

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



NEW PRE-EMPT PLANS STIR SPOT BUYERS

Blair-TV introduces a new two-section rate card with discounts in Class AA & A time

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How tv ratings stand up in summer months

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Why American spends \$1 million in net radio

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Tv in Japan: a full report by a U. S. expert

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NEW LOOK AT MARKETS. Bob Hoffman (center), Director of Marketing and Research at Television Advertising Representatives, Inc., outlines unusual product-market studies he'll undertake, to TvAR Spot Specialists Dave Henderson and Bob [unclear], *Brand Comparisons*, and *Audience Profiles* designed to broaden the scope of market information, are two ways this new rep firm plans to give advertisers more [unclear] they go to market. Effective July 1, TvAR will represent major-market outlets [unclear] TV Boston, WJZ-TV Baltimore, KDKA-TV Pittsburgh, KYW-TV Cleveland, [unclear] X San Francisco . . . stations of the Westinghouse Broadcasting Company, Inc.

RADIO STATION

WHK

The 38 year old Voice
that means Business in

Cleveland

announces the appointment of

JOHN BLAIR & COMPANY

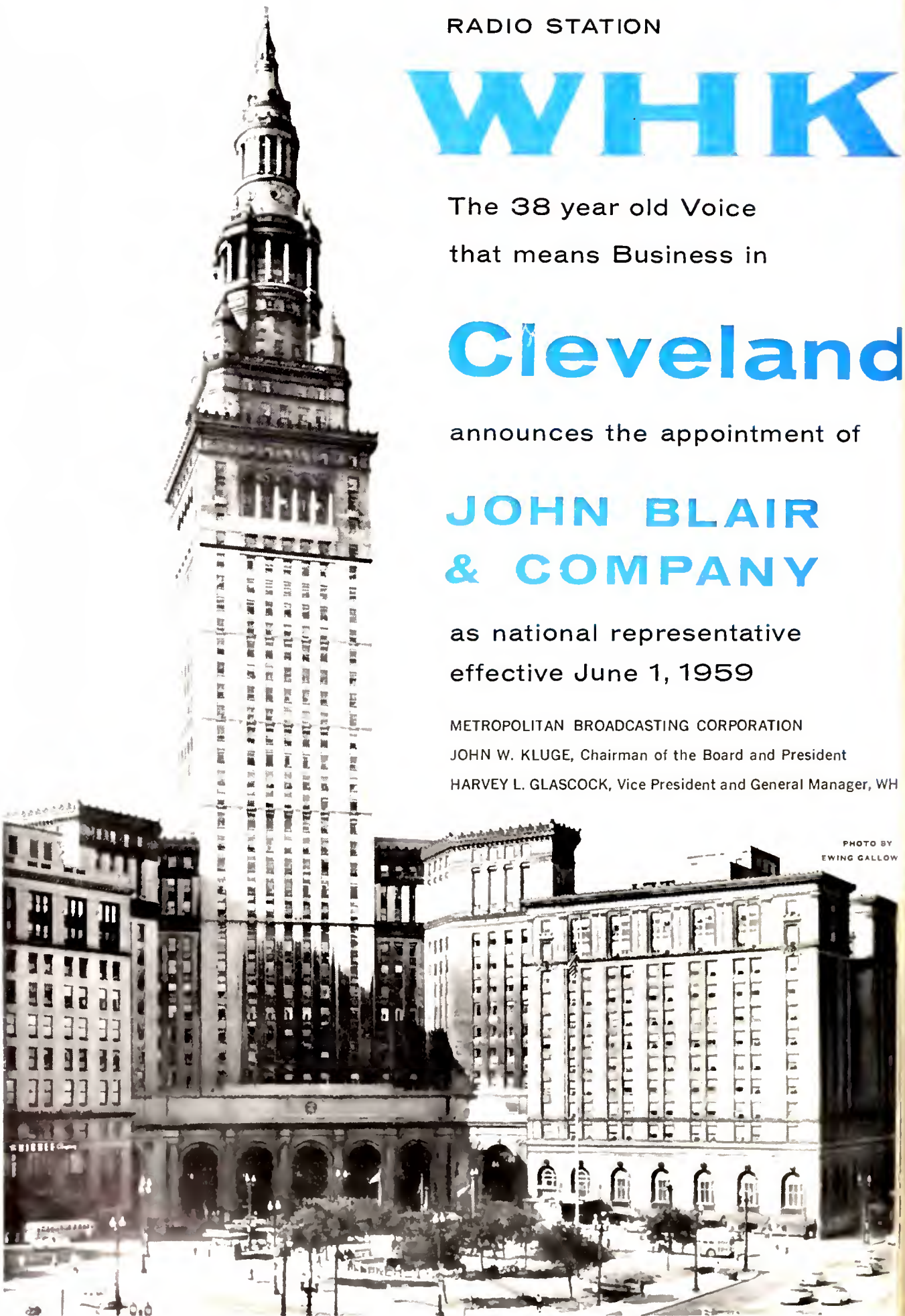
as national representative
effective June 1, 1959

METROPOLITAN BROADCASTING CORPORATION

JOHN W. KLUGE, Chairman of the Board and President

HARVEY L. GLASCOCK, Vice President and General Manager, WH

PHOTO BY
EWING GALLOW





Don Juan made things happen in Spain . . . and

WPEN



WPEN is the only station in Philadelphia broadcasting Signal 95—on-the-spot tape recordings of traffic violators by police officers who are wired for sound! The actual conversations..the excuses..the arguments! In Public Interest . . and in Sales . . WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by

GILL-PERNA

New York, Chicago, Los Angeles, San Francisco, Boston, Detroit.

it's
getting
to be a
habit!



During the past 12 months, WBIR-TV's average ARB Audience Ratings have increased more than 15%. Call KATZ for information.

WBIR-TV
CHANNEL **10**
CBS

KNOXVILLE-TENN.

Vol. 13, No. 23 • 6 JUNE 1959

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THE WEEKLY MAGAZINE TV, RADIO ADVERTISERS USE

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36 Here is a complete blueprint of how 13th largest oil company's year-round use of radio and tv upped its sales 8.1% in Midwest market

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WHO-TV IS "TOP BANANA"!

WHO-TV is on top of the bunch in Central Iowa television, and the formula's as easy as pie—banana pie!

WHO-TV simply gives this booming \$2 billion market *the very best there is in television.*

And WHO-TV *nourishes* its giant audience, with a terrific library of top film packages. Three top rated daily shows (Mon.-Fri.) are exceptional, low cost "buys" for your announcements. Cumulative ARB ratings are:

FAMILY THEATRE (Noon-2 p.m.)—42.0%

EARLY SHOW (4:30-6:05 p.m.)—47.9%

LATE SHOW (10:30 p.m.-sign-off)—31.7%

Ask PGW for ALL the reasons why WHO-TV is "top banana" in Central Iowa!

ARB SURVEY

METROPOLITAN DES MOINES AREA
(Jan. 12-Feb. 8, 1959)

FIRST PLACE QUARTER HOURS				
	Number Reported		Percentage of Total	
	1-Week	4-Week	1-Week	4-Week
WHO-TV	245	264	52.5%	56.6%
Station K	174	161	37.3%	34.5%
Station W	43	35	9.2%	7.5%
Ties	4	6	1.0%	1.4%

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



WHO-TV

Channel 13 • Des Moines

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager
Peters, Griffin, Woodward, Inc.,
National Representatives



***M**idday, early evening, late evening audiences
– KNXT's new three-way plan reaches and sells
all three...with Los Angeles television's finest
motion picture entertainment.*

*As part of its exciting new program schedule,
KNXT now broadcasts three popular feature film
shows each weekday: "The Noon Show" (12:05-
1:30 pm) with films appealing primarily to the
housewife... "The Early Show" (5:30-6:55 pm)
highlighting movies for family enjoyment... and
"The Late Show" (11:15 pm to conclusion) which
presents adult motion pictures of wide appeal.*

*Individually, each film program, made up of
feature hits from the major Hollywood studios,
is seen by large audiences. But buy all three
and you'll be getting unbeatable coverage of
the entire Los Angeles market... because, year
after year after year, the greatest number of
viewers watch the greatest motion pictures in
Southern California television on...*

*CBS Owned · Channel 2 in Los Angeles
Represented by CBS Television Spot Sales*

KNXT

TRIPLE EXPOSURE
TRIPLE EXPOSURE



97.2%

OF VIEWERS IN
Albany, Ga.
ARE TUNED TO

WALB-TV*

(*special ARB)

and

WALB-TV's NEW

1000 FOOT TOWER

ALMOST DOUBLES THE
EFFECTIVE WALB-TV
MARKET IN
SOUTH GEORGIA AND
NORTHWEST FLORIDA!

- GRADE B POPULATION
NOW IS:

730,600

- GRADE B TV HOMES
NOW ARE:

126,200

Write for
new Coverage Map!

WALB-TV

ALBANY, GA. — CH. 10



Raymond E. Carow, General Manager
Represented Nationally by
Venard, Rintoul & McConnell, Inc.

In the South by James S. Ayers Co.
One Rate Card

NEWSMAKER of the week

This week a young man moved into a job which may well propel him into one of the brightest broadcast spotlights by year's end. He is James T. Aubrey, Jr., 40-year-old executive v.p. of CBS TV, whom insiders predict will be the next president of that network. If so, he'll be the youngest in any net history and, some say, the toughest and most aggressive.

The newsmaker: James T. Aubrey, Jr., in this newly created job is focusing an array of advertising, programing, sales and personal talents which make him a top contender for network tv leadership. But he describes his role in modern terms: as a "central point through which all communications are channeled for a coordinated effort of all net tv departments."

He says the fall program schedule is "pretty well set," and the transition to his new assignment is being made at a time when "there's the least interruption in planning and with as little effort as possible."

But his first big steps may well be in programing because (1) the two top men have left and (2) his own interests, associates say, are mainly in this area.

Both former and present associates call him "tough." What do they mean? "Unusually aggressive, stubborn about his opinions, forthright in asserting them."

They also call him imaginative, and a "solid adman." Some of both he acquired by osmosis from his father, long-time ad executive in Chicago (Aubrey, Finlay, Marley & Hodgson) where young Aubrey was raised. He was graduated with honors from Princeton (English lit.) and served as an Air Force major in World War II.

He learned magazine and print before going into broadcast at KXX-KXNT, Los Angeles. On the West Coast until '56, he was general manager of KXNT and the Columbia Pacific network and then manager of network programs. When he returned East he worked at ABC TV as v.p. for programing and talent until April, 1958, when he joined CBS TV as v.p. for creative services.

Mr. Aubrey lives in Bronxville with his wife, actress Phyllis Thaxter, and their children, Susan, 13, and James, 6. He is a member of the Brook Club in Manhattan and Apawamis Country Club in Westchester. He hopes to renew active participation in community work because "This is an obligation we all have."

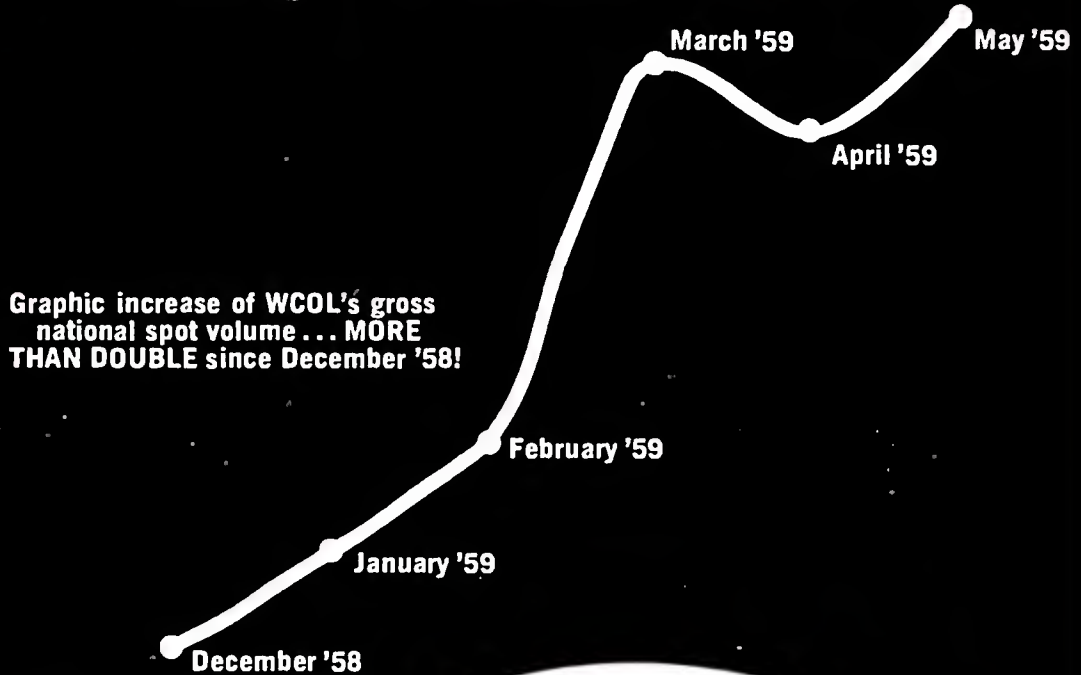


James T. Aubrey, Jr.

NEWSMAKER STATION of the WEEK

WCOL

APPLAUDS EASTMAN



ADVERTISERS APPLAUD WCOL

Still No. 1 in Columbus by a wider margin than ever!



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

LOS ANGELES:
Taft Building
1680 N. Vine St.
Hollywood, Cal.
HOLlywood 4-7276



TAKE YOUR **PICK**

PULSE
and **NIELSEN**
AGREE!

K-NUZ

is **No. 1**

PULSE

(Jan.-Feb., 1959)

... in total rated periods 6:00 AM to 12:00 Midnight, Monday through Friday. K-NUZ is also top-rated on Saturday and Sunday, too!

NIELSEN

(Jan.-Feb., 1959)

K-NUZ is No. 1 in total time periods from 6:00 AM to 12:00 Midnight Monday through Friday, plus delivering the largest per cent of adult listeners!



No. 1 with the lowest cost per 1000 listeners in the Houston market!

National Reps.:

THE KATZ AGENCY, Inc.

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

**IN HOUSTON,
CALL DAVE MORRIS
JACKSON 3-2581**

Kay-News
K-NUZ
Radio Center
Houston's 24-Hour
Music and News

SPONSOR

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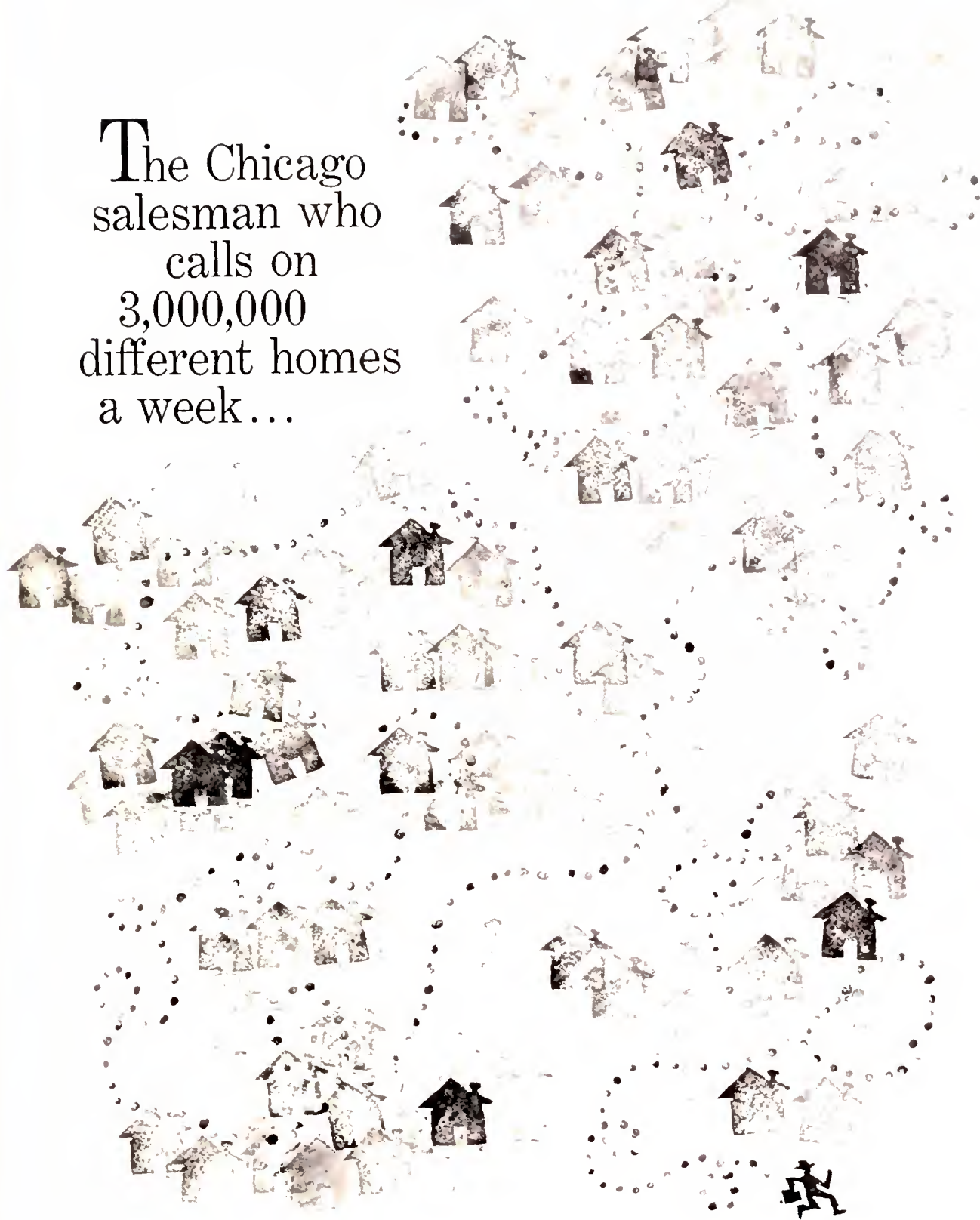
Harry B. Fleischman

ADMINISTRATIVE DEPT.

Laura Oken, Office Mgr.

George Becker; Charles Eckert; Gilda Gomez; Priscilla Hoffman; Jessie Ritter

The Chicago
salesman who
calls on
3,000,000
different homes
a week...



EXPENSE ACCOUNT: 28¢-PER-THOUSAND! Difficult for the ordinary drummer. *Easy* for WMAQ! Any advertiser who buys a full-rotation, morning-afternoon-night, schedule on WMAQ can expect to reach almost 1½ million different homes during an average day—34.6% of all Metropolitan Chicago radio homes. In an average week,

his selling messages will be heard in more than 3 million different radio homes—70.6% of those in Greater Chicago. *All for as little as 28¢-per-thousand-homes!** ■ Don't knock yourself out beating down the doors in this station's market. WMAQ will be happy to open them for you!
NBC RADIO IN CHICAGO • SOLD BY NBC SPOT SALES

*Chicago Cumulative Pulse Audience, Jan. '59

WMAQ

GIANT MARKET



GIVES YOU ALL THREE . . .
GREENVILLE
SPARTANBURG
ASHEVILLE

. . . with total coverage area greater than that of Miami, Jacksonville, Birmingham or New Orleans

82-County Data (within the 100 UV/M contour) S. M. Survey May 10, 1959

POPULATION 2,946,600
 INCOMES \$3,584,180,000
 RETAIL SALES \$2,387,606,000
 HOUSEHOLDS 751,900

Represented Nationally by
WEED TELEVISION CORP.

CHANNEL 4
WFBC-TV
 GREENVILLE, S. C.
NBC NETWORK

RADIO AFFILIATE THE PIEDMONT GROUP
 WFBC - GREENVILLE WORD - SPARTANBURG

Commercial commentary

Love me, sell my soap

The other night when Ward Bond stepped out of 19th Century Wyoming and a particularly blizzard-ridden episode of *Wagon Train*, and I began a folksy pitch for Ford station wagons, I got to thinking long and cynically about talent contracts.



Obviously, the *Wagon Train* contract calls for Major Adams and Flint McCullough to make a certain number of commercial appearances, just as Matt Dillon has to spout from Boot Hill about L&M cigarettes and dozens of other tv stars have to plug various inappropriate products with giddy, carefree, anachronistic schizophrenia.

But what I want to know is—who's insisting on all this?

My own cynicism about this current vogue for turning stars into salesmen dates back to my experiences in negotiating contracts with beady-eyed talent agents in Hollywood and New York.

Let's not kid ourselves. Those contract clauses which call for the appearance of performers in commercials are not (in most cases, at least) put there for practical, hard-headed business reasons.

They're not there because some Great Big Agency Brain, using Schwerin, Dichter, astrology and a battery of IBM machines has learned positively that such commercials are more effective than other types.

Hell no. They're usually included for the most greedy, shameful, selfish, and ignominious reasons.

I know because I've often insisted on them myself.

Chisels for togetherness

Perhaps, if you have never been in this branch of the ad business, you won't immediately recognize the motivations of the star-pitch.

Next time, however, your favorite Western hero steps, with a smoking 45, from the shambles of the Last Gulch Saloon and starts babbling about some brand of breakfast food that Custer never dreamed of, you might ask yourself which of the following has made him sink so low:

Resentment. An awful lot of agency men and advertisers deeply resent tv stars, and exact service in commercials as a kind of penance. ("If we have to pay that perfumed jerk such a pot of dough, then by gosh, he's going to have to sell.")

Competitive fears. A very high percentage of star appearances in commercials are scheduled for no reason except that the competition is doing the same. ("If Mortimer Malochi in *Saddlesore* is selling Gooies, then we gotta see we get the same privilege in our contract.")

Horse-trading. Often when a negotiation gets tough, the commercial use of a tv star is tossed in as a sop to Cerberus. ("You're stealing me blind, Abe, and those escalator clauses will ruin me. But I'll



**IN RICH
MONROE
MARKET**



AS
REPORTED
IN ARB
APRIL
1959

JUST LOOK AT THIS MARKET DATA!

And you get more impact and circulation per dollar in radio on

WNOE-Radio	50,000 watts
New Orleans	1060 KC
KNOE-Radio	5,000 watts
Monroe	1390 KC

Edd Romt, Vice-Pres. & Gen. Mgr.

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

KNOE-TV

Noe Enterprises, Inc.
James A. Noe, Jr., President

Channel 8 • Monroe, La.
A James A. Noe Station
CBS • ABC

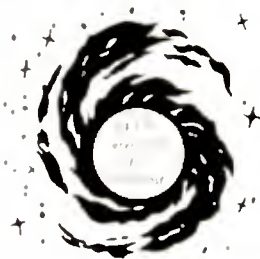
Paul H. Goldman- Executive Vice President
and General Manager
Represented by H-R Television, Inc.



“Sunny” Knows

“Sunny” knows WSUN delivers more radio homes, at the lowest cost per home of any station in the heart of Florida.*

WSUN is programmed for service . . . and for sales, and has been making friends in Florida for 31 years.



WSUN 620 KC
Tampa St. Petersburg

National Rep:
VENARD, RINTOUL & McCONNELL
Southeastern Rep:
JAMES S. AYRES

*NCS 2

sign if you'll agree to have your boy do 26 one-minute spots for free.”)

I wanna be loved. Strangely enough, this is by far the commonest, most potent reason for stars in commercials. Many agency men and many, many clients have a desperate and pathetic need to be appreciated—particularly by well-known personalities whose names make news. Their insistence that tv stars engage in selling pitches is often just a forlorn little bid for love and attention. (“We want you to feel that you're part of the family, a real member of our sales team.”) O Hollywood, what advertising crimes are committed in thy name!

Tv's real selling stars

Given these motivations, it is not surprising that so many star-ridden commercials are weak, trivial and unconvincing.

I'm not particularly concerned by the lack of logic, or the breaking of an “illusion” when a Steve Canyon or a Wyatt Earp drop their Air Force or Dodge City halos to plug an advertised brand.

But I do know that the indiscriminate, and frenzied use of stars in commercials leads to some pretty bad selling.

It takes more than a name, or even acting ability, to make a top-notch tv salesman. And if you let yourself get infatuated with the idea of having your dramatic hero do your commercials, you may easily be overlooking far more efficient advertising methods.

There are, of course, some stars who are extraordinarily gifted salesmen. At the top you'll have to put Arthur Godfrey, regardless of what you may think of his programs. He's the old master par excellence.

Garry Moore, does an increasingly fine job for Winstons, and Victor Borge, in an offbeat way, makes Pontiac commercials amusing and strangely convincing.

Barbara Britton seems to me one of the very finest salesmen on the air. What she does with a Revlon commercial is nothing short of miraculous. Cosmetic copy, as most people deliver it, sounds arch, coy, trivial and phony. But Barbara gives it a sincerity and sweetness and femininity that is wholly believable and attractive. She is a tremendous commercial asset.

But for every star whose manner and delivery really enhance a tv spot, there are dozens who add nothing but their names. And some non-stars can outsell most big names—one handed.

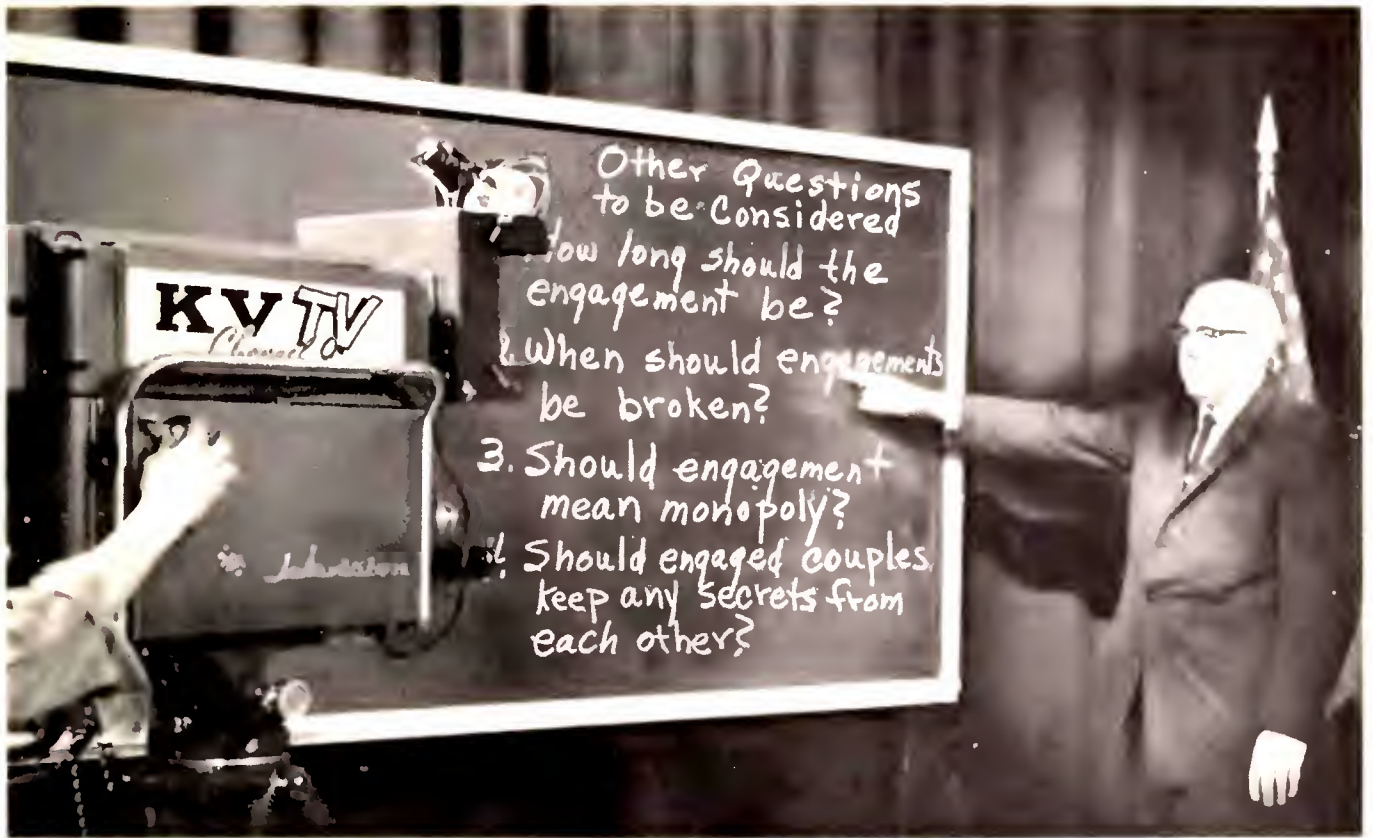
Actually, of course, tv selling is a profession all its own. It requires a particular kind of personality, coupled with specialized training and experience. And it almost invariably involves an approach to the audience that is different from that of an actor.

I suspect that, over the years, we're going to see a greatly increased demand for these trained tv sales personalities. There's evidence today of a growing need for them at both the network and local levels.

I'm sure, too, that personal selling—the direct appeal of one person to the tv audience—will continue to be the most popular, and most effective single tv commercial technique.

But don't let pride, resentment, a chiseling negotiation, or the need to be loved by Hollywood celebrities trap you into thinking that a dramatic star is necessarily your best salesman.

No fooling, fellows, most of them are dreadful.



NO MATTER WHAT



IT IS....

MORE OF YOUR SIOUX CITY CUSTOMERS ARE WATCHING KVTW

Whether it's Saturday morning at 7:30 watching Saturday Semester* or mid-evening—quality programming results in more viewers.

No matter what time it is right now, call your Katz man. Ask to see the February-March ARB which proves why KVTW is the best buy in Sioux City.

*Saturday Semester. Dr. E. Theodore Bauer, Senior Professor of Sociology at Morningside College, Sioux City, is pictured above. He conducts his KVTW College Credit Course, "Marriage and

the Family" each Saturday morning from 7:30 to 8:30. One hundred eleven students enrolled in the course will earn two semester hours of credit in sociology when the course is completed.



CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC



PEOPLES BROADCASTING CORPORATION

- WGAR Cleveland, Ohio
- WRFD Worthington, Ohio
- WTTM Trenton, New Jersey
- WMMN Fairmont, West Virginia
- WNAX Yankton, South Dakota
- KVTW Sioux City, Iowa

NOW! *TRUE STORIES* OF...

The Accused! The

MACDONALD CAREY

stars as HERBERT L. MARIS



Convicted! The Condemned!

ZIV's
Powerful New TV Series

"LOCK UP"

Stories of people unjustly accused . . .
and the one man who brings them their
ONLY CHANCE OF HOPE!

ALREADY BOUGHT by leading
advertisers and stations in cities
large and small — north, east,
south and west! . . . The Ziv man
in your market can tell you if
yours is still available. See
him now!



SEATTLE
OFFICE

BOSTON
OFFICE

CHICAGO
OFFICE



DETROIT
OFFICE

NEW YORK
OFFICE

SAN FRANCISCO
OFFICE

ST. LOUIS
OFFICE

LOS ANGELES
OFFICE

DALLAS
OFFICE

JACKSONVILLE
OFFICE

Teamwork to reduce selling-costs



HARRY SMART, vice president, has charge of Blair-TV's Chicago office, one of ten offices providing a fast efficient service to Advertising throughout the United States.

In their continual drive to reduce costs of distribution, the midwest's great food companies rely heavily on the power of Spot Television.

Their advertising decisions demand up-to-the-minute data on markets and stations — data instantly available through Blair-TV's Chicago office.

Blair-TV operates on this basic principle: that alert, informed representation is a service vital not only to stations but also to all Advertising and to the businesses dependent on it for volume and profit.

From the first, our list has been made up of stations and markets we felt in position to serve most effectively. Today these stations are located in 26 of America's greatest markets. Together they cover 56 percent of its population, virtually 60 percent of its effective buying power.

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

A NATIONWIDE ORGANIZATION **BLAIR-TV** AT THE SERVICE OF ADVERTISING

W-TEN Albany-Troy-Schenectady
WFBG-TV Altoona
WJZ-TV Baltimore
WNBF-TV Binghamton
WHDH-TV Boston

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

KFRE-TV Fresno
WNHC-TV Hartford-New Haven
KTTV Los Angeles
WMCT Memphis
WDSU-TV New Orleans

WABC-TV New York
WOW-TV Omaha
WFIL-TV Philadelphia
WIIC Pittsburgh
KGW-TV Portland
WPRO-TV Providence

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

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

SPONSOR-SCOPE

6 JUNE 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

New national radio spot buys took a bright turn the past week, making May—as far as the reps are concerned—a much better month than either March or April. Rays of sunshine from the national sector included:

RAY NO. 1: Radio is the choice of both Esso's Butron (no-squeal) Tire and Firestone for a summer campaign, the former using spot and Firestone signing up for CBS Radio.

The Esso campaign (via McCann-Erickson) consists of 12-one-minute spots week-ends in 38 markets for 17 weeks.

Firestone's buy (via Sweeney & James): 14 daytime segments weekly for 13 weeks, figuring about \$14,000 per week.

RAY NO. 2: Bristol-Myers has turned to spot radio for a summer-long splurge in behalf of Trig deodorant (BBDO).

The campaign: 20 one-minute spots split between two stations per market in about 40 markets (weighted by population and food and drug sales), with early morning news and weather shows (6:30-7:45) preferred. There will be a hiatus in August.

Interesting sidelight: The local personalities on each program will improvise the lead-in to a 15-second jingle from a fact sheet.

RAY NO. 3: Church & Dwight (baking soda) joined the ranks of the heavy week-end buyers, with one-minute schedules in 50 top markets at the rate of 24 per week, starting 26 June.

Promotional purpose: use of the product for sunburn, insect bites, etc. Primary target: those driving to summer resorts.

Agency: J. Walter Thompson.

For a birdseye view of how the 10 leading agencies in nighttime network tv have fared over the past three years in terms of average ratings, here's the score (based on January-February Nielsens):

AGENCY	1959		1956		% CHANGE
	NO. SHOWS	AVG. RATING	NO. SHOWS	AVG. RATING	
Compton	3	27.5	4	21.3	-29%
Esty	6	26.1	5	27.1	-4%
DFS	7	25.9	3	18.5	+40%
Y&R	12	25.7	16	26.5	-3%
B&B	15	24.8	8	22.0	+13%
JWT	17	24.5	9	21.9	+12%
McCann-E	10	23.8	4	27.6	-14%
Bates	16	23.0	4	29.8	-23%
Burnett	6	22.4	4	26.1	-14%
BBDO*	10	22.3	14	28.7	-22%
Average rating for group		24.6		25.0	

*BBDO meanwhile has swung an appreciable portion of its nighttime activities to specials, whereas the above averages cover regularly-scheduled programs only.

Something you're going to hear a lot about as a result of the spread of tv-tape machines among stations: the local production of "specials"—documentary and other types—and their actual sale to local or regional advertisers.

Note what happened last week between WMT-TV, Cedar Rapids, and the Iowa Electric Light & Power Co.: Telecasting from tape the history of Cedar Rapids (Seven Ages of a City) after three months spent on the research and preparation of material.

Network tv can claim at least 10 national food advertisers whose use of daytime exclusively this season puts them in the \$1-million-or-better time billings class.

The 10 accounts and their annual rates of expenditure for daytime as of now:

ADVERTISER	TOTAL	ADVERTISER	TOTAL
Armour	\$3,500,000	Gerber	\$1,200,000
Standard Brands	2,700,000	Carnation Milk	1,100,000
Heinz	2,600,000	Sunshine Biscuits	1,100,000
Pillsbury	2,500,000	Nestlé	1,000,000
Corn Products	2,200,000		
Swift	1,400,000	GRAND TOTAL	\$19,300,000

Tv advertising is becoming more and more enmeshed in the web of "pretesting" that American business has spun for itself in recent years.

This is one of the key reasons, admen will tell you, for the trend to conformity in both tv program sponsors and tv commercials.

What basically has happened is this: The pretesting conducted on a massive scale for new products, packaging, pricing, and what-not has been carried over into tv.

Hence the increasing demand upon agencies to pretest—even when some of the methods admittedly still are in the witchcraft stage.

This ultimatum prevails in many cases: If I can't pretest in tv, I'll go someplace where I know I can pretest adequately.

ABC TV soon will be showing agencies a new presentation on the network's daytime competitive values. Highlights:

1) ABC TV daytime can be bought for \$7,200 gross per quarter-hour (time and talent), compared to \$21,000 for program and similar coverage at NBC TV and CBS TV.

2) The daytime cost-per-1000-home-per-commercial-minute comes to \$1.50.

3) The buyer of a quarter hour has the privilege of dispersing his three minutes of commercial time on three different shows the same day or among three different days.

4) Estimated daytime homes for ABC TV per average minute in the fall: 1,600,000.

Item: ABC indicated this week it had daytime renewals on the way from General Foods, Beech-Nut, Toni and Drackett.

Look for some pundits in the marketing and advertising fields to provoke debate by contending that (1) despite tv, there are no such things as mass markets, hence (2) to talk about "the average American consumer" is silly.

The protagonists of this line of thought apparently have a central motive: funneling more ad and promotion money into specialized efforts.

They insist that—instead of a mass market—the U.S. is a collection of many individual markets, each susceptible to special, particular channels of advertising.

In support of their arguments, they point out that the amount of money a person makes is no index of his buying patterns (many a laborer makes as much as a professional man). Rather the index should be the source of income, the background against which each earner lives, and the social and personal forces that direct his goals and ambitions.

Reps stationed in Detroit this week got their first hint of what's in store for spot radio in the fall:

MacMauns, John & Adams says that it is working on a substantial campaign to introduce both the 1960 Cadillac and Pontiac models.

(Meantime J. Walter Thompson has been mulling a mammoth spot radio job for Ford—see SPONSOR-SCOPE, 30 May, page 17.)

Watch for the cleanser makers to move in against Johnson & Johnson for a share in this latest twist in the soap market: handy wafers and chemically saturated slips of paper that clean hands without the need of any or much moisture.

Babbitt recently tried to acquire a New Jersey firm that had such a product, but the bid was turned down.

What makes the market especially enticing: (1) Women's increasing preoccupation with autos, and (2) the mushrooming of outdoor activities.

NBC TV apparently is out to match ABC TV on the price of one-minute participations in nighttime programs.

Five Fingers (sub for Whodunit) in the Saturday 9:30-10:30 span has this one-minute price tag: \$27,500 for show plus lineup of 150 stations.

Daytime network tv for the fall seems to be hitting about the same stride as of this time a year ago.

Both CBS TV and NBC TV's available daytime is approximately 80% sold out. ABC TV won't know just how it will stand in that area until it sees how Y&R has made out in obtaining renewals from such clients as General Foods, Borden, Bristol-Myers, and Drackett.

Like P&G, Liggett & Myers (mainly McCann-Erickson) has most of its nighttime network tv commitments in one basket, namely, ABC TV.

The count for the fall as of this week for L&M: ABC TV, five shows; CBS TV, one show; NBC TV, none. Last fall NBC had five L&M shows.

Incidentally, all six shows are network controlled.

Trouble could be brewing for CBS TV daytime because of the efforts of some affiliates to DB (delay broadcast) P&G's afternoon serials to make room for feature films.

The motivation on the part of the stations has been two-fold: (1) Solve the surging demand from spot advertisers for daytime minutes, and (2) get their features started earlier than local competitors.

Stations pressing for permission to DB the serials have been told "to get lost" (as one network executive put it).

Commented a P&G agency's media director this week: "If this thing gets too serious, we'll have to move elsewhere."

Those intrigued with the separate methods used by Nielsen and ABC TV in determining nighttime cost-per-1000-homes-per-commercial-minute should find the following cost contrasts for March-April interesting:

NETWORK	VIA NIELSEN METHOD	VIA ABC TV METHOD
ABC TV	\$3.14	\$2.85
CBS TV	3.48	3.29
NBC TV	3.98	3.60

(For an explanation for the respective methods of calculation of CPM/PCMs for regularly scheduled programs, see page 19, 9 May SPONSOR-SCOPE.)

You can take what's happening in BBDO's media department as pointing to two things: (1) An effort to build supervisory strength in depth, and (2) A radical shift in the basic personnel philosophy of that agency.

The changing philosophy is this: Because media is now so closely related to marketing and the dynamic complexity of tv, BBDO has found it advisable to lure more experienced, upper-grade media people from the outside.

The latest case in point: Hiring Mike Donovan away from B&B where he was v.p. and associate media director. Donovan will operate in a supervisory capacity, close to v.p.-media director Fred Barrett.

Donovan makes the ninth well-seasoned media buyer that BBDO has added to its ranks the past two months, most of them at home in tv as well as other media.

Homecoming item: Gert Seaulon, whilom account executive on Wildroot and one of the first timebuyers in the business, returns to media as coordinator on spot with the BBDO regional offices.

Adding up reports from the membership, Larry Webb, executive director of the Station Representatives Association, figures that the billings for national spot radio in the first 1959 quarter was down around 10% compared to '58 (\$41,963,000).

That would make the third quarterly decline—7.1% in the third 1958 quarter and 8% in the fourth 1958 quarter.

Hereafter SRA will drop its quarterly spot radio estimates, and instead, issue semi-annually a breakdown of national spot spending by primary and secondary markets.

On the spot tv side: Billings for the first 1959 quarter not only were at record levels but probably had the biggest year-to-year percentage jump ever.

For the first time as far back as records go, P&G in 1958 displaced General Motors as the No. 1 buyer of media.

The comparative figures for the past two years, according to TvB's calculations:

	1958 EXPENDITURES	1957 EXPENDITURES
Procter & Gamble	\$98,154,000	\$ 90,501,000
General Motors	91,755,000	104,066,000

Note: Those gross figures include all measured time and space, but do not include the cost of network programing.

Mark this also: 85% of P&G's ad budget in '58 went to tv; in 1957 it was 80%.

If people in U. S. commercial tv think they've got troubles, let them contemplate what their Canadian counterparts have to face in their fall planning.

The situation with regard to network commercial placement in the Dominion gets more complex by the season. It may not be until 1 August that Canadian agencies will know the disposition of their clients' fall network requirements.

Among the factors that are keeping this Canadian situation in a whirl:

- 1) The Canadian Broadcasting Corp.'s penchant for decreasing the amount of local option time (the time stations may use for themselves). It differs with each market.
- 2) CBC's effort to take away from sponsors the choice of program preferences.
- 3) CBC's power to decide which U.S. network shows will be fitted into the Dominion's single network.

(For a comprehensive updating of the Canadian air media situation in all aspects, see the initial issue of CANADIAN SPONSOR, 13 June.)

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 66; News and Idea Wrap-Up, page 68; Washington Week, page 61; SPONSOR Hears, page 64; Tv and Radio Newsmakers, page 80; and Film-Scope, page 62.



You don't have to run through the dogpile to see who salutes. Not in Western Michigan you don't. Everybody is a WOOD watcher. That's why local advertisers agree to air with WOOD-TV right to and over Western Michigan's other station. Get your clients set on the right heading in WOODland. Help them up with WOOD-TV. Hag down your hat man. He'll do the work. You'll get the credit, and we'll all be happy.

WOOD-TV, 1100 West State Street, Grand Rapids, Michigan 49503
 WOOD-TV, 1100 West State Street, Grand Rapids, Michigan 49503
 WOOD-TV, 1100 West State Street, Grand Rapids, Michigan 49503



WOOD AM TV

WOODland Center
 Grand Rapids, Michigan

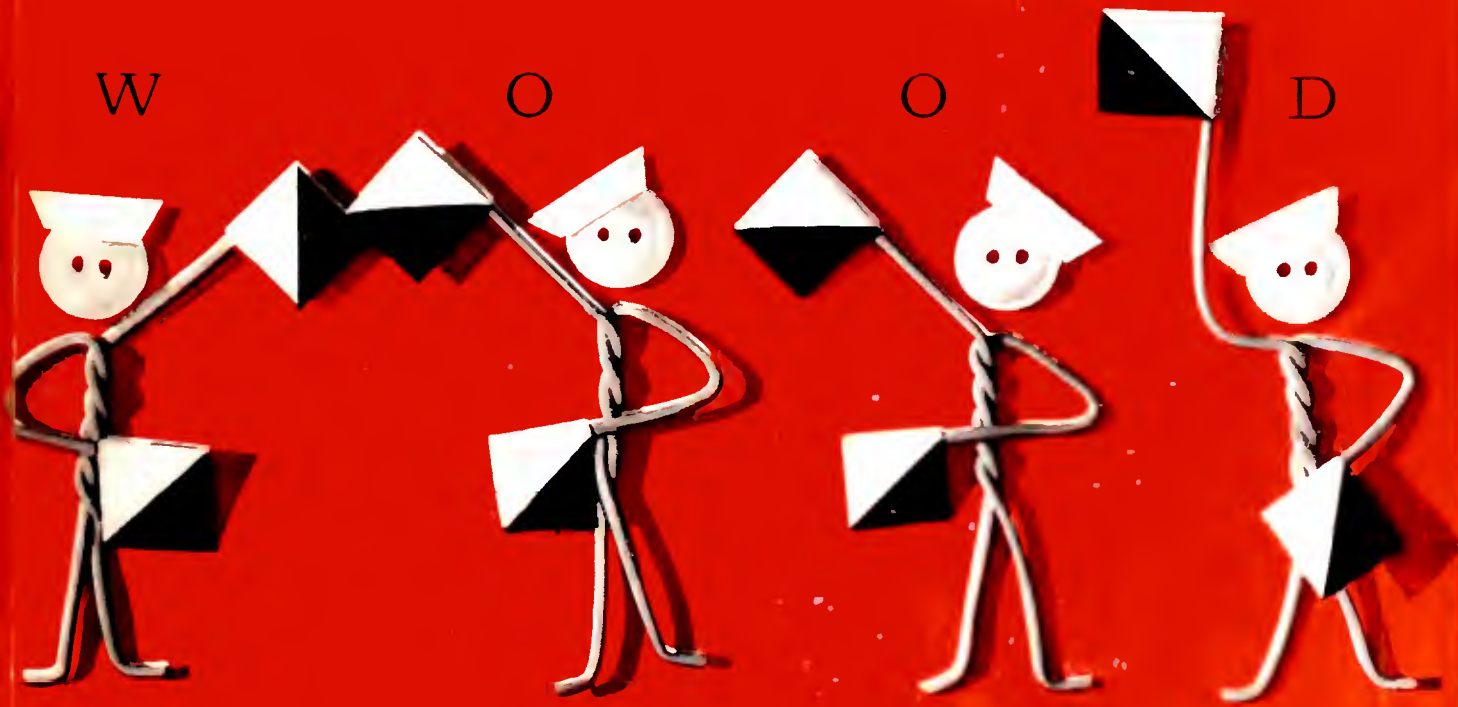
WOOD-TV - NBC-TV Western and
 Southwestern Central States
 South Coast National, Michigan
 and Canada WOOD-TV, Inc.

W

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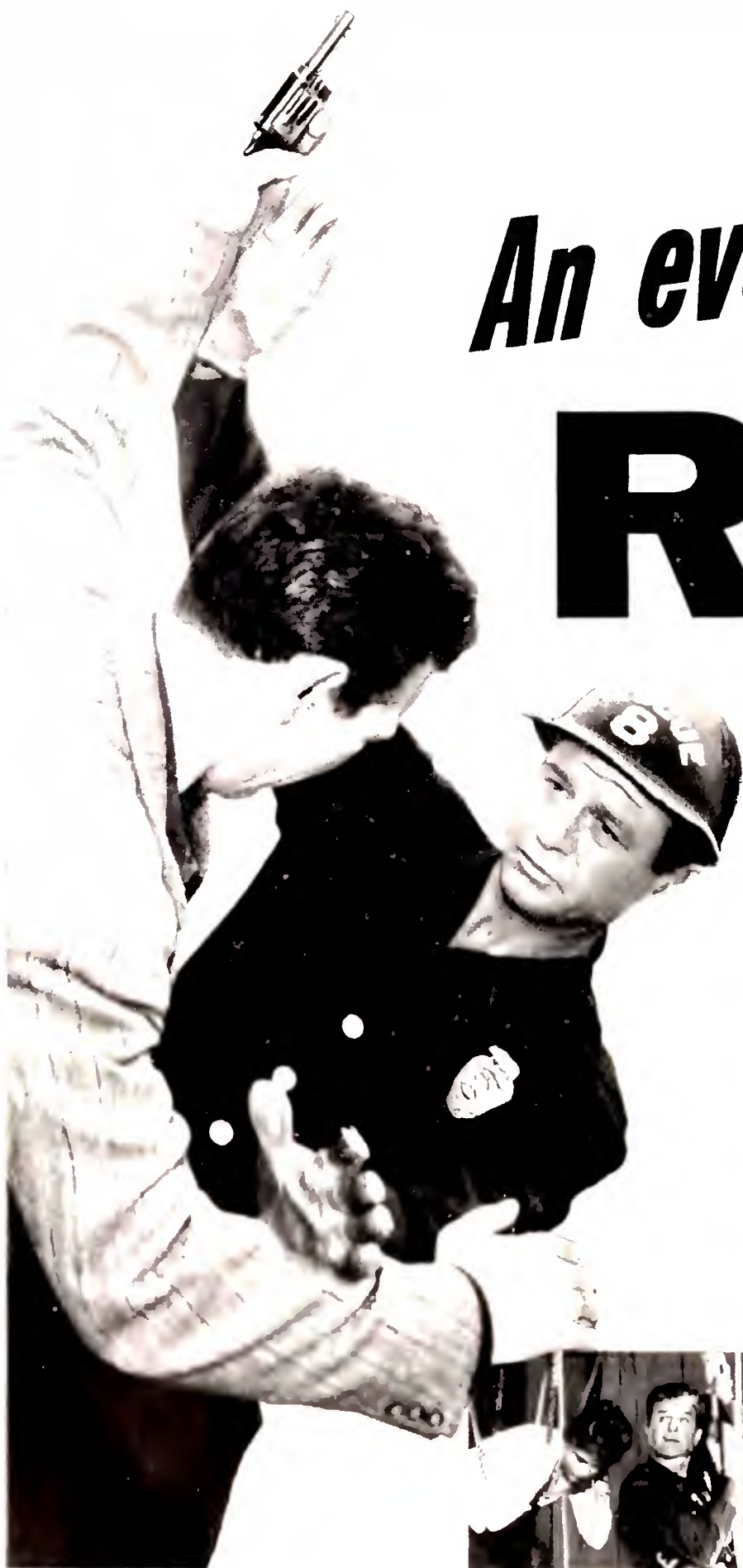
D



* "IT COMMUNICATES!"

An even BIGGER

RES



Jim Davis as Wes Cameron and Lang Jeffries as Skip Johnson star in "Rescue 8"
... the dramatic... action-packed...
human-interest series.

2nd year ahead!!

RESCUE 8

SENSATIONAL RATINGS! RECORD RENEWALS!

NOW...39 THRILLING NEW HALF HOURS FOR ONE OF TV'S MOST TALKED ABOUT SYNDICATION SUCCESSES!



FOR DETAILS CONTACT:

SCREEN  GEMS, INC.

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

“Radio One” in Sacramento

Looking for “Spending Power”?

You'll find it on KCRA! The first Audience Composition Radiopulse ever taken in the Sacramento area shows a very high adult audience to KCRA in all time periods . . . number one in the 6 A.M. to 12 Mid-night average. Ask your Petry Man for a look at this Audience Composition Survey.

More Unduplicated Homes, Too!

The last Pulse Cumulative Audience Report also shows KCRA with the most unduplicated homes reached in the Sacramento area, both daily and weekly. Low CPM, too. Wise buy for your clients' dollars!

KCRA
—Sacramento— **NBC**

Ask
your
Petry
Man

Timebuyers at work

Rapheal Malagold, Harold Miller Co., New York, feels that the well-rounded campaign should incorporate the local radio/television programming and station preferences of a client's retail or distributor groups. "This information is compiled in conjunction with the client's sales department," Rapheal says. "If these selections coincide with the rest of the schedule, fine. But if they do not, we make additional buys. It's amazing how much enthusiasm and local promotion we get this way. The increased budget is well worth the extra push we get in the stores." In selecting market spots, as differentiated from "retailer spots," Rapheal looks for station "character." Most of their advertisers products sell best, for the most part, to a selective audience, and the type of station becomes important. "We try to determine who *our* consumers are, then buy stations accordingly. Ratings are naturally secondary. It's tougher to buy this way, but in the long run our waste circulation is kept to a minimum. Only qualitative buying, especially on a limited budget, can keep sales rising in proportion to money invested."



Jan Stearns, Riedl and Freede, Inc., New York, feels that everyone involved in broadcast should give the medium support in its public relations efforts. "In the past year there has been a wave of attacks on broadcast by the print medium," Jan says. "The trade publications such as SPONSOR and the broadcast associations have done an excellent job of rebuttal. But broadcast also needs the active help of the people in the industry and advertising." Jan says that when the Riedl and Freede agency sees a statement by a publication that is incorrect or misleading, the agency writes the publisher calling his attention to it. Carbon copies are sent to all parties directly concerned, such as the station, the network, and own client, if it involves him. "On the other hand,



we compliment the publisher when a story contributes to the upgrading of broadcast. Anything that improves the medium can only result in more sales for our client. While these practices don't usually bring wide attention to the particular situation, they do promote a better, healthier approach to broadcast media in an important area."

1
+ 1

THE SOLUTION TO YOUR TV COMMERCIAL PROBLEMS!

1

ONE of the nation's foremost producers of taped and filmed television commercials... **ELLIOT·UNGER·ELLIOT**, a division of **ONE** of the nation's foremost producers of filmed programs for television... **SCREEN GEMS**, adds up to **ONE** great source with incomparable facilities and vast experience on both coasts, for the production of television commercials and films for industry.

SCREEN  **GEMS, INC.**
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

ELLIOT·UNGER·ELLIOT
A DIVISION OF SCREEN GEMS, INC.



My Mommy Listens to KFWB

...and listens, and listens and listens! Pulse and Hooper have proven it for many months past...and now Nielsen makes it unanimous: rates KFWB #1 in total audience in the L.A. Area in their book, too! So... whether you use Pulse, Hooper or Nielsen as a guide... one thing you should do for sure: Buy KFWB... first in Los Angeles. It's the thing to do!



6419 Hollywood Blvd Hollywood 28 HO 3 5151

ROBERT M. PURCELL, President and Gen. Manager

Represented nationally by JOHN BLAIR & CO

49th and Madison

Radio's local mystery

With reference to your editorial, "Radio's Big Local Mystery," this is to advise that WGN radio is enjoying its greatest year in history with April, 1959 running 37.2% above our previous record April, that of 1958. April, 1959 was the biggest month in the 35-year history of WGN Radio.

As to the subject of national business, our New York office gained 31.6% this April over April, 1958. Our national business from other offices than New York gained 58.3%, with local up 44.5%.

In our opinion, programing and sound selling is the answer. In the last quarter of 1958, when national spot fell off badly throughout the entire radio industry, including WGN, we did not throw in the towel. Instead, we invested more money in programing and in our sales efforts and promotion and in 1959 we are reaping the benefits.

Ward L. Quaal
v.p., gen. mgr.
WGN, Inc.
Chicago

* * *

I have been associated with 10 kw, 5 kw, and 500 watt stations for the past 18 years. Am now partner, manager of this 500 watter in a town of 9,000.

As Adam Young put it, in the same issue, "we welcome all modern, well-managed, efficient radio stations." I am afraid that the main reason radio is not being sold nationally, at least in our section of the country, is that only the old-line, so-called "large" stations are calling on agencies. They are using pre-tv selling techniques. They are selling on the basis of a three-year-old Nielsen report.

In this area, even the stations that are being run inefficiently are doing a job for the advertiser. Local radio has become so terrific, so efficient in producing results for the local advertiser, that it doggone near sells itself.

Stations such as ours with a well-paid, efficient sales staff, are really cleaning up. Without the help of national spot, we are up 38.5% over last year. 1958 was up 35% over 1957, and 1957 was 100% over 1956.

Yes, we do have a few national accounts, and we like them. We want more. We want them because we can do an efficient job for them. In the meantime, though, Mr. John Q. Merchant is doing a nice job of buying our time.

I believe that the agencies themselves are going to have to do a little grass roots research, take a trip to the country, to find out what's going on with public habits. As for networks, they just don't listen any more. People prefer the local ANY TIME to the "polished" network personality. As soon as Madison Avenue realizes this, they'll be taking our time away from us.

E. C. Stangland, gen. mgr.
KBRK
Brookings, S. D.

* * *

We, at WTTM, have experienced, during the first four months of '59, an increase in both local and national business over the same period in 1958.

To be more specific, our local business is up 28%, and our national business is up 10.6%.

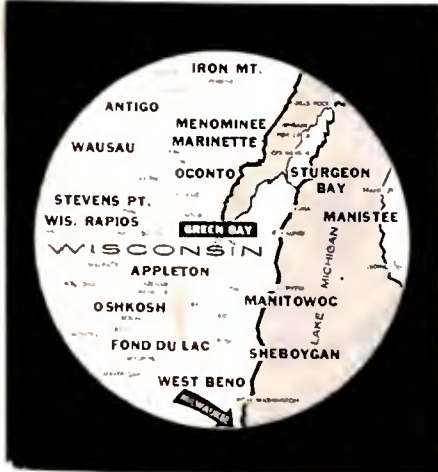
We basically attribute this to two things: (1) Building a station identity for ourselves that stands out in a competitive local market; and (2) A hard-hitting and constant sales program conducted cooperatively between ourselves and our national representative, George P. Hollingbery Co., New York, and Morton Lowenstein, Inc., Philadelphia.

Fred E. Walker
v.p., gen. mgr.
WTTM
Trenton

FARM GAL CULTIVATES NEW CROP
... in the Land of Milk and Money!



Our Wisconsin farm gals (and their families) are distinguishable today only by their added incomes! Here is truly the bountiful Land of Milk and Money. Thousands of big dairy farms . . . scores of clean small cities . . . 400,000 families enjoying CBS-ch. 2 television. Here's the market to cultivate Sales!



Haydn R. Evans, Gen. Mgr., Rep. Weed Television



When it comes to
awarding blue ribbons-



First By All Surveys

Here are the latest Memphis Surveys, showing leads in competitively-rated quarter hours, sign-on to sign-off, Sunday thru Saturday:

	A.R.B. Jan. 12- Feb. 8 '59 (Metro Area)	Pulse Feb. '59 (Metro Area)	Nielsen Feb. 8-Mar. 7 '59 (Station Area)
WREC-TV	223	251	267
Sta. B	110	109	66
Sta. C	57	19	51

No wonder in Memphis they say "There's more to see on Channel 3." WREC-TV's combination of the finest local programming and the great shows of the CBS Television network deliver the greatest audience in the Mid-South area. See your Katz man soon.

WREC-TV

Channel 3 Memphis



Represented Nationally by the Katz Agency



HOW BLAIR TV'S TWO-SECTION RATE CARD WORKS

1. STRAIGHT CARD RATE

Unmovable spots

2. 20-50% DISCOUNT

Spots pre-emptible on two weeks notice

IN ADDITION, many Blair-TV stations have an ROS clause, providing 10-25% discounts off Section 2 rates, for spots in a given time classification subject to scheduling by station.

John P. Denninger, v.p. and Eastern Sales mgr., Blair TV, worked with the Blair Rate Card Committee to introduce the pre-emptible spot plan

PRE-EMPT PLAN STIRS SPOT

Blair TV introduces pre-emptive discounts in 14 markets, using plan pioneered by WABC-TV, N. Y.

New rate card provisions offer discounts for class AA and class A time periods when recapturable by stations

Beyond question, the newest buying wrinkle to stir top agency media departments this year is the growth of spot plans which provide discounts for spots moveable on two week's notice for sale at non-pre-emptible rates.

Ever since air media began, the

two big problems facing broadcasters have always been the summer hiatus, and how to keep a sizable list of national sponsors on their books. And since the advent of television, one of the chief problems has been what to do with the low-rated spot in prime time.

Right now the word on Madison Avenue is that the New Blair Card, a pre-emptible spot plan, has some typical answers.

Through the movable spot plan, designed also to bring advertisers into spot tv who could not otherwise afford it, timebuyers now buy prime time spots on a discount basis in 14 top markets. They may retain in these spots until another advertiser comes along who—because of high rating or specific audience characteristic—is willing to pay straight card rate for the spot. In this event, the buyer is given two weeks notice in which to select another spot.

Technically, here's the way the New Blair Card, a two-plan system, works:

Section 1. Spots are bought on straight card rate, non-pre-emptible.

Section 2. Applies to prime time categories, but spots are bought on a 20 to 50% discount (depending on number of spots per week pre-emptible on two weeks notice).

In addition, many Blair-TV stations have a further ROS clause

Saturation: Buying trends (since the emergence of Lestoil's strategy) have been toward saturation at the lowest possible cost. The New Blair Card provides for supplying the greatest number of spots at the lowest possible cost, yet still complies 100% with card rates.

Speculation buying enables the low-budget advertiser to obtain prime spot schedules which he could previously not afford in today's rising tide of tv costs. And he has the additional advantage, if and when he is

tions have hired additional personnel to handle the increased work load. But in other cases, the increased traffic problem has been handled efficiently by the existing staff.

The general acceptance of the New Blair Card on the part of agencies, advertisers, and the stations themselves would seem to justify the increased responsibilities involved in administering the plan. The movable spot system is available in 14 top markets at the present time, while Blair stations in three other markets are currently converting their rate cards to offer pre-emptive discounts.

Although the plan now bears the Blair label, Blair TV closely watched the plan's pioneering at WABC-TV, three years ago. Impressed with the plan's success in New York, Blair introduced it on an experimental basis in three other stations where it proved out extremely well.

Here is how a typical rate card, using the Blair-TV plan looks:

BLAIR TV'S PLAN IS AVAILABLE IN PRIME TIME IN THESE MARKETS

1. <i>Albany-Schen.-Troy</i>	W-TEN	8. <i>Fresno</i>	KFRE-TV
2. <i>Boston</i>	WHDH-TV	9. <i>Los Angeles</i>	KTTV
3. <i>Chicago</i>	WBKB	10. <i>New York</i>	WABC-TV
4. <i>Cincinnati</i>	WCPO-TV	11. <i>Omaha</i>	WOW-TV
5. <i>Cleveland</i>	WEWS	12. <i>Pittsburgh</i>	WIIC
6. <i>Dallas-Ft. Worth</i>	KFJZ-TV	13. <i>Portland</i>	KGW-TV
7. <i>Detroit</i>	WXYZ-TV	14. <i>Seattle</i>	KING-TV

which permits 10-25% additional discounts off applicable Section 2 rates for spots purchased to run in a given time classification, subject to scheduling by station. (True ROS)

The New Blair Card was devised on the basis of these three factors: **Flexibility:** A buy may be split. If an advertiser so desires, the buyer can purchase a given number of spots under each of the two sections. Tv station management is convinced that flexibility is of prime importance in order to equalize the supply and demand for spots.

Simplicity: The pre-emptible plan eliminates the necessity for summer discounts, repeated modification of rate cards, special premium rates, and, to a great extent, the frequency discount.

moved to other time slots, of spot rotation to increase his audience and reach.

The general acceptance of the New Blair Card (currently being used by such blue-chip advertisers as General Foods, Toni, Parliament, P&G, and Norwich) has created an increased work load for everyone concerned with the buy.

The station representative must be keenly aware of the potential movement of spots. This entails additional servicing responsibilities.

The timebuyer must regularly police schedules and approve the new time slots.

For the tv station, the plan requires additional administration and work in the traffic department. Because of the increased traffic flow, some sta-

SECTION I Flat Rates (Fixed Position)

	(*)	1D's
Class "AA"	225.00	112.50
Class "A"	160.00	80.00
Class "B"	110.00	55.00
Class "C"	60.00	30.00
Class "D"	30.00	15.00

(*) 1 minute or 20 seconds.

SECTION II Flat Rates

Subject to move on 2 weeks notice in event of sale to Section I advertiser. Sunday through Saturday. 1 minute or 20 seconds.

	3	5	10	15
	Plan	Plan	Plan	Plan
Class "AA"	190.00	170.00	140.00	115.00
Class "A"	140.00	125.00	95.00	80.00
Class "B"	100.00	85.00	60.00	55.00
Class "C"	44.00	41.00	35.00	30.00
Class "D"	25.00	22.00	18.00	14.00

1D's 30% of above 1 minute or 20 second rates.

PLAN "A"

Annual Budget Rate Plan

750 announcements per year use Section II 15 Plan rate

500 announcements per year use Section II 10 Plan rate (Subject to short rate)

Reprinted from SRDS

The card above has, in addition to the two-section rate structure, a further feature developed in response to the interest of P&G and other big buyers who feel entitled to special additional consideration, based on their large spot purchases over a period of a year.

Heretofore a big advertiser might in any given week fall below the 10 spots required to qualify for 10-plan rates, even though he might be using 600 or more spots in a year.

The "annual plan" permits such large buyers to contract in advance for 520 spots, and thereby get 10 plan rates (based on an average of 10 per week) for all plan spots.

How tv shows stand up in summer

➤ Nielsen web study reveals running winter show with new material gets better audience shares than re-runs

A. C. NIELSEN STUDY OF SUMMER PROGRAMING—JULY-AUGUST 1958

Summer programing* can be divided into three groups

Sponsored evening programs	Number	Percent
(A) Continued new material	15	19.5
(B) Re-runs	47	61.0
(C) Replacement	15	19.5
TOTAL	77	100.0%

A. 1958 performance* can be divided into three groups

Total: 15 programs

- 14 maintained or improved winter share levels
- 7 showed at least 5% improvement
- 1 showed 5% decline.

The Average Improvement was 7%

	Winter	Summer
Share	33.5	35.3
Number of Programs	15	15

B. 1958 performance of summer re-runs

Total: 47 programs

- 19 showed at least a 5% improvement
- 6 maintained winter share levels
- 22 showed a decline in share-of-audience
- 43 shows out of the 47 performed within 5% of, or better than, winter share levels

C. 1958 performance of summer replacement programs

Total: 15 programs

- 1 showed a 5% improvement
- 5 showed a decline of less than 15%
- 9 showed a decline of more than 15%

The loss in share of audience in the 14 cases ranged from 5% to 47%, with an average drop of 18%.

*Regularly scheduled, sponsored evening programing.

If you go by audience figures alone . . .

- The summer network tv show which continues its winter format with new material does very nicely.

- The summer re-run holds up in a satisfactory manner.

- The summer replacement does nothing to brag about.

These are the results of a new study just completed by the A. C. Nielsen Co. on the subject of how hot weather web video shows compare in share of audience with their winter counterparts (see box with complete figures at left).

Share of audience rather than ratings were used to get performance comparisons since summer ratings are generally lower than winter.

The Nielsen study does not imply that one type of buy is necessarily better than another. For example, though replacement shows average a drop of 18% in share of audience, this could be offset by lower program costs, merchandising values and other factors.

For another thing, says Nielsen, "Summer also offers an opportunity for full-scale program experiment on a short-term basis. In these cases, competitive program strength, not cost efficiency, is a prime consideration."

The study involved comparisons of all regularly scheduled, sponsored, evening programs on network tv in January-February and July-August 1958. About 60% of the 77 summer shows were re-runs while replacements and shows continued with new material constituted 20% each.

Giving the average share figures for each of the three groups an index number of 100 for the winter, the summer index figures were: continuing shows with new material, 107; re-runs, 99; replacements, 82.

Concluded the Nielsen study: Improvement in shows continuing with new material must be balanced against winter-level talent costs. As for summer replacement shows, the generally lower performance and fixed time costs of such shows means they must have a program price "considerably less" than reruns to be as "efficient."

American wants men—and radio

➤ 58% of audience to airline's post-midnight show is male, 32% professional—ideal spread for selling tickets

➤ Radio plan, devised by American's president, gives company big edge in reaching potential jet customers

With speculation rife as to where American Airlines ad dollars will go with the shift of the account from Lennen & Newell to Y&R this month, one thing is certain: roughly one million per year will stay right where it is—in post-midnight radio.

Renewal of its nine-station *Music 'Til Dawn* perpetuates for another three years what is generally considered the largest purchase of radio time by any advertiser. It is certainly one of the most carefully calculated buys for reaching a specific audience that was ever devised.

It capitalizes on the fact that a

business executive's insomnia is self-induced. That is, he must—by the nature of his responsibilities—be up half the night catching up on work. He is not a member of the vast "lonelyhearts club" that has made post-midnight radio in general a highly profitable talkathon (See *Why Post Midnight Radio Pays Off*, SPONSOR, 4 April 1959.) He's preoccupied, often worried.

At least this is the frame of mind in which American Airlines president, hard-driving Texan, C. R. Smith, often found himself in the small hours of the morning. Dial-

twisting rarely gave him the balm that his nerves needed. He wondered whether other businessmen might not be having the same trouble.

So he put the question to his long-time friend Frank Stanton, president of CBS, over the dinner table one night in 1952. And the two men agreed that a post-midnight radio show could be tooled to reach American's primary target—the business and professional man.

Clearly, such a man was a part of the post-midnight audience. CBS researchers discovered that for every 100 sets tuned in after midnight, there are 160 adult listeners, 80% of them between 20 and 50. This was close to a Pulse study which showed nine out of 10 post-midnight listeners were over 20, and that 58% of this audience was male.

Smith and Ruthrauff & Ryan, AA's agency at that time, were in agreement with CBS that six of its stations

JET FLIGHTS are promoted heavily with radio saturations. Special spots on *Music 'Til Dawn* are different in character from regular announcements



gets 'em

would cover 80% of American's sales areas. By the end of 1952, CBS Radio Spot Sales had quietly checked with five owned-and-operated CBS outlets: WCBS (New York), WEEI (Boston), WBBM (Chicago), KCBS (San Francisco), KXX (Los Angeles) and a key affiliate WTOP (Washington, D. C.). Time and talent costs were worked out, and six sample one-hour record shows were taped at WCBS in New York before a program formula was developed. With six record spinners needed, one per market, every available CBS announcer was tested.

The contract, signed in April, 1953, represented the biggest deal for a single block of radio airtime in broadcasting history—30,000 hours over a three-year-period in six markets. The cost for time and talent: an estimated \$2,500,000.

In all six markets, the program formula was the same: (1) Music of "middle hair" appeal—show tunes, concert favorites, no heavy symphonic works, jazz or bop; (2) Each hour of show programed like a "separate concert" divided by news; (3) News segments five minutes in length.

Format for commercials: Four mentions or longer messages per hour.

First two-and-a-half hours to consist of locally-directed copy with specifics, i.e. frequency of AA flights to leading cities, convenience for business travel, advantages of AA aircraft, comparison savings.

Balance of show institutional copy on general aspects of flying to build public acceptance.

Use of institutional copy not only avoided the "nightmare" of writing copy for five-and-half (now six) hours for six (now nine) markets, but, figures Smith, the businessman has pretty well burned up his midnight oil after first two or three hours of the show and selling can be broadened to airline travel in general.

Smith watched results of his unprecedented buy closely the first year. In questionnaires which AA passengers filled out concerning service,

(Please turn to page 76)



C. R. SMITH, American Airlines president, developed post-midnight Music 'Til Dawn show with CBS' Dr. Frank Stanton six years ago. Growth from six to nine markets gives AA total coverage of its sales areas. Pinpointed to businessmen, its large business and professional following (see Pulse audience study below) gives American jump on other airlines in promoting jet flights

HERE'S THE AUDIENCE AA REACHES AFTER MIDNIGHT

OCCUPATION	PERCENT OF TOTAL LISTENERS
EXECUTIVE, MANAGER AND PROPRIETOR	9.4%
PROFESSIONAL AND TECHNICAL	14.5
SALES	3.3
Sub Total	32.2
HOUSEWIFE	19.7
CRAFTSMEN (skilled)	3.1
OPERATIVES (semi-skilled)	3.5
CLERICAL	3.0
Sub Total	24.6
LABORERS (manual-unskilled)	1.9
SERVICE WORKERS	3.1
Sub Total	13.0
STUDENT	8.4
RETIRED-UNEMPLOYED	2.1

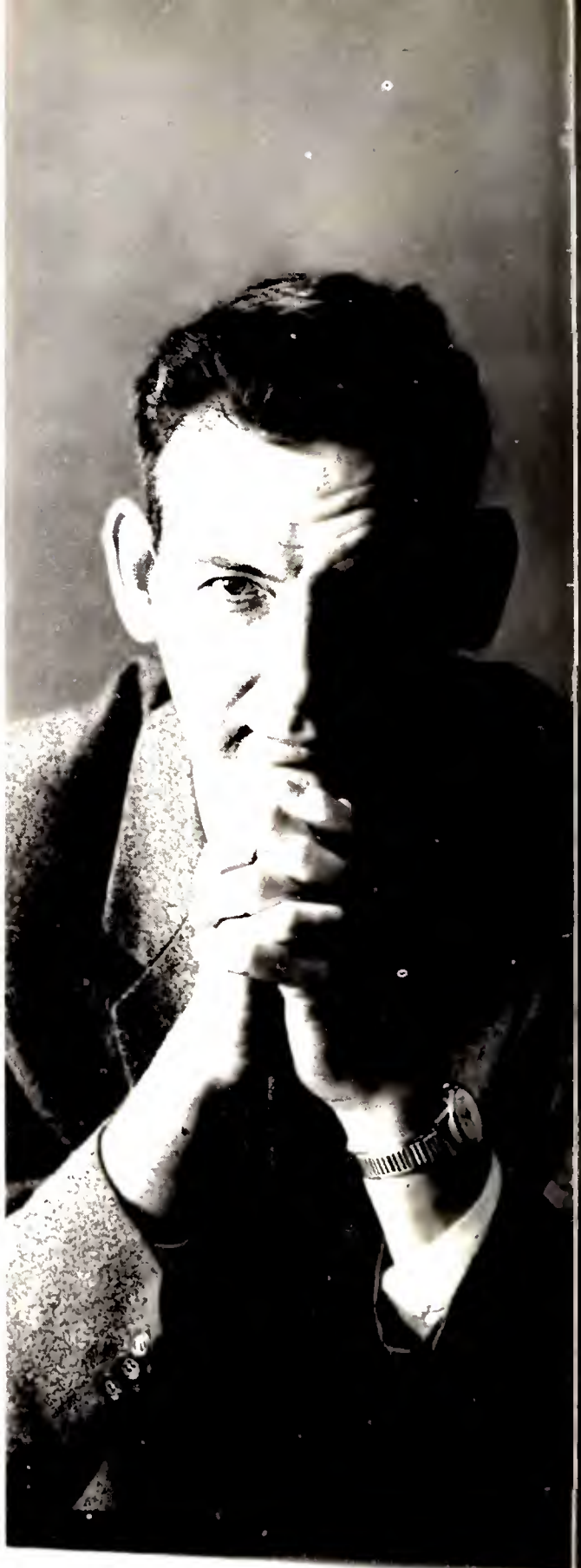
Source: Pulse Analysis of Music 'Til Dawn Audience

SHOULD AN AGENCY HAVE TV ART DIRECTORS?

✔ Steve Baker of C&W tells why agencies need their own tv art specialists, even though outside producers supply art and idea men



IS HIS JOB NECESSARY? Some agency men believe that it is a waste of money to maintain their own tv art directors. Theoretically, outside talent, provided by film companies, could do the job as well





HE'S ALWAYS IN THE MIDDLE. Battered on both sides by agency writers and outside producers, the tv art director's lot is not a happy one

Steven Baker, senior art director and group head at Cunningham & Walsh, has written more than 100 articles for national and trade magazines, and has just finished a book "Advertising Layouts and Art Direction" published by McGraw Hill. Here are his pungent comments on a phase of agency tv operations much misunderstood in the trade.

"Often—much too often, I think—people inside and outside agencies wonder if there is any justification for having an advertising tv art director on an agency payroll.

On the surface, it seems to be more economical to employ outside talent. You can use the art staff of a producer on a fee basis. You don't have a full-time art man to feed and clothe every day. And maybe free-lance help could do the job as well or better.

But let's look at the situation a little more carefully.

Producers employ idea men, or may be idea men themselves, but they

are rarely as experienced in advertising as a professional agency art man. Animators, too, are basically technicians with a bent for showmanship. They can tell a story—but someone must tell them what the story should be.

Then there are those who say why bother with an agency art man? Let the agency writers work directly with the producer or animator.

But where does this leave you? Writers spend most of their waking hours behind typewriters. Some have a little production experience. But most think in terms of words and sounds. In the visual areas the art director easily outshines them. He is dealing with pictures most of the time—even when he orders steak in a restaurant, he has visions of how it should look.

Without art directors acting as buffers between agency writers and outside producers, the production of commercials would be much too expensive for most of the free-lance

producers to even try to attempt.

The growing pains, the hit-or-miss experimentation that goes into a commercial—the frustrations and expense—all these are borne by the agency art director. Few outside producers and their art directors would be willing—or could afford—to participate all along the way in the birth of a commercial in a creative, conscientious agency.

Because he combines creative and selling experience, the tv art director holds a unique position in the agency business. He's an important, and necessary cog in today's tv commercial production.

Despite the criticism that is often leveled against him, he saves time and money for everyone on both sides of the commercial production fence. He's the one person inside an agency who knows best what makes for a good tv commercial.

I'm not saying, of course, that he is perfect. But don't think that you can do without him!"



SUNRAY'S FIVE-WAY BLASTOFF

◆ **Big Oklahoma oil firm keeps five types of air media schedules in orbit during the year for consistent impact**

◆ **Special contract forms assure maximum power from \$1,250,000 radio/ty expenditures in 18-state area**

Next week DX Sunray Oil Co. begins a 68-market summer radio saturation designed to take up where its wintertime ty left off. The schedule of 10,500 I.D.'s is part of a five-pronged radio ty strategy that will interest any advertiser with regional distribution.

The \$375 million Sunray Mid-Continent Oil Co. (of which DX Sunray is the marketing arm) puts 65% of a \$2,200,000 ad budget (by

SPONSOR estimate) into air media. Here's the five way plan used by the company to stretch its dollars over an 18-state marketing area:

- *Syndicated ty show* in 39 markets (Sept.-June). Cost: \$850,000.
- *Summer radio saturation* in 68 markets (June-September). Cost: \$75,000.
- *Farm radio* in 27 markets (three five-minute shows per week, 52-weeks). Cost: \$100,000.

- *Co-op radio* for distributors, currently 10 markets. Cost: \$50,000.

- *"Task Force" radio* (for troubleshooting and highlighting special campaigns). Cost: variable, part of a \$350,000 special campaigns budget.

(All figures are SPONSOR-estimated.)

Here, item by item is how it all fits together:

I. Syndicated show

Sunray is a firm believer in using a syndicated show for a complicated copy story. "Syndication enables us to make a series of impressions within a half hour," says advertising coordinator Leigh McCaslin. "This became particularly important when we added Boron to our motor fuel in mid-1957."

SUNRAY WRITES STIFF CONTRACT

Sunray uses syndicated tv programs for 39 weeks in 39 key markets. (Just winding up: *New York Confidential*.)

By creating a strong 39-week impact, Sunray and its agency Potts-Woodbury, Kansas City, have found they can maintain sales power with radio throughout the summer at one-tenth the cost.

But merely placing the shows in 39 key markets is not enough. How does Sunray achieve maximum impact with all its tv impressions obtained at the same time every week in each market? Key to the strategy is the way Sunray picks its stations.

"Every station gets a chance at our business," explains Gene Dennis, air media executive at Potts-Woodbury, Kansas City. "We go into every market, talk to every station. Before discussing availabilities, we go over a form that's a supplement to the standard contract. It's designed to eliminate all the guesswork involved in a station buy."

The contract supplement (outlined in the box on this page) is designed to cover every conceivable area of misunderstanding and ambiguity.

"First of all," says Dennis, "it takes the 'hot air' out of the promises of big promotions. Station support is agreed upon in advance and written into the contract in a space provided. One thing we expect in every market is *TV Guide* insertions. In this way, the schedule is set from the beginning."

Dennis says that \$10,000 in shipping costs alone have been saved as a result of item No. 8 stipulating that the station will return all episodes in the series to the agency prepaid.

The contract also assures Sunray of its full 29:30 running time.

The station trips not only result in the best contract terms but in the best availabilities, says Dennis. For example, on eight (or 50%) of the CBS TV stations used, the half hour following *Gunsmoke* was secured. Placing the show in this way has brought some important rating advantages. A one-week audience study made in March turned up an average tertiary (three-rating system) average of 32.6 in Sunday's 39 tv markets. According to Dennis, this is 30-to-40% more
(Please turn to page 74)



R. W. McDOWELL, DX Sunray president, and his agency, Potts-Woodbury, make a "contract supplement" (excerpts below) a part of every station buy for syndicated tv show in 39 markets. All of Sunray's commercials (seen being filmed on opposite page) get exposure only on tv show in 39 markets. Contract is aimed at getting maximum merchandising support, impact, savings out of tv schedules

1. ACCEPTANCE of this contract guarantees this client a rate comparable to any lower rate offered to any other petroleum advertiser.
2. STATION WILL PURCHASE and place (specified) inches of paid newspaper advertising in support of the DX Sunray television program in nearest major metropolitan publication(s).
3. STATION WILL SCHEDULE (specified insertions) in *TV Guide* (or similar publication) during the next year in support of DX Sunray program.
4. ALL PUBLICATION SPACE arranged for by the television station in support of the DX Sunray Oil Co. television program will include listing of "DX Sunray Oil Co." as sponsor.
5. STATION AGREES to conduct a preview of the DX Sunray Oil Co. television program for DX dealers and their wives prior to the telecast of the initial program.
6. STATION WILL EXTEND fifty-two (52) week rate protection to Potts-Woodbury, Inc., on behalf of its client, DX Sunray Oil Co.
7. EACH PROGRAM, providing film production is adequate, will run a full twenty-nine minutes and thirty seconds. Under no circumstances will station alter or edit the film to shorten it or to delete film credits.
8. THE AGENCY will send all episodes prepaid to the station. The station will return the film promptly prepaid to the agency.
9. STATION AGREES TO SEND to agency complete monthly reports indicating the extent of station publicity and promotion on behalf of DX Sunray Oil Co. tv programs.
10. STATION HAS OUTLINED to agency that it will conduct no less than the following publicity and promotion schemes in promotion of DX Sunray Oil Co. program: (amount specified).

TV IN JAPAN

➤ An authoritative summary by an American tv expert of mushrooming \$29 million Japanese ad medium

➤ Though only six years old, tv in Japan claims more than 2 million sets, 34 stations, 10% of ad budgets



By Richard P. Doherty,
President, Tv-Radio Management Corp.

During late March of this year, Mr. Doherty visited every tv station in Tokyo; conferred with key Japanese broadcasting officials, and at the request of the Association of Commercial Broadcasters in Japan, held a conference-clinic for the nation's radio and tv broadcasters.

Television is big league in Japan. Everything about it is big league.

As an advertising medium, tv accounts for approximately 10% of all advertising outlays and is growing rapidly. In 1958, Japan tv received 10,500,000,000 yen (\$29,166,666) which was 9.9% of the 1958 all media expenditures of 106,500,000,000 (\$295,835,000).

Tv in Japan was started in August 1953 by NTV, the pioneer station. Today there are 26 television stations throughout the nation, with eight additional operations already in the process of "going-on-the-air." By mid-May, 1959, Japan will have 34 tv stations and, by the end of the year, there will be a total of 11 commercial stations. All channels are vhf and the American standard of 525 lines is used for video transmission.

National set circulation is approximately two million with nearly 800,000-850,000 in the Tokyo metropolitan area. Official set registrations are somewhat below these figures but it is generally conceded that approximately 20% of actual sets are not reported for license registration.

Tokyo, with a metropolitan population exceeding 8.5 million persons, has six tv stations. Two channels (1 and 3) are owned and operated by the government. The other four (channels 4, 6, 8, 10) are privately owned and full-time commercial operations.

How good is tv in Japan? In this observer's personal opinion, it is excellent and is only surpassed by overall tv in the United States and Great Britain. This observation applies to the quality of programing, produc-

tion and to the variety and scope of program service offered to the public.

One cannot fairly compare Japan tv with American network tv. At this stage, the American concept of tv networks and affiliates does not exist in Japan. To be sure, the Tokyo stations serve as key origination points for associated stations in other centers of the nation. In only this restricted sense are there tv networks in Japan.

Very few individual American tv stations, even in the major top cities, engage in the ambitious and extensive local programming that characterize the four Tokyo tv commercial stations. From personal "in-plant" visits and, based upon an extensive background of experience with tv in the United States and Europe, I was highly impressed with the excellence of programming, production and operation among all the Tokyo tv stations.

An American telecaster or tv advertiser will find himself "at home" in Japan tv—except for the language. Programming is heavily entertainment. News receives its regular two or three spots in the daily schedule. Seasonal sports events, including baseball and wrestling, attract a massive audience. Syndicated film programs (mostly American) fill regular daily and weekly schedule segments. The 15-min., 30-min. and 60-min. program periods are the way of life with opening, mid and closing commercials the accepted practice. Commercials are of the 1 minute and 5-10 second I.D. variety. Frequency discounts from 5% to 15%—with some end rates at 20% for 156 times users—prevail.

Japan tv uses the same principle as American stations regarding Class A, B, C, D time segments. Class A covers the prime evening hours from 7 to 7:30 P.M. or 10 to 10:30 P.M. The other time classes conform to our American counterparts.

The four commercial Tokyo tv stations all have the following one-time hourly basic rates:

TIME	YEN	DOLLARS
Class A	500,000	\$1,389
Special Class B	425,000	1,180
Class B	350,000	972
Class C	300,000	833
Class D	250,000	694



METROPOLITAN TOKYO has four commercial tv stations, 40% of the nation's tv sets

Fundamentally, the 30-min., 15-min. and 5 min. rates bear the same percentage relationship to the basic hourly rate as is generally true among U.S. stations.

American syndicated films play a conspicuous and popular role in Japan tv but top popularity naturally go to locally produced live shows. Currently, the Tokyo stations (and their affiliates) are using *Sheriff of Cochise*, *Father Knows Best*, *City Detective*, *Alfred Hitchcock Presents*, *Rin Tin Tin*, *Leave it to Beaver*, *Abbott & Costello Show*, *Hollywood Star Playhouse*, *Superman*, *Disneyland*, *Ramar of the Jungle*, *Ivanhoe*, *Susie*,

Lone Ranger, *Casey Jones*, *Fury*, *Sea Hunt*, *Terry Tunes*, *Medic*, *This Is Alice*, *Naked City*, *Lassie*, *Crunch & Des*, *Donna Reed Show*, *How to Marry a Millionaire*, *Gunsmoke*, *Inner Sanctum*, *People's Choice*, *Eddie Cantor Show*, *Perry Mason* and *Huckleberry Hound*.

Superman, *This Is Alice*, *Medic*, *Rin Tin Tin*, *Lassie* and *Terry Tunes* are currently considered as the most popular syndicated American programs.

How can the Japanese public understand American syndicated film programs? The answer is easy. With (Please turn to page 76)

JAPANESE TV STATIONS engage in more ambitious local programming than most U.S. outlets



Net tv spending picture is mixed

► **TvB breakdown by industries shows 1959 spending up for tobacco, drugs groups, down for auto makers**

Though network tv expenditures continue rising, individual industries show considerable variation in their 1959 vs. 1958 spending.

An analysis of gross time expenditures during the first quarter of both years show this to be true even among the big spenders, where a change in a few percentage points means millions of dollars.

The figures, released by TvB, are gathered jointly by Leading National Advertisers and Broadcast Advertis-

ers Reports (LNA-BAR). The LNA-BAR figures began appearing last year and superseded PIB data, long the standard in the industry.

While both sets of figures cover gross time spending, they are not strictly comparable on an industry basis. PIB industry totals were based on the major product category for each advertiser. That is, all P&G spending was credited to the soap and cleanser group, even where cosmetic commercials were used. The

more accurate LNA-BAR figures, which reflect monitoring of all network tv commercials, break down spending according to the product category.

Of the major spending categories, tobacco and drugs made the most impressive showing. Both groups are spending at the rate of more than \$20 million annually in gross time over last year. Food spending is also up about the same amount of dollars but the increase is less percentage-wise because of the larger 1957 dollar base. All three groups ran above the average increase for spot tv as a whole. ►

WEB TV SPENDING, 1ST QUARTER, 1959 VS. 1958

	% CHANGE		% CHANGE
AGRICULTURE	+ 3614.6	INDUSTRIAL MATERIALS	+ 7.1
APPAREL, FOOTWEAR	+ 17.3	INSURANCE	+ 63.8
AUTOMOTIVE	- 24.7	JEWELRY, CAMERAS, ETC.	- 13.2
BEER, WINE	- 31.3	DRUGS	+ 24.9
BUILDING MATERIALS	+ 122.4	OFFICE EQUIPMENT, ETC.	- 32.5
CANDY, SOFT DRINKS	+ 42.7	POLITICAL	*
CONSUMER SERVICES	- 14.2	PUBLISHING & MEDIA	*
ENTERTAINMENT	*	RADIO, TV SETS, ETC.	- 26.6
FOOD	+ 14.9	SMOKING MATERIALS	+ 36.7
FREIGHT, DEVELOPMENT	*	SOAPS, CLEANSERS, WAXES	+ 5.3
GASOLINE, LUBRICANTS	+ 1.3	SPORTING GOODS & TOYS	+ 57.1
HORTICULTURE	- 66.1	TOILETRIES	+ 1.7
HOUSEHOLD EQUIPMENT	+ 20.0	TRAVEL, HOTELS	23.7
HOUSEHOLD FURNISHINGS	- 0.5	MISCELLANEOUS	+ 10.2
		TOTAL	+ 8.9

*LNA-BAR data from 1958 only.

*N applicable to entire first quarter 1958 or 1959.



LONG- AND SHORT-LIVED COMMERCIALS—Barbara Britton for Revlon and George Hicks for U. S. Steel—represent opposites in creative approach to longevity. Revlon wants multiple repeats for nail polish in same basic demonstration; Steel filmed one-shot for pre-Sugar Bowl game

What's the life of a commercial?

Not many clients can rival the successes of Piel's and Pepsodent in repeat airings of the same commercial

Survey of agencies reveals best ways to prolong life of commercials even though there is no exact formula

For every Pepsodent "yellow" jingle (which demonstrated unusual staying power with radio audiences for a full year and a half at saturation strength) there are dozens of commercials that don't make the grade. They don't have the long air life which advertisers like for continuity and economic reasons.

How do you extend the life of a tv or radio commercial? How often can you repeat them? SPONSOR asked a group of representative agency men—executives in radio tv departments, in media and in copy groups—what their formula is. Their collective answer: We don't have one!

There's no yardstick which can be applied because each account, each media problem, each copy approach

and each agency is different. Ted Bates agency has done exceptionally well with the hammer-and-tong tactic on straight - and hard-sell drug items. William Esty has established a well-deserved reputation for adapting a set of musical variations to a single, predominant copy theme.

Every agency has its successes in terms of long-enduring commercials—but they seem to arrive at these successes in an inverted way. They are much more aware of how *not* to build consumer acceptance with repetition than how to work directly for that acceptance.

Pepsodent used its "yellow" jingle as much as 300 times a week, week in and week out, in a single city. And the introductory campaign for Hit

Parade cigarettes reached a high-level mark of 600 repeats per week. But neither Foote, Cone & Belding nor BBDO, respective agencies on these accounts, even begins to know the full answer as to how often a commercial can be repeated.

Even though there seems to be no final method for extending the life of a commercial, agency people have some strong clues which determine their action. The main factors they keep in mind (and a detailed list appears in the box on page 42) in working for successful repeats are sales turns, variations on a copy or music theme and audience identification.

• **Sales turns.** As long as your sales stay up, your commercial can be continued. The biggest and most urgent reason for changing copy or commercial technique is declining sales.

Revlon is a good example of staying with a winner. Its Love Pat commercial with Barbara Britton hasn't undergone any basic change since June 1955. As one Revlon

WHAT AGENCIES DO TO LENGTHEN COMMERCIAL EXPOSURE TIME

Use a basic music or copy theme but develop several variations to hold audience interest.

Produce commercials in segments for juggling around.

Change audiences by rotating time slots, program adjacencies, to get different consumers.

Schedule durable jingles, but make them top quality.

Create a friendly, warm climate to get the same kind of audience reception.

Use animation carefully; kids like this technique more than adults do.

Include a straight-sell, eye-catching demonstration.

Omit specific time or seasonal references.

Cloak straight- and hard-sell in an entertaining format.

Clothe performers in casual rather than high-fashion apparel, which becomes outdated.

Develop commercial characters for use in different situations; this maximizes identification.

spokesman put it. "We'd be crazy to switch it while this one item continues to bring in \$10 million a year!"

• **Variation on a theme.** Modern admen think a single idea, or the main copy points set in the copy platform by creative planners, needs to be repeated over and over again. But they figure they get much more mileage from their commercials by having several variations on this single theme.

Esty for Ballantine's, happy with its identifying jingle and music theme, tailors nine rhythms to the

music to enhance interest and excitement and to appeal to different kinds of audiences. Duquesne beer does the same, adapting six versions—Dixieland, polka, swing, calypso, march and instrumental music—to one selling theme in jingle form. It's used this tactic for two years, and plans to continue with one basic commercial as long as sales stay high.

Rollo Hunter, v.p. for radio and tv at FWR&R, designs commercials in segments so they can be shuffled around for new approaches at no extra cost. He's done this successfully for KLM airlines, and is finish-

ing a new series for Coets (Personal Products Corp.) which "involves several niceties of action that maintain audience interest after the primary sales message has been told."

• **Audience identification.** Arthur Pardoll, chief timebuyer at FC&B, thinks "warmth and friendliness are 'must' ingredients," in building commercials with staying power. Music—and this is a basic audience-getting feature in the bulk of commercials today—tends to build audience identification.

So do characters who people the commercial story line in radio and tv. But, one agency man warns, "Don't overdo animation. Kids love it, and don't mind seeing the same film over and over again. But adults get a little tired of animation when it's overdone." Necco has a long-distance record—six years—in its singing animation and music film for youngsters.

One agency v.p., commenting on a Maxwell House commercial for tv, said "a trick dance they used appeared to me, and I think to most everyone, as completely asinine. I'm sure their simple Flavor Bud demonstration under a magnifying glass has sold a lot more coffee and lasted a while of a lot longer."

Admen agree demonstrations—if well done—will have a very long commercial life. But the first rule of any commercial, short or long, is that it be effective.

Some clients *want* a short-term commercial. (U.S. Steel, for example, will go into elaborate on-location filming for a football discussion scheduled for telecast a single time only before the Sugar Bowl game.) But many clients get a short-term commercial when it wasn't planned to be one.

Another tactic: new life can be put into any commercial by a change of audience. This is where the media department comes in to work with the production staff. If you switch your time slots from afternoon to evening to morning, from a music show to a news adjacency, from a rock 'n roll station to a standard operation, you'll be sure to hit some new audience segments which have undulled tastes.

Agency people think clients reach a saturation point before the audience does. Stuart Ludlum, director (Please turn to page 74)

More stability in summer net tv

- More clients staying with shows, more time sold and less program turnover reflects optimistic sales outlook
- The hot weather lineup, at presstime, includes 24 replacement programs; last season the total came to 37

Network tv's summer lineup is highlighted by more stability, more sponsors and less program turnover than last year.

The reasons, as echoed by network spokesmen: Last summer, a recession year, saw a mass exodus of sponsors in June, with a record number of replacements hitting the screens.

This year the picture is reversed. Clients, for the most part, are sticking with their shows, particularly via the re-run route. Buying for the fall is near completion—a reflection

of high hopes for rising sales.

The statistics:

- This summer a total of 24 replacement shows will be aired: ABC has six, CBS, eight and NBC, 10.

- Last summer the total was 37, with 10 at ABC, 12 at CBS and 15 at NBC.

These totals, covering shows beginning anywhere from May through August each year, include both sponsored and sustaining programs.

Here's a network rundown of some of these replacement shows:

ABC: *Polka Go-Round*, for *Texas Rangers*; *Pantomime Quiz*, for *Voice of Firestone* and *Music For A Summer Night*, for Plymouth's *Welk*. All newcomers are sustaining.

CBS: *Frontier Justice* and *Joseph Cotton* take over, with General Foods, for *Danny Thomas* and *Ann Sothern*; *Undercover Man*, Pharmaceuticals, for *Peck's Bad Girl*; *Spotlight Playhouse*, Pet Milk, S. C. Johnson, for *Red Skelton*; *Andy Williams*, Revlon, for *Garry Moore*, and one-hour drama re-runs for *Perry Mason*.

NBC: *Suspicion*, sustaining, for *Steve Allen*; *Lawless Years*, sustaining for Oldsmobile's *Too Young To Go Steady*; *Bachelor Father* moves to NBC with American Tobacco and American Home, for *Laugh Line*; *21 Beacon Street*, Ford, for *Ford Show* and *Best of the West*, sustaining, for Colgate's *Thin Man*. ➤

1. THIS MONTH IN NETWORK TV

Network Sales Status Week Ending 6 June

Daytime

SPONSORED HOURS

ABC	13:30
CBS†	27:45
NBC†	23:15

† Excluding pre-10 a.m. shows

Nighttime

SPONSORED HOURS

ABC	19
CBS	24:45
NBC†	21:15

† Excluding *Jack Poo*

Tv Dimensions Today

Tv homes index

	1959	1958
U. S. homes	51.4	50.6
Tv homes	44.0	42.5

Source: A. C. Nielsen, 1 March each year, homes figures in millions

Tv retail set sales index

March 1959	March 1958	3 months 1959	3 months 1958
425,749	416,756	1,375,626	1,446,969

Source: Electronic Industries Assn.



2. NIGHTTIME

C O M P A

6:00
6:30
7:00
7:30
8:00
8:30
9:00
9:30
10:00
10:30

SUNDAY			MONDAY			TUESDAY			A
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	A
	Behind The News sust	Meet The Press sust	John Daly News sust			John Daly News sust			John Da su
	Twentieth Century Prudential (R-McC) D-F \$35,000	Chet Huntley Reporting sust		D Edwards Amer Home (Bates) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††		No net service	News Texaco (C&W) N-L \$6,500††	
You Asked for It Skippy Peanut Butter (GBB) M-F \$24,000	Lassie Campbell Soup (BBDO) A-F \$37,000	Midwestern Hayride sust	ABC News sust	No net service	News Texaco (repeat feed)	ABC News sust	No net service	News Texaco (repeat feed)	ABC su
Maverick (7:30-8:30) Kaiser Co (Y&B) Drackett (Y&B) W-F \$70,000	I Love Lucy sust (11 start)	*Steve Allen (7:30-8:30) RCA (K&E) V-L \$108,000	Polka Go-Round (7:30-8:30) sust	Name That Tune American Home (Bates) Q-L \$23,000	Buekskin P&G (B&B) L 6:29 sust W-F \$24,000	Cheyenne (alt wks 7:30-8:30) Harold Hitchie (K&E) Johnson & Johnson (Y&B) Armour (F&C&B) W-F \$78,000	Stars in Action sust	Dragnet P&G (B&B) alt sust My-F \$35,000	Music Summer (7:00 su
Maverick	Ed Sullivan (8-9) Mercury (K&E) alt Kodak (JWT) V-L \$79,500	Suspicion (7:30-8:30) sust (5/11 start)	Polka Go-Round	The Texan Brown & Wmsn (Bates) alt Lever (K&E) 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 Chicle (Bates) B. J. Reynolds (Esty) W-F \$78,000	Playhouse of Mystery sust	Steve Canyon L&M (Mc-E) alt sust A-F \$14,000	Music Summer
Law Man R. J. Reynolds (Esty) General Mills (DFS) W-F \$41,000	Ed Sullivan	Pete Kelly's Blues L&M (Mc-E) alt sust A-F \$64,500†	Bold Journey Balston-Purina (GBB) A-F \$9,500	Father Knows Best Lever (JWT) alt Scott (JWT) Se-F \$38,000	Wells Fargo Amer Tobacco (SSC&B) alt Hutck (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	Jimmy Rogers L&M (DFS) alt sust V-L \$35,000	Ozzie & Kodak alt Quaker (W) Se-F
Colt 45 Colgate (Bates) Harold Hitchie (K&E) W-F \$13,800	C. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	*Dinah Shore Chevy Show (9-10) Chevrolet (Camp-E) V-L \$150,000	Pantomime Quiz sust	Danny Thomas Gen Foods (B&B) Se-F \$17,500	Peter Gunn Bristol-Myers (DCS&S) My-F \$38,000	The Rifleman Miles Lab (Wade) P&G (B&B) Balston (Gardner) W-F \$38,000	Peek's Bad Girl Pharmaceuticals (Parkson) V-L \$30,000	The Californians Colgate (Mc-E) L 6:16 sust W-F \$37,500	Donna Shu Campbe (BB) alt P&G (C Se-F
Deadline For Action (9:30-10:30) sust	Hitchcock Presents Bristol Myers (Y&R) My-F \$38,000	Summer Chevy Show (9-10) Chevrolet (6:17 start) V-L \$87,000	Top Pro Golf (9:30-10:30) General Tire & Rubber (D'Arcy) Se-F \$17,250	Ann Sothern Gen Foods (B&B) Se-F \$10,000	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F \$39,000	Naked City Whitehall (Bates) Brown & Wmsn (Bates) My-F \$37,000	*Red Skelton Pet Milk (Gardner) S. C. Johnson (NL&B) C-F \$52,000 Spotlight Plyhse (6:30-8) Same Sponsors	Bob Cummings Reynolds (Esty) alt sust Se-F \$36,000	Accid to
Deadline For Action	Richard Diamond Lorillard (L&N) A-F \$38,000	Loretta Young P&G (B&B) Dr-F \$12,500	Top Pro Golf Open	Desilu Playhouse (10-11) Westinghouse (Mc-E) Dr-F \$32,000 (average)	Arthur Murray Party P. Lorillard (L&N) alt V-L \$30,000	Alcoa Presents Alcoa (FSR) Dr-F \$35,000	Garry Moore (10-11) Revlon (LaRoche) V-L \$59,000 (1/2 hr.)	David Niven Singer (Y&B) alt Filt (Mc-E) Dr-F \$33,000	Wed Fig Brown & (Ba Miles (10- Sp-L
Meet McGraw Alberto Culver (Wade) A-F \$9,500	What's My Line Kellogg (Burnett) alt Sunbeam (Ferrin-Paus) Q-L \$32,000	No net service		Desilu Playhouse			Garry Moore Kellogg (Burnett) alt Pittsburg Plate (Maxon)		

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

They do not include commercials or time charges. This chart covers period 6 June - 3 July. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

GRAPH

6 JUNE - 3 JULY

WEDNESDAY	THURSDAY			FRIDAY			SATURDAY			
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
		John Daly News sust			John Daly News sust					
	News Texaco (C&W) N-L \$6,500††		D Edwards Whitehall (Bates) N-L \$9,500††	News Norelco Sterling Texaco (7 2 S) N-L \$6,500††		D Edwards Equitable Life (FC&B) Fla. Citrus N-L \$9,500††	News Norelco (LaRoche) N-L \$8,500††			
			No net service		No net service	No net service				
	News Texaco (repeat feed)	ABC News sust	D Edwards Whitehall	News Norelco Sterling Texaco (7 2 S) (repeat feed)	ABC News sust	D Edwards Equitable Life Fla. Citrus (repeat feed)	News Norelco (repeat feed)			
	Wagon Train (7:30-9:30) Ford (var. hour) (JWT) National Biscuit (var. 1/2 hr.) (Mc-E) W-F \$35,500 (1/4 hr.)	Leave It To Beaver Miles Lab (Wade) Ralston (Gardner) 5 Day (Grey) Se-F \$36,000	Invisible Man sust	Texas Rodeo sust	Rin Tin Tin Nabisco (K&E) A-F \$36,000	Rawhide (7:30-8:30) Lever (JWT) Pharmaceuticals (Parkson) W-F \$90,000 (1 hour)	Northwest Passage sust	Dick Clark Show Beech-Nut Life Savers (Y&R) Mu-L \$14,500	Perry Mason (7:30-8:30) Fla. Citrus (B&B) H. Curly (Wells) Parliament (B&B) My-F \$25,700 (20 min.)	People Are Funny Toni (North) alt R. J. Reynolds (Esty) Au-F \$34,000
	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) Se-F \$32,000	Lawless Years sust Who Pays? sust (7 2 S)	Walt Disney Presents (8-9) Hill Bros. (Ayer) M-F \$47,000 (1/2 hr.)	Rawhide Allied Vans (C-M)	Further Adven. of Ellery Queen (8-9) Gulf (Y&B) 6:19 only sust My-F \$27,500 (1/2 hr.)	Jubilee, U.S.A. (8-9) Wm. Diekle (Erans & Assoc.) Hill Bros. (Ayer) Colgate Van Heusen (Grey) Mu-L \$12,500 (1/2 hr.)	Perry Mason Sterling (DFS) (B&B) Hamm (C-M) Colgate Van Heusen (Grey) W-F \$30,000	*Perry Como (8-9) Kimberly-Clark (FC&B) RCA & Whirlpool (K&E) Sun Clear L&N V-L \$129,000
	Price Is Right Lever (JWT) Spiegel L 6 17 (N&K) alt sust \$33,500 Q-L \$21,500	The Real McCoys P&G (Compton) Se-F \$36,000	Derringer S. C. Johnson (NL&B) W-F \$40,000	Too Young to Go Steady oldsmobile Lawless Years sust (7 2 S)	Walt Disney Hudson Pulp (N.C.&K) Reynolds Metal (Lennen & Newell)	Amateur Hour Pharmaceuticals (Parkson)	St. Lawrence Seaway A.S.R. Products (K&E) (8-9; 6:20) D-F \$2,000	Jubilee, U.S.A. Massey-Ferguson (NL&B) to open	Wanted Dead or Alive Brn. & Wmson (Bates) Bristol-Myers (DSC&S) W-F \$30,000	Perry Como Mayhew (B&B) Norzema (SSC&B) Am Dairy (C-M) Perry Prescitis (8 11 start)
	Kraft Music Hall Starring Dave King Kraft (JWT) Mu-L \$15,000	Pat Boone Chevy Showroom Chevrolet (Camp-E) V-L \$45,000	Zane Gray S. C. Johnson (NL&B) alt General Foods (B&B) W-F \$45,000	Laugh Line Am Home Bates) Q-L \$21,000 Bachelor Father Am Home Bates) Am Tob (Gomb) (5 18 start)	Tombstone Territory Lipton (Y&R) Philip Morris (Burnett) W-F \$33,500	Phil Silvers B. J. Reynolds (Esty) Schick (B&B) Se-F \$42,000	M Squad Amer. Tobac. (SSC&B) G.E. (B&B) 7:30 only	Lawrence Welk (0-10) Dodge (Grant) Mu-L \$17,500 (1/2 hr.)	Face of Danger Lever (JWT) A-F \$17,000	Black Saddle L&M (Mc-E) alt Colgate (Mc-E) W-F \$37,000
	Bat Masterson Kraft (JWT) Sealtast (JWT) W-F \$39,000	Rough Riders P. Lorillard (L&N) alt sust W-F \$17,000†	Playhouse 90 (9:30-11) Amer Gas (L&N) alt Kimberly-Clark (FC&B) Dr-L&F \$45,000 (1/4 hr.)	Ford Show Ford (JWT) CV-L \$38,000 21 Beacon St. Ford (JWT) (7 2 S)	77 Sunset Strip (9:30-10:30) Amer. Chicfe (Bates) My-F \$72,000	Lux Playhouse Lever (JWT) all wks Stripe Plyhse Lever (JWT) Dr-F \$38,000	The Thin Man Colgate (Bates) My-F \$40,000 Best of the West sust (7 2 S)	Lawrence Welk	Have Gun. Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$38,000	Cimarron City (9:30-10:30) Mennen (W&L) P&G (B&B) W-F \$30,000 (1/4 hr.)
	This Is Your Life P&G (B&B) D-L \$52,000	This Is Music sust	Playhouse 90 Allstate (Burnett) alt Anso (B&B)	You Bet Your Life Toni (North) Lever (JWT) Q-L \$51,750	77 Sunset Strip Carter Prod. (Bates) Whitehall (Bates) Harold Ritchie (K&E)	The Line Up P&G (Y&R) My-F \$34,000	Cavalcade of Sports Gillette (Maxon) (10:concl) Sp-L \$45,000	Big Picture sust	Guns smoke L&M (DFS) alt Sherry Rand (Y&R) W-F \$40,000	Cimarron City Bolota (Mc-E) Gulf (Y&R) Reli. & Hurrell (Mc-E) Oma. Cigars (L&N)
			Playhouse 90 R. J. Reynolds (Esty) H. Curtis (Wells) Renault (NL&B)	Masquerade Party Lorillard (L&N) alt sust Q-L \$18,000		Person to Person P. Lorillard (L&N) I-L \$38,000	Jackpot Bowling Bayuk Werman & Schorr) Sp-L \$3,000		Markham Schlitz (JWT) My-F \$39,000	DA's Man L&M (Mc-E) A-F \$38,000

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mn) 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.

To
The P&W Colonel
of 1959

Among all the P&W Colonels, you have made the year's
most notable growth—not only in your
contribution to our company, but to the stations,
agencies and advertisers we serve.



We hereby acknowledge our pride in your outstanding
sales accomplishments, in your important
and effective teamwork, and in your efforts to create
new business for the stations we represent.

We salute you
The P&W Colonel of 1959

Arthur P. [unclear]
Clayton [unclear]
Russell [unclear]

THE PGW COLONEL SAYS:

*“Good selling
is a fine art
with us.”*

Some people believe salesmen are born. We know differently. It takes hard work, selfless interest and real devotion to turn out a pro.

The “Colonel of the Year” is our most coveted award at **PGW** because we believe that the salesman who contributes the most to the growth and development of himself, his company and the stations we represent should be recognized and rewarded handsomely. Don't you?

P E T E R S ,

G R I F F I N ,



W O O D W A R D , I N C .

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO DETROIT HOLLYWOOD
ATLANTA DALLAS FT. WORTH SAN FRANCISCO



3.

DAYTIME

COMPARI

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
10:00									
10:15		Lamp Unto My Feet sust			On The Go sust	Dough Re Mi sust		On The Go sust	Dough Re Mi sust
10:30									
10:45		Look Up & Live sust			Sam Levenson Standard Brands	Treasure Hunt sust P&G alt Lever		Sam Levenson Hover alt sust	Treasure Hunt Culver alt sust Frigidaire alt Armour (L 6/23)
11:00					I Love Lucy Lever alt sust	Price Is Right Lever alt Ponds Sterling alt Whitehall		I Love Lucy Lever sust alt Gen Foods	Price Is Right Lever alt Sunshine Stand Brands
11:15		Eye On New York sust							
11:30					Top Dollar Colgate sust	Concentration Culver alt Lever Armour alt Lever		Top Dollar Colgate General Foods alt sust	Concentration Frigidaire Lever alt Alberto Culver
11:45		Camera Three sust							
12N									
12:15	Bishop Pike sust	The Last Word sust		Across The Board sust	Love of Life sust Amer Home Prod alt Block Drug	Tic Tac Dough Ponds P&G	Across The Board sust	Love of Life sust alt Gen Mills Amer Home	Tic Tac Dough Stand Brands P&G
12:30								Search For Tomorrow P&G	It Could Be You P&G
12:45	Johns Hopkins File 7 sust			Pantomime Quiz sust	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Whitehall Ponds alt P&G	Pantomime Quiz sust	Guiding Light P&G	It Could Be You Al. Culver alt sust Armour alt P&G
1:00									
1:15	College News Conference sust			Music Bingo sust	No net service News (1:25-1:30) sust	No net service	Music Bingo sust	No net service News (1:25-1:30) sust	No net service
1:30									
1:45			Eternal Light sust Leo Durocher's Warmup 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		Baseball Game of the Week various times various spons	Major League Baseball Phillies Cigars (1/2 network) Anheuser-Busch	Day In Court Amer Home Foods Johnson & Johnson	Jimmy Dean sust Lever	Queen for a Day sust	Day In Court Amer. Home Johnson & J. General Foods	Jimmy Dean sust Miles alt sust	Queen for a Day sust sust alt Alberto Culver
2:30									
2:45			(1/2 regional) National Brewin (1/2 regional) Genesee Brewin (1/4 New York)	Gale Storm Show Armour	Art Linkletter Stand Brands alt Lever	Haggis Baggis sust Court of Human Relations (6:22-8)	Gale Storm Show General Foods Beech-Nut Amer. Home	Art Linkletter Swift alt Toni Kellogg	Haggis Baggis sust Court of Human Relations (6:23-8)
3:00									
3:15	Open Hearing sust			Beat The Clock General Foods Toni	Big Payoff Colgate	Young Dr. Malone P&G (L 6/22) alt sust	Beat The Clock Lever, Gen Foods, Johnson & John son, Toni Beech Nut	Big Payoff General Foods alt sust	Young Dr. Malone P&G alt sust sust
3:30				Who You Trust? Gen. Foods, Johnson & J. Armour, Lever Amer Home, Toni	Verdict Is Yours Stand Brands Amer Home alt Lever	From These Roots P&G (L 6/20) alt sust sust	Who Do You Trust? Amara	Verdict Is Yours Gen Mills alt Carnation Swift alt Toni	From These Roots P&G sust
3:45	No net service								
4:00									
4:15	No net service			American Bandstand Claircol, Beech Nut	Brighter Day P&G Secret Storm Amer Home Pro	Truth or Consequences Sterling P&G	American Bandstand Lever General Mills	Brighter Day P&G Secret Storm Gen Mills	Truth or Consequences Standard Brand P&G
4:30									
4:45	No net service			American Bandstand Rolley Northam-Warre	Edge of Night P&G sust	County Fair sust alt Carter Sterling alt Lever	American Bandstand Carter Welch	Edge of Night P&G Sterling alt Miles	County Fair sust sust alt Lever
5:00									
5:15	Paul Winchell Harta (L 6/13) sust	Face Nation sust		American Bandstand co-op			American Bandstand co-op		
5:30	Lone Ranger Gen Mills Cracker Jack Frisco Co.	GE College Bowl General Elect	Frontiers of Faith sust	Mickey Mouse Club Goodrich Bristol-Myers			Walt Disney's Adventure Time co-op		
5:45									

*NOTE: American Bandstand does not show actual day of participations, but lists all sponsors, Monday through Friday, buying programs during the week.

HOW TO USE SPONSORS NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (41-45) includes regularly scheduled programming from June 1 to July 3, inclusive (with possible exception of change made by the networks after presstime). Irregularly sched

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
The Go Post	Dough Re Mi sust		On The Go sust	Dough Re Mi sust alt Brown & Whist		On The Go sust	Dough Re Mi sust alt Armour alt Nabisco		Captain Kangaroo Participating sust	Howdy Doody sust alt Continental Baking
Levenson sust	Treasure Hunt sust alt Hillilo (L 6/24) Corn Prod alt P&G		Sam Levenson sust Standard Brands	Treasure Hunt sust alt Frigidaire P&G alt Heinz		Sam Levenson U.S. Steel alt sust	Treasure Hunt Gen Mills alt sust Whitehall alt Sterling		Mighty Mouse Gen Foods alt Colgate	Ruff & Reddy Borden alt sust Gen Foods alt Mars
Lucy alt Drug Mer alt sust	Price Is Right Frigidaire Sterling Heinz alt Armour		I Love Lucy Lever Scott	Price Is Right Al. Culver alt Lever Miles alt Lever		I Love Lucy Lever alt Tont Kodak alt Dow	Price Is Right Lever alt Corn Prod Stand Brands Gen Mills	Uncle Al Show (11-12) National Biscuit	Heckle & Jeckle sust Gen Mills	Fury Borden alt Gen Foods
Dollar rate sust	Concentration Heinz alt Milles Nabisco alt Armour (L 6/24)		Top Dollar Colgate sust	Concentration Nestle alt Lever Heinz alt Whitehall		Top Dollar Colgate sust	Concentration Ponds alt Rauer & Black Lever alt Brn & Wmsn	Uncle Al Show	Adventures of Robin Hood sust Colgate alt sust	Circus Boy Mars alt sust
Prof Life Baker sust Home Prod Lever	Tic Tac Dough Heinz alt Brn & Wmsn P&G	Across The Board sust	Love of Life Scott alt sust Amer Home	Tic Tac Dough Al. Culver alt Heinz P&G	Across The Board sust	Love of Life Atlantis alt Tont Lever alt Gen Mills	Tic Tac Dough Gen Mills alt Sunshine P&G			True Story sust Sterling Drug
Wh For Tomorrow P&G	Could Be You Whitehall alt Nestle Corn Prod alt Brillo	Pantomime Quiz Armour General Foods	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Milles alt Nabisco P&G	Pantomime Quiz Armour	Search for Tomorrow P&G Guiding Light P&G	Could Be You Stand Brands alt sust P&G alt Corn Prod			Detective Diary Sterling Drug sust
Service News (8:30) sust	No net service	Music Bingo sust	No net service News (1:25-1:30) sust	No net service	Music Bingo sust	No net service News (1:25-1:30) sust	No net service			Mr. Wizard sust
Turns P&G eng alt sust	No net service		As the World Turns P&G Pillsbury	No net service		World Turns P&G Swift alt Sterling	No net service			
Dean alt Long alt	Queen for a Day sust	Day In Court Drackett, Gen. Foods Johnson & J.	Jimmy Dean Lever alt sust alt Lever	Queen for a Day sust alt Miles	Day In Court Amer Home, Drackett, Armour, Beech-Nut Gen Foods	Jimmy Dean Lever alt sust Gerber alt Gen Mills	Queen for a Day sust Nabisco alt sust		Baseball Game of the Week various sponsors (2 to concl.)	Leo Durocher's Warmup sust
Linkletter Bros Atlantis ation	Haggis Baggis sust Court of Human Relations (6:24-8)	Gale Storm Beech-Nut, J.&J. Amer. Home, Lever, Drackett, Gen. Foods	Art Linkletter Kellogg Pillsbury	Haggis Baggis sust Court of Human Relations (6:25-8)	Gale Storm Johnson & J. Gen Foods Lever	Art Linkletter Lever Bros Swift alt Staley	Haggis Baggis sust Court of Human Relations (6:26-8)			
Payoff Kate	Young Dr. Malone P&G (L 6/24) sust	Beat The Clock J.&J. Gen Foods, Beech-Nut, Drackett, Amer Home Lever	Big Payoff sust	Young Dr. Malone P&G alt sust	Beat The Clock Gen Foods, Tont, Beech-Nut, Drackett, Armour	Big Payoff Colgate	Young Dr. Malone P&G (L 6/26) sust			Major League Baseball Phillies Bayuk Clearys (Nat'l) Aphenauer Busch regional Gonosse Breasing New York
Is Yours Cker alt sust	From These Roots sust	Who Do You Trust? Tont, Beech-Nut Lever, Gen. Foods, Drackett Armour	Verdict Is Yours Sterling alt Scott	From These Roots sust	Who Do You Trust? Gen Foods, J.&J. Drackett, Amer. Home Beech-Nut	Verdict Is Yours Gen Mills alt Atlantis Gen Mills alt Lever	From These Roots P&G (L 6:26) alt sust			
Day P&G Storm me Prod	Truth or Consequences Corn Prod alt P&G	American Bandstand* Tont, Old London Foods	Brighter Day P&G Secret Storm Scott alt Amer Home	Truth or Consequences P&G Culver alt P&G	American Bandstand* Mennen Amer Home	Brighter Day P&G Secret Storm Amer Home Prod alt Gen Mills	Truth or Consequences Whitehall alt Corn Prod P&G			
Night P&G alt Atlantis	County Fair Frigidaire alt Gen Mills Heinz alt Sterling	American Bandstand Gaylord Block Drug	Edge of Night P&G Pillsbury	County Fair Heinz alt Lever	American Bandstand Hollywood Candy	Edge of Night P&G Amer Home alt Sterling	County Fair Lipton alt Lever alt sust		Belmont Stakes Gillette	U.S. Open Golf Championships Eastman Chem. Pillsbury (L 6/24)
		American Bandstand co-op			American Bandstand co-op					
		Walt Disney's Adventure Time Milles Internat. Shee			Mickey Mouse Club Gen Mills Mattel				Lone Ranger Nestle alt Gen Mills	

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

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

How do you promote spot?

With increased rivalry between media, station representatives intensify their promotion efforts to get a larger share for spot.

Donald C. Softness, *director of promotion, H-R Television, Inc., H-R Representatives, Inc., New York*

We at H-R believe that one of our basic obligations as a representative is to help promote spot advertising—the medium which provides founda-



Conduct a continuous industrial relations campaign for spot

tion support to the entire broadcasting industry and which contributes so much to the economy of our country.

Furthermore, the competition for the advertising dollar has never been more fierce. Magazines and newspapers are sharpening their attacks on broadcast advertising, and spot needs all the promotional support it can muster.

Accordingly, H-R is expending many thousands of dollars and hundreds of man-hours in a concerted, large-scale campaign to further the spot medium.

First of all, we deleted from our trade press advertising pages the famous "Working Partners" advertising theme, for almost a decade one of the best-known campaigns in the broadcast industry. In its place we are running a new series, in two-color, bleed pages, designed to set forth the values and advantages of radio and television spot advertising.

Each ad is reprinted, again in color, on "slim-jim" heavy-stock folders and mailed to thousands of leading agency executives and advertisers.

H-R publishes a continuing series of two-color, illustrated brochures to help sell various phases of national spot. These booklets contain no self-

advertising, and are distributed as an industry service without charge to hundreds of station men and thousands of agency media planners and client executives. Recent pamphlets were "Dollars in the Daytime," and "Summertime, When the (TV) Sell-in is Easy."

Recently, H-R retained Market Planning Corp., research subsidiary of McCann-Erickson, Inc., to do an original investigation on the nature of the radio audience. The findings will be published in a brochure similar to its antecedents.

H-R conducts a continuous industry relations campaign in behalf of spot. Our partners and executives make numerous speeches and frequently write articles expounding spot as a primary advertising medium. Furthermore, H-R regards itself as an informal "anti-shur" society of the medium. For example, when ANPA recently issued a barbed and misleading press attack on spot radio, H-R immediately struck back hard. Our point-by-point rebuttal appeared in numerous trade publications.

Currently, we are propounding "Operation Groundswell" a plan created to help revitalize spot radio. As part of the strategy, H-R's stations are urged to make calls upon representatives of important national advertisers to sell them on the power of radio—not the relative competitive advantages of their facility itself.

We hope that this plan will force a wave of pro-radio opinion rising as a groundswell from each market—a flood of pro-radio sentiment to engulf advertisers in their home bases and even flow into Madison Avenue board rooms.

Daniel H. Denenholz, *v.p. and director of research and promotion, The Katz Agency, New York*

The Katz Agency engages in a variety of activities on behalf of the spot medium in general. Here are a few examples: On the radio side, we

have our Radio Spot Light project which provides the most recent data on spot radio as an advertising medium. It furnishes our salesmen, and through our salesmen, the agencies and advertisers, with a continuous flow of reasons why spot radio is a powerful sales force. In addition, from time to time, specialized easel and/or slide presentations are prepared.

The work of George Skinner, radio programming services director, in helping our station clients to plan programming for maximum audience, contributes heavily toward making the spot medium a more effective one, and in this way, plays its part in the promotion of spot radio.

In television, sales development on behalf of spot as a medium is under the direction of Halsey Barrett, formerly director of national sales for TvB. Sales development makes continuing presentations to advertisers and top-echelon agency personnel.

For example, sales development recently prepared a detailed analysis of spot television's effectiveness in boosting summer sales. And a new overall presentation on spot tv—a major effort—is now in the works.

The Katz Agency also tells the spot story in trade paper advertising and cooperates with the Station Representatives Assn. in promoting spot.

Furthermore, The Katz Agency prepares and issues certain industry



An over-all promotion program

tools, such as its Spot TV Advertising Cost Summary, Radio Budget Estimator, and Calendar of Expiration and Renewal Dates. These items, which would probably not be categorized as "promotion" pieces, have the over-all effect of making spot

easier to buy; and in so doing contribute, we believe, to the promotion—and general health—of spot.

Martin Katz, *director of sales development, Blair-Tv, New York*

As national sales representatives, our promotion revolves around two related levels: first to assist our salesmen in getting more dollars for each



Direct promotion to media decision levels

station we represent; second to get more dollars appropriated to the spot television medium itself.

While both goals are part of the same over-all objective, the promotion techniques for each are quite different. With spot television buying being the fast moving operation it is, the salesman must be in a position to present his proposal virtually in a moment's notice. To accomplish this Blair produces standardized sales aids for all stations in attractive and easy to use formats.

But demonstrating the collective strength, versatility and impact of spot television and winning recognition as America's newest major medium calls for a second phase of promotion directed to media decision levels both at the agency and client. Here the promotion effort includes a series of attention-getting direct mail pieces to over 5,000 prospects providing new information made possible through the cooperation of all the stations we represent. Some examples: New information on spot television's audience composition like the "Night Owl Survey"; new techniques for measuring advertising effectiveness by means of the "Test Market Plan"; a slip-stick service reference piece covering over 2,500 cost summaries, the "Plans Board for Spot Television"; a novelty nest of envelopes showing the "All Shapes, All Sizes" of spot television.

Hand in hand with this direct mail activity is our continuing trade paper advertising campaign documenting individual account experiences on stations we represent. Undoubtedly our most intensive promotion effort is

made through full-scale visual presentations delivered by our salesmen which not only discloses new research information uncovered by our research department, but re-emphasizes the sight, sound and motion advantages of television—an educational job that bears repeated telling.

Robert L. Hutton, Jr., *promotion manager, television division, Edward Perry & Co., Inc.*

Before getting into the subject at hand, first let's spell out the two primary obligations and functions of a representative's promotion-research department:

1) To drive home to the national field the sales story of the stations which it represents. This via full-dress presentations, direct mail, analyses of audience surveys, market studies, flash bulletins, program descriptions, and other vehicles.

2) To turn out the day-to-day presentations which nail down the business for our stations. These are the bread-and-butter pitches and are basic to our business.

Sandwiched in between, are our efforts to sell spot as the best and basic advertising medium.

1) *Produce presentations to get new accounts into spot television.* These are tailor-made jobs, some worked out in cooperation with the prospective advertiser's agency, others channeled direct to the client via our marketing department. We develop many of these a year, and have had six notable recent successes, each bringing in a new advertiser.



Sell spot on the basic ad medium

2) *Develop special studies and reports of value to the spot television industry.* These include our beer-and-cigarette study, which showed, by brands, the close relationship between the increase and decrease in the use of spot tv and increases and decreases in sales. The most recent is "The \$511,710,000 Vote of Confidence." Requests for copies run between 1,200 and 1,000 per study.

3) *Sell spot television in every one of our advertisements, year in and*

"JAXIE" salutes **LUZIANNE TEA**



The William B. Reilly & Co., Inc. has joined the Honor Roll of Advertisers who chose WFGA-TV to carry its sales messages to more than a quarter-million Florida-Georgia TV homes. Luzianne Tea is using a saturation spot schedule, and these spots—combined with WFGA-TV programming—will provide top selling power for the William B. Reilly & Co., Inc.

"Jaxie" is proud to have Luzianne Tea and the Walker, Saussy advertising agency on its growing list of advertisers.

NBC and ABC Programming
Represented nationally by Peters,
Griffin, Woodward, Inc.

WFGA-TV
Channel 12
Jacksonville, Florida

**FLORIDA'S
COLORFUL STATION**

year out. This consistent advertising (53 insertions during 1959, for example) appears on the front covers of certain leading trade publications, and in large-space units in others. It has been so running ever since Petry Television was formed as a separate division of the Petry Co. in 1947. The emphasis is always upon the advantages of the spot tv medium.

1) *Reprint and mail pertinent pro-spot tv articles to special lists of executives with national advertising firms.*

These are just some of our activi-

ties. Most of all, we try to maintain consistency and quality of output. We are confident that these efforts contribute to the growth of spot television.

John W. Owen, sales promotion manager, Avery-Knodel, Inc., New York

Avery-Knodel salesmen are armed with comprehensive, detailed material designed specifically to pick up where TVB and RAB (we are members of both) cannot go further in promoting the spot industry. And they operate with a definite plan of action.

Presentations are prepared promoting spot in specific markets where, perhaps, sales are being attributed to other wholesale distributing centers. Duluth, where Avery-Knodel represents KDAL and KDAL-TV, is a case in point.

Such presentations are given exposure not only on the timebuying level, but also to a specified number of account executives, media directors and research directors. Where doors are open, this is done in person. Where they are not immediately open, the mail is used.

Avery-Knodel pioneered in the promotion of the sale of daytime spot television with two studies, one quantitative, the other qualitative. These were "Daytime Television Steps Into The Bigtime" and "How To Use Daytime Spot Television Successfully."

All of this, of course, is in addition to work with specific non-users of spot as a selling medium.

Two No.1's* in the No.2 state!

(... in size only)



KIXZ

Amarillo On Route 66
"Get your KIXZ on Route 66"

KOKE

Austin—No. 1 in the market
proved by Hooper, Trendex and Pulse!

KIXZ

Amarillo, Texas

940 kc Music and News 1000 Watts

KOKE

... Austin, Texas

1370 kc Music and News 1000 watts

For more information

about A-A-1 selling radio,
contact THE BOLLING COMPANY.

A Miller-
Schatz Station

* in the most recent reports of all recognized audience surveys.



Show how spot solves marketing problems

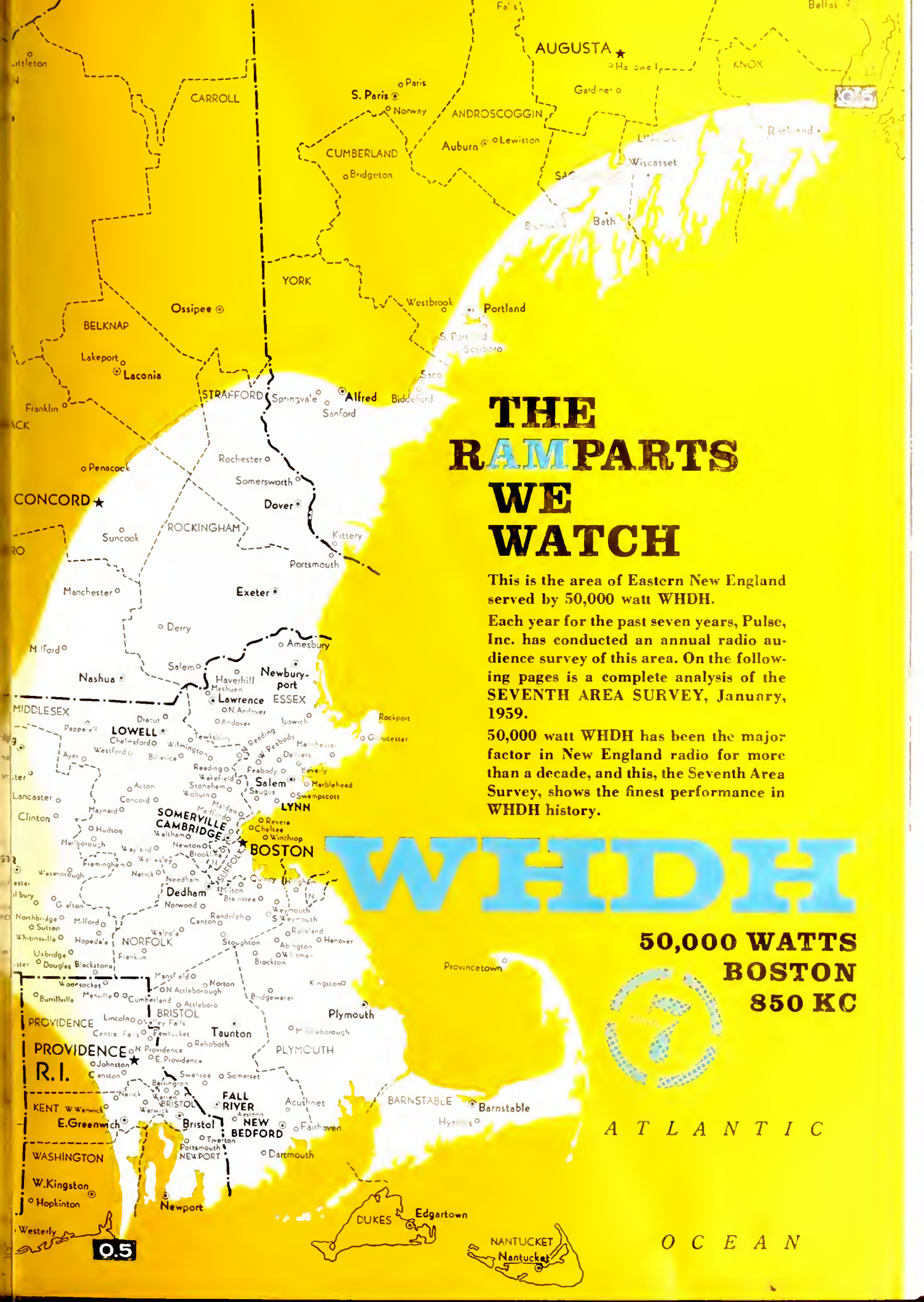
Now, we believe we have taken another important step in promoting the spot television industry by creating a series of presentations designed to show how spot advertising best answers the marketing problems of national advertisers in broad regions of the country.

The first two of this series are "Spotlight On The Southeast" and "Midwest Marketing Today." Both studies are the result of extensive market research and trace out the selling opportunities open to advertisers through the judicious use of spot. The second report was timed for release concurrent with the opening of the St. Lawrence Seaway which has received such marked publicity.

Avery-Knodel's sales development director as well as our entire sales force uses these at the advertiser and agency plans level.

As national sales representatives we recognize the need and accept our responsibility for promotion of the spot industry. Adequate representation requires it.

(Please turn to page 73)



THE RAMPARTS WE WATCH

This is the area of Eastern New England served by 50,000 watt WHDH.

Each year for the past seven years, Pulse, Inc. has conducted an annual radio audience survey of this area. On the following pages is a complete analysis of the SEVENTH AREA SURVEY, January, 1959.

50,000 watt WHDH has been the major factor in New England radio for more than a decade, and this, the Seventh Area Survey, shows the finest performance in WHDH history.

WHDH

**50,000 WATTS
BOSTON
850 KC**



A T L A N T I C

O C E A N

05

In the first area survey, January, 1953, it was proved that: The listening habits of people in the twenty counties outside the city area differed from those of the 5 county city area. Listeners-per-hundred-sets differed in the two areas. The WHDH city ratings were projectable to the total area, whereas those of network affiliates were not projectable.



In the second area survey, January, 1954, it was proved that: There is a difference in audience composition between at-home and out-of-home listening. Audience composition varies when the total audience is counted. The cumulative weekly audience of individual programs on WHDH and other radio stations is from 2.0 to 8.16 times larger than the average daily quarter hour rating.

WHDH

2

In the third area survey, January, 1955, it was proved that: The listening audience to radio comprises the greatest circulation of any medium, because the Cumulative Pulse Audience figures showed that radio reaches into 93.6% of the homes in the course of a week. WHDH became more dominant in its area than in the preceding two years. WHDH reached into 71.2% of the homes in the area in the course of a week.



In the fourth area survey, January, 1956, it was proved that: The metropolitan factor of WHDH more closely approached the ideal factor than did any other Boston radio station; WHDH penetrated the 25 county area more deeply than did any other station.



In the fifth area survey, January, 1957, we showed: Audience in total numbers of men, women, teens and children listening per half hour Monday through Friday, and hourly on Saturday and Sunday to WHDH and the four next highest rated Boston stations. This was the first time such a study had been made, and it enabled an advertiser to figure the cost per thousand for men, women, teens and children listening to the major Boston stations.



In the sixth area survey, February, 1958, we showed the WHDH dominance throughout the 24-hour broadcasting day and analyzed the post-midnight radio audience to show advertisers a large untapped radio audience available at extremely low cost.



IN THIS SEVENTH AREA SURVEY, IN ADDITION TO OTHER PERTINENT DATA YOU WILL FIND:

Complete audience composition figures for all Boston radio stations. Composition figures are for women, teenagers and children in every hourly from 6 AM until midnight. In addition, you will find the WHDH post-midnight audience up 17% from a year that set an all-time high.

With this, the Seventh Area Survey, January, the number of interviews conducted in this reaches 54,600. This survey is made in the same manner as Pulse of Boston, now in its 13th year, with a total of 663,800 interviews conducted in the five county Metropolitan Boston.

COUNTY % OF INTERVIEWS & POPULATION

Maine

Cumberland	3
Knox	1 1/2
Lincoln	1 1/2
Sagadahoc	1 1/2
York	2

Massachusetts

Barnstable	1
Bristol	8
Dukes	1 1/2
*Essex	10
*Middlesex	21
Nantucket	1 1/2
*Norfolk	8
*Plymouth	4
*Suffolk	16
Worcester	2

New Hampshire

Belknap	1 1/2
Hillsboro	3
Merrimack	1
Rockingham	2
Strafford	1

Rhode Island

Bristol	1 1/2
Kent	2
Newport	1
Providence	11
Washington	1 1/2

Total 100

The counties listed to the right are those in the WHDH coverage area. Those which are asterisked are in the Boston City area and are not part of the total area. The 25 counties contain 1,507,000 radio homes.

This 25 county area covers 80% of the population of the New England states of Maine, New Hampshire, Massachusetts and Rhode Island. And this 25 county area accounts for 81% of the retail sales of the four states.

The people in the area bought over seven billion dollars worth of retail goods last year.

Therefore, we believe that buyers should be aware of the facts about this seven billion dollar market.

METROPOLITAN FACTOR

Metropolitan Factor is simply the percentage of the number of homes in the metropolitan area compared to the number of homes in the total area. In this 1959 Total Area Study there are 1,000,000 homes in the total 25 county area and 610,000 in the 5 county Boston metropolitan area. The percentage of the city homes to the total area is 61%. This 61% becomes the ideal metropolitan factor and indicates that any station approaching this ideal may project its city ratings to the total area with accuracy:

The table to the right, the average quarter-hour ratings are taken from Pulse of Boston, January-February 1959 and Pulse of WHDH Area, January 1959. The table also includes ideal and actual metropolitan factors. It will be served that of all stations, WHDH's metropolitan factor most closely approaches the ideal with a slight margin of tolerance, thereby projecting intense listening to its facilities outside the metro area.

The accompanying graph shows the close relationship between WHDH "City" and "Area" ratings. This chart is based on all rated time periods, Monday through Sunday, from 6:00 AM to 12:00 Midnight. The figures were taken from Pulse of Boston, January-February 1959 and Pulse of WHDH Area, January 1959.

The chart at the right shows WHDH radio's share of audience in the 25 county New England area. The dominance of 50,000 watt WHDH is shown throughout the entire period from 6:00 AM to 11:00 PM. WHDH is first in 69 quarter hours, tied first in 2 quarter hours, and second in only one quarter hour daily Monday through Friday.

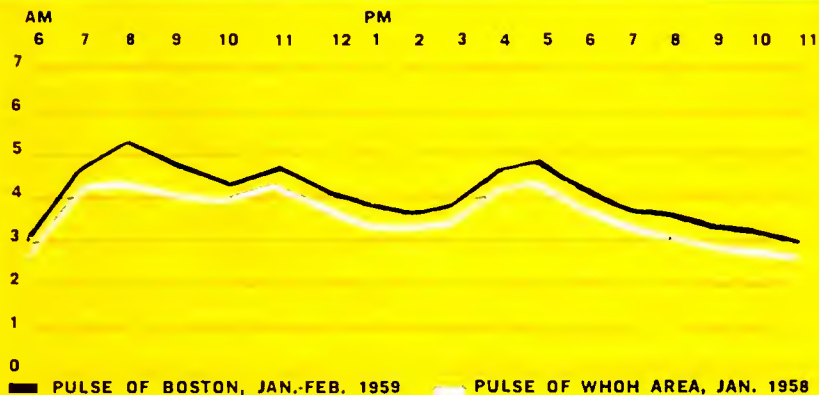


RELATION OF THE CITY AREA AUDIENCE TO THE TOTAL AREA AUDIENCE

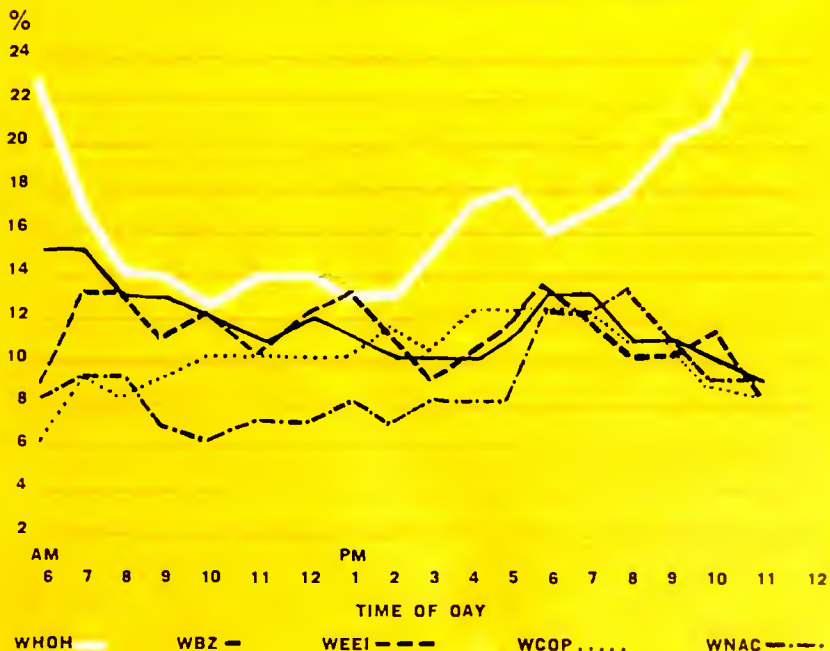
METROPOLITAN FACTOR

Or Projectability of City Ratings to Total Area

STATION	AVERAGE ¼ HOUR RATING 6 AM—12 MID MONDAY THRU SUNDAY, JAN.-FEB. 1959		METROPOLITAN FACTOR	
	PULSE OF 5 COUNTIES	PULSE OF 25 COUNTIES	IDEAL FACTOR	ACTUAL FACTOR
WHDH	4.0	3.6	61%	67.8
A	3.2	2.6	61%	75.1
B	3.0	2.2	61%	83.3
C	2.9	2.4	61%	73.8
D	2.0	1.7	61%	71.8
E	1.8	1.5	61%	73.3
F	1.1	.8	61%	83.9



SHARE OF AUDIENCE MONDAY-FRIDAY



MONDAY THROUGH FRIDAY 6:00 A.M. TO MIDN

MORNING 6:00 AM TO 12:00 NOON
AFTERNOON 12:00 NOON TO 6:00 PM
EVENING 6:00 PM TO MIDNIGHT

PULSE OF THE WHDH

AREA. JANUARY, 1959

WHDH

FIRST IN 489 OUT OF 500 RATED QUARTER HOURS!

WHDH

FIRST OR SECOND IN 500 OUT OF 500 RATED QUARTER HOURS!

SATURDAY 6:00 A.M. TO 12:00 MIDNIGHT

MORNING 6:00 AM TO 12:00 NOON
AFTERNOON 12:00 NOON TO 6:00 PM
EVENING 6:00 PM TO MIDNIGHT

SUNDAY 7:00 A.M. TO 12:00 MIDNIGHT

MORNING 6:00 AM TO 12:00 NOON
AFTERNOON 12:00 NOON TO 6:00 PM
EVENING 6:00 PM TO MIDNIGHT



8 M 8:30 AM 8:45 AM 9:00 AM 9:15 AM 9:30 AM 9:45 AM 10:00 AM 10:15 AM 10:30 AM 10:45 AM 11:00 AM 11:15 AM 11:30 AM 11:45 AM

Table with 15 columns (stations) and 10 rows (call letters and signal strength). Stations include WHDH 5.0, WHDH 4.8, WHDH 4.9, WHDH 4.8, WHDH 4.5, WHDH 4.3, WHDH 4.1, WHDH 4.0, WHDH 4.1, WHDH 4.1, WHDH 4.0, WHDH 4.0, WHDH 4.3, WHDH 4.2.

2:30 PM 2:45 PM 3:00 PM 3:15 PM 3:30 PM 3:45 PM 4:00 PM 4:15 PM 4:30 PM 4:45 PM 5:00 PM 5:15 PM 5:30 PM 5:45 PM

Table with 15 columns (stations) and 10 rows (call letters and signal strength). Stations include WHDH 3.1, WHDH 3.2, WHDH 3.5, WHDH 3.2, WHDH 3.6, WHDH 3.7, WHDH 3.9, WHDH 4.0, WHDH 4.5, WHDH 4.6, WHDH 4.6, WHDH 5.0, WHDH 4.7, WHDH 4.6.

8:30 PM 8:45 PM 9:00 PM 9:15 PM 9:30 PM 9:45 PM 10:00 PM 10:15 PM 10:30 PM 10:45 PM 11:00 PM 11:15 PM 11:30 PM 11:45 PM

Table with 15 columns (stations) and 10 rows (call letters and signal strength). Stations include WHDH 3.3, WHDH 3.1, WHDH 3.0, WHDH 3.2, WHDH 3.2, WHDH 3.2, WHDH 2.9, WHDH 2.9, WHDH 3.0, WHDH 3.1, WHDH 3.2, WHDH 3.0, WHDH 2.7, WHDH 2.2.

8:30 AM 8:45 AM 9:00 AM 9:15 AM 9:30 AM 9:45 AM 10:00 AM 10:15 AM 10:30 AM 10:45 AM 11:00 AM 11:15 AM 11:30 AM 11:45 AM

Table with 15 columns (stations) and 10 rows (call letters and signal strength). Stations include WHDH 3.8, WHDH 4.0, WHDH 4.0, WHDH 4.8, WHDH 4.8, WHDH 4.5, WHDH 4.0, WHDH 4.0, WHDH 4.0, WHDH 4.0, WHDH 4.0, WHDH 4.3, WHDH 4.3, WHDH 4.8, WHDH 4.3.

2:30 PM 2:45 PM 3:00 PM 3:15 PM 3:30 PM 3:45 PM 4:00 PM 4:15 PM 4:30 PM 4:45 PM 5:00 PM 5:15 PM 5:30 PM 5:45 PM

Table with 15 columns (stations) and 10 rows (call letters and signal strength). Stations include WHDH 3.5, WHDH 3.8, WHDH 3.3, WHDH 3.5, WHDH 3.8, WHDH 3.5, WHDH 4.0, WHDH 3.8, WHDH 4.3, WHDH 4.0, WHDH 3.8, WHDH 3.8, WHDH 3.5, WHDH 3.3.

8:30 PM 8:45 PM 9:00 PM 9:15 PM 9:30 PM 9:45 PM 10:00 PM 10:15 PM 10:30 PM 10:45 PM 11:00 PM 11:15 PM 11:30 PM 11:45 PM

Table with 15 columns (stations) and 10 rows (call letters and signal strength). Stations include WHDH 2.8, WHDH 3.0, WHDH 3.3, WHDH 3.8, WHDH 2.8, WHDH 3.0, WHDH 2.8, WHDH 2.3, WHDH 2.8, WHDH 2.8, WHDH 2.8, WHDH 2.8, WHDH 1.5, WHDH 1.5.

8:30 AM 8:45 AM 9:00 AM 9:15 AM 9:30 AM 9:45 AM 10:00 AM 10:15 AM 10:30 AM 10:45 AM 11:00 AM 11:15 AM 11:30 AM 11:45 AM

Table with 15 columns (stations) and 10 rows (call letters and signal strength). Stations include WHDH 2.0, WHDH 2.3, WHDH 3.0, WHDH 3.0, WHDH 3.5, WHDH 2.8, WHDH 3.3, WHDH 3.8, WHDH 3.3, WHDH 3.5, WHDH 3.5, WHDH 3.8, WHDH 3.8, WHDH 3.8.

2:30 PM 2:45 PM 3:00 PM 3:15 PM 3:30 PM 3:45 PM 4:00 PM 4:15 PM 4:30 PM 4:45 PM 5:00 PM 5:15 PM 5:30 PM 5:45 PM

Table with 15 columns (stations) and 10 rows (call letters and signal strength). Stations include WHDH 3.3, WHDH 3.3, WHDH 3.3, WHDH 3.3, WHDH 4.3, WHDH 3.8, WHDH 3.8, WHDH 3.8, WHDH 4.5, WHDH 3.8, WHDH 3.8, WHDH 3.5, WHDH 3.3, WHDH 3.3.

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Table with 15 columns (stations) and 10 rows (call letters and signal strength). Stations include WHDH 3.0, WHDH 2.5, WHDH 2.5, WHDH 2.3, WHDH 2.3, WHDH 1.5, WHDH 1.8, WHDH 1.8, WHDH 1.5, WHDH 1.8, WHDH 1.8, WHDH 2.0, WHDH 1.8, WHDH 1.5.

8:30 AM 8:45 AM 9:00 AM 9:15 AM 9:30 AM 9:45 AM 10:00 AM 10:15 PM 10:30 PM 10:45 PM 11:00 PM 11:15 PM 11:30 PM 11:45 PM

Table with 15 columns (stations) and 10 rows (call letters and signal strength). Stations include WHDH 3.0, WHDH 2.5, WHDH 2.5, WHDH 2.3, WHDH 2.3, WHDH 1.5, WHDH 1.8, WHDH 1.8, WHDH 1.5, WHDH 1.8, WHDH 1.8, WHDH 2.0, WHDH 1.8, WHDH 1.5.

WASHINGTON WEEK

6 JUNE 1959

Copyright 1959

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Last week featured confirmation hearings for appointments to the FCC and FTC, but this week Congressional hearings finally begin.

This has been a session which promised sweeping probes, but which has resulted in almost no Congressional activity affecting tv and advertisers.

As for the appointments, here are some significant sidelights:

Sidelight #1: Rosel H. Hyde, nominated for another term as an FCC commissioner, heard nothing but good about himself, scared up no opposition whatever. Earl W. Kintner, nominated as an FTC commissioner, had just as easy a time of it.

Sidelight #2: Kintner promised the Senate Commerce Committee, which handled his nomination, to look hard at advertising, especially on tv.

He was forced to remind the Senators several times, however, that the FTC budget is strictly limited. One such occasion was when he was questioned about the radio-tv monitoring unit, which another FTC official recently told an appropriations committee was practically non-existent and dependent on complaints from the public.

Sidelight #3: Questioning of Hyde, like that of Kintner, was strictly for information. Both appointments were highly popular among the Senators who had just finished giving Adm. Strauss such a hard time.

Major news in the Hyde appearance was the virtual promise made by the reappointed commissioner that the FCC would soon have a decision on "drop-ins." This is a plan to "shoehorn" more tv stations on the air without making sweeping changes in the way channels are allocated.

Hyde indicated that the FCC would come to a quick decision. Although he said nothing flatly, the tenor of his statement seemed to indicate that since other and permanent solutions to the shortage of channels would all take many years, the FCC might look with favor on the "drop-in" plan as a short-term, temporary solution.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, moves ahead with his study of uses of the spectrum, despite lack of headway in hiring experts on the subject to work for the committee.

First move will be a general panel in which the FCC, government users of spectrum space, including the military, and the broadcasting industry will give general views on the situation.

This is slated to take up two days. No word yet about where Harris will go from there. In fact, the Harris rush to get started might well be designed to take the push from behind resolutions calling for other studies of spectrum uses. The White House wants a study by a committee to be appointed by the President. Resolutions have been introduced for a study by a committee to be dominated by Congressional appointees.

The matter of who appoints whom is considered significant.

At the end of next week, the Senate Commerce Committee finally gets into action: It will be considering bills to amend or wipe out the political equal time section 315 of the Communications Act, in the wake of the famous Lar Daly decision.

Broadcasters are anxious to get out from under this FCC decision, which they claim will cripple radio-tv news coverage of political campaigns.

FILM-SCOPE

6 JUNE 1959

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American Tobacco and Ballantine beer made regional syndication buys last week that involved swapping their respective affiliations with Ziv and MCA.

Lucky Strike will switch from MCA's Secret Agent 7 to Ziv's Lock-Up at the end of present contracts, while Ballantine beer will change over from Ziv's Highway Patrol to MCA's Shotgun Slade in the fall.

But the two syndication pacts involve these entirely different strategies:

- Lucky Strike via BBDO is buying only short-term, alternate week programing, so as to get efficient, easy-to-change film investments.
- Ballantine through Wm. Esty has shown a preference for long-term affiliations: the four-year link with Highway Patrol is ending only because there apparently won't be any more fresh production on the show.

Incidentally, Lucky Strike is expanding its syndication coverage from 40 to 60 markets in the process of changing programs, but American Tobacco's other syndication brand, Tareyton via Lawrence C. Gumbinner, will not change from Secret Agent 7 to Shotgun Slade.

Advertiser demands for minute availabilities and for product protection and exclusivity have been met by a new plan devised by WPIX, New York.

The station has converted chain-breaks into a single minute announcement with the elimination of all 20's, 10's and promotions on Wednesday nights.

Advertisers will get two half-sponsorships plus one floating minute for \$2,810 for a cost-per-thousand-per-minute estimated at \$1.38.

The new plan could easily start a trend away from straight participation buying and back to sponsor identification on the station syndication level. Advertisers include L&M through D-F-S, P&G via Y&R, and Bristol-Myers through DCS&S and BBDO.

Ziv reportedly is asking a re-run price almost as high as the first-run price for the entire four-year package of Highway Patrol.

One station interested in the show pointed out that it couldn't finance a four-year package of 156 episodes but might take a half-package of two years.

Ziv is in a strong selling position with Highway Patrol repeats because of its ratings track record and might well set a new record for a re-run price on a made-for-syndication series.

The possibility that Soviet zone countries might become markets for U.S. film and tape programs will take one step nearer realization next month.

Exhibits and demonstrations scheduled for Moscow on 25 July range from Ampex tape equipment to programs such as Trans-Lux's Felix The Cat.

But there are still serious obstacles facing U.S. programs in Eastern countries: (1) stipulations so far have been that programs should be bartered rather than sold, and (2) Soviet tv product offered in exchange does not usually fit into U.S. programing formulas.

Syndicators with access to going anthology series are in a position to eliminate many headaches connected with unsold pilots.

CNP's two recent pilots, Warbirds and Outpost in Space, failed to find a buyer and were promptly put into the thematic anthology, Flight.

These two ventures were second-generation programs on aviation subjects made without much risk, since Flight itself came out of a previously telecast episode on NBC TV's No Warning series.

Boxscore on all three titles: one sold, two abandoned for the moment, and no leftover pilots still on the shelf.

The use of original music in tv film programs is one of the more important innovations in production during the current season.

Stanley Wilson, music director of Revue Productions, pointed out that 99% of shows now coming out of that studio have original scoring, and that many use jazz materials.

Keep in mind that music is now an organic part of the program concept, not just the underlining and continuity that music was a few years ago.

The presence of as many as 150 unsold pilot films this year may prove an opportunity for an ingenious distributor who can string them together in syndication packages.

One agency film buyer points out that most of these pilots are no better or worse in quality than programs that succeeded in finding a buyer.

Three solutions could be used to cope with the problem of coordinating unrelated films: re-editing them around a host-personality, grouping shows into thematic packages (much the way feature films are sometimes packaged), or letting local sponsors use brand names in show titles.

COMMERCIALS

More than 50 U.S. film commercials have been submitted as hopefuls for the television advertising Grand Prix to be awarded at Cannes by 13 June.

Representing the United States on the 12-man international jury is John Freese, film production head for Young & Rubicam.

Entrants for the tv award include the following: **New York:** Audio Productions; BBDO; Gene Deitch; Peter Elgar; Filmways; Robert Lawrence; MPO; Pintoff Productions; Terrytoons; Transfilm, and Young & Rubicam; **Chicago:** Fred Niles; **Los Angeles:** Stan Freberg; Playhouse Pictures, and Screen Gems.

Commercials flashes: Fred Raphael, recently JWT commercials production head, left Videotape Productions to join Filmways . . . Termini Video Tape of New York has sent its mobile recorder to Detroit to demonstrate the resources of the new equipment . . . Monarch Productions of New York will use Hal Roach Studios on the west coast for production and sales purposes . . . Pintoff Productions has formed two subsidiaries, Wig Records and Farout Publishing Corp. . . . Industrial Film Producers has moved to larger facilities in New York. . . . A new commercials firm, Messages in Music, has been formed by Ivan Ditmars and Jerry Bowne in Los Angeles.

SPONSOR HEARS

6 JUNE 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Firestone may be back on network tv this fall after all.

NBC TV has been suggesting specials; meantime Firestone also is thinking of linking up with a regular program that would do a straight sell—and get a rating.

Chalk up as the next irritation in the realm of radio commercials: the squealing voices of the very young in dialogue passages.

They appear to be the latest overexposure of a trend.

DFS continues to be the only major agency that believes an advertiser should have an equity in any show that he sponsors exclusively.

The cartoon series General Mills will sponsor on ABC TV this fall provides—if all options are exercised—for the miller's eventual ownership of the works.

The antihistamines not only have been going through a drubbing in sales from Dristan but they're also having laboratory trouble.

One of the producers (who spent over \$5 million in advertising last year) had to double his field staff to replace as quickly as possible a batch of the drug which turned "sour."

Pity the poor timebnyer who one moment glows over the growth of simplified rate cards in tv and the next is perplexed by the constant change in time classifications, plus the addition of package plans.

As a case in point:

Stations in two top markets have just put out new rate cards. Both have increased their classes from five to six. Alphabetically, they take different directions. One added an AAA time; the other devised an E time.

Strange as it may seem, the percentage of mail that the tv networks get from viewers about their likes or dislikes in commercials is almost negligible.

A check with the networks' program information department this week indicated that tv fans rarely come through with a pat or a pan for the sell portion of the program.

Evidently the only commercial in recent years that egged on a goodly number of viewers to take to pen and pencil was Piel's Bert and Harry series. This one created quite a bit of enthusiasm.

The rep business continues to be going through one of the most active station-hopping periods since the advent of tv.

Among the latest shifts in the making are another major-sized tv group, a prominent tv station in the Midwest, and three radio stations in upper-bracket markets.

The changeovers indicate no particular pattern; rather a combination of reasons. The influx of new managements may be one important contributor.



Sjö-veien...

MERITIE COURSD'EAU VATTEN GÅNG . . . all mean SEAWAY.

The Grand Opening of the St. Lawrence SEAWAY revolutionizes
the marketing methods of the world, establishing
DULUTH-SUPERIOR as the NEW distribution capitol
for the 40,000,000 people in mid-America!



RADIO



TELEVISION

ASK AVERY - KNODEL



Dominating the World's Largest Inland Seaport!

WCTV Solves Another Problem for a district manager



Dave's sales skipped markets he knew had people.



His sales manager was a most unreasonably man.



Joe Hosford showed him that big-city coverage is not enough, said Atlanta is 212 miles away, and Jacksonville is 158, suggested that he use WCTV to fill the gap.



Blair TV Associates made a trip to the agency.



Now Dave has fun on weekends.

WCTV Tallahassee
Thomasville
for North Fla. and South Ga.
John H. White
Blair TV Associates

National and regional buys
in work now or recently completed

SPOT BUYS

RADIO BUYS

The Texas Co., New York, is going into major markets with schedules for its Texaco 100 Octane Plus gasoline. The three-week schedules start the second week in June. I.D.'s and minute announcements during traffic hours are being used; frequencies depend upon the market. The buyers are Jeremy Sprague and Bill Santoni; the agency is Cunningham & Walsh, Inc., New York.

Revlon, Inc., New York, is initiating a campaign in top markets for its Living Curl. The short-term schedules start this week. Chain-breaks and I.D.'s are being aired, with frequencies varying. The buyer is Marvin Richfield; the agency is Warwick & Legler, Inc., N.Y.

Ford Motor Co., Dearborn, Mich., is entering various markets throughout the country with schedules for its Ford Institutional advertising. The four-week schedules start the second week in June. Minute announcements during traffic hours are being used; frequencies depend upon the market. The head buyer is Lou Kennedy; the agency is Kenyon & Eckhardt, Inc., New York.

TV BUYS

Roma Wineries, Inc., Subdiv. of Schenley Industries, Inc., New York, is planning a campaign in midwestern markets for its Roma Wine. The six-week schedules start in mid-June. I.D.'s during nighttime slots are being placed, with a male audience in mind. Average frequency: 10 announcements per week in each market. The buyer is Inez Aimee; the agency is Norman, Craig & Kummel, Inc., N.Y.

American Chicle Co., Long Island City, N. Y., is planning a campaign in major markets for its Dentyne gum. The 10-week schedules start in mid-June. Minute announcements during nighttime periods are being lined up; frequencies depend upon the market. The buyer is Herb Werman; the agency is Dancer-Fitzgerald-Sample, Inc., N.Y.

The Welch Grape Juice Co., Inc., Div. of National Grape Cooperative Assn., Westfield, N. Y., is buying additional markets to support the summer push for its grape juice and Welchade. The schedules start 15 June for 10 weeks. Minute and 20-second announcements during daytime and fringe nighttime periods are being slotted; frequencies vary from market to market. The buyer is Stan Newman; the agency is Richard K. Manoff, Inc., New York.

W. F. Young, Inc., Springfield, Mass., is kicking off a campaign in top markets for its Absorbine Jr. The campaign starts the second week in June, runs for six weeks. Minute announcements during daytime segments are being used; frequencies depend upon the market. The buyer is Nancy Smith; the agency is J. Walter Thompson Co., New York.



there's been a

big switch

in Portland, Oregon

KPTV, Portland, has switched to the exciting ABC Network—and what a hot new circuit it is for advertisers! Now you get KPTV's top-rated *local* shows (more premium film packages than any other Portland station) combined with ABC's sensational rating story in the Oregon market*—*plus* over 60,000 bonus homes from new cable hook-ups and translators throughout Oregon and S.W. Washington. Call your Katz office today!

**Consistently has more shows in the top 15 than any other local station*

Top Network + Top Local + Bonus Viewers = BEST BUY

KPTV channel 12

Oregon's FIRST Television Station

ABC

Represented by the Katz Agency, Inc.

WRAP-UP

NEWS & IDEAS

PICTURES

CROWNING GLORY of the recent WSM-TV, Nashville, water show was "Miss Aquaqueen," Cindy Cogar. Doing the honors is Phil Ransopher of Tommy Bartlett Water Show. (Left to right), Charlie Cash, WSM-TV prom. dir. and Boyce Hawkins, WSM TV personality admire his skill



BRAINSTORMING a la BBDO is explained by Willard Pleuthner (l), v.p. of BBDO to Tucker Scott and Lou Faust of John Blair & Co. prior to a luncheon meeting centering on the topic, 'How Best to Publicize the Selling Power of Spot Radio' which was held in Blair's New York office



AGENCIES

Although the shows will be outside-produced, the roster of live tv programing at JWT this fall will be reminiscent of the Thompson aura in radio's hey-day.

Putting JWT in a class by itself will be the fact that it will have going, all to itself, two one-hour weekly regulars, Ford's *Tv's Finest*, and the *Perry Como Show*, and the alternating *Jack Benny* and *George Gobel* half-hours.

At its producing peak in the early '40s JWT had four one-hour shows and several half-hour programs weekly.

Name change: Wherry, Baker & Tilden, Chicago, becomes **Baker, Tilden, Bolgard & Barger, Inc.** with the withdrawal of the agency's president, Larry A. Wherry.

New officers: Louis Tilden, chairman; Bruce Baker, president; Cliff



WILD BLUE YONDER is where Mary Davi went to publicize three aviation shows which are carried on KSTW-TV, El Paso. Mar flew in a F100F Supersabre jet at 810 mp

ford Bolgard, v.p. and media director and Harry Barger, v.p. and account supervisor.

New affiliation: Wesley Aves & Associates, Grand Rapids and Chicago, now called **Aves, Shaw & Ring, Inc.**, an affiliate, as of July 1, of John W. Shaw Advertising, Inc.

New officers: Wesley Aves, to senior v.p. of John W. Shaw; Kenneth Ring, of Aves, becomes a Shaw v.p.; Aves becomes president and general manager of A,S&R, with Shaw, chairman and Ring executive v.p.

Agency appointments: The **Manhattan Shirt Co.**, for its men's division, billing \$1.5 million, from Doner & Peck, to **Daniel & Charles**, where the Lady Manhattan division is housed . . . **McCormick & Co.'s** Fluffy Instant Potatoes and Fun Instant Soft Drink, to **Lennen & Newell**, which, two weeks ago, lost the Borden Instant Mashed Potatoes account . . . **Deltex Industries** new

liquid detergent, **Adventure**, to **Ben B. Bliss Co.**, New York.

This 'n' data: Charles Collins Jr., formerly executive v.p. of Welch, Collins & Mirabile, Baltimore and James B. Rogers Associates, Baltimore have joined to form **Rogers & Collins, Inc.** . . . **Anniversary note:** **Mac-Manus, John & Adams** celebrating its 25th year . . . **Kudos:** **Kern Tips**, v.p. of McCann-Erickson in Houston, recipient of the ABET award of the Association of Broadcasting Executives of Texas . . . **Correction:** **Knox Reeves**, Minneapolis, is the agency handling the General Mills promotional tie-in with Pontiac (See Wrap-Up, 23 May).

On the personnel front: **Lawrence Berger** and **Bernard Haber**, new tv v.p.'s at BBDO . . . **Paul Moroz**, to v.p. in charge of research and **Chester LaRoche**, v.p. in charge of media at C. J. LaRoche . . . **Edward Baczewski**, to v.p. at Cunningham & Walsh . . . **Anne Benton**

and **James Hoban**, elected v.p.'s and **Dennis Bryant**, assistant v.p. at Tucker Wayne & Co., Atlanta and New Orleans . . . **Edmund Rogers**, to head the Hollywood office of N. W. Aver & Sons . . . **Charles Flynn**, to tv and radio account executive on the Buick account at McCann-Erickson.

Resignation. **Christopher Cross**, from Grey where he was v.p. and director of the public relations-promotion department, to become president of Pan-American Public Relations, Ltd.

ADVERTISERS

You might put it down to an increasing bent among tv stations toward more newscasting, but, anyway, it looks as though Texaco will have to up substantially its budget on the NBC news strip.

Even though many of them are also carrying Esso, Shell, Sinclair,

TRANSISTOR radio is given Gov. Ribicoff (far r) by Conn. Bdcstrs. Assn. for his cooperation. (L-r): T. Eaton, WTIC; B. Barents, WKNB, WNBC; C. Parker, WDRC, all Hartford; J. Deme, WINF, M'chster



THIS IS THE LIFE for KTOP, Topeka d.j.'s relaxing with "K-Toppers" who distributed 10,000 lapel buttons promoting National Radio Month. (L to r), d.j.'s Merle Blair, Bob Barber, Charlie Christian enjoy leisure



UNCOMMON VALOR is show bought recently by Mountain Trust Bank on WSLV-TV, Roanoke. Bank's v.p., John Boyle, valiantly accepts carton of C-Ration from Capt. Joe Thompson. At left is Andy Petersen of WSLV-TV staff

TURNING-TO for new WGAN-TV, Portland, Me., tv tower is Gov. Clinton A. Clauson. Tower will be world's tallest man-made structure. Watching (l-r): Creighton Gatchell, v.p., Guy Gannett Bdcstg. Serv.; Jean Gannett Williams, pres. of GGBS; Gov. Clauson; Samuel Hendeson, GGBS v.p.



etc. sponsored news periods, far more affiliates than expected had come through with clearances for the Texaco strip.

Campaigns:

• **Kenner Products Co.** will be spending a quarter of a million dollars in tv for one product—its new painting invention, **Presto-Paints** (waterless, brushless paint sets for children). The product had been introduced in test markets at the beginning of the year, and on the basis of the test, Kenner will be going all-out in the fall with a national tv saturation campaign. The schedule: 35 to 45 one-minute spots on children's programs in all major markets, to run late September through December. Agency: Leonard M. Sive & Associates, Cincinnati.

• **Chateau Martin Wine** began flooding the airwaves this weekend with "Gaston" the Frenchman used in past CAI campaigns. The schedule: week-end radio spot saturations in New York via WOR, backed by ABC Radio. Agency: Curtis Advertising Co.

• The **Pacific Hawaiian Products Co.** has upped its New England advertising activities via an expanded summer campaign over the Yankee Radio Network. The schedule: spots each week in 10 of the news and weathercasts carried on 31 stations. Agency: Atherton Mogge Privett, Los Angeles.

• **Union Oil Co.** will pick up the tab, for the third straight year, on the finals of Jack Kramer's \$15,000 Masters' Round-Robin Tennis Tournament from Los Angeles, 14 June, via the CBS TV Pacific Network (21 stations in five Western states). The oil company will also carry the three other weekly tennis events preceding the finals, via KNXT, Los Angeles, KFMB-TV, San Diego and KBAK-TV, Bakersfield. Agency: EWR&R.

Strictly personnel: **J. Allen Mitchell** and **Jack Skolnik**, appointed v.p.'s of Morse International . . . **John Benson**, to assistant national advertising manager of RCA Whirlpool . . . **Larry Smith**, to director of the Consumer Products Division of Hoffman Electronics Corp.

FILM

A marked upturn in film sales was apparent last week as an increasing number of buyers settled on their fall program plans.

Among the shows active in selling were the following:

• Ziv's *Lock-Up*, now reported sold in over 100 markets, including 60 American Tobacco cities. (See FILM-SCOPE for details.)

• WPX's New York made *Cold War-Berlin Crisis*, an independent documentary production, sold in 45 markets, with sponsors including Volkswagen, Ford dealers, Food Fair, and a number of banks, realtors and utilities.

Sales: MCA's Paramount package to WAPI-TV, Birmingham and WTPA-TV, Harrisburg . . . Screen Gems' *Rescue 8* to WABC-TV, New York, to Colgate, Brown and Williamson and Schweppes . . . CNP's *Danger is My Business* to WSB-TV, Atlanta; WTVU, San Francisco; Kroger on KSD-TV, St. Louis; WTOG-TV,

WGR

Selling the Western New York radio market

SYMBOL OF SERVICE



A TRANSCONTINENT STATION

Savannah: KTVE, El Dorado, Ark.: WLBZ-TV, Bangor: KRBC-TV, Abilene: KFBB-TV, Great Falls: WGR-TV, Buffalo: KEYT, Santa Barbara, and WHYN-TV, Springfield, Mass.

Strictly personnel: Charles H. Wasserman of Television Graphics elected president of the Screen Directors International Guild . . . Murray Oken promoted to western manager of Trans-Lux TV . . . Ervin M. Milner and Robert Fenwick have reorganized their production firm in Baltimore as Milner-Fenwick, Inc. . . . Sherlee Barish to Bernald L. Schubert as account executive.

NETWORKS

NBC TV is introducing a new pattern of buying in three new evening shows.

By obligating itself for just a half hour weekly an advertiser will be privileged to rotate his half hour over a span of three weeks among *Riverboat*, *Laramie* and *Bonanza*. The net-

work calls this its "new triple-play for 1959-60."

Network tv sales for the fall: *The Twilight Zone*, new series of dramas with a stranger-than-fiction theme scripted by Rod Sterling, to bow on CBS TV 2 October, 10-10:30 p.m. for Kimberly-Clark (FC&B) and General Foods (Y&R) . . . *Trouble-shooters*, adventure-drama series, scheduled on NBC TV for the Fridays, 8-8:30 p.m. slot next season, with Philip Morris (Burnett) in for alternate weeks . . . *Johnny Ringo* replaces the currently scheduled *Yancy Derringer* show on Thursday, 8:30-9 p.m. beginning 1 October on CBS TV with Johnson's Wax (NL&B) in for alternate weeks.

Renewal: American Tobacco (SSC&B), for alternate weeks of *M Squad*, which will move to Fridays, 9:30-10 p.m. on NBC TV next season.

Summer replacements: *21 Beacon Street* premieres 2 July at 9:30 p.m. over NBC TV, for Ford (JWT), standing in for *The Ford Show*. (For

a list of summer replacements, see page 43, this issue.)

Tv programming notes: *The Lawbreakers*, a new hour series on American criminals, to bow on CBS TV 22 September, 7:30-8:30 p.m. . . .

Special note: NBC News will present a one-hour show on the *St. Lawrence Seaway* 26 June, 8-9 p.m. for A.S.R. Products Corp. (K&F).

Network affiliations: KIBS, Bishop, Cal. and KSLM, Salem, Ore., to ABC Radio . . . WCAY, Columbia-Cayce, S. C.; KOSY, Texarkana, Tex. and KELD, El Dorado, Ark., to CBS Radio.

Network radio business: For CBS \$1.5 million in renewals and new business, highlighted with major buys by Chevrolet (C-E), Ex-Lax (W&L), Tetley Tea (OB&M), and Oldsmobile (Brother).

Thisa 'n' data: The Emanuel Sacks Foundation contributed \$150,000 to the Albert Einstein Medical Center the proceeds of the March tv special, *Some of Manie's*

THE TALK OF BUFFALO is WGR Radio's new *fresh-air* programming concept. It features the sound that's all around . . . modern album music specially selected for young adults and flexibly presented by personalities with a sense of humor. Carefully mixed with frequent newscasts that travel the news faster, top sports coverage in the area, and think-programs to keep informed people informed, WGR's new concept is winning *bigger audiences and greater community acceptance* in Western New York.

But that's not all! For grocery product advertisers, WGR Radio offers at no extra cost the most effective point-of-purchase merchandising plan in Western New York. Qualified thirteen-week advertisers get one week of preferred-position displays in Buffalo food stores, including 120 A&P and Nu-Way super markets.

WGR's mobile "Studio 55" broadcasts from different high-traffic super market locations every week . . . another sales extra when you advertise on Buffalo's first station.

For more information about merchandising and *fresh-air* availabilities on WGR, at the top of the dial in Buffalo, call Peters, Griffin, Woodward.

NBC • 550 KC • BUFFALO

Friends . . . A comparison, by **Mutual**, of its five-minute sponsored newscasts this Spring over the similar three monthes in 1958, showed a **31% increase** in business . . . CBS Radio president **Arthur Hull Hayes**, named to the newly-created board of lay trustees of Fordham University, New York.

RADIO STATIONS

The expected fireworks between two of radio's hard-hitting pro-

tagonists—**Joe Culligan** and **Gordon McClendon**—turned into a love-fest at the **Miami disk jockey convention** last week.

The meeting between the two was billed as a debate on the virtues of network radio vs. independent station radio, but each said it would be better to knock, instead, radio's competitors, like newspapers, outdoors, etc.

Another convention speaker: "Unfortunately music and news has become the business of many ama-

teurs," noted WBC's program manager **William Kaland**.

His topic: "The Pros and Cons of Formula Radio." His reply: "Radio can't be formulized so there can't be any such thing as formula radio."

Kaland chided the radio industry for lack of program managers at many independent stations. "Music and news demands the creative existence of a program manager," he asserted.

The Bartell Family Radio Group enters New York via its purchase, this week, of Italian-independent WOY.

The station will continue its present policy of servicing some 2-million Italians in the area.

The staff: **Mel Bartell**, general manager of **WOKY**, Milwaukee, assumes direction; **Arnold Hartley** remains program v.p. and general manager, and **Ralph Weil** becomes sales development v.p.

The FM Association held its Multiplexing Seminar this weekend, with these topics under discussion:

FCC regulations of multiplexing: Stereophonic broadcasts—under what conditions will the FCC permit them: future equipment, and their availability, and a review of recent progress.

Ideas at work:

- "Who's laughing," was the recent promotion at **WMBD**, Peoria. The contest: sounds of prominent Peorians laughing, with clues to their identities aired daily, and a total of \$750 cash prizes awarded. Number of postcards received: 1,025.

- To encourage the warm-weather draining of anti-freeze from cars, **WINS**, New York paid five dollars to the first 100 persons delivering their drained-out anti-freeze to station's studios.

- **WLOB**, Portland, Me. recently sponsored a Miss Greater Portland Scholarship Pageant, purchasing time from a tv competitor to present the entire pageant as a simulcast with its own radio facilities.

- **KBKW**, Aberdeen, Wash. has a flying newscast—a pilot constantly touring the city, and, at regular intervals, broadcasting via the local station from points in a 100-mile radius.

- Stopping the good drivers: **KDKA**, Pittsburgh, halted a number of careful drivers on the highways

Ask the man who gets around...

WDBJ is one of the best buys in television . . . anywhere!



WDBJ-TV covers 53 counties . . . where there are over 400,000 television homes, \$2 billion in retail sales. You can buy into this rich market economically and effectively, for WDBJ-TV furnishes highly rated shows at comparatively low cost to you.

For example, **TOP O' THE MORNIN'** (music, news, weather, fun) most popular early morning viewing in the

area, delivers viewers for only 74 cents per M on a 5 Plan; 58 cents per M on a 10 Plan.* A powerful "live" boost for your product; powerful, sales-producing merchandising support provided, too!

It will pay you to take a closer look at **TOP O' THE MORNIN'** and other "best buys" offered by WDBJ-TV.

*all cpms based on March, 1959 NSI

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

WDBJ-TV  **7**
CHANNEL

Maximum Power • Maximum Height

ROANOKE, VIRGINIA

over the Memorial Day weekend, giving them "KDKA Safe Driving Awards." The Automobile Club of Pittsburgh cooperated, via presenting gold ignition keys to the drivers.

• **KFAB, Omaha**, has a new merchandising plan—the "Sweet P Plan," offering advertisers bonus announcements free in 16 Hinky-Dinky supermarkets daily, during the length of the advertisers contract. The announcements are via a muzak service operated as a division of the KFAB Broadcasting Co.

Add daffodils: WDCY, Minneapolis-St. Paul began its summer time promotion last week—a "Sun Tan Contest." The bit: Listeners are asked to put adhesive strips on their back in the form of the station's call letters, and then get a sun tan. Station personalities will visit beaches, awarding prizes to the taped-people they spot.

Station purchases: KVI, Seattle, to the Gene Autry interests of Cal. Golden West Broadcasters, for \$750,000 . . . Approval: The FCC okayed the transfer of licenses on two stations—**WSAI**, Cincinnati and **WALT**, Tampa—to Consolidated Sun Ray, Inc. for \$1.9 million and \$300,000 respectively.

This 'n' data: WQXR, New York, ran page ads in N. Y. newspapers disclosing it was cutting down further on the number of commercials. Stated the ads: "300 commercials per week heretofore available are being withdrawn. Less than two years ago, we removed 189 commercials per week" . . . **WOWO**, Ft. Wayne, began all night operations last week, with a buy by the local Ford dealer for three and one-half hours weeknights, and five hours on Saturdays.

TV STATIONS

The Piedmont Publishing Company has won full control of **WSJS-TV**, Winston-Salem, N. C.

A Los Angeles court upheld Piedmont's option to buy the one-third interest held in the station by film star Mary Pickford Rogers and her husband, Charles Rogers.

The core of the case: The Rogers' contention that they had been victim-

ized by a conspiracy to deflate the value of their stock.

Ideas at work:

• **WJXT**, Jacksonville, Fla., as a part of its public relations campaign now sends a letter of welcome to each new resident in the Jacksonville area.

• With a camera focused on its new studio radar screen, **WTVT**, Tampa, Fla., predicts that viewers will be able to watch the weather in the making.

• **WHC**, Pittsburgh, has started using new filmed, musical I.D.'s. The purpose: to provide the station with a new and distinctive sound image.

Call letters change: KGUL-TV, Houston, to **KHOU-TV**.

For the record: KELO-TV, Sioux Falls, reportedly beginning construction on its new studios, had already completed them, holding dedication services a month ago. Among those present: all the Joe Floyd station executives from Sioux Falls as well as Larry Bentson, of **WLOL**, Minneapolis, Tony Moe, of **KSO**, Des Moines, members of H-R Reps., and agency people from out of town.

This 'n' data: Philadelphia drug firm, Merck, Sharp and Dome (D, C, S&S) to present **AMA annual meeting** highlights, 8-11 June via four East Coast stations: **WFIL**, Philadelphia; **WTIG**, Washington; **WOR-TV**, New York; **WBZ-TV**, Boston . . . **KETV**, Omaha, is testing the response to its jumbo postcard schedule mailing in Page county, Ia. . . Business notes: The Friendly Chevrolet Company, Dallas, for seven half-hour shows on **WFAA-TV**, Dallas, Tex. . . The Coca-Cola Bottling Company of Memphis has renewed **Top Ten Dance Party** on **WHBQ-TV**, Memphis, through 1960.

COPYWRITER NEEDED

Male or female

Experience not necessary, creative ability a must. Apply *only* if you'd like to work for the #1 station in major northeast, the most progressive station in the field, with 50,000 watt of people power. Send sample and production tape to Box 61.

SPONSOR ASKS

(Cont'd from page 52)

Frank Boehm, i.p. and director of research, Adam Young, Inc., New York

In the past several years, the competition between spot radio and network radio has increased greatly. Some have criticized this competition, claiming that 'intra-mural' disagreements hurt the medium. Such critics would have us believe that network



Dispel idea that spot and net are similar

and spot are really part of the same radio family. We must dispel the idea that spot and network are similar, and further, we must provide advertisers tools with which to appraise both media. Let's examine both media:

Network radio is often considered a secondary or supplementary medium. It rarely makes claims as to sales effect, market saturation, and so forth. Its claims of "prestige" are usually supported by statements to the effect that non-network stations are not properly programed. Major selling points of this medium seem to be its cheapness and ease of buying.

On the other hand, spot radio allows advertisers to select markets, stations, time periods, campaign length, type and number of announcements. . . . In short, it allows the advertiser full latitude in achieving maximum result per ad dollar expended in every campaign.

We must divert advertisers from evaluating radio in terms of what has happened to the network medium. We must fully appraise them of the new dynamic leadership in local radio . . . leadership at the station level . . . which has created a more potent primary sales medium, with a larger audience than ever. . . .

In keeping with our continuing series of appraisals of the 'Dynamic Change in Radio,' we shall soon distribute a rather complete examination of the two media based on their effect in the top 60 U. S. markets. We believe it will demonstrate that spot is only one way of capitalizing on radio's full effectiveness.

SUNRAY

(Cont'd from page 37)

rating points than the show has been pulling in markets outside the Sunray area.

Next season, says Dennis, the importance of telling the DX story in commercials placed in close sequence will be even greater. Its copy platform will become further complicated by addition of Boron to its motor oil.

Seeing a gasoline commercial in close proximity to an oil commercial, says Dennis, will help establish the difference between the two (Boron has a detergent action in motor oil; in gasoline it actually changes the molecular structure).

The new campaign begins the second week in September. Meanwhile, summer will be used to set the stage:

II. Summer radio

Normally, summer radio keeps the tv impression going, but this summer it will also lay the groundwork for the full-scale Boron motor oil introduction in the fall.

The summer campaign gets underway 15 June. In all, 10,500 I.D.'s will be used in 68 markets—about equally divided between gasoline and motor oil.

Stations are bought on availabilities in times when there will be heavy summer driving. This means heavy weekend concentrations and some evening time.

III. Farm radio

In January, 1957, Sunray inaugurated a farm "network" to help distributors get directly to the rural population, especially large users of diesel motor fuel and lubricants.

Under the direction of advertising supervisor Roy Middleton, the plan calls for three five-minute programs per week on 27 stations.

Free scripts, booklets and further information are offered farmers upon request. Within a week, the writer of the letter receives a call from a DX farm "serviceman," who explains he has heard about the request and asks if he can be of further assistance. He also asks for an order.

Does the plan pay off? Over 50,000 letters have been received to date and, according to Middleton, 87.5% of all farmers called upon by DX agents bought some DX product as a result.

Sunray spends about \$100,000 on its farm radio, selects its stations on the basis of their influence with the rural community and degree of merchandising cooperation they will give.

IV. Co-op radio

Presently, about 40 stations are running special spots co-oped by Sunray with its distributors. Requests for co-op help are approved by ad supervisor Roy Middleton. Spots are locally placed by the distributors and Sunray's advertising department. As many as 60 stations have been used at one time for as many co-op campaigns. Duration of these campaigns depends on the job to be done.

V. "Task Force" radio

Sometimes the job is too big to be done by co-op money alone. A particularly acute competitive problem or a special campaign will call for Sunray to dip into a \$350,000 special fund for special campaigns.


Money for doing special jobs with radio come from this fund. In many markets, "Boron Days" (three day-promotions) dip into the "task force" pot for saturation radio campaigns.

Leigh McCaslin characterizes Sunday's radio and tv as "the most important thing we're doing from a retail and distribution standpoint."

Has Sunray's advertising strategy increased its sales? According to president R. W. McDowell, it has. "Our advertising approach," he says, "has been nearly as important as Boron itself."

DX premium gasoline sales showed an 8.1% increase in the first two months of this year over the same period last year. This, against a 2.1% industry increase, and 3% in the DX area. Total gasoline sales were up 1.0% in the same period. DX was up 7.3%.

Sunray gives no advertising support to its regular gas. It's interesting to note that while the premium ratio change (amount of premium gas sold to regular) decreased for the industry .5% and in the DX area .9%, DX itself showed a .3% rise.

DX Sunray Oil Co. is the marketing, and transportation arm of Sunray Mid-Continent Oil Co., \$375,000,000 firm reported to be the 13th largest oil company in the world. Last year, DX Sunray's total product sales were 1,620,621,351 gallons, of which 965,106,379 gallons were gasoline. 

TV COMMERCIAL

(Cont'd from page 12)

of radio and tv for Kudner, suspects that "clients tire of commercials sooner than potential customers, and ask for something new or fresh."

The Schwerin Research Corp. concurs with this. In a report on commercial life expectancy, it stated a "point that approaches the stature of a truism: many an advertiser underestimates the number of times he can profitably present a commercial. Modestly enough, he evidently tires of the current offering before it ceases to influence the public."

Schwerin, after many tests of relative commercial effectiveness, comes up with these checkpoints for agencies and clients:

- If your commercial isn't effective to begin with, repeated exposures will mean little in effectiveness.


- The client who uses a commercial or one type of commercial a great deal should check on its effectiveness periodically.

- Commercials of equal initial effectiveness don't necessarily wear out at the same rate although they tend to do so if they are of the same type or treatment.

- A well-liked commercial of the same type usually endures better than a disliked one (but a well-liked one is not necessarily effective).

- You can get more mileage from a campaign by introducing slight variations in the basic commercial rather than continuing the same, completely unvarying treatment.

Many factors enter into the decision to pull a commercial and change to a new one. Obsolescence—the fact that the commercial has outstayed its welcome with listeners and viewers—is one major reason for change. But there are others: the campaign objective has been realized; the product is changed; the competition switches strategy; the sales plan develops new tactics.

All these variables make it impossible to reduce the problem of reuse to a firm formula. But agency people still think, despite the unpredictability of commercial life, that they're in a better position to call the turn on the cutoff point in tv and radio than in other media. One agency v.p., asking a car card representative what maximum exposure should be, got the answer "Usually we switch every two months." 

TENTH ANNIVERSARY

KFMB-TV SAN DIEGO



A DECADE OF SERVICE:

FROM 1949 WHEN KFMB-TV WAS SAN DIEGO'S ONLY TELEVISION STATION

RIGHT TO THIS MOMENT,

CHANNEL 8 IS STILL FIRST, IN RATINGS AND IMPORTANCE.

AMERICAN AIRLINES

(Cont'd from page 33)

many unsolicited mentions of the show were obtained. Usually, it took the form of a "thanks for your fine radio program." At the end of 1953, American had received 2,500 unsolicited letters lauding the program.

At the end of the first three years, Smith decided to extend the show to other areas. Independents in Detroit (WWJ), Dallas (KRLD) and Cincinnati (WLB) were added. Show lengths were increased in each market by a half hour, so that they ran from 11:30 p.m. to 5:30 a.m.

In 1957, a special Pulse survey showed Smith that the specific audience he was after was growing, while total audience revealed a slight drop.

Covering a five-market area (see box page 33), the Pulse breakdown showed that 32.2% of the audience was in the executive, professional and sales category. This compared to the 26.9% figure of two years before. Projections from the Pulse study also showed that the nine broadcasts reached an average weekly audience of 3,973,739. Cost-per-1,000-per-commercial-minute-heard: 38¢.

The survey also showed a 58% male audience.

Clearly, *Musie 'Til Dawn* is doing the job American Airlines' C. R. Smith cut out for it six years ago. He points out that its importance to AA is especially heightened now with the emphasis on jet flights for business trips.

Both airlines are using heavy spot radio campaigns in markets where jet flights have been established. American features 60 and 20-second spots recorded by Bob Considine. Additional spots were cut by Considine especially for *Musie 'Til Dawn*. Explains AA advertising director John Brady, "These differ from the standard spots in that they do a low key, soft sell institutional job. They are pegged to general facts about aircraft history and development—Kitty Hawk to jets." The local host, Brady explains, goes into schedule and convenience factors.

Smith feels he is fortunate in having a tailored-made vehicle in key areas for selling jet flights. The heavy use by the competition of classical music stations in spot saturation is further proof that Smith had the right idea. ■

JAPAN TV

(Cont'd from page 39)

some exceptions, the Tokyo stations engage in a full language dubbing process. To an American it is startling to hear popular tv characters speaking fluent Japanese. Lassie and Rin Tin Tin, as tv personalities, have no difficulty with the language barrier.

Voice dubbing is an expensive part of Japan tv. It begins with the translators who carefully convert the American speech to the Japanese equivalent. A cast of actors learn and rehearse the lines and parts. The final result is a full and synchronized Japanese sound tract produced, by the cast, before a battery of studio monitors. The stations do their own dubbing and each has a special studio for the process.

The majority of Japan tv is live. Perfection and detail are the common attributes.

Three cameras are the normal working standard for studio production with four to five cameras used on more elaborate programs. Props and scenery are tailor-made for the individual show, or series. All classical Japanese plays must have scenery which is constructed and painted in microscopic detail. Dry-run and "on camera" rehearsals are conducted virtually without regard for time and manpower.

The finished product of live production is consistently excellent whether it be a dramatic program, an interview or panel discussion or a regularly scheduled newscast. I was repeatedly amazed at the man-hours and effort used in planning, rehearsing and producing Japan tv live programs.

Japan is, today, a highly progressive nation. Unemployment is low; production is high. Economic competition is widespread. Private enterprise flourishes. In this present-day world of political conflict, Japan is a strong ally of the United States and a staunch bulwark against Communism.

Advertising, per se, is an important mainspring to the Japanese domestic economy. As of 1953, 106,500,000,000 yen (\$295,835,000) was spent in all media advertising. Total advertising amounted to 1.3% of Japan's aggregate national income.

So strong and substantial has been

the growth of Japan advertising that J. Walter Thompson has recently added a television division to its Tokyo office.

Since its inception, August 1953, tv has had a substantial expansion both in advertising expenditure and in public impact. Television is, today, one of Japan's strong growth industries and, on the basis of recorded experience, will undoubtedly double its revenue within the next five years.

Commercial radio is the second most important advertising medium, accounting for 11.7% of the advertising pie. Newspapers are the strong No. 1 medium with nearly 50% (49.3%) of the nation's over-all 1953 advertising outlay. Tv, since 1953, has made inroads on all other media, especially newspaper and radio. At the rate of its expansion and growth, tv will likely absorb 18%-20% of the nation's advertising within another five- to seven-year period.

Tv is big business in Japan. The industry employs a total of 13,300 persons, exclusive of talent. Tv set receivers are currently at the 2,000,000 level but increasing steadily. In 1953, the growth was nearly 40% over 1957. Within five years, Japan will likely have at least 5,000,000 receivers. By comparison, there were 14,730,000 radio sets, as of January 1959—latest data. Radio set count now equals 32% of total homes.

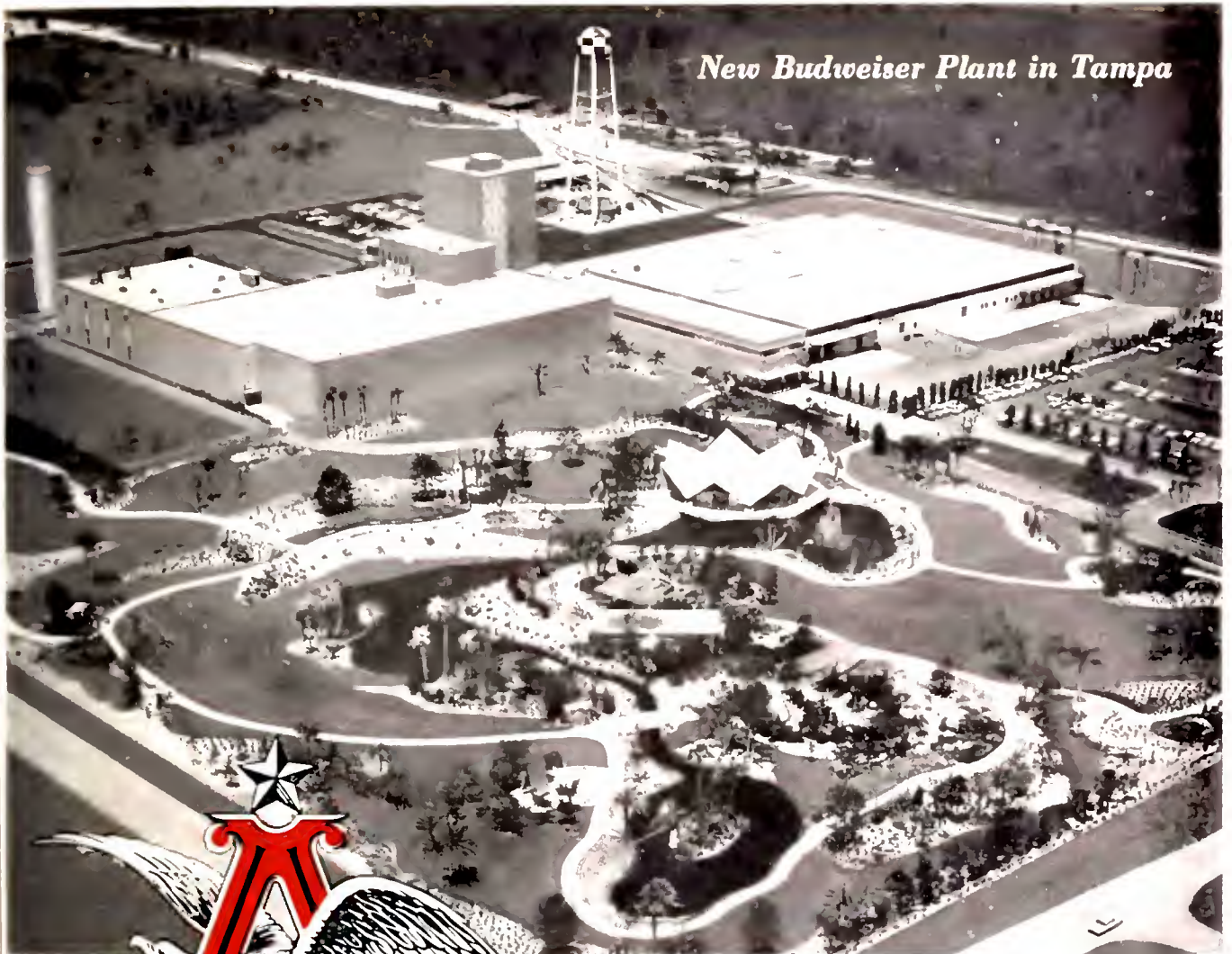
Television has become an accepted medium of advertising by a wide cross-section of Japanese business.

Japanese users of tv follow typical patterns, known to American advertisers and tv operators, including program sponsorship, spot and I.D. schedules—according to the needs of the advertiser. Approximately 65% of all programs are sponsored by individual companies or on a participating basis. The average per station broadcast day is about 10 hours. Class A and B time is virtually sold out and sponsored. As is true in the United States, the "sustaining" programs (about 35% of the total) are primarily in Class C or D time segments.

Japan's tv officials are as undecided about color tv as are American telecasters. NTV, the pioneer tv station, has been conducting experimental color telecasting regularly since last year. KRT (Radio Tokyo) started

(Please turn to page 73)

New Budweiser Plant in Tampa



TAMPA - ST. PETERSBURG

... market on the move!

Each year, 600,000 barrels of golden Budweiser beer will flow from this magnificent new \$20,000,000 Budweiser plant in Tampa!

Adjoining the Anheuser-Busch brewery is the fabulous 15-acre Busch Gardens. This civic attraction includes tropical lagoons, Hospitality House with its 7-pointed "floating" roof, an amphitheater overlooking a vast rare-bird area, and enchanting Dwarf Village.

Anheuser-Busch now joins dozens of other

industrial giants who have recently made their move to the MARKET ON THE MOVE . . . TAMPA-ST. PETERSBURG . . . now 26th in retail sales, 26th in automotive sales, 27th in drug sales!

Go after this golden market with the STATION-ON-THE-MOVE WTVT first in total share of audience* with 38 of the top 50 programs! WTVT, with highest-rated CBS and local shows, blankets and penetrates the MARKET-ON-THE-MOVE . . . TAMPA - ST. PETERSBURG.

*Latest ARB

station on the move...

WTVT

TAMPA - ST. PETERSBURG



Channel 13

THE WKY TELEVISION SYSTEM, INC.

WKY-TV Oklahoma City

WKY-RADIO Oklahoma City

WSFA-TV Montgomery

Represented by the Katz Agency

JAPAN TV

(Cont'd from page 76)

some limited experimental color telecasts in March of this year. Fuji Television Co. and NET are skeptical for the time being.

NTV is carrying "the color banner" for Japan television. From personal studio attendance, I can readily admit that NTV produces a fine quality color telecast in its 15-min. daily program. On the basis of conferences with officials of all the Tokyo tv stations and several from other cities, I came away with the clear impression that the great majority of the nation's tv operators are perfectly willing to have patience and wait out the potential of color tv developments.

Technical and production equipment in the Tokyo tv stations is excellent—and abundant. Each station has two Ampex Videotape recorders. Other equipment is almost entirely manufactured in Japan and is of the highest quality. For color, NTV uses RCA cameras. A few other RCA and GE units are found in various stations. Over-all equipment, lighting and production facilities are superb and compare favorably with the best equipped stations in the United States. All the tv buildings have spacious studios, excellent lighting, superb dressing rooms, rehearsal rooms, more than ample prop space and completely "non-crowded" control, telecine and engineering areas. Fuji Television Co. (Channel 8) and Nippon Educational TV (a commercial company) have two of the finest tv buildings I have ever visited.

Radio and tv executives of Japan are alert, progressive broadcasters. They possess a keen sense of program service to the public. They are highly commercial and strongly competitive. They are providing the audience with a wide variety of program appeal. They are specialists in catering to the advertising needs of Japanese business.

Tv in Japan is already big and successful. It has learned the technique of effective telecasting, from American and European experience, and has skillfully adapted the process to service for the Japanese public and the Japanese commercial advertiser.

JAPANESE MEDIA IN 1958

Medium	Advertising expenditures (yen)	% of total
Newspaper	52,500,000,000	49.3°
Magazine	5,500,000,000	5.2°
Television	10,500,000,000	9.9°
Radio	15,700,000,000	14.7°
Others, including Outdoor, Radio, Direct Mail, etc.	21,000,000,000	19.7°
Export	1,300,000,000	1.2°
Total	106,500,000,000	100.0°

Note: Comparison of media spending in 1958 over 1957 shows tv up 70%, newspapers, up 3%; radio, up about 10%; magazines, up 10%.

JAPANESE TV IN 1958

Type of industry	1958 tv advertising expenditure (yen) (100,000 omitted)	% of total	1958 compared with 1957
Drugs & Medical	1,651	15.7	+55%
Cosmetics & Toiletries	1,034	9.8	+66%
Food & Beverages	1,958	18.6	+67%
Banking & Insurance	498	4.7	+33%
Mach.—Appl.—Instr.	3,238	30.8	+68%
Textiles	754	7.2	+90%
Department Stores	318	3.1	+60%
Transportation	214	2.3	+64%
Miscellaneous & Sundry	815	7.9	+144%
Total	10,510	100.0	+71%

Source: Dentsu Advertising Agency, Japan

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE[®]

RADIO

*delivers more
for the money*



Riches come from the earth of Kern County all around Bakersfield, home of McClatchy's KERN. Kern County is California's leading oil producer, yielding \$280,324,000 worth of crude in 1957. (*Bureau of Mines, California*) In addition, farm products sold in Kern County in 1957 totaled \$237,990,000, making this vigorous county second in the United States. (*Sales Management's 1957 Copyrighted Survey*)

Make your mark in Kern County and throughout the happy-spending Beeline market by telling your story on McClatchy stations. As a unit purchase, Beeline stations give you more listeners than any combination of competitors . . . at the lowest cost per thousand . . . by far. (*Nielsen & SR&D*)

KOH ○ RENO
KFBK ○ SACRAMENTO
KBEE ○ MODESTO
KMJ ○ FRESNO
KERN ○ BAKERSFIELD



McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

Fishing McKenzie River in Oregon



Nearly 1/4 of Oregon's buying families watch

KVAL-TV
KPIC-TV

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

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

KPIC-TV Roseburg • Channel 4
Satellite

**W
O
P
A**

is the most effective sales force in the

**CHICAGO
NEGRO
MARKET**

with
**Chicago's Greatest
Air Salesman**

1490 kc.
102.7 mc.

represented
by
Bernard
Howard & Co.,
Inc.



**BIG
BILL
HILL**

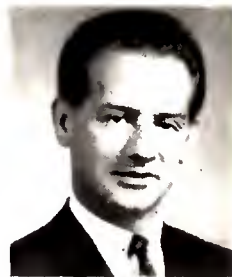
Same ownership as WDIA—Memphis

Tv and radio NEWSMAKERS



Russell A. MacDonnell joined Benton & Bowles last week as a v.p. and management supervisor. For the past three years he was a v.p. with Warwick & Legler, heading several accounts. Prior to that, MacDonnell was v.p. in charge of sales and advertising for Grove Labs. in St. Louis, where he supervised over-all marketing operations of Grove and Fitch products in the U.S., Canada and all foreign countries. He began his career with Vick, working up to v.p. and general manager of Vick's Sofskin Co.

Theodore Braude has been appointed advertising manager of Lanolin Plus. At 38 he comes to the cosmetic company with some 22 years' experience in the field. Previously, Braude was an account executive with Joseph Katz Agency. Prior to that, he was advertising and sales promotion manager for Hazel Bishop. Braude attended New York University, Columbia and the U. of Indiana. Upon graduation he joined Lawrence Gumbinner agency, and after three years went to Max Factor and thence to Revlon.



Vincent C. Piano joins Peters, Griffin, Woodward as director of radio promotion and research. He comes from The Meeker Co., where, for the past six years, he was director of sales development and promotion. From 1948-1953, he was promotion manager of WSB, Atlanta. A native of Somerville, Mass., Piano was graduated from Syracuse U. and received a Master of Arts in advertising from Columbia University. During W.W. II he served with the Army Engineer Corps and Military Intelligence.

Richard S. Calender has been appointed sales manager of Crowell-Collier's KEWB (formerly KLN), San Francisco-Oakland. He was most recently general manager of KLIQ, Portland, Ore. Previously he was in national sales with NBC Spot Sales. From 1955-57, Calender was at KNBC, San Francisco, in the local sales department. He also spent three years on the sales staff at KJBS Broadcasters, San Francisco. He attended Menlo Junior College and the U. of California, is married and has two children.





**BEST SHOT
OF THE YEAR**



IN USE 18 JULY

AD DEADLINE 22 JUNE

SPONSOR SPEAKS

Radio's tremendous gains

In our 19th & Madison column in this issue (page 26) we are printing letters from three representative radio station men, answering our recent editorial on "Radio's Local Mystery."

At that time we asked "Why do some stations report substantial gains in local business, and lesser gains in national? What are the facts?"

As you will see from the sample of answers printed in this issue, a substantial number of stations are saying that their radio business is good in both categories, though the edge is still in favor of local accounts.

But what has impressed us most, in recent talks with radio men, is the clear evidence of the greatly increased local stature which radio is assuming in almost every market.

Something very much like a "silent revolution" in local communications has been taking place in America. Newspapers, once the strongholds of community news, opinion, and service to the community, no longer hold the position they formerly did. Radio, as a social and economic force has been making tremendous gains on the local level. And strangely enough, the news of these gains has not yet received the attention it deserves.

We doubt, for instance, whether the average agency account man or advertising manager fully understands the shifting pattern of radio's localized importance.

There's much more to it than merely ratings, coverage and costs. What has been happening is that a medium of communication, once known primarily for the national entertainment it provided, has, within the past 10 years become solidly entrenched as the most vital community influence in nearly every market in the country.

This is an exciting story, a story that challenges many old marketing concepts, and advertising patterns.

It is a story which SPONSOR, in the coming months, will be reporting in all its fascinating details.



THIS WE FIGHT FOR: *A full, fair and accurate count of radio listening. We are far from being convinced that radio's in-home and out-of-home audiences are being properly reported by our present radio research methods.*

10-SECOND SPOTS

British cousins: From the *N. Y. Times*—LONDON, May 15 (Reuters)—"Ask Mommy to buy" and "Ask Daddy to get" commercials have been banned from British television. *Spoil-sports!*

Younger generation: Recently a "sweet young thing" at WRCV-TV, NBC-owned station in Philadelphia, was assigned to write an on-the-air spot promoting a Bela Lugosi horror movie. Her copy began: "Lovely Bela Lugosi stars in 'Bride of The Monster! . . .'"

Sniping: From a Michigan newspaper item about WJR-TV, Flint, programming—

"A group of 1954-55 relapse movies have been secured for showing during the summer and fall." *Those print boys just never give up.*

Coals to Newcastle: A Northwest Orient Airlines brochure outlines plans for a WGBS, Miami, radio tour to Hawaii. *Florida to Hawaii????*

MR: Here are the reasons women usually make a purchase:

- (1) Because it is important.
- (2) Because her husband doesn't think she should.
- (3) Because her neighbors can't afford one.
- (4) Because it will make her look thin.
- (5) Because buying it will save money.
- (6) Because everybody has one.
- (7) Because nobody has one.
- (8) Because. Charles V. Mathis.

Riddle: Singing star Jimmie Rodgers (Liggett & Myers) received the following from a nine-year-old Kewanee, Ill., girl:

"I just happened to think of a joke about your sponsor. Q.: How many letters in the alphabet? A.: 24—L&M just got kicked out for smoking."

Expert: A small boy stood by watching the tv repairman working on the family set which had gone bad.

"I let I know what's wrong," said the child.

"What?" asked the repairman.
"It's full of dead cowboys."

KANSAS CITY AT NIGHT

means business. Here's the downtown district at 8 p.m. on a Monday night. It's booming.

Photo: Randazzo and Morrison



C'mon downtown, in Kansas City

Exciting things are happening there.

Stores open at night. Free bus rides. Free parking when you shop. Two for the price of one at the movies.

It's all the work of the Kansas City Downtown Commission. They're creating a commercial renaissance for themselves along Main, Grand and Walnut. Everyone, to borrow the slogan, is coming on downtown.

And when they do, KCMO-TV can help make sure they're in a buying frame of mind, so far as you're concerned. For more people watch KCMO-TV (according to ARB and Nielsen) than any other station.

It's not so hard to understand why. KCMO-TV means Kansas City, Missouri. And KCMO-TV broadcasts at maximum power from the world's tallest self-supported tower.

K C MO-TV

Jae Hartenbower, General Manager
Sid Tremble, Station Manager

KANSAS CITY
SYRACUSE
PHOENIX
OMAHA
TULSA

KCMO
WHEN
KPHO
WOW
KRMG

KCMO-TV
WHEN-TV
KPHO-TV
WOW-TV

The Katz Agency
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 GAROENS and
SUCCESSFUL FARMING Magazines.

KCMO-TV
CHANNEL 5



The most heavenly music . . .

. . . comes from WDOK



GOOD MUSIC IS OUR BUSINESS

WDOK

The most heavenly music comes from WDOK . . . good music that never insults your intelligence. When you listen to Cleveland's good music station, you — the young adult or adult — know that the best things in life are free.

WDOK is constantly eager to serve and does serve the public in all worthy causes and civic affairs. This is evidenced daily. Listeners write, telephone or personally see us; the comments are identical. They love us!

How did listener infatuation develop?

This loyalty* grew from two ideas: Good music and continuing newscasts. Besides WDOK's outstanding musical programs, it produces local newscasts with its own roving mobile units and supplements this with national news from the Mutual Broadcasting System.

*The latest Nielsen rating showed WDOK No. 2 and No. 1 among all Cleveland stations.

THE CIVIC BROADCASTERS, INC., 1515 EUCLID AVENUE, CLEVELAND 15, OHIO — MAin 1-2890

Get full particulars from Broadcast Time Sales, 509 Madison Avenue, New York.