:** Eldon Fox, to v.p. of BBDO . . . Henry Sparks and Warren Bahr, to v.p.'s of Y&R . . . Thomas Maschler, Lawrence O'Neill, and Ellen Stillman, to v.p.'s of K&E . . . Howard Jones, Ralph Klapperich, and Robert Sturgis, to v.p.'s of Knox Reeves . . . Robert Cragin, to president of George R. Nelson, Inc., and Nelson Ideas, Inc. . . . Dik Twedt to president of Visual Research's new affiliate, Faison & Twedt, a marketing and psychological research company.

**Add to personnel moves:** Joseph Lamneck, to director of radio/tv, commercial division, Donahue & Coe . . . R. Glenn Wilmoth, to associate media director and James Hunt-

er, to media supervisor, of Dancer-Fitzgerald-Sample . . . Elias Baker, to account supervisor at Doyle Dane Bernbach . . . Charles McNaull, to account executive at Lennen & Newell . . . Kenneth Menken, to account executive at Foote, Cone & Belding . . . Samuel Leddy, to group media supervisor at Lambert & Feasley . . . George Mott and Lea Keegan, Jr., to account executives at SSCB . . . J. H. Gainey, to account executive at Cox & Jackson Advertising, Charlotte, N. C. . . Gerald Levey, to account executive at Cortez F. Enloe, New York . . . J. Robert McCollom, to account executive at Gardner, St. Louis . . . Dolores Kupperman, to marketing and merchandising director of North's New York office.

## ADVERTISERS

Toni (North) has bought three-fourths and RCA Whirlpool (K&E) the balance of the Mrs. America special 10 June out of Ft. Lauderdale over CBS TV.

A BOOSTER BEFORE THE RUN is given by shapely models to KELP (El Paso) personality Don Bowman, (in driver's seat), about to start off on a 5,000 mile drive-a-thon. Listeners who come up with correct guess on how long trip will take him, will cop late-model, used car as prize



# k-TOP

IN THE

# CAPITOL

OF KANSAS

# GAINS

# NO. 1



**BIGGEST SHARE  
OF AUDIENCE**



**in the rich 22 county  
Northeast Kansas Market**

**LOWEST COST  
per 1000 homes  
64¢ (avg.)**

**41 QUARTER HOURS 1STS  
MORE THAN  
ALL OTHER STATIONS COMBINED**  
Latest Pulse

ON **k-TOP** YOU'RE  
ON  
**TOP!**  
1490 ON THE DIAL

The program price (net): \$100,000 and the time \$90,000.

The finance industry has come up with some unusual marketing strategy this season:

(1) **Household Finance Corp.**, Chicago (NL&B), a heavy user of spot radio and tv, has established a subsidiary—**Education Funds, Inc.** (also awarded to NL&B)—to help parents finance education costs. This nationwide plan provides from \$700 to \$2,500 annually to cover all expenses, including tuition, books, room and board, transportation, and clothing.

(2) **Thorp Finance Corp.**, largest Wisconsin-owned finance company (66 offices), is promoting a "Vacation in Wisconsin" theme this summer, in order to stimulate vacation loans. As a tie in, they're using a bona fide Indian chief from the Wisconsin Dells in their commercials on Thorp-sponsored *Lock Up* to promote interest in the state as a vacationland.

Some of the accounts out of the South actively buying spot radio this week included:

National Life & Accident (Noble-Drury, Nashville); Eskimo Pie (Eastern Advertising, Richmond); Creomulsion (Tucker-Wayne, Atlanta) expanding radio markets chiefly in New England; Louisville & Nashville Rail Road (Mullican Co., Louisville).

According to AFA president C. James Proud, speaking before the Public Utilities Advertising Association convention in New York last week, these are some of the "danger signs" which must be recog-

nized as a serious threat to businessmen using advertising:

- Discriminatory municipal, state, and federal taxes on advertising.
- Promulgation of Internal Revenue Service regulations to disallow certain advertising as a legitimate, tax-deductible business expense.
- State or Federal bureau regulations forbidding members of certain legitimate businesses or professions to advertise their services.
- A proposed one percent excise tax on tv commercials to pay for educational tv.

**Campaign:** "Warm Weather Mint Hints," is the theme of the largest spring-summer advertising program ever scheduled by the **Thos. D. Richardson Co.** for its line of pulled cream mints and confections.

Recipes using mints as well as Richardson's new House Party Mix will be featured on Art Linkletter's *House Party* via 200 CBS Radio stations beginning this week and running through 4 July. Agency: Pritchard, Daniels & Dreher, Ardmore, Pa.

This year's "Top Promotion of the Year" survey, conducted by *Food Field Reporter*, shows 13 of the 14 National Awards during 1958-59 for new products introductions went to tv-advertised brands.

Here are those brands voted outstanding by food chains, wholesalers, supermarkets, and cooperative groups:

Borden's Instant Potatoes; Dream Whip; Tang; Pledge; Handy Andy; Pam Dry Fry; Duncan Hines De-Luxe Cake Mixes; Ivory Liquid; Mr. Clean; Fizzies; Hi Pro; Cocoa Puffs; and Betty Crocker Boston Cream Pie.



Your Ad Headquarters in Chicago

*Executive House*

71 E. WACKER DRIVE

Chicago's new hotel within walking distance  
of over 5 Billion Dollars in ad billing

Visit Executive House Dining Room & Cocktail Lounge



**Strictly personnel:** Realignment of the corporate staff of Warner-Lambert includes promotions of **Dr. L. Earle Arnow** to president of W-L Research Institute and **Robert Clark**, to president of Warner-Chilcott . . . **Marvin Mann**, to director of U. S. advertising for Max Factor . . . **Frank Russell**, to advertising manager of Sylvania Electronic Systems, a division of Sylvania Electric Products . . . **Glenn Petersen**, to manager of marketing for General Electric Communication Products Department . . . **Frank Burgmeier**, to public relations director of Porter-Cable Machine Co.

## ASSOCIATIONS

**Mark the calendar:**

**1-3 June:** International Advertising Association 12th annual congress, Waldorf Astoria, New York.

**2-4 June:** Western Association of Broadcasters annual meeting, Banff Springs Hotel, Banff, Alberta.

**2-4 June:** Mutual Advertising Agency Network quarterly meeting, Bismark Hotel, Chicago.

**4-5 June:** Oklahoma Associated Press Broadcasters Association, Trade Winds Motel, Tulsa.

**5-8 June:** AFA annual convention, Hotel Astor, New York.

**5-9 June:** Association of Industrial Advertisers annual convention, Shoreham Hotel, Washington, D. C.

**13-17 June:** International Advertising Film Festival, Lido, Venice, Italy.

**13-17 June:** NAB board of directors meeting, Statler-Hilton Hotel, Washington, D. C.

**15-17 June:** AMA annual meeting, Hotel Leamington, Minneapolis.

**16-18 June:** Florida Association of Broadcasters annual meeting, Hotel Robert Meyer, Jacksonville.

**19-24 June:** National Advertising Agency Network national conference, Oyster Harbors Club, Oyster Harbor, Mass.

**20-25 June:** Catholic Broadcasters Association conference on religious and educational broadcasting, Hotel Penn-Sheraton, Pittsburgh.

**21-24 June:** National Community Tv Association annual convention, Fontainebleau Hotel, Miami Beach, Fla.

**23-25 June:** National Association of Tv & Radio Farm Directors' annual meeting, Fresno, Cal.

**23-25 June:** Maryland-D.C. Broadcasters Association annual meeting, Ocean City, Md.

**24-25 June:** Colorado Broadcasters Association convention, Continental Hotel, Pueblo.

**26-30 June:** Advertising Association of the West annual convention, Hotel Del Prado, Mexico City.

**They were elected:**

Officers of the **4 A's Michigan Council:** chairman, John Pingel, Brooke, Smith, French & Dorrance; vice-chairman, Charles Adams, MacManus, John & Adams; secretary-treasurer, John Thornhill, Jr., Campbell-Ewald.

Officers of the **Maryland-D.C. Broadcasters Association:** president, Lloyd Dennis, Jr., WTOP; v.p., Robert Jones, Jr., WFBR; secretary-treasurer, Joseph Goodfellow, WRC.

Officers of the **Montana Broadcasters Association:** president, Robert Warner, KMON; v.p., Dale Moore, KCVO, KCAP, and KBMN; secretary-treasurer, Paul Crain, KUDI.

Officers of the **Hawaii Association of Radio & Tv Broadcasters:** president, M. Franklyn Warren, Hawaii Broadcasting System; v.p., Jock Fearnhead, K-POI Broadcasting; secretary-treasurer, Cornelius Keur, KAIM.

## FILM

The importance of New York as a tv program and commercials production center was highlighted this week by a forum of the local chapter of the Academy of Television Arts and Sciences.

Programs and commercials men who took part in the event were tv director **Stuart Rosenberg**, art director **Richard Sylbert**, Ross-Gaffney film editor **Angie Ross**, Robert Lawrence chief cameraman **Burgie Contner**.

Moderator of the event was **Martin Poll**, Gold Medal Studios president.

**Commercials:** **Len Kanter**, former tv commercial producer of Carlo Vinti Advertising, has been appoint-

**\$100**   
**WEEKLY**  
**BUDGET?**

On WJAR, you'll get 147,777 home impressions on a 6 to 9 a.m. schedule, 158,730 on a 9 a.m. to 4 p.m. schedule, or 164,190 on a 4 to 7 p.m. schedule, with a higher proportion of adult buyers, and the lowest cost per thousand impressions on any Providence station.\*

**\$200**   
**WEEKLY**  
**BUDGET?**

On WJAR, you'll get 394,072 home impressions on a 6 a.m. to 9 a.m. schedule, 423,280 on a 9 a.m. to 4 p.m. schedule, or 437,840 on a 4 p.m. to 7 p.m. schedule. **WANT RESULTS? BUY ADULTS** at the lowest cost per thousand in the market.\*

**"QUALITY IS WELCOME EVERYWHERE"**

\*Pulse Oct. '59 and NCS



Sister station of WJAR - TV

Represented by



The Original Station Representative

Ray Ellingsen

**P**

**HOTOGRAPHY**

can give  
your  
photographic needs  
the kind of  
attention  
you like  
... backed by  
experience  
and artistry!

Simply call  
DElaware 7-7249  
or write to  
12 E. Grand Ave.  
Chicago

**LOOK  
AT THE  
STARS**

And See Where  
KMSO-TV Stands

**CBS\*\*\*NBC\*\*\*ABC  
58,475 TV HOMES**

- ★ MISSOULA—definitely a "Preferred City" as market prospers and Bank Debits reach -1-20%, (highest of all Montana cities).
- ★ 12 STARS out of past 17 Months—indicating one full year of "better than average" business performance—the place to advertise.
- ★ MISSOULA—leads all other Montana cities in "High Spot-Preferred Cities" with a city index of 109.6 (1960 over 1959).
- ★ KMSO-TV'S WESTERN MONTANA MARKET is "greatly extended" by 18 Community Boosters. Coverage includes Missoula, Butte, Anaconda, Deer Lodge, Hamilton, and Kalisoe!!

**KMSO-TV**

MISSOULA, MONTANA

**NATIONAL REPRESENTATIVES  
FOR JOE-TV, INC**

ed commercial sales manager for HFH Productions . . . **Music Makers** notes that it worked on the following N. Y. Art Directors Show winners: Alpine cigarettes, Johnson & Johnson, West End Brewing, Chemstrand Corp., Drinks, Inc., and Ford . . . **William (Bill) Wagner**, formerly of KRON-TV, San Francisco, has joined Motion Picture Service of that city as director-producer as well as tv and art consultant . . . **Harlan J. Dunning** has been named a v.p. of Dolphin Productions; he was formerly supervisor of network programs for CBS Radio.

**Trade note:** Senator Jacob K. Javits will be the guest speaker at the third annual industry dinner of the **Film Producers Association** of New York, scheduled for 13 June.

**Strictly personnel:** **L. Boyd Mullins** becomes an account executive in the San Francisco office of CBS Films, replacing Kenneth Flower, who was recently transferred to the New York office; Mr. Mullins was formerly manager of the ITC office in San Francisco.

**NETWORKS**

**ABC TV is planning to give its daytime operation something of a hypo come this October.**

Among the things in prospect:

- Expanding the schedule back to 11 a.m., thus adding an hour.
- Adding to the schedule a soap opera, *Hope Springs* (11:30) and *Road to Reality*, dealing with group psychoanalysis, and replacing *Restless Gun* with *The Texan* at noon.
- Granting a gratis quarter hour to those buying three quarter-hours between 11-noon.
- Raising the programing price at the rate of \$100 per commercial minute.

Here's how the revised daytime lineup looks:

11:00, *Gale Storm*; 11:30, *Hope Springs*; 12 n., *The Texan*; 12:30, *Love That Bob*; 1-1:30, *About Faces*; 2 p.m., *Day In Court*; 2:30, *Road To Reality*; 3 p.m., *Beat The Clock*; 3:30, *Who Do You Trust?*; 4-5:30, *American Bandstand*; 5:30-6, Action/cartoon strip.

(See SPONSOR-SCOPE, page 19,

and Newsmaker of the Week, page 8, for more details.)

**ABC TV president Oliver Treyz** this week was elected a new director of AB-PT, Inc.

**Network tv sales and renewals:** **DuPont** (BBDO), for participations in *Riverboat*, on NBC TV Mondays 7:30-8:30, and *Oulaws*, scheduled on NBC TV for Thursdays, 7:30-8:30 beginning this fall . . . **Colgate** and **General Foods** will co-sponsor *Twilight Zone* on CBS TV next season . . . **Ford** (JWT) has renewed *The Ford Show* on NBC TV during next season continuing on Thursdays, 9:30-10 p.m. . . . **Alberto-Culver** will sponsor *The Lawless Years* which returns to NBC TV in the fall . . . **Phillips-Van Heusen Shirts**, for two daytime quarter hours a week during the fourth quarter this year and the second quarter next year on ABC TV.

**Network radio sales:** **NBC Radio** reports net sales totaling \$6.5 million since February . . . **CBS Radio** sold five five-minute units a week for 13 weeks to **Welch's Grapefruit** beginning in July . . . A total of 13 new orders and four renewal orders amounting to more than half a million dollars in business was reported by ABC Radio for the month of April.

**Financial report:** Consolidated net income of CBS, Inc., for the first quarter of 1960 was \$6,829,367 compared with \$7,032,684 earned in the comparable 1959 period. Net sales for the quarter totaled \$121,077,728, compared with \$111,052,290 for the corresponding period last year.

CBS attributes the decrease in net income resulted from the cost of the intensive campaign by Columbia Record Club to secure new members.

**New network affiliate:** WCAV Burlington, Vt., to NBC Radio.

**Thisa 'n' data:** NBC secured exclusive tv and radio rights to the Rose Bowl football games for two more years. **Gillette** will continue as the sponsor . . . **Union Oil Co** (Y&R) will sponsor the Saturday



feature Races from Hollywood Park on a special web of 20 stations in the CBS TV Pacific Network in six far-western states . . . On the specials front: *How Tall Is A Giant?* will be a special 90-minute feature on NBC TV 14 June for P&G (B&B) . . . Anniversary: Don McNeill's *Breakfast Club* (ABC) will celebrate its 27th birthday next month . . . The CBS Radio Network Sales Department held its annual Sales Seminar 16-18 May in Rye, N. Y. . . Summer replacement: *Wrangler*, a new Western series, starts Thursday, 7 July, on NBC TV, for Ford, replacing *The Ford Show*.

**Network personnel news:** Theodore Douglas, Jr., to Eastern sales manager and Edward Bishoff, to Central Division sales manager for ABC Radio . . . Henry White, director of program procurement for Screen Gems, elected president of the New York chapter of the Academy of Tv Arts and Sciences . . . Jack Singer, promoted to New York coordinator for the ABC International Division.

## RADIO STATIONS

**Proof that the "formula format" is not the final answer to radio ratings:** The latest St. Louis Hooper shows a rating increase of 36% for KMOX since the station switched from afternoon d.j. shows to a discussion and local events format.

### Ideas at work:

- **New "Hot Line" system:** WKRG, Mobile, now has the immediate use of some 20 Press Register reporters as an adjunct to its news coverage service. The idea: Station engineers developed an electronic device—a remotely operated receiving-taping-broadcasting unit connected by ordinary telephone circuit to a transmitting station in the Mobile Press Register newsroom—for reporters to tape record hot news items. Flashing lights on this device inform station personnel of a news bulletin being received and ready to air within a few seconds.

- **A contest judged by a horse:** WINS, New York, is bringing Nellie the Nag into its studios. The idea: The horse will dig into a huge pile

of horse food delicacies sent in by listeners. The first 20 tidbits she relishes will mean that the senders are the station's guests, this week, at Aqueduct Racetrack.

- **To promote traffic safety:** Carey Deckard, of WOAI, San Antonio, with the cooperation of the police department has begun a safety campaign on his 4-8 p.m. show. The idea: Deckard will air, several times throughout his program, the name of the "Safe Driver of the Day"—an individual selected by the police for displaying courtesy and caution, and for observing traffic laws.

**This 'n' data:** KFXA, San Francisco, made its debut last week with an all-news-programing format. Station is airing one-hour basic units leading off with a 15-minute newscast on the hour, a five-minute summary on the half-hour, and, in between, news analyses, commentary, editorial, and a full range of features. **WNIB-FM**, Chicago, is also getting away from all-music programing: station is kicking-off a new weekly program, *Off Broadway*, aired live from New York and featuring interviews with people in the theatre world . . . Business note: **Zenith Radio Corp.**, New York, for its radio/tv dealers in Westchester County, has purchased a four-hour, seven-nights-a-week show on **WVOX-AM-FM**, New Rochelle . . . **The Southern California Broadcasters Association** reports radio set sales for March in the area climbed to 36,113 . . . Anniversary note: **WDOK**, Cleveland, this week begins its second decade of programing.

**Kudos:** To **WKNB**, Hartford, Conn., the Grand Award of the Advertising Club of Greater Hartford for its "outstanding self-promotion" . . . To **KCBS**, San Francisco, several first place awards and certificates of excellence in the California Associated Press Radio/Tv Association News Competition.

**Station staffers:** **Herbert Golombek**, to v.p. and general manager of WPLO, Atlanta . . . **William Wiseman**, to station manager of WOW, Omaha . . . **James Quello**, to general manager of WJR, Detroit . . . **John Gilbert, II**, to general manager of WXYZ, Detroit . . . **Herb**

A Part of Every

Community Project\*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

\* Five full ½ hours of local public service programming each week.

**WTHI-TV**  
CHANNEL 10 CBS · ABC  
**TERRE HAUTE**  
INDIANA

Represented Nationally by Bolling Co.

## Congress of Motor Hotels TRAVEL GUIDE



by BILL ROAMER

BURBANK, CALIF.

Luxurious accommodations close to NBC, Warner Brothers, Columbia and Disney Studios. Minutes to downtown Los Angeles. New, modern units with TV, Hi-Fi, phones, air-conditioning. Kitchennettes. Beautiful swimming pool. Credit cards honored.



**SAFARI MOTOR HOTEL**

1911 West Olive Avenue  
BURBANK, CALIF.



**FREE!**

Write to this motel for copy of 1960 edition of free TRAVEL GUIDE. Lists over 700 fine motels

**COAST-TO-COAST INSPECTED and APPROVED**



Berg, to general manager, and **Robert Acker**, assistant general manager of WWOK, Charlotte, N. C. . . . **Sheldon Engel**, general manager of KRIZ, Phoenix, elected first v.p. of Phoenix Sales Executives . . . **Walter Smith**, to assistant sales manager of KYW, Cleveland . . . **Larry Clark**, to director of station relations for WRIT, Milwaukee . . . **Donald Gray**, to the sales staff of KCMO, Kansas City . . . **Dick Drury**, to program director of KQV, Pittsburgh . . . **John Date, Jr.**, to a district manager in the New York offices of Standard Rate & Data Service . . . **Robert Murphy** and **Robert Alexander**, to the sales staff of WLS, Chicago . . . **Ted Conway**, to account executive at KCBS, San Francisco.

## REPRESENTATIVES

NBC Spot Sales is following up its Timebuyer Opinion Panels with a new series: **Media Managers Conferences**.

Scheduled for once a month, these conferences, consisting of a panel of agency executives, will explore in depth subjects of mutual importance to the advertising and broadcasting industry.

**Rep appointments:** KTBS-TV, Shreveport, La., to **The Katz Agency** . . . KARD-TV, Wichita, to **Peters, Griffin, Woodward** . . . WSIV, Pekin, Ill., to **The John E. Pearson Co.** . . . KCOK, Tulare, Cal., to **B.N.B. Inc., Time Sales** . . . WPAT, Paterson, N. J., to **John Thorsen** as mid-West representative . . . WCCC, Hartford, to **Foster & Creed** as New England representative.

**Expanding:** PGW last week opened its 10th office—this one in St. Louis, in the Paul Brown Building. Heading the office for tv is **Arnold Knippenberg**. **Thomas Taylor** continues as the firm's radio representative for the area.

**Rep appointments — personnel:** **Robert Maier**, to St. Louis manager of Robert E. Eastman & Co. . . . **Joe Rolfe**, to manager of the Los Angeles office of Forjoe & Co. . . . **Engene McClure**, to the Chicago tv

sales staff of The Katz Agency . . . **Emory Durrett**, to the Dallas radio/tv sales staff of The Branham Co.

## TV STATIONS

**More than 15% of the complaint letters received in the past 12 months by the Code Review Board at NAB headquarters in Washington were against bra and girdle commercials.**

Complaints about tv program material were mainly against their general level, against programs derisive of race or religion, against excessive violence, and against bull-fighting.

Other tv advertising complaints were about excessive commercials, the presentations, and alcoholic beverages.

**Ideas at work:**

- **A haircut with the game:** WANE-TV, Ft. Wayne, and Falstaff joined in a promotion for the CBS *Game of the Week*. The idea: Station and brewer representatives visited 71 barber shops in the area to convince them to tune in the baseball show for the convenience of patrons in the shop on Saturdays, the biggest hair-cutting day. As an added incentive, each barber was given a "gift pack"—two cans of Falstaff beer, a cigar and a bag of potato chips—to enjoy while watching the game.

- **Meanwhile, back on the range:** For the seventh consecutive year, WXYZ-TV, Detroit, will offer, during the 1960 golfing season, the Sterling Silver Belt Buckle Award for a hole-in-one. Eligible are all residents of WXYZ's market area. Station has awarded, over the past six seasons, more than 1,000 belt buckles.

- **Doing something about the weather:** WRCA-TV, New York (which this week changes its call letters back to WNBC-AM-TV) is offering for sale a new 10-second "Weather Signal." Available in strips of five during NBC TV's daytime *Today* program, they consist of a telop, the left hand of which shows the day's weather outlook and the right hand of which pictures the sponsor's product. Accompanying each "Weather Signal" will be 10 seconds of audio for the advertiser's message.

**This 'n' data:** Highpoint of the first annual **Broadcast Journalism Conference**, sponsored by WCCO-AM-TV, Minneapolis-St. Paul, and held at the University of Minnesota was the awarding of a \$1,200 scholarship to a high school senior. Station plans to make this award annually for the study in the tv and radio fields at the U. of M. . . . Sports buys: The **G.H.P. Cigar Co.** (Compton) will promote El Producto Cigars on *Today In Sports*, via KOMO-TV, Seattle, through October . . . More business: **Sunkist Growers' Frozen Juice Bar Division** (Craig & Reid) for a saturation spot campaign via KTTV, Los Angeles . . . New quarters: **Whitney Communications Corp.** moves to the new Time-Life building, 1271 Avenue of the Americas, New York . . . Starting with the 1st October issue, the quarterly *Rorabaugh Report On Spot Tv Advertising* will be expanded to include the estimated gross spot tv time expenditures for all advertisers and brands.

**Kudos:** KPIX, San Francisco, named "The Outstanding Tv Station in Community Interest and Public Service Programing" by the Radio/Tv Guild of San Francisco State College . . . KOMO-TV, Seattle, received a special plaque for its "outstanding contribution toward better understanding in education" from the Washington Education Association . . . KRON-TV, San Francisco, has received a Certificate of Merit for its newscast from the California Associated Press Tv/Radio Association . . . **Jimmy Kilgo**, of WSOC-TV, Charlotte, awarded the golden trophy of the Junior Woman's Club of Charlotte, for youth entertainment . . . **Tom Burkhart**, regional sales coordinator for WLOS-TV, Asheville, recipient of the Distinguished Sales Award from the Western N. C. Sales Executive Club . . . The news department of WRCV-AM-TV, Philadelphia, presented with six awards from the Pa. Associated Press Broadcasters.

**On the personnel front:** **Ben West**, to general manager of KOCO-TV, Oklahoma City . . . **David Sacks**, to general manager of KGO-TV, San Francisco . . . **C. Alfred Larson**, to station manager of WOW-TV, Omaha.



## WESTINGHOUSE

(Continued from page 45)

mercials were utilized on *Desilu* in the early phases to accommodate a curtain-raiser devoted to the history of light bulb improvements. This was followed by a Betty Furness-narrated demonstration of the new Eye Saving bulb vs. its inside frosted predecessor, vintage 1925.

After the bulb history vignette ran its course, late in 1958, and the campaign progressed, with *Desilu* exposure once in January and February and twice in March, the Lamp Div. experienced discomfort with its 90-second time periods. The feeling was this story could henceforth be told in 30 seconds and the extra time, if anything, reduced impact. So the Lamp Div. requested that the parent company cut its participations to 30 seconds and allow greater frequency.

This request took effect after the spring-summer hiatus—off-season for light bulbs which flourish September-April, hitting their peak December-February. Westinghouse issued its Lamp Div. two *Desilu* participations in October, two in November, and three early in 1960, all 30 seconds.

These evidently filled the bill because the same commercial length has been decreed for the Lamp Div.'s share in its parent company's giant summer-fall political coverage on CBS TV. It will be absent from convention sponsorship for seasonal reasons, but it is scheduled for nine 30-second spots during the "bridge period" programs between conventions and election, and at least three on election night.

Creative approach for introducing the new shape bulb had its origin, partly, in a Starch survey of 1,018 women in city, suburban, and rural homes. When interviewed after trying the product, 78% said the new shape bulb gives better light. This gave rise to the ensuing campaign's main theme: "New shape—new light." Also, 81% remarked that the new shape was easier to handle, and this quality was incorporated into the advertising. "Reactions to the Starch survey also influenced our heavy use of tv," says Charles Nulle, a.e., McCann-Erickson. "The widespread references to superior light and easier handling pointed to tv demonstration."

A representative tv commercial opens with four of the new shape bulbs popping on screen one-by-one

in synchronization with the words "New . . . Shape . . . New . . . Light," sung by a chorus. The bulbs fall into pattern across the screen, each with one of the four words underneath.

One bulb zooms forward full screen, while Betty Furness, voice over, exclaims, "From Westinghouse comes the first real improvement in light bulbs in 34 years! New shape . . . New light!" The scene shifts to Miss Furness standing in a modern living room, holding up a new shape bulb. She says, "Here, at last, is new light, glare-free light, better light, with the best bulb for seeing ever developed."

There is a half-screen shot of the new shape bulb, with the other half black. The old-style bulb is wiped in the other half. Miss Furness' voice-over accompaniment runs, "Just compare this bulb with today's ordinary bulb. The new shape bulb provides more surface area for millions of tiny filters to distribute even whiteness. So naturally, no more glaring hot spots. No more tired eyes."

The Lamp Div. also ran a series of spots, some on film, others, slides with voice over, which covered much the same copy points as its network commercials. They were carried by the Westinghouse Broadcasting Corp. stations: WBZ-TV, Boston; KYW-TV, Cleveland; KPIX (TV), San Francisco; KDKA-TV, Pittsburgh; and WJZ-TV, Baltimore.

Spots ran Thursday, Friday and Saturday, when shopping is heaviest in food markets, which are responsible for about 75% of light bulb sales. They were aimed at housewives, primarily in the afternoon, with a frequency ranging from 14 to 22 per week. A mixture of minutes, 20's, and I.D.'s was employed.

The Lamp Div.'s main job was to convince the management of its exclusive dealership chains that the new bulb, though more expensive, would sell. Salesmen visited, described pre-testing and the nationwide advertising campaign, and screened sample tv commercials. That, plus public demand built by the advertising did the trick. Not only have the chains carrying Westinghouse bulbs exclusively ordered the new product they formerly resisted, but several retailers dealing in rival outfits' bulbs, though it's unheard of to stock more than one bulb brand, have added Westinghouse's new shape bulb. ■

## BIG CHIEF SPEAKS:



*National  
spot wampum  
jumping like  
medicine man.  
AMBitious scouts like  
JOE FLOYD  
on trail.  
They try tomahawk,  
bow and arrow  
and tom-tom.  
Small catch!  
Me tell-um  
"You catch plenty  
big spot wampum  
if you use strong  
medicine like 14th!"*

### THE CHIEF IS WISE!

If you know what he means  
by the 14th write to:

**BIG CHIEF, c/o SPONSOR**  
40 E. 49th St., N.Y. 17, by 31 May  
Win a prize you'll love for  
summer entertaining.

# YOU KCAN'T KCOVER TEXAS without KCEN-TV



## RUNAWAY!

precisely what we do with ratings. In most time slots the greatest share of Central Texas listeners.



**BLAIR TELEVISION ASSOCIATES**  
National Representatives

### SPONSOR ASKS

(Continued from page 49)

by congestion and lacking intense summer heat, the Central Coast counties are being discovered as the choice area for "California living."

Whereas California is expecting to show an increase of 25.5% by 1970, the Central Coast counties of California are expected to double their population in less than a decade, as a result of a new pattern of expansion in the state that is already apparent.

**Lee Ruwitch**, executive v.p. and general mgr., WTVJ, Miami

Every national and local barometer indicates that the WTVJ South Florida television market will be one of the top 12 in the nation in 1970.

In talking of the WTVJ market, I am referring to the twelve South Florida counties in which WTVJ is an important media force. It is our



*Miami and environs will rank as nation's 11th or 12th market*

firm conviction that by 1970 all markets will reflect tv signals and patterns of viewing irrespective of county boundaries, and that standard metropolitan statistical areas will be changed to conform with these larger geographic concentrations of populations.

Markets in 1970 will be numerically fewer than in 1960 but the individual markets will be substantially greater in terms of area and population. Distribution centers likewise, will be fewer but we will service a much, much larger area. The expanding horizons of television, the increasing number of mergers in the newspaper field, the blooming network of federal highways; all combine to make a smaller number of distribution centers an economic "must."

Specific predictions for Florida, which in 1960 ranked as the nation's 14th state in terms of population, indicate that Florida in 1970 will be the nation's eighth or ninth most popular state, with a population of 8,225,000 persons. At the same time,

these forecasts for 1970 indicate that WTVJ's South Florida market, with a population in excess of 300,000, will rank either 11th or 12th in the nation. By 1970, retail sales will amount to more than four billion dollars, which will rank South Florida either 8th or 9th in the nation in this category.

South Florida will continue the trend toward industrialization during the next decade. The tourist dollars will still continue to be of paramount importance but, as in the decade just passed, the percentage derived from this source will diminish in relation to the whole.

The most recent count shows some 2,550 manufacturing plants located within the metropolitan Miami area. These plants are small, high-labor, in-pot types dominated by aircraft, electronic, and aluminum oriented products. Industrial plants have been moving into the Miami area at a rate of about 150 to 200 per year, and this is expected to continue in the future. By far, the great bulk of these plants are electronic, and if the trend continues, South Florida could well become the electronic center of the nation.

By 1970, Miami and South Florida will be even more firmly established as the "Gateway to Latin America." The Interama Trade Center planned for this area will have become a reality. South Florida will become a major distribution center for products exported to South America. Spanish, which is the second language for some 15% of the South Florida population in 1960, is now being taught in all elementary grades and is expected to become a second language for a minimum of 35% of the South Florida population by 1970.

The building boom by 1970 will decisively make construction rank as the No. 1 industry in Florida. The population explosion will make land values rise throughout the state, and particularly so in South Florida.

The WTVJ South Florida market has been "discovered" by national advertisers during the decade 1950-1960. By 1970, with an ever-increasing concentration of industry and production controlled by larger companies, the South Florida market will be a "must" to all national advertisers.



# PACEMAKER!

WOW-TV marks a decade of leadership in serving and selling the \$2 billion Omaha market!

## NEWS...

WOW-TV News is First in every Survey...



## ...FARM NEWS

The only station in this rich agricultural market with a complete farm department!



## ...MOVIES

MGM, Columbia, 20th Century Fox, R-K-O!



## WEATHER...

The only Omaha Station with a professional meteorologist!



## ...COMMUNITY SERVICE

Two-time Peabody Award Winner!



## ...VIDEO TAPE

First and only Videotape Service in Omaha!



This brief story board covers only a few of the highlights in WOW-TV's first 10 years of leadership. Leadership that has kept Channel 6 "out front" since it began daily commercial broadcasting on August 29, 1949. Leadership in service... in programs... power to deliver what folks want to the greatest number of them! That's Channel 6, Pacemaker in Omaha!

**FRANK P. FOGARTY**  
Vice President and General Manager  
**FRED EBENER**, Sales Manager  
BLAIR-TV, Representatives

# WOW-TV Channel 6 Omaha

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

## BIG CHIEF SPEAKS

*••Ugh! Lodge named J.  
Walter like deep forest. I  
get lost. Feel like rabbit in  
brAMBLE bush. Young buck*

### KEN CHURCH

*say 'I show you way to  
Madison Avenue.' Good  
deed. I say, 'For reward  
I show you way to big spot  
wampum—get 14TH.'••*



### The Chief is wise.

If you know what he means by 14th write to BIG CHIEF c/o SPONSOR, 40 E. 49th St., New York 17, by 31 May. Win a prize you'll love for summer fun.

## Tv and radio NEWSMAKERS



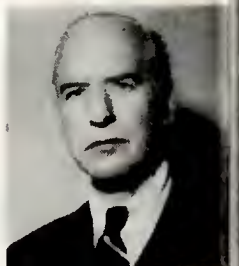
**Morton J. Wagner** has been appointed general manager of The Bartell Radio & TV Group, domestic and international. In this new capacity, he will report to Bartell's managing director, Lee Bartell. Wagner, who is also general manager of WADO, N. Y., report to Mell Bartell, president of Bartell's New York Corp., headquartered at 444 Madison Avenue. Previously, Wagner was v.p. and general manager of Bartell's KYA, San Francisco. James Jordan joins KYA as assistant manager and director of sales.

**John Pival**, v.p. in charge of tv for WXYZ, Inc., Detroit, has been elected president of the ABC and Detroit radio and tv stations. He has been with WXYZ since 1946, when he joined the station as a writer-producer. In 1948, when WXYZ-TV went on the air, Pival was named program director. In 1951 he was appointed station manager and in 1954 he was elected v.p. in charge of WXYZ-TV. Also appointed: John Gilbert, II, to general manager of WXYZ. He was formerly sales manager of WBZ, Boston.



**Hal H. Thurber** has been elected president of Wade Advertising, Chicago, succeeding A. G. Wade, II, who becomes chairman of the board. Thurber joined Wade in 1957 after 10 years as managing partner of Ewell & Thurber Associates and 11 years at D'Arcy as v.p. and chairman of the operating committee. Also elected officers at Wade: Paul McCluer, to executive v.p.; Louis Nelson, to senior v.p. and chairman of the executive committee. McCluer joined Wade in 1951; Nelson has been with it since 1935.

**John G. McCarthy** has been elected president of the Television Program Export Assn. He is currently director of the U.S. Office of Economic Affairs, holding the rank of Minister, in Paris. McCarthy is also U. S. Representative to (1) the Board of Management of the European Monetary Authority (2) the Organization for European Economic Cooperation, and (3) Committee of Economic Advisors to NATO. Before joining the State Department, he was vice president of Motion Picture Export Assn.







**Top  
news coverage  
adds to the  
big new picture  
in  
CHARLOTTE**

teen network feeds by WSOC-TV within a recent weeks period speaks for the stature of this station's news staff. Ivy Bluff prison break, drama in the snow, Tivia plane crash, mass sit-down arrests... wherever news breaks in the Carolinas, WSOC-TV is there! Here's another reason why your best buy in Charlotte is WSOC-TV...one of the nation's great area stations.

**WSOC-TV**

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton

## The seller's viewpoint

Four reasons why advertisers should buy local public service shows are cited by Van Beuren W. DeVries, vice president and general manager of WGR-TV-AM-FM, Buffalo. The reasons include recent tendencies toward improved production and increased promotion, the fact that viewers are looking for something different and the respect an advertiser gets from the consumer for investing his money in such programing. DeVries feels the advertiser today has a wide variety of established local programs from which to choose.



### WHY SPONSORS LIKE LOCAL PUBLIC SERVICE SHOWS

Shakespeare was right. As he said in *Henry VI*: . . . "Ill blows the wind that profits nobody . . ." This certainly applies to the spotlight which has been focused during the past six months on the policies, practices, programs in the broadcasting industry.

One of the positive phases of this public scrutiny of our industry has been the increased recognition by national advertisers of the many advantages to be gained by sponsorship of public service programs. "Public service programing is currently attracting the serious attention of alert broadcasters, discerning critics and important audiences," states Richard Close, director, NBC Spot Sales.

The decision by Standard Oil Company of New Jersey to sponsor *The Play of the Week* in New York City, and Shell's sponsorship of *The New York Philharmonic Young People's Concerts* over CBS TV, along with The Florist Telegraph Delivery Association's purchase of two NBC operas, certainly augurs well for what we hope will become a new group of advertisers—those with a public conscience as well as cash.

#### Look at the local shows

Many local and national advertisers have already discovered that stations which have developed strong public service images provide greater sales effectiveness because of increased know-how in programing.

It is important for the continued growth of radio and television broadcasting that culture and controversy, along with religious, educational and political programs, be salable products. But, what do local public service shows offer advertisers?

First, because of the increased awareness by station management of the "must" responsibilities and "or else" aspects of public service programing, many stations today have assigned their top directors and producers to guide

such shows. Result: the production quality is better than many of the so-called commercial shows. Second, greater amounts of on-the-air promotion, newspaper and publicity are given to public service shows now than was true six months ago. Third, the sameness of much of the network and syndicated shows results in higher ratings and acceptance of well-produced local shows because more viewers are searching for something different in programing. Fourth, increased recognition, acceptance and respect come to a nationally known company which puts money into local ventures. Stated simply: viewers like you because you think enough of their town to spend your money on them. Finally, ratings reflect *adult* audiences.

#### Price is best of all


But, best of all is the price: forget about residuals, shared sponsorship conflicts, Hollywood and New York talent costs, managers, press agents, and other above-the-line costs. Your sponsor message-dollars go farther more frequently simply because you are purchasing a proven established program—not a Palm Springs expense account.

National advertisers, considering how they may participate in this new era of culture and controversy broadcasting, are indeed fortunate in having their choice of many highly desirable established local programs from which to select. Today's successful station manager has his fingers on the pulse of public interest and community needs in his locality. Many stations currently air in choice time periods programs having production values and established audiences which can do an effective job of molding a corporate image promoting a high-cost hard goods product or a low-cost high-turnover product.

So, to step up sales and secure greater sponsor identification, select a local public service show and you'll see satisfied results.



**QUALITY BROADCASTING  
BUILDS A NEW HOME  
IN RICH, RICH  
SOUTHERN  
NEW ENGLAND**



GROUND BREAKING FOR BROADCAST HOUSE, NEW HOME OF WTIC AM-FM-TV, MARKS THE BEGINNING OF CONSTRUCTION OF HARTFORD'S CONSTITUTION PLAZA, ONE OF THE MOST EXCITING URBAN REDEVELOPMENTS IN THE NATION. SCHEDULED FOR COMPLETION IN JANUARY 1961, BROADCAST HOUSE WILL BE A MODERN STRUCTURE OF QUALITY, BEFITTING THE HIGH STANDARDS OF BROADCASTING PERENNALLY ASSOCIATED WITH WTIC RADIO AND TELEVISION.

**WTIC 50,000 watts NBC Affiliate**  
REPRESENTED BY THE HENRY I. CRISTAL COMPANY

**WTIC-TV 3 CBS Affiliate**  
REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

# SPONSOR SPEAKS

## Standard billing forms for spot

We specially urge all radio/tv station operators and all agency media and accounting men to read the recommendations of SPONSOR's new Standard Spot Practices Committee on page 33.

This volunteer task force committee, headed by broadcaster Ralf Brent, has come up with a practical and valuable suggestion for standardized spot billing forms which can save the industry hundreds of thousands of dollars.

Quick adoption and use of this simplified form by every station that seeks radio or tv spot business will put an end to countless hours of needless paper work, arguments, correspondence, and payment delays.

For agencies and advertisers, it will mean getting all the billing information they need in the form that they want it.

For stations, it will mean not merely prompter collections on outstanding spot accounts, but a far more favorable climate for the spot media, and to put it very bluntly, more dollars diverted to spot buys.

Radio and tv spot are a billion dollar business—one of the most potent arms of modern marketing. But the growth of these marvelously flexible media have been seriously impeded by the difficulty of buying and selling them.

Too many agencies, consciously or unconsciously, have shunned the paper work snowstorm that spot buying too often involves. Too many ad dollars have been channeled into the "one bill" media like magazines and network broadcasting, simply because they are so much easier to buy.

The standardized billing form, proposed by Messrs. Brent, Deckinger, Jorgenson, Teter, Nierman, and Neuman will go a long way toward easing the spot burden, if it is quickly and enthusiastically adopted by a majority of stations.

We believe that the SPONSOR Committee has done a fine, unselfish, thoroughly professional job, and has made a great contribution to the industry.

But the proof of its work will depend on the acceptance of its recommendations by alert, progressive station owners.

If your station representative has not notified you of the SPONSOR standardized billing form, ask him about it, or write directly to SPONSOR, 40 E. 49th St., New York 17, N. Y.

## 10-SECOND SPOTS

**Hitting back:** Miriam DeWitt, copy consultant with Jackson, Jackson & Wagner, Grand Rapids, was recently turned down for membership in the local all-male ad club, despite her dozen years in advertising in the East and Midwest. The other day, the ad club invited her to speak; she titled her speech "Are Women People?" "Now let's talk about sex," she said, and went on to point out men's complete ignorance of what a woman is by their insistence of describing her in such negative terms as "strong as a man" or "thinks like a man."

"But," she said, "men *do* know what men are: a man is brave, loyal, trustworthy, strong, competent, clean, logical, and does a good deed every day." Mrs. DeWitt was presented with a scroll which began, "By reason of *his* excellent address to the Advertising Club. . ."

**By the rules:** KEX, Portland, Ore., held a contest inviting listeners to submit fish tales. One listener took it literally, sent in seven catfish tails.

**Summing up:** John Babcock, newsman for KFWB, Hollywood, described the colorful Mickey Cohen as "The 'Where Did You Go? Out. What Did You Do? Nothing' of the adult world."

**Complaint:** In a traffic review over WCAE, Pittsburgh, Tommy Shafer reported a jam on Parkway East caused by a stalled green sedan, announced the driver had now raised the hood and was looking under it. About three hours later, WCAE received a call from a local beauty parlor operator, who said, "We've been listening to your helicopter report all afternoon and Tommy Shafer never reported what that man found under the hood."

**Horrible Dream Dept.**—I dreamed I was on an island with Brigitte Bardot, Marilyn Monroe, and Gina Lollobrigida . . . and I was a girl.—Hardwick, KVI, Seattle.

**Fertola:** D.J. Barney Keep at KEX, Portland, Ore., recently drove out to nearby Alpenrose Dairy for manure to fertilize his lawn. On introducing himself, the dairy refused payment. Keep's problem: Is a free load of manure payola?



# Music to our ears...



To "The American Musical Theatre," which every week brings music to the ears of New Yorkers. The first week in May was one of particular note. This continuing series (produced by Channel 2, in cooperation with the Board of Education of the City of New York) received the *Ohio State 'First Award' for Local Programs for Children and Youth\** as an "excellent presentation of a musical series that is both entertaining and educational."

At the same time, a *second* coveted Ohio State "First Award" was presented to WCBS-TV's hour-long documentary, "Harlem: A Self-Portrait." The citation: "A frank insight into New York City's Harlem . . . revealing the problems of the Negro in the middle of the world's largest modern city."

Of three Ohio State "First Awards" given to commercial television stations, *two* went to CBS Owned WCBS-TV. . . thus underscoring anew a well-known fact. In the New York market, the station which serves the public interest *best* is the station which interests the public *most* . . .

At the 24th American Exhibition of Educational Radio and Television Programs at Ohio State University

## WCBS-TV

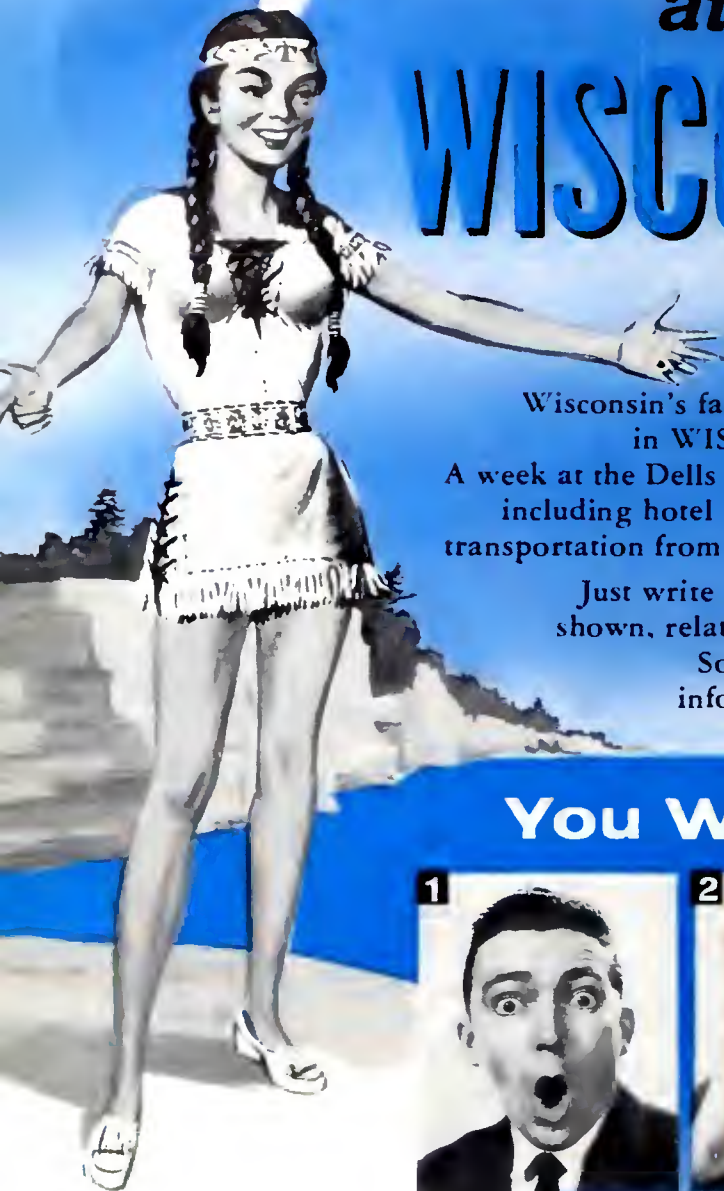
# Win a week for two at wonderful

# WISCONSIN DELLS

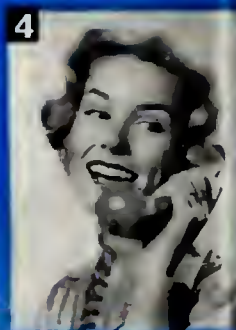
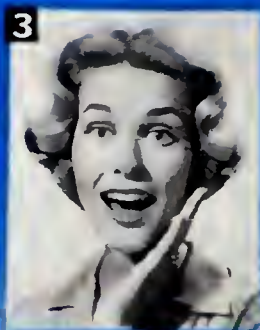
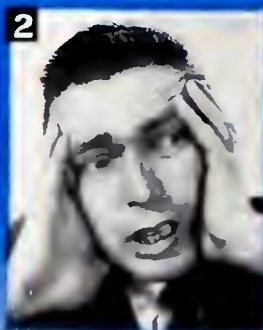
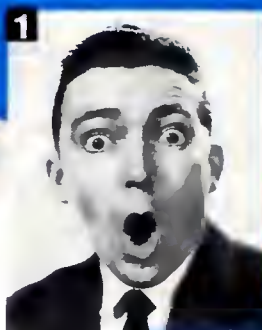
(Three couples will!)

Here's your chance to spend an entire week at Wisconsin's fascinating wonderland...the Dells. *Three lucky couples* in WISC-TV's "You Write the Sub-Titles" contest will win: A week at the Dells (any week in July or August), with all expenses paid including hotel rooms, meals, the use of a private car and round trip transportation from their city to the Dells via Northwest Orient Airlines.

Just write a caption for each of the four time-buyer expressions shown, relating to WISC-TV, Channel 3 coverage and service in Southern Wisconsin and Northern Illinois. For helpful information, check on previous Sponsor back cover ads.



## You Write the Sub-Titles



### CONTEST RULES!

1. Contest is open to everyone except personnel of WISC-TV and Peters, Griffin, Woodward, Inc., their agencies and families.

2. Entries must be postmarked not later than mid-night June 10, 1960.

3. Winners will be announced to all entrants.

4. All material becomes the property of WISC-TV.

5. Winning entries will be chosen for cleverness and aptness of thought.

6. Judges decisions are final.

### EXAMPLES:

1. "All this ond Rockford, too?"
2. "You meon I bought UHF?"
3. "You said 1200 feet tall tower."
4. "We're satisfied with Chonnel 3."

### OFFICIAL ENTRY BLANK

CONTEST MANAGER—WISC-TV, 4801 W. BELTLINE, MADISON, WISC.

Here are my sub-titles:

**1** \_\_\_\_\_

**2** \_\_\_\_\_

**3** \_\_\_\_\_

**4** \_\_\_\_\_

TITLE \_\_\_\_\_

STATE \_\_\_\_\_

# WISC-TV

CHANNEL  
MADISON, WISC.



Represented Nationally by  
Peters, Griffin, Woodward, Inc.