

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

First again!

A W-I-T-H BALTIMORE EXCLUSIVE

Radio Press

DIRECT WORLDWIDE NEWS COVERAGE

hour, 24 hours a day, W-I-T-H RADIO PRESS brings world's news into sharp focus. Expert news analysts, reportorial minds sharpened by *personal on-the-spot* coverage, relay exciting eye-witness accounts to listeners as these events are headline-hot!

Can you wonder that these direct W-I-T-H newscasts have already become a top audience attraction in the booming Baltimore market.

Now on the W-I-T-H RADIO PRESS sales steamroller! Prime time slots are now available.

W I T H

Tom Tinsley, Pres.

Radio Baltimore

R. C. Embry, Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington
Crown Co. in Dallas, Houston, Atlanta, New Orleans McGavren-Quinn in Chicago, Detroit and West Coast

SOFT GOODS ARE COMING IN STRONG

Will new developments up ad budgets in the near future? Part I of II parts

Page 25

Spot radio must adopt 1963 sales tactics now

Page 28

Radio/tv's growing fund of co-op dollar

Page 32

Tv basics— Nielsen reveals clients stand pat

Page 37

DIGEST ON PAGE 2

Both Nielsen and ARB Prove KETV Leadership in Omaha!*

Nielsen - First in Share of Audience.

6 P.M. - 9 P.M.		9 P.M. - 12 P.M.	
KETV	38	KETV	40
Station B	31	Station B	25
Station C	30	Station C	35

ARB (ONE-WEEK) First in Share of Audience.

6 P.M. - 10 P.M.		10 P.M. - 12 P.M.	
KETV	39.8	KETV	50.2
Station B	28.0	Station B	24.9
Station C	32.2	Station C	24.9

ARB (FOUR-WEEK) First in Share of Audience.

6 P.M. - 10 P.M.		10 P.M. - 12 P.M.	
KETV	35.9	KETV	37.4
Station B	32.0	Station B	31.6
Station C	32.1	Station C	31.0

First in Omaha's Choice of Movie Entertainment
Movie Masterpiece (9:35 P.M.)

ONE-WEEK ARB	FOUR-WEEK ARB	NIELSEN
KETV24.5	KETV16.6	KETV24.3

9:35 Movie ARB Cumulative Rating: 70.6!

Late Movie Cumulative Rating: 40.4!

*Nov., '58 Metropolitan Omaha One-Week, Four-Week ARB.
Nov. 2-29, '58 Omaha Nielsen Station Index

ABC TELEVISION NETWORK

Call **HR** Now!



Ben H. Cowdery, President
Eugene S. Thomas, V.P. & Gen. Mgr.

channel **7**

OMAHA WORLD-HERALD STATION

LOOKING NORTH

you see how things are looking up in Kansas City. This is part of the \$250 million reclamation project honored by Look last spring.



Kansas City: groundwork for better living

This is not where a bomb or tornado struck. It's part of the area cleared of slums and tenements in Kansas City during the past year. It's a typical face-lifting project which won for Kansas City one of Look magazine's Community Home Achievement Awards for 1958.

Such a \$250 million project goes to show what we've been saying. Kansas City's a look-alive town. Eyes on the future. Plans

for the future. Money to spend right now to make life better right now

More than a million people live here. And more of this million watch KCMO-TV at more times of day (say ARB and Nielsen) than any other station.

Why so popular, KCMO-TV? We talk Kansas City's language. And we get to Kansas City loud and clear. We broadcast at maximum power from the world's tallest self-supported tower.

Kansas City MO-TV

Joe Hartenbower,
General Manager

Sid Tremble,
Tv Station Manager

SYRACUSE
PHOENIX
OMAHA
TULSA

WHEN
KPHO
WOW
KRMG

WHEN-TV
KPHO-TV
WOW-TV

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

Represented nationally by Katz agency.

Meredith Stations are affiliated with BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines

S-TV
5

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Soft goods: dollar dream of admen**
- 25** More ad money, bigger broadcast budgets are what's ahead for this \$20 billion industry as it suffers growing pains, fights internal revolutions
- Spot radio must adopt 1963 sales tactics now**
- 28** Part Five of sponsor's \$500 Million Plan for Spot Radio; weaknesses in present sales methods, suggests review by stations, representatives
- Radio creates high-priced mood**
- 31** Minneapolis builder, Marv Anderson, tailored a jingle to fit his market. Results: doubled business volume, healthy sales lead over competitors
- More dollars for radio/tv co-op**
- 32** The increase would be even greater if air media would (1) develop better proof-of-performance method, (2) publish their local rate cards
- Hollywood looks at commercials**
- 35** To celebrate Advertising Week, Hollywood Ad Club made presentations of awards for best radio/tv commercials produced in Los Angeles area
- Green Bay leads all Parti-Day sales areas**
- 36** Results of Wis. day tv test "beyond our wildest dreams" says Parti-Day v.p. Lockridge. Green Bay results will guide new marketing planning
- Full sponsorship still reigns**
- 37** A three-season study by Nielson on nighttime network sponsorship patterns show buying habits haven't changed. Comparagraph on net shows
- SPONSOR ASKS: Are you a friend or foe of the single rate?**
- 44** As local vs. national rates come under fire by national advertisers and agencies, broadcast men tell how they feel about this situation

FEATURES

- | | |
|--------------------------------|-----------------------------------|
| 72 Film-Scope | 82 Sponsor Speaks |
| 12 49th and Madison | 10 Spot Buys |
| 52 News & Idea Wrap-Up | 78 Telepulse |
| 6 Newsmaker of the Week | 82 Ten-Second Spots |
| 52 Picture Wrap-Up | 8 Timebuyers at Work |
| 14 Sponsor Backstage | 80 Tv and Radio Newsmakers |
| 74 Sponsor Hears | 50 Tv Results |
| 19 Sponsor-Scope | 71 Washington Week |

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YOU MAY NEVER GO 75 ROUNDS* —

**BUT... WKZO-TV Gives You
The Old "One-Two" Punch
In Kalamazoo-Grand Rapids!**

Lead with WKZO-TV and you'll take sales "off the ropes" in Western Michigan! WKZO-TV covers more television homes than any other station in its area — 606,780 homes in 34 counties according to NCS No. 3.

NCS No. 3 shows that WKZO-TV gives you more circulation by far — monthly, weekly, daily — than any other Michigan station outside of Detroit!

And remember that by adding WWTV, Cadillac, to your WKZO-TV schedule you'll get *all the rest of Michigan worth having!*

**On July 8, 1889 John L. Sullivan beat Jake Kilrain for the heavyweight championship in 75 rounds.*

**NCS No. 3 CIRCULATION
SPRING, 1958**

STATION	DAYTIME		NIGHTTIME	
	DAILY	WEEKLY	DAILY	WEEKLY
WKZO-TV	265,990	390,330	386,280	472,250
Station 'B'	202,190	314,950	304,780	384,570
Station 'C'	152,910	264,330	222,400	349,890



The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Big news from WCAU-TV!
Share of audience up
a big 30% since August!

Get this: in prime evening
time, audiences 16% greater
than the second station!

The Late News? 22.3
rating—157% bigger than
any other late news!

More adult audience
than any other station!



**And chief, one movie
set an all-time, late-evening
record in Philadelphia...**

**Early Show ratings
up 286% since August.
Late Show up 161%.**

**Got a 31.4 rating,
73% share of audience.
That's right—73%!**

**My dear, that's exactly
what I've been saying...
I know, such wonderful
programs... di-vine,
aren't they... Fred is
absolutely glued to the
newscasts... I can't
get a word in edgewise
when he's watching...
of course as for me—
I adore those movies...
no wonder everyone,
simm-ply everyone, is
looking at Channel 10!**



Easy to see why more
program advertisers are using **WCAU-TV**
than any other Philadelphia station.

CBS Owned • Represented by
CBS Television Spot Sales

"Each Commercial Deserves an Alert Audience"

says

Ernest R. Currie
Assistant General
Manager
WPDQ
Jacksonville, Fla.



At WPDQ we consider our No. 1 rating position important (see Pulse - Oct. '58 and Hooper - Dec. '58 - for details). But we know that listeners must be alert to be converted into buyers. Therefore, our total staff is constantly striving to keep our format exciting, without being noisy . . . informative, without being wordy. Our listeners know that at any time vital and interesting information may come their way on WPDQ.

For example:

- (1) WPDQ had direct coverage reports from Nova Scotia during the rescue attempts of the Danish Ship Hans Hedtoft.
- (2) During the same weekend, WPDQ newsmen were aboard the Jacksonville-docked Dutch aircraft carrier Karel Doorman interviewing the two Americans who were rescued in the Atlantic.
- (3) Special reports by Jacksonville authorities broadcasting the local viewpoint on national stories are aired daily.

The examples could go on and on. Suffice it to say that we try to make WPDQ so interesting that our listeners feel they had better be alert and actually listen, or they might miss something. Needless to say, the alert listener is also more likely to be the buying listener.

Represented by
Venard, Rintoul and McConnell
James S. Ayers, Southeast

5000 Watts

600 KC

WPDQ

Robert R. Feagin, Pres. & Gen'l. Mgr.
Where alert listeners tune by choice,
not by chance

NEWSMAKER of the week

This week, a sharp reply to attacks by critics of television programming came from a hard-headed, realistic chief of an agency with a big stake in air media (its 1958 tv/radio billings: \$40.2 million). He issued a stern warning to agencies who heed the detractors and disregard what the public wants.

The newsmaker: Robert E. Lusk, president of Benton & Bowles, became the first to answer the critics of television by pointing squarely to their own destructive role. His argument: the hue and cry by this minority is inviting an Orwellian "Big Brothers" era of cultural force feeding on tv.

"It has become fashionable recently in many advertising circles," he said, "to attack television programming—to make the point that advertisers, agencies and broadcasters are destroying the cultural standards of Americans. If," he emphasized, "we programed only the kind of show that in our wisdom we thought was 'good for the people' then, truly, we would be guilty of manipulation, and we would be wasting our clients' money."

Lusk cited the bald fact that an immense amount of waste in advertising comes from the fact that "almost 50% of each new season's crop of programs fail to survive their first winter on the air."

Largely at fault is the tendency not to let the viewer himself decide what he wants, Lusk believes. "Our responsibility is to put on the air the kind of programs people want to see—not what we think they ought to see."

How can this be determined? Only by "creative objectivity," in Lusk's words, "a quality that the advertising agency can bring to its clients' television programming, a talented and useful objectivity to help the program's creators change what should be changed, and not change what should not be changed."

He warned that it's the agency's responsibility to do this. "Experience has indicated to us that there are two basic reasons for the very bad track record in the television programming field. First—the inability to pick a strong enough and sound enough program idea to begin with. And, second—the inability to develop the program to its top potential, to correct its deficiencies and to develop its strengths."

The plain fact, as Lusk sees it, is that today television is an escape medium for most Americans.

"To those who would change culture by tinkering with programming, I simply ask: 'Who is going to play Big Brother?'"

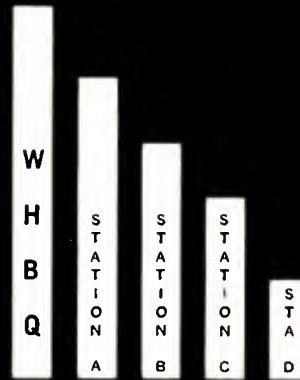
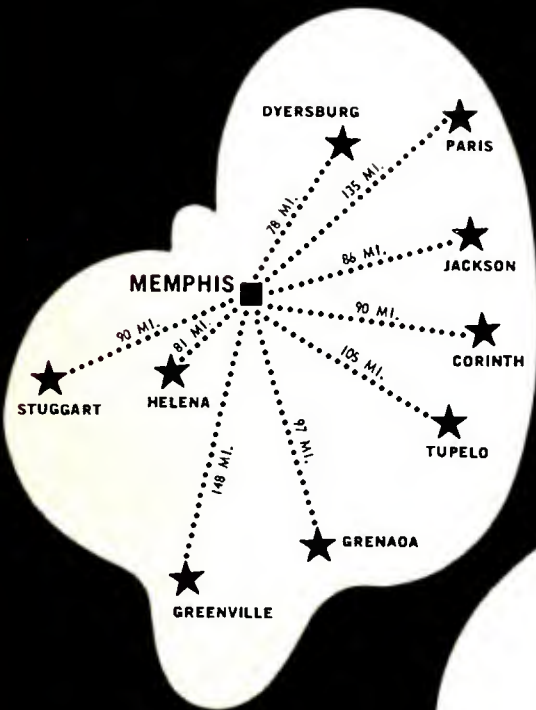


Robert E. Lusk

NEWSMAKER STATION of the WEEK

WHBQ

PRESENTS SIGNIFICANT NEW AREA RESEARCH
IN MEMPHIS MID-SOUTH



Dear Buyer:

In January, Western Union made a special, unbiased telephone survey in the Memphis Mid-South area (including 8 cities as far as 148 miles from Memphis). This survey proves without a doubt that WHBQ is far and away the dominant Memphis station in the vast Mid-South area.

Best regards,
Boone
Boone Nevin
General Manager



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

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

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

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

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

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

The Dynamic
**Little Rock
 Story**

of Radio Acceptance!



It's KVLC all the Way!

Here's why:

- Top flite programming
- Outstanding personalities
- Instant news coverage via news cruisers
- Satisfied year-after-year advertisers

DO BUSINESS WHERE BUSINESS IS BEING DONE!
 Get the KVLC Success Story Today!



- NATIONAL REPS.:**
- New York City
Richard O'Connell, Inc.
 - Chicago
William J. Reilly
 - Kansas City — St. Louis
Jack Hetherington

... and in nearby
LAKE CHARLES, LA.

it's



Reaching a booming market of 250,000.
 Annual retail sales \$200,000,000.

NOW Special 15% discount on this potent combination . . .
 KVLC, Little Rock + KIKS, Lake Charles

**Timebuyers
 at work**

Elizabeth Griffiths, Bryan Houston, Inc., New York, emphasizes the importance of finding the maximum audience of a product's potential consumers. "To reach this audience means examining many intangible considerations," Elizabeth says, "rather than relying only on ratings. The buyer must be familiar with all areas of the product's marketing objectives, its problems and competitive situation in each particular market. Marketing aims and audience composition must be the first considerations, then ratings." In reaching the maximum audience for its potential consumers, the Maypo commercial is a natural," Elizabeth points out, "since we are able to place them in kid's shows, where Marky Maypo is as much at home as a duck in a millpond, and as much a part of the entertainment. Proof of this media strategy's success is that, despite that the product is only seasonally advertised and in only half of the country, it ranks among the top two commercials in ARB's national popularity poll and sales are continuously rising."



Otis Hutchins, Doyle Dane Bernbach, Inc., New York, feels that broadcast's first step is to fight the print medium effectively. Increased budgets for both radio and tv should be a joint effort by TvB, RAB, SRA and the NAB on the plans board and media director level. "At the present time," Otis says. "the broadcast industry waits until the budgets have been already allocated before it makes an effort for the advertising dollar, then fights for what's there." The result, Otis thinks, is that the entire broadcast media suffers at the hands of the better organized and more aggressive efforts of the print people to protect and enlarge their budgets. "If you're going to chop down a tree," Otis says, "you don't start at the top with the branches—you go to the roots. A cooperative campaign by the promotion organizations of both radio and tv selling the merits of the entire media to the top-level executives before budgets are allocated would benefit the industry as a whole. Obviously, if there is more money allocated, there is going to be more money for all, whether spot, or network, radio or tv."



39 profit-and-promotion packed half-hours!

2nd year production already guaranteed

YOUR MUSICAL JAMBOREE

Great Network Attractions!

Top Recording Artists!

Proved Audience Power!

You can make sweet music with "Your Musical Jamboree."

It's pleasant, easy viewing—any time, any day... It's the only show in syndication "promoted" by six network half-hours each week— with each program a reminder of "Your Musical Jamboree."

It's an ideal background for effective selling.

Bernard L. Schubert, Inc.

509 MADISON AVENUE, NEW YORK 22

MURRAY HILL 8-0940

CHICAGO
LOS ANGELES
ATLANTA
BOSTON
DALLAS
MEMPHIS
MINNEAPOLIS
PITTSBURGH
WASHINGTON, D. C.



JIMMY DEAN



ERNIE FORD



ROY ARNOLD

BEST SPOT BUY IN SAN ANTONIO!

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

Air Transport Assn., Alemite, Alka Seltzer, American Machine & Foundry, B-C, Boyer Aspirin, Boyer Nasal Spray, Ben Gay, Bexel Vitamins, Blondex, Blue Bonnet Margarine, Barden's, Bowman Biscuit, Bristol Meyers, Budweiser, Busch-Bavarian, Camel, Campho-Phenique, Cannon Mills, Cardui, Champion Spark Plugs, Chef Boy-Ar-Dee, Chevrelet, Chrysler, Coca Cola, Caldene, Canaco, Cappertone, Cudahy, Eastern Airlines, Edsel, Energine, Eveready Batteries, Folstaff, Florists Tel. Del. Assn., Ford, Greyhound Bus, Gulf Oil, Hamilton Watches, Hit Parade, Harmel, Italian Swiss Colony, Kent, L & M, Lance Products, Lever Bras., Lucky Strike, Magnolia Petroleum, Mercury, Mexsana, Mistol, Mum, Murine, My-T-Fine, National Biscuit, Newport, Oasis, Old Gold, Oldsmobile, One-A-Day, Pall Mall, Pacquins, Penetro, Pepsi Cola, Peter Paul Candy, Plough Inc., Portland Cement, Praise, Prestane, RCA Victor, R-C Colo, Ralstan Purina, Rayca, Readers' Digest, Revlon, Roma Wine, Schlitz, Seaforth, Sears Roebuck & Co., Silk-N-Satin, Sinclair, Silver Dust, Silversmiths Guild, Sioux Bee Honey, Saltice, Squirt, Sterling Drugs, St. Joseph's Aspirin, Texaco, Time Magazine, Tap Value Stamps, Treesweet, Trig, United Fruit, Wildroot Cream Oil, Winston, Winter Pears, Wolf Brand Chili and others.

How about YOUR next schedule?

See your **H-R** REPRESENTATIVE
or Clarke Brown man
or write direct to

KONO

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

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

The American Sugar Refining Co., New York, is preparing a campaign in 40 markets for its Domino sugar. The schedules start 2 March for 13 weeks. Daytime and nighttime minutes and 20's and nighttime chainbreaks are being placed; frequencies vary from market to market. The buyer is Jerry Van Horson; the agency is Ted Bates & Co., New York.

Peter Pan Foundations, Inc., New York, is entering 11 markets for its foundations. The schedules start in early March, run for 10 weeks. Minutes are being placed; average frequency: 10 per week per market. The buyer is Bob Glatzer; the agency is Ben Sackheim Inc., N. Y.

General Mills, Inc., Minneapolis, is planning a campaign in various markets for its Cocoa Puffs. The schedules kick off 9 March for six or seven weeks. Minutes in children's programs are being purchased; frequencies depend upon the market. The buyer is Roy Terzi; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

The Procter & Gamble Co., Cincinnati, is going into major markets for its Zest soap. The schedules start in March on a 52-week basis. Minutes during nighttime segments are being slotted; frequencies vary from market to market. The buyer is Paul Roth; the agency is Benton & Bowles, Inc., New York.

RADIO BUYS

General Cigar Co., New York, is lining up schedules in top markets for its White Owl cigars. The six-week campaign starts 2 March. Minutes during daytime segments are being set up, with frequencies varying. The buyer is Tom Viscardi; the agency is Young & Rubicam, Inc., New York.

Bristol Myers Co., Products Div., New York, is entering major markets for its Mum. The campaign starts 2 March for 21 weeks. Minutes during daytime segments are being used; frequencies depend upon the market. The buyers are Ed Green and Lou Bullock; the agency is Doherty, Clifford, Steers & Shenfield, Inc., New York.

Duffy-Mott Co., Inc., New York, is preparing a campaign in top markets for its Clapps baby food. The 10-week schedules start 23 March. Minutes during daytime segments are being bought; frequencies vary from market to market. The buyer is Steve Suren; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.



“The time just flew!”

You've crossed the ocean — and it's hard to believe the trip is over so soon. But it's easy enough to understand once you've flown KLM. There's such solid comfort. And such a friendly climate aboard. What's more, the cuisine is superb. Why, even the simplest fare becomes a delicacy in the artful hands of a KLM master chef.

These are just a few reasons why people who travel often by air take the Royal Dutch route — to all points of the globe. Next time you plan a long air trip, why not shorten the miles? Let a KLM flight crew give you all the attention in the world. It makes such a royal difference. See your Travel Agent or call your nearest KLM office.

KLM Royal Dutch Airlines, 430 Park Avenue, New York 22, N. Y.



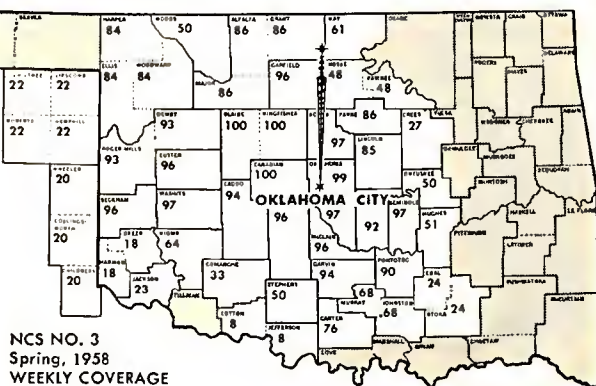
THE WORLD OVER

KLM

ROYAL DUTCH
AIRLINES

SELL
Oklahoma's Biggest
TV Market ...
the KWTV Community ...
from KWTV
OKLAHOMA CITY

The
TOWER
with
SALES-
power in
Oklahoma!



NCS NO. 3
 Spring, 1958
 WEEKLY COVERAGE

Total Homes Reached DAY and NIGHT: 263,880

See your **PETRYman**



WBNS RADIO
COLUMBUS, OHIO

John Blair & Co., Representatives

We DO NOT play and rotate "the top 100" records. We DO broadcast 27 of "the top 33" programs listed by Pulse.

49th and
Madison

"Radio sells optimism"

I thought you would be interested to know that we have launched our third "Let's Sell Optimism" campaign. Even though business is starting off well in Tennessee, we feel that a lot of people haven't heard about it—so we're telling them.

Not only have business people believed our previous messages (which were broadcast over more than three-score stations) but so has the "man on the street" and, after all, it is the latter's belief that is important to combat a "recession."

Thanks again to SPONSOR for suggesting that "radio can and should be a service medium."

F. C. Sowell, *pres.*
Tenn. Assn. of Bdcstrs.
Nashville

• See editorial on page 82.

Public service programming

It has always been my feeling that a radio station must assume responsibility in furthering local, regional, national, and international concepts, which help make for a better community, nation and world.

In the past, some of the Storz Stations have been indirectly accused of being "Top 40," and with no public service in its concept of programming. I am enclosing, for your examination, WQAM's record of public service for the year, 1958. It is a staggering figure, and one which few stations, anywhere, can match.

WQAM ran FREE, during 1958, 41,297 spot announcements. In addition, WQAM ran, FREE, a total of 725 programs, ranging from 15 minutes, and up, totaling 259 hours. A very conservative estimate of the free public service time, based on our existing rate cards, would be upwards of \$500,000.

Jack L. Sandler, *gen. mgr.*
WQAM
Miami

• SPONSOR couldn't agree more. In our 14 February issue, \$500 million plan listed public service programming as a "must" for developing a station's "community image."

More listeners cost less
with **WGBF...**

Billion-Dollar Evansville's
"Voice of Experience"

Because **WGBF**
Delivers
DOMINANT
COVERAGE

- 88,930 radio homes weekly
- 86% of radio homes in its home county, plus 31% of radio homes in 25 additional counties
- 57% more radio homes weekly than the next highest Evansville Station



Spot advertising campaigns are enhanced by more than 35 years successful programming experience, and backed by unequalled merchandising and marketing support. No wonder WGBF is the "buy-word" in the Evansville Market!

National Representatives • Weed Radio Corp
1280 KC • 5,000 WATTS
AFFILIATED WITH NBC NETWORK



Mink for the wife—
*The nicest things
happen when you
buy time on **KYW**
Radio, Cleveland*

Represented by
PGW



©©© WESTINGHOUSE BROADCASTING COMPANY, INC.

Beer correction

We are writing in regard to one of the feature articles in the 31 January issue of SPONSOR titled "Beer: Big Business In Ferment."

Specifically we refer to the total sales figure quoted for 1955 for Falstaff as being 5,653,000 barrels.

Undoubtedly, this was merely a typographical error in setting the print, for Falstaff's total sales for that year (1955) were actually 3,641,000 barrels in round figures.

As depicted in the article's chart of the ten biggest brewers it shows Falstaff with a loss of barrelage between 1955 and 1957 which is entirely untrue and misleading.

Parker D. Handy

Dancer-Fitzgerald-Sample, Inc.
New York

• This was a typographical error. SPONSOR is glad to take this opportunity to correct.

SPONSOR booster

I am an account executive working on products who advertise primarily in the television and radio medium, I have found SPONSOR to be of great value to me.

I am attaching a saving certificate which is made out in the name of my timebuyer in hope that it can be applied to the subscription which I am requesting.

Leo Hughes, Jr.
Kenyon & Eckhardt
New York

Rating services

In the 28 Dec., 1953 edition of SPONSOR you published an article which considered the advantages, uses, and limitations of the various radio-tv rating services. I believe the story was entitled "What's Wrong With The Rating Services?"

If possible, I would appreciate your forwarding to me two (2) reprints of this article or any feature which you may have published since '53 considering the same topic.

D. E. Heeth
Keelor & Stites Co.
Cincinnati

Enthusiastic reader

I am an enthusiastic reader of your weekly publication and have, in fact, at all times had my staff salesmen on both radio and tv receive subscriptions in their home.

Robert Z. Morrison, sales mgr.
WKBT-WKBH
LaCrosse, Wis.

*Winter cruise—
The nicest things
happen when you
buy time on **KYW**
Radio, Cleveland*

Represented by
PGW



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*V. P.—The nicest
things happen when
you buy time on
KYW Radio,
Cleveland*

Represented by
PGW



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BALTIMORE

Sixth City in The United States

channel **2**

Wmar  tv

3rd in foreign trade tonnage

12th in market rank (retail sales)

12th in market rank (food sales)

12th in market rank (Consumer Spendable Income)

12th in market rank (drug sales)

12th in market rank (population)

* Figures and Ranking Maryland Port Authority • SRDS • Baltimore Association of Commerce

In Maryland MOST People WATCH

channel **2** Wmar-tv
SUNPAPERS TELEVISION

represented by The Katz Agency, Inc.

by Joe Csida

Sponsor backstage

WCBS leads the way

Over the last quarter-century I have had occasion to flirt with a substantial number of different industries, ranging from carnivals through coin machines. I have, additionally, dwelt rather intimately with a few others like the publishing and the broadcasting businesses. In none do the old pros, the guys who've made it, go as all-out to help their fellow practitioners, particularly the younger ones, as in broadcasting-advertising.



I've just concluded a phone conversation, for example, with Dean Warren Bower of New York University's School of Communications. The Dean tells me that come late September of 1959, the NYU Adult Education course in radio will be taught by one of New York's leading radio stations, WCBS. Meaning, of course, that the key department heads of the Columbia Broadcasting System Gotham flagship, will deliver lectures on their own individual phases of broadcast operations. Sam Slate, the highly successful station's manager, will, himself, deliver three or four of the lectures in the 15-lecture course.

If you're associated with an advertising agency, or any phase of radio/television in New York (or any other major market, for that matter) you are fully aware that the job of managing a radio station is a little more than a full-time endeavor. And that the functions of program director, sales manager, and heading up any other key department leaves little time for idling.

In addition to other duties . . .

Nevertheless, comes the busy fall season, all the brass at the 485 Madison Avenue local radio operation will devote precious days and nights of their time to sharing their experiences and their hard-won know-how with such others in the business as are eager to learn. The development which finds the station, through its department heads teaching the course, is a natural outgrowth of what station manager Slate has been doing the past several seasons.

Sam has been teaching the course, and using some of his key people as guest lecturers. In the '58-'59 course, for example, in a lecture on "Sales," covering the job of the sales manager, organization of a sales staff, job of the local salesman, national salesman and station reps—Sam had the station's sales manager Tom Swafford do the guest honors. Similarly in classes covering programing generally, and music shows specifically, the station program director Allen Ludden and librarian Irving Faskow made guest talks.

The classes last season were held right in Slate's own office at the station, so that when it came to talk about setting up and running a record library, there it was right down the corridor for Faskow to explain to one and all. The course, as Slate developed it, really

first in philadelphia

...YET KNOWN THROUGHOUT THE NATION

The Liberty Bell... symbol of an Independent America... first officially rang in Philadelphia in May of 1753. Today Philadelphia proclaims a symbol of Independent Radio—WIBG • RADIO 99, first with Philadelphians.

In the coming weeks, the sound of the Liberty Bell will ring on RADIO 99... reaching more people, more powerfully... as it heralds 50,000 watts for WIBG!

HERALDS

50,000 WATTS

WIBG • RADIO 99



Storer Radio

WIBG Philadelphia	WWVA Wheeling	WAGA Atlanta	WGBS Miami	WSPD Talea	WJW Cleveland	WJBK Detroit
----------------------	------------------	-----------------	---------------	---------------	------------------	-----------------



covers every conceivable phase of broadcast operations, starting with the history of broadcasting in the United States, as well as worldwide. Then are embraced such individual segments as functions of a station manager: programing in all its aspects; commercials; rating systems; news and public affairs operations; sales and sales service; promotion, publicity, merchandising; writing, etc.

Ours is a pretty nice business

At the course's windup, instead of an exam, the class was given a broad problem in over-all station operation. This was the problem:

You've become a manager of a new 250-watt station in a town of 100,000 people—primary listening area of 200,000. Your station is complete with studios, transmitters, etc., and you have 60 days in which to get ready for your first broadcast. Your competition is a morning and evening newspaper, jointly owned, that has no radio or tv interest, prints no program schedules, and gives practically no publicity. There are three radio stations in this community: a 5,000-watt NBC affiliate that has been there for 25 years; a 250-watt CBS affiliate; and a 250-watt independent that operates on a news and music formula. (A WNEW format of pop music rather than the Storz formula of repeating the top 50). The independent rates No. 1 in the market, with CBS No. 2, and the NBC affiliate No. 3. There are 2 tv stations: an NBC whj that is affiliated with the NBC radio station and a CBS vhf.

Your town is an industrial community—small manufacturing, machine tools, textiles—with a predominantly white population. There are no colleges or universities in your town. The nearest major market is a city of over a half-million and is 150 miles away.

Now, here's your problem:

1. *Programing—You're on the air from 6 a.m. to midnight*
 - a. *Establish a complete weekly program schedule.*
 - b. *Make plans for promoting, publicizing, and merchandising this schedule—not only for your opening date, but on a continuous basis.*
 - c. *Special promotion plans in detail for your first day of broadcasting.*
 - d. *The necessary program staff for the schedule; how many.*
 - e. *How will you go about establishing your station's personality—something that will make it different from your competition—and will make the people in your town want to listen, as well as render a necessary service to the community.*
2. *Establish a rate card for your station.*
3. *Establish a sales manager, a sales staff, promotion, publicity, writing, etc., as you think necessary.*
4. *Over-all, I'd like to see a complete staff setup with payroll.*

Quite a problem, no? And you may be sure that the 15 participants in Sam's course came up with some highly interesting answers. They were all better broadcasting-advertising people than when they started, simply because busy and successful guys like Sam and his key men gave of their time and talent to make them so.

I guess this is one of the reasons we're all glad to be part of the broadcasting business.

now
76th
TV market!

JACKSON,
MISS., now
229,900
TV homes

The nation's leader
in business gain

served by its two
television stations...

WLBT
Hollingbery **3**

WJTV
Katz **12**



All
sponsors
SMASH records
with Hammer!

The rundown on "Mike Hammer" carries as big a wallop as the fists of America's best-read, most-watched private eye...

No. 1 Mystery Series in all syndication for 4 straight months!*

No. 1 of All Syndicated Shows in St. Louis, Kansas City, Little Rock, Springfield, Mo., Charlotte, Peoria, Altoona; No. 2 in New York, Cincinnati, Washington, Scranton-Wilkes-Barre, Shreveport, Wichita; *in the 'top ten' everywhere!**

Tremendously High Shares of audience in market after market! National average — **43.7%!***

2nd Series Already Renewed... by MARLBORO CIGARETTES (Philip Morris, Inc.) ... by AEROWAX (American Home Products Co.) ... by BUDWEISER BEER (Anheuser-Busch) ... by LABATT'S BEER and ALE (John Labatt, Ltd.) and many more, plus scores of stations in every size market!

**HAMMER HOME YOUR MESSAGE
AND SHATTER YOUR SALES RECORDS!**

MICKEY SPILLANE'S

MIKE HAMMER STARRING

DARREN M^CGAVIN

78 half hours now available!

produced by **revue** productions

*Latest available ARB ratings.

mca tv
FILM SYNDICATION

598 Madison Avenue, New York 22 • PLaza 9-7500
and principal cities everywhere

More People Respond



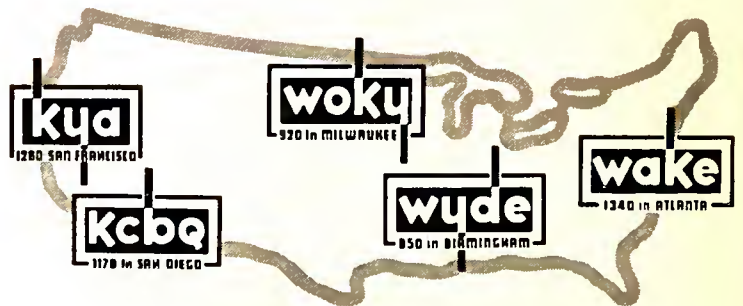
This programing *motivates* people . . .
 makes them *do* things.
 That's why our 10,000 letters per week
 in response to family games.
Action programs stimulate listener reaction.
 Your advertising reaches *buyers*
 (the best kind of audience!)

Bartell it . . . and sell it!

To Bartell

Family Radio

**BARTELL
 FAMILY
 RADIO
 COAST TO COAST**



AMERICA'S **FIRST** RADIO FAMILY SERVING 15 MILLION BUYERS
 Sold Nationally by ADAM YOUNG INC.

SPONSOR-SCOPE

21 FEBRUARY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

The market lists of some of the more active national spot tv advertisers have begun to stretch—which means good tidings for stations outside the top 30-40 circle.

A check of the head timebuyers in the heavy spot-buying agencies indicates that the trend toward longer lists stems from two factors:

1) A tendency, because of the general economic outlook, to **loosen up on the localization concept** (concentration of advertising effort in those markets where sales potentials are greatest.)

2) As **availabilities—particularly minutes—have tightened** in the bigger markets, agencies have had to reconcile themselves to fewer spots than originally planned. **This money now is flowing into other markets.**

This may be a **straw-in-the-wind: WRCA-TV, NBC TV's New York flagship, has raised its post-11 p.m. rates by 50%.**

Among the elements behind the hike: (1) **Growing demand** for late minutes, (2) the strides made by the **Jack Paar Show**, and (3) the **sets in use** in the late hours are pretty **constant** on a 12-month basis.

Look for **Lestoil** to come out with a fairly complete line of aerosol cleansers in the near future.

The new products still are in the laboratory stage, but the line apparently will include a competitor to **Windex**.

Incidentally, **Lestoil** has pulled up even with **P&G's Mr. Clean** in the battle for leadership in the **Syracuse market**. P&G's brand had been running ahead since it really turned on the steam last July.

The big stir in air media circles continued to center around the local vs. national rate situation this week. Here are three significant facets:

ITEM NO. 1: Indicative of how pressing the problem of the single rate has become is the stir caused among radio stations last week by questions raised by Grey while placing a spot campaign for **Greyhound**.

The agency more or less delicately inferred to certain stations that since they had accepted business from one Grey client at local rates they might be inclined to extend the same courtesy to **Greyhound**.

(The other Grey client had done his buying through local distributors with co-op funds.)

Grey explained to **SPONSOR-SCOPE** that the representations made to those particular stations were not to be considered a policy adopted by the agency. It was merely trying to find out on a tangible basis where stations stood on the application of the national vs. local rate.

Where the real puzzle has come in, notes Grey, is that a goodly percentage of the

stations responded that they frankly didn't know what their position on the question is at this time.

(See 28 February SPONSOR for industry-wide step toward stabilizing the rate situation.)

ITEM NO. 2: What may turn out to be quite an embarrassment for the distributor involved is a discovery made by one of the stations contacted by Grey.

The station denied that it had ever carried a schedule for the client in question (who did his buying via co-op), and even offered to show its books to the agency.

(See page 32 for status report on the co-op situation.)

ITEM NO. 3: One of the agency leaders in spot radio this week had to face up a tough dilemma emerging from the current local vs. national rate mess.

A client, after buying his needs in several markets at local rates, asked the agency to handle the paperwork on these buys with the understanding it would be compensated the regular 15% commission.

After mulling the policy and tactical side of the request, the agency advised the client that 1) it would be impolitic for the agency to approach the stations, but 2) that it would service the paperwork if the stations first contacted the agency.

The week saw a limited amount of activity in new national spot tv business.

Among those calling for availabilities were Coca Puffs (DFS), Armour (FCB), and Bayuk-Phillies (Feigenbaum & Wermen, Philadelphia).

On the radio side, the major buy was a several-week flight by Chesterfield (McCann-Erickson) in about 20 markets.

Three interlocking job switches got the Madison Avenue spotlight this week. In sequence they were these:

(1) George Abrams left Revlon where he was ad manager and went with Warner Lambert as president of the home products division.

(2) F. Kenneth Beirne resigned as president of C. J. LaRoche and took Abram's former spot at Revlon; (3) James D. Webb, who had been LaRoche chairman, stepped into the agency's presidency.

C. J. LaRoche himself returns to chairman of the board.

Imagine listeners by the droves competing in a phone-the-answer contest with a sheet of trading stamps as the prize.

It's happening out in Moline, Ill., with the advertiser King Korn Trading Stamps, a Chicago-based outfit.

King Korn, which places stamps in 29 key markets is using Moline as the test point for its promotion. Coming stands include Duluth, New York, Dayton, and Galesburg, Ill.

It's been such a good viewing season (hours viewed per set) that knowledgeable agency tv department heads are predicting that 1) advertisers will lock up their fall buys earlier than usual, and 2) advance their network renewals.

The networks are expected to have their master, or "dream," schedules for the fall pretty-well blueprinted within the next three weeks.

Soon they'll be saying that old soap operas never die; they are regroomed for tv. Screen Gems is putting Portia Faces Life on film for network use.

Portia was one of the latter-day housewife companions in radio.

SPONSOR-SCOPE *continued*

Competitive media can't look for much comfort in the network tv cost situation: The cost-per-1,000 for the leaders keeps moving down.

These costs-per-1000-homes-per-commercial-minute are based on the December Nielsen and are ranked in ascending order:

PROGRAM	PER TIME & SHOW COSTS	AA HOMES*	CPMHPCM
L. Welk (Dodge)	\$ 98,000	9,614,000	\$1.69
Maverick	136,300	12,746,000	1.78
Wagon Train	160,000	14,834,000	1.79
Gunsmoke	94,900	16,617,000	1.90
Rifleman	78,800	13,137,000	1.99
Name That Tune	74,200	12,398,000	1.99
Have Gun, Will Travel	91,400	15,008,000	2.03
Real McCoys	77,700	12,659,000	2.04
Price Is Right	76,000	12,093,000	2.09
Welk (Plymouth)	88,600	7,004,000	2.10
I've Got a Secret	82,800	13,137,000	2.10
Sun. News Special	20,300	3,176,000	2.10
Cheyenne	153,500	11,789,000	2.13
Wyatt Earp	81,000	12,441,000	2.17
Perry Mason	162,100	11,332,000	2.28
Sugarfoot	154,400	11,049,000	2.32
The Texan	89,700	12,572,000	2.37
People Are Funny	78,500	11,006,000	2.37
Lucy-Desi Special	180,000**	12,311,000	2.43
Zorro	79,800	10,571,000	2.51

*Average audience.

**Talent cost here represents average cost of entire Westinghouse series.

The present network tv season still has several months to go, but there appears to be little dispute among Madison Avenue showmen what shows rate as the No. 1 hit and No. 1 sleeper of the season.

Tops in the "hit" category: **The Rifleman**. The No. 1 sleeper: **77 Sunset Strip**.

The Brewers Foundation is being readied by JWT for a debut in network tv.

An interesting sidelight on the beer business, which may or may not have anything to do with the Foundation's campaign: **The volume from year to year has increased only in relation to the increasing population.**

In other words, **per-capita consumption hasn't been making any headway.**

Last year's tax-paid withdrawals totaled 84.4 million barrels, a gain of but 53,991 barrels over 1957.

A believe-it-or-not: **Wisconsin consumes more beer than milk**, despite its renown as "the" dairy state. Last year it accounted for 845,591 barrels, or 12.7% of the total.

(For complete roundup on the beer industry, see 31 Jan. and 7 Feb. issues.)

Total daytime sponsored hours on the tv networks continue their upward trend.

Here's how each network stacked up in number of such hours the first week this month as compared to the year before:

NETWORK	FEBRUARY 1959	FEBRUARY 1958
ABC TV	21 hrs.; 50 mins.	5 hrs.; 35 mins.
CBS TV	25 hrs.; 8 mins.	26 hrs.; 33 mins.
NBC TV	18 hrs.; 45 mins.	16 hrs.; 30 mins.
TOTAL	65 hrs.; 43 mins.	48 hrs.; 38 mins.

Note: **ABC TV this week suffered its first switch** since the inaugural of Operations Daybreak—Nestlé moved to NBC for two quarter-hours a week.

SPONSOR-SCOPE *continued*

In the tabulation below, this key fact stands out with startling clarity: **Today's western programs are accepted in viewers' homes as well-balanced family fare.**

Indeed, if anything westerns have a slight edge among women, and thus are assured a welcome in the parlor.

Herewith is the **complete breakdown of audience composition for all major evening program types.**

These figures, culled from the NTI National Audience Composition Report covering the 9-22 November and 7-20 December 1958 periods, are **projected to millions of homes per average minute of viewing:**

PROGRAM TYPE	LENGTH	HOMES	MEN	WOMEN	TEENS	CHILDREN	TOTAL
General Drama	30 Mins.	8.6	6.8	8.4	2.3	3.1	20.6
General Drama	60 Mins.	8.3	6.3	8.2	1.7	2.9	19.1
Suspense	30 Mins.	9.0	6.9	8.7	2.1	3.1	20.8
Situation Comedy	30 Mins.	9.3	6.6	8.9	2.8	5.1	23.4
Westerns	30 Mins.	10.5	8.4	9.4	3.2	5.2	26.2
Westerns	60 Mins.	12.0	9.4	10.7	4.6	7.8	32.5
Adventure	30 Mins.	7.6	5.9	6.8	2.3	4.0	19.0
Variety	30 Mins.	7.1	5.5	7.3	2.1	2.9	17.8
Variety	60 Mins.	8.4	6.5	8.7	2.3	3.6	21.1
Quiz-Aud. Partic.	30 Mins.	8.3	6.6	8.5	1.8	3.0	19.9
Other Programs	30 Mins.	5.8	4.6	5.9	1.4	2.5	14.4
All Shows	30 Mins.	8.5	6.5	7.9	2.2	3.7	20.3
All Shows	60 Mins.	9.4	7.6	9.4	2.4	4.2	23.6

The high cost of financing tv-tape—running into several millions for an efficient setup—has made it imperative for commercials and program producers to get big-league backing.

This accounts for the spate of mergers now taking place, particularly in the field of commercial production.

For latest developments on this situation see **Commercials in FILM-SCOPE, page 73.**

Supermarkets, in search of new fields to embrace, are spreading out more and more into men's and women's furnishings.

However, the supers **must depend on off-brands**, because the manufacturers of standard brand goods won't take a chance of antagonizing other retailers.

CBS TV is countering NBC TV's leadership claims in average daytime ratings with a set of figures of its own.

Admitting that by comparing program counterparts through the day **NBC is in a position to show an advantage**, CBS contends that the **true index for daytime leadership is a comparison of average ratings and audience from 7 a.m. to 6 p.m.**

Here is how CBS has it figured out on the basis of the January 11 Nielsen:

NETWORK	AVERAGE RATING	HOMES PER AVE. MIN.
ABC TV	4.6	1,757,000
CBS TV	9.0	3,792,000
NBC TV	8.7	3,792,000

Where NBC apparently has made its **biggest daytime advance: the 2:30-5:30 span.**

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 10; News and Idea Wrap-Up, page 52; Washington Week, page 71; SPONSOR Hears, page 74; Tv and Radio Newsmakers, page 80; and Film-Scope, page 72.



-and thank you,
KPRC-TV for
making Houston
television so heavenly

EDWARD PETRY & CO., INC., NATIONAL REPRESENTATIVES

"THANK YOU, JULIETTE MARGLEN"

A black and white photograph showing a hand turning a radio dial. A coin is placed on the dial's spindle. The dial has numbers 30, 40, 50, 60, 70, and 80. The background is dark and textured.

In Omaha...

if you want to

get where the money is

...you want **KOWH-radio**

9 years at or near the top-consistently! Most recent Pulse: 6.2 all day average. Why? Personalities that get through to people. Sounds that intrigue people. Excitement that holds people. Adam Young can amplify. See him . . . or talk to KOWH General Manager Virgil Sharpe.

KOWH Omaha Good coverage, too, on 660 kc.
Represented by Adam Young Inc.



HOW BIG IS THE SOFT GOODS RETAIL MARKET?

Women's and misses' apparel Suits, coats, dresses, blouses, etc.	20.7%
Accessories Gloves, hats, lingerie, scarves, robes, etc.	19.9
Men's and boys' wear Suits, coats, shirts, ties, slacks, etc.	14.8
Piece goods Fabrics, blankets, towels, sheets, etc.	5.6
Home furnishings Rugs, carpets, drapes, etc.	4.2
Small wares Laces, ribbons, trimmings, etc.	0.2
	65.4%

PART ONE OF A TWO-PART STORY

SOFT GOODS are coming in strong

◆ Revolutionary developments in \$20 billion soft goods industry spur new hope of hypoed ad budgets

◆ Public and industry confusion about products, labels, and trends points to more broadcast use

There's a new industrial revolution taking place in the giant soft goods business, one which reveals excitingly and dramatically a tremendous unexplored area of sales and profit potential for marketers, media and admen alike.

Running battles, which seem to be

inherent in the soft goods industry, grew to revolution status a decade ago when synthetic fibers entered the competitive fray for consumer and manufacturers attention. Fibers, whether man-made or natural, are the basis of all soft goods lines.

What are soft goods? They're

components and end products which are *not* hard goods or packaged lines. Exclude automotives, appliances, furniture, drugs, tobaccos, foods and toiletries and you end up with many thousands of apparel items, rugs, accessories, domestics and fabrics which gross an estimated \$10 billion a year at retail, probably another \$10 billion at the wholesale level.

Soft goods traditionally spend much more on publicity and promotion than on advertising, and more on print than on broadcast media. But as an already complex industry becomes more so and as intra-industry competition increases, soft goods

**PART ONE OF TWO IN SERIES SHOWS MARKET TRENDS,
DOLLAR POTENTIAL FOR AD AND BROADCAST BUDGETS
AS SOFT GOODS FIRMS BEGIN TO EXPAND AND MATURE**

operators are being forced to think about advertising and then use it. They are turning much more frequently to broadcast media as they seek a mass market and new segments of that mass market which ensure both survival and profits.

This potential of many more ad dollars and broadcast dollars spurred SPONSOR to outline some of the dimensions of soft goods in this two-part series. Part One attempts to define the market, its potential, some of the stumbling blocks which are being overcome. Part Two discusses companies with varying sales goals and their application of broadcast techniques to soft goods merchandising requirements.

Soft goods is a vast, sprawling and amorphous body difficult to give dimension to and complex to compre-

hend in terms of today's advertising and marketing patterns.

Every element in the soft goods field—and there are many thousands of them—is battling for attention. Each has to influence the consumer and the retailer and—in most cases—the cutter/manufacturer, too.

Their basic problem has almost as many facets as the revolution of which these companies are a part. They need to (1) isolate their objectives, (2) select the best methods by which these goals can be achieved, (3) and then act. But as simple as this would seem, too many soft goods people find analysis and perspective, followed by action, hard to come by.

There seems to be one certainty in the uncertainty of the soft goods world: the customer, the woman who shops for linens and yard goods and

clothes, is confused—mightily confused.

Size, alone, militates against any easy answer, any simple advertising formula or any clear-cut line of sales attack.

More than 65 cents of every dollar spent in the nation's 2,700 department stores represents a consumer investment in soft goods—in diapers, rugs, sheets, fabrics, apparel. If you add expenditures in non-department stores—such as women's specialty shops, haberdashers, piece goods outlets, hat and shoe stores—you begin to fill in the edges of this mammoth industry which has dimensions staggering to the marketing mind. Add still more definition to the soft goods picture by including industrial sales figures and you'll conclude that soft goods represent by far the largest profit potential for marketers. Some, however, ask if the vein is worth mining.

Mammoth as is the potential of soft goods, the actuality is miniscule. The soft goods industries with notable

FASTEST-GROWING CONSUMER AD BUDGETS ARE IN



Photo courtesy of Bloomingdale's, New York

MEN'S AND BOYS' APPAREL is highest profit retail line, gets heaviest ad backing by suit-makers, fabricators



Photo courtesy of Gimbel's, New York

WOMEN'S, MISSES' CLOTHING needs advertised "authority" labels to clinch such factors as color, style, texture

exceptions are conservative, lacking in perspective, bird-in-the-hand minded and completely oblivious to that prime mover of merchandise to the mass markets — advertising. Some elements in the various soft goods industries have emerged as advertising leaders and, consequently, as profit leaders. But the copy-cat technique of competitors in hard goods lines and in package goods fields hasn't been picked up by soft goods people.

The most progressive of merchandisers and marketers in the sundry soft goods operations—and there are hundreds of offshoots—have taken bold steps toward advertising and in broadcast media, particularly television. They're allocating budgets which compare favorably with ratios set long ago by hard goods and packaged lines. They're experimenting with tv techniques and are evolving formulas which fit the fuzzy pattern of soft goods merchandising. Most importantly, these soft goods concerns—with their complex intra-in-

dustry relationships — are learning how to maneuver advertising so it serves their multiple purposes.

Their advertising objectives and promotional aims are just about as difficult to frame as the soft goods industry itself.

The biggest single industry in soft goods is textiles. These companies vary from cutter to converter to fabricator to manufacturer and their marketing problem is multiple.

Textile A needs to reach (1) the manufacturers to whom it sells its fabrics; (2) department stores which carry either the fabrics as piece goods or the end products which are manufactured from A's materials; and (3) the consumer, the retail store customer who is influenced in the purchase of an item because of its specific fabric type and content.

How does advertising—and broadcast advertising—serve all these masters?

Take a case in point with Du Pont, which patents three synthetics, Orlon, Dacron and Nylon. Du Pont's heavy

tv schedule, network as well as spot, pushes the concept of these synthetic fibers to the consumer, pre-sells specific apparel manufactured with these fibers in tie-ins with department stores all over the country, backs up Du Pont manufacturer-customers who incorporate these products into their apparel.

So soft goods people must balance these intangibles of style with highly tangible promotional and advertising efforts to get maximum return from their investment in labels. This label is of increasing importance to the woman of the family (who does most of the soft goods buying).

Promotion has gone hand-in-hand with advertising since the advent of soft goods merchandising—but it's a matter of promotion pulling the hand of advertising, which is several steps behind. These two functions of merchandising are separated into two distinct areas in all non-soft goods operations. But in soft goods as in retailing—and retailing sets the pace

(Please turn to page 68)

BRANDED APPAREL, RUGS—CARPETS, DOMESTICS



Photo courtesy of American Carpet Institute

CARPETS, RUGS have greater brand identification than most soft goods because of many consumer campaigns



Photo courtesy of Cannon Mills

TOWELS AND SHEETS, unknown by brand name until recently, are sold with labels of producer, fabric supplier

**SPONSOR'S
\$500 MILLION
PLAN FOR
SPOT RADIO**

Spot radio must adopt 1963 sales tactics now

- ✔ Industry needs sharper selling focus, stronger sales ideas, more competitive approach for \$500 Million goal
- ✔ SPONSOR reviews current selling methods, suggests new tactics to give medium greater sales horsepower

In the first four articles on its \$500 Million Plan for spot radio, SPONSOR proposed the following:

First, that radio (network and national spot combined) should set as its goal at least 9% of national advertising budgets by 1963. This would give spot alone an annual billing in excess of \$500 million.

Second, spot radio must become more competitive with other media. Spot radio's major competitors for national advertising are, in order: newspapers, spot tv, and outdoor. Instead of inside-the-industry fights, spot radio must concentrate on outdoing these competitors.

Third, spot radio must "clean house." SPONSOR listed six major types of outworn, old-fashioned business methods which are impeding spot radio's progress.

Fourth, spot radio must build new prestige with sponsors. The quickest, surest way to create a more favorable image is for radio to become the No. 1 "community medium" in every local market.

In this fifth article SPONSOR discusses the weaknesses in present spot radio sales practices and suggests a review that will strengthen the medium's selling power.

A few weeks ago, SPONSOR editors along with a group of timebuyers and media men from Bates, Compton, BBDO, Y&R, JWT, Esty, Mathes, and many other top agencies, attended a radio station presentation at a well known Park Avenue hotel.

The gathering was cheerful and congenial, the cocktails excellent, and the presentation itself took only 16 minutes, a fact of which the station host, a clear-channel 50,000 watter in the Southwest seemed very proud.

The pitch which was expensively

presented on color film detailed the usual facts about station coverage, competition, No. 1 position in the market, and programing pattern, together with some rather mystical remarks about the station's unique "sound."

When the presentation was over everyone applauded politely, sidled up to the bar for one last drop for the road, and then scattered homeward to Westport and Bronxville, Maplewood, and Jackson Heights, and Greenwich Village.

SALES PLAN FOR NEWSPAPERS

Last month in Chicago, A. H. Motley, publisher of Parade, outlined to executives representing 1700 newspapers a basic strategy for the industry's 1959 "Total Selling" campaign, which is backed by a reported \$2 million fund:

1. Never try to sell space without also trying to sell the over-all power of the newspaper medium.
2. Don't neglect the younger men in agencies and in company advertising posts.
3. Simplify your rate cards.
4. Give great frequency, volume and continuity discounts.
5. Narrow the gap between local and national rates.
6. Know your product. See a lot of people. Ask all to buy.

SPONSOR believes that these same six rules apply with even greater force to spot radio in its sales battle against newspapers, spot tv and outdoor for national business.

TRUE-FALSE QUIZ ON RADIO VALUES

No harm had been done. No feelings hurt. No excessively stimulating ideas presented. It was all very pleasantly social, and exactly like dozens of other radio station pitches which New York admen hear every month of the year. A little more expensively done, perhaps. But still the same old standard presentation.

And, in the opinion of SPONSOR's editors, it suffered from all the same old tired, selling mistakes which have become a commonplace in the spot radio industry:

1. *It did not promote the medium of radio.* Any radio presentation—whether it be for network, spot or local—should be concerned with the over-all prestige of the medium itself, and should contain direct references to radio's power, position, and importance. (See advice to newspapermen in their "total selling" campaign, by Arthur H. Motley in box at left.)

2. *It was not directed toward spot radio's real competition.* Judging from the presentation, station management apparently considers that its main competitors for advertising dollars are "Station A, Station B, and Station C." But, as SPONSOR has pointed out in previous articles in this series, spot radio's real "enemies" are, in order, newspapers, spot tv and outdoor.

3. *It was full of pictorial tricks and gadgets.* In an effort to brighten up or enliven its pitch, the station had employed the services of an animation firm who made the titles and charts bounce, romp, jump through hoops, and sit up and say "mother." Everything was terribly cute, but the cuteness only emphasized the lack of meat in the presentation itself.

4. *It drooled over dull station equipment.* Undoubtedly the station owner was proud of his new pastel-tinted studios, his glittering mobile truck, his traffic-reporting helicopter. And undoubtedly such appurtenances add to his station's effectiveness.

But what many radio men seem to fail to realize is that agencies and advertisers have seen dozens of pictures of this type of equipment and they are no longer very impressed by it. They look for something deeper, more significant.

5. *It failed to present any clear picture of the community or of the*



True—False? There are twice as many radios in the United States as there are books in all public libraries



True—False? Nine out of 10 new car buyers are ordering radios for their new 1959 automobiles



True—False? Six out of every 10 bedrooms in the United States are equipped with radio sets



True—False? More homes in this country have radios than have such modern conveniences as refrigerators



True—False? Secretaries spend more time in listening to radios than they do in taking dictation



True—False? Teenage girls spend more time in listening to radios than they do in talking on the telephone



True—False? There are fewer homes in the United States which are equipped with radio sets than with bathtubs



True—False? There are more radios in the country today than there were people in the United States in 1938

The answer in every case is "True." Questions and pictures are part of a nation-wide campaign now in use by dozens of stations to sell the radio medium. SPONSOR believes that much more effort must be made by all branches of the radio industry to all the over-all values of radio itself.

(Pictures are courtesy of Westinghouse Broadcasting Co., Inc.)

position of the station in the community. As SPONSOR pointed out in article four of this series (14 February), the future health of spot radio, and in fact the entire industry, depends on how fast radio can establish itself as the "community medium." This should be part of every spot radio presentation.

6. *It contained no new ideas for using spot radio.* If the medium wants to reach the \$500 Million goal by 1963 which SPONSOR believes possible, then it must learn to develop imaginative new plans for using spot radio and must present such plans in all of its sales work.

Following the Park Avenue presentation SPONSOR reviewed with top flight agency men in both New York and Chicago the sales methods which are current in 1959's spot radio selling.

The six standard selling mistakes mentioned above are apparently so typical of most spot radio sales pitches that few agency media directors cared to single out any particular stations or station representatives for blame.

But here is a comment on spot radio selling from the media v.p. of one of the top five agencies: "If those

guys don't straighten themselves out soon, they'll be dead in a couple of years."

SPONSOR believes that an immediate revision of many spot radio selling methods is necessary. 1963 methods must replace 1959 mistakes if the medium is going to progress.

To facilitate this revision, SPONSOR suggests that every station operator and station representative review his present sales operation in the light of these questions:

Are you doing enough to sell the radio medium? Does every sales talk, presentation, promotion piece, or advertisement contain a strong plug for radio itself, as well as for your own station?

Are you concentrating on your real competitors? Are your sales pitches geared to take business from newspapers, spot tv, and outdoor? What competitive arguments against them are you using?

Is your selling too tricky, flamboyant, full of gadgets? Remember in dealing with agencies and national advertisers, you're dealing with sophisticated media men who are unimpressed by wild claims or flamboyant treatments. Are your presentations full of real, factual meat?

Are you equipment-happy? If you talk about your tower, studios, or other facilities, do you relate these things to the agency's or advertiser's needs and interest? Do you show your customers what these things mean to them, or are you just boasting?

Are you promoting your "community image." See Part IV of SPONSOR's \$500 Million Plan for an explanation of the importance of the community idea. Are you selling your station in community terms? Are you talking up all its community virtues?

Have you a new spot radio plan or package to propose? Unless you can capture the buyer's imagination and interest with something new and attractive, you'll lag behind in today's highly competitive sales market.

A complete, honest, self-critical review of current selling methods in light of these questions will, in nearly every case, suggest ways to strengthen sales activities.

In making this generalization SPONSOR is of course aware that much fine imaginative selling is now being done in the spot radio field by individual stations, representatives, RAB and SRA.

But, at the risk of offending some of our very good friends in the industry, we do insist that nearly every spot radio presentation we have seen in 1959 could be improved by a more thorough examination of the six questions listed above.

Similarly, we are aware that many current spot radio sales practices have grown up as a result of agency or advertiser pressure. A letter this morning from a station manager in upstate New York points out that agencies must have a "more valid approach to timebuying" before the situation can be completely corrected.

This is undoubtedly true. But we believe that the primary responsibility always lies with the seller, not the buyer. It is much too easy to blame poor sales on agency or advertiser stupidity. The industry must look to its own faults first—not to those of the people with whom it is trying to do business.

Next week, SPONSOR summarizes the \$500 Million Plan, and presents industry comments on it.

SPONSOR'S \$500 MILLION PLAN

SPONSOR is presenting its new 5-year, \$500 million plan for national spot radio in five weekly installments:

- Step one:** Sales Goals for spot radio. Why SPONSOR believes it can reach \$500 million by 1963. (24 January)
- Step two:** Basic strategy for spot radio. Why SPONSOR believes it must be strongly competitive against "Big Three" (31 January)
- Step three:** Putting Spot Radio's house in order. Mistakes, errors, and outworn methods which must be quickly corrected. (7 February)
- Step four:** Building spot radio's strength. How the medium can add to its present stature, resources and importance. (14 February)
- Step five:** Selling spot radio's image and power. A discussion of new types of spot radio sales approaches. (discussed in this issue)

In next week's issue: A complete summary of the \$500 Million Plan



Specifications show homes in \$15-20,000 category. They're viewed by Anderson (l), Larry Nelson, dir., Minn. Home Builders' Assn.

Nostalgia is key to luring mature homebuyers to sites. Here's jingle quartet with prod. Swanson (glasses); builder, Anderson (r)

Radio creates a high-priced mood

▼ Minneapolis homebuilder creates interest in \$15,000 and up units by using saturation flights on six stations

▼ "Home-Sweet-Home" mood is evoked among more mature prospects with soft-sell jingles based on past hits

By all yardsticks—private and government—1959 is going to be a fine year for private homebuilding. (Estimates have put this year's new housing starts at 3-7% above last year's 1,134,000 figure).

True, getting rid of that many homes presents some problems, but most of them usually crop up in the higher-priced units (selling for \$15,000 and up). Here the buyer tends to be of above-average income, which means that he's mature, deliberate.

How do you spark his enthusiasm enough to lure him out to the home-site locations?

A Minneapolis builder, Marvin H. Anderson, recently has come up with these tested tips:

- Radio spots can do an efficient job in terms of timing, money, and

impact. You travel with your market.

- But the commercials should have a wistful "Home-Sweet-Home" approach with a touch of nostalgia. The hard sell won't work.

Anderson and his sales-ad manager Elmer Peterson reasoned that hard-sell or even straight-sell copy aren't enough of an improvement over a mere real estate listing. It would also overlook psychological influences at work on the older group.

"Most of the couples buying our homes," says Peterson, "were courting and first starting to think about a home of their own back in the days when Glenn Miller and Benny Goodman played the music they danced to. Our hunch was that the musical sounds that could bring back those memories would create the right set

of associations for a Marv Anderson home."

At the same time, they reasoned, it would create a relaxed, warm atmosphere for conditioning younger people who might be in the market in future years. Radio was indicated, and Bob Swanson (now head of his own firm, Robert Swanson Productions) was hired to turn out the commercial for which they were looking.

What Swanson deliberately set out to do was create a jingle that would sound like the Modernaires doing a tune that might have been popular in the '40s—to an accompaniment like the Benny Goodman trio.

This gave Anderson what he wanted, music-wise. "The pitch," says Peterson, "had to be recorded in the same relaxed, friendly style."

The Marv Anderson Home campaign went on the air in mid-1957. Peterson bought 30 minute spots over each weekend during the spring. From March through July, the Miller-type music was heard more than a thousand times on six Minneapolis stations. An occasional small dis-

(Please turn to page 13)



Appliance business is important user of radio/tv co-op funds. Keen competition and low margins, however, have brought about situation where co-op funds have been used by manufacturers to "buy" sales. In some cases, co-op funds make up big portion of store profits

CO-OP PICKS UP SPEED

- ✔ An estimated \$260 million in co-op funds poured into air media last year, half to radio, half to tv
- ✔ Two station problems: providing better proof of performance and publishing their local rate cards

The problems of policing cooperative advertising—no junior headache—has not prevented an increasing flow of co-op dollars being poured into radio and tv.

It's been estimated that \$2 billion in co-op funds found their way into all media during 1957—the last time any real effort was made to measure such expenditures. Probably 10 to 15% of this tremendous total (the \$2 billion represents about 40% of all retail advertising) went to radio and tv stations.

One educated guess put the air media total at around \$260 million last years with roughly half going to radio and half to video.

The growth in air media co-op has been running parallel with the growth in all retail advertising on radio and tv. It stands to reason that as more retailers embrace sight-and-sound promotion, both the stores and manufacturers will find opportunities and reasons to add air media to the already heavy co-op expenditures being ploughed into newspapers. (About 65% of co-op expenditures go to newspapers.)

If the stakes in the total co-op picture are huge, in some industries they are of transcendent importance. An ANA study of its members in 1956 found the percentage of total advertising going to co-op running as high

as 70%. The average among ANA members answering ran about 18%, compared with 15% in 1951.

Among the major users are the tire, shoe and appliance industries. The latter group is particularly important among radio-tv co-op users. RAB's files alone contain data on radio co-op plans for 85 firms and covering 272 brands. Appliance manufacturers, distributors and dealers will divide among them an all-media co-op expenditure which could run anywhere between \$100 and \$200 million this year.

Co-op growth has been particularly rapid in video. TvB estimates that from 1957 to 1958, the share of tv time paid for by co-op funds jumped from 10 to 15%. A happy sign to the promotion outfit, which has been aiming a three-way educational campaign at manufacturers, stores and stations, is the fact that soft goods advertisers are moving into co-op tv. Lisa Gentry, manager of TvB's co-op department, sees evidence of activity

among men's wear firms. J. Wendell Sether, who took over the *Cooperative Advertising Newsletter* from Lester Krugman, a well-known figure in the field, noted that one of the more recent groups adding tv to its co-op media list was the carpet industry. Soft goods people have been active for some time in radio. RAB's co-op list for apparel alone totals 53 companies and 123 brands.

One development currently throwing a shadow over co-op was the recent decision by the Internal Revenue Service to apply the excise tax to co-op funds. Manufacturers' excise taxes are currently paid on a host of hard goods, including appliances and autos. Until the new decision, when a manufacturer billed a distributor or dealer, he could get a tax rebate through his co-op allowance.

As explained by Sether, here's how the tax setup will work: Let's suppose a manufacturer, who has a 50-50 plan for sharing co-op funds with his distributors, sells a tv set for \$100. And let's assume he bills the distributor an additional 2% or \$2 for the co-op fund (which he would match with \$2 of his own).

Under the old arrangement, the distributor paid the manufacturer \$112. This included \$100 for the set, a \$10 excise tax representing 10% of the set's price and \$2 for the co-op fund. Note that the excise tax is not applied to the \$2. In addition, by adding a \$2 co-op contribution of his own, the manufacturer argued that he was, in effect, reducing the price of the set by \$2. He therefore claimed in some cases a rebate of 20¢.

Under the new ruling, which took effect 1 February, the manufacturer's invoice would come to \$112.20. This includes \$100 for the tv set, \$2 for the co-op fund and \$10.20 for the excise tax on the set and the fund. And the manufacturer gets no rebate. Thus, on every \$100 of merchandise there's an added cost of 40¢.

This is not a great deal of money per set. But, for the appliance industry as a whole, the tax burden will come to at least \$10 million and possibly \$20 million. Furthermore, the 40¢ extra is snowballed into considerably more at the consumer level as the distributor and retailer add their profit markups.

There is a considerable difference of opinion about the effect of the tax

ruling. A number of groups, including the Electronic Industries Assn. argued urgently before the ruling was made that the tax would have a depressing effect on sales. Most quarters expect that the tax will ultimately fall on the consumer's shoulders and the effect on co-op allowances will be nil.

One answer being sought is whether the tax applies only to compulsory contributions, such as described above, or whether it also includes so-called "voluntary" funds. Another question being asked is what effect

the tax will have on the volume of auto advertising by dealers. While the Big Three dropped co-op a couple of years ago, there are signs of a return to some kind of co-op practice. Dealers in Chrysler and Dodge cars, for example, have been sharing ad costs with the factory in certain instances. If this represents a trend, will the tax discourage a return to auto co-op?

While the new excise tax ruling will undoubtedly have some effect on radio and tv co-op volume, two other

RADIO CO-OP WINS MANY ACCOUNTS

Category	No. of companies	No. of brands	Category	No. of companies	No. of brands
Apparel	53	123	Heat-light-plumbing	24	61
Appliances	85	272	Home furnishings	17	41
Automobile	39	81	Building supplies	56	148
Drugs & toiletries	54	172	Radio-tv-phonographs	25	56
Grocery	117	332	Miscellaneous	16	25

TV CO-OP GETS TOP ADVERTISERS

Appliances, major	Oil
Whirlpool (full line)	Sinclair Refining
Automotive	Paints
Firestone (tires, etc.)	National Lead Co.
Beer	Prefabricated Houses
Miller Brewing	National Homes
Cans	Sewing Machines
American Can Co. (MiraCan)	Necchi Sewing Machine Sales
Cars	Shoes
Volkswagen	International Shoe Co.
Drugs	Soft Drinks
Block Drug (Nytol)	Pepsi Cola
Fabrics	Sportswear
Waverly Fabrics	Palm Beach Co.
Floor Coverings	Toiletries
Wunda Weve Carpet Co.	Warner-Lambert
Food	Washing Machines
Kraft	Maytag Co.
Hearing Aids	Watches
Beltone Hearing Aid Co.	Norman M. Morris Corp.
Insurance	Windows
Mutual of Omaha	Republic Steel

Lists of industry categories and firms above are from files of media promotion groups. Except for farm products, radio list above contains complete summary of RAB files. Tv information comes from TvB. lists one example in each group



Advertising Checking Bureau checks station rates, copy line, other data for manufacturers. Above are, (1) Bertram Isaacs, vice president and Edward C. Crimmins, sales director

problems loom even larger. They are not new but the importance attached to them by manufacturers is enough to suggest that the key to co-op's future on the air lies in their solution.

The two problems are: (1) getting a more foolproof method of certifying that a commercial was run on the air and (2) the publication of local rate cards.

Before an advertiser approves a retailer's or distributor's claim on co-op monies, he may want to check a number of facts. The most important is that the commercial ran at all. Proof of performance is usually supplied by the station in the form of a notarized affidavit. While it is tempting to say that these affidavits are phoney in rare instances, the fact is they are phoney in more cases than is healthy for the air media. The pressure for false affidavits usually comes from the retailer who is seeking to collect from the manufacturer more money than is coming to him. While stations don't benefit from such a practice, some go along to keep their retail accounts happy.

Co-op expert Krugman, now an executive with NTA, said many manufacturers do not permit the use of radio and tv for co-op because of the problem of getting accurate affidavits. While he had no specific solution to the problem, he suggested that, in

some cases, manufacturers could exert greater control by buying local programing themselves and sharing the time with retail accounts.

Another suggestion came from Edward C. Crimmins, sales director of the Advertising Checking Bureau, probably the only firm checking co-op performance, rates, copy, etc., for manufacturers. Crimmins, speaking before the ANA's third annual Co-operative Advertising Workshop in New York on 29 January, declared, "Local radio stations are even more susceptible to pressure from retail advertisers than are local newspapers. The result is that the only thing many a station affidavit proves is that the dealer and the station manager share a common lack of business ethics."

Crimmins offered two administrative techniques for discouraging phoney affidavits. One involves a policy statement that permission to place radio advertising must be requested in advance. The dealer's request must indicate the time of each commercial so the station can be monitored. Crimmins conceded it would be impossible to monitor all the commercials run but suggested that the monitoring of expensive time plus a sampling of other commercials would be sufficient. "What is important is the threat of monitoring," Crimmins said in his talk before the ANA.

Another version of this type of control is the stipulation that the broadcast advertising can be placed only if both the dealer and station agree to allow the manufacturer to inspect their records in case any question arises on either performance or rate. Here, again, it is the threat which would supposedly keep dealers in line.

While manufacturers find it prohibitively expensive to monitor all co-op commercials, they can, to an extent, depend on their distributors. Lewyt, for example, feels distributors should bear the major burden of policing since they are closer to the scene and the facts. The Lewyt distributor has the responsibility of approving the medium and the cost. Currently, the factory, which reviews all claims, is specifying daytime tv. The distributor cannot approve radio but he can okay a nighttime tv buy if he feels it is preferable. Finally, Lewyt uses ACB to check station rates.

Just as important as checking performance is the headache of local rates. Since many stations do not publish local rate cards, the dealer can pocket considerable sums by claiming he paid more than he did. The ANA, which was active in bringing about publication of local newspaper rates about five years ago, is quietly working on the problem of getting stations to do the same.

There are many ways of checking local rates at present. A minimum method is to compare retailer claims with the national spot rate. At least, the advertiser can set a ceiling to his reimbursements with this method. Another point is that the manufacturer or distributor can compare claims of different retailers who buy the same station.

ACB is able to carry policing even further since it can compare claims by retailers on various manufacturers. This is of particular help to an inexperienced firm since it may learn what the more hep manufacturer is paying a station.

The method by which retailers and/or distributors (for distributors, too, make money on co-op funds) make inflated claims is called double-billing. (For an earlier story on double-billing, see "Co-op: radio's biggest headache," SPONSOR, 16 June 1952.) To explain how it works, let's take the case of an appliance chain

which shares co-op funds 50-50 with the distributor and manufacturer.

Let's suppose the chain buys \$1,000 worth of time from a station. The station will provide two bills (hence, the phrase "double billing") to the retailer. One bill will be for \$1,000, the actual cost of the time. The other bill will be a phoney for \$2,000. This \$2,000 bill will be passed along to the distributor and manufacturer. The latter will re-imburse the retailer for half of the \$2,000 and so the dealer gets his advertising for nothing. There are even times when the retailer or distributor can make money via double billing.

One fact should be made clear about co-op finagling. It sometimes goes on with the knowledge and even approval of the manufacturer. This is particularly true in the appliance field, where co-op has long been a device to "buy" sales. Obviously, such practices do not generate as much advertising as would otherwise be the case. And, it should be obvious by this time that stations which go along with double-billing are actually hurting themselves.

Bertram Isaacs, vice president of ACB, explains why: "If a store has an allowance of, say, \$500 in the co-op fund, buys \$500 worth of time on a station and gets a phoney bill for \$1,000, the station is losing the opportunity of getting another \$500 from the store. If the buy was carried out legitimately, the store would buy \$500 worth of time and be reimbursed with \$250. This leaves the store with another \$250 in the fund to be applied against another \$500 purchase. So the station could take in \$1,000, instead of \$500."

It can be argued, of course, that if the station doesn't play along, it won't get any business. Certainly, in the appliance business, the rough competition and low margins make the co-op fund an important device to increase retailer profits. There are cases where appliance retailers sell branded merchandise at slightly above their cost and use the co-op fund to make up a major portion of their profits.

The fact still remains that if manufacturers knew more about local rates, they could police co-op with more confidence and more effectiveness. For this reason, the hullabaloo
(Please turn to page 46)

CREATIVITY A LA COAST

Best Los Angeles-produced radio and tv commercials are selected in Hollywood Ad Club competition

HOLLYWOOD—The flood tide of radio/tv commercials creativity was evidenced again last week when the Hollywood Ad Club presented its first annual Broadcast Producers Awards for the best commercials of various categories produced within the Los Angeles-Orange County area.

Judges for the competition were: Evelyn Bigsby, *TV Guide*; Don Belding, former FC&B vice president; Hale Sparts, UCLA, and Thomas Freebairn-Smith, Tv Arts and Sciences Academy, HAC's president. Jack Brembeck, made the awards.

The awards were part of a broadcast clinic in observance of Advertising Week which featured an address by Howard Gossage of Weiner & Gossage, San Francisco, along with a panel session on broadcast advertising creativity and techniques.

Advertising, said Gossage, "is probably the most electric and comprehensive art form the world has ever seen," being a composite of such art forms as writing, acting, music

and art. "The function of a living art form," Gossage pointed out, "is to involve its audience, to make it respond. Some advertising, of course, isn't advertising at all. It is advertising for advertising's sake and no more effective than art for art's sake. The most important contribution to any advertising," he concluded, "is the innate confidence that there's somebody out there who is terribly interested."

Taking part in the panel discussions were: Maxell Arnold, creative director of Guild, Bascom & Bonfigli; Alan Alch, Alan Alch Inc.; Selig Seligman, v.p. and general manager KABC-TV; Earl Klein, president Animation Inc.; Al Flanagan, v.p. and general manager KCOP; Ed Rich, EWR&R (formerly its London tv director); Gene Duekwell, v.p. of FC&B; Dave Fenwick, v.p. Robinson, Jensen, Fenwick & Haynes; John Vrba, v.p. KTTV; Bob Hull, tv editor L.A. *Herald Express*; Leonard Freedman, UCLA.

THESE COMMERCIALS WON HOLLYWOOD AD CLUB AWARDS

TV COMMERCIALS PRODUCED IN LOS ANGELES

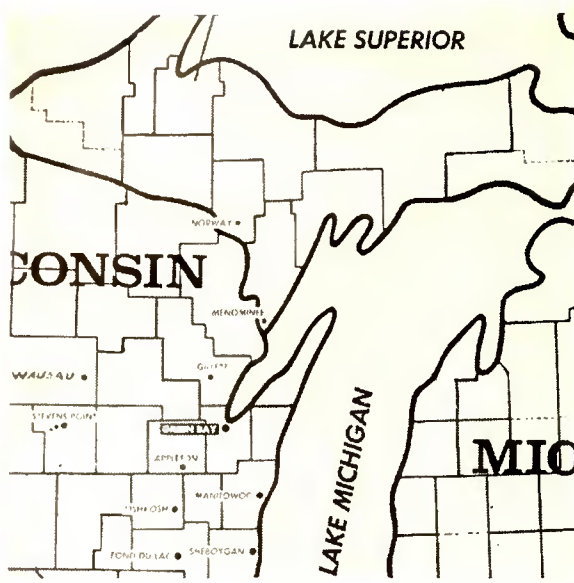
<u>TYPE</u>	<u>CLIENT</u>	<u>AGENCY</u>	<u>PRODUCER</u>
Live action	Dodge	Grant	Universal-Int'l
Animation	Butternut Coffee	B-T*	Freberg & Fine Arts
I.D.	Burgemeister Beer	BBDO	Playhouse
Program title	Tennessee Ernie	JWT	Playhouse
Institutional	Kaiser Aluminum	Y&R	Warner Bros.

Honorable mentions: Live action—Bayer Aspirin; DFS; Roland Reed, Friskies; EWR&R; Harris-Tuchman. Animation—Marlboro; Burnett; Quartet Films, Calo (Cat Food); FC&B; Cascade.

RADIO COMMERCIALS PRODUCED IN LOS ANGELES

<u>TYPE</u>	<u>CLIENT</u>	<u>AGENCY</u>	<u>PRODUCER</u>
Straight	Tillamook Cheese	BC&G†	CBS Pacific Net
Humorous	Zee Tissue	C&W	Freberg
Jingle	Chicken of The Sea	EWR&R	EWR&R

*Buchanan Thomas. †Rotsford, Constance & Gardner.



GREEN BAY AREA SALES SCORE

City	Before tv (cases)	During tv (cases)	Total sold (cases)
	15-day average	15-day average	
Manitowoc	0	21.4	150
Oshkosh	12	31.4	220
Appleton	114	362.8	2,540
Gillett	16	75.7	530
Green Bay	8	360.0	2,520
Menominee	5	27.1	190
Fond du Lac	0	23.5	165
Stevens Point	30	42.8	300
Wausau	0	8.5	60
Norway	27	17.1	120
Sheboygan	50	85.0	595
TOTALS	262	1,055.3	7,390

Green Bay's 7390 cases sets pace

Wisconsin tv test area with 10 minute spots per week outselling far bigger markets, says v.p. Partridge

Parti-Day executive calls test results "beyond our wildest dreams," hails proper use of tv advertising

Detailed analyses of sales results obtained in the Green Bay, Wisconsin, tv test of Parti-Day toppings, were made this week by officials of Parti-Day Inc. and the Chicago office of the D'Arcy agency.

After 15 weeks of the day tv schedule of 10 one-minute live spots weekly over WBAY-TV, Green Bay, sales results in the 80-mile Wisconsin area are "beyond our wildest dreams," says Parti-Day sales v.p. Richard Partridge.

With shipments to wholesalers showing a whopping 7,390 cases since 15 October when the test started, the Green Bay area is running far ahead of other Parti-Day markets which do not have this type of advertising support. In fact, says Partridge, Green Bay is outperforming markets many times its size—and on the basis of

cases-per-1,000 homes is easily Parti-Day's No. 1 territory.

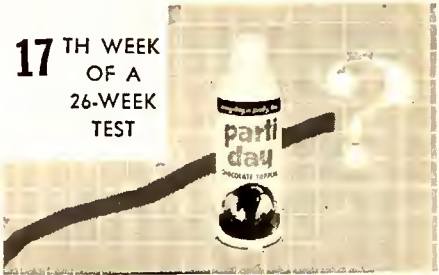
Robert J. Curry, Parti-Day account executive at the D'Arcy agency's Chicago office, confirmed to SPONSOR that the Green Bay test had demonstrated more effectively than any other previous Parti-Day marketing plan—1) the proven public acceptance of the new Parti-Day line, and 2) the overwhelming power of the right kind of

television advertising used properly.

With sales in the Green Bay area zooming toward record heights as Parti-Day heads toward the final two months of the test, both Parti-Day and D'Arcy concede that future Parti-Day marketing will be replanned around information gathered in the Wisconsin market.

A major factor in the elation among company and agency people is the latest Green Bay sales figures. Up until the second half of January sales had hit alternate peaks and valleys. The last sales report indicated this had ended, apparent proof of better products acceptance among the wholesalers.

Preliminary reports reaching SPONSOR indicate a healthy sales picture for the first half of February. Full details next week.



The test in a nutshell: Product: Parti-Day Toppings. Market: 80-mile area around Green Bay, Wis. Media: Day tv spots only. Schedule: 10 spots weekly. Length: 26 weeks from 15 Oct. Commercials: Live, one-minute. Budget: \$9,980 complete.

Full net sponsorship still reigns

- A three-season study by Nielsen on nighttime network sponsorship patterns shows advertisers are standing pat
- About half of the sponsored evening shows are held by a single company. Alternate-week client is next on list

About half of the prime time sponsored on the tv networks still represents programs with a single sponsor.

Of the remaining nighttime hours sold, approximately one-third is held by alternate-week clients, and 20% by participators (or co-sponsors).

This is the general picture revealed in a three-season study by Nielsen on sponsorship patterns.

A comparison of those figures

points up this fact: network advertisers' buying habits are about the same this season as they were in the spring of '58 and '57; web sponsorship patterns are just about standing pat.

Here's the Nielsen study:

TYPE OF SPONSORSHIP	% P.M. HOURS MONTHLY		
	Winter '58	Spring '58	Spring '57
Full	51.1	48.7	52.8
Alternating	27.9	30.5	27.3
Participating* and co-sponsor	21.0	20.8	19.9

Note: This does not include the Jack Paar show (NBC TV).

Turning to the Comparagraph of network tv shows on the following pages, these changes have taken place:

Lorillard has replaced *Keep Talking* with *Richard Diamond* (Sun., CBS) while the former moves to Wed. night for Mutual of Omaha. *Meet McGraw* returns to tv (ABC, Sun.) for Alberto Culver and Wade.

New clients this month include: Mennen, for NBC's *Cimarron City* and *Dragnet*; Sunbeam to alternate with Kellogg on *What's My Line* (CBS) and Mars replaces Kellogg on *Walt Disney Presents* (ABC).

New daytime clients: On ABC TV, International Shoe and Block Drug; CBS TV, Supp-hose on Godfrey, Dean; Carter on *Pro Hockey Contest*; NBC TV, Kleinerts.

1. THIS MONTH IN NETWORK TV

Network Sales Status Week Ending 14 February

Daytime

SPONSORED HOURS

ABC† ██████████ 23:5
 CBS† ██████████ 27:15
 NBC ██████████ 25:55

Nighttime

SPONSORED HOURS

ABC† ██████████ 18:30
 CBS† ██████████ 24:12
 NBC ██████████ 24:27

† Excluding participation shows

Average cost of network sponsored programing

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Half-hour comedy-var.		Half-hour drama		Situation comedy		Hour music-variety	
\$51,250	4	\$40,333	6	\$39,643	14	\$111,875	4
Half-hour mystery		Half-hour adventure		Quiz-Panel		Half-hour western	
\$36,500	8	\$30,188	8	\$27,250	9	\$38,165	17

Averages are as of February. All programs are once weekly and all are nighttime shows

For comparagraph of network tv shows, turn page ➔



2. NIGHTTIME

C O M P A R

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00		Small World O. Mathieson (D'Arcy) Sp-L \$28,000	Meet The Press sust							
6:30		Twentieth Century Prudential (R-McC)	Chet Huntley Reporting sust	Greatest Show on Earth Edsel (K&E) (3/9; 7:30-8:30) N-L \$300,000	D Edwards Amer Home (Bates) N-L \$9,500††	News Carter alt Than N-L \$6,500††		No net service D Edwards B&H (DDB) DuPont (BBDO) N-L \$9,500††	News sust N-L \$6,500††	
7:00	You Asked for It Sippy Peanut Butter (GBB) M-F \$24,000	Lassie Campbell Soup (BBDO) A-F \$37,000	Mark Saber Sterling (DFS) A-F \$11,000	ABC News sust	No net service D Edwards Amer Home (repeat feed)	News Carter alt Than (repeat feed)	ABC News sust	No net service D Edwards Benson & Hedges (repeat feed)	News sust (repeat feed)	ABC
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Drackett (Y&R) W-F \$70,000	Bachelor Father Am Tob (Gumb.) Sc-F \$12,000 alt wks Jack Benny Am Tob (BBDO) C-L \$65,000	The Music Shop Starring Buddy Bregman sust	Tales of The Texas Rangers (7:30-8:30) Sweets Co. (H. Eisen) W-F \$11,000	Name That Tune Amer Home (Bates) Q-L \$23,000	Buckskin P&G (B&B) W-F \$24,000	Cheyenne (alt wks 7:30-8:30) Harold Ritehle (A&C) Johnson & Johnson (Y&R) Armour (FC&B) W-F \$73,000	Stars in Action sust	Dragnet Mennen (N&L) alt P&G (B&B) My-F \$35,000	The Pl Sh Sta. Lawren Plymou (7:30 Mu-L
8:00	Maverick	Ed Sullivan (8-9) Mercury (K&E) alt Kodak (JWT) V-L \$79,500	*Steve Allen (8-9) Greyhound (Grey) DuPont (BBDO) Hazel Bishop (R. Spector) V-L \$108,000	Shirley Temple's Storybook (7:30-8:30 every third week) J. H. Breck (Ayer) Dr-F \$65,000	The Texan Brown & Wmsn (Bates) W-F \$37,000	Restless Gun Sterling Drug (DFS) alt P&G (Compton) W-F \$37,500	Sugarfoot (alt wks 7:30-8:30) Am Chiele (Bates) Luden's (Mathes) W-F \$78,000	Invisible Man sust	*Eddie Fisher L&M (Mc-E) (alt weeks; 8-9) *George Gobel RCA (K&E) Whirpool (K&E) V-L \$98,000	Plymou Law W
8:30	Law Man R. J. Reynolds (Esty) General Mills (DFS) W-F \$41,000	Ed Sullivan	Steve Allen Zenith (FC&B) Mutual of Omaha (Bozell & Jacobs) Norelco (LaRoche)	Bold Journey Ralston-Purina (GBB) A-F \$9,500	Father Knows Best Lever (JWT) alt Scott (JWT) Sc-F \$38,000	Wells Fargo Amer Tobacco (SSC&B) alt Buick (Mc-E) W-F \$13,800	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$38,000	To Tell the Truth Carter (Bates) Marlboro (Burnett) Q-L \$22,000	Fisher alt Gobel	Ozzie C Kodak Quake (W Sc-F
9:00	Colt .45 Boyle-Midway (JWT) Beech-Nut (Y&R) W-F \$13,800	G. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	*Dinah Shore Chevy Show (9-10) Chevrolet (Camp-E) V-L \$150,000	Voice of Firestone Firestone (Sweeney & James) Mu-L \$32,000	Danny Thomas Gen Foods (B&B) Sc-F \$47,500	Peter Gunn Bristol-Myers (DCS&S) My-F \$38,000	The Rifleman Miles Lab (Wade) P&G (B&E) Ralston (Gardner) W-F \$36,000	Arthur Godfrey Toni (North) Pharmaceuticals (Parkson) V-L \$31,000	George Burns Show Colgate (Bates) Sc-F \$40,000	Donna Sh Campb (BI Shulton Sc-F
9:30	Deadline For Action (9:30-10:30) sust	Hitchcock Theatre Bristol Myers (Y&R) My-F \$39,000	Dinah Shore Chevy Show	Dr. I.Q. sust Bing Crosby Oldsmobile (Brother) (9:30-10:30; 3/2) MuV-L \$200,000	Ann Sothorn Gen Foods (B&B) Sc-F \$40,000	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F \$39,000	Naked City Brown & Wmsn (Bates) My-F \$37,000	*Red Skelton Pet Milk (Gardner) S. C. Johnson (NL&B) C-F \$52,000	Bob Cummings Reynolds (Esty) Sc-F \$36,000	Acc st
10:00	Deadline For Action	Richard Diamond P. Lorillard (L&N) A-F \$36,000	Loretta Young P&G (B&B) Dr-F \$12,500	Patti Page Show Oldsmobile (Brother) V-L \$10,000	Desilu Playhouse (10-11) Westinghouse (Mc-E) Dr-F \$82,000 (average)	Arthur Murray Party P. Lorillard (L&N) alt Pharmaceutical (Parkson) V-L \$30,000	Alcoa Presents Alcoa (FSR) Dr-F \$35,000	Garry Moore (10-11) Revlon (LaRoche) Kelllogg (Burn.) Pit. Plate (Maxon) V-L \$39,000 (36 hr.)	The Californians Singer (Y&R) Lipton (Y&R) W-F \$37,500	Wed Fit Brown (B Miles (10- Sp-L
10:30	Meet McGraw Alberto Culver (Wade) A-F \$9,500	What's My Line Kellogg (Burnett) alt Sunbeam (Perrin-Paus) Q-L \$32,000	No net service	John Daly News Lorillard (L&N) N-L \$6,000 No net service	Desilu Playhouse	No net service	John Daly News Lorillard (L&N) N-L \$6,000 No net service	Show of the Month Dupont (BBDO) (9:30-11; 2/24) Dr-L \$275,000	No net service	

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


They do not include commercials or time charges. This chart covers period 14 Feb.-13 Mar. Program types are indicated as follows: (A) Adventure (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

WEDNESDAY	THURSDAY			FRIDAY			SATURDAY			
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Service										
News sust			D Edwards Whitehall (Bates) N-L \$9,500††	News R. J. Reynolds (Esty) Sterling (D-F-S) S-L \$6,500††		D Edwards Equitable Life (FC&B) Fla. Citrus N-L \$9,500††				
News sust (repeat feed)		ABC News sust	No net service	News Reynolds alt Sterling (repeat feed)	ABC News sust	D Edwards Equitable Life Fla. Citrus (repeat feed)				
Wagon Train (7:30-8:30) Ford (var. hour) (JWT) National Biscuit (var. 1/2 hr.) (Mc-E) W-F \$35,500 (1/2 hr.)	Leave It To Beaver Miles Lab (Wade) Ralston (Gardner) Sc-F \$36,000	I Love Lucy Pillsbury (Burnett) alt Clairol (FC&B) Sc-F \$25,000	Jefferson Drum Sweets Co. (Henry Eisen) alt sust W-F \$18,500	Rin Tin Tin Nabisco (K&E) A-F \$36,000	Your Hit Parade Amer Tobacco (BBDO) Mu-L \$42,500	Northwest Passage sust Helene Curtis (Weiss) (2-27 only)	Dick Clark Show Beech-Nut Life Savers (Y&R) Mu-L \$14,500	Perry Mason (7:30-8:30) Fla Citrus (B&B) Parliament (B&B) My-F \$27,700 (20 min.)	People Are Funny Toni (North) alt R J Reynolds (Esty) Au-F \$21,000	
Wagon Train R. J. Reynolds (Esty) (various 1/2 hrs) \$18,000	Zorro AC Spark (Brother) 7-Up (JWT) A-F \$37,000	December Bride General Foods (B&B) Sc-F \$32,000	Steve Canyon L&M (Mc-E) alt sust A-F \$14,000	Walt Disney Presents (8-9) N-F \$57,000 (1/2 hr.)	Rawhide (8-9) Lever (JWT) Pharmaceuticals (Parkson) W-F \$90,000 (1 hour)	Further Advent. of Ellery Queen (8-9) Absorbine Jr. (JWT) 2/20&3/6 Helene Curtis (Weiss) 2/27 My-F \$27,500 (1/2 hr.)	Jubilee, U.S.A. (8-9) Williamson-Dickie (Evans & Assoc.) Hill Bros. (Ayer) Mu-L \$12,500 (1/2 hr.)	Perry Mason Sterling (DFS) Gulf (Y&R) Hamm (C-M) Colgate W-F \$39,000	Perry Como (8-9) Kimberley Clark. (FC&B) RCA & Whirlpool (K&E) V-L \$120,000	
Price Is Right Lever (JWT) Spindel (NC&K) Q-L \$21,500	The Real McCoys Sylvania (JWT) P&G (Compton) Sc-F \$36,000	Derringer S. C. Johnson (NL&B) V-F \$40,000	It Could Be You Pharmaceuticals (Parkson) Q-L \$26,000	Walt Disney Hill Bros. (Ayer) Mars (Knox Reeves) Reynolds Metal (Buchan. & Frank)	Rawhide Gulf-East Coast (Y&I) H.V. Hair Arranger-West	Bob Hope Show Buick (Mc-E) (8-9; 3/13) L \$320,000	Jubilee, U.S.A. Massey-Ferguson (NL&B)	Wanted Dead or Alive Brn. & Wmson (Rates) Bristol-Myers (DC&S) W-F \$39,000	Polaroid (DDB) Sunbeam (Perrin Paus) Nozema (S&C&B) Am Dairy (C-M) Knomaik (Mogul)	
Milton Berle Kraft (JWT) C-L \$50,000	Pat Boone Chevy Showroom Chevrolet (Camp-E) V-L \$45,000	Zane Gray S. C. Johnson (NL&B) alt General Foods (B&B) V-F \$45,000	Behind Closed Doors L&M (Mc-E) alt Amer Home (Bates) A-F \$38,000	Man With A Camera G.E. (BRD0) alt sust A-F \$26,000	Phil Silvers R. J. Reynolds (Esty) Schick (B&B) Sc-F \$42,000	M Squad Amer. Tobac. (SSC&R) My-F \$31,000	Lawrence Welk Dodge (Grant) (9-10) Mu-L \$17,500 (1/2 hr.)	Gale Storm Nestle (Houston) alt Lever (JWT) Sc-F \$39,500	Black Saddle L&M (Mc-E) alt sust W-F \$37,000	A New Look At Love Pontiac (Mac, J & A)
Bat Masterson Kraft (JWT) Sealtest (JWT) W-F \$38,000	Rough Riders P. Lorillard (L&N) W-F \$17,000†	Playhouse 90 (9:30-11) Amer Gas (L&N) alt Kimberly-Clark (FC&B) Dr-L&F \$15,000 (1/2 hr.)	Ford Show Ford (JWT) V-L \$38,000	77 Sunset Strip (9:30-10:30) Amer. Chicle (Bates) My-F \$72,000	Playhouse Lux (JWT) alt Schlitz (JWT) Dr-F \$38,000	The Thin Man Colgate (Bates) My-F \$40,000	Lawrence Welk Whitehall (Bates) alt Lever (JWT) W-F \$38,000	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$38,000	Cimarron City (9:30-10:30) Alouin (W&L) P&G (B&B) W-F \$30,000 (1/2 hr.)	
This Is Your Life P&G (B&B) D-L \$52,000	Sammy Kaye Show sust	Playhouse 90 Allstate (Burnett) alt Helene Curtis (Mc-E)	You Bet Your Life Toni (North) Lever (JWT) Q-L \$51,750	77 Sunset Strip Carter Prod. (Bates) Whitehall (Bates) Harold Ritchie (A&C)	The Line Up P&G (Y&R) My-F \$31,000	Cavalcade of Sports Gillette (Maxon) (10-concl) Sp-L \$15,000	Billy Graham Crusade (10-11) Graham Evgang. Assoc. (Walter Bennett) W-F \$10,000	Gunsmoke L&M (DFS) alt Sperry-Band (Y&R) W-F \$10,000	Cimarron City Absorbine Jr. (JWT) 2-21&3-7 Helene Curtis (Weiss) 2-25	
John Daly News Lorillard (L&N) N-L \$6,000	No net service	Playhouse 90 sust	Masquerade Party P. Lorillard (L&N) Q-L \$18,000	John Daly News Lorillard (L&N) N-L \$6,000	Person to Person P. Lorillard (L&N) alt Revlon (War&L) T-L \$38,000	Fight Beat Bayuk Cigars (Felgenbaum & Wermen) Sp-L \$3,000	Billy Graham Crusade		DA's Man L&M (Mc-E) A-F \$38,000	

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats. L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.



timebuyers...



A bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, too, and you ought to know just how much you're buying for how little.

You buy informative time:—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. *You buy analytical time:*—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time:*—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 6¢ per issue—52 issues for \$3 a year.* Can you afford to be without it?

SPONSOR THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

* Until March 1

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00										
10:15		Lamp Unto My Feet sust			For Love or Money sust			For Love or Money sust		Dough Re Mi sust
10:30										
10:45		Look Up & Live sust			Arthur Godfrey Standard Brand		Treasure Hunt Ponds alt Lever	Arthur Godfrey Hover alt Gen Mills	Treasure Hunt Curver alt Gold Seal	
11:00							P&G alt Mentholatum	Libby alt sust	Frigidaire alt Pharma. (L 3/3)	
11:15		Eye On New York sust			I Love Lucy sust		Price Is Right Lever alt Ponds Sterling	I Love Lucy Lever alt sust	Price Is Right Lever alt Sunshine	
11:30							alt Whitehall		Stand Brands	
11:45	Johns Hopkins File 7 sust	Camera Three sust		Peter Lind Hayes Shulton	Top Dollar Colgate		Concentration Pharm. (L 3/9) Lever Armour alt Culver	Peter Lind Hayes Amana Refrig.	Top Dollar Colgate	Concentration Frigidaire alt Pharma. (L 3/3) Lever alt Alberto Culver
12N										
12:15	Bishop Pike sust			Peter Lind Hayes Gen Foods Sunshine alt Lever	Love of Life sust Amer Home Prod alt Block Drug		Tic Tac Dough Ponds alt Goldseal P&G	Peter Lind Hayes Armour & Co. Gen Foods	Love of Life sust Amer Home	Tic Tac Dough Stand Brands
12:30										
12:45	College News Conference sust			Play Your Hunch Minn. Mining Johnson & Johnson	Search for Tomorrow P&G		Could Be You Whitehall alt Menthol	Play Your Hunch Beech-Nut Lever	Search For Tomorrow P&G	It Could Be You Al. Culver alt Pharma. (L 3/10)
1:00					Guiding Light P&G		Ponds alt P&G	Guiding Light P&G		Amor alt P&G
1:15				Liberace Armour & Co. Gen Foods	No net service News (1:25-1:30) sust			Liberace Gen Foods Minn. Mining	No net service News (1:25-1:30) sust	No net service
1:30										
1:45			Frontiers of Faith sust		World Turns P&G Sterling alt Carnation		No net service	World Turns P&G Sterling alt Miles		No net service
2:00										
2:15			Wisdom sust	Day In Court Gen Foods Amer Home	Jimmy Dean S.C. Johnson alt sust		Truth or Consequences sust	Day In Court Gen Foods Bris-Myers	Jimmy Dean Libby alt sust Miles alt sust	Truth or Consequences sust
2:30										
2:45	The Great Challenge sust 2/22 only		NBA—Pro Basketball Bayuk Cigars (1/2 sponsorship)	Music Bingo Gen Mills Minn. Mining	Art Linkletter Stand Brands alt Lever Standard Brand Van Camp		Haggis Baggis sust Menthol alt sust	Music Bingo Beech-Nut	Art Linkletter Swift alt Toni Kellogg	Haggis Baggis sust
3:00										
3:15	Open Hearing sust	The Last Word sust	General Mills (1/2 sponsorship)	Beat The Clock Gen Foods Lever	Big Payoff Colgate		Young Dr. Malone sust	Beat The Clock Beech-Nut Nestle	Big Payoff sust	Young Dr. Malone P&G alt sust
3:30										
3:45	Roller Derby sust	The World of Ideas sust		Who Do You Trust? Bristol-Myers Gillette	Verdict Is Yours Stand Brands Amer Home alt Lever		From These Roots P&G sust	Who Do You Trust? Johnson & Johnson Minn. Mining	Verdict Is Yours Gen Mills alt Carnation Swift alt Toni	From These Roots P&G sust
4:00										
4:15	Roller Derby	Face The Nation sust		American Bandstand Lever	Brighter Day P&G Secret Storm Amer Home Prod		Queen Day Ponds alt Sterling P&G	American Bandstand Lever, Ca. tel	Brighter Day P&G Secret Storm Gen Mills alt Quaker	Queen for a Day Standard Brands P&G
4:30										
4:45	Bowling Stars Amer Machine	Behind The News sust	M. D. International† Smith, Kline & French (Doremus-E) (2/22; 5-6)	American Bandstand Hollywood Candy Eastco Gaylord Prod	Edge of Night P&G S.C. Johnson alt sust		County Fair sust Sterling alt Lever	American Bandstand Block Drug Gillette	Edge of Night P&G Sterling alt Miles	County Fair Kleinert alt sust
5:00										
5:15	Paul Winchell Hartz Gen Mills	Game of Politics sust	Omnibus (5-6 alt wks) Aluminum Ltd.	American Bandstand co-op				American Bandstand co-op		
5:30										
5:45	Lone Ranger Gen Mills Cracker Jack Fritos Co.	Amateur Hour Pharmaceuticals	NBC Kaleidoscope (5-6 alt wks) sust	Mickey Mouse Club Sweets Co. Bristol-Myers				Walt Disney's Adventure Time co-op		Mickey Mouse Club Sweets Co. Gen Mills

†Talent cost: M.D. International, \$140,000

**HOW TO USE SPONSORS
NETWORK TELEVISION
COMPARAGRAPH & INDEX**

The network schedule on this and preceding pages (38, 39) includes regularly scheduled programming 14 Feb. through 13 Mar., inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled pro-

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
ABC	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
For Love or Money alt sust	Dough Re Mi sust		For Love or Money sust	Dough Re Mi sust Mentholum alt sust		For Love or Money sust Lever alt sust	Dough Re Mi sust Armour alt Nabisco		Captain Kangaroo Participating and sust	Howdy Doody Continental Baking Sweet Co.
Arthur Godfrey alt sust Corn Prod alt P&G	Treasure Hunt Heinz alt Brill		Arthur Godfrey sust Standard Brands	Treasure Hunt Pillsbury alt Frigidaltre P&G alt Heinz		Arthur Godfrey U.S. Steel alt sust sust	Treasure Hunt Gen Mills alt Ponds Whitehall alt Sterling		Mighty Mouse Gen Foods alt Colgate	Ruff & Reddy Gen Foods alt Mars
Price Is Right Frigidaltre Sterling Menthalt Pillsbury			I Love Lucy Lever alt sust Scott	Price Is Right Al. Culver alt Lever Bros Miles alt E.E.I.		I Love Lucy Lever alt S. C. Johnson Kodak alt sust	Price Is Right Lever alt Corn Prod Stand Brands Gen Mills	Uncle Al Show (11-12) National Biscuits	Heckle & Jeckle Swift alt sust Gen Mills	Fury Borden alt Gen Mills
Concentration Heinz alt Miles Nabisco alt Armour	Peter Lind Hayes Nestle Armour		Top Dollar Colgate	Concentration Pillsbury alt Lever Heinz alt Whitehall	Peter Lind Hayes Minn. Mining Gillette	Top Dollar Colgate	Concentration Ponds alt Bauer & Black Lever alt Gold Seal	Uncle Al Show	Adventures of Robin Hood sust Colgate alt sust	Circus Boy Mars alt sust
Tic Tac Dough Heinz alt Pillsbury P&G	Peter Lind Hayes Gen Foods		Love of Life Scott alt sust Amer Home	Tic Tac Dough Al. Culver alt Heinz P&G	Peter Lind Hayes Gen Mills Beech-Nut	Love of Life Atlantis alt sust Lever alt Gen Mills	Tic Tac Dough Gen Mills alt Sunshine P&G			Truc Story sust Sterling Drug
Could Be You Whitehall alt (Pharma. (L 3/1))	Play Your Hunch Armour Reynolds Metals		Search for Tomorrow P&G	It Could Be You Miles alt Pillsbury P&G	Play Your Hunch Bristol-Myers Beech-Nut	Search for Tomorrow P&G	Could Be You Stand Brands alt Ponds P&G alt Corn Prod		Young People's Concert sust (2-28 only)	Detective Diary Sterling Drug sust
No net service	Liberace Reynolds Metals Gen Foods		No net service News (1:25-1:30) sust	No net service	Liberace Beech-Nut	No net service News (1:25-1:30) sust	No net service			No net service
No net service			As the World Turns P&G Pillsbury	No net service		World Turns P&G Swift alt Sterling	No net service			No net service
Truth or Consequences sust Kleinert alt sust	Day In Court Minn. Mining Johnson & Johnson		Jimmy Dean Lever alt Van Camp Bren & Wmsn alt Lever	Truth or Consequences sust Culver alt sust	Day In Court Gen Foods	Jimmy Dean sust Gerber alt Gen Mills	Truth or Consequences sust Nabisco alt sust		Pro Hockey Contest Carter alt sust	No net service
Haggis Baggis sust sust	Music Bingo Johnson & Johnson Amer Home		Art Linkletter Kellogg Pillsbury	Haggis Baggis sust sust	Music Bingo Gen Foods Armour	Art Linkletter Lever Bros Swift alt Staley	Haggis Baggis Lever alt sust sust		Pro Hockey co-sponsor (2 to concl.)	Wheaties Sports Page Gen Mills
Young Dr. Malone P&G sust	Beat The Clock Gen Foods		Big Payoff sust	Young Dr. Malone P&G alt Armour sust alt E.E.I.	Beat The Clock Gen Foods Lever	Big Payoff Colgate	Young Dr. Malone P&G sust			
From These Roots P&G alt sust Frigidalt sust	Who Do You Trust? Amara Refrig.		Verdict Is Yours Sterling alt Scott Libby alt Scott	From These Roots P&G sust	Who Do You Trust? Gen Foods Beech-Nut	Verdict Is Yours Gen Mills alt Atlantis Gen Mills alt Lever	From These Roots P&G alt sust sust			
Queen for a Day Corn Prod alt Pillsbury P&G	American Bandstand 5th Ave Candy Welch		Brighter Day P&G	Queen for a Day Al. Culver alt Miles P&G	American Bandstand	Brighter Day P&G Secret Storm Amer Home Prod alt Gen Mills	Queen Day Whitehall alt Corn Prod P&G			
County Fair Frigidaltre alt Gen Mills Heinz alt Sterling	American Bandstand Gillette		Edge of Night P&G Pillsbury	County Fair Heinz alt E.E.I. Nabisco alt Lever	American Bandstand Gen Mills	Edge of Night P&G Amer Home alt Sterling	County Fair sust Lever alt Gold Seal			
	American Bandstand co-op				American Bandstand co-op				All-Star Golf Miller Brew Reynolds Metal	
	Walt Disney's Adventure Time Miles Internat. Shoe				Mickey Mouse Club Gen Mills Sweets, P&G				All-Star Golf	Lone Ranger Nestle alt Gen Mills

Games not listed are: *Tonight*, NBC, 11:15 p.m.-1:00 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *News* CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday. All times are Eastern Standard.

Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs has been discontinued. Show costs, descriptions and agencies (in parenthesis) are included in the charts on pages 38 and 39.

Are you friend or foe of the single rate?

As local vs. national rates come under fire by agencies and advertisers, five broadcast men tell how they feel about this problem.

Frank E. Pellegrin, vice president,
H-R Television, Inc., New York

It was back in 1940 when the Broadcast Advertising Department was first being organized as a part of the National Association of Broadcasters, that the multiple-rate prob-



A creeping malignancy threatening the industry

lem was presented as a creeping cancer in the broadcasting industry.

It was one of the first national projects undertaken by the fledgling Broadcast Advertising Department (which has since mushroomed into the RAB and TvB) and none has ever been greeted with greater enthusiasm (among stations and advertising agencies), as being sorely needed and coming just in the nick of time!

Now we are back again with the same creeping malignancy once more threatening the health of our industry, with the added problem that today, television is just as vitally infected as radio!

The abuses that fester and grow when stations have multiple rates for unscrupulous (and even scrupulous!) agencies and advertisers to shoot for, and for some commission-blinded salesmen to twist to personal advantage are heightened by the fiercely competitive animosities that sometimes arise in markets.

We found stations with as many as four or five different rate cards, called by such devious titles as "Regional-Retail," "Regional-General," "Local-General," etc.—designations which undoubtedly meant something when first adopted—but which, by

the time our NAB committee got around to inquiring about them, had lost all meaning and were so loosely applied by salesmen to fit self-serving requirements that they were a complete farce.

A year's hard work developed these recommendations:

1. If at all possible, adopt a single rate. This solves *all* problems!

2. If, for competitive or other reasons, it is literally impossible to adopt one rate, then have *no more than two*.

3. Drop the terms "national" and "local"—completely eradicate them from all salesmen's vocabulary. Adopt the terms "general" and "retail."

4. Adopt and enforce this definition: "All advertisers shall pay the general rate, except those who sell a product or service direct to consumer, at retail, from a single location."

In the following year this was discussed at 17 NAB district meetings held from coast to coast. Nowhere in my seven years' experience with the NAB was any project more warmly considered, hotly discussed, and then enthusiastically endorsed and adopted. There were some hold-out markets, to be sure, but the majority liked the plan and put it into effect.

But time takes its toll; there is a constant turn over of ownership, management and salesmanship in broadcasting as in advertising, and gradually the situation deteriorated until again we are faced with this critical problem.

Let's all work together, earnestly and honestly, for the solution that will be in the best interests of all—advertisers, agencies and broadcasters alike.

Jules Dundes, v.p. in charge of station administration, *CBS Radio Div., New York*

Duality of rates has never been an immediate problem for the CBS-Owned Radio Stations, since we have never considered wavering from a policy of one rate to all advertisers. If we have been concerned with the

practice of local-national rates, it has been mostly with the harm it does to the local practitioner and the ultimate harm it does to the entire radio industry.

As far as we're concerned, there is no justification for dual rates. We feel that both the local and national advertiser are buying the same facility. Since we do not provide different services, we can see no reason to exact different charges.

To contrive a dual-rate system, we think, would actually be a disservice to our stations. After all, the relationship between broadcaster and advertising agency is an important one. What could justify upsetting that relationship? Much of our business comes from the national agency, and to grant a lower rate to a local advertiser (even through a local agency) would surely alienate a steady, increasing source of revenue.

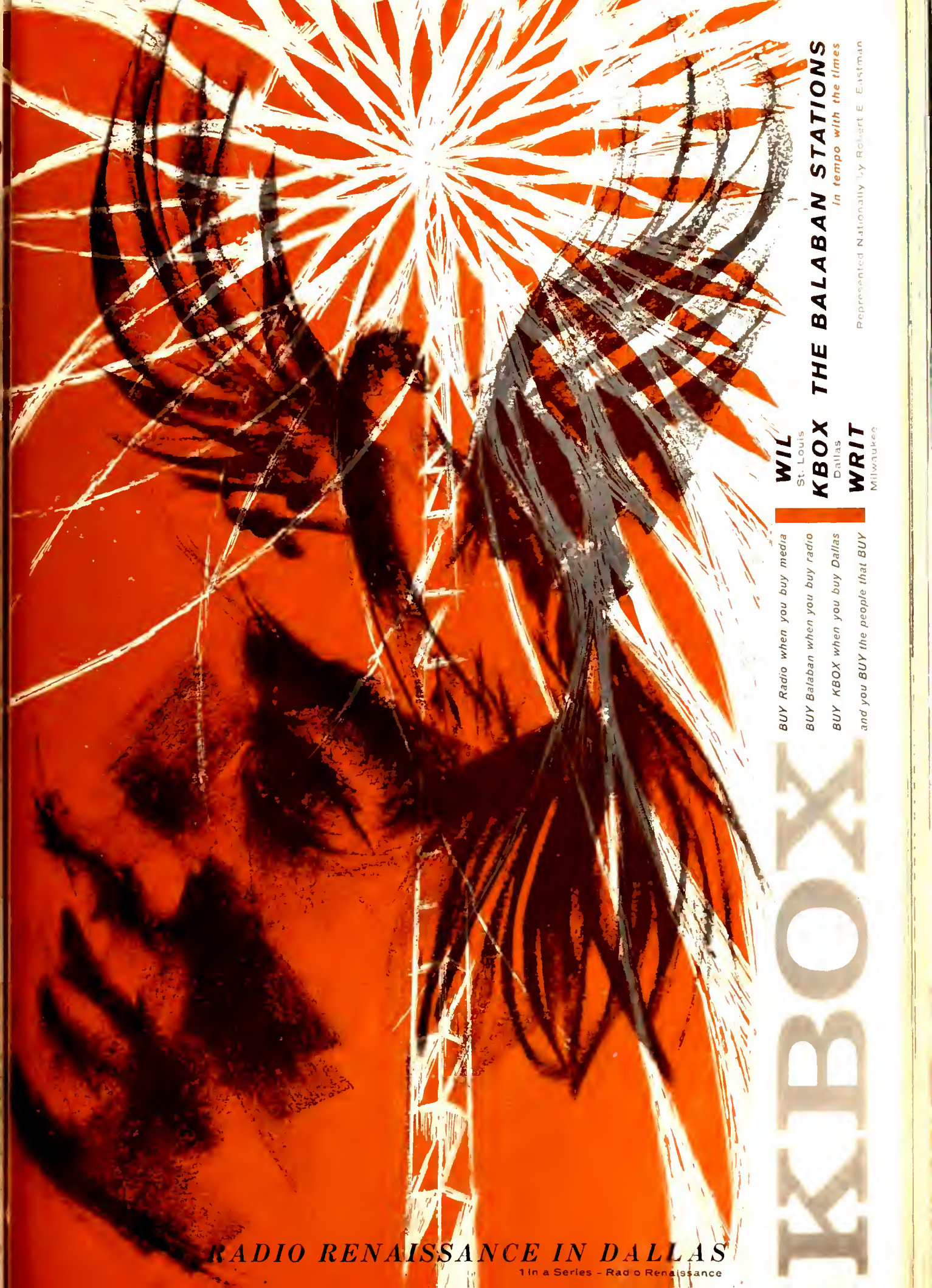
Since so much of our prosperity depends on our good will among *all* businesses, it would be foolhardy to make geographical distinctions. There must be many instances when such discrimination is not only hard for the station to make but even harder for the advertiser to take. One universal rate puts you in the impregnable position of being fair to all.



There is no justification for dual rates

Should the practice of dual rates continue, we could readily see why certain national advertisers might be distressed that their competition was getting special treatment at the local level. The over-all effect on national clients might be one of suspicion about (and possibly withdrawal from) radio as a whole.

The CBS-Owned Radio Stations
(Please turn to page 64)



RADIO RENAISSANCE IN DALLAS

1 In a Series - Radio Renaissance

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you **BUY** the people that **BUY**

WIL

St. Louis

KBOX

Dallas

WRIT

Milwaukee

THE BALABAN STATIONS

In tempo with the times

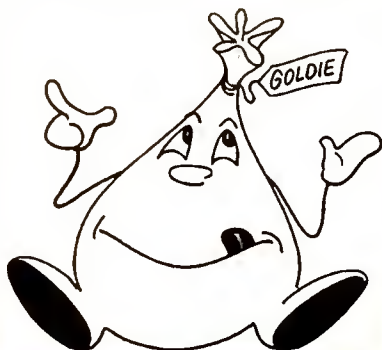
Represented Nationally by Robert E. Eastman

KBOX

WHAT'S UP FRONT COUNTS
and Goldie's GOT IT THERE!

FRONT LINE PERSONALITIES
FRONT LINE POWER (316,000 WATTS)
FRONT LINE PROGRAMS

THE LARGEST VIEWING AND
BUYING AUDIENCE IN NO. CALIF.



KHSL-TV
CHANNEL 12

THE GOLDEN EMPIRE STATION

CHICO, CALIFORNIA

CBS and ABC Affiliate

Represented nationally by Avery-Knodel, Inc.

San Francisco Representative

George Ross, National Sales Manager
Central Tower

WROV

ROANOKE, VA.



represented nationally by

**JACK MASLA and CO.,
INC.**

CO-OP

(Cont'd from page 35)

about single rates is bound to have some effect on co-op advertising. Since the single rate is invariably a published rate, its spread should attract more money into radio.

Rates and performance, of course, are not the only co-op sectors manufacturers are interested in policing. The manufacturer often seeks to keep copy lines under control. While there is generally no problem in getting a retailer to follow in the wake of national ad themes (he usually *wants* to cash in on network tv's effectiveness, for example) some recent co-op moves show firms have pricing on their minds.

Sether reported more concern with bait advertising. Both Sunbeam and General Electric use co-op to discourage such advertising; that is, they will not permit use of co-op funds if the commercial or ad lures the customer with phoney prices or price comparisons. There are also instances of manufacturers who won't permit co-op use unless the manufacturer's suggested list is used.

There are other kinds of co-op being used for special purposes. Polaroid, for example, will pay 100% of a retailer's advertising if he pushes the "800" Land camera.

The greater variety of uses for co-op is interpreted in some quarters as one result of modern marketing concepts. When the sales manager was in the driver's seat, wholesale volume was the overriding concern and the emphasis was in cultivating strong markets and strong distributors. Nowadays, specific marketing tactics are taking hold.

Note that in all this discussion there's been no mention of the advertising agency. This is partly because much of co-op advertising is not commissionable. But it is not the only reason. The fact is that there aren't many agencies who know their way around the co-op maze.

That there is a place for the agency in co-op is proved by the experience of Keyes, Madden & Jones. The agency is one of the few, if not the only, commission house with a fully-staffed co-op department. Outsiders estimate KM&J bills about a \$1.5 million in co-op. The agency collects its billings in the form of a markup on retail rates. It works as follows:

The retailer buys time or space at the local rate. It then bills the agency, which reimburses the retailer under the terms of the particular co-op plan. The agency, in turn, bills the client for its outlay to the retailer and adds 17.65%—which is equivalent to 15% on the gross figure.

KM&J started with co-op some years ago when it was known as Russel Seeds and had the Schaeffer pen account. Among its accounts currently using radio and/or tv co-op are Congoleum-Nairn for its floor coverings, Weco Products for Dr. West's pushbutton toothpaste and Pinex Co. for Deryl.

Fred Willson, who superintends co-op activity and is KM&J's marketing chief says the agency is growing more interested in radio/tv co-op. It is now embarked on campaign briefing district managers for one of its clients on how to buy air media.

The pair picks a market, contacting not only the district manager but station people and salesmen for the distributor, who actually buys the time. They show how to make up a package of announcements and give a short course in timebuying in the process. Willson covers such subjects as how to use ratings, the differences in time classifications, cost-per-1,000 and audience composition.

The agency watches the use of co-op carefully for all its clients. It controls the dates of advertising and the copy story and usually provides copy suggestions. The date commercials will run must be supplied to the agency in advance. Rates are also checked. The agency is able to get maximum mileage out of its co-op dollar by setting up announcement plans in advance. This is made easier since agency people are on a first-name basis with many retailers.

It is this kind of care that makes co-op work for KM&J for co-op can be ineffectual if not professionally supervised. This is not to imply, however, that co-op is a supplementary medium, to be used only when proper policing will be carried on. Co-op is a necessity to many national advertisers. It spurs and keeps the loyalty of the retailer. National advertising can create demand but only local advertising can tell the consumer where to buy.



THE FASTEST GROWING STATION IN THE NATION
2 In a Series - Radio Renaissance

WIL
St. Louis
KBOX THE BALABAN STATIONS
Dallas
WRIT
Milwaukee

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

KBOX

In tempo with the times
Represented Nationally by Robert E. Eastman

ADAM YOUNG ASKS:

What's missing from the new-style Nielsen radio reports?



Adam Young

Answer? Radio . . . as it is *today!* Nielsen does justice neither to radio as a medium . . . nor to all stations equally. To elaborate:

How does Nielsen compare stations? Nielsen gives only one "homes" figure: "Total Audience" per station.

But Nielsen does not define where this audience exists. Often it can represent scattered numbers of people outside of the trading area and spread over many thousands of square miles.

On the other hand, total audience for a regional station may actually be effective entirely within the market-merchandising area. Result: we can't compare two stations on the basis of *one* area common to both—and most vital to today's advertiser.

This is particularly frustrating today, when in practically every trading area a "regional" station is doing the number one job.

Which is better? "Homes" or "Ratings?" Nielsen has replaced "NSI AREA" homes with "METRO AREA" percentage ratings.

Want Metro cost-per-thousand? You must convert *rating* to *homes*. Suppose a buyer bases cost-per-thousand on readily-available "Total Audience," instead of first computing metro homes from ratings? In our opinion, "homes" are less confusing, less subject to error, more useful.

Thus old-line thinking and buying are perpetuated, at the expense of modern radio stations whose ability to serve well in their trading areas is practically ignored. But the recent change is not all that disturbs us.

We have long believed that: 1. Measurements are preferable to data which is largely projected. 2. All radios in the home must be measured, including portables, which in many instances cannot be metered. 3. Diary sampling, predominantly the technique of much of Nielsen's sample, is not suited to radio. 4. Unlike Pulse, Nielsen does not show out-of-home audience (sometimes bigger than *in-home*).

For these reasons we cannot recommend Nielsen radio reports to the stations we represent nor to advertisers. Radio must be kept easy to buy.

Reports which confuse buyers hurt radio. And when an advertiser buys on erroneous bases, disappointment may cost *him* a good medium, and cost *radio* a friend.

Feel free to talk to us about the Nielsen reports—or any aspect of modern radio.

ADAM YOUNG INC.

NEW YORK (3 E. 54TH ST.) • ATLANTA • CHICAGO • DETROIT
LOS ANGELES • ST. LOUIS • SAN FRANCISCO

ANDERSON

(Cont'd from page 31)

play ad was used in newspaper real estate sections.

Did the soft sell plus association approach pay off? Anderson claims his homesite sales were 26.3% of the Minneapolis total in 1956. In 1958 he says it was 55.8%, a jump of over 100%—and one that put Anderson out in front.

In sampling of forms filled in by prospective customers at homesites, a high percentage of buyers indicated their first interest was stimulated by the commercial. And all prospects indicated they knew about the homes from the radio campaign.

One man who purchased an \$18,000 home said, "Anyone who puts commercials like that on the air must have a good house."

Last year, the campaign copped first prize in the largest homes category of the Practical Builders Advertising Contest.

Anderson used the same radio campaign in the spring of 1958 and is now readying a 1959 campaign which will use even more radio than in the past. But the same image will be applied—nostalgia to get the medium-priced home buyer to "come to the fair."

One of the factors contributing to the demand for more and larger homes is the new concentration of kids in larger metropolitan families. As SPONSOR noted in its census analysis (14 February), there has been a 60% increase in families of four or more over the last 10 years.

With homebuilding prospects up for 1959, here is a rundown of the fluctuations in private housing starts since the peak year of 1950:

1950 — 1,352,000
1951 — 1,020,000
1952 — 1,069,000
1953 — 1,068,000
1954 — 1,202,000
1955 — 1,310,000
1956 — 1,094,000
1957 — 993,000
1958 — 1,134,000
1959 — 1,200,000 (estimated)

The 3-7% estimated rise for this year over 1958 should place homebuilding at about equal to the 1957 figure. Sources: U.S. Department of Commerce, *Engineering News-Record* (McGraw-Hill).

KBOX HITS PAY SAND IN DALLAS

WIL

St. Louis

KBOX

Dallas

WRIT

Milwaukee

BUY Radio when you buy media

BUY Balaban when you buy radio

BUY KBOX when you buy Dallas

and you BUY the people that BUY

THE BALABAN STATIONS

In tempo with the times

Represented Nationally by Robert E. Eastman

KBOX

TV RESULTS

LOAN COMPANY

SPONSOR: City Finance

AGENCY: Direct

Capsule case history: City Finance loans, a medium size personal loan operation in Memphis, Tenn., has long used various media to advertise its service, but never particularly concentrated on television. Recently, City Finance decided to give television a real test, and purchased a solid schedule of minutes and IDs, most of it on WHBQ-TV, the ABC affiliate for Memphis. W. A. Woodmansee, president of the loan company, was delighted with the results of the campaign. "I thought you would be interested in knowing that our loan business for the past three months has increased some 30 per cent over the same period in 1957," he wrote to WHBQ-TV. "We feel that a good share of this increase is due to our television advertising, all of which was concentrated on your station." City Finance is now thoroughly sold on the medium, and intends to regularly advertise. The sponsor has now come to realize that only a thorough test can determine the effectiveness of a medium in a market.

WHBQ-TV, Memphis

Announcements

TOY STORE

SPONSOR: Johney's Hobby House

AGENCY: Direct

Capsule case history: Johney's Hobby House, a large Charlotte toy and hobby store, achieved its most memorable Christmas sales season in history as result of an intensive television advertising schedule on WSOC-TV. Stewart Preston, manager of the toy store, was utterly astounded by the results of a single demonstration. In a letter to WSOC-TV, Mr. Preston stated: "You will be interested in the volume sale of one of our items called 'The Magic Designer.' After one demonstration of this clever toy on our show, we experienced an immediate sell-out. We ordered several additional gross and still didn't have enough to supply the demand." The entire campaign was equally rewarding to Johney's Hobby House. The advertiser noted that not a single one of the toys mentioned in the commercials was among the "left-over" inventory. "The strength of WSOC-TV advertising in our toy business has played a major role in our growth."

WSOC-TV, Charlotte

Sponsorship

BOTTLING COMPANY

SPONSOR: Canady Dry AGENCY: Gerth, Brown, Clark and Elku

Capsule case history: The Canada Dry Bottling Company of Sacramento is now a confirmed television advertiser. Roy G. Deary, an executive of the bottling company is convinced that advertising on KBET-TV has resulted in a sharp rise in sales of the Canada Dry beverages handled by the licensee of Canada Dry Ginger Ale Incorporated: Canada Dry Ginger Ale, Club Soda, Spur and Hi Spot. "We have shown an excellent increase on Canada Dry," stated Mr. Deary. "and sincerely think that use of the television medium and station KBET-TV has played a very important part in our sharp sales increase." The bottler places its advertising through a local agency, Gerth, Brown, Clark and Elkus, and believes that a portion of the credit for the success of the campaign is due the agency for its "excellent" commercial which were "well placed between good shows." The Canada Dry Bottling Company has extensive plans for television for the future: use of the medium is prominent in all the company's marketing plans.

KBET-TV, Sacramento

Announcement

INSURANCE

SPONSOR: The State Farm Insurance Companies AGENCY: Direct

Capsule case history: The State Farm Insurance Companies of California has contracted for 20-second and minute spots in all major televised sports activities on KSBW-TV including *Baseball Game of the Week*, *pro football*, *bowling games*, *pro basketball* and *ice hockey*. The insurance company polled its agents in three counties (Monterey, Santa Cruz and San Benito) and discovered: About 15% of new business can be directly traced to the KSBW-TV campaign. Since 33 1/3% of new business each year derives from present policyholder referrals, 15% is highly significant. Furthermore, every agent reported improvement in conservation of old business. "Our tv advertising has been the most enthusiastically accepted and approved (100%) advertising medium we have utilized," reported a State Farm executive. "We believe continued advertising will tend to give added emphasis to agency teamwork and stability here at State.

KSBW-TV, Salinas

Participation

BALABAN BRINGS RADIO

BACK TO DALLAS WITH KBOX

— 4:30 a Series - Radio Renaissance In Dallas



KBOX

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you *BUY* the people that *BUY*

WIL

St. Louis

KBOX

Dallas

WRIT

Milwaukee

THE BALABAN STATIONS

In tempo with the times

Sold Nationally by Robert E. Eastman

WRAP-UP

NEWS & IDEAS

PICTURES

ADVERTISERS

Red Heart Dog Food will join the National Heart Fund Drive for 1959 by contributing to the firm's profit over a three week period.

The campaign's theme, "Every time you buy Red Heart Dog Food you help the Heart Fund," will be heard via a spot radio schedule in approximately 115 cities.

The size of the donation: profit on every can of dog food sold starting this week and continuing through 14 March. Agency: John W. Shaw Chicago.

Disregard the report (page 58, February SPONSOR) that Southern Bell of La. plans to sponsor the LSU football games next season.

The repercussions from the report have deep political import. Broadcasters waxed angry, accusing LSU of not first opening the schedule to bidding. The NCAA is now probing the LSU athletic department because



Operation beep-beep could lead to straight jacket says d.j. Al Knight of KJAY, Topeka at conclusion of day-long broadcast of Louie Prima beep record. D.j. George Walton holds net as station's gen. mgr. Ed Schulz and ambulance attendants stand by for assist

Come to the Fair! Perry Cross, entertains some of the over 1,000 buyers and mdse. mgrs. who turned out for annual Kleinert notions breakfast at Hotel Astor. Tv commercials soon to be aired on NBC's *County Fair*, *Truth or Consequences* were shown



Hypnotic sound is latest at WLCS, Baton Rouge as d.j.'s (l-r) Ron Lundy, Bill Co Ken Wallace, David Nebel and Ger Nelson respond to hypnotist C. H. Ryan



Muzak's on way via WFBM, Indianapolis At take-off (l-r) seated: J. R. Kiel, form co-owner; S. K. Evans, WFBM-Muzak mgr.; (standing): W. C. Pullen, Jr., pr Twin State Bdstg., K. J. Hovey, co-own E. Campbell, v.p., gen. mgr. WFBM radio,

might have disregarded the rules about clearing tv games far in advance.

Last year the highest bid for the games was \$12,600; this year it's expected to be much higher because of LSU's top rating in football.

Campaigns:

- **Diplomat Cigarettes** launched its new popular price, king size, soft package in New York last week via saturation radio spots and print. A radio campaign in Baltimore, Philadelphia and Washington will follow this week. Agency: Robert M. Marks & Co., New York.

- **The National Paint and Varnish Co.** will introduce its new promotion idea via a spot radio campaign in the Los Angeles area on KMPC, KFWB and KBIG and 60-second film commercials on KNXT, KABC-TV and KHJ-TV. The idea: to provide homeowners with free color schemes selected by interior designers as an inexpensive decorating aid. Agency: Tilds & Cantz, Los Angeles.

- Also on the West Coast: **Mertiplan Insurance Co.**, to announce its rate reduction has purchased a radio saturation campaign in Los Angeles, San Francisco, Sacramento, Fresno and Salinas, in addition to its segment on KABC's *Air Watch* and KFRC's *Dick Templeton Sports Show*. Quentin Reynolds will introduce the initial radio spots. Agency: Lemmen & Newell, Los Angeles.

Expanding: VCA Laboratories, a subsidiary of the Rexall Drug Co. has been purchased by **Lamolin Plus**. Among the principal vitamin products distributed by VCA: **Rybutol**, big air media spenders.

This 'n' data: Lever Bros. has signed **Eleanor Roosevelt** to endorse and appear in its filmed commercials for Good Luck oleomargarine. Her 20-second spots will be seen on the networks, while the 60-second films will run on independent stations . . . **The Oklahoma Tire and Supply Co.** was awarded last week, by the Oklahoma Broadcasters Association

for its successful and consistent radio advertising campaign.

Strictly personnel: Robert Taylor, appointed general manager-marketing for H. J. Heinz Co. . . . **Charles Rupert**, to advertising and merchandising manager. **Karl Dinamer**, appointed marketing director and **John Wise** named sales manager for W. A. Sheaffer Pen Co.

AGENCIES

C. James Proud, speaking before the **Madison, Wis. Advertising Club** last week, noted that advertising is becoming aware of three mutual dangers threatening all economic interests of the nation.

These dangers, according to the AFA president:

- 1) run-away inflation
- 2) government interference by bureaucratic fiat, and
- 3) the power of censorship through tax penalty.

Proud added that the Federation

Line of Dimes was joint promotion of KAKC, Tulsa, and Jr. Chamber of Commerce for March of Dimes drive. Nearly \$1,000 was collected in "1959 Radiothon"



Free Ride for riders of WIKK. Cleveland bus. Station chartered one for week. Here Chas. Budd of Cleveland Transit System greets first rider, Sharril Milner

Sweet buses from a sweet thing. Here Bill McKinney (D) and Al Davies of Davies & McKinney Agency enjoy coffee from WICU-TV mugs. Pretty waitress is model Barbara Lynn of Erie, Pa.



Equipping a Radio Station?



New RCA 5 KW FM Transmitter Designed for Multiplexing

A "Direct FM" system plus many other outstanding performance features such as built-in remote control provisions and screen voltage power output control, make the BTF-5B today's best FM transmitter buy. Its 5000-watt power output provides adequate coverage of a multiplex channel and improved coverage for conventional operation. New Exciter, Type BTE-10B, uses "Direct FM" modulator circuits, thus fewer tubes are required. Whatever your equipment needs—SEE RCA FIRST!

Or write for descriptive literature to RCA, Dept. P-264, Building 15-1, Camden, N. J.

**RADIO CORPORATION
of AMERICA**



Tmk(s) ©

intended to "operate a full-fledged Washington office. It would not be a lobby office at this time, although it is well within reason that it could become a lobby activity within the foreseeable future."

Agency appointments: The Bissell Carpet Sweeper Co., which left Leo Burnett a month ago because of its conflicting accounts, goes to **Clinton E. Frank**, Chicago, with its \$1.5 million account . . . **Jantzen, Inc.**, for its women's sportswear division, billing \$1 million, to **Hockaday Associates, Inc.** Botsford, Constantine & Gardner continues to handle other Jantzen divisions . . . American Motors for their Erie dealers and the Italian French Wine Co. to **Comstock & Co.**, Buffalo . . . The General Preserve Co., Brooklyn, N. Y., for its Honeydew brand, to **L. H. Hartman Co.**, New York . . . Swissair North America, to **Campbell-Ewald**, Detroit . . . Magikitch'n Corp., Quakertown, Pa. manufacturers of cooking appliances, to **Lee Keeler, Inc.**, Philadelphia.

New agency name: With the appointment of Max Fetty to the firm, Gillis & Hundemer, Inc. of Baton Rouge, will be known as **Gillis & Hundemer & Fetty**.

Thisa 'n' data: **Reach McClinton** reports further expansion by leasing for additional space at 505 Park Avenue . . . **Winners of the KPOA, Honolulu slogan contest:** Lyn Salzberg, D.F.S., New York and Jean Sullivan, Lessing Adv., Des Moines. They get trips to Hawaii for winning slogan, "King-Pin of Alohaland" . . . **David J. Sullivan** is reopening his Negro Market Organization at 545 Fifth Avenue, with new emphasis on marketing and public relations counseling.

People on the move: **Merlin Carlock** joins Compton Adv. as a v.p. . . **Sylvan Taplinger**, director of the radio/tv department at Doner & Peck, elected v.p. . . **Marlin Kreighbaum** and **William Harkins**, named v.p.'s at Ross, Flink & Livengood, Peoria . . . **William Geoghegan**, to v.p. of James B. Rogers Associates, Baltimore . . . **George Zachery** to the newly created post of director of tv production for General Artists Corp., New York . . .

James Burton, to the broadcast department as commercial producer at Ogilvy, Benson & Mather.

Add personnel news: **Richard Art**, named director of media in the Chicago office of Western Advertising . . . **John Coleman**, to associate creative director of the tv/radio department of Campbell-Ewald . . . **Lester Harmon**, to director of radio/tv at Wermen & Schorr, Philadelphia . . . **Roy May**, to the staff of Gardner Adv. as a radio-tv production supervisor . . . **William Brittain**, to copy chief of Krupnick & Associates, St. Louis . . . **Vincent Skelton** to research director in the Bloomfield Hills office and **John Caldwell** to director of marketing for MacManus, John & Adams . . . **John Clement**, appointed radio/tv director for Houck & Co., Roanoke, Va. . . **Mel O'Neil**, to account executive for Beckman-Koblitz Adv., Los Angeles . . . **Paul Hanson**, transferred to the Chicago office of Campbell-Mithun as a media planner . . . **Marshall Nelson Jr.**, to director of marketing and media for Perrin-Paus Co., Chicago . . . **Blanche Cosgrave**, to budget coordinator for Whitehall Labs products at Bryan Houston . . . **George Mendoza**, to the public relations staff at Mogul Lewin William & Saylor . . . **E. P. H. James** named director of the Nielsen TV Index in Great Britain.

FILM

More documentation is on the swing by national advertisers in to syndication, according to study provided by Ziv last week.

The following points were brought out in the evaluation:

- In 1950-60, 22% of Ziv's syndication will be supported by national advertisers.

- This compares to only 12% in 1957 and just 5% in 1953.

Production notes: ITC will produce *Emergency* in New York . . . Screen Gems in association with S. Caesar will film the comedy *It's Living* . . . Galaxy Attractions will make *Skinny and Me*, a family comedy . . . Official Films will offer three series for syndication and plans three pilots for network offering . . . Co-

MAJOR MARKET BREAKTHROUGH IN DALLAS, KBOX

KBOX

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

WIL
St. Louis
KBOX
Dallas
WRIT
Milwaukee

THE BALABAN STATIONS
In tempo with the times
Sold Nationally by Robert E. Eastman

modore Productions had its rights to make a tv series on *Tarzan* upheld in a California decision involving Edgar Rice Burroughs, Inc.

Unions: NAB last week asked the NLRB to exclude station employees from consideration in a tv performers consideration petitioned by the AFL-CIO and AFTRA on tape commercials.

Sales: Screen Gems' *Three Stooges* reported sold to 75 stations, latest being WNAC-TV, Boston; WEWS-

TV, Cleveland; WTVR, Richmond; WSJV, Elkhart; WKJG-TV, Springfield, Ill.; WMT-TV, Cedar Rapids; KMID-TV, Midland; WTTG, Washington, D. C.; KHVH-TV, Honolulu and WHYB-TV, Springfield, Mass. . . . MCA's Paramount package sold to KFJZ-TV, Ft. Worth-Dallas . . . Ziv reports international sales in 1958 to be 42% above 1957 in nine countries . . . Official Films' financial statement shows a profit for the first six months of 1958-59 . . . Tropicana Orange Juice bought NTA's *William Tell* on WPIX, New York.

Free Film: A new series of 13 quarter hour films on Great Britain called *Topic* is now available without charge to stations through British Information Services offices.

Promotion: The Civil Air Patrol will support promotions of CNP's *Flight* . . . Bernard L. Schubert's *Your Musieal Jamboree* will install juke boxes as a promotion for the series . . . KTTV hypoped *Citizen Soldier* with special exhibits . . . Spotlight News of Los Angeles mailed out news film directories of New York-Washington and California areas.

Commercials: Boston screenings of the Venice prize commercials were conducted by Jay Berry of Alexander Film Co. . . . Robert Lawrence Productions won awards from the Brewers' Association and from the Springfield (Mass.) Advertising Club . . . S. O. S. Cinema Supply Co. reports availability of a new line of Magniola film editors.

Strictly personnel: Harry B. Simmons appointed midwestern account executive for ABC Films . . . Jack Wrather named Don Castle is personal production assistant . . . NTA appointments include Vernon Burns as v.p. of NTA International and H. I. Bucher as NTA secretary.

NETWORKS

CBS Radio has reshuffled its top echelon in sales.

George Arkadis, WBBM, Chicago, sales manager, is coming into New York as v.p. in charge of network sales.

John Karol, who formerly had that title, will take over development and planning of special projects and continue with his sales contacts on a top level.

ABC TV's Ollie Treyz answered Fortune's "The Light That Failed" article in a talk before the Broadcast Advertising Club in Chicago last week.

A main point in his address: "The facilities on all three networks are now—for the first time in the history of broadcasting—close to comparable. And, for the first time, anyone of the three may emerge number one

Henri's dollar buys more on WKOW



" . . . Personal calls on the grocery trade by WKOW's merchandising director gave added strength to a strong spot campaign. Displays went up, and STAYED UP LONGER when store and department managers in the seventeen counties we service were detailed on the selling impact they could expect from 'Wisconsin's Most Powerful Radio Station.' "

Our thanks to Margaret Flood of the Mautner Agency for the opportunity to prove that a dollar buys more on WKOW . . . and it sells more too!

Ben Hovel
General Manager

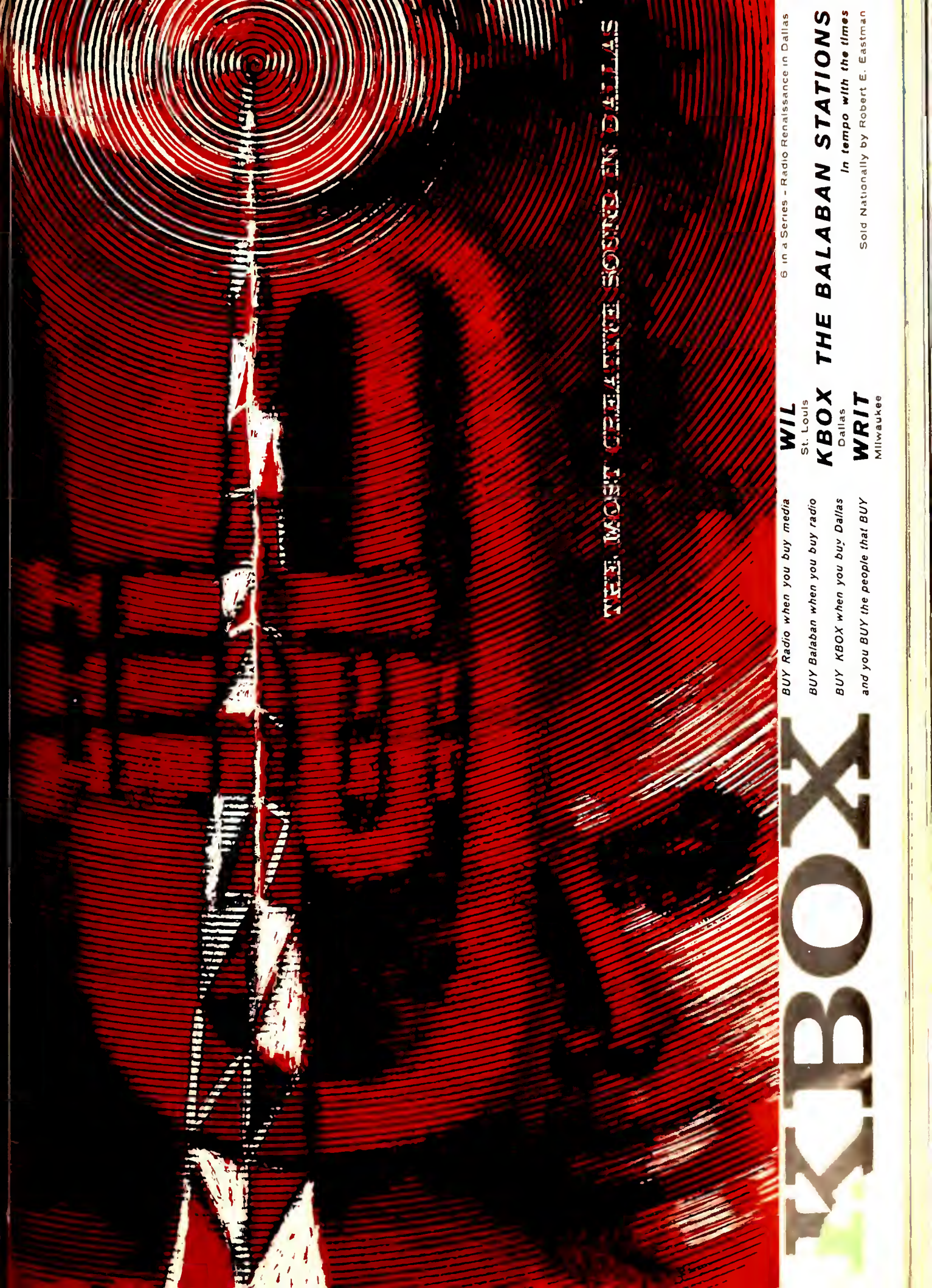
Wm. J. Lazarz
L & L Food
Distributors
HENRI'S

Represented Nationally by Headley-Reed

WKOW
MADISON, WISCONSIN

TV-abc

RADIO - 10 KW - 1070



THE MOST CREATIVE SOUND IN DALLAS

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

KBOX

WIL

St. Louis

KBOX

Dallas

WRIT

Milwaukee

6 in a Series - Radio Renaissance in Dallas

THE BALABAN STATIONS

In tempo with the times

Sold Nationally by Robert E. Eastman

in audience and anyone may emerge as number three.

"Because," Treyz added, "for the first time in the history of this business, the one muscle which will be decisive will be programing."

Network business: At NBC TV, for *Today* and the *Jack Paar Show*, business totaling \$800,000 gross. Among them: Drug Research Corp., for its Regimen reducing tablets; Barclay Manufacturing Co. and the Weather Proof Co. . . . At ABC TV, for its daytime schedule: Honesdale Mfg. Co., Rolley Co., Greyhound, Memmen and Stern's Nurseries.

Network affiliations: Two Mississippi radio stations, WABC, Greenwood and WKOZ, Kosciusko, to ABC . . . KGW-TV, Portland, Ore., to NBC TV effective 26 April.

Thisa 'n' data: The Mutual Affiliates Advisory Committee — 14 membered station group—will hold its major annual meeting in Chicago, 15 March . . . Some 1,600 women cast their votes on the primary feature during the first week search for the "Ideal Man" being conducted on

KOBY is the No. 1 Record IN SAN FRANCISCO



There's a great new record in San Francisco—and it's *KOBY*! This record gives *KOBY* the highest average all daytime rating—14.5 (from November-December Pulse). That's why *KOBY* is the top San Francisco seller, with an audience that buys and buys! No double spotting!

10% discount when buying *KOBY*—and *KOSI*, Denver!

KOBY 10,000 Watts
in
San Francisco

See Pe'ry and make your own
sales records with *KOBY*!

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

the *Jimmy Dean Show* (CBS TV). Each week, women will be asked to vote upon a particular physical characteristic, until a dream man is completed.

Net personnel moves: Richard Low, to director of contracts-facilities and program sales, CBS TV . . . William Trevarthen, elected v.p. in charge of product services, ABC . . . Thomas Ryan, named a general executive in the CBS TV network program department . . . G. Edward Hamilton, to director of engineering operations for ABC.

RADIO STATIONS

Westinghouse is setting up a European news bureau to provide its radio stations with international coverage and "studies in depth."

The bureau, which starts operations this spring, will be headed by WBC's chief of Washington news, Rod MacLeish.

This is how the WBC stations will use the bureau: In addition to daily reports by shortwave and trans-Atlantic telephone lines, the European staff will provide a nightly commentary for *Program PM*, a locally produced, two-hours nightly series, and a weekly half-hour forum program featuring European newsmakers.

St. Louis stations generally did an all-out job of covering the tornado that struck the city last week.

Stations cut into their regular programing schedules with on-the-scene reports of the disaster and interviews—appeals for funds for the tornado-struck victims. Affiliates also fed the networks with up-to-the-minute reports and films of the area.

Ideas at work:

• Broadcasting on wheels: WABC, New York, last week had its mobile unit stationed in front of the Paramount Theatre on Times Square for a full day of broadcasting, backed by promotions telling folks they could see station personalities in action there. This mobile will be in daily operation, with one or more shows originating from it as the unit stops at various spots in the city.

• Going, going, gone: KWYN Wynne, Ark., held its annual four day "Polio Auction" last week. Ho they worked it: A week prior to a time, publicity began, inviting listeners to bring items to the studios to be auctioned off. Then for three hours nightly, four days in a row, professional auctioneers sell off these items with listeners phoning in their bids and the audience participating also. Results: \$1,600 was raised for the Foundation.

• To put it on tape: KOMA, Oklahoma City, is in the process of taping recording the new NBC series *Imag Russia*. Station's purpose: to make these transcriptions available to the principle educational institutions in the state, plus civic organizations and libraries . . . WSM, Nashville, will also donate 72 tapes of NBC's series to the public library.

• "Snake Eyes Mean You Lose" is the theme of a three-dimensional mailer WJR, Detroit, is sending advertisers and agencies to illustrate its policy of no double or triple spotting. The promotion piece: a pair of dice with the six sides of each single-spotted.

• Among the daffodils: D.j. Harrison of WPEO, Peoria, calls the station 30 miles from the city say that he'd walk a mile for each \$100 donation to the March of Dimes. This he did, but here was the catch: Harrison braved zero temperatures, 40-mile per hour winds and the worst snow-sleet blizzard in Peoria in the past 32 years.

Add another daffodil stunt: The same gimmick, with the temperature at seven degrees below zero, was pulled by d.j. Frosty Mitchell KIOA, Des Moines. He walked 20 miles for the March of Dimes, \$100 per mile, raising \$4,000.

• Another novel way of raising money for the March of Dimes: Some 20 residents of Port Huron, Mich., were arrested and jailed with bail set at \$100 each—to be turned over to the foundation. WTTT aired the entire proceedings, from court to the cell. This jail-bail promotion raised \$3,000.

Unusual public service series: WLS, Chicago, began airing, last week, its new weekly feature *Unto Her A Child Is Born*. The documented series will trace, for several weeks, an expectant mother's experience.

Radio
That
Reaches
the People



WIL

St. Louis

KBOX THE BALABAN STATIONS

In tempo with the times

WRIT

Philadelphia

BUY Radio when you buy media

BUY Balaban when you buy radio

BUY KBOX when you buy Dallas

and you BUY the people that BUY

KBOX

ences—focusing around the physical and psychological adjustments she goes through. It will conclude with the birth of the child, via a tape recorder at the hospital.

The series has been prepared with the approval and assistance of the American College of Obstetrics and Gynecology, with 15 of their members to appear on the program from time to time.

This 'n' data: WABC, New York, is celebrating d.j. **Martin Block's** 25th anniversary on the air via a year 'round promotion, including prizes for listeners born on the day of his first program—3 February, 1935 . . . **Broadcast Music, Inc.**, will present 65 writers and 46 publishers from 13 states with citations for outstanding success in the field of rhythm and blues at a luncheon in New York, this Wednesday (25).

Station staffers: **Harvey Glascock**, appointed general manager of WHK, Cleveland . . . **Arthur Swift**, to manager of WTCN, Minneapolis-St. Paul . . . **Bob Fox**, named general sales manager of KRKD, Los Angeles . . . **Glenn Kensinger**, to director of operations for KPRC, Houston . . . **Don Loughnane**, to operations manager, WHB, Kansas City . . . **Victor Williams**, named general sales manager of KWK, St. Louis . . . **John Hierlihy**, promoted to program manager of WAMP, Pittsburgh . . . **Wayne Smith**, to manager of station operations at WFMQ, Chicago . . . **John Bayliss**, manager, KOMY, Watsonville, Cal.

Add station staffers: **Max Sherman**, elected v.p. of WWDC, Inc., Washington, D. C. . . . **Philip Wygant**, to promotion director, WBAP, Ft. Worth . . . **Frank Lawrence**, appointed sales manager, KAKC, Tulsa . . . **J. Russel Power**, named news director of WAKE, Atlanta . . . **William Meyer**, to regional account executive in the Denver office of the Intermountain Network . . . **Bill Clark**, named program director, KING, Seattle . . . **Harold Herthum**, to sales manager and **Lucky Starr**, program director, WAIL, Baton Rouge . . . **Hy Finkelstein**, named general manager; **Harry Greenberg**, sales manager and **Frank Costa**, to program director, of WKIT, Garden City, Long Island . . . **Hal Hughes**, to manager of KIWW, San Antonio . . . **Henry**

Franz, to local sales manager for WFBM, Indianapolis . . . **George Lasker** and **Thomas Brown**, new account executives at WMBR, Jacksonville . . . **Archie Fabretti**, to commercial manager for WSEN, Baldwinsville, to hit the air at the end of this month . . . **Vernon Stephens**, to account executive, WCAE, Pittsburgh . . . **Phil Wygant**, named promotion director for WBAP, Ft. Worth.

REPRESENTATIVES

Lloyd Griffin, v.p. and director of tv at PGW, and **Frank Silvernail**, consultant, covered the representatives' role in broadcasting at the RTES Seminar Luncheon last week in New York.

Their topic: Does The Representative Know Something?

Griffin's reply: The successful rep knows the agency business, including its (1) media values, (2) media research, (3) merchandising, (4) store audits, (5) publicity and promotion and (6) copy and the production of commercials.

He also must know the broadcast station business," continued Griffin, "and advise the stations on (1) programming, (2) rates, (3) audience research and coverage studies and (4) merchandising, sales promotion and trade advertising."

Silvernail had this to add: The rep's knowledge of his market; what kind of people make up the audience; local industries and such—helps to provide timebuyers with "Tactful suggestions, if you will take the time from the study of ratings to listen to them. The reps can make it possible for you to get away from formula buying."

NBC Spot Sales is polling agency timebuyers on local tv programming.

The questionnaire, a timebuyer opinion panel sheet, covers these topics:

- Whether timebuyers prefer to buy half-hour syndicated films or local live programs.
- Compatibility of the program to a client's product a factor in the buying decision.
- The importance of a host personality in a feature film program or a children's cartoon.

d) Acceptable c-p-t-f-p-c-m in a half hour local program purchase.

Expanding news: John Blair & Co. will open its 11th sales office next month, in Philadelphia, with **Henry G. Chadwick** as manager. He comes to Blair after spending three years as sales representative at WIP, Philadelphia.

Said Blair about the new office: "Spot radio billings in the Philadelphia area have grown to the point where on-the-ground service to agencies and their clients is clearly essential."

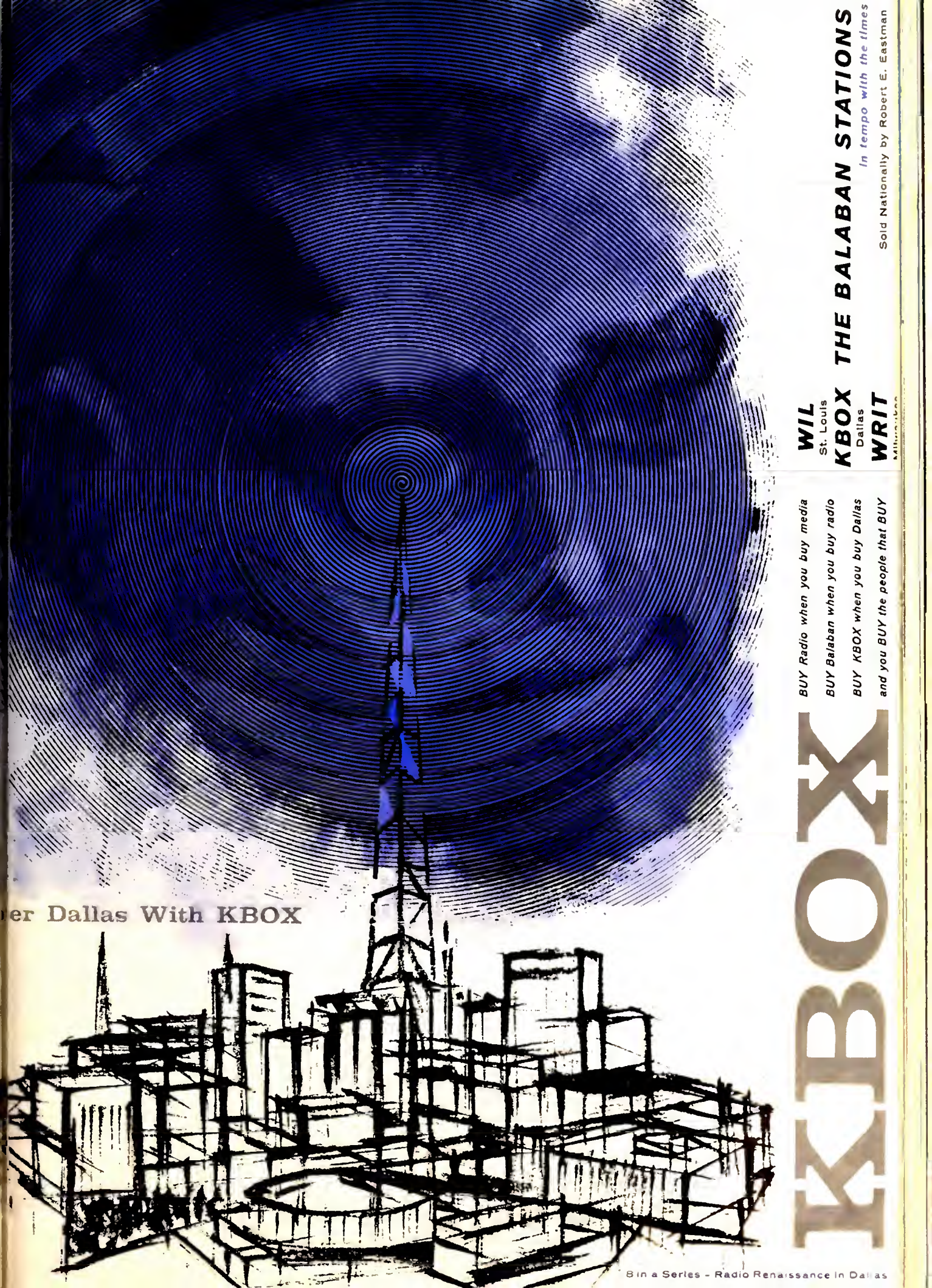
Rep appointments: KAKC, Tulsa and KUDL, Kansas City, to **Adam Young** . . . KGfJ, Hollywood, to **Ayres, Allen & Smith** of San Francisco and the Pacific Northwest . . . WTMA, Charleston, S. C., to **The Branham Co.** . . . WBRY, Waterbury, Conn. and WLAD, Danbury, to **Foster and Creed**, for New England representation . . . KMSO-TV, Missoula, Mont., to **Forjoe-TV**.

This 'n' data: The Los Angeles office of **The Petry Co.** has moved to the new IBM Building at 3424 Wilshire Blvd. . . . **Changing hands:** Mid-America Spot Sales radio stations reps sold to **Ralph Meader**, who will actively manage the Kansas City organization.

Personnelly speaking: **George Lindsay**, elected v.p. in charge of sales for Chicago and station relations for the mid-West territory for Weed TV . . . **Ray Kremer**, appointed Eastern sales manager for CBS Radio Spot Sales . . . **Thomas C. Harrison**, formerly v.p. and network sales manager of ABC rejoining the sales staff of John Blair & Co. . . . **Joseph Hogan**, to the Chicago sales staff of The Katz Agency . . . **Calvin Copsey**, to account executive in the San Francisco office of NBC Radio Spot Sales . . . **Hugh Wallace** to the Los Angeles office of Harlan G. Oaks & Associates.

TV STATIONS

Transcontinent Tv Corp. and **Marietta Broadcasting Inc.** are now in the process of combining their radio and tv stations under **Transcontinent o&o**.



er Dallas With KBOX

KBOX

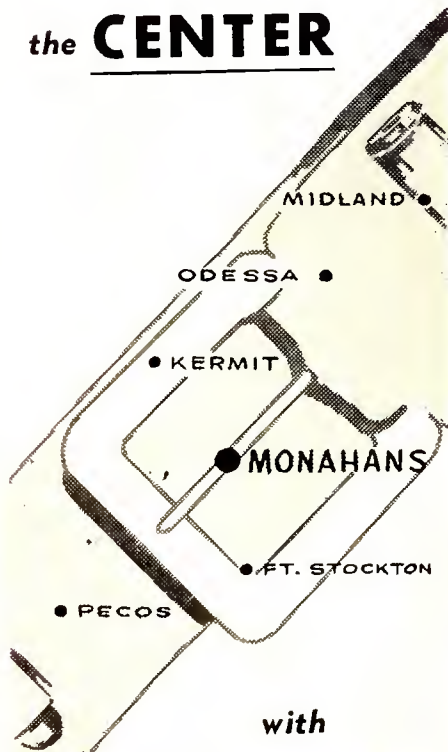
*BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY*

WIL
St. Louis
KBOX
Dallas
WRIT

THE BALABAN STATIONS
in tempo with the times
Sold Nationally by Robert E. Eastman

Buy the whole
**TEXAS
MONEY
BELT**

and **SELL** it from
the **CENTER**



with
KVKM AM
TV

Channel 9 abc
MONAHANS, TEXAS

See

Everett McKinney, Inc.
Clyde Melville, Southwest
Ross Rucker, Pres.
Hillman Taylor, TV Manager
Ken Welch, Radio Manager

High income, rapid growth, make this a market to watch and to buy. You can sell it from the center, with

KVKM AM
TV
MONAHANS, TEXAS

Jack Wrather's Marietta stations, KFMB-AM & TV, San Diego, and KERO-TV, Bakersfield, Cal., will bring Transcontinent's total to six tv and three radio stations.

The brief strike in Cleveland between KYW-AM & TV and AFTRA has been settled. (See SPONSOR, 14 February, page 76.)

These are the new terms:

- 1) A three-year contract.
- 2) A \$5 weekly pay increase in the base salaries of newsmen and announcers, with newsmen receiving the same basic salary as announcers.
- 3) A local videotape rate of \$85 per announcement, with a program spot rate for videotape at \$130 (AFTRA wanted \$93 and \$145 respectively).
- 4) No change in the \$5 live spot fee.

Ideas at work:

- As part of a pre-debut promotion blast for *Rescue 8*, which included hand bills, direct mail pieces, special program bulletins, etc., KTVH, Wichita, Kans., staged a special preview of the syndicated film for the show's sponsor (Steffen's Dairy Foods) and its employees.

Another promotion at KTVH last week: A *Hi Fi Hop* dance contest for teenagers to boost participation in its Sunday afternoon dance show.

- Golden days are here: That's the theme used by WTVT, Tampa, in a promotion for its show line-up. The theme is featured in a saturation on-the-air campaign, slide-transcription spots using a variation of the "Golden Days" song, and a special viewer contest.

- WIS-TV, Columbia, S. C., is mailing a promotion piece in the shape of a passport book, to advertisers and agencies, announcing its new tower.

- KVTU, Sioux City, held its annual farm workshop last week for county agents and their staff of home demonstration agents and youth assistants. These workshops, conducted by the station since 1953, are held to improve the participants' work on the program, and to bone up on promotion and merchandising techniques.

This 'n' data: KLZ-TV, Denver, issued a progress report on 1958,

covering the various facets of the station's activities, with special emphasis on local needs accomplishments... **Construction note:** Channel 11 in St. Louis had its groundbreaking ceremonies last week, and construction of the new tv station, owned by 220 Tv, Inc., is now underway... **Business note:** P&G (Compton) through Peters, Griffin, Woodward in New York, has purchased \$250,000 worth of sponsorship on *Telecopter*, a nightly news strip on KTLA, Hollywood... KMTV, Omaha, has inaugurated an annual tv award for the most effective use of tv to promote important public service projects. Station held a tv awards dinner saluting the civic leaders with guest speaker **Harry Bannister**, v.p. in charge of NBC station relations.

Add random notes: WFMY-TV, Greensboro, sponsored a high school art contest last week with some 225 oils submitted to the station, and after putting the winning pieces on exhibition they will be forwarded to New York for national judging... WVEC-TV, Norfolk, is expanding its educational telecasts to three hours daily.

On the personnel front: John Sinclair, Jr., promoted to general manager of WSAZ-TV and WKAZ, Charleston-Huntington... **Robert Moody**, elected executive v.p. of the Miami Valley Broadcasting Corp... **Norman Bagwell**, named a v.p. of the WKY Tv System, Inc., Oklahoma City... **Fred Heywood**, former manager of sales promotion for CBS Radio Spot Sales, moves to St. Louis as director of information services for KMOX-TV... **Thomas Carroll**, to business manager of WFMB-AM & TV, Indianapolis... **Amos Eastridge**, to merchandising director for KMTV, Omaha; **Bill Hughes**, to national sales and service representative and **Galen Lillethorup**, to promotion manager of the station... **George Paradis**, to sales promotion director, Maine Radio and Tv Co... **Dan Verbest**, to director of merchandising and sales service of WXIX-TV, Milwaukee... **Marjorie Scanlan**, to WSUN-TV, St. Petersburg, as supervisor of sales development... **James Matthews**, to assistant and promotion manager of KYW-TV, Cleveland.



WIL
St. Louis
KBOX
Dallas
WRIT
Milwaukee

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

KBOX

BALANCED PROGRAMMING

9 in a Series - Radio Renaissance in Dallas

Sold Nationally by Robert E. Eastman

One hundred
eleven*
national
and
regional
spot
advertisers.
know
**Terre Haute
is not covered
effectively
by outside
TV**

*Basis: 1958

WTHI-TV CHANNEL **10** CBS
ABC

TERRE HAUTE, INDIANA
Represented Nationally by Bolling Co.

Los Angeles - San Francisco - Boston - New York - Chicago - Dallas

IT'S A FACT!

1859—John H. Gregory discovered the first gold lode in Gilpin County, Colorado... The population of Denver was 4,726!

1959—Population of the Denver TV coverage area served by Channel 9 is 1,479,500 people who have a spendable income of \$2,803,077,000!

IT'S ALSO A FACT!

One day spot saturation on Channel 9 for Denver Car dealer resulted in 42 new car sales in one day. A new record!

Channel 9 personalities promoted kids theatre party and outpulled competition's identical promotion... same day, same time—two to one!

THE FACT IS...

For the best buy in Denver

KBTU CHANNEL **9**
THE FAMILY STATION

Join the "Rush To The Rockies"
Come to Colorado in '59...

SPONSOR ASKS

(Cont'd from page 44)

have long been among the most prosperous in the country. Their attractiveness to both national and local enterprise has certainly accounted for much of their success. The single-rate system has assured all advertisers that they were not only buying the best service we could provide them with, but at a fair and unprejudiced price.

Duncan Mounsey, *exec. vice president & gen. mgr., WPTR, Albany, N. Y.* dual rate is outdated, outmoded and out of line, but we have done something about it. We have just established a single rate structure for national and local advertisers alike.

Our market has been one of the most ridiculous dual-rate areas in the



*Dual rates
are a
soak-the-rich
policy*

country, but we have faced up to the realities of the new role of radio today and have decided a single rate is the only honest and practical way to do business.

The dual rate came to radio as a heritage of the newspapers, the new medium adopting the practices of the old one. And in the days when the stations were living off the networks and nothing much in the way of community programming was done, they picked up local advertisers for whatever they could get as extra gravy.

True radio today, however, network affiliate or independent, has become a community service operation with an established community personality and community audience loyalties. Good community radio delivers a *total market* impact. It must be considered as product and have a standard market value commensurate with the results it is able to produce.

The theory that the local advertiser doesn't need as much from a station as the national advertiser doesn't hold water. The local advertiser, with the tremendous increase in automobile travel, communication and suburbia, today gets as much from to-

tal community radio sell as the national buyer. And he is perfectly willing to pay for value received. Local advertisers many miles beyond our metro market also buy our station at our rates because they get what they want from it in their own bailiwicks.

Dual rates are simply a soak-the-rich policy to recoup from the national advertiser on false catch-as-catch-can local rates. A station that can deliver the goods must have confidence in itself and charge one rate to all. "What the traffic will bear" tactics must go.

Anthony J. Koelker, *manager, KMA, Shenandoah, Iowa*

Radio KMA operates with two rate cards and a one-rate policy. We have a "general" rate card and a "retail" rate card. The general rate applies to all buyers of national time. The "retail," not local, applies strictly to retailers, or, more specifically, one-door establishments.

I believe terminology is important. Hence we call it the retail rate. I also believe the ground rules should be spelled out. Thus, by applying the one-door retail establishment yardstick, the question of who qualifies is readily answered.

With the coverage KMA provides, our general rates are fair and realistic for the national advertiser. For the average retailer they are much



*We have a
clearly defined
two-rate policy*

too high. He isn't interested in a good portion of our circulation and we don't want to close the door to the retail merchant who sells only to a limited area. We believe he is entitled to a special rate. We also believe merely billing to a local source has nothing to do with the problem.

Furthermore, our general weekly package plans add up to discounts approaching the one-time retail rate in cost. And, our retail is net.

A single rate system is probably fine for Bob Jones' station in Baltimore, and for Ben Sanders in Spencer, Iowa. I can subscribe to the one-
(Please turn to page 66)

Every day
more people
switch to
KBOX radio

KBOX

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

WIL
St. Louis
KBOX
Dallas
WRIT
Milwaukee

THE BALABAN STATIONS

In tempo with the times

Sold Nationally by Robert E. Eastman

Part of a Series - Radio Renaissance In Dallas



My Mommy Listens to KFWB

Your clients' sales messages are delivered to more mommies, more daddies, more everybodies . . . when you buy KFWB . . . first in Los Angeles.

Check Pulse and Hooper—(November-December 1958).



6419 Hollywood Blvd., Hollywood 28 / HO 3 5151

ROBERT M. PURCELL, President and Gen. Manager
MILTON H. KLEIN, Sales Manager
Represented nationally by JOHN BLAIR & CO.



SEEN . . . by more people!

Nielsen (Spring '58) shows 12.5% more TV homes. Refigure your cost per thousand! Base it on ratings x Nielsen!

KTBS-TV is seen by more than a million people with more than 1.5 billion dollars to spend in this oil-rich four-state market.

Channel 3 is the only single TV buy that can give you full coverage of this rich four-state market.

NBC
ABC

Ask your Petry man for details



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

SPONSOR ASKS

(Cont'd from page 64)

rate policy in the very large and the very small population centers. But not for an area station such as KMA (67 counties, NCS #2).

We like the small retailer and he likes the job we do for him. We want to remain flexible enough to serve him effectively.

There is ample justification for a station rate differential. But there is no valid and ethical reason for an elastic yardstick to be used in determining who qualifies for which rate.

So we have two rate cards and one rate policy which outlaws bargaining. By spelling out and firming up the ground rules we have avoided much confusion and accusations of chicanery.

George Armstrong, executive vice pres., Storz stations

Perhaps the critics of radio rate policies are laying too much emphasis on the "two-rate system" itself as the culprit in the current local-national rate struggle. The real problem, rather than multi-rate cards is the



Real problem is way in which dual rate is sold

manner in which stations sell on them, and the intent of the station in having local and national cards.

While the one-rate concept is ideal in protecting commissions to national agencies and representatives, it is not entirely practical for all stations. In many major markets, significant stations with two cards would be hurt immeasurably by an abrupt change to one rate. Obviously, such a transition would be in the direction of raising local rates. In turn, large and abrupt raises might well force stations into a competitive disadvantage at the local sales level.

There is no question but that radio stations, no matter what the ultimate solution may be, must immediately take steps to prevent competitive advertisers from being charged different rates for like services.

This is the area where criticism of stations' local vs. national rate poli-

cies have been most vocal, and certainly most justified. Few agency or representative spokesmen are unduly critical of a truly "retail" rate card, designed for local consumption, and administrated as such by the station.

Thus, in view of economic and competitive factors, plus the real need to face facts on rate equity for advertisers, the best immediate solution to the problem for two-rate stations is the establishment of stringent qualification policies for local or retail advertisers. The Storz Broadcasting Co. put such a plan into effect last April. Many other stations throughout the country have followed suit.

In essence, such a plan embodies the definition of Product advertising as taking the national rate, while Retail accounts get the local rate. This definition applies whether business originates with the national agency, through the representative, or whether placed by distributors, brokers, dealers, or factory representatives.

Accounts that get the local rate must advertise as retailers to qualify. This means that copy content must be confined to "store hours," "parking facilities," "easy terms," "free balloons for the kiddies," etc. Whenever the intent of a commercial or the effect of the copy approach becomes essentially "product" then the spot must be paid for at the national rate.

This system, when rigidly enforced accomplishes two important things. First, it insures the national advertiser and his agency that his competitors are not getting special rates or favored treatment because of location, or aggressive pursuit of local rates. The system also makes it clear to every category of account what rate he may expect, and the conditions for its use.

Ultimately, the key to success with this formula lies in the "Rate Integrity" of the station. Un-enforced, un-policed, it will break down. But this is also true of a one-rate system. Station management that is inclined to "wheel-and-deal" can find it just as easy to cheat from one card or five cards. Advertisers whose policy it is to beat the rate card will continue to place pressure for a "deal" regardless of the station's published rates or qualifications policies. Thus the stations, themselves, are the answer. Honest management will hold the line and to their own definitions.

KBOX

Catalyst

For Sales

In Dallas

WIL

St. Louis

KBOX

Dallas

WRIT

Milwaukee

BUY Radio when you buy media

BUY Balaban when you buy radio

BUY KBOX when you buy Dallas

and you BUY the people that BUY

KBOX

THE BALABAN STATIONS

In tempo with the times

Sold Nationally by Robert E. Eastman

WREX-TV

new, wide range



with

HIGH POWER

229 KW VIDEO 115 KW AUDIO
SPANS A BILLION DOLLAR
ROCKFORD PRIMARY MARKET
COVERS ALL OF 14 COUNTIES AND
MARKET PORTIONS OF 14 OTHERS

The new, wide-range of WREX-TV, now increased to 229,000 watts video effective power (five times the former ratings), extends the primary limits of the Rockford TV market to encompass \$1.1-billion potential . . . widens the "secondary" range of influence to include a total \$2.5-billion.

ROCKFORD MARKET

WREX-TV's new power spans a primary area of four counties and market portions of 11 others . . . \$1,163,973,000 consumer spendable income — 555,462 people — and markets that record total retail sales of \$762,124,000 annually.

TOTAL MARKET:

Population	1,343,651
Households	413,099
Spendable Income	\$2,502,773,000
Retail Sales	\$1,768,295,000

WREX-TV COVERAGE

WREX-TV spans audience interest comparative rankings of top programs, ARB area survey, shows 33 of top 37 programs are all on WREX-TV. WREX-TV leadership is strong throughout the telecasting day.

Rockford Metropolitan Area—station share of sets-in-use summary—for 4 weeks

Source ARB Oct. 21 - Nov. 19 — 1958

	WREX-TV	Station B
Mon. — Fri.		
Sign-on to Noon	56.3*	48.4
Noon to 6:00 PM	70.3	28.7
6:00 PM to Midnight	55.1	43.8
All Week — Sign-On to Sign-Off	59.2	40.7

* Shares — station on less than the station telecasting the most quarter hours during particular period.



a wider market/coverage
 range in the Rockford
 BILLION DOLLAR market

WREX-TV

CHANNEL 13 ROCKFORD

J. M. Boisch Gen. Mgr.

ABC - CBS AFFILIATION

Represented By
 H-R TELEVISION, INC.

SOFT GOODS

(Cont'd from page 27)

for soft goods producers—the generic term for customer persuasion is sales promotion. And sales promotion budgets minimize advertising.

Advertising, fundamentally, is the projection of an idea from one place to another in paid commercial media. This is the definition of Jock Elliott of BBDO, vice president, client contact and account supervisor on the massive Du Pont activity there. The paid commercial media which soft goods companies use predominantly are the trade papers—*Women's Wear Daily* and *Retailing Daily*. But even these—at \$1,000 for a black-and-white page—are beyond the dollar realm of most companies.

This is another major reason why only the giants or the highly progressive middle-weights are throwing much money into advertising. But even these companies spend a far lower percentage of their gross sales than their opposite numbers in packaged or hard goods. Van Heusen shirts (Phillips-Jones Corp.) is one of these. In 1942, it spent some \$43,000 on advertising. This year it will invest about \$2¼ million, most of which will be directed to consumers. But two companies—Van Heusen shirts and Arrow shirts—individually are spending more on advertising than *all* branded clothing items combined.

Their sales have grown; total shirt purchase and use have climbed. Yet despite their successful advance ahead of competition (largely due to broadcast media), competing companies still decline to follow suit.

They continue to rely on store promotions and the accompanying hoopla—in-store demonstration, sales training for clerks, counter displays, product displays, item tags, tie-ins with promotional events, window displays, fashion shows, field men.

The professional adman, whether he be in an agency or at the client company, knows cooperation with retail stores is a vital link and one which can never be underestimated or underplayed. But he says such local-level promotion can be made more effective by national and/or consumer advertising so the solicitation takes place before the customer gets to the counter.

Big companies spending heavily in television say the best solicitation comes from tv, which makes the pitch in the living room and gets an after-effect reaction at the sales counter.

Cigarettes, soaps and drugs need little follow-up merchandising at the local level. Many are impulse items, they represent a small investment, they call for a high turnover rate in actual use, they're all branded and have long since instilled those brands into the public consciousness. Who buys a tablecloth by brand name? asks the soft goods skeptic (yet Scranton Lace is selling its brand with radio in several markets). Five years ago the same skeptic was asking "Who buys a towel by brand name?" Today, he knows that Cannon is ahead in many markets because customers insist on its brand—and the quality and integrity it symbolizes—and if he's looked closely into the whys of this he's learned television in a saturation campaign market by market has helped do the job.

The key to successful local-level promotion, says Victor Seydel, vice president for tv and radio at Anderson & Cairns agency, is the retail store. "They know their community, its moods, its buying habits. They are masters of selling soft goods and anything you can do to help them helps you as a merchandiser of soft goods products or components."

Therefore, problems inherent in the retailing operation are reflected in the conservatism of soft goods.

What are some of these stumbling blocks to advertising? The one credo of any retailer is his insistence on measuring the week's sales with those of the same week last year. This encourages the idea of working for the bird in hand rather than the two—or 200—in the bush. As BBDO's Jock Elliott comments, "If your success is approached in this way you can't get very statesmanlike!"

Another obstacle: an outside company gets nowhere without department or retail store cooperation locally. Yet there are only six and a half months when a retailer will work on such a cooperative campaign. October, November, December, March, April, May and a portion of June are the only periods in which he is not liquidating inventory.

One of the biggest blocks to na-

(Please turn to page 76)

KBOX
Sells To Dallas
Twenty-Four Hours
A Day

KBOX

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

WIL

St. Louis

KBOX

Dallas

WRIT

Milwaukee

12 In a Series - Radio Renaissance in Dallas

THE BALABAN STATIONS

In tempo with the times

Sold Nationally by Robert E. Eastman

WRC-TV
RATE CARD NO. 14
EFFECTIVE—NOV. 1, 1958
WRC-TV
NBC WASHINGTON, D. C.

**YOUR
MONEY BUYS
WASHINGTON'S
BIGGEST
AUDIENCES
ON WRC-TV!**

WRC-TV IS WATCHED EVERY WEEK IN 90% OF ALL WASHINGTON HOMES MORE HOMES THAN ANY OTHER STATION!

NBC LEADERSHIP STATION IN WASHINGTON, D. C. SOLD BY NBC SPOT SALES Source: ARB June '58 - January '59

WASHINGTON WEEK

21 FEBRUARY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Advertisers were told point-blank that if they want to use the airwaves they had better practice restraint in their commercials.

Doing the telling was no less a person than FCC chairman Doerfer. He spoke at an Advertising Federation of America government symposium, in which FTC chairman Gwynne also participated.

Doerfer said the NAB broadcasting codes had unprecedented backing from the government, and indicated it behooved all stations and advertisers to live up to the dictates of the codes.

He acknowledged that only two stations licenses had ever been cancelled, but the clear implication of his remarks was that the number could grow. He said he regretted the fact that **only one in four broadcasting stations adheres to the code formally**, but added that most observe its spirit.

At one stage, the FCC chairman described the Commission's procedure in this respect as "regulation by lifted eyebrow," meaning that expressions of disapproval scare stations. But he added later that the FCC would keep its files for use at license renewal time, and when a station operator applies for new facilities, records of improper practices.

His remarks to advertisers directly were pointed, to the effect that it is a **privilege for them to be allowed to use the nation's airwaves** for sales of their client's products. He seemed to infer that it is a privilege which can be withdrawn.

The Gwynne presentation was much less disturbing. He seemed to wish to reassure the advertisers about the much-heralded FTC-FCC liaison.

Odds strengthen that fire-breathing probes of the FCC and channel awards will resume, and more quickly than expected.

First, the Schwartz book applies the feather to Rep. Oren Harris (D., Ark.) with accusations that he and his House Commerce Legislative Oversight subcommittee have whitewashed many scandals uncovered by Dr. Bernard Schwartz before he was fired as subcommittee counsel.

Second, the Senate Judiciary Committee gives birth to a subcommittee under Sen. John Carroll (D., Colo.) empowered to go over much of the same ground explored by the House group last year.

Carroll immediately issued a statement to the effect that his group will not seek for instances of individual wrongdoing. It will, he says, look at overall administration of the laws under their jurisdiction by the regulatory agencies. **But this was the story of the Harris group when they were getting started.**

Whatever trail the Carroll subcommittee takes, the Harris group may well be goaded into action, unwilling to be beaten to the punch, or even to risk it.

All FCC opposition to legalizing and licensing vhf boosters seems to have collapsed.

Under fire, the FCC first put off its deadline for the tv boosters to get off the air or apply for conversion to uhf translator operation. Now it has told its **staff to write up rules and regulations for licensing.**

FILM-SCOPE

21 FEBRUARY 1959

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Stations are still able to draw unusually big ratings with feature films when they play the cream of new feature packages.

Thematic promotions, such as those done by stations with MCA's Paramount features, earned many dominant shares on individual evenings even in hotly contested markets.

However, some timebuyers are still dubious about the significance of these special efforts and rating week promotions.

The first of the production companies formed explicitly for tape is Intercontinental Television, which will use tape remote units in seven European capitals.

Head of the new firm is David Lown, ex-director of NBC TeleSales. Production, although in Europe, will be specifically for American broadcast standards.

Because stations keep a larger share of syndication than network revenues, an increasing number are willing to clear time for syndication even when it means turning down network programming.

According to a Ziv study for Sea Hunt, network programs were declined and this show was scheduled in 83 of its 180 cities.

In Columbus, Ohio, for example, when WBNS-TV cleared time for the show, the regularly scheduled CBS network program had to be diverted to an ABC affiliate.

The importance of network sales to the syndicators was underlined last week by CNP's deal with NBC TV on *The Lawless Years*.

While the show is still without a client it has a time period and marks the first network sale ever made by the NBC film arm.

There's often a tendency for ARB and Telepulse ratings of syndicated shows to average out fairly closely to each other, despite variations that crop up from time to time in individual markets.

In a CBS Films study of nine programs, for example, the two services give ratings that average in most cases to within one or two points of each other.

Here are straight averages and markets rated in November 1958 reports:

TITLE	ARB		TELEPULSE	
	RATING	MARKETS	RATING	MARKETS
Colonel Flack	13.2	34	15.2	18
Gray Ghost	16.4	40	21.8	26
Whirlybirds	23.6	67	21.8	39
Amos 'n' Andy*	12.5	40	11.8	27
Annie Oakley*	16.3	57	14.9	35
Honeymooners*	14.0	31	17.2	17
Mama*	8.1	29	10.7	16
Our Miss Brooks*	8.9	40	8.1	27
San Francisco Beat*	14.0	37	15.6	19

*re-run; market count based on 116 ARB reports and 65 Telepulse reports.

Increased spending by national advertisers in syndication sponsorships and spots seems to have exceeded all expectations in the fourth quarter of 1958.

According to one estimate, the rise over 1957 is 24%.

COMMERCIALS

Merger talks swept the commercials production field last week as producers hunted outside backing and facilities to go into tape fully and effectively on a multi-million dollar scale.

Two new combinations were reportedly finalized:

- Screen Gems affiliated with Elliot, Unger and Elliot, purchasing all the latter's tape equipment and making EUE in effect a new east coast production branch of Screen Gems.

- Buckeye Corp., a new factor in tv, purchased Transfilm as part of new holdings which already include Flamingo as distributor and Pyramid as producer.

Further, Scranton Lace—prior to its SEC difficulties—also had made overtures to a number of commercials producers.

Look for a brand new aggressive sales policy to come out of Elliot, Unger & Elliot.

Under Al Mendelsohn, who'll become EUE's first sales manager on 1 March, there'll be a switch away from present policy of turning down a certain amount of volume to a new outlook of going after business forcefully.

The key factors in the change appears to be the move to **expand filming facilities and the decision to go after tape business in strength.**

The networks will likely be an even larger factor in tape commercials in 1959 than they were last year.

Although the networks started out servicing their own clients, there now appears to be a big push to bring in outside commercials business.

While ABC will accept outside orders, CBS is expanding the activities of its operations department to handle outside business and NBC has set up an entire TeleTape center in New York to attract new commercials clients.

Commercials producers are looking for upper echelon executives who are basically creative in film rather than being administrators only.

Filmways, for example, last week upped Ben Gradus and Howard Magwood to v.p. status, both having come up on the creative rather than the sales side.

A number of middle-sized and smaller film producers in the East are trying to overcome obstacles in pooling facilities to get into tape.

A cooperative venture might result that would either provide **rental arrangements with existing tape production space or set up new studios** supported by users according to how much they participate.

With the move toward tape adding on steam month by month there are still a lot of unanswered questions about tape's imaginativeness and effectiveness in commercials.

Tape producers who are also film men tend to feel that **tape won't match film's creativity, control and compression.**

But broadcast men in tape are trying to play differences with the blanket argument that **tape can do anything film can.**

SPONSOR HEARS

21 FEBRUARY 1959
Copyright 1958
SPONSOR
PUBLICATIONS INC.

A program which caused some eyebrow lifting among Madison Avenue showmen last week was Derringer's exploitation of the "Jack the Ripper" theme. Cracked one adman: "Next they'll be digging the Kraft-Ebing for story lines."

Sudden retirement of George Abrams as ad manager of Revlon is said to be the prelude to a really top-level penetration by the board of directors. Martin Revson retired last year, leaving brother Charles behind him.

Nestlé hasn't decided as yet whether it's going to turn several new products to an agency outside its present stable. It listened to a round of invited pitches some weeks ago.

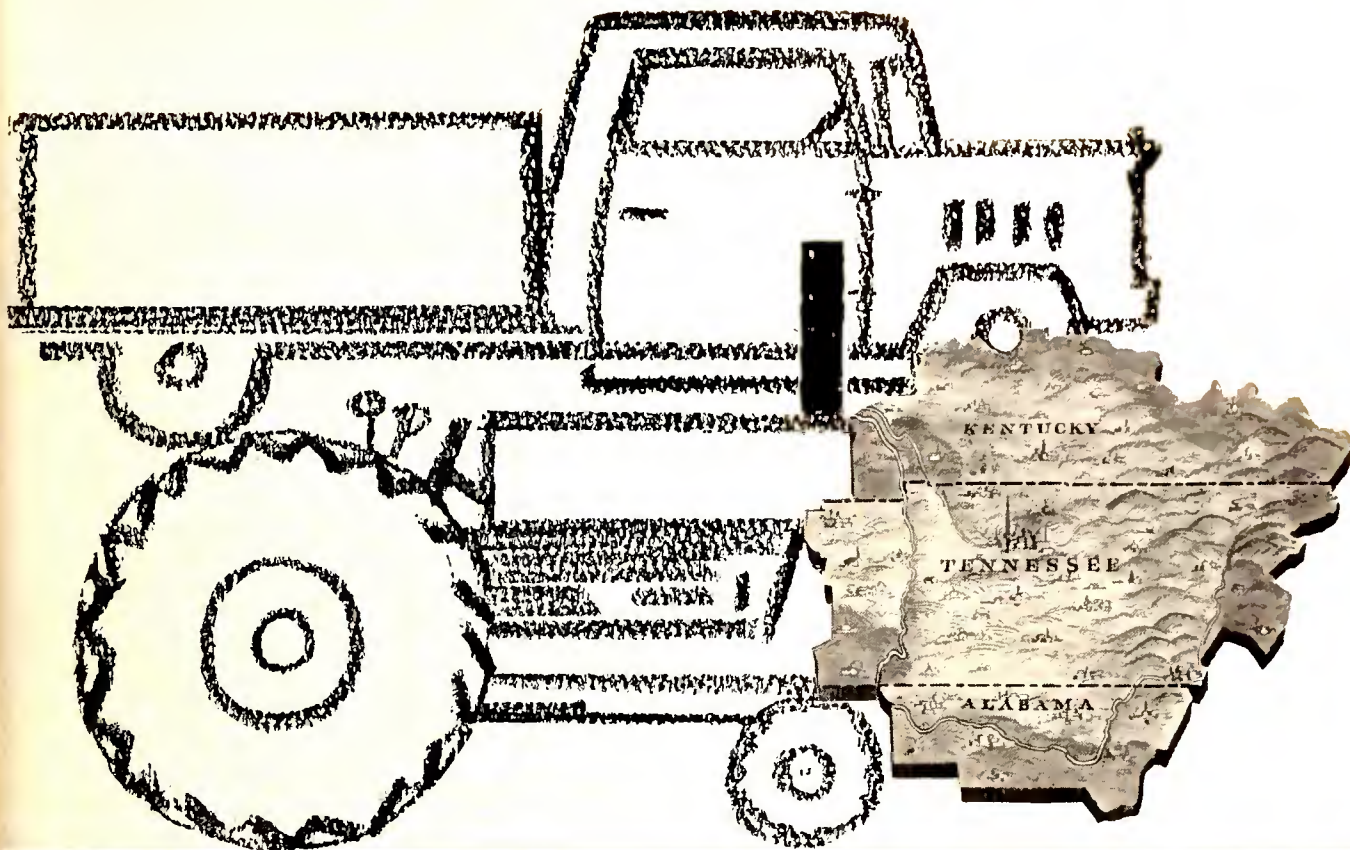
The term "institutional" seems to be losing status in advertising circles. A Richmond, Va., agency, Cargill, Wilson & Aeree, announced last week that it had been appointed by an ethical drugs house, A. H. Robbins, to "handle a corporate image campaign."

Look for the resignation—as soon as he's found another job—of a highly placed v.p. in the CBS empire. It's largely due to a methods and personality clash with other CBS v.p.'s, climaxed by his taboo of a Christmas bonus.

Advertising history has many instances of agencies that have wooed the same account for years, but the longest siege probably can be credited to BBDO. Its efforts to bring the Hershey chocolate interests into the house have gone on for at least 15 years. A frequent gambit: "We've just completed a consumer study that . . ."

Madison Avenue remembers one of tv's current school of whiplashing critics as creator of the longest 10 minutes in the medium. While directing a comedy show some years back, he marked off many allowances for laughs and applause. The show came in 10 minutes short, with the star comic taking up much of the stage-wait—challenging the director to face the camera.

An event that escaped trade chronicling when Dorothy Barstow McCann retired from McCann-Erickson last month was the simultaneous retirement of Joe Baudine after about 20 years of service. Baudine was a rarity in two respects: (1) holding down a staff job as musical director for an ad agency, and (2) association with a programing department for 20 consecutive years.



They own 145,749 Tractors and Farm Trucks in the \$2¾ Billion WSMpire

Farming is a major factor in making that \$2¾ Billion WSMpire America's 13th radio market. 145,749 tractors and farm trucks on 202,464 farms consume \$22,331,984 worth of gasoline and oil annually. And on these 202,464 farms 869,500 farm people have an annual income of \$817,092,000.

If you have anything to sell farm folks (or their city cousins) better find out how completely WSM covers and sells one of the great markets of America. Bob Cooper or any Blair man will be happy to give you the complete story.

W S M Radio

Key to America's 13th Radio Market

50,000 Watts • Clear Channel • Blair Represented • Bob Cooper, Gen. Mgr.

SOFT GOODS

(Cont'd from page 68)

tional consumer advertising and the implied use of broadcast media is the franchise system. Ted Kaufman, vice president and account supervisor at Grey Advertising (which handles some of the biggest-budgeted soft good accounts), says he and his agency take a dim view of the franchise system. As practiced now—although there are some chinks showing up in this particular retail wall—many brands issue an exclusive franchise for their line in a market.

If, as a suit manufacturer, you have only two outlets in a market, you have no need for mass-appeal advertising. Advertising would fast reach a point of no return for this suit label because if a customer asks for a particular suit and the store doesn't stock it he'll switch to another brand name fast.

Kaufman's point: advertising forces stores to accept non-exclusivity and then builds a mass market which brings more sales and profits to everyone all down the line. Van Heusen shirts, through what Kaufman calls "an adroit use of tv," opened every major retail account it wanted because there was sufficient weight of consumer demand.

Another reason advertising is too often a seldom-if-ever land: there's little product research in the industry. Standard equipment is a sales presentation and sample case for a field man stocked with facts, semi-facts and sub-facts, as one adman puts it.

A final problem in the meshing of manufacturer and retailer goals in advertising is the approach of the retailers themselves. Long steeped in the tangible, tear-sheet philosophy of newspapers as well as in the tradition of specific item advertising (six wash cloths for \$1), they're still slow in many areas to comprehend broadcast media—either local or national.

The biggest stores and those with imaginative management have found their own tv and radio formulas and have used them successfully. The balance is evening out so different media serve different purposes in different ways.

But department store ad budgets are limited. This puts even greater reliance on outside companies—supplier and manufacturer firms—to

shoulder the promotional effort in a market. Of the 2,712 department stores in the country about 50% (1,372) gross between \$500,000 and \$2 million. Only 493 take in more than \$5 million annually.

Yet even in the highest profit lines the competition for store attention, inventory and display space is hot and heavy. Here's why: At last count (U. S. Census, 1954), there were 31,372 manufacturers of apparel and related products. Yet behind the manufacturers operations there may be four more companies for each of those 31,000.

Who are they? They're the manufacturers of textiles (8,070) and of chemical products (11,075). They're the converters, the finishers, the fiber producers, the spinners. Synthetic fabrics, for example—and these are chemical compounds developed by chemical companies—have a six-link chain: fiber-producer, spinner, mill, converter, manufacturer, retailer. One element—and probably the biggest—in the soft goods revolution of the past 10 years is the development of synthetics (such as Du Pont's Orlon, Union Carbide's Dynel), which are capturing an ever gaining market share from the natural fibers (wool, cotton, silk). Synthetics, alone, are being used in many more manufactured goods (100% Nylon slips) but another new market is coming up even faster. This is the area of blends (50% Dacron, 50% wool).

Another man-made soft goods development involves the finishes. Mili-um, developed by Deering Milliken, is a patented system of insulation (with fragments of aluminum blended with linings). Another example is Syl-Mer, developed by Dow Corning's silicones unit. This is applied to greige goods (in the trade, "gray" goods which are woven but undyed and unprinted) as a protection against spillage and rain.

But whatever the product or the label or the service, the problem is reduced to motivating action on at least two levels: the consumer and the retailer. The fabric producer must motivate an additional level: the manufacturer.

Advertising is the tool which can motivate action at all these levels. And tv, because of its mass appeal to the retailer's best target, women, is being used as the sharpest tool by the sharpest clients.

THIS IS

It's a matter of taste. But the remains that residuals are the egg the beer that just about everybody wants! That's why the smart movie bets on film—then you're ready reruns, syndications. Ready for a thing!

Actually, film does three things: you . . . 3 big important things:

1. Gives you the high-polish commercials you've come to expect . . . fluff-free . . . sure.
2. Gives you coverage with pre-test opportunities.
3. Retains residual values.

For more information write:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Ave.
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

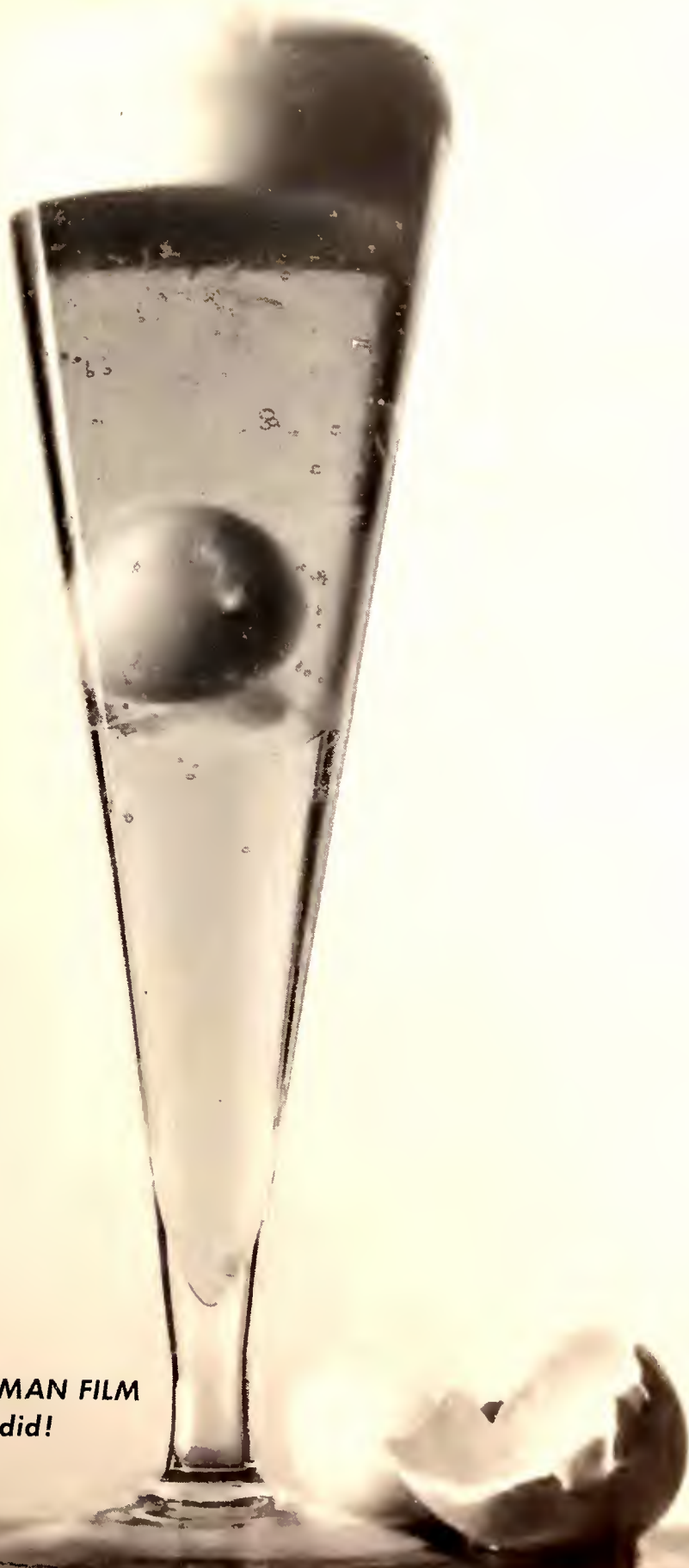
West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or

W. J. German, Inc.
Agents for the sale and distribution
Eastman Professional Motion Picture Film
Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.

T...

rays shoot on EASTMAN FILM
You'll be glad you did!



TELEPULSE RATINGS: TOP SPOTS

Top 10 shows in 10 markets Period: 1-8 December, 1958 TITLE, SYNDICATOR, SHOW TYPE	National average	7-STATION MARKETS		6-STA. MARKET	5-STA. MARKET	4-STATION MARKETS						Atlanta	Balt.		
		N. Y.	L. A.	S. Fran.	Seattle	Chicago	Detroit	Milw.	Mnps.	Phila.	Wash.				
Highway Patrol ZIV (Adventure)	20.7	14.6	11.4	19.9	28.2	15.2		22.5	17.9	15.2	6.9			26.5	
Sea Hunt ZIV (Adventure)	20.0	32.6	14.7	23.2	17.9	21.9	28.5	15.5	13.9	13.9	12.9			13.4	16.3
Death Valley Days U.S. BORAX (Western)	19.4	10.4	14.2	12.9	23.5	12.9	18.2	9.5	27.5	16.5	17.2			19.5	26.3
Silent Service CNP (Adventure)	18.2	4.6	13.2	13.5	22.5	14.2				15.5	20.5				13.8
Mike Hammer MCA (Mystery)	17.1	17.1	13.4	16.7	19.5	14.9			11.7	17.9	14.2			5.4	
Twenty-Six Men ABC (Western)	17.0		10.7	11.2	15.9	16.2	17.9	14.5	5.5	17.9	18.9			13.2	
Whirlybirds CBS (Adventure)	16.7	3.0	10.9		3.5	9.5			32.2	19.2		11.3		32.2	15.3
State Trooper MCA (Adventure)	16.4	12.2	6.7	10.9	6.5	15.5	4.9	28.0	18.5	16.9	12.9			9.2	10.8
MacKenzie's Raiders ZIV (Western)	15.5	7.8	9.7	15.9	20.2	20.2	14.9	6.5	15.2	14.7	12.9				10.8
Popeye UAA (Comedy)	14.9	10.3	11.2	13.6	4.8	20.4	13.7	18.2	25.7	11.9				13.5	18.2

Top 10 shows in 4 to 9 markets

Sheriff of Cochise NTA (Mystery)	16.0	6.4	14.2						6.2	6.2	18.5			26.5
Rescue 8 SCREEN GEMS (Adventure)	15.7		10.0	14.2	25.5									
Boots and Saddles CNP (Western)	15.6							5.2	19.5					12.9
Gray Ghost CBS (Adventure)	15.1	3.7				8.5					18.9			12.8
U. S. Marshall NTA (Western)	14.8	10.3	12.4	14.9		6.9			13.3					
Jim Bowie ABC (Western)	14.1	5.2							6.2	18.5	13.5			15.3
Citizen Soldier FLAMINGO (Adventure)	13.5		10.7	7.5	18.9	11.9					17.4			
Little Rascals INTERSTATE (Comedy)	13.3	7.1	11.7											
Honeymooners CBS (Comedy)	12.9	6.2	13.4	14.5		12.9	18.9			6.9				
Dr. Hudson MCA (Drama)	12.7		5.7	14.2	3.5			17.2	5.0					

Films listed are syndicated. ¼ hr., ½ hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Space indicates film not broadcast in this market 1-8 Dec. While network shows are fairly stable from one month to another in markets in which they are shown, this is true to a lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. If blank, show was not rated at all.

FILM SHOWS

WSBT-TV

... SOUTH BEND, INDIANA'S DOMINANT STATION



JOE BOLAND... America's Voice of Sports

Every dyed-in-the-wool sports fan in America knows WSBT-TV's Sports Director, Joe Boland. You've heard him announce the CBS-TV Bowl and Pro games—the Notre Dome games on ABC Radio—and the Colt-Giant Championship game on NBC Radio. He was named "Sports-caster of the Year" for '57 by the famous Rockne Club.

Joe's popular weekday show on WSBT-TV, "Boland With Sports," (5:45-6:00 P.M.) is one of the highest-rated sports shows in television.

Joe's program is typical of the many popular local shows on WSBT-TV, with high ratings and "selling" personalities.

WSBT-TV dominates the prosperous South Bend market. The latest A.R.B. shows this station carrying 9 of the 10 top rated programs, 18 of the top 25; 33 of the top 50! Total Effective Buying Income in the station's 14-county coverage area is \$1,594,029,000!

See your Roymer man or write WSBT-TV about availabilities of participations or the entire show. There are also availabilities on Joe's popular daily radio sportscast (6:00-6:15 P.M.).

WSBT-TV



SOUTH BEND, INDIANA • CHANNEL 22

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

3-STATION MARKETS					2-STATION MARKETS			
Cleve.	Columbus	New Or.	St. Louis		Birm.	Buffalo	Dayton	Prov.
22	14.5	20.5	26.5	22.9	39.3	21.5		19.3
wjw-tv	wbns-tv	wdsu-tv	ksd-tv		wbre-tv	wgr-tv		wjar-tv
8:00pm	8:30pm	10:15pm	9:30pm		9:30pm	10:30pm		10:30pm
5	29.9	32.0	15.2		32.3	17.2	21.3	20.3
	wbns-tv	wdsu-tv	ktvl-tv		wbre-tv	wgr-tv	wlw-d	wpro-tv
	7:30pm	9:30pm	9:30pm		9:30pm	3:30pm	10:30pm	10:30pm
2	16.0	26.2		28.5		24.2	26.8	25.8
kyw-tv	wbns-tv		kmox-tv			wbns-tv	wlw-d	wjar-tv
10:30pm	9:30pm		9:30pm			7:00pm	7:00pm	7:00pm
	24.2		10.5		30.8	30.0		20.3
wjw-tv		wdsu-tv			wbre-tv	wbns-tv		wjar-tv
10:30pm		3:00pm			7:00pm	10:30pm		7:00pm
	14.2	21.7	18.7		20.3	14.2	32.3	
wtrn-tv	wwl-tv	ksd-tv			wapl-tv	wgr-tv	whio-tv	
10:00pm	9:30pm	10:15pm			9:30pm	10:30pm	10:30pm	
2	15.5	11.9	21.0		30.5	21.2	26.3	19.8
wews	wlw-e	wdsu-tv			wbre-tv	wgr-tv	wlw-d	wjar-tv
6:00pm	10:30pm	10:45pm			9:30pm	10:30pm	7:00pm	7:00pm
	18.9	22.5	17.4		26.3	19.5		17.8
wtrn-tv	wdsu-tv	ksd-tv			wbre-tv	wbns-tv		wpro-tv
7:00pm	10:00pm	10:00pm			10:00pm	7:30pm		7:00pm
6	12.2	19.9	24.2	21.5	29.3	24.5	23.3	
kyw-tv	wtrn-tv	wdsu-tv	ksd-tv		wbre-tv	wbns-tv	whio-tv	
9:30pm	7:00pm	10:00pm	9:30pm		8:00pm	7:00pm	7:00pm	
0	13.9	15.5	16.2	13.2	31.8	22.5	22.3	
wjw-tv	wbns-tv	wwl-tv	ktvl-tv		wbre-tv	wbns-tv	wlw-d	
7:30pm	7:30pm	10:00pm	9:00pm		8:30pm	7:00pm	7:00pm	
	16.3		14.6	17.5	13.6	18.9		11.2
kyw-tv		wwl-tv	kmox-tv		want-tv	wbns-tv		wpro-tv
5:00pm		5:30pm	4:00pm		4:00pm	8:30am		9:00am
		29.7	16.2					
		wwl-tv	ktvl-tv					
		9:30pm	9:30pm					
		17.5	14.2		18.2	11.8		
		wwl-tv	ksd-tv		wgr-tv	wlw-d		
		6:30pm	9:30pm		7:00pm	6:00pm		
9	13.9	17.9			25.0	14.7		
wjw-tv	wbns-tv				wbre-tv	wgr-tv		
5:00pm	10:30pm				6:00pm	10:30pm		
	13.9					24.8		
wbns-tv						whio-tv		
6:30pm						7:00pm		
	14.5	18.5	17.5		25.3			
wtrn-tv	wdsu-tv	ksd-tv			wbre-tv			
10:30pm	10:00pm	10:00pm			10:00pm			
	19.9				19.0			
wdsu-tv					wbre-tv			
10:00pm					10:30pm			
	14.2							
wwl-tv								
10:00pm								
	13.7					20.7		
wews						whio-tv		
7:00pm						6:00pm		
						17.8		
						wpro-tv		
						7:00pm		
						29.8		
						whio-tv		
						7:00pm		

or was in other than top 10. Classification as to number of stations in market is Pulse's own. Pulse determines number by measuring which stations are actually received by homes in the metropolitan area of a given market though station itself may be outside metropolitan area of the market.

BANK ROLL ER



wires Hugh L. Kibbey, National Sales Manager

WFBM-TV INDIANAPOLIS

Yankee Doodle Dandy blitzed the opposition in Indianapolis. Hugh L. Kibbey, WFBM-TV National Sales Manager, didn't wait to write. Here's what he wired about the James Cagney song-and-dance smash:

"Yankee Doodle Dandy special showing on Xmas day huge success. Much much favorable reaction and already we have potential bank-roller for repeat showing July 4."

The ratings show that "Dandy" glues 'em to the set. WFBM-TV ran it from 5 p.m. to 7 p.m. Dec. 25 and pulled down a big 18.0 against 6.4, 3.4 and 2.9 for competition! *Almost triple the next highest rating.*

Like WFBM-TV, smart programmers all over the country are going to town with Yankee Doodle Dandy. Don't let this money maker get away! Only two showings available up to July 5th. Program it now!

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

NEW YORK, 345 Madison Ave., MUrray Hill 6-2323
CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
DALLAS, 1511 Bryan St., RIVERSIDE 7-8953
LOS ANGELES, 9110 Sunset Blvd., CRestview 6-6886

Tv and radio NEWSMAKERS



Bob McNamara has been appointed to the newly created post of national sales coordinator for RKO Teleradio Pictures, Inc. His functions will consist mainly of coordinating the national sales effort of RKO Teleradio's o&o stations. McNamara, a graduate of Cornell, began his sales career with Phelps Dodge Copper Products Corp. After a four-year tour in the Navy, he joined Peters, Griffin, Woodward as an account executive. Most recently McNamara was director of client services at H-R Reps, Inc.

Henry G. Plitt has been elected president of ABC Films, Inc., an AB-PT subsidiary. He was, for the past four years, president of Paramount Gulf Theatres, also an AB-PT subsidiary. Plitt joined United Paramount Theatres (which merged with ABC in 1953), in 1946 as district manager of Ohio, W. Va., and Ky. In 1949, he was moved to New Orleans and promoted to division manager of Paramount-Richards (now Paramount-Gulf) Theatres; two years later, to v.p., and in Dec. 1955, to president.



H. Grant Atkinson has joined the staff of the MacFarland, Aveyard & Co., Chicago advertising agency, as v.p. and director of radio/tv. Other additions to the staff include Dick Wolfe as radio/tv copywriter, and Gordon Hendry, media director. Atkinson was associated with Compton in Chicago as radio/tv director and also held a similar position with the Chicago office of Campbell-Mithun. He brings to his new position a background which includes free lance writing and director-producer of radio/tv.

Frederick S. Fischer joins Product Services, Inc. as v.p. and general manager. He will run the agency as the number two man to president Les L. Persky, overseeing all activities including client and media relations. Fischer formerly spent seven years with CBS as credit manager, assistant to the treasurer, and a systems consultant under the financial v.p. Prior to this, Fischer was a credit management executive at Macy's for two years, and three years previous, assistant credit manager at Bonwit Teller, in N.Y.



This is a picture of a woman buying Bayer Aspirin in Hawaii.
She didn't know she wanted to buy Bayer Aspirin when she entered the store.
Suddenly, the aisle display was in front of her.
Bayer Aspirin is a brand she knows. The price looked like a good value. So she bought!!!



There are 12 displays like this in STEWART'S PHARMACIES, biggest retail drug chain in the Islands.

Fin Hollinger arranged these displays. He runs KPOA.

Dal Cheek prepared them. He took 12 cases of Bayer Aspirin from Stewart's warehouse. He dumped them into the display bins. He sold Stewart's 12 more cases to put back on the warehouse shelves.

Dal Cheek is the Bayer Aspirin salesman. He is pleased with KPOA.

Fin Hollinger is pleased.

He wants YOU to be pleased.

If selling more products in Hawaii will please you, contact Fin Hollinger!!!

as advertised on
KPOA
69

KPOA
10 000 WATTS AT 400 KHz

SPONSOR SPEAKS

Spot growth!

Three years ago John Blair & Co., station representatives, occupied approximately 8,000 sq. feet in the Chrysler Annex. When they moved to 415 Madison Ave. they expanded to more than 11,000 sq. feet. About 1 June, Blair moves again—this time renting 22,000 sq. feet in the new Corning Glass building at 717 Fifth Ave.

In addition Blair is opening this month a new office at Penn Center, Philadelphia, its 11th sales office.

Blair is not alone in this mushrooming process. It's fairly typical of what's happening to many others in the national representative business. For example, recently H-R made its fifth move in nine years, expanding from 600 sq. feet to more than 10,000. Yes, national spot is on the move, and national spot sales organizations reflect this growth.

Selling optimism

A letter from F. C. Sowell, president of the Tennessee Association of Broadcasters in our 49th & Madison column on page 12 tells of the launching of TAB's third "Let's Sell Optimism" campaign.

As Mr. Sowell points out, the idea for these "optimism" campaigns began with SPONSOR back in 1949. Last year, when the recession slowed the American economy, SPONSOR again proposed a vigorous drive to promote a healthier, more optimistic business climate.

We are pleased and proud that again this year the Tennessee broadcasters have adopted the "Let's sell optimism" device.

Even though business generally has greatly improved over 1958 levels, there is always a need for strong, concerted industry campaigns directed toward "killing off a depression before it can happen." We congratulate the members of TAB on their constructive, forward-looking program.

THIS WE FIGHT FOR: *Greater awareness on the part of advertisers, agencies, radio and tv stations and networks of the continuing need for selling the industry and its accomplishments to members of the general public.*



10-SECOND SPOTS

Auf wiedersehen: In Nuremberg, Germany, a woman killed her husband with an axe because he wanted to take away the television set he had given her. *Now there's a medium with impact!*

Horizontal hour: Jim Lange of KGO, San Francisco, reports the psychiatrist who greeted his lovely patient with a shower of kisses. "Well, that takes care of *my* problem," the psychiatrist said. "What's yours?"

Hoop, anyone? Bob Hutton, personality at CKNW, British Columbia, raised a storm of response when he mentioned that in 1958, 33 million hula hoops were sold on the North American continent, asked what could be done with all this old plastic tubing now the fad is over. Some suggested uses:

- (1) Dog collars for Chihuahuas with inferiority complexes.
- (2) Rings for the Iron Curtain.
- (3) Earrings for elephants.
- (4) Curtain rods for lighthouses.

Enterprising: During a recent Chicago snowstorm, Howdee Myers, of Venard, Rintoul & McConnell, stamped out in the snow in front of the Prudential Building. "Buy WERE, WGST. WILY."

Logic: Asked how he had managed to remain single, an eligible bachelor replied, "Every time I look at tv commercials, I know at least 18 million women are overweight, anemic, have stringy hair, large pores and rough hands."—Charles V. Mathis.

Science: Head from *N. Y. Times*—
PENGUINS 'HATCH'
RADIO RECORDING
Transmitter is put into an
Emptied Egg and it Tells
Sitting Temperatures

How about audience composition?

Merchandising: Sign on a tv set in a West Coast used furniture store—
"FOR SALE. HAD ONLY ONE
OWNER—A LITTLE OLD LADY
WITH WEAK EYES."—Lambert Meyer.

Hazardous: Tv cowboys do so get hurt. Jim (*Gunsmoke*) Arness burned his eyeballs with a sunlamp.—Phil Stone, CHUM, Toronto.

IMPACT

KIBBOX

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KIBBOX when you buy Dallas
and you BUY the people that BUY

WIL
St. Louis

KBOX
Dallas

WRIT

THE BALABAN STATIONS

at times

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STACKED!

CBS

Gunsmoke
Have Gun Will Travel
Playhouse 90
Jack Benny
Ed Sullivan
Alfred Hitchcock
G.E. Theatre
Phil Silvers
Person to Person
Perry Mason

Oh Susanna
Jackie Gleason
Name that Tune
December Bride
The Millionaire
I've Got A Secret
Danny Thomas
Red Skelton
To Tell the Truth
Douglas Edwards
What's My Line
Keep Talking

Lassie
Bachelor Father
20th Century
Hit Parade
Trackdown
Zane Grey
Lux Playhouse
Wanted Dead or Alive
Robin Hood
Mighty Mouse
Garry Moore
Captain Kangaroo
For Love or Money

Play Your Hunch
Arthur Godfrey
Top Dollar
Love of Life
World Turns
Jimmy Dean
House Party
Big Payoff
Verdict is Yours
Edge of Night
Secret Storm
CBS Hockey
Pursuit

ABC

Cheyenne
Sugarfoot
Zorro
Walt Disney
Lawrence Welk
Rin Tin Tin
American Bandstand
Mickey Mouse Club
Wed. Night Fights
Voice of Firestone

Pat Boone
The Lawman
Patti Page
All-Star Golf

NTA

This Is Alive
Man Without
How to Marry
Millionaire

as for coverage, NCS #3 confirms Channel 9 domination in the rich Upper Ohio Valley.

A Member of the Friendly Group Stations:
KODE-TV, WBOY-TV, WSTV-TV
52 Vanderbilt Ave., N.Y. • 211 Smithfield St., Pittsburgh
Represented by Avery-Knodel, Inc.



WSTV-TV