

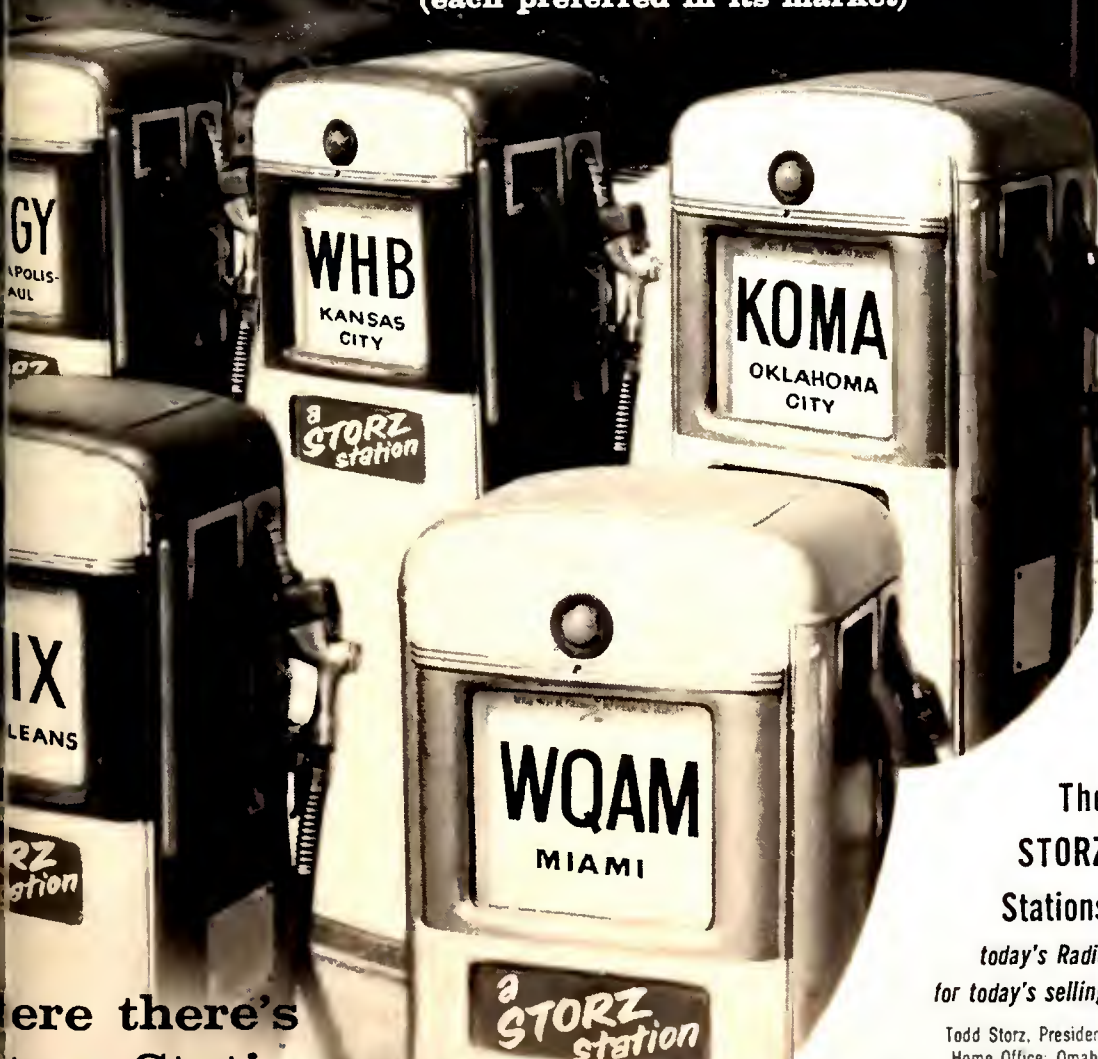
# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## THE STORZ STATIONS

# Get more mileage for your money . . .

**FILL 'ER UP AT THE STORZ STATIONS**  
(each preferred in its market)



Where there's  
a Storz Station  
there's audience

The  
STORZ  
Stations  
*today's Radio  
for today's selling*

Todd Storz, President  
Home Office: Omaha

WDGY, WHB, KOMA, WQAM  
represented by John Blair & Co.  
WTIV represented by Adam Young Inc

### AUTO MAKERS GET SET FOR A BRAWL

Small cars vs. big cars  
brawl is on. Ad dollar  
spending may open  
way for new air era

Page 31

### Burnett's new contract for tv tape buying

Page 35

### In and out on Madison Avenue

Page 40

### Half-hour show costs holding firm—Tv Basics

Page 43



*the*  
**QUALITY**  
*touch*

*Courtesy Neiman-Marcus Antoine Salon, Preston Center*

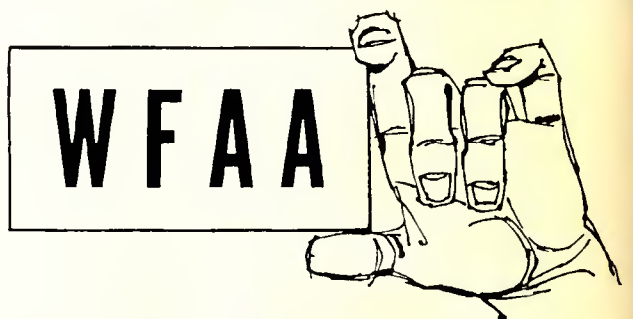
A coiffure for her and her alone... this is the proud achievement of the creative hair stylist. He possesses a "quality touch" which comes from dedication and pride.

It is a like characteristic among today's better radio and television stations... setting them apart through dedication to quality!

*Represented by*

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

*The Original Station Representative*



radio & television • dallas

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS



Don Juan made things happen in Spain . . . and



# WPEN RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

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  
CONSOLIDATED SUN RAY STATIONS

# the MOST!



To say the least, WBIR-TV has *THE MOST* top-rated shows in Knoxville. And Man . . . that signal is *WAY OUT* . . . it really *COMES ON* . . . in those 227,166 TV homes in its coverage area. Call your Katz Man . . . MAN!

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

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- 37** Television Bureau of Advertising reports combined spot and network tv time investments for first six months of this year at \$624.7 million mark
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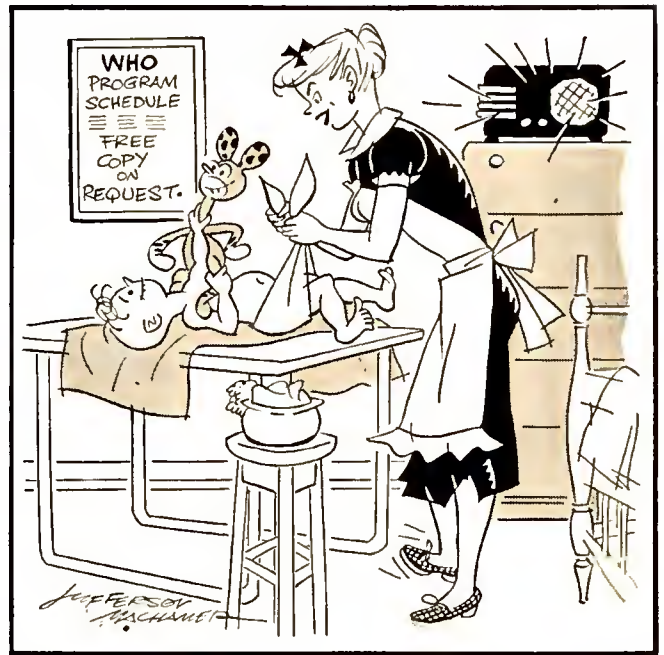
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Audit of Circulations Inc.



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

©1959 Sponsor Publications Inc.

# PEOPLE work – play – LIVE by RADIO!



## WHO Radio Reaches From 18% to 35% of the Total Radio Audience in 93 "Iowa Plus" Counties, Sign-On to Sign-Off!

**P**INNING or primping, radio entertains and informs her — even when she can't take her eyes from the job at hand. There's no time to interrupt her daily chores for reading or viewing. Radio sells *more economically, more completely, more often.*

WHO is the big-audience radio station in Iowa. It is *aggressive, alert, alive* — and it invests tremendous amounts of time, energy and money to attract and *keep* the big audience.

The 93-county area Pulse Report (Feb.-March, 1959) gives WHO Radio from 18% to 35% of the total radio listening audience — first place in every quarter hour sur-

veyed — the balance being divided among 88 other stations!

You can SELL "Iowa Plus" through WHO Radio — where you get the very best programming in the State. Ask your PGW Colonel for the details on Iowa's believable, big-audience station.

# WHO

## for Iowa PLUS!

Des Moines . . . 50,000 Watts

NBC Affiliate

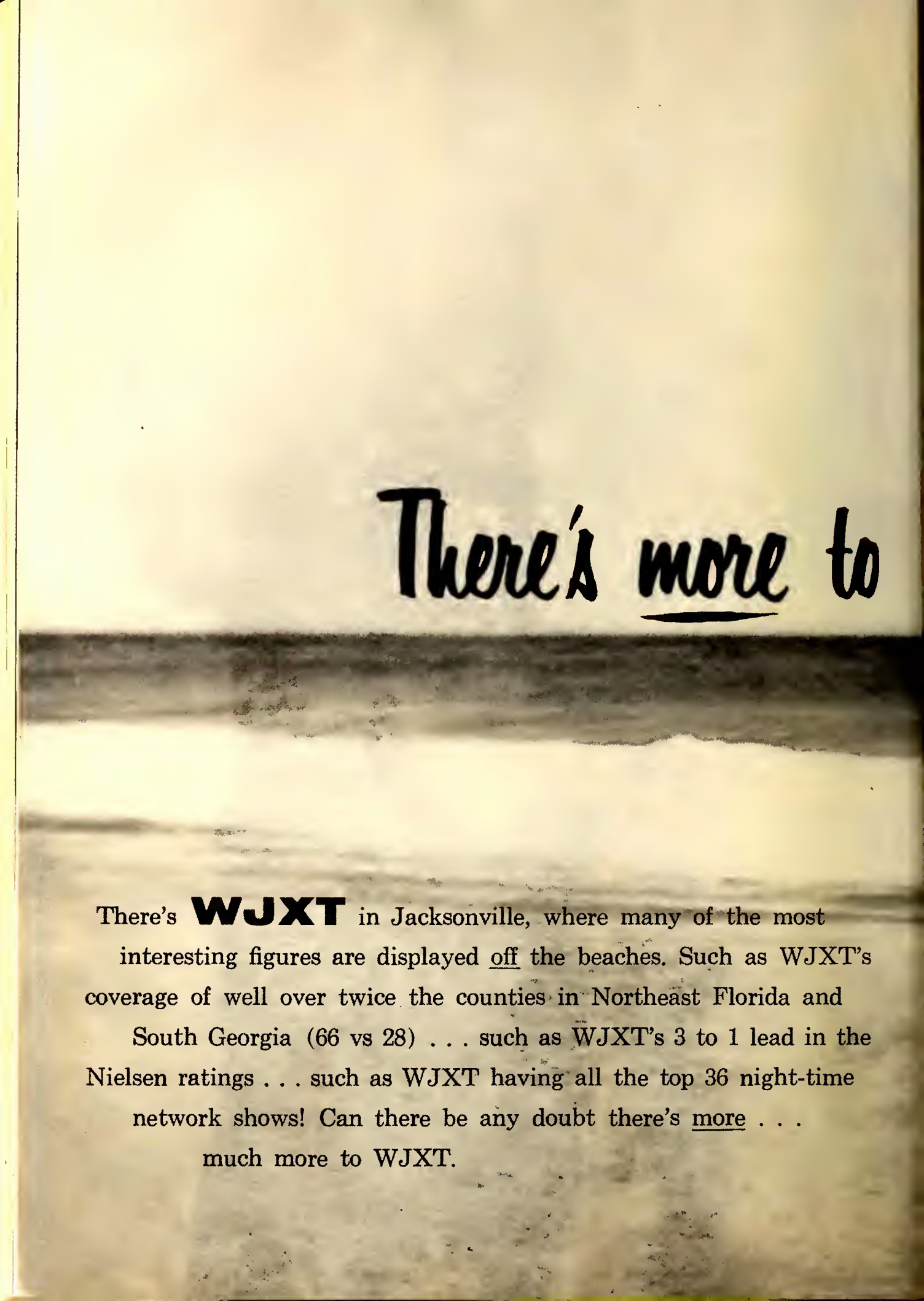
Col. B. J. Palmer, *President*  
P. A. Loyet, *Resident Manager*  
Robert H. Harter, *Sales Manager*

WHO Radio is part of Central Broadcasting Company, which also owns and operates

WHO-TV, Des Moines; WOC-TV, Davenport



Peters, Griffin, Woodward, Inc., *National Representatives*



There's more to

There's **WJXT** in Jacksonville, where many of the most interesting figures are displayed off the beaches. Such as WJXT's coverage of well over twice the counties in Northeast Florida and South Georgia (66 vs 28) . . . such as WJXT's 3 to 1 lead in the Nielsen ratings . . . such as WJXT having all the top 36 night-time network shows! Can there be any doubt there's more . . . much more to WJXT.



Florida ...

**WJXT** **4**

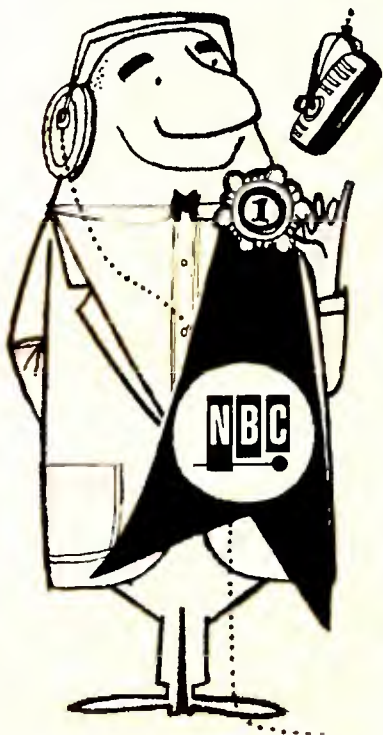
JACKSONVILLE, FLORIDA

*Represented by CBS Television Spot Sales*

*Operated by The Washington Post Broadcast Division:*

**WJXT Channel 4, Jacksonville, Florida WTOP Radio Washington, D. C. WTOP-TV Channel 9, Washington, D. C.**

**YOU  
KCAN'T  
KCOVER  
TEXAS  
without  
KCEN-TV**



**EXCLUSIVE!**  
we're the only NBC  
outlet for miles  
around Central Texas!



**BLAIR TELEVISION ASSOCIATES**  
National Representatives

**NEWSMAKER  
of the week**

*Last week in Chicago the newly formed (last March) Association of FM Broadcasters met at the Palmer House to draw up battle plans for fm's expansion into a major advertising medium. With a serious, and practical determination not always present at FM meetings, the Association chose as its president a 35-year radio veteran with a strong sales background.*

**The newsmaker:** Fred Rabell, manager and owner, with his wife Dorothy Rabell, of radio station KITT, San Diego.

To an industry long dominated by minority groups with special interests in the technical, engineering, or long-haired music aspects of fm, Rabell brings an unusually practical and refreshing sales outlook.

"Fred Rabell," one of his long time friends told SPONSOR, "is an extremely savvy businessman who knows how to sell radio."

Manhattan-born Rabell got into broadcasting in New York in the mid-twenties almost by mistake. While working for a Wall Street firm, he went on the air as a fledgling "investment counselor."

His radio broadcasts attracted the attention of the Perry interests who offered him a job with their Florida stations. During the 1930's Rabell was in charge of Perry operations in Jacksonville, Panama City, and Ocala.

After four years in the Navy, where he served with distinction as a commander on carrier duty, Rabell returned to radio as part owner of am station WNCA, Asheville.

In 1947, John Ward Studebaker, then U. S. Commissioner of Education who had a San Diego construction permit, asked Rabell to take charge of KSON (am) and KWFm (fm). The stations began operation on 1 July 1947 and continued until 1950 when San Diego built a freeway through the tower.

Resuming broadcasts in 1951, the stations were operated as KSON-AM and KSON-FM and programed separately. In 1957, Rabell made a move which characterized his confidence in fm. He sold the am station but insisted on retaining ownership of the fm operation (changing its call letters to KITT).

In two years, he has demonstrated his ability to place fm on a sound commercial basis, his exact goal for the entire industry.

Interviewed by SPONSOR, Rabell said, "Fm has come into its own in the past three years. Our group is like a phoenix, rising from the flames of past mistakes. We aim to promote fm not as a specialized medium, but as a major means of mass communications."

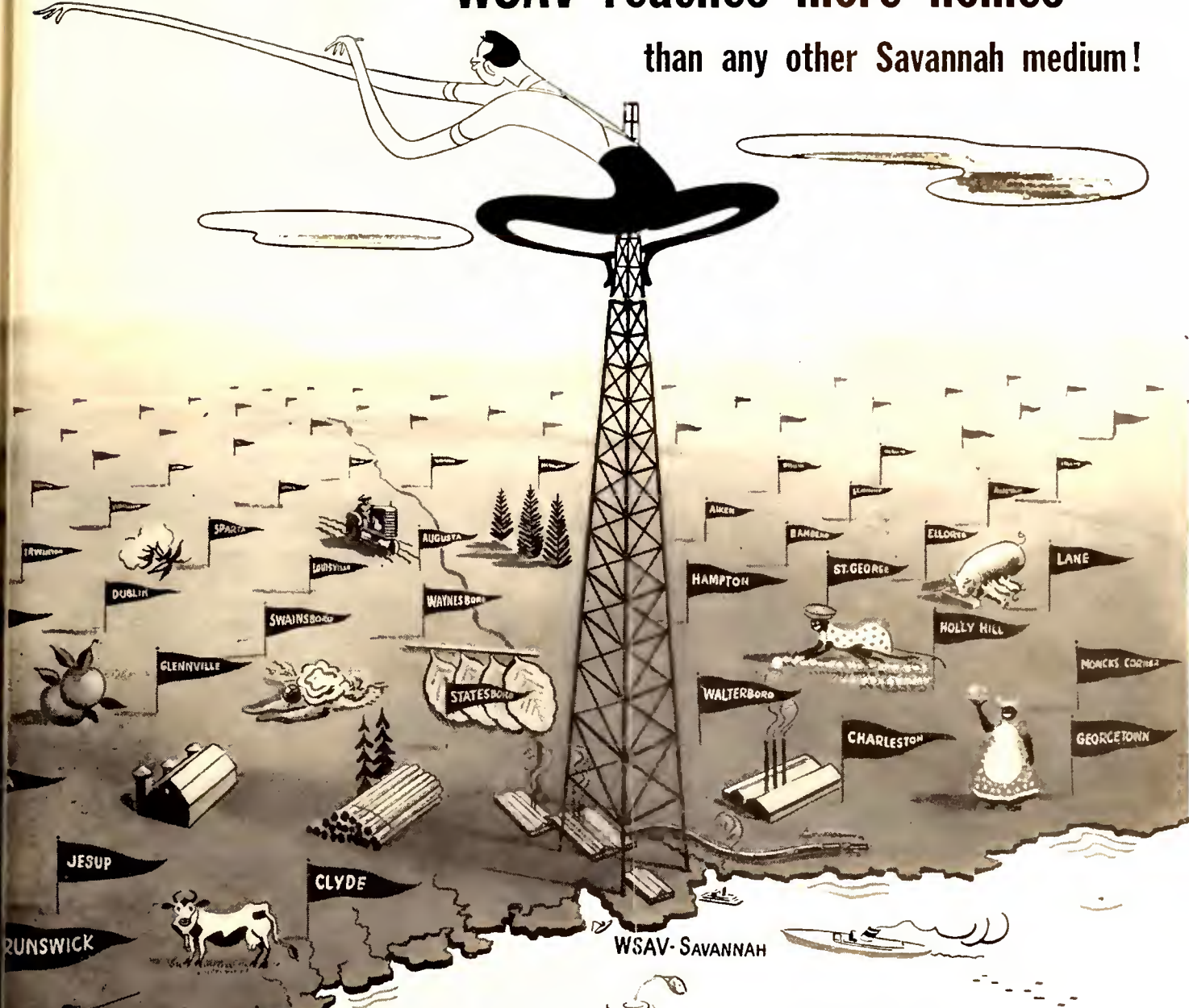
Most industry observers believe that fm faces a tough battle to reach its announced goal of \$500 million advertising revenue, but agree that Rabell will give fm the leadership it must have.

The National Association of FM Broadcasters, under Rabell, will attempt to channel this interest into sound commercial avenues. As one veteran broadcaster told SPONSOR, "The association's most important function is to define what we're selling—then prove it!"



# WSAV reaches more homes

than any other Savannah medium!



## COMPARATIVE ANALYSIS

Based upon Official Published Reports-Nielsen Coverage Study No. 2 for Savannah, Georgia Radio Stations

Savannah Station:	Radio Homes:	Monthly Coverage:	Number Counties:
<b>W S A V</b>	<b>144,050</b>	<b>79,700</b>	<b>32</b>
Station "A"	45,550	25,820	1
Station "B"	51,710	31,650	5
Station "C"	118,430	44,860	25
Station "D"	45,550	24,640	1
Station "E"	117,140	66,050	24

Average Daily Circulation (ABC Reports):

Savannah Newspaper  
"M"—53,606

Savannah Newspaper  
"E"—23,977

...WSAV reaches 25,620 more radio homes than its nearest competitor.

ASK YOUR EASTMAN MAN TO SHOW YOU THE COMPLETE NCS No. 2 REPORT

It's **630** in Savannah



# WSAV

630 kc.  
5,000 watts  
Full Time



represented by  
**eastman**

Eastern Representative: James C. Ayers Co.

# POWER... your most potent selling wedge!



**-and in the Detroit Area  
you get either or both  
at the Lowest Rates of  
any other Major Station.**

**GENERAL OFFICES**

GUARDIAN BLDG. • DETROIT 26, MICH.

**ROBERT E. EASTMAN & CO.**  
Nat'l Radio Rep

**J. E. CAMPEAU**  
President

**YOUNG TELEVISION CORP.**  
Nat'l TV Rep

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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**VP-Assistant Publisher**  
Bernard Platt

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George Becker; Charles Eckert;  
Gilda Gomez

THE DIFFERENCE  
BETWEEN  
GOOD AND GREAT IN  
TWIN CITY  
TELEVISION IS...

4

WCCO

*Unlike the oyster . . . good only in months containing an "R," they say . . . and great when it contains a pearl, WCCO Television is great month after month, year after year . . . and the pearl is always there.*

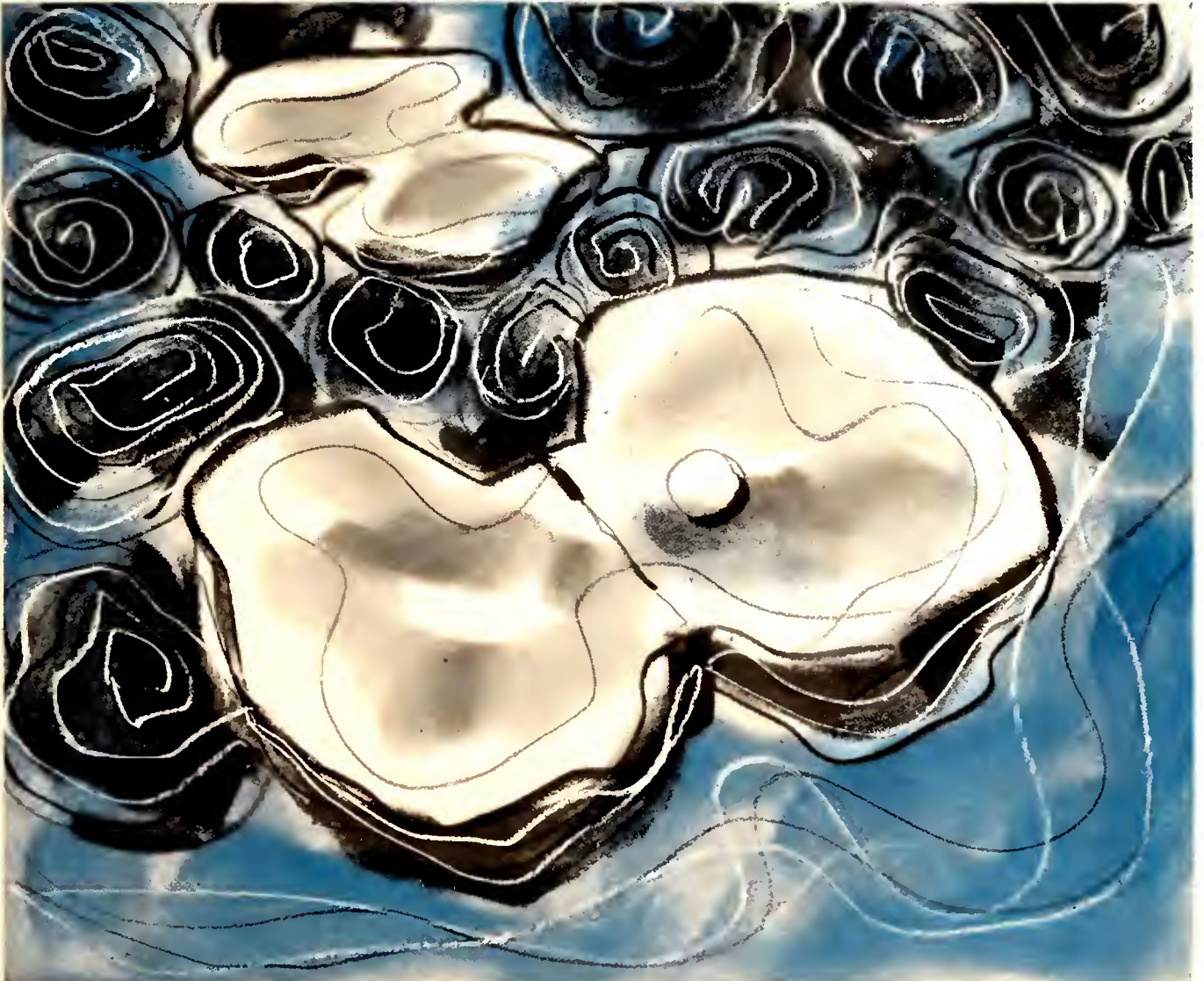
*This Twin City oyster is credited with an*

*average of 25% more sets in use, sign on to sign off, every day of the week, than its nearest competitor.*

*The difference between good and great in the highly competitive, four channel Minneapolis - St. Paul market is Channel 4's consistent deliverance of the great bulk of audience. ©*

JULY '59 Nielsen Total Audience

Represented by Peters, Griffin and Woodward





# FIRST

**IN EVERY  
QUARTER  
HOUR  
SEGMENT \***

\* Pulse, Seattle  
May — June 1959  
6:00 a.m. to 6:00 p.m.

# KOL SEATTLE



See your Bolling Co. Rep!

## Reps at work

**Howard (Mac) McFadden**, NBC Spot Sales, New York, notes that more and more major network tv advertisers have become cognizant of the invaluable support they can receive by backing up their network tv buys with spot radio. "With the rough competition among the three tv networks this fall, a national average rating of 30 should be considered good. But, this relatively good rating may be earned by very high ratings in small markets where competition exists between two or three stations. The possibility remains that the advertiser may have a low rating in a market which is of considerably greater significance to him and where competition may come from five or six tv stations." Mae points out that even with a rating of 30, the advertiser misses seven out of 10 homes, leaving a gap that may dilute the total effectiveness of the campaign. "The way to span this gap is with spot radio. By using spot the advertiser can pinpoint crucial market areas, insure more complete coverage and add additional impact, which mean more sales. Spot radio will extend a campaign in its area and depth."



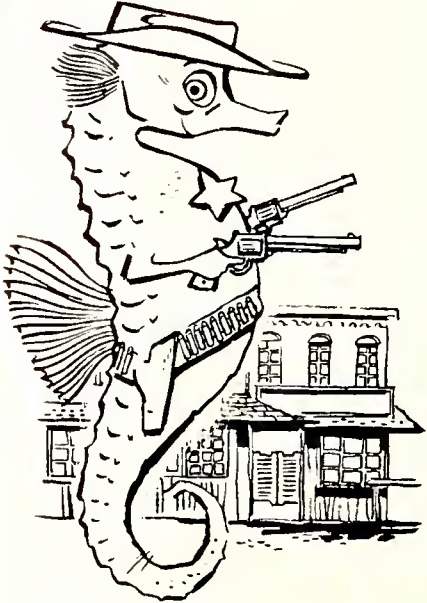
**Roger LaReau**, Edward Petry & Co., Inc., New York, notes that every year at this time requests for minute availabilities pour in from the agencies, and stations find the time increasingly difficult to clear. "I am convinced that media people could accomplish their clients' sales goals more effectively via the judicious use of chainbreaks, or a combination of breaks and minutes. Except when introducing a new product, advertisers penalize themselves if they use only minutes. With few exceptions, the most efficient area on any tv station is where the prime time chainbreaks and prestige program adjacencies are located, and it is here that the greatest number of people can be reached." Roger feels that reps can provide more information and



guidance to reduce the seventh hour scramble after minute availabilities." Buyers might be happily surprised at the grasp most reps have of their markets and the stations. By consulting the rep, media-people can save a good deal of time and labor, and I'll wager their spot tv schedules will correspondingly turn out to be more sales productive.



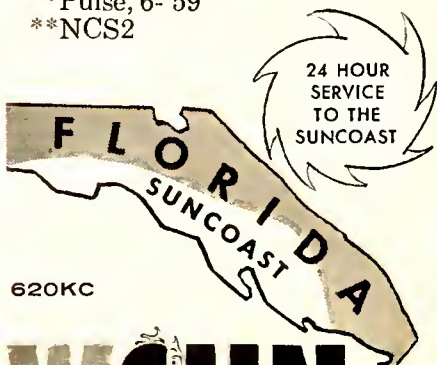
"SUNNY" is the  
#**1** ADULT  
WESTERN  
STATION\*



The Western Coast of Florida, that is! If you're shootin' for adults in this territory, better hire the top gun... WSUN! "Sunny" is No. 1 in adult listenership, per 100 homes, throughout the entire 24 hour broadcast day! And Pardner, WSUN delivers more homes, at the lowest cost per home of any station in the heart of Florida!\*\*\*

\*Pulse, 6-'59

\*\*NCS2



**WSUN**

TAMPA - ST. PETERSBURG

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

by John E. McMillin

## Commercial commentary

### The Sarnoff reply to Harper's

Did you happen to see the letter from Robert Sarnoff of NBC in the September issue of *Harper's* magazine?

I thought it was bright, clever, amusing, even brilliant, but also somewhat disturbing.

NBC's board chairman was replying to the extravagant, and ill-considered proposals of John Fischer, *Harper's* editor, for the creation of a super-intellectual National Broadcasting Authority.

Fischer, you will recall, suggested in the July issue of the magazine that the present state of tv programming is so depraved that violent measures must be taken. His plan: a channel rental tax on all tv (and radio) stations of 10-15% of annual earnings.

The monies collected (Mr. Fischer, who is certainly not a CPA, estimates them at \$50 million) would be used to set up a Programing Authority which would produce a minimum of three hour-long public service programs a week and schedule them on all stations and networks in prime time.

According to *Harper's*, the magazine's offices have been "inundated" with mail, and "more than 99% of the writers have expressed dissatisfaction with the present state of tv and enthusiasm for the present scheme."

Sarnoff, representing the 1% dissent, makes what *Harper's* calls "not so much a direct comment as an ironic counter-proposal."

### Slapping the other cheek

Applauding "Mr. Fischer's very earnest and sincere effort to solve a problem which has bothered us for many years," Sarnoff with obvious tongue-in-cheek suggests that the plan deserves a trial and should be tested for size in the magazine field through the creation of a National Magazine Authority (NMA).

"It is hardly necessary" argues the NBC executive, "to elaborate on the imbalance of mass-appeal magazines. In 1958, nearly a third of all weekly magazine serials consisted of Westerns—a ratio several times greater than the ratio of Westerns to other programs on NBC TV.

"Why should the great mass of American magazine readers—those who read *Look*, *Playboy*, *The Saturday Evening Post*, to say nothing of more chastized brethren as *Confidential*—never be exposed to Alfred Kazin's analysis of the fiction of the fifties in your October issue?

"Why should a member of the elite who happens to find some amusement in *Reader's Digest* be saddled with the expense and trouble of finding more specialized fare in smaller publications?

The Sarnoff counterplan: set up an NMA with directors of "impeccable professional competence, high intellectual stature and detachment." Under their direction, "exemplary articles, fiction, re-



**NOT FOR HIRE**  
signs are going up  
everywhere for the  
new series starring  
**RALPH MEEKER.**



**CNP**

NBC Television Films — A Division of California National Productions, Inc.

# GIANT MARKET



"The Giant of Southern Skies"

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 (continued)

views and verse would be solicited and conceived, assigned and written and generously paid for. These would be placed regularly on a staggered basis in the commandeered pages of national magazines of national circulation."

"Thus, for example, every other issue of the *Ladies' Home Journal* would be required to devote, say, six pages in the front of the magazine to the kind of worthwhile prose and poetry that ripens almost unnoticed in such esoteric periodicals as *Hudson Review*, *Sewanee Review*, and *Commentary*.

"Just consider what a refreshing change of pace, what a stimulus to further creativity, this procedure now promises for those literary figures who now scorn the mass magazines because they dislike being forced to write 'garbage.'"

### Two wrongs and a right

My first reaction on reading this impudent bit of sardonic chicanery was to shout "touché!" and "that's telling 'em, Bob."

My second reaction was a more sober "yes . . . but."

All of us in tv have been angered and disgusted by the holier-than-thou attitude which the print media take toward television, and by their sanctimoniously screwy proposals for correcting its supposed evils.

Sarnoff's devastating counterplan brilliantly exposes both the absurdity of the Fischer ideas and the less than pristine virtues of the magazines themselves.

As a piece of writing calculated to buck up the troops, to bring ringing cheers from the broadcasting industry, it could hardly be improved on.

But is it good public relations for television? I don't think so.

In the first place, I don't think it will convince the readers of *Harper's*—at least those who are inundating the magazine with enthusiastic huzzas for Mr. Fischer's brainchild.

To them, I'm afraid, it will merely seem like an overly clever piece of evasion, a shallow sophistry which tries to disclaim the pot's blackness by calling the kettle names. And in a sense, of course, it is.

No matter how low the field of mass magazines has fallen (and I think they get cheaper and more insipid every week), you're in trouble if you try to justify tv for this reason. You're arguing that two wrongs make a right.

Beyond that, I think that Bob Sarnoff and every other responsible tv executive should recognize tv's wholly unique position in the field of communications. Tv is no longer the Young Contender. Tv is No. 1.

The criticisms that are leveled against the medium are, in very large measure, a tribute to its awesome power and importance.

More is expected of television, and I think rightfully so. More will be demanded of it, and I believe that the industry must learn how to live with this state of affairs realistically, and without resentment.

The sooner all of us in tv realize that our standards must be higher, our programing content more important, our business behavior more circumspect and our public relations more statesman-like than those of any other medium, the sooner we shall solve our problems.

Only when we accept, without pride, without snobbishness, without grunbling and without flinching, the fact of our industry's leadership, will we be able to give back to it the leadership it deserves. ▀



# NO.

# K I R A D I O

**REACHES  
MORE  
DIFFERENT  
HOMES**  
*In the*  
**WESTERN  
WASHINGTON  
MARKET**  
*than any other*  
**SEATTLE**  
**RADIO**  
**STATION...**

**\*IN AN AVERAGE DAY**

<u>9 AM TO 12 NOON</u>	<u>12 NOON TO 3 PM</u>	<u>3 TO 6 PM</u>
23,800	25,700	22,800
DIFFERENT HOMES	DIFFERENT HOMES	DIFFERENT HOMES

**\*IN AN AVERAGE WEEK  
(MON.-FRI.)**

<u>9 AM TO 12 NOON</u>	<u>12 NOON TO 3 PM</u>	<u>3 TO 6 PM</u>
56,300	61,600	62,700
DIFFERENT HOMES	DIFFERENT HOMES	DIFFERENT HOMES

**\*IN AN AVERAGE MONTH  
(20 MON.-FRI. DAYS)**

<u>9 AM TO 12 NOON</u>	<u>12 NOON TO 3 PM</u>	<u>3 TO 6 PM</u>
130,000	139,300	156,500
DIFFERENT HOMES	DIFFERENT HOMES	DIFFERENT HOMES

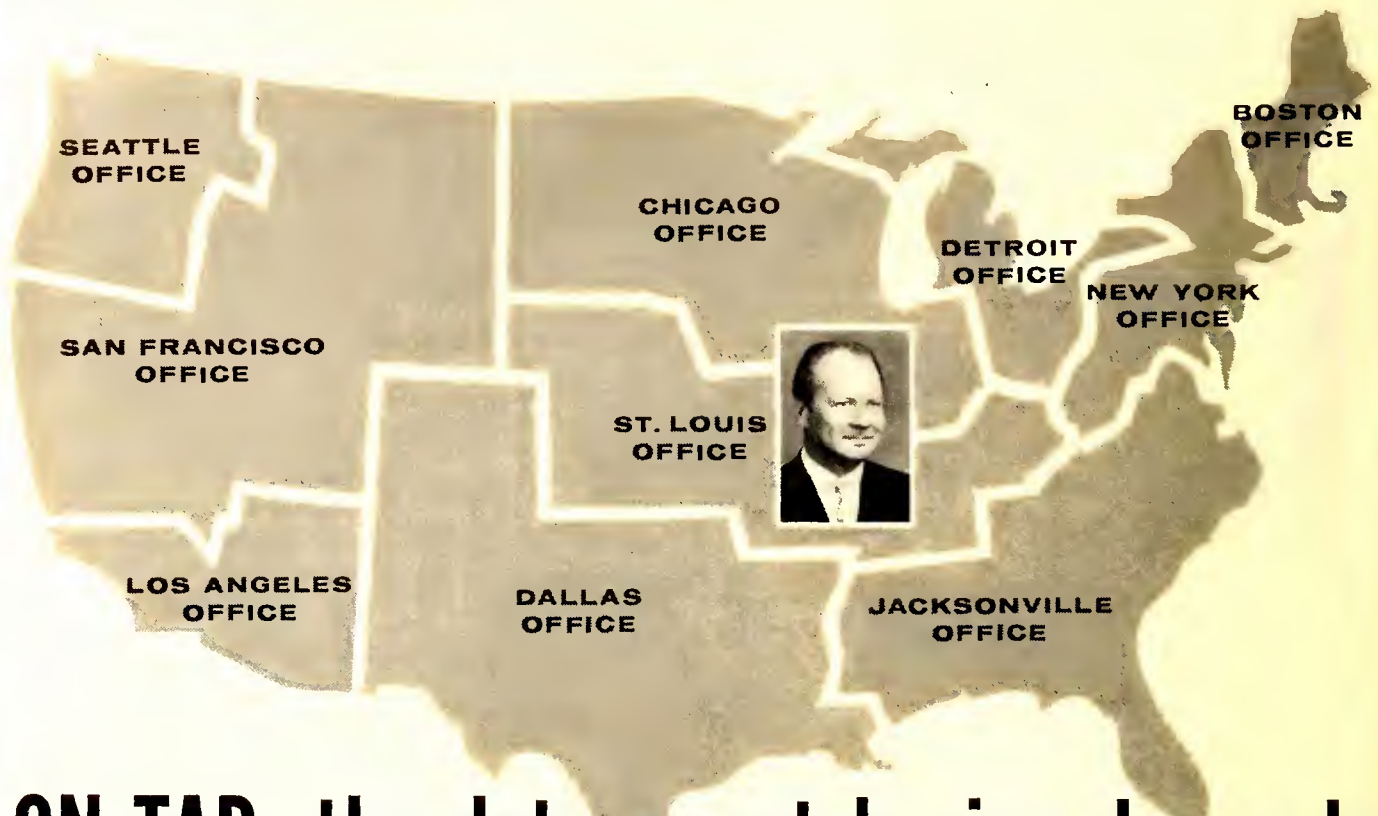
\*NSI, May-June 1959, Seattle

# IN THE PACIFIC NORTHWEST

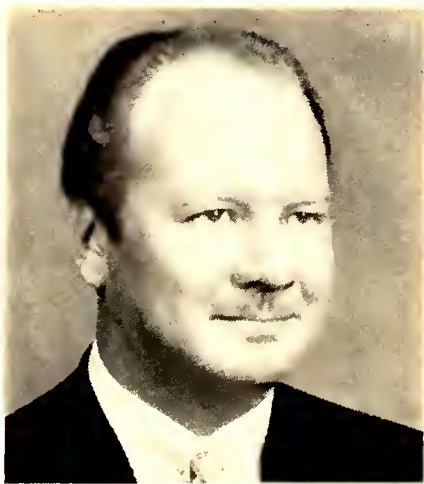
NATIONALLY REPRESENTED BY



PETERS, GRIFFIN, WOODWARD, INC.



# ON TAP: the data smart buying demands



**RICHARD QUIGLEY** has charge of our St. Louis office, one of ten offices providing a fast, efficient service to Advertising throughout the United States.

Standing near the center of the world's greatest agricultural region, Missouri has long been a leader in the output of beverages; of shoes and leather goods; of feeds, meats and a wide range of cereal products.

Naturally then, the St. Louis area includes many of the top agencies and advertisers in Spot Television. For their media decisions, up-to-the-minute data on markets and stations are constantly on tap at our St. Louis office.

Blair-TV operates on this basic principle: that alert informed representation is a service vital not only to stations but also to all Advertis-

ing and 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 25 of America's major markets. Together they cover more than 56 percent of its population, virtually 60 percent of its buying power.

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

## BLAIR-TV

A NATIONWIDE ORGANIZATION

AT THE SERVICE OF ADVERTISING

WABC-TV — New York  
W-TEN —  
Albany-Schenectady-Troy  
WFBG-TV — Altoona  
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

WOW-TV —  
Omaha-Council Bluffs  
WFIL-TV — Philadelphia  
WIIIC — Pittsburgh  
KGW-TV — Portland  
WPRO-TV — Providence

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

# SPONSOR-SCOPE

26 SEPTEMBER 1959

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SPONSOR  
PUBLICATIONS INC.

The current tv sellers' market has made some stations in key markets extra-choosey not only of the programs they take but the quality of the spot commercials.

An agency placing a schedule for a durable item last week got a call from a New England station plus another in the Midwest asking that it mail a sample commercial for advance perusal.

The explanation the agency got was to this effect: We're trying to build a quality image for the station, and we think that our concern should extend to the quality of the commercials as well as the type of programing.

As some reps see it, the boom market for national spot tv has produced another gratifying side effect: tv stations have stabilized their selling practices.

In other words, they're operating more firmly from their ratecards and conjure up fewer plans to fit a new competitive situation.

The reps' devout wish: That this will be followed by a firming up of radio rates.

It's not often that an agency will ask simultaneously for spot availabilities in behalf of two competitive products, but it happened last week out of SSC&B.

The products: Lipton Tea, newly acquired, and Salada Tea, recently resigned, and shifted this week to Doyle Dane Bernbach.

In some cases the requests for daytime tv minutes were for the same markets.

CBS TV affiliates have gained the impression from the network that it's sensitive to the massive program promotion campaign that ABC TV has in store and that CBS plans to counter it on still a bigger scale—especially in key Nielsen markets.

ABC TV is going to run 200 newspaper ads ballyhooing the new season's product (\$250,000 will be spent on the West Coast and \$1.25 million elsewhere).

TvB hopes to use a late morning half-hour on WPIX, New York, to bring ad-men up-to-date on what they ought to know about tv.

The station is contributing the time and TvB is putting up about \$2,000 for a set and props.

Tapes will be made available for airing in other key ad agency centers.

Panning the panners is an old sport on Madison Avenue, but tv admen have a few special comments to make about how the critics have received the few network wares exposed so far. Thus:

- No facet of show business—and that includes the film industry in its heyday—could arrange to put its best foot forward at the start of a season.
- It's become puerile to fasten the copycat label on similar product, since every business is alert to adopting a formula that the public likes.
- Most of last season's hits and this season's holdovers got unfavorable reviews at their inaugurals.

CBS TV is reconciled that it will have to face up with this problem when it meets with its affiliates in Pebbles Beach, Cal., 25 October:

They're going to complain that they are being deprived of too many nighttime station breaks.

Particular targets: **The Perry Mason show** on the week that Colgate sponsors it exclusively and **Revlon's Thursday night series**.

Here they are right up to—if not beyond—the wire, and the tv networks are still battling to clear early and late evening time with their affiliates.

The stations' relations staffs are under orders to keep trying, and the stations themselves are faced with pressure from two more sides: 1) syndicators who have regional or local prospects, and 2) reps who are urging that the time be retained to take care of the continuing demand for minutes.

An equally intense pressure from which there's also been no letup: ABC TV's vying for all the time it can get from stations primarily affiliated with the other networks.

One measure of how national spot radio billings look for the final quarter of 1959: A survey of reps by SPONSOR-SCOPE shows that the new business written between 15 August and 15 September was at least 50% over what it was for the like 1958 period.

However, this reservation should be made: Aside from Zerex-Zerone, Chevrolet and several others, they were market-by-market buys; hence the benefits won't apply to as many markets as normally would be expected.

The agencies so far setting the radio buying pace are BBDO, Esty, JWT (New York), and Campbell-Ewald.

Judging from surveys conducted lately by a couple of New York agencies, radio stations have quite a job facing them in this respect: Getting over to national advertisers that radio station formats have undergone a big change this year.

The information gathered in the two studies on station programing show, among other things, that (1) the stereotyped impression that national advertisers have of local radio is exaggerated and badly outdated; (2) more and more stations have veered away from the "top 40" and adopted smartly balanced music formats; (3) there's been a marked move toward frequent public service features and other locally-oriented programing.

Noted a media executive in one of the two agencies involved (his shop bills about \$11 million in air media): "Formula buying of radio is rapidly dying out. The same thing ought to happen to our formula conception of this local medium."

The Rexall Co. appears to be planning to change the character of its operations so that it not only will be in the exclusively-branded retail field but in a nationally competitive position to Whitehall, American Home, Sterling, and others.

The plan in essence: To put out a line of nationally-advertised proprietary products other than Rexall brands to give it access to supermarkets and drug stores in general.

Eventually, Rexall may even compete for the prescription counter business by turning out a line of ethical products.

Parti-Day, which was acquired last week by Turtle Wax, has ambitions of upping its budget to \$1 million for next year and putting the biggest share of it in tv.

A Chicago observation is that this outlook plus some competitive factors may have induced Reddi-Whip to swing its account to North from D'Arcy, which has handled Parti-Day from its inception.

(For early history of Parti-Day in tv, see SPONSOR 1 November 1958 and later issues.)

Now that the two networks have gone about as far as they can in disposing of night-time odds and ends, ABC TV and NBC TV patently are concentrating on bolstering their daytime billings for the last 1959 quarter.

The pressure is understandable: Their overhead is well covered by nighttime sales, so every daytime dollar that comes in the rest of the year produces a relatively high profit.

Below are some highlights and sidelights on this intensified daytime competition—with what looks like a tinge of a price war in the offing.

In an obvious move to meet ABC TV's daytime pricing and competitive pressure, NBC TV has put a figure of \$1,000 net per quarter-hour on three newly scheduled series: **The Thin Man**, **The House on High Street**, and **Split Personality**.

It's a bargain rate—the quarter-hour price on NBC has ranged from \$2,500 to \$3,000 gross—and is only available through 1 January 1960.

A couple of established soapers, **Dr. Malone** and **From These Roots**, also can be had now on this network at \$200 net per quarter-hour. (It takes about \$20,000 to produce a half-hour soap strip these days.)

Note: CBS TV has been letting the younger Linkletter's show go sans talent billings for charter buyers.

NBC TV is offering two special daytime packages for advertisers interested in saturation-type dealer support for the coming Thanksgiving and Christmas holidays.

Each package covers a four-week interval. Here are the dimensions:

- **The \$250,000 package:** four quarter hours, five days a week, 44 commercial minutes spread across 10 different programs, a total of 120 million home commercial impressions, with an estimated cost-per-thousand-per-commercial-minute of around \$2.
- **The \$150,000 package:** two quarter hours, five days a week, spread over nine different programs, reaching 28 million homes and adding up to 71 million home commercial impressions.

Don't be surprised if Colgate advertising takes another turn on the non-exclusive programing wheel and adopts the dispersion pattern for its daytime network tv.

The sharp look that Colgate is giving its exclusive sponsorship of the Payoff and Top could easily be a telling clue of things to come—and these things, specifically, is spreading daytime participation so that it covers not only five days a week but various times of the day and a multiplicity of programs.

For Colgate it's been a slow recognition of two precepts already accepted by its competitors: (1) tv, unlike other media, is in a constant state of flux, and (2) because of the size of the tv stakes, you have to stay in a fluid buying position.

ABC TV contends that its device of letting advertisers scatter the three minutes of commercial accruing per quarter-hour provides a bigger four-week audience turnover than is obtainable on NBC or CBS.

As ABC TV has it figured out, a program with an average rating of 3.8 builds up to 21.9 over four weeks with a turnover of 5.8 times.

To demonstrate how this relatively low rating plus the additional spread can deliver a greater turnover, ABC cites competitors' daytime programs:

SHOW	AVG. RATING	CUMULATIVE RATING	AUDIENCE TURNOVERS
Price Is Right (NBC)	7.4	21.2	2.9 times
Treasure Hunt (NBC)	5.8	17.1	2.9 "
House Party (CBS)	7.6	23.6	3.1 "
County Fair (NBC)	5.8	21.7	3.6 "

## SPONSOR-SCOPE *continued*

The next breakthrough in the proprietary drug field apparently will consist of a series of skin complexion remedies that are not merely treatments but cures.

Several such products are in the clinical testing stage—two of them getting serious scrutiny from one of the soap giants.

The hottest agency of the week in terms of spot tv activity was Bates, with the reps getting availability calls for at least four brands.

They were: Morton's Frozen Foods, Continental Baking, Blue Bonnet, and Fleischmann's Margarine (both of the latter Standard Brands).

Cunningham & Walsh meantime is looking for daytime and late night minutes in behalf of Jergen's Lotion.

They're continuing to move 'em from the old ranks at CBS TV—not only in programing but in sales, too.

Latest example: Seasoned in all sides of research and sales, one of the crew dating to the '30s—John Karol—has been transferred from radio to CBS TV sales as director of special projects.

The prospects of SRA coming through with that long-planned master presentation on national spot radio aren't too bright: Several rep members appear to prefer putting the money for such a project into radio presentations of their own.

Katz has just put out one called the Nuts and Bolts of Radio; meanwhile Blair, PGW, and Adam Young have undertakings on the subject in the works.

It looks like network radio will be the only facet of the air media that will wind up 1959 with a dip in billings as compared to the previous year.

At the rate that sales have been going, the minus margin—one of the network forecasters calculates—will be at least 10%.

The share of sponsored time the first week in August, as estimated by NBC corporate planning: ABC Radio, 25%; CBS Radio, 20%; NBC Radio, 52%.

The deluge of spot radio business out of Detroit this fall has but one handicap for a number of stations: So many of the schedules calls for peak traffic hours.

Fitting in the announcements with ample protection for competing cars may cause a lot of straining, though stations, according to their reps, are bound on satisfying the needs.

(See page 31 for Automotive Wrap-up article.)

The big surprise in resignations of the week—although the principals have been in negotiation for some time: Pete Levathes quitting as No. 1 man in Y&R's tv department to head up 20th Century-Fox's worldwide activities.

The guess on Madison Avenue is that Levathes' vacated berth will go to an outsider. Most surprising angle about the event is that it comes within nine months after Y&R had resolved a complex tv department situation by the appointment of Levathes.

Levathes was with the same film company for 15 years before coming to Y&R in 1952, which a couple years earlier lost another tv executive, Rod Erickson, to Warner Bros.

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 28; News and Idea Wrap-Up, page 64; Washington Week, page 71; SPONSOR Hears, page 74; Tv and Radio Newsmakers, page 86; and Film-Scope, page 72.

## IT COMMUNICATES!

The deft flick of a woven blanket over a smoldering wood-fire once translated wisps of smoke into meaning that produced action. Electronic images have replaced the smoke signals of the Mackinaws, but the sense of communication remains. Now, the "flick" switches on television sets to the only real communication WOODlanders know — WOOD-TV! It blankets their firesides, weaving messages that inspire the buying action of the whole tribe. Got the message? Signal for the Katz brave and give 'im your schedule.

WOOD-TV is first morning, noon, night, Monday through Sunday November '58 ARB Grand Rapids

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



# WOOD AM TV

WOODland Center,  
Grand Rapids, Michigan

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

We are always happy to receive letters such as yours which point up the WGN, Inc. by-words—Quality and Integrity.

*Thank you, Mr. Edwards*

Our strict adherence to the NAB Code and our dedication to the community which we serve, have resulted in ever increasing recognition of our policy by agencies, advertisers, our audiences—yes, even our competitors.

**WGN-TV CHANNEL 9**

*441 N. Michigan Ave. • Chicago 11, Illinois*





**broadcast advertisers reports, inc.**

750 third avenue, new york 17, n.y. yukon 6-8410

July 27, 1959

Mr. Ward L. Quaal, General Manager  
Television Station WGN-TV  
441 N. Michigan Avenue  
Chicago 11, Illinois

Dear Mr. Quaal:

Of the 235 television stations we now monitor, WGN-TV is one of those which always gives advertisers a well-scheduled, clean run for their money. I suppose no one in the business knows this better than BAR since we've been monitoring stations all over the country for almost six years.

Also, as you know, our agency subscribers have used BAR to determine "questionable station practices," and it seems to me that their attitude, if turned around, can be a considerable bonus for those stations which are automatically opposed to clipping, product conflicts, overcrowding, and all other forms of spot nonsense.

Right now, with all the publicity that is developing on this, I think you ought to do a hard-hitting "look how clean WGN-TV is" promotion. It might pull more fall and winter business for you than any other campaign theme.

Almost every station on the air can come up with some kind of rating story but few can spotlight an operation as clean as yours and this is what the agencies will be looking for right now.

Cordially,

BROADCAST ADVERTISERS REPORTS, INC.

A handwritten signature in dark ink, appearing to read "Phil Edwards".

Phil Edwards  
Publisher

PE/lf

# TIME BUYERS . . . help yourself to

## A TRIPLE TREAT

Do You Want AUDIENCE?

\*First in total audience . . .  
 HOOPER (May-June, 1959)  
 PULSE (April-May, 1959)  
 NIELSEN (May-June, 1959)

Do You Want ADULTS?

MORE ADULT LISTENERS . . .  
 Mon.-Fri. 7 AM-5 PM  
 \*NIELSEN (June, 1959)  
 (No. 2 Station has only 51% Adult Audience)

Do You Want SPENDABLE INCOME?

MORE MIDDLE & UPPER INCOME AUDIENCE  
 \*SPECIAL PULSE  
 (Apr.-May, 1958)

the PACESETTER for HOUSTON . . .  
**MUSIC!**

**NEWS!**

**EQUIPMENT!**



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

# K-NUZ

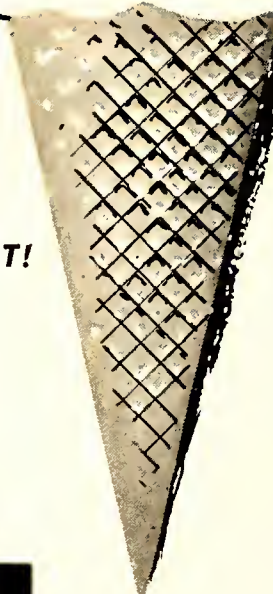
IS  
**No. 1\*** in TOTAL AUDIENCE

# K-NUZ

Audience Composition  
 IS **84% ADULT\***  
 Men and Women

# K-NUZ

Audience Composition is 74%  
 MIDDLE & UPPER INCOME\*



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

**49th and  
 Madison**

**Hitched for a long time**

Congratulations on your article "Hitch Your Wagon To a Pop Star." (Sponsor Backstage, 5 September.) We would like two dozen reprints, please.

This is a message we've been preaching for years, and, in fact, are currently hassling with Don Page of the *Los Angeles Times*, who claims that such-type radio operations are "sick radio."

In addition, we have found it particularly gratifying to work with a lot of kids, and we're not kidding when we say that these young people, the future adults of this country, are a lot more stable and sound than many give them credit for being.

Yes, these kids can really sell . . . and what's more, there are more and more of 'em all the time.

William A. Hoftzyer  
 gen. mgr., KUTY  
 Palmdale, Cal.

**TIO supporter**

Many thanks for the fine editorial regarding TIO in the 12 September issue of SPONSOR and, particularly, for the advanced mailing of the editorial to all of your subscribers a week prior thereto. Your enthusiastic support of the project is much appreciated by all of us.

C. Wrede Petersmeyer  
 pres.  
 Corinthian Broadcasting Corp.  
 N.Y.C.

**From near . . .**

I consider myself very, very fortunate indeed in having in my possession the SPONSOR *Air Media Basics* magazine.

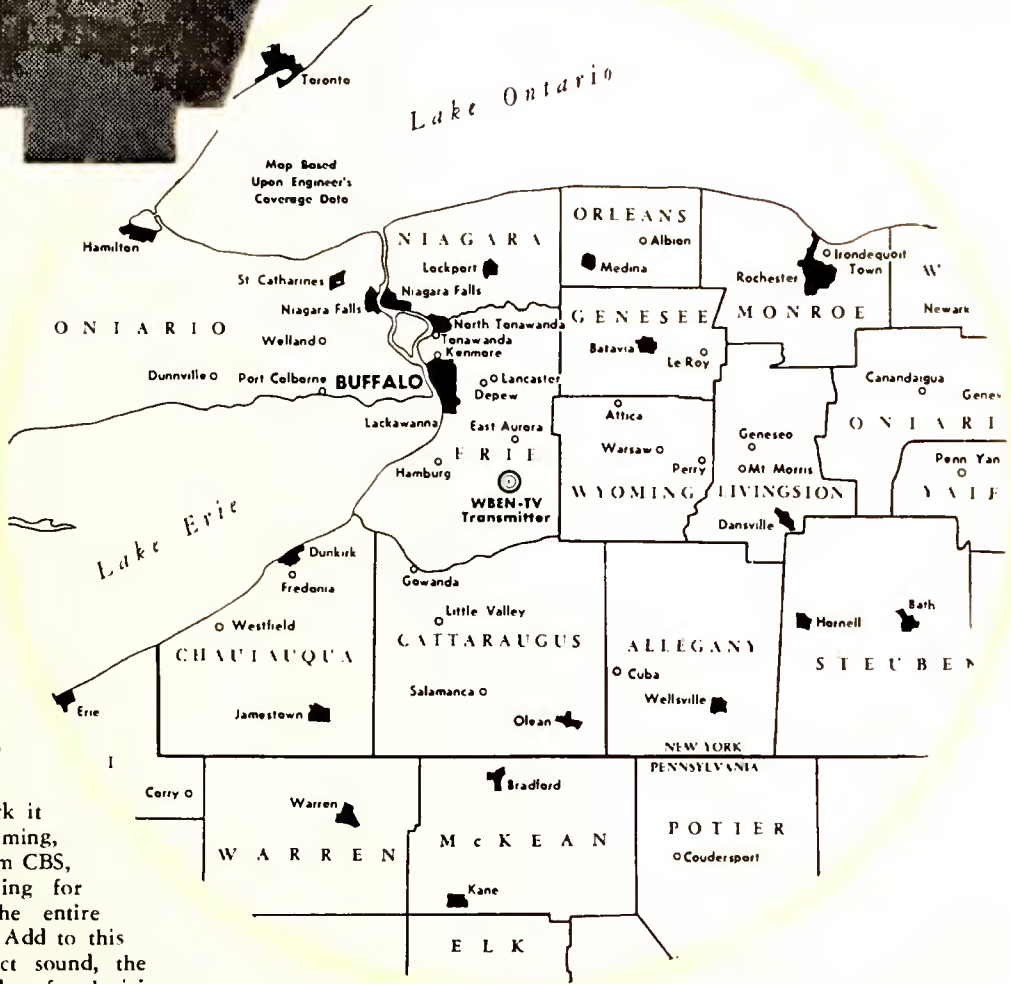
You see, for quite a number of years I was in radio management here in Fort Wayne and I came with this agency, one of the oldest and largest in this area, this past November. I must admit that in all my radio years. I never did know ex-

(Please turn to page 26)

channel

# 4

# this is WBEN-TV land



**In this busy area . . .  
most television viewers  
watch WBEN-TV  
most of the time**

The domination of WBEN-TV of the 14 county Western New York and Canadian Niagara Peninsula market is attested to by all audience studies.

Which one do *you* read? Check it and see how the quality programming, the foremost network shows from CBS, plus prestige local programming for balanced entertainment for the entire family put WBEN-TV on top. Add to this the perfect pictures and perfect sound, the result of more than a decade of television pioneering, and you have the sum total of outstanding leadership and audience loyalty, day in day out, month after month.

Consistently, TV viewers of Buffalo, Western New York, nearby Pennsylvania and the Canadian Niagara Peninsula vote overwhelmingly in favor of the entertainment educational, cultural, and informative programs . . . presented as a community responsibility by WBEN-TV on Channel 4.

Reason enough that in WBEN-TV land your TV dollars count for more on Channel 4.

*Represented nationally by*  
HARRINGTON, RIGHTER AND PARSONS

# WBEN-TV

A SERVICE OF THE BUFFALO EVENING NEWS

CBS the nation's top network



## OUR MUSIC IS THE MOST!

Listeners dig our music in much larger numbers than that of our "music and news" competitors.

WBT's local music shows enjoy a 98% listener lead in the mornings, 50% afternoons and 126% at night.\*

Music represents only a portion of WBT's varied, creative, responsible programming. At home or on the road, Carolinians love it made with WBT.

Express yourselves, truth-seekers. A small bundle of loot placed on WBT covers the nation's 24th largest radio pod.\*\* Coll CBS Radio Spot Sales for the Word.

\*Pulse 25 county area 1959 (March)  
\*\*A. C. Nielsen Co.

# WBT CHARLOTTE

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES  
JEFFERSON STANDARD BROADCASTING COMPANY

## 49TH & MADISON

(Continued from page 24)

actly how ratings, share of audiences, etc., etc., were actually arrived at. Too, I didn't know exactly how time-buyers REALLY put their knowledge to work.

Truthfully gentlemen, I believe this magazine to be the finest, most comprehensive, most interesting of any trade publication I have ever run across. It will be on my desk at all times!

Norman C. Widenhofer  
radio-tv head  
Willis S. Martin Co.  
Fort Wayne, Ind.

\* \* \*

*Air Media Basics* is my day-to-day right-hand guide. I keep it handy for use in presentations, general guide and media encyclopedia deluxe.

It is also a useful tool for training new media personnel . . . there is not the usual confusion of writing for the novices to wade through . . . it is concise and if they can't comprehend this, you might as well give up. Incidentally, the SPONSOR *Basics* of two years ago where you listed a refresher course for "old" timebuyers and a guide for the new buyers is still kept handy for the same purpose.

Esther N. Anderson  
timebuyer  
MacFarland, Aveyard & Co.  
Chicago

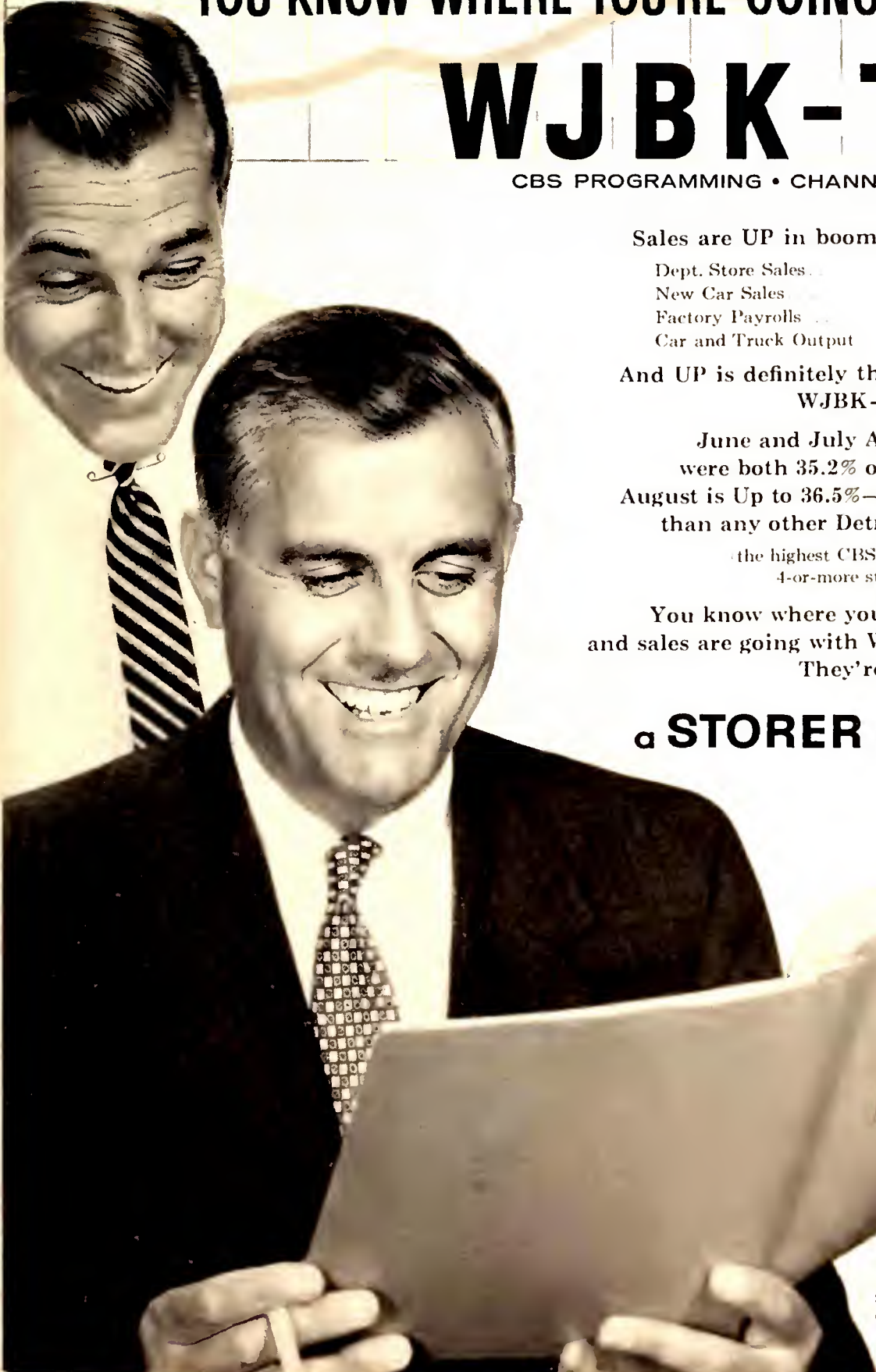
\* \* \*

. . . and for

Your 13th annual edition of *Basics* has reached me today, and I want you to know way out here in Hong Kong we find your publication invaluable. We are something like 10,000 miles away from New York and the concise method of working up 220 pages of useful air media material is most useful to the entire staff.

Your articles are informative and directed in a way that makes them most practical and useful. There is a wide comparison between the audio and tv market in the U.S.A. and Hong Kong, and we need the basic material of this kind to know what is going on at the heart of the industry. We congratulate you again on a most practical publication.

Roy G. Dunlop  
controller of programmes  
Rediffusion Ltd.  
Hong Kong



# IN DETROIT YOU KNOW WHERE YOU'RE GOING WITH **WJBK-TV**

CBS PROGRAMMING • CHANNEL 2

Sales are UP in booming Detroit

Dept. Store Sales	UP 17.5%
New Car Sales	UP 76.5%
Factory Payrolls	UP 26.3%
Car and Truck Output	UP 66.7%

And UP is definitely the word for  
WJBK-TV viewers

June and July ARB ratings  
were both 35.2% of audience.  
August is Up to 36.5%—28% higher  
than any other Detroit station.

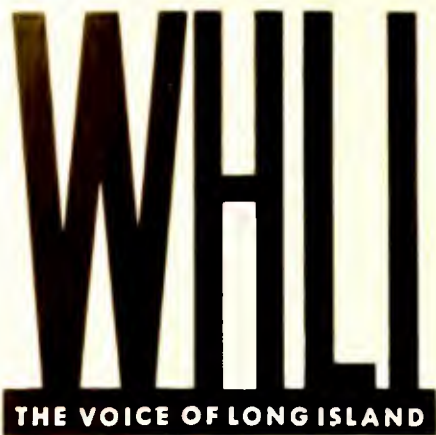
(the highest CBS station in any  
4-or-more station market.)

You know where your audience  
and sales are going with WJBK-TV—  
They're going UP!

a **STORER** station

**CALL KATZ**  
OR  
STORER NAT'L SALES OFFICES  
625 Madison Ave., N.Y. 22  
•  
230 N. Michigan Ave.  
Chicago 1

LONG ISLAND IS A MAJOR MARKET!



THE GREATER  
LONG ISLAND MARKET  
(Nassau-Suffolk)

**— SELLS —  
MORE FOOD  
THAN IS EATEN IN  
MILWAUKEE  
AND NEWARK  
PUT TOGETHER!**

**FOOD STORE SALES  
\$764,361,000**  
(Sales Mgt.)

**WHLI**

... Dominates the Major Long Island Market  
... Delivers MORE Audience than any other  
Network or Independent Station!

(Pulse)

→ 10,000 WATTS  
**WHLI** AM 1100 FM 98.3  
HEMPSTEAD LONG ISLAND, N. Y. *the voice of long island*

Represented by Gill-Perna

National and regional buys  
in work now or recently completed

**SPOT BUYS**

**TV BUYS**

**Colgate-Palmolive Co.**, New York: Going into about 40 markets in October for Fab. Placement is for day and night minutes for 52 weeks. Buyer: Gordon Dewart. Agency: Ted Bates & Co., New York.

**Charmin Paper Products Co.**, sub. of P&G, Green Bay, Wis.: Kicking off flights in top markets for Charmin Tissue starting this month for the P&G contract. Day minutes are being used, frequencies varying. Buyer: Sam Tarricone. Agency: Benton & Bowles, New York.

**Ford Motor Co.**, Dearborn, Mich.: Schedules get off in October in markets throughout the country for its new cars. Length of flights and announcements vary from market to market. Head buyer: Allan Sacks. Agency: J. Walter Thompson Co., New York.

**Kelvinator Div., American Motors Corp.**, Detroit: About 70 markets are getting schedules this month for its automatic washers. Day minutes and chainbreaks are being placed for one week of each month for eight months. Buyer: Betty Powell. Agency: Geyer, Morey, Madden & Ballard, Inc., New York.

**Colgate-Palmolive Co.**, New York: Schedules in 60-70 markets begin in October for Vel. Flights are for six weeks; day and night minutes. Buyer: Inez Aimee. Agency: Norman, Craig & Kummel, Inc., New York.

**General Foods Corp.**, White Plains, N. Y.: Initiating schedules in October for Heart of Oats cereal. 20's are being set for six weeks. Buyer: Dick Gershon. Agency: Benton & Bowles, New York.

**Socony Mobil Oil Co.**, New York: Eight-week flight starts in October for its gasolines and oils. Prime 20's are being used in about 15 markets, frequencies varying. Buyer: Joe Burbeck. Agency: Compton Adv., Inc., New York.

**RADIO BUYS**

**Ford Motor Co.**, M-E-L Div., Dearborn: Top markets are being lined up for Mercury, to begin 10 October and run through 21 November. Traffic hour frequencies vary from market to market. Buyers: Lou Kennedy and Bob Morton. Agency: Kenyon & Eckhardt, New York.

**Miles Laboratories, Inc.**, Elkhart, Ind.: Beginning a big push in radio with traffic hour flights in October for 26 weeks for Alka-Seltzer. About 30 top markets are being used, three and four stations to a market. Buyer: Bob Jolly. Agency: Wade Advertising, Inc., Chicago.

**Grove Laboratories, Inc.**, St. Louis: Campaign for Minitrub starts this month in major markets. Run is for 12 weeks using day minutes. Buyer: Ed Green. Agency: DCSS, New York.

There is no chestnut more overworked than the critical whinny: "Advertising sells people things they don't need." We, as one agency, plead guilty. Advertising *does* sell people things they don't need. Things like television sets, automobiles, catsup, mattresses, cosmetics, ranges, refrigerators, and so on and on.

People don't really *need* these things. People don't really *need* art, music, literature, newspapers, historians, wheels, calendars, philosophy, or, for that matter, critics of advertising, either.

All people really *need* is a cave, a piece of meat and, possibly, a fire.

The complex thing we call civilization is made up of luxuries. An eminent philosopher of our time has written that great art is superior to lesser art in the degree that it is "life-enhancing." Perhaps something of the same thing can be claimed for the products that are sold through advertising.

They enhance life, to whatever degree they can.

Indeed, that is the purpose of our unique and restless economy. It is fundamentally devoted to the production and distribution of things people don't need.

Among them are toothpaste, electricity, outboard motors, artificial satellites and education.

Without advertising that economy cannot exist . . . *Young & Rubicam, Advertising*

*People don't really need art,*

*music, literature, newspapers*



# IN MEMPHIS... IT'S CHANNEL 3

## *First by Far!*

*In Survey After Survey—*

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

	A.R.B.	Pulse	Nielsen
	Apr. 17-May 14, 1959 (Metro Area)	May 1959 (Metro Area)	July 1959 (Station Area)
WREC-TV	250	309	276
Sta. B	80	79	64
Sta. C	68	7	56

# WREC-TV

## Channel 3 Memphis



Represented Nationally by the Katz Agency



*st*

by  
A. R. B.

A TELEPULSE  
REPORT

*st*

by  
Pulse

THE PULSE, INC.  
220 BROADWAY  
NEW YORK 10, N. Y.  
100 PROSPECT AVE. LONDON

MONTHLY  
TV REPORT  
for four weeks  
December 8-January 11  
Memphis Area

*st*

by  
Nielsen

Nielsen Station Index





NEW SHAPES in cars are bringing new patterns in ad buying, as different from the old as Chevy's 1960 Corvair vs. 1936 model

AUTOS AT THE CROSSROADS—PART ONE

# COMING: HELL ON WHEELS

**DETROIT'S NEW SMALL CAR-BIG CAR BRAWL IS GOING TO BE A BEAUT, AND THEY'LL SLUG IT OUT WITH AD DOLLARS**

**S**pringtime in Paris would have a hard time matching the excitement of this autumn in Detroit as the Big Three automotives finally turn down a road they've been avoiding for a decade—building and marketing “compact” cars. Deeply involved in this new departure is the broadcast advertising business.

If the battle for auto sales becomes as heated as present signs portend, air media should come close to doing a \$100 million billing this year on national car business, plus a lot more on the regional and

local level. In succeeding years, as marketing strategies may be affected by the addition of still more compact cars, by probable changing patterns of manufacturer-dealer relationships, by new ad copy approaches, by foreign manufacturers struggling to retain or regain the beachheads they've established in recent years, investments in tv and radio should go on climbing.

An optimistic picture? It is, and it matches the optimism that generally pervades Detroit right now.

But the shadow of the question mark is ever present over this unwieldy industry which, once it thinks it has nosed out a trend, takes two years to meet it, and where no mistake is ever a cheap one.

Here is SPONSOR's analysis of the automotive scene as it will relate to

air media based on interviews with representatives of both industries:

Imminent threat to Detroit and its ad plans is the steel strike. "If it lasts another 30 days, we're all in trouble," said an automotive man. (The strike, longest in steel's history, and going into its 68th day at SPON-

SOR presstime, has halted about 37% of nation's steel production). Even when it is settled, it will not mean that steel will immediately flood Detroit again. And, should winter set in before settlement, there will be the added delays of frozen ores.

Orders on spot air campaigns are

## IN A CRUCIAL YEAR, DETROIT MOVES INTO HEAVIER

COMPANY	DIVISIONS	AGENCY	INTRO DATE**
<b>GM</b>	Buick	McC-E.	2 OCT.
	Cadillac	MacManus J&A	1 OCT.
	Chevrolet	Camp-Ewald	30 SEPT.
	Corvair	Camp-Ewald	29 SEPT.
	Oldsmobile	Brother	27 SEPT.
	Pontiac	MacManus J&A	25 SEPT.
	GM truck & coach	McC-E.	.....
<b>CHRYSLER</b>	Chrysler	Burnett	13 OCT.
	Valiant	BBDO	25 OCT.
	DeSoto	BBDO	14 OCT.
	Dodge	Grant	1 OCT.
	Dart	Grant	5 OCT.
	Imperial	Y&R	29 SEPT.
	Plymouth	Grant	12 OCT.
<b>FORD</b>	Ford	JWT	1 OCT.
	Falcon	JWT	2 SEPT.
	Thunderbird	JWT	.....
	Edsel	K&E	9 OCT.
	Lincoln	K&E	11 OCT.
	Mercury	K&E	13 OCT.
<b>INDIES</b>	Rambler	Geyer, MM&B	6 OCT.
	American	Geyer, MM&B	8 OCT.
	Ambassador	D'Arcy	13 OCT.
	Studebaker (Lark)	D'Arcy	9 OCT.
	Willys Jeep Wagon	Y&R	.....
	Renault*	Kudner*	.....

\*Renault, a French import (Kudner handles air) takes half-sponsorship of NBC TV's *Moon and Sixpence*. \*\*Intro dates courtesy Automotive News

carrying 24-hour cancellation clauses, and there have been some discussions already on network cancellations should the strike cripple Detroit production.

Such cancellations in the crucial introductory season would hurt the auto makers even more than the me-

dia. "If the strike should go on, let's hope the auto-makers don't fall into the trap of pulling out of their campaigns," an adman told SPONSOR. "During World War II, when they didn't have any idea when they'd ever be back in production again, they had the good sense to keep their

names before the public. It paid off for years after the war was over." The steel strike conceivably could block the kick-off this fall, but it can hardly lose the game.

The long-range picture is more encouraging. Detroit stands on the threshold of a new era. Ahead lies a growing appreciation of air media—just about as delayed as Detroit's appreciation of public demand for economy cars.

"There's a striking parallel in the Big Three's decision to come out with economy cars this year and its concurrent decision to invest more money in tv than ever before," a tv executive remarked. "In each case, the decision came about only after everyone else did their research and pre-testing." American Motors' Rambler, Studebaker-Pakard's Lark and the fast-selling imports such as Volkswagen and Renault finally convinced Ford, GM and Chrysler that there really is a substantial demand for an economy car. Admittedly, the Big Three did extensive research jobs themselves, but nothing happened until this year, by which time the small car competition had captured about 15% of the U.S. auto market.

"In the same way," the tv executive went on, "networks, station representatives, TvB and tv advertisers of other products have been furnishing Detroit for years with proof of tv's impact. This season they seem to have acted, are putting bigger shares of budgets into tv."

Surprisingly, for all their big spending up to now in tv, automotives lag far behind many other product categories in percentages of total budgets in tv. In 1958, for example, their tv spending was about 30% of total budgets compared with nearly 80% for soap advertisers, more than 60% for tobaccos.

But this year, both tv and radio should fare well in the auto advertising picture. The pattern has been emerging all year. This winter, auto sponsors will be all over the night network tv board; many of their vehicles will be specials such as Ford's *Startime* series on NBC TV at an estimated \$17 million (see adjacent chart). Spot tv is getting big play:

## AD INVESTMENTS IN TV/RADIO

### BROADCAST CAR CAMPAIGNS

**CHEVROLET** introduces *Corvaire* via Dinah Shore Chevy Show (NBC TV), Pat Boone (ABC TV) and more than 1,700 radio stations. (CBS, Mutual, Keystone and spot lineup). **Buick** will use *Specs* (CBS TV) and Bob Hope (NBC TV). **Pontiac** has *Star Parade* (NBC TV) plus spot tv. **Oldsmobile** has *Dennis O'Keefe* (CBS TV), *Bing Crosby* (ABC TV), *Lowell Thomas* (CBS Radio). **Cadillac** all-radio (ABC newscasts)

**DeSoto** dealers will introduce economy car *Valiant* via spot tv and spot radio. **Dodge** dealers get new *Dart* (variation on the *Plymouth*), will use *Lawrence Welk* on ABC TV and an Oct. through Jan. radio campaign on about 200 markets. **Plymouth** in a 13-week spot radio campaign plus *Steve Allen* (NBC TV), for 52 weeks. **Chrysler** and **Imperial** have no air plans

**FORD** has earmarked about \$30 million, for net tv alone, about half of which goes into *Startime* specials on NBC TV, (biggest single tv investment by an automotive), the rest to *Wagon Train* and *Tennessee Ernie* (NBC TV). **Ford's** new baby **Falcon** shares in this television bonanza. Spot radio at intro time

**RAMBLER**, which has made its own air media success story, continues its tv spot saturation on some 170 stations Friday nights, expects to up *Monitor* (NBC Radio) weekend participations. Two four-week flights (Oct. and Dec.) in spot tv in 88 markets. **Studebaker's** *Lark* and *Hawk* are using about 1,300 radio stations and *Jack Paar* (NBC TV) participations

is being used to supplement network in most cases, but in some cases is on its own. For most of this year, in fact, spot tv has been a darling of Detroit. In the second quarter, according to TvB, auto billings in spot tv quadrupled over the same period in 1958 (\$4 million vs. under \$1 million).

Radio is slated for some whopping introductory saturation campaigns involving some 1,700 stations in launching Chevrolet and its new Corvair and perhaps 1,000 stations (including some fm) for Cadillac. What is more significant is that radio has been getting a lot of steady business from

the auto-makers all along. RAB spot estimates for the first half of 1959 showed that three of the top five spenders in spot radio were automotives: Ford in No. 1 spot with \$3.25 million; GM as No. 4 spender with \$2.2 million, and Chrysler Corp. No. 5 with \$2.125 million. On the network side, ABC, CBS, NBC and Mutual all have automotive accounts, majority with newscasts; Keystone Broadcasting went out and pitched its own auto study, now claims eight national auto accounts.

After the new models have been launched (with especial interest this year thanks to Corvair, Falcon and

Valiant) and the hoopla has died down, then what? What of the future? What should broadcast look for beyond this season?

Here are trends SPONSOR uncovered—trends which are already developing, others still anticipated:

**1. Changes in ad budgets:** This year, Detroit has a chance to break with the traditional method of setting up ad budgets. Traditional way has been to set up an ad budget on the basis of car sales in the preceding year. With the introduction of the compact cars this year, however, new ad dollar pools had to be set up based not upon last year's sales (for there were none) but upon a projection of next year's sales. "It could teach Detroit a lesson," one adman said to SPONSOR. "The sensible approach to setting up a budget is to pre-plan for next year's market rather than try to relate the year before to the year ahead. Setting up new dollar pools for the small cars could convince them of this."

Cooperative ad plans, which went out of existence in the auto field about two years ago, have shown some signs of resurgence through activities of regional dealer associations. Persons specifically interested in co-op plans are quick to point this out. But it is highly unlikely that it will ever be adopted again—at least not in the accepted way. Admittedly, there is some co-op money floating about; a preferred dealer with a big sales record and an idea on how to build bigger sales frequently can hit the auto manufacturer for a partial contribution to his local ad campaign. But gone forever is the era when a dealer, pressed by a friendly local sky-writer, can charge Detroit with the bill for a flight through the clouds that bears no relationship to the national ad campaign.

About the last vestige of co-op is the small allowances at "sweep-out" time which are given by the manufacturer to the dealer to help clear his floor of old models to make way for the new. At this point in 1959, such monies have already been spent. Stations interested in picking up these extra dollars again, may have to wait until late summer of next year.

(Please turn to page 55)



## HOW FORD RESEARCHED THE MARKET FOR ITS NEW FALCON

**SHOWN ABOVE** is Ford's entry into the compact car field—the 90 h.p., six-cylinder Falcon. Back in 1954, Ford set up a team for research—"a bunch of guys under 40 just talking cars." In 1956, they became a section called Advance Planning. Using research firms around the country, they collected replies from thousands who answered questions or drove test cars. Most important factor mentioned by testees as disposing them to buy small cars was gasoline economy. Ninety-eight per cent of those who admittedly were interested in small cars mentioned this economy point first. Next came lower purchase price. A 1957 test of 2,000 potential car owners showed that 12.6% were interested in a car which was selling for \$200 less than the price of a regular Ford.



**SIMPLIFIED** contract between agency, producer was product of four-month negotiation between David Dole (left), broadcast business v.p. of Leo Burnett, and NTA Telestudios. Above, Dole and Telestudios pres. George Gould watch Kellogg commercial

## Burnett simplifies tv tape buying

- ◆ Video tape commercials become 'total package' in Leo Burnett's new contract form with NTA-Telestudios
- ◆ Industry's first standard provisions contract for video tape makes it as easy to buy as tv film commercials

**A** milestone has been passed in agency-producer negotiations on the production of video tape commercials. Leo Burnett agency of Chicago has worked up the first standard provision production contract for video tape commercials. Production work for various clients under the new contract has been under way with NTA Telestudios of New York for several weeks.

Perhaps the most important implication of the new contract is this: It takes the video tape producer out of the facilities business and makes him a producer of complete commercials packages.

Hitherto video tape production was

frequently on a costs-plus basis. Agencies brought in their own talent and directors and paid for whatever studio time, scenery and other facilities they used.

Now the video tape producer can do what the film producer does. He will be responsible for the entire commercial from start to finish, once the scripts, storyboards and specifications are completed by the agency.

The fourth paragraph of Leo Burnett's Videotape Commercial Production standard provisions contract, on the subject of "Furnishing Materials and Services," begins as follows: "Producer shall, as between Producer and Agency, supply everything re-

quired for the complete production and delivery of the specified Commercials. This includes, but is not limited to, sets, set props, music and musical compositions (and arrangements), costumes, screening facilities, artwork, sound effects, sound track, editing, video-taping equipment and materials, production and direction personnel, performers and musicians."

With these words a new era in video tape's growth might well be said to have begun. The video tape commercial ceases to become a substitute for a live, facilities-purchased commercial, and becomes a complete production on its own.

Three men responsible for the new standard contract are David Dole, broadcast business v.p. of Leo Burnett, George Gould, president of Telestudios, and Alfred Markim, Telestudios v.p. of operations. Mr. Dole said: "Based on the tremendous co-operation and excellent results Burnett has obtained in working with Telestudios during the past 15

# THIS ORDER FORM TAKES GUESS- WORK OUT OF TV TAPE SPOTS

PRODUCTION CONTRACT  
(VIDEOTAPE)

TO: \_\_\_\_\_

DATE: \_\_\_\_\_

ATTENTION: \_\_\_\_\_

GENTLEMAN: \_\_\_\_\_

Re: Production and sale of \_\_\_\_\_ Com'l(s) for our client \_\_\_\_\_  
(no.)  
's product \_\_\_\_\_

LEO BURNETT COMPANY, INC.  
Prudential Plaza  
Chicago 1, Illinois  
Telephone: CEntral 6-5959

You, the undersigned Producer, after examination of script and other material available relating to the Commercial(s) coded as specified herein, agree to produce as indicated herein, and sell such Commercial(s) in accordance with the Agreement entitled "Standard Provisions", heretofore signed by you and the Leo Burnett Company, Inc., which Agreement is incorporated herein and made a part hereof:

1.	Code	Total Length in Seconds	BMJ or Color	Does Final Sound Track Include Music?	Production Date

2. Exceptions or additions to Standard Provisions are as follows: (if none, please so specify.)
3. Total price is \$ \_\_\_\_\_.
4. Producer specifically acknowledges the right of Leo Burnett Company, Inc., or anyone designated by Leo Burnett Company, Inc., to order videotape copies at any time either through Producer or directly from the tape laboratory utilized by Producer, if any, and such laboratory is instructed to accept a copy of this Production Contract as its authority to act upon such order.

Accepted and Agreed To \_\_\_\_\_ Very truly yours,  
(Producer) LEO BURNETT COMPANY, INC.  
By \_\_\_\_\_  
(Title) BDC-227 \_\_\_\_\_  
(Title)

**THE HEART** of the precedental standard provisions contract put into effect by Leo Burnett with Telestudios is this production contract sheet (above), detailing number of commercials to be made, client, total price, codes, length, production dates and music use. The form also grants the agency duplicating rights to copy the video tapes.

This form follows an 11-page, 25-paragraph contract which specifies details on quality, approvals in production, changes, delivery, talent fees, union codes, storage, warranties, terminations, publicity, laws and title and assignment.

months, it was only natural for us to think first of Telestudios in entering into an agreement such as this." Mr. Dole predicted "that this type of arrangement will eventually be adopted as standard operating procedure for the industry."

George Gould expected that about half of Telestudios business in the next 12 months would be these "total package" commercials. He anticipated \$1.5 million in package business and an equal amount of facilities grosses.

Although the Leo Burnett contract is the first formalization of a standard provisions contract, Gould stated that Telestudios has been, in effect, the packager on commercials made for other agencies, including Doyle Dane Bernbach, Benton & Bowles, Clinton Frank, Knox and Reeves.

The standard provisions contract, which shifts production responsibility away from the agency, was in part designed expressly to relieve agency-men of production chores. In a sense it adapts tape production to the package specifications of film. In so doing, it makes video tape comprehensible to film commercials men at agencies. Because of this bridge between agency-men of varying background, the new contracts will likely have the result of encouraging tape use in commercials. Not only will contractual specifications be clearer and easier to work out, but commercials men with experience in other areas will find it easier now to apply themselves to video tape than they could previously.

The actual contract has 25 sections and covers 11 mimeographed pages. Additionally, it contains a page for production specifications and data and another page for a talent report. The rights and responsibilities of both agency and producer are defined and clarified.

The producer's responsibilities include assumption of all production and talent costs, even such details as the bookkeeping on withholding taxes.

The agency will handle all performer's use and re-use fees should music be changed after the commer-

(Please turn to page 50)

# TV BILLINGS CLIMB 17.3% IN FIRST HALF 1959 OVER 1958

✔ Television Bureau of Advertising report shows spot and net tv time investments hit \$624.7 million mark

✔ Of 31 major product classifications, 23 increased tv billings over 1958. Foods spend \$146 million

**F**ood and grocery products led the spending parade in spot and net tv investments during the first half of this year—a year that saw tv rack up a 17.3% gain in the first half over the similar period in 1958.

The news comes to light this week as Television Bureau of Advertising releases its figures for the January-June period, its second annual tabulation for a six-month period on combined network and spot tv time investments.

Total time investments in first six months of this year amounted to \$624,704,000 against \$532,486,000

during the same months in 1958.

Of the 31 major product classifications listed in the report, 23 showed increases the first half of this year, according to Norman E. Cash, president of TvB.

Foods, the leading investor, accounted for \$145,938,000, a 22.8% increase over last year's first half spending of \$118,806,000. Biggest percentage gainer was "chemicals institutional" which topped its 1958 spending by 894% although the dollar rise was from only \$58,000 to \$676,000.

Tobaccos went from \$46,191,000

in Jan.-June 1958 to \$53,806,000 in the same months this year, upping its tv spending by 16.5%. Pet products showed a nice gain (76.8%) by going from \$5,910,000 to \$7,594,000; confections and soft drinks moved from \$19,234,000 to \$24,105,000 (up 25.3%). Household laundry products dipped 3% from \$43,463,000 to \$42,177,000 but "cleansers, cleaners, polishes & waxes" soared 139.6%—from \$15 to \$36 million. (The Mr. Clean and Lestoil type cleaners moved from former to latter category this year; hence the two extremes.)

TvB commissioned N. C. Roraugh for the spot tv expenditures and Leading National Advertisers-Broadcast Advertising Reports for network reports. Prior to 1958, network tabulations were prepared by Publishers Information Bureau and were not comparable to spot tv classifications.

In the TvB report on spot tv spending, for 1959 second quarter (which came out just ahead of the combined net and spot report) the top five companies were (1) P&G, \$11.7 million; (2) Adell Chemical Co., \$4.5 million; (3) Colgate-Palmolive Co., \$3.8 million; (4) General Foods, \$3.8 million; (5) Lever Bros., \$3.2 million.

The top 100 spenders in spot tv are listed on page 60. ▀

## 8 OF 10 MAJOR CATEGORIES UP TV SPENDING

	1958	1959	% CHANGE
<i>AUTOMOTIVES</i>	\$32,856,000	\$30,407,000	- 7.5
<i>CONFECTIONS &amp; SOFT DRINKS</i>	19,234,000	24,105,000	+25.3
<i>COSMETICS &amp; TOILETRIES</i>	64,574,000	65,149,000	+ 0.9
<i>DENTAL PRODUCTS</i>	17,126,000	20,297,000	+18.5
<i>DRUG PRODUCTS</i>	46,215,000	59,492,000	+28.7
<i>FOOD &amp; GROCERY PRODUCTS</i>	118,806,000	145,938,000	+22.8
<i>GASOLINE &amp; LUBRICANTS</i>	13,604,000	14,815,000	+ 8.9
<i>HOUSEHOLD CLEANSERS, WAXES</i>	15,035,000	36,022,000	+139.6
<i>HOUSEHOLD LAUNDRY PRODUCTS</i>	43,463,000	42,177,000	- 3.0
<i>TOBACCO PRODUCTS &amp; SUPPLIES</i>	46,191,000	53,806,000	+16.5



MANY SKULL SESSIONS like this one with (l to r) Plandome Productions' Jim Ellis, OBM a.e. Bill Phillips, senior commercial producer Henry Bate, associate copy chief Dave McCall took place before agency found proper blend of audio-visuals which led to virtually 100% tv recommendation

## Birth pains of a new tv campaign

- Here's how OBM went to work on a new \$1 million campaign for its new client, Maxwell House Coffee
- Before recommending 100% tv, switch in theme, agency sweated out brand, copy and media research

**T**his week, General Foods turns on the heat under its Maxwell House Coffee, adding alternate sponsorship of the *Zane Grey Theatre* on CBS TV to a 90-market spot campaign that has been running for the past month.

Underlying the campaign (budgeted, by SPONSOR estimate, at about \$1 million) is a copy and strategy switch

that has been perking ever since last February when Ogilvy, Benson & Mather inherited the ground coffee account from Benton & Bowles.

Unlike most agency switches, the change came at a time when sales were up, the brand image was healthy, business was good to the last drop. Speculation was rife as to

which medium would get heaviest emphasis from an agency which had made its reputation in attention-getting print ads (even though 65% of its billings is in air media). Medium selection was the outgrowth of consumer and copy testing.

"Replacing successful copy," says associate product manager Nick Anderson, "has to be handled cautiously. We wanted to have a very positive feeling with supporting research before putting new advertising on the air."

Consumer research therefore began at Ogilvy, Benson & Mather before a single line was put on paper. It was divided into two phases:



(1) Brand research to find the right or selling idea

(2) Copy testing to find the best execution of the selling idea.

"Research validated the selection of the basic selling promise, 'Tastes as good as it smells,'" says Dave McCall, associate copy chief at OBM. "The next step was to develop a commercial that would focus on *just the coffee itself.*"

"The basic idea was simple," he says. "The format of the commercial would be simply to show the ritual of coffee being perked, developing from that all the emotional and sensory responses associated with the perking of coffee." (The finished commercial contains three simple elements: percolator, Maxwell House Coffee can, cup and saucer.)

With the selling promise and concept worked out, the agency began Step No. 2 — researching the right visual, copy and audio elements needed to develop this concept. This was done prior to exposure of the idea to General Foods.

"First of all," says Henry Bate, OBM senior commercial producer, "the distinctive feature of a percolator is the sound. So it became apparent early that sound would be highly important to the commercial."

But experiments soon uncovered the fact that there is little that is distinctive about the sound of a percolating coffee pot. To solve the problem, the agency went to Plandome Productions of New York.

There, Eric Siday, specialist in electronic effects, worked out an electronically controlled, multi-tracked musical sound simulating percolating coffee. It segued into a musical theme for which three instruments were used: temple blocks for the perking effect, a bass violin and a Spanish guitar.

After the sound had been developed, the agency exposed the commercial concept and sound track to the product group at General Foods and got agreement on the general direction of the commercial.

After this came more testing. A rough cut, consisting of stills semi-finished with sound track, was tested to make sure the commercial was understood and delivered the basic selling message.

"This copy testing bore out previous research and judgment," says Bill Phillips, account executive at OBM, "and we then felt that the proposed copy could be cleared with General Foods' Advertising management for commercial production."

One important obstacle remained: development of the visual effects to show the percolating of coffee. Now Bate, working with TV Graphics, plunged into long experimental sessions testing slow-motion, fast-motion, infra-red, high-speed photography—all of which proved impractical. Before it could be shot with regular photography, a glass dome for the percolator had to be hand blown and proper formula for the coffee had to be found (water, coffee, dye were all tested).

Final visual problem was getting the coffee to perk in sync with the music. A mechanical device—similar to a bulb pump—solved the problem.

As soon as the finished commercial was turned out, Pete Triolo, OBM media supervisor on Maxwell House, started his buying. "We bought early," says Triolo, "to avoid the fall rush for time. We purchased our time early in August—60-second fringe time and prime 20's in about 90 markets east of the Mississippi, where Maxwell House has its strongest brand franchise."

Spot frequency varies depending on the size of market and local marketing situation. Package buys are utilized in many major markets. In

(Please turn to page 50)

## ELEMENTS LOOK SIMPLE BUT CAUSED PROBLEMS



**PERCOLATOR**

**SOUND** of perking coffee (produced electronically by Plandome Prods.) had to be perfected before opening frames could concentrate on percolator



**CUP AND SAUCER**

**FOCUS** on coffee itself (rather than on people drinking it) called for emotional response to taste-aroma, pitch, emphasis on ritual of pouring



**COFFEE CAN**

**PRODUCT** had to appear as alluring as other elements, was shown opened and in contact with cup and new slogan which replaces "Last Drop"



and <OUT>  
on  
Madison  
Avenue

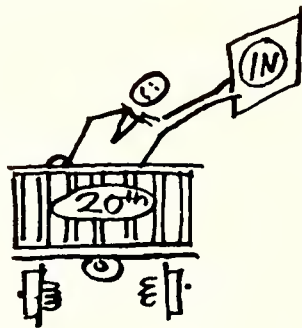
*With apologies to Robert Benton and Harvey Schmidt, who neglected to cover the ad field in their highly amusing book. With an assist from Jim Borden, art director at Donahue & Coe*

**By Eugene F. Trivell**

*Account executive, Donahue & Coe*

#### TRAVELING

**M**aking the 7:43 from New Canaan is *OUT*. However, catching the 6:59 from Easthampton is so far *OUT* it's *IN*. Playing cards and drinking on commuter trains is *OUT*. Catching up with the "In" basket is *OUT*. Sleeping



is *IN*. Driving to the station in "Billy's" old Chevy was *IN*, but is now *OUT*. Walking to the station is *IN*. The *Herald Tribune* is *IN*. Getting on the front car and being first up the ramp at Grand Central is *OUT*. 12-onion-skin-capacity attache cases are *OUT*—especially if they're black.

Looking like a square-jawed Steven Rockefeller on a motor scooter is *OUT*. However, Frances Gill models on Vespas are *IN*. Subways are *IN*. Name dropping on elevators is *OUT*—unless the names are George Washington Hill, Baron George Wrangell, or Maxwell Sackheim. Going on endlessly about being stacked up over London Airport is *OUT*. United Airlines Executive Flight to Chicago is *OUT*. The 20th Century is *IN*.

#### SPORTS

Going to the stadium during the World Series is *OUT*. Opening day is still *IN*. The Stadium Club is *OUT*. Volley ball, almost unretrievably *OUT*, is now *IN*. Reunions are *IN*. But enjoying them is *OUT*. The Madison Square Garden Club is *IN*. Tail Gate lunches at football games are *OUT*. Squash was *IN* but too many table-tennis admirers converted. Siamese fighting kites are *IN*. Water skiing is *IN*—but only backwards and underwater. Golf at Greenbrier, Mackinac and Boca Raton is *IN*, except during sales conventions. Hand tennis is *IN*. Bowling is *IN*—if you score under 110. Billiards is back *IN*. Backyard swimming pools are *OUT*. Outdoor cookouts are *OUT*. But camping is *IN*. Sports cars are *IN*, but only if you have a large family. Indoor tennis is *IN*. Fencing is *IN*. Skiing is *IN*, but only in the Andes or with the family.



#### CLOTHES

Being Ivy League is *IN*. But looking Ivy League is *OUT*. Italian silk suits are *OUT*. Ankle length socks are *OUT*. . . . But so are garters. Suspenders are *IN*. Tired camels hair coats are *OUT*. Class rings are *OUT*. Any-

thing that matches is *OUT*. Being carefully careless is *OUT*. Neatness is *IN*. Frayed collars and cuffs that are well starched are *IN*—especially when sales are down. Shoes without shoelaces are *OUT*. Norwegian underwear is *IN*. Handkerchiefs that peep up squarely over your



breast pocket are *OUT*. If the handkerchief has your initials on it, you are *OUT* forever. It's *OUT* to wear jewelry. Having your shoes shined while a group meeting is in session is *OUT*.

### EATING AND DRINKING

Ordering a dry martini, rare steak, salad and Idaho potato is *OUT*. Steak joints are *OUT*. Steak is *OUT*. Goulash is *IN*. So is lamb stew. The Forum is *OUT*. Trader Vic's is *OUT*. In fact, all Polynesian food is *OUT*. The Four Seasons is still *IN*. An olive in the martini was *OUT*, but so many people who are *OUT* said "no garbage" that the olive is now *IN*. Three-hour lunches are *OUT*. So are 20-minute lunches at the desk. Taking a "pitch" to lunch

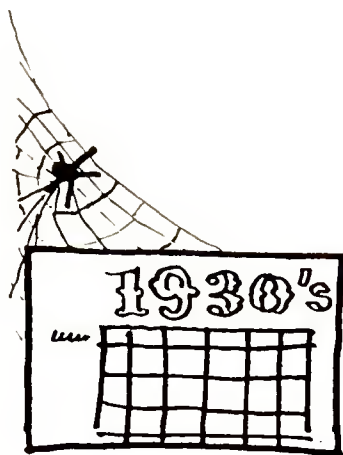


is *OUT*. But taking a "pitch," checking it, and never mentioning it again, is *IN*. No-menu restaurants are *OUT*. Men's bars are *OUT*. The Top of the Sixes was *IN* during its press party, but is now hopelessly *OUT*. Toots Shor and Patricia Murphy are *OUT*. Going home for a hot lunch is *IN*. A brace of double martinis at lunch and allowing the client to pick up the tab is *IN-IN*, but you are *OUT-OUT*. Unfolding accordion credit cards is *OUT*. A roll of cabbage is *IN*.

Tip: Nathan's, the Automat and the cafeteria at the Central Park Zoo are *IN*, because *OUT* people, trying to be *IN*, never go there.

### MISCELLANEOUS

Bull pen agencies fronted by cushy ante rooms are *OUT*. Vance Packard is *OUT*. It's *OUT* to reminisce about Lord & Thomas. Same for the hard-sell 30's. Flopovers are back *IN*. Trips through electrotype plants are *OUT*. However, trips through Christ Cella are *IN*. Locking up type is so far *OUT*, it's *IN*. Austrian accents in the Research Department are *OUT*.



### MEDIA

Asking for "the ratings" is *OUT*. Having media salesmen cool their heels is *OUT*. However, parties for media salesmen are also *OUT*. Station owners who are in town for only today are *OUT*. *National Geographic* is *IN*. Special issues are *OUT*. Music and news is *OUT*. Radio and tv "merchandising assistance" is *OUT*. Going around saying how much you hate Jack Paar is *OUT*. Sandwich men are so far *OUT*, they're *IN*. Requests for "right-hand page" are *OUT*. So is "urgently requested." All media requests made by the client's president are *IN*. But the medium is *OUT*. Convention dailies are *OUT*. Third Class mail is *OUT*. Publishers who send *World Cattleman* to your home, are *OUT*. Extensions are *IN*. Solicitations that begin with "I was talking to the client last week and —" are *OUT*. The "second station" is *IN*. Additional extensions are *IN*. Quad spotting with bells is *OUT*. Independent radio stations that send plastic wallets and pads "From the desk of —" are *OUT*. Paperweights are *OUT*. A bottle of booze is *IN*. With the exception of the *Ed Sullivan Show*, dog and pony shows are *OUT*. *Ed Sullivan* is *OUT*.

ED. NOTE: Asking for reprints, making fax copies and clipping this article are *OUT*. Making carbon copies to circulate among friends tries too hard to be *IN* and is *OUT*. Making up your own list is *IN* only as long as you're still making it up.

## WHY SALES OF QUALITY FOODS ARE INCREASING



1. **MOST FAMILIES SPEND 22-24%** of their income for food, says U.S. Department of Commerce (in its March 1959 *Survey of Current Business*). For the last four years the average expenditure has remained constant at 22%

2. **WHEN INCOMES RISE**, there's an increase in the *quality* of food bought—not necessarily the *quantity*. Rise in food expenditures is linked to “increasing consumer preference for higher quality, more highly processed foods”

3. **THE RISE IN INCOME** per family during the past year has been boosting the quality of foods consumed even by lower income homes. This accounts for the Negro audience included in Merkel's expanded radio schedule

4. **THOUSANDS OF FAMILIES** this year are enjoying higher quality foods for the first time. This is why many advertisers, taking a new look at the market for quality food products, are finding some old notions smashed

## Merkel finds new quality markets

- Meat packer forsakes ‘snob’ appeal for quality line, uses radio to reach economic, age and ethnic groups
- Tie-ins with other advertisers’ schedules doubles consumer, trade impact—widens Merkel’s audience base

**T**he picture and the quotes above belie one of the oldest maxims of popular economics—that per capita expenditures for food are more or less inelastic because the human stomach will only hold so much.

Obviously, what the old-timers overlooked was that in a high-income economy the *quality* of the purchase can be improved. And the way things are going today you can't draw much of a line between who's in the quality market and who isn't.

Against this background, the Mer-

kel Meat Co. this week adds a series of twenty-five 60-second announcements weekly, aimed at the Negro market, to its metropolitan New York radio schedule for its ham, bacon, sausage and other pork products. “Merkel's approach,” says L. H. Hartman Co. account supervisor Herb Stiefel, “is not to concentrate wholly on the people popularly supposed to be able to afford a product which costs a few cents more than the average, but to appeal to every population segment in Merkel's marketing area.”

Specifically, here's how Merkel gears its advertising to reach all economic, age and ethnic groups in its marketing area of metropolitan New York, New Jersey, southern Connecticut and upper New York State:

*Negro market.* Latest addition to the Merkel schedule—twenty-five 60-second announcements on WLIB—grew out of the company's own observations of which income groups buy in the quality line. In addition to its wholesale and route divisions (the

(Please turn to page 53)

**WATCH  
FOR KNICKERBOCKER  
IN NEXT WEEK'S ISSUE**

# No rise in half-hour tv show costs

However, average prices by program categories on network tv shows hour programs higher than last year

A rundown of average tv show costs this season points up this fact:

While the hour shows are more expensive and extravagant this year than ever before, tv's basic staple—the half-hour format—costs about the same as last year.

Here's how they compare:

- **Westerns:** The 19 half-hour shows average \$40,000—the same price as 14 last season. Seven one-hour shows average \$73,000.

- **Dramas:** Seven half-hours at \$39,000 this season—five at \$41,000 in '58. The hour average—three shows at \$125,000—is higher than last year (two at \$63,000) because of the expensive Ford hour on NBC TV.

- **Variety:** Four half-hour music at \$38,000—in '58, four were \$36,500; three half-hour comedy at \$47,000—last year five shows averaged \$52,500.

- **Mystery:** Seven half-hours at

\$38,500 vs. seven at \$36,000. Six one-hour mysteries average \$77,500.

- **Adventure:** Eight half-hours at \$36,000 vs. nine at \$34,000. Five one-hour shows are \$81,000.

- **Situation Comedy:** Fifteen at \$39,000 vs. 1958's 15 at \$41,000.

- **Audience Participation:** Twelve averaging \$28,000—in '58, 11 averaged \$30,500.

These prices represent what the advertiser buying the complete show would pay. In many cases, the sale of minutes in spot carriers brings the total actually invested by sponsors to a greater figure.

## 1. THIS MONTH IN NETWORK TV

### Network Sales Status Week Ending 26 September

#### Daytime

##### SPONSORED HOURS

ABC	13:45
CBS†	26:15
NBC†	24

† Excluding pre 10 a.m. shows

#### Nighttime

##### SPONSORED HOURS

ABC	24:30
CBS	25:45
NBC†	25:15

† Excluding Jack Paar

### Specials scheduled during four weeks ending 23 October

PROGRAM (NETWORK)*	COST	SPONSOR, AGENCY, DATE	PROGRAM (NETWORK)*	COST	SPONSOR, AGENCY, DATE
AT&T Telephone Hr. (N)	\$275,000	AT&T, C&W—10 9, 10 23	Small World Review (N)	\$225,000	AC Spark UMS, C-E—9 29
Milton Berle (N)	230,000	Zerex, BBD0; Warner-Lambert, Bates—10/11	What Makes Sammy Run (N)	130,000	P&G, B&B—9 27, 10 4
Victor Borge (N)	275,000	Pontiac, McM, J&A—10/16	Turn of the Screw (N)	230,000	Ford, JWT—10 20
Bob Hope (N)	320,000	Buick, McE—10/8	Wonderful World of Entertainment (N)	230,000	Ford, JWT—10 6
Jazz Singer (N)	230,000	Ford, JWT—10 13	World Series Special (N)	90,000	Prestone, Esty—9 29
Show of Month (C)	275,000	DuPont, BBD0—9, 28	Our American Heritage (N)	250,000	Equitable, FC&B—10 18
Ed Sullivan (C)	85,800	Mercury, K&E; Kodak, JWT—9/20			

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



# 2. NIGHTTIME

# COMPARE

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
	6:00		Small World Olin-Mathieson (D'Arcy) D-F \$36,000	Meet The Press sust						
6:30		Twentieth Century Prudential (R-McC) D-F \$35,000	Saber of London Sterling (DFS) My-F \$28,000	John Daly News sust	D Edwards Amer Home (Bates) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††	John Daly News sust	No net service D. Edwards Equitable (FC&B) elt Am. Home (Bates) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††	John Daly sust
7:00	Colt .45 Nestle (Mc-E) alt Derby (Mc-E) W-F \$13,800	Lassie Cembell Soup (BBDO) A-F \$37,000	Riverboat (7-8) Corn Prod (L&N) elt hr. open A-F \$72,000	ABC News sust	No net service D Edwards Amer Home (repeat feed)	News Texaco (repeat feed)	ABC News sust	No net service D Edwards Equitable Am. Home (repeat feed)	News Texaco (repeat feed)	ABC Ne sust
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Drackett (Y&R) W-F \$78,000	Denis The Menace Kellogg (Burnett) Se-F \$36,000 Ed Sullivan (7:30-9) ●	Riverboat	Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chicle (Bates) Natl Carb (Esty) W-F \$82,500	Name That Tune Amer Home (Bates) Q-L \$23,000	Richard Diamond Pharmaceuticals (Perkson) alt Block (SSCB) My-F \$30,000	Bronco (elt wks 7:30-8:30) Am. Chicle, Glidden, Nat'l Carbon, Gen Mills, Har. Ritchie W-F \$82,000	Stars in Action sust	Laramie (7:30-8:30) L&M (Mc-E) W-F \$85,000	
8:00	Maverick	Ed Sullivan (8-9) Mercury (K&E) alt Kodak (JWT) V-L \$85,800	Sunday Showcase (8-9) various sponsors ●	Cheyenne Johnson & J (Y&R) Armour (FCB) Warner-Lam. (Bates) P&G (B&B) W-F \$37,000	The Texan Brown & Wmsn (Bates) alt Pharmaceuticals (Parkson) W-F \$37,000	Love & Marriage Noxzema (SSC&B) Se-F \$38,000	Sugarfoot (7:30-8:30) Am. Chicle, R. J. Reynolds, Whitehall, Glid- den, Carnation, Gen Mills, Net'l Carbon, Ludens, P&G W-F \$82,000	Dennis O'Keefe Oldsmobile (Brother) Se-F \$38,000	Laramie Warner-Lambert (Lam & Feasley) Anso (B&B) segs open	Charley Weaver's H Lobby Mogen Dr (E. Wel Q-L \$3
8:30	Law Man R. J. Reynolds (Esty) Whitehall (Bates) W-F \$41,000	Ed Sullivan	Sunday Showcase	Bourbon St. Beat (8:30-9:30) Lorillard (L&N) L-O-F (FSR) A-F \$80,500	Father Knows Best Lever (JWT) alt Scott (JWT) Se-F \$39,000	Wells Fargo Amer Tobacco (SSC&B) alt P&G (B&B) W-F \$47,000	Wyatt Earp Gen Milla (DFS) alt P&G (Compton) W-F \$40,000	Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) Se-F \$37,000	Fibber McGee & Molly Singer (Y&R) alt Sten Brends (JWT) Se-F \$38,000	Ozzie & H Kodek (J alt Quaker O (JWT) Se-F \$4
9:00	The Rebel L&M (DFS) alt P&G (Y&R) W-F \$42,500	C. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	The Chevy Show Dinah Shore (9-10) Chevrolet (Comp-E) V-L \$165,000	Bourbon St. Beat Van Heusen (Grey) Reynolds Metal (L&N) Int'l Latex (R-McC)	Danny Thomas Gen Foods (B&B) Se-F \$47,500 Show of Month (8:30-10) ●	Peter Gunn Bristol-Myers (DCS&S) elt R. J. Reynolds (Esty) My-F \$38,000	The Rifleman Miles Lab (Wade) P&G (B&B) Ralston (Gardner) W-F \$38,000	Tightrope Pharmaceuticals (Perkson) A-F My-F \$39,000	Arthur Murray Lorillard (L&N) elt Sterling (DFS) V-L \$30,000	Hawaiian (9:30-10: Carter (Be Whitehe (Bates) My-F \$8
9:30	The Alaskans (9:30-10:30) L&M (Mc-E) Armour (FCB) Natl Carb (Esty) A-F \$77,500	Hitchcock Presents Bristol-Myers (Y&R) My-F \$39,000	The Chevy Show	Adv. In Paradise (9:30-10:30) L&M (Mc-E) Armour (FCB) A-F \$80,000	Ann Southern Gen Foods (B&B) Se-F \$40,000	Alcoa-Goodyear Theater Alcoa (FSR) al Goodyear (Y&R) Dr-F \$39,000	Philip Marlowe Whitehall (Bates) Brown & Wman (Bates) My-F \$39,000	Red Skelton Pet Milk (Gardner) S. C. Johnson (NL&B) CV-L \$52,000	Ford Startime (9-10) Ford (JWT) V-L \$200,000 (average) ●	Hawaiian Am. Chl (Bates) Har Ritel (K&E)
10:00	The Alaskans Johnson & J (Y&R) DuPont (BBDO)	Benny alt Cobel Lever (JWT) VC-L \$47,000	Loretta Young Tonl (North) elt Phillip Mor- ris (Burnett) Dr-F \$42,500	Adv. In Paradise Reynolds Metals (L&N) Anahist (Bates) J&J (Y&R) Polaroid (DDB)	Hennessey Lorillard (L&N) alt Gen Foods (Y&R) W-F \$39,000	Steve Allen (10-11) Plymouth (Ayer) CV-L \$125,000	Alcoa Presents Alcoa (FSR) Dr-F \$35,000	Garry Moore (10-11) Kellogg (Burnett) P-P-G (Maxon) CV-L \$109,000	Ford Startime World Series Special (9:30-10:30) ●	Wed Nig Fights Brown & W (Bates) Miles (W (10-cone Sp-L \$3
10:30	World of Talent P. Lorillard (L&N) MuV-L \$46,000	What's My Line Kellogg (Burnett) alt Sunbeam (Perrin-Paus) Q-L \$32,000	No net service	Man With A Camera G.E. (Grey) A-F \$34,000	June Allyson DuPont (RRDO) Dr-F \$44,000	Steve Allen	Keep Talking Mutual of Omaha (Bozell & J) Q-L \$18,000	Garry Moore Polaroid (DDB) S. C. Johnson (NL&B)		

● Specials, see page 43.

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

They do not include commercials or time charges. This chart covers period 26 Sept.-23 Oct. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

# PROGRAMS

26 SEPT. - 23 OCT.

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
					John Daly News sust					
D Edwards (Bates) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††	John Daly News sust	D Edwards Whitehall (Bates) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††		D Edwards Parliament (B&B) alt sust N-L \$9,500††	News Texaco (C&W) N-L \$6,500††			
et service			No net service			No net service	No net service			
D Edwards arter n Band eat feed)	News Texaco (repeat feed)	ABC News sust	D Edwards Whitehall (repeat feed)	News Texaco (repeat feed)	ABC News sust	D Edwards Parliament alt sust (repeat feed)	News Texaco (repeat feed)			
Line-Up 30-8:30 er Paul DFS) (OB&M) \$80,000	Wagon Train (7:30-8:30) Ford (JWT) National Discult (Mc-E) V-F \$78,000	Gale Storm Warner-Lambert (Lam & F) alt open Sc-F \$30,000	To Tell The Truth (Bates) alt Tonl Q-L \$22,000	Tales of The Plainsman Ansoo (B&B) Renault (Kudner) Sunshine Bis. (C&W) V-F \$30,000	Walt Disney Presents (7:30-8:30) Mars (Knox R) Hill (Ayer) A-L \$94,000	Rawhide (7:30-8:30) Lever (JWT) Parliament (B&B) W-F \$80,000	People Are Funny Greyhound (Grey) Q-P \$21,000	Dick Clark Show Boech-Nut Life Savers (Y&R) Mu-L \$14,500	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80,000	Bonanza (7:30-8:30) L&M (Mc-E) BCA (K&E) W-F \$78,000
Line-Up titan Shift el & C) ing Glass Ayer)	Wagon Train R. J. Reynolds (Esty) (alt ½ hr.)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&B) Sc-F \$34,000	Betty Hutton sust	Bat Masterson Sealtest (Ayer) W-F \$38,000 Bob Hope (8-9)	Walt Disney Presents Canada Dry (Mathes) Derby (Mc-E)	Rawhide Lever (JWT) Peter Paul (DFS) Preau (B&B) A-F \$39,500	Trouble Shooters Phillip Morris (Burnett) A-F \$39,500	John Gunther's High Road Ralston (GB&B) Dr-F \$31,000	Perry Mason Sterling (DFS) Gulf (Y&R) Hamm (C-M)	Bonanza segs open
nto Space Tobacco BBDO) \$38,000	Price Is Right Lever (JWT) alt Speldel (NC&K) Q-L \$21,500	The Real McCoys P&G (Compton) Sc-F \$39,000	Johnny Ringo sust	Johnny Staccato Rrls.-Myers (DCSS) alt R. J. Reynolds (Esty) A-F \$37,000	Man from Blackhawk Miles (Wade) alt R. J. Reynolds (Esty) W-F \$38,000	Hotel D'Paree Kellogg (Burnett) alt L&M (Mc-E) W-F \$43,000	Specials (8:30-9:30) various sponsors	Leave It To Beaver Ralston (GB&B) Anahist (Bates) 1/3 open Sc-F \$30,00	Wanted Dead or Alive Rn & Wmsco (Bates) Kimberly-Clark (FC&B) W-F \$39,000	Man & Challenge R. J. Reynolds (Esty) alt Chemstrand (DDB) A-F \$36,000
Millionaire te (Rates) \$42,000	Perry Como (9-10) Kraft (JWT) MuV-L \$125,000	Pat Boone Chevrolet (Camp-E) MuV-L \$61,000	Zane Grey S. C. Johnson (NL&B) alt General Foods (B&B) W-F \$45,000	achelor Father Whitehall (Bates) alt Am Tob (Gumb.) Sc-F \$42,000	77 Sunset Strip (9-10) Am Chiclé (Bates) Whitehall (Bates) My-P \$85,000	Desilu Playhouse (9-10) Westinghouse (Mc-E) Dr-L \$90,000	Specials	Lawrence Welk (9-10) Dodge (Grant) Mu-L \$21,500	Brenner Lever (JWT) A-F \$38,000	The Deputy Kellogg (Burnett) W-F \$39,000
e Got a Secret olds (Esty) \$27,000	Perry Como	Untouchables (9:30-10:30) L&M (Mc-E) Armour (FCB) My-F \$80,000	Playhouse 90 (9:30-11) Amer Gaa (L&N) Dr-L&F \$110,000 (90 min.)	Ernie Ford Show Ford (JWT) CV-L \$42,000	77 Sunset Strip H Ritchie (K&E) R. J. Reynolds (Esty) Carter (Bates)	Desilu Playhouse	M Squad Am Tob (SSCB) alt Sterling (DFS) A-F \$31,000	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$10,000	Five Fingers (9:30-10:30) Warner-Lamb. Midas, Sterling, Conning Glass My-F \$60,000
Steel Hr wks 10-11) S. Steel BBDO) \$80,000	This Is Your Life P&G (B&B) L \$52,000	Untouchables Lewis Howa (Mc-E) (arnation (EWRR) Anahist (Bates)	Playhouse 90 Allstate (Burnett) alt Reynolds (Esty)	You Bet Your Life Pharmaceuticals (Parkson) alt Lever (BRDO) Q-L \$53,000	Robert Taylor's Cap't of Detectives P&G (B&B) My-F \$43,000	Twilight Zone Gen Foods (Y&B) alt Kimberly Clark (FCB) A-F \$36,000	Cavalcade of Sports Gillette (Maxon) (10-concl) Sp-L \$55,000 Victor Borge (10-11)	Jubilee, U.S.A. (10-11) Massey-Ferguson (NL&B) Mu-L \$20,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$42,000	Five Fingers DuPont, P&G, Helene Curtis, Bris-Myers segs open
le Theatre wks 10-11) rmstrong BBDO) \$30,000	Wichita Town P&G (B&B) V-F \$38,000	Take A Good Look Consolidate Cigars (EWRIT) alt open Q-L \$36,000	Revlon Party 9:30-11 alt wks) Revlon (W&L) Dr-L \$175,000	Masquerade Party Lorillard (L&N) alt Block Drug (Grey) Q-L \$18,000	Black Saddle L&M (Mc-E) alt Alberto Culver (Wade) W-F \$38,000	Person to Person Pharmaceuticals (Parkson) L-L \$10,000	Jackpot Bowling Bayuk (Werman & Scherr) Sp-L \$3,000	Jubilee, U.S.A. Wmsco Dickle (FSR) Nat'l Carbon (Esty) Polk Miller (Ayer)	Markham Schiltz (JWT) My-F \$39,000	It Could Be You Pharmaceuticals (Parkson) Q-L \$32,000

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Se) 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.

1948 1949 1950 1951 1952 1953 1954 1955 1956 1957 1958 1959 1946 1947

**Our  
thirteen  
easiest  
years**



**Every day of every year is easy when you love your job. Since November 1946, turning out SPONSOR has been a fascinating, exhilarating, challenging, and rewarding experience. As we near the close of our first thirteen years, we see ahead an opportunity for trade paper service far greater than ever before. In our first thirteen years, SPONSOR has been dedicated to bringing advertisers and agencies an appreciation of radio and tv based on analysis and interpretation of their values. That our readers like our kind of trade paper is underscored by the following: (1) In 1959, SPONSOR enjoys the highest percentage of agency/advertiser circulation in its field, with six out of ten copies going to the men who foot the bills. (2) SPONSOR tops its field by a wide margin, according to all independent surveys of agency/advertiser reading preferences made since early 1958. (3) SPONSOR tools-for-advertisers (such as Radio Basics, Tv Basics, Five-City Directory, Negro issue, Farm issue) have achieved exceptional acceptance. (4) SPONSOR's prestige is at an all-time high. Its fighting crusades for industry improvements, its busy Readers' Service, the heavy publicity it receives in the daily newspapers, its ready welcome by the key men in agency/advertiser offices, indicate how vital a force SPONSOR has become in the daily life of our industry. First a monthly, then a bi-weekly, now a weekly, SPONSOR is geared for USE.**



3.

DAYTIME

COMPARA

	SUNDAY			MONDAY			TUESDAY			A
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00										
10:15		Lamp Unto My Feet sust			On The Go sust			On The Go sust		Dough Re Mi sust
10:30										
10:45		Look Up & Live sust			December Bride sust			December Bride sust		Treasure Hunt Culver alt Gold Seal Frigidairo alt sust
11:00										
11:15		Eye On New York sust			I Love Lucy Menthol alt sust Lever alt sust			I Love Lucy Lever alt sust sust alt U. S. Steel		Price Is Right Lever alt Ponds Sterling alt Whitehall
11:30										
11:45		Camera Three sust			Top Dollar sust sust			Top Dollar Colgate Vick alt sust		Concentration Culver alt Lever Ponds alt Lever
12N										
12:15		The Last Word sust			Restless Gun sust			Restless Gun sust		Love of Life sust alt Gen Mills Amer Home
12:30										
12:45	Johns Hopkins File 7 sust	Face The Nation sust			Love That Bob sust			Love That Bob sust		Tic Tac Dough Stand Brands P&G alt Gold Seal
1:00										
1:15	College News Conference sust				Music Bingo sust			Music Bingo sust		Search For Tomorrow P&G It Could Be You Whitehall alt Ben Gay Ponds alt P&G
1:30										
1:45										
2:00										
2:15		Professional Football various times various sponsors			Day In Court Johnson & Johnson			Day In Court General Foods		For Better Or For Worse sust Vick alt sust
2:30										
2:45					Gale Storm Toni Armour Beech-Nut			Gale Storm Show Block Drug Amer Home		Queen for a Day sust Alberto Culver
3:00										
3:15	Open Hearing sust				Beat The Clock Lever Block Drug			Beat The Clock General Foods Toni		Art Linkletter Swift alt Toni Kollogg
3:30										
3:45					Who You Trust? Armour Johnson & Johnson			Who Do You Trust? General Foods Amer Home Ex-Lax		Young Dr. Malone sust sust
4:00										
4:15					American Bandstand Clatrol, Beech-Nut			American Bandstand Lever General Mills		Verdict Is Yours Gen Mills alt Lever Scott alt Toni
4:30										
4:45					American Bandstand Northam-Warren HIS Sportswear			American Bandstand Carter Welch		From These Roots sust sust
5:00										
5:15	Paul Winchell Hartz Mountain	The Last Word sust			American Bandstand oo-op			American Bandstand oo-op		Who Do You Trust? Armour Beech-Nut
5:30										
5:45	Lone Ranger Gen Mills Fritos Co.	College Bowl Gen. Electric			Rin Tin Tin Gen Mills			Rin Tin Tin Gen Mills		My Frie Flicka Gen MI

NOTE: On ABC TV, Day In Court, Gale Storm, Beat the Clock, Who Do You Trust?, and American Bandstand do not show day of participations.

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (44, 45) includes regularly scheduled programming 26 Sept. to 23 Oct., inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

# GRAPH

26 SEPT. - 23 OCT.

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
Dough Re Mi sust		On The Go sust	Dough Re Mi Congoleum sust		On The Go sust	Dough Re Mi sust Nabisco		Heckle & Jeckle sust	Howdy Doody sust alt Nabisco Continental Baking	
Treasure Hunt Miles alt sust Corn Prod. Gen Mills		December Bride sust	Treasure Hunt Nabisco alt Frigidaire P&G alt Heinz		December Bride sust	Treasure Hunt Supp Hose alt sust Whitehall alt Sterling		Mighty Mouse Gen Foods alt sust Colgate alt Gen Foods	Ruff & Reddy Borden Gen Foods alt Borden	
Price Is Right Frigidaire Sterling Heinz alt EEL		I Love Lucy Lever Scott alt Gen Foods	Price Is Right Al. Culver alt Lever Miles alt Lever		Price Is Right Gen Mills Kodak alt Vick	Price Is Right Lever alt Corn Prod Stand Brands Gen Mills		I Love Lucy sust	Fury Borden Gen Foods	
Concentration Heinz alt Miles Nabisco alt Brillo		Top Dollar Colgate Armstrong alt Gen Foods	Concentration Nestle alt Lever Heinz alt Whitehall		Top Dollar Colgate sust	Concentration Ponds alt Bauer & Black Lever alt Bm & Wmsn		Lone Ranger Gen Mills alt sust	Circus Boy Miles alt sust	
Tic Tac Dough Heinz alt Bm & Wmsn P&G	Restless Gun	Love of Life Quaker alt Lever Amer Home	Tic Tac Dough Al. Culver alt Heinz P&G	Restless Gun sust	Love of Life Lever alt Toni Gen Mills	Tic Tac Dough Borden alt Ben Gay	Lunch With Soupy Sales Gen Foods	Sky King Nabisco	True Story sust Sterling Drug	
Could Be You Whitehall alt Nestle Corn Prod alt Brillo	Love That Bob sust	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Nabisco P&G	Love That Bob sust	Search for Tomorrow P&G Guiding Light P&G	Could Be You Stand Brands alt Congoleum P&G alt sust			Detective Diary Sterling Drug 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	
No net service		As the World Turns P&G Pillsbury	No net service		World Turns P&G Quaker alt Gen Mills	No net service				
Queen for a Day sust	Day In Court Drackett, Gen Foods Toni	For Better Or For Worse Scott alt sust sust alt Lever	Queen-Day sust alt Congoleum sust alt Miles	Day In Court Armour Beech-Nut	For Better Or For Worse Lever alt Toni sust	Queen for a Day sust alt Ponds Nabisco alt sust			NCAA Football Arrow Shirts Shick, Eeso, Humble Oil Stand, Oil Ind.	
The Thin Man sust	Gale Storm Drackett Gen Foods Block Drug	Art Linkletter Kellogg Pillsbury	The Thin Man sust	Gale Storm Johnson & Johnson Toni	Art Linkletter Lever Bros sust alt Staley	The Thin Man sust			Bayuk, Gen Petrol. NBA Basketball (5-7) Anheuser-Busch Bayuk-3/4	
Young Dr. Malone sust	Beat The Clock Drackett Armour	Big Payoff Gen Foods	Young Dr. Malone Supp Hose Borden	Beat The Clock Amer Home Beech-Nut Armour	Big Payoff Colgate	Young Dr. Malone sust				
From These Roots sust	Who Do You Trust? Drackett Toni Beech-Nut	Verdict Is Yours Sterling alt sust alt sust Carnation alt Scott	From These Roots sust	Who Do You Trust? Lever General Foods Beech-Nut	Verdict Is Yours sust alt Atlantis Gen Mills alt Lever	From These Roots sust				
The House on High Street sust	American Bandstand Toni, Old London Foods	Brighter Day P&G Secret Storm sust alt Amer Home	The House on High Street Kleinfert Culver alt P&G	American Bandstand Mennen Amer Home	Brighter Day P&G Secret Storm Amer Home Prod alt Gen Mills	The House on High Street Whitehall alt sust P&G alt Ponds				
Split Personality Frigidaire alt sust Heinz alt Sterling	American Bandstand Harold Ritchie Block Drug	Edge of Night P&G Pillsbury	Split Personality Heinz alt Gen Mills Lever alt Miles	American Bandstand Hollywood Candy Polk Miller	Edge of Night P&G Amer Home alt Sterling	Split Personality E.E.I. alt sust Lever alt Gold Seal		Race of the Week sust		
	American Bandstand co-op			American Bandstand co-op						
	Rocky and His Friends Gen Mills			Rin Tin Tin Gen Mills				Robin Hood sust sust		

but list all sponsors, Monday through Friday, buying programs during month.

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 Daylight.

# "must" reading for advertisers and agencies...



The KWTV Community—a 54-county area—is a community created and held together by SERVICE. The variety, depth and quality of KWTV programming and promotion services are key factors in its leadership. Within the pages of this brochure, you will find reasons for—and evidence of—the remarkably keen communitywide interest which the KWTV brand of service generates. Write for your copy . . . you'll find it a helpful tool in making market coverage decisions.

from  
**KWTV** oklahoma city



*BUY the TOWER with  
SALESpower in Oklahoma!*



*The Original Station Representative*

## TV TAPE

(Continued from page 36)

cial leaves the producer's hands.

The agency owns all tape recorded during its production sessions, as well as all materials prepared in connection with the commercial.

Three copies of each commercial are to be delivered by the producer: the master, the air copy and the standby print. And they are so marked.

Other areas covered by the contract are quality, approvals in production, changes, deliveries, coding, payment, performers and musicians and their production and use fees, title and limitations, storage, warranties, SAG, AFTRA and other union codes, ownership of rights and assignment, terminations, and publicity and laws.

The production contract sheet details the number of commercials to be made, client, products and total price. Each commercial is coded, specified as to length, color or monochrome, production date and whether final sound track will include music. It also grants the agency duplicating rights.

The talent report sheet includes agency code, performer's names, social security numbers and legal address, parts played, talent class, number of sessions on and off camera and fees paid by producer. This last item includes rehearsal, wardrobe and overscale fees. There are more than 10 talent classes defined: actors, announcers, singer solo or duos, singer groups, dancer solo or duos, dancer groups, models, sound effects, extras and contractors.

## MAXWELL HOUSE

(Continued from page 39)

New York, for example, Maxwell House starts this week with 25 segments per week in WNTA-TV's new *News Break* format calling for five 90-second newscasts nightly (allowing for a sponsor billboard and 20-second commercial). Also running in New York: sixteen 60's per week on WPIX, plus other spots.

On 1 October alternate week sponsorship of *Zane Grey Theatre* (with S. C. Johnson) gives the new commercials their first network exposure. The spot schedule continues with the same weight.

(Please turn to page 53)

# GENE AUTRY

*Starring in 56 HOUR FEATURES*

# ROY ROGERS

*Starring in 67 HOUR FEATURES*



### AND REALLY RATIN' RAVES:

"One of soundest buys station has made."  
—KOB-TV, Albuquerque, June 9, 1959

"Very successful . . . a nice show to have around."  
—WBRC-TV, Birmingham, April 1, 1959

**mca**  
TV FILM SYNDICATION

## REALLY ROPIN' IN RATINGS!

Greenville, Spartanburg, Anderson	15.3
Lubbock	25.9
Columbus, Ohio	15.0
Memphis	22.8
Davenport-Rock Island	21.5
Little Rock	15.8
Syracuse	23.3
South Bend	16.2
Dayton	23.8
Charlotte, N. C.	25.9
Peoria	15.1
Roanoke	17.5
Charleston, S. C.	28.3
Phoenix	17.4
Dallas-Ft. Worth	15.1



HEAR YE!

WELI



BRADCAST

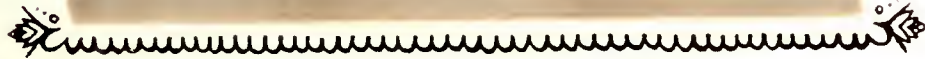
ALL

YALE



exclusively!

Thousands of W-E-L-Islanders tune in to 960 for Yale football! And WELI keeps 'em coming back all week—all year—for good music and news, and great sports coverage. WELI, the Sound of New Haven, has the audience you must reach, to attract volume sales throughout South Central Connecticut and Eastern Long Island! Sell BIG W-E-L-Island!



WELI • 960 • 5000 WATTS • New Haven

H-R Representatives, National

Harry Wheeler & Co., Boston

take a look at

# TEXAS' HOT SPOT

NOW THE  
4TH LARGEST  
TV MARKET IN  
TEXAS WITH

152,600 TV Homes...  
20 Prosperous Counties  
and Parishes

TEXAS'  
HOT  
SPOT

BEAUMONT  
PORT ARTHUR  
ORANGE

BUY THE  
HOT SPOT STATION  
**KFDM-TV**  
CHANNEL 6

YOU GET  
THE HOTTEST SPOT  
IN TEXAS  
ON

CBS  
ABC

## KFDM-TV

Beaumont-Port Arthur-Orange

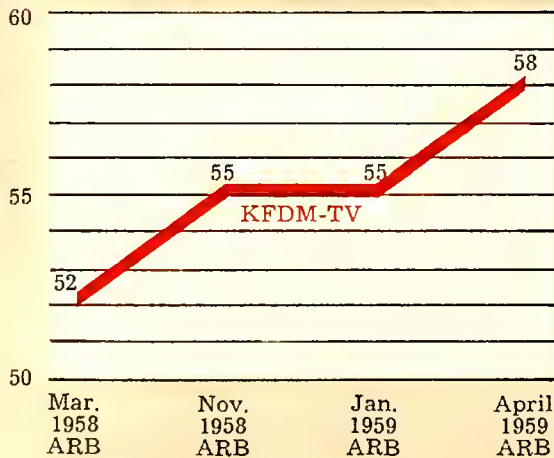
C. B. Locke, Executive Vice President  
& General Manager

Mott Johnson, Sales & Operations Manager

Peters-Griffin-Woodward, Inc.



### SHARE OF AUDIENCE



## Hot Springs, Ark.

Pop. 33,800

is larger than

Midland, Texas

Pop. 64,700

in General Merchandise Sales

La Crosse, Wisc.

Pop. 79,700

in Drug Store Sales

Sheboygan, Wisc.

Pop. 91,900

in Apparel Store Sales

Ask Us "Why"

# KBHS

5000 watts at 590 kc

113 Third St., Hot Springs, Ark.

## WSYR-TV PLUS WSYE-TV

### DOMINATES CENTRAL NEW YORK



**WSYR-TV ALONE DELIVERS 44,287  
MORE HOMES THAN ITS COMPETITOR**

**WSYR-TV AND ITS SATELLITE,  
WSYE-TV, DELIVER 73,089 MORE  
HOMES THAN ITS COMPETITOR**

\* All figures NCS No. 3 weekly circulation

# WSYR-TV

NBC  
Affiliate

Channel 3 • SYRACUSE, N. Y. • 100 KW  
Plus WSYE-TV channel 10 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS


## MAXWELL HOUSE

(Continued from page 50)

During development of the campaign, OBM had another ball in the air for Maxwell House. Last June, a new Maxwell House Western Blend was introduced in Denver and Seattle. The interesting point about the Western Blend campaign is its complete lack of similarity to the "Tastes as good as it smells" pitch.

Copy reminds western coffee drinkers of their preference for stronger coffee and highlights this feature of the brand with commercials geared to campfire scenes, lightning and a theme, "Hot as fire, black as night." Packaging departs from traditional Maxwell House blue with a fiery red can. Outdoor and newspapers are tied into the introduction.

And what next? While tv continues as the major medium for Maxwell House east of the Mississippi, in some southeastern markets radio is used. The sound and musical score has been transferred to the 60-second radio commercials intact.

Research is continuing both in the western and eastern markets to ascertain if further refinements in execution of the national and Western Blend advertising are needed. 

## MERKEL

(Continued from page 42)

first selling to grocery stores and chains, the second to butcher stores and delicatessens), Merkel has a retail division of 52 owned and operated outlets. "Several outlets are in or near Negro areas," says Stiefel. "We have noticed that as high as 50% of the customers in stores near Negro areas are Negroes. It seemed we were missing a big bet in not directing our advertising especially to this market."

*Sports programing.* Ever since Merkel first turned to radio five years ago to reach more segments of the market, it has used a sports feature as one of its mainstays. Merkel spots before and after Yankee baseball games on WMGM's *Warmup Time* and *Sports Extra* are designed to:

- Increase brand consciousness among men. Hartman points out that ham is a product with high male brand awareness because it is largely a flavor proposition.

- Reach a high percentage of women in the bargain. Women form a large part of today's sports audience

# Louisville Newspapers Announce...

## CONTINUITY-

## IMPACT-

## DISCOUNTS (C-I-D)

- Frequency-volume discounts up to 13%
- Available in 13-week cycles
- Allows hiatus of up to 4 weeks per year
- Allows multi-product combinations
- No increase in existing rates
- Rates guaranteed for term of contract

Get the full C-I-D  
story from your  
**BRANHAM COMPANY**  
representative

## The Courier-Journal THE LOUISVILLE TIMES

(see SPONSOR, 21 March 1959, pg. 31), and Merkel feels it's necessary housewife audience is not overlooked in this buy. In fact, to test female listenership and interest, Merkel has used mail-in tests from time to time consisting of recipe offers. "Response," says Stiefel, "is probably not what you'd expect from a homemaker-type show, but it is always sufficient to indicate a substantial audience."

• *Reach kids with a consistent pattern.* Identification with the baseball feature has helped Merkel get an early start on the kid market (till two years ago, the segments surrounded the Dodger games). "Because it's a type of programing we know will always be around," says Hartman, "sports gives us a consistent image that can get brand loyalty early. Our listeners of four and five years ago are food purchasers today, of course."

*News.* Merkel runs 20 spots per week adjacent to newscasts on WOR. These are slotted during the day for two reasons: (1) reaching the housewife, (2) attention factor, which Stiefel considers high during news.

*Disk jockey shows.* Merkel has eleven 60-second participations per

week on WINS. Stiefel considers disk jockey shows a "combination audience" buy, wrapping up the pinpointed buys. He rounds out the schedule with Ted Brown and Peter Tripp shows on WMGM.


*Classical music.* Merkel doesn't overlook the "quality" audience per se. goes after it with a regular schedule of 31 participations per week on WQXR, classical music station and, occasionally, WPAT (Paterson, N.J.), which maintains a largely serious music format too.

Copy also varies, of course, by season of the year—pork products being a prime example of a product calling for seasonal emphasis.

For example, holiday schedules (which run from Thanksgiving through New Year's and do not pinpoint any particular day copy-wise) are not confined to pushing ham alone. Other products mentioned are mentioned for a reason, however. For example, sausage. Says Stiefel, "There's more than one big day in this period, and if a turkey's going to wind up on the table, sausage commercials can serve as a reminder that this product is an excellent stuffing."

Using this media and copy strategy for five years, Merkel has increased its sales 30%. Its media breakdown is pretty well established: radio, 50%; transportation cards, 20%; newspapers, 10%; trade ads, promotions, point of sale material and advertising production costs, 20%.

However, Merkel's advertising and merchandising reach doesn't stop with its own media buying, promotion and sales force efforts. In fact, Merkel has developed a technique (which many advertisers are studying with interest) of doubling its advertising and merchandising impact through promotions with other products. One example is a joint Yankee schedule distributed in supermarkets by Merkel and Mrs. Wagner's Pies (a Hartman client also participating in the WMGM baseball warmup and roundup segments).

But a more significant and involved tie-in was the recent "beer and knockwurst festival" promotion with Knickerbocker Beer (through Compton). Next week SPONSOR will look at this promotion in detail as part of a case study of Knickerbocker's tv merchandising strategy. 

# WROC-TV

*Selling the Rochester, New York, market*



SYMBOL OF SERVICE

T  
T  
C

A TRANSCONTINENT STATION



## DETROIT'S BIG THREE

(Continued from page 34)

### 2. Changes in media thinking:

With Detroit poised for a plunge into a new era, broadcast media should be thinking along similar lines. There is no doubt tv can supply the "emotional" appeal which seems to sell cars today. "I was driving along the highway the other day," an adman said, "when I saw—out in front of an auto dealer's—a car with three plastic balloons flapping outside the window. I didn't need to recognize a car name or insignia; I'd seen the whole scene reconstructed often before on tv. The balloons said, 'This is Renault.'"

Renault tv commercials this year have stressed the fun of driving this particular car, and the balloons gaily flying have accented this fun. Renault, incidentally, is one of the foreign brands that have stolen a lot of thunder from the Big Three's share of market. Tv has become so important in its thinking that it has split agencies, retaining Needham, Louis & Brorby in Chicago to handle its print, but giving to Kudner in New York its air media budget.

Color tv is becoming another factor in Detroit's changing views on media. Where once automobiles leaned toward national magazines because they could offer color plates, they are now asking tv for more color. Just about all the network tv this season bought by automobiles is being telecast in color to show off their cars to the best advantage. "I wonder," remarked one adman, "how many local auto dealers have had the foresight to install color tv sets in their showrooms and invite prospects in to watch?"

Another thing that the Big Three have learned through bringing out the compact, economy cars this fall is their consumer target. Basically, they are appealing to the elderly, the newlyweds and the low and middle-class income groups. Air media has demonstrated its ability to hit such targets.

### 3. Changes in advertising copy:

As mentioned before, tv has proved it can handle an emotional appeal; radio can do a similar job along with delivering reminders. The old "nuts-and-bolts" advertising of automobiles which stressed horsepower and mechanical attributes gave way to an

era where interior styling and flashy tail fins were emphasized as an appeal to the distaff side. Now it would appear that, with the introduction of the smaller cars, the copy appeal will hit economy of performance and the sheer fun of driving a car that "doesn't drive you." (There will be some interesting sidelight battles for awhile on the rear engine (Corvaire is the only U.S. car with one) and the engine in front (Falcon and Valiant have this). But this copy battle will probably fade away before the greater approach of fun on the road. It can be expected that Studebaker-Packard's Lark which comes out this year with the only convertible in U.S. small cars (they're more expensive due to more handwork and so other small cars are avoiding them) will carry the "fun" theme to a fare-thee-well. At any event, as the fun idea builds, tv will be used to demonstrate the fun, radio to personify it with happy jingles.

Another trend, which should prove a boon to spot tv, may be the use of shorter commercials for the shorter cars. Rambler, for example, has  
(Please turn to page 58)

GREATER COVERAGE in the thriving 13-county market surrounding Rochester, N. Y., is just one important reason why more and more advertisers select WROC-TV for successful selling campaigns and new-product tests. In this rich Western New York area, with its heavy concentration of highly skilled industrial and specialized agricultural workers, more than a million people spend over \$2 billion a year for products and services.

According to Nielsen (NCS #3), WROC-TV—celebrating its tenth anniversary this year—provides advertisers with considerably greater coverage of this two-channel market than its competitor. Using a standard 25% cut-off point (based on number of TV homes in a county that view a station at least one night a week), NCS #3 shows the competitive channel adequately covering only seven of the 13 counties reached by WROC-TV.

In terms of viewer homes reached daily, this means WROC-TV delivers to advertisers *42% more coverage* in the daytime ... *31% more coverage* in the evening.

For information about specific availabilities and how you can reach more adults on WROC-TV, Rochester's *first* and most powerful station, call your Petry television representative.

## NBC-ABC • CHANNEL 5 • ROCHESTER

WGR-TV, WGR, Buffalo, N. Y. • WROC-TV, Rochester, N. Y. • WNEP-TV, Scranton—Wilkes-Barre, Pa.  
WSVA-TV, WSAV, Harrisonburg, Va. • KFMB-TV, KFMB, San Diego, Calif. • KERO-TV, Bakersfield, Calif.

# With what would you replace the rating system?

**Agency, research and broadcast men discuss ratings' limitations, tell what would be a better approach to audience measurement**

**Myron A. Mahler**, *sr. v.p. and creative dir. of air media, Mogul Williams & Saylor, Inc., New York*

I would never suggest that the rating services have outlived their usefulness, but they must be placed in proper perspective as only one of the



*A comprehensive audience composition measurement*

inter-related factors that form the basis of our total judgment.

One of the most vital failings of the rating services is in their lack of a qualitative evaluation of an audience. We're informed of the total number of sets tuned in to a program. But what is far more important to an advertiser is: how many people did the commercial reach?

Where the rating services have failed also is in their inability, either by virtue of prohibitive costs or for other reasons, to supply documented facts relating to the make-up of an audience. Sure, one program will garner a 30 rating. But what I want to know is: what does the 30 represent? If 20 points of the 30 rating stands for aging matriarchs, too feeble to "rush down to the corner supermarket." I want to know about it. Conversely, if a 15 rating means that a sizable portion of the audience is composed of medium-income groups with high-level purchasing power, I want to know that, too.

If we concede that the rating services are not equipped to provide this information—and it's time the concession was made—we must look elsewhere. The problem is—where?

To gain a well-rounded picture of

audience composition, MW&S has relied on research to supplement the rating information. Not just surface research, but hard-core investigation of how effective a program, or a commercial, is at the crucial sales level.

For one of our accounts, Kuomark, Inc. (Esquire shoe polishes), we've been conducting a continuous research program in 20 cities for several years. Without revealing mechanics of the program, I can state that we've learned more about a sponsored program or a commercial campaign via our own research than we have from the available ratings.

The only solution, as I see it, is a concerted effort by broadcasters, agencies, and advertisers . . . a jointly financed program of cooperation to underwrite the cost of developing a totally new kind of comprehensive measurement that would provide us all with the "who" of the audience as well as the "how many."

**J. J. Hartigan**, *sr. v.p., Campbell-Ewald Co. Inc., Detroit*

Without directly criticizing the current rating systems—which involve a lot of sincere effort, I'm sure—I would like to point out what the Audit Bureau of Circulation has done for the media man.

Before this organization was established, circulation figures were a morass of conflicting statistics, claims and counter-claims. The media buyer was forced to fall back on experience



*Perhaps an impartial controlling organization*

and judgment with few irrefutable facts to support his opinion.

The situation today has vastly improved. ABC figures are completely reliable. The media man has time to devote himself to the specific market-

ing problems of his product and arrive at solutions that make media buying the science it has become.

Noteworthy, I think, is the constitution of the ABC as an independent, non-profit operation. It is controlled by a board in which publishers, advertisers and agencies have a voice. It is impartial and has contributed a real measure of dignity and integrity to the advertising profession.

**Paul Evans**, *national sales mgr., WIP, Philadelphia*

In the print field the choice is relatively simple. Magazines and newspapers are designed to reach a particular facet of the market, i.e., the city audience, the rural audience, the teenage girl, the mature woman, etc.

But, in broadcasting, the problem becomes infinitely more difficult. The



*Station ability to sell merchandise should be guide*

composition of the audience delivered by any radio station is heterogeneous. All too frequently, the national advertiser and his agency buying in various markets, throw up their hands in despair at sorting out the audience. They seem to settle for a basic belief that the more people they reach in any given quarter hour, the more people will react to their message.

The blunderbuss approach is nothing more than an easy way out. All too often, it is wastefully expensive in terms of results. It certainly does not guarantee performance of the type the advertiser is seeking—sales!

The answer is to give proper weight to the local acceptance of the station in question. Look for the station which has good local acceptance by the merchants of the community. Local merchants do little institutional advertising. They seek to sell goods

and they are able to determine, almost immediately, the results of their advertising. The station to which they give local acceptance is the one which can perform the prime function of its existence for the advertiser—move merchandise!

Briefly, then, why can't actual performance of the station's ability to sell merchandise be the guide, rather than characterized primarily by their wide divergence of results?

**Dr. Charles West**, *pres., Resin Research Co., Newark*

Up until the present time the only method of the determining the number of consumer-viewers that were watching a given tv show had been the rating services. My associates and I have invented a device which, I think, will lend a far more scientific approach to the field.

Our device is an electronic machine, which can be set up in some 200 key



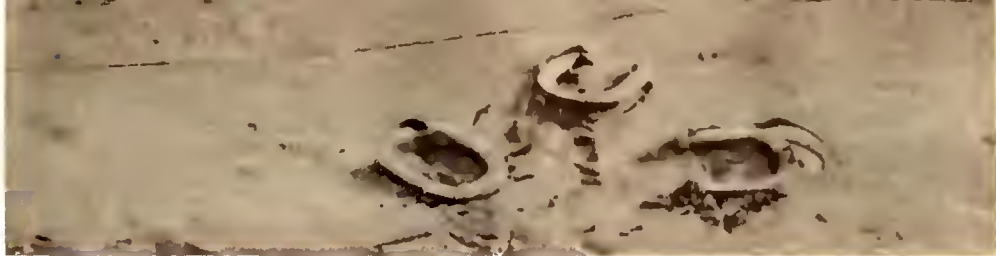
*Electronic device to determine results*

network cities at point of sale locations. The machine looks like an open voting booth with buttons listing nationally advertised products that sponsor tv shows, and questions pertaining to these products. The consumer will be given an inducement such as a tag which will come out of the machine, listing a number with prizes to be awarded to the holder of the winning number. Each day, at central headquarters, a national number will be drawn, there will be one winner of fabulous prizes, in each city. The machine will contain the following questions:

1. What product did you buy today?
2. Why did you buy this product?
3. How did you hear about it?
4. Do you like the sponsor's tv show?
5. How long did you watch the program prior to purchase?

As researchers on various projects for Standard Oil Of New Jersey, Armour & Co., and the U. S. government, we feel that this device is as workable and more useful than the current rating systems.

SPONSOR • 26 SEPTEMBER 1959



You score every time on WLUK-TV



You score every time on WLUK-TV, the most powerful TV station in Wisconsin's wealthy Green Bay — Fox River Valley market. WLUK-TV reaches more than 1,500,000 persons in 53 counties in Wisconsin and Michigan. Want results? Then you gotta have 'LUK!

**WLUK TV | 11 | CHANNEL 11** serving Green Bay and Fox River Valley

— Joseph D. Mackin, general manager

Represented Nationally by Geo. P. Hollingberry. In Minneapolis see Bill Hurley.

EXTRA! Get both WLUK-TV and WLUC-TV, Channel 6, Upper Michigan's ONLY TV station, with one buy. Check with Hollingberry for the full story.

**DETROIT'S BIG THREE**

(Continued from page 55)

found it can do well with quickie commercials. uses them in conjunction with some longies.

**4. Changes in marketing:** George Romney, head of American Motors who pioneered the recent U.S. trend to small car production with Rambler, estimates that by 1965, half of all cars sold will be compact ones. If his estimate proves correct or nearly so, then it will mean that brand lines will be sharply divided between compacts and larger "status symbols" just as the soap industry has divided its product line between

soaps and detergents. Any such move demands new marketing strategies, new ad approaches to reach both extremes of the consuming public. No longer will it be reasonable to expect a single brand car to run away with the entire market. The flexibility of air media will be well suited to handle such diversification.

What has already been apparent in the automotive business is that the concept of seasonal buying peaks has become *passé*. Today, with bigger and better highways which make motoring relatively comfortable in all weather, cars are bought when needed—not just in fall at new model time

and in spring for summer touring. This new concept can well spell out more consistent, year-round air campaigns.

The changing—or what appears to be changing—role of the local auto dealer in his relation to Detroit is another factor that broadcasters and advertisers should watch closely. He is no longer the recipient of big co-op donations from the factory, but neither is he as completely under their heel as he once was. This does not mean he is as autonomous as he might like to be (it is possible some Dodge dealers who must give up Plymouth to handle the new Dart may, for example, be slightly less than happy), but he is gaining stature in his community and in the Motor City. As the product lines of Detroit become further diversified (more compact cars are in the offing for all the Big Three), the power of the local dealers is likely to increase still more. With this in sight, broadcast media cannot afford to neglect them and their dealer organizations in pitches. The strength of air media is still at the local level, and the dealers are a direct pipeline to the strategy-makers in Detroit.

**NOTHING LIKE IT ANYWHERE!**  
 in MINNEAPOLIS-ST. PAUL  
**WPBC ADULT RADIO WINS**  
*fame & high ratings*  
 WITH AWARD WINNING  
 PERSONALITIES  
 and\*

ADVENTURES IN ... **BETTER** music  
 news  
 ideas  
 thought  
 sound

**\*WPBC**  
 ADULT RADIO  
 DIAL 10 or 100 WILLIAM V. STEWART, PRESIDENT  
**NATIONALLY: DAREN F. McGAVREN COMPANY, INC.**



**IT'S CHANNEL**

**12**

IN NORTHERN CALIFORNIA

CBS **KHSL-TV** ABC  
 CHICO, CALIFORNIA  
 Represented Nationally by:  
**AVERY-KNODEL, INC.**



**NO MATTER WHAT**



**IT IS....**

**MORE OF YOUR SIOUX CITY CUSTOMERS ARE WATCHING KVTV**

Whether it's mid-morning or 4:00 P.M.\* when the KVTV Players stage one of their special production intros to the "My Little Margie" show. Such quality programming results in more viewers. No matter what time it is right now, call your Katz man. Ask to see his latest ARB which proves why KVTV is the best buy in Sioux City.

\*The KVTV Players feature Roland King and are directed by Jim Henry. These talented players are available for the production of special "live spots" to add "more sell" to your sales message, thus increasing the sale of your product in Sioux City.



**KVTV**

**CHANNEL 9 • SIOUX CITY, IOWA**  
**CBS • ABC**

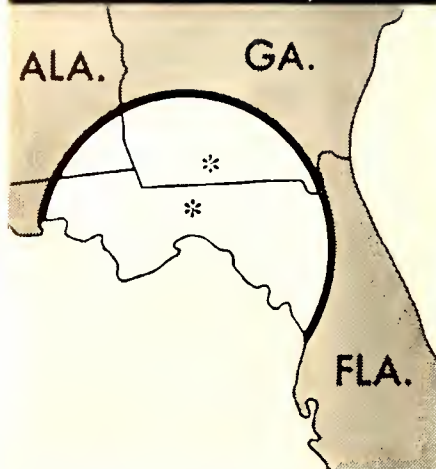


**PEOPLES BROADCASTING CORPORATION**

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

# HERE'S the place to look for BUSINESS

**TALLAHASSEE  
THOMASVILLE**



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

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

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

\*Annual Survey of Buying Power, 1959.

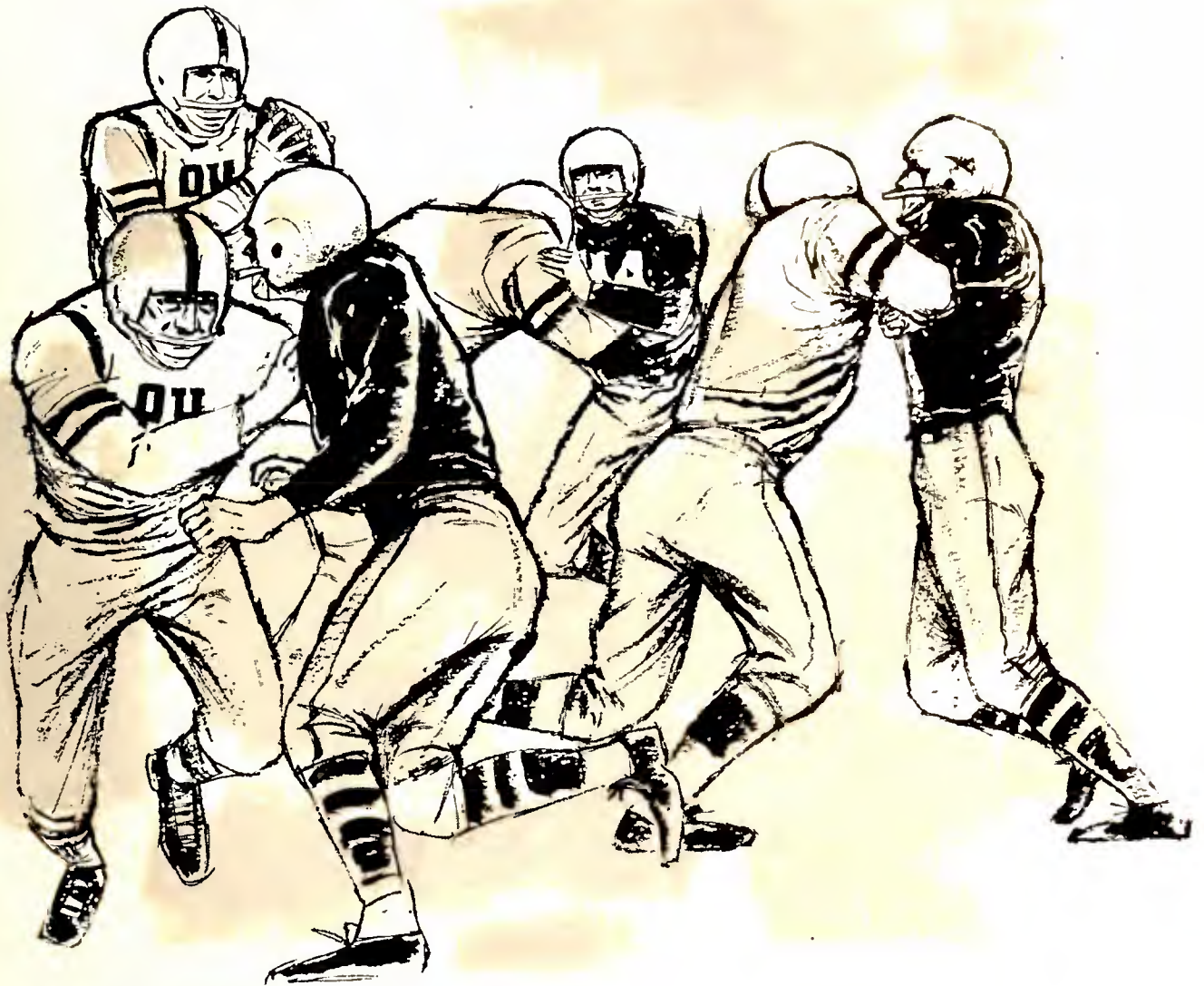
# WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE  
a John H. Phipps  
Broadcasting Station

**BLAIR TELEVISION ASSOCIATES**  
National Representatives

## SPOT TV'S TOP 100

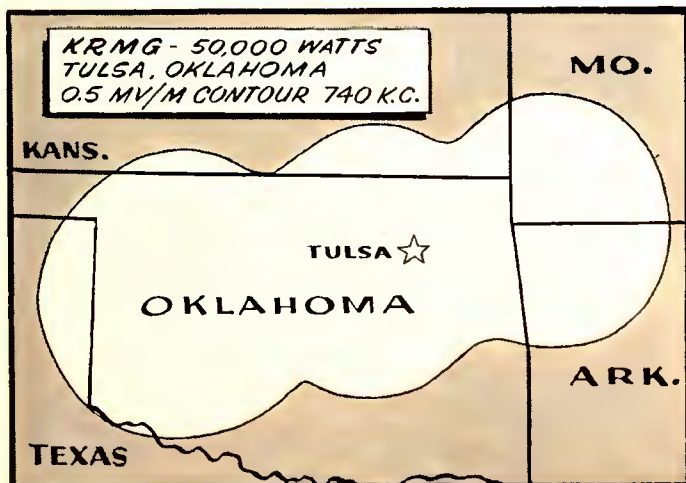
1. Procter & Gamble	\$11,764,800	51. Tidewater Oil	\$ 612,500
2. Adell Chemical	4,581,700	52. B. T. Babbitt Co.	611,800
3. Colgate-Palmolive	3,839,100	53. Norwich Pharmacal	601,900
4. General Foods	3,831,700	54. Falstaff Brewing	589,900
5. Lever Brothers	3,276,400	55. Sun Oil	585,400
6. Cont. Baking	2,801,000	56. Theo. Hamm Brewing	582,200
7. American Home Prods.	2,348,300	57. Pharma-Craft	573,000
8. Miles Laboratories	2,004,300	58. Hertz	542,100
9. Warner-Lambert Pharma.	1,990,200	59. American Motors	541,100
10. Brown & Williamson	1,889,200	60. Helena Rubinstein	530,000
11. Borden	1,739,200	61. S. O. Co. (Calif.)	527,900
12. Kellogg	1,662,600	62. Parker Pen	516,200
13. J. A. Folger	1,463,300	63. Sonny Boy	507,900
14. International Latex	1,409,100	64. Wrigley	495,900
15. Texize Chemicals	1,345,800	65. Esso S. O.	481,000
16. Revlon	1,323,000	66. U. S. Rubber	472,500
17. Philip Morris	1,301,900	67. Exquisite Form	470,900
18. Ford Motors, Reg. Dtrs.	1,191,300	68. U. S. Borax & Chem.	465,300
19. R. J. Reynolds Tobacco	1,189,500	69. Alberto-Culver	461,300
20. Bristol-Myers	1,162,800	70. Ralston-Purina	461,100
21. Corn Products	1,140,900	71. Helene Curtis	457,700
22. Anheuser-Busch	1,129,400	72. Assoc. Products	455,500
23. Carter Products	1,115,000	73. E. F. Drew Co.	448,800
24. P. Lorillard	1,107,400	74. S. O. Co. (Ind.)	422,400
25. General Mills	1,098,300	75. American Chicle	440,600
26. Coca-Cola Bottlers	962,700	76. Nat'l Cranberry Assoc.	439,200
27. Avon Products	945,800	77. Duffy-Mott	439,100
28. Standard Brands	943,900	78. Schlitz Brewing	437,800
29. Robert Hall	894,500	79. Atlantic Refining	435,900
30. Andrew Jergens	876,400	80. Revere Camera	432,200
31. Sterling Drug	859,200	81. Chock-full-o-Nuts	421,500
32. Pepsi-Cola Bottlers	850,500	82. Wilson	421,300
33. Ward Baking	842,700	83. M. J. B. Co.	418,700
34. Lanolin Plus	799,700	84. Armour	418,400
35. American Tobacco	793,200	85. Max Factor	416,700
36. Welch Grape Juice	738,200	86. Safeway Stores	408,800
37. Pam Enterprises	729,000	87. S. C. Johnson	393,300
38. Food Mjgrs.	727,500	88. American Bakeries	391,300
39. Gen. Motors, Reg. Dtrs.	725,700	89. Pacific T. & T.	388,600
40. National Biscuit	707,500	90. Ballantine	383,500
41. Ruppert Brewery	703,000	91. Chrysler, Reg. Dtrs.	381,200
42. Drug Research Corp.	683,000	92. Glamorene	376,000
43. Liggett & Myers Tob.	679,500	93. Salada-Shirriff-Horsey	375,600
44. Pabst Brewing	679,400	94. Bon Ami	368,900
45. Carling Brewing	670,600	95. Dr. Pepper Bottlers	366,500
46. Gillette	664,200	96. Interstate Bakeries	358,200
47. Purex Corp.	663,100	97. National Brewing	356,900
48. Wesson Oil & Snow Drift	657,100	98. Block Drug	356,300
49. Shell Oil	634,500	99. Beech-Nut Life Savers	345,600
50. Cont. Wax	617,100	100. Philco	354,200



## PAIR OF POWERHOUSES . . .

**In Football: The Big Red of Oklahoma University!**

**In Southwest Advertising: KRMG, Tulsa!**



You certainly call the right play when you back your line with Regional KRMG, Tulsa. KRMG's power-packed 50,000 watts on 740 serve a loyal audience in 5 states which spends \$2,740,000,000 annually.

24 hours every day, people tune to KRMG for balanced programming. Pick a powerhouse — pick KRMG, CBS for Tulsa and all Oklahoma.

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

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

# TELEPULSE

# RATINGS: TOP SPOTS

Top 10 shows in 10 or more markets: 18 June-15 July 1959 TITLE, SYNDICATOR, SHOW TYPE	National average	7-STATION MARKETS		5-STA. MARKET	4-STATION MARKETS										
		N.Y.	L.A.	Seattle	Chicago	Detroit	Minpls.	St. Louis	San Fran.	Wash.	Atlanta	Balt.	Boston	Buffalo	Cinc.
<b>Highway Patrol</b> ZIV (Adventure)	15.5	9.7 wrea-tv 7:00pm	6.9 kttv 8:00pm	16.9 komo-tv 6:30pm	12.5 wgn-tv 9:30pm		14.9 kstp-tv 9:30pm	15.9 ksd-tv 9:30pm	13.5 kron-tv 6:30pm	10.5 wtop-tv 7:00pm	18.9 waga-tv 9:00pm	13.8 wmar-tv 7:00pm	18.9 wbz-tv 7:00pm	11.2 wor-tv 7:00pm	21.0 wkrc-tv 10:30pm
<b>Mike Hammer</b> MCA (Mystery)	15.2	12.4 wrea-tv 10:30pm	6.7 krea-tv 10:30pm	16.9 king-tv 10:00pm	11.5 wgn-tv 9:30pm			12.4 ksd-tv 10:00pm	13.5 kron-tv 10:30pm	14.9 wre-tv 10:30pm	12.5 wlv-tv 10:30pm		15.2 wnac-tv 7:00pm	14.4 wgr-tv 10:30pm	21.0 wkrc-tv 9:00pm
<b>Sea Hunt</b> ZIV (Adventure)	14.4	6.7 wabe-tv 10:30pm	8.4 krea-tv 10:30pm	15.2 king-tv 9:00pm	19.5 wmbq-tv 10:30pm		14.2 wten-tv 9:00pm	16.2 ktvi-tv 9:30pm	16.2 kron-tv 9:30pm	8.5 wmal-tv 10:00pm	12.9 wsb-tv 7:00pm	4.0 wbal-tv 10:30pm	14.9 whdh-tv 10:30pm	20.0 wkbw-tv 10:30pm	9.5 wkrc-tv 7:30pm
<b>Death Valley Days</b> U.S. BORAX (Western)	14.2	10.2 wrea-tv 10:00pm	9.4 krea-tv 7:00pm	15.5 king-tv 9:00pm	11.5 wgn-tv 9:30pm	14.5 wvj-tv 7:00pm	17.2 weco-tv 9:30pm	11.5 ktvi-tv 9:30pm	10.5 kpix-tv 10:30pm	10.9 wre-tv 7:00pm	12.9 wsb-tv 7:00pm	18.3 wiz-tv 7:30pm	13.5 wbz-tv 10:30pm	14.9 wben-tv 10:30pm	13.0 wkrc-tv 7:00pm
<b>MacKenzie's Raiders</b> ZIV (Adventure)	13.3	4.7 webs-tv 8:00pm		10.5 komo-tv 9:30pm	17.9 wmbq-tv 9:30pm	12.5 wsyz-tv 7:00pm	14.5 kstp-tv 9:30pm	8.5 ktvi-tv 10:00pm	6.2 kpix-tv 8:00pm	9.5 wtop-tv 7:30pm	14.2 wsb-tv 7:00pm	11.3 wbal-tv 10:30pm		10.2 wben-tv 7:00pm	11.2 wkrc-tv 7:00pm
<b>U. S. Marshal</b> NTA (Western)	13.2	13.2 wrea-tv 10:30pm		3.2 kntt-tv 8:00pm	8.3 whkh-tv 9:00pm	16.5 wvj-tv 10:30pm	12.2 kstp-tv 10:30pm	9.9 ksd-tv 10:00pm	14.5 kron-tv 7:00pm	12.2 wre-tv 10:30pm	15.4 waga-tv 10:30pm	5.0 whal-tv 10:30pm	15.9 wnac-tv 10:30pm	6.9 wkbw-tv 9:30pm	15.0 wpo-tv 9:30pm
<b>Flight</b> CNP (Adventure)	13.1			12.2 king-tv 9:30pm	4.9 wgn-tv 8:00pm		13.5 kstp-tv 9:30pm		4.9 ktvu-tv 7:30pm	6.2 wre-tv 6:00pm	10.9 waga-tv 8:00pm	22.5 wiz-tv 10:00pm	9.9 wbz-tv 4:30pm	9.9 wgr-tv 10:30pm	12.0 wpo-tv 10:30pm
<b>Rescue 8</b> SCREEN GEMS (Adventure)	12.5	3.4 wabe-tv 10:30pm	8.2 krea-tv 7:00pm	22.0 king-tv 9:30pm	7.2 wgn-tv 8:30pm		14.5 weco-tv 7:30pm	12.9 ksd-tv 9:30pm	11.9 kron-tv 6:30pm		12.5 wsb-tv 10:30pm	6.8 whal-tv 7:00pm	12.5 wnac-tv 7:30pm	11.0 wgr-tv 7:30pm	14.0 wlv-tv 10:30pm
<b>Twenty-Six Men</b> ABC (Western)	12.2	1.9 wpix 9:30pm	6.2 krea-tv 7:00pm	12.5 komo-tv 6:00pm	13.2 wgn-tv 8:00pm	14.2 wsyz-tv 7:00pm				9.9 wmal-tv 6:30pm	8.0 wlv-a 6:30pm		17.5 wbz-tv 7:00pm	15.2 wgr-tv 10:30pm	11.9 wlv-tv 7:00pm
<b>Colonel Flack</b> CBS (Adventure)	12.0			12.5 king-tv 9:30pm	6.5 whkh-tv 9:30pm	11.5 wvj-tv 7:00pm		13.5 ksd-tv 9:30pm	10.2 kron-tv 7:30pm	7.9 wre-tv 7:30pm				14.9 wben-tv 7:30pm	6.5 wkrc-tv 7:00pm

### Top 10 shows in 4 to 9 markets

<b>If You Had A Million</b> MCA (Drama)	14.7	8.4 wrea-tv 7:00pm									13.2 wsb-tv 10:30pm				
<b>Badge 714</b> CNP (Mystery)	12.5				6.4 wmbq-tv 10:00pm		11.9 kstp-tv 10:30pm			10.2 wttg-tv 7:30pm		10.9 wmal-tv 6:30pm			
<b>Target</b> ZIV (Adventure)	12.0	3.4 wabe-tv 10:00pm		16.2 king-tv 9:00pm			5.7 weco-tv 10:30pm							25.5 when-tv 9:30pm	8.9 wkrc-tv 7:00pm
<b>Kit Carson</b> MCA (Western)	11.4			7.2 king-tv 5:00pm			7.2 wten-tv 4:30pm								8.9 wpo-tv 6:00pm
<b>Casey Jones</b> SCREEN GEMS (Adventure)	11.1				7.5 wgn-tv 7:30pm		4.2 wten-tv 5:00pm						11.5 wbz-tv 6:15pm	8.5 wgr-tv 6:00pm	
<b>I Search for Adventure</b> BAGNALL (Adventure)	11.0		4.2 koop-tv 7:00pm							6.9 wttg-tv 7:30pm					13.2 wlv-tv 7:00pm
<b>Honeymooners</b> CBS (Comedy)	10.9	2.0 wpix 10:30pm					9.2 wvj-tv 7:00pm	2.9 kmsp-tv 8:30pm		12.2 kron-tv 6:30pm			18.5 wnac-tv 7:30pm		
<b>Man Without A Gun</b> NTA (Western)	10.8		6.7 kttv 8:00pm				4.0 kmsp-tv 7:00pm	7.9 ktvi-tv 10:00pm	4.5 ktvu-tv 7:30pm		11.2 wsb-tv 7:30pm			11.4 wkbw-tv 10:30pm	
<b>Gray Ghost</b> CBS (Adventure)	10.7						4.5 wsyz-tv 11:00pm			7.5 kgo-tv 10:00pm					9.9 wre-tv 7:00pm
<b>Code Three</b> HAL ROACH (Adventure)	10.6						13.2 wjbk-tv 7:30pm		6.5 kplr-tv 9:30pm				3.8 wmal-tv 11:00pm		16.8 wiz-tv 7:30pm
<b>Divorce Court</b> GUILD (Drama)	10.6		7.4 kttv 9:00pm	19.3 king-tv 9:00pm	4.2 wgn-tv 10:00pm	13.8 wjbk-tv 7:00pm	4.6 weco-tv 11:00pm			15.2 kron-tv 6:00pm				9.4 whdh-tv 10:00pm	

Films listed are syndicated, ¼ hr., ½ hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 18 June-15 July. While net shows are fairly stable from one month to another in markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. Classification as to number of stations in



# FILM SHOWS

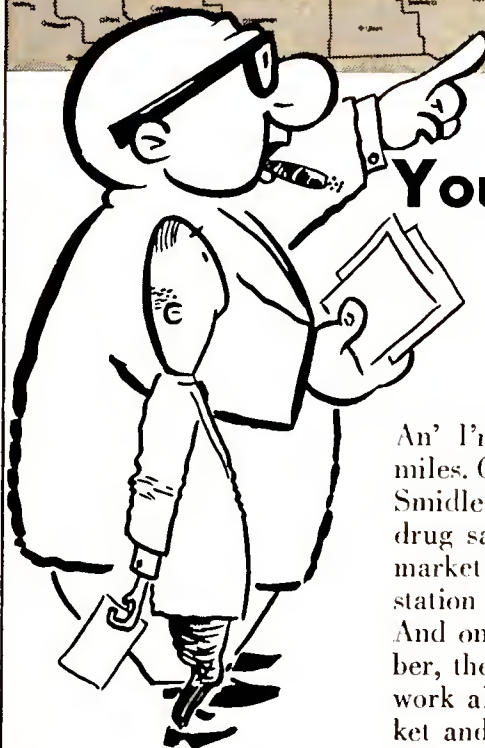
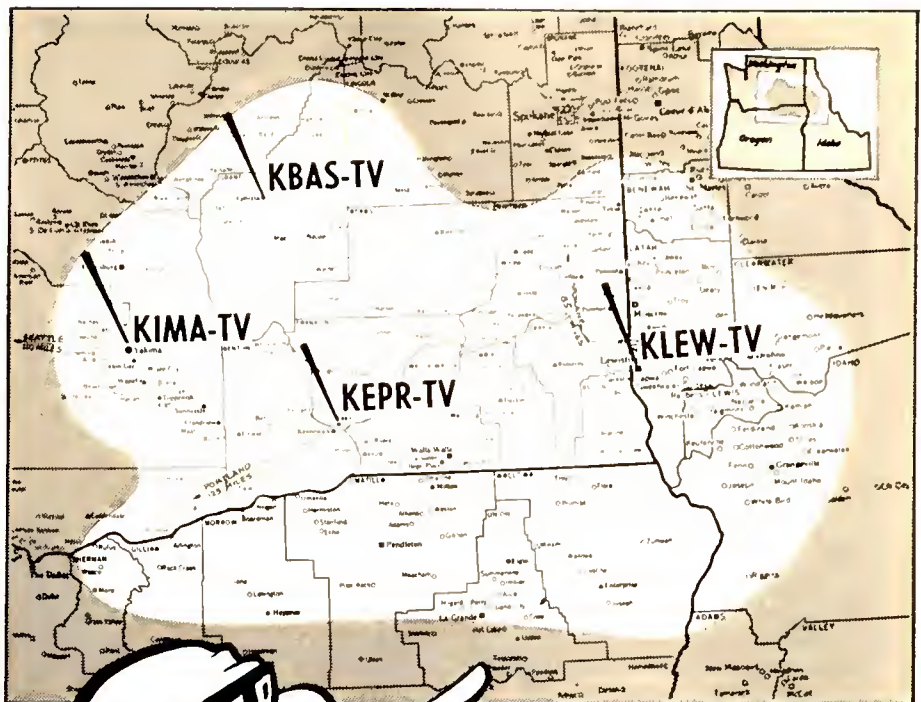
## 3-STATION MARKETS

Col.	Mrlw.	New Or.	Phila.
19.9 wbns-tv 8:30pm	24.2 wtmj-tv 9:30pm	16.2 wdsu-tv 10:00pm	12.0 wrcv-tv 10:30pm
19.5 wwl-tv			
17.9 wbns-tv 7:30pm	13.5 wisn-tv 9:00pm	21.9 wdsu-tv 9:30pm	16.0 wfil-tv 7:00pm
20.2 wbns-tv 9:30pm	11.5 wisn-tv 9:30pm	16.2 wdsu-tv 8:30pm	16.9 wrcv-tv 7:00pm
13.9 wbns-tv 7:30pm	15.9 wisn-tv 8:30pm	21.9 wwl-tv 7:30pm	
23.5 wtvn-tv 10:30pm	17.9 wdsu-tv 10:00pm	12.5 wfil-tv 9:30pm	
8.2 wlv-c 10:30pm	24.2 wtmj-tv 9:30pm	16.5 wdsu-tv 9:30pm	17.5 wfil-tv 9:30pm
11.9 wtvn-tv 10:30pm	21.5 wtmj-tv 8:00pm	13.2 wwl-tv 6:30pm	14.5 wrcv-tv 7:00pm
8.9 wlv-c 7:00pm	10.2 wisn-tv 9:00pm	14.5 wdsu-tv 10:30pm	
		20.5 wdsu-tv 9:30pm	

## 2-STATION MARKETS

Birm.	Dayton	Prov.
20.3 wbrc-tv 9:30pm		21.5 wjar-tv 10:30pm
16.0 wapi-tv 9:30pm	26.0 whio-tv 8:30pm	
21.8 wbrc-tv 9:30pm	15.3 wlv-d 10:30pm	15.3 wpro-tv 7:00pm
15.8 wbrc-tv 10:00pm	18.5 wlv-d 7:00pm	12.3 wjar-tv 7:00pm
23.8 wbrc-tv 8:30pm	19.3 wlv-d 7:00pm	
16.8 wbrc-tv 10:00pm	18.3 whio-tv 7:00pm	13.8 wpro-tv 10:30pm
	23.3 whio-tv 8:30pm	11.3 wpro-tv 7:00pm
15.3 wapi-tv 9:30pm	6.3 wlv-d 6:00pm	17.8 wjar-tv 7:00pm
22.8 wbrc-tv 9:30pm	18.3 wlv-d 7:00pm	10.3 wjar-tv 7:00pm
	19.3 whio-tv 7:30pm	

	14.5 wrcv-tv 7:00pm	20.8 wbrc-tv 6:30pm	16.8 whio-tv 10:00pm
	14.5 wdsu-tv 10:30pm		21.3 whio-tv 10:30pm
	19.0 wisn-tv 9:30pm	5.5 wcau-tv 3:30pm	
	19.9 wfil-tv 7:30pm	11.8 wbrc-tv 11:30am	
	15.5 wdsu-tv 6:00pm		18.0 wlv-d 7:00pm
16.2 wbns-tv 8:30pm			14.3 wlv-d 7:00pm
13.2 wbns-tv 7:30pm	10.9 wrcv-tv 7:00pm		18.3 whio-tv 7:30pm
13.5 wlv-c 6:00pm	18.9 wwl-tv 10:00pm		18.8 whio-tv 7:00pm
			20.8 wbrc-tv 7:00pm



**You darn right  
It's big,  
Smidley.**

An' I'm not talking about square miles. Check the figures if you must, Smidley. You'll find there are more drug sales in the Cascade network market than Dayton, Ohio. More gas station sales than San Francisco. And on and on. Then, just remember, the Cascade four-station network alone reaches the entire market and that beats the daylight out of a four, three or even a two-station market.



# CASCADE TELEVISION



**KIMA-TV** YAKIMA, WASH.

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

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

**KLEW-TV** LEWISTON, IDA.

For Facts and Figures:

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

Pacific Northwest:  
**MOORE & ASSOCIATES**

Pulse's own. Pulse determines number by measuring which stations actually received by homes in the metropolitan area of a given market, though station itself may be outside metropolitan area of the market.

# NEWS & IDEA WRAP-UP

**RIDING HIGH** since 1922, pioneer station WGY joins Schenectady's sesquicentennial parade with Dodge of same year. Driving: Mrs. Pauline Snook, surrounded by WGYers and their children



The NAB's Tv Code Review Board got heavy newsprint exposure this week for its report on "sensitive" and personal product advertising.

The report related that a survey on audience attitudes toward tv advertising revealed "negative opinions" that the board thought would be of "great interest to responsible advertisers, their agencies and to broadcasters."

This challenging comment, noted the board, has been steadily increasing, and hence the board thought it would be incumbent upon it to point out not only the NAB's canons of good taste but how copywriters could go about preparing commercials that would (1) be in keeping with the code; (2) ease objections from viewers.

Appended to the report was a "set of common-sense guideposts," or

... AND ENDED WITH ONE for KOIL space jockey Jim Hummel, warmly welcomed by Miss KOIL on his return from three weeks aloft to remind Omaha citizens to drive safely



'IT STARTED WITH A KISS,' new MGM movie, was co-premiered by Cleveland's WHK, who borrowed \$40,000 car starring in picture, added provocative, puckered-up model and posed both in front of theater and shopping centers. Free kisses (candy, that is) were had by all passersby



techniques that tv admen might avoid and seek.

Like this one on laxatives:

**AVOID:** Techniques which overdramatize the discomfort of one requiring a laxative, which emphasizes the speed or efficiency of the laxative, which duplicate the mechanics of elimination by charts or props.

**SEEK:** Techniques which demonstrate the pleasant *after* effects of the product, and dramatic settings connected with places other than the family bathroom.

Other products in the report receiving similar "avoid" and "seek" treatment were deodorants, depilatories, toilet tissue, cold and headache remedies, corn and callous remedies and foundation garments.

### Campaigns:

• **General Mills and American Machine & Foundry** will launch this week-end, a major tie-in promotion for bowling. The campaign,

built around a *Bowling Champions* jingle contest, will be promoted via 10 million Wheaties packages, and on network tv via a bowling show on ABC TV, the World Series Pre-Game show, the NBC College Football Pre-Game show, ABC's Saturday night Pro-Football show and the CBS pre-game Pro-Football shows. On network radio, the tie-in will be on Mutual's *Sportsbeat*.

• **Wunda Weve** franchise dealers kick-off DuPont's fall advertising campaign this week in support of carpets made of 100% duPont nylon. The schedule: *June Allyson Show*, CBS TV and the *Today Show* on NBC TV—to be supplemented at the local level via 590 radio and tv spots in 127 cities.

• **Oldsmobile (Brother)** this week will unveil its 1960 models via a twin network billing Tuesday: *The Dennis O'Keefe Show*, 8-8:30, CBS TV followed by a 60-minute Bing Crosby special on ABC TV. In addition to the tv effort, Oldsmobile will sponsor Lowell Thomas in a series of

nightly newscasts on CBS Radio. (See Auto Wrap-Up, this issue, page 31.)

• **Maryland Club Coffee** made its Colorado debut last week over a network of seven tv stations. The introduction took the form of an hour-long fashion spectacular featuring tv stars and new fall creations with all proceeds from the show (admission at \$10 per) donated to the Muscular Dystrophy Association. Agency: Clay Stephenson Associates, Houston.

• **Warner-Lambert Pharmaceutical Co.** will take part, this season, in its most extensive network tv schedule—adding up to 14 weekly network programs and three specials, including, for the first time, participation in daytime tv via three ABC TV shows.

## AGENCIES

**Doyle Dane Bernbach** has acquired its first national food busi-

**THREE FOR ALL!** KDKA (Pittsburgh) personalities (l-r) Bob Tracy, Clark Race, Carl Ide staged "anything goes" bicycle race. Anything did! Winner Tracy tossed pies at losers



**THE SKY'S THE LIMIT** when KOYN goes all out for its radio promotion. Suspended 50 feet above fair grounds in Billings, Mont., studio attracted vast live and listener audience



**SURPRISE!** Lecta, one-year-old female circus elephant, pays unexpected visit to WERE, Cleveland's morning show as part of station's Adventure Radio promotion, and is rewarded by show's host Phil McLean with her favorite breakfast foods—popcorn and candied apples



**SUMMA CUM LAUDE!** Janet Elaine Hand, voted "Miss-Back-To-School" in WABC N.Y.'s contest at Palisades Amusement Park, poses with d.j. Martin Block—one of lucky judges

# WREX-TV

## RATES 79<sup>TH</sup>\*

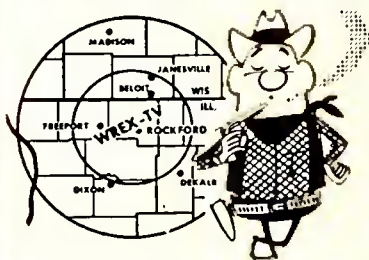
### AMONG THE TOP ONE HUNDRED TV MARKETS

\*SOURCE: TELEVISION MAGAZINE



**"YOU GET THE LION'S SHARE OF RICH AGRICULTURAL AND INDUSTRIAL MID-AMERICA"**

### Shoot Dead Center for SALES POWER!



**YES, STRAIGHT SHOOTIN' RIGHT INTO 365,000 HOMES IN THE HEART OF MID-AMERICA'S AGRICULTURAL AND INDUSTRIAL MARKETS**

REPRESENTED BY H-R TELEVISION INC.  
J. M. BAISCH GEN. MGR.

# WREX-TV

CHANNEL 13 ROCKFORD

ness account this week:

The Salada Junket division of Salada-Sheriff-Horsey, billing about \$2 million. This includes Salada tea. Junket desserts and other food items.

The account was at SSC&B—now the Lipton Tea agency.

The future of expansion-minded small and medium-sized agencies is in air media, said Emil Mogul at the opening meeting of the League of Advertising Agencies in New York last week.

Warned Mogul, president of Mogul, Williams & Saylor: "Agency managers with the growth outlook should be thinking of future expansion in terms of developing an air media operation. If they fail to see the advantages of getting their feet wet now, they'll not only miss the boat—they'll never reach the pier in the first place."

Profile of the American contestant:

The contest division of Bruce, Richards Corp. released to major advertisers and agencies this week the

results of a national consumer survey on the opinions and attitudes of the general public towards contests.

Among the findings: The majority of the women entering contests (35%) and men (14.6%) are from 30 to 50 years of age; 45.6% are in the \$5-8,000 a year income bracket; 41.7% of the contestants are housewives and the majority (39.4%) are from large cities with over 100,000 population.

Agency appointments: Reddi-Wip, Los Angeles, for its whipped cream, billing \$1 million, from D'Arcy to North Advertising . . . ABC TV, billing \$1.5 million, from BBDO to Doyle Dane Bernbach . . . The Phoenix of Hartford Insurance Companies, to the Boston office of Kenyon & Eckhardt . . . Gulton Industries. Metuchen, N. J., manufacturers of electronic equipment, for its Alkaline Battery Division, to Doner & Peck . . . Cedergreen Frozen Food Corp. and the Peerless Meat Products Co. to Kraft, Smith & Ehrig, Seattle.



## NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

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

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

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

# KNOE-TV

Channel 8  
Monroe, Louisiana

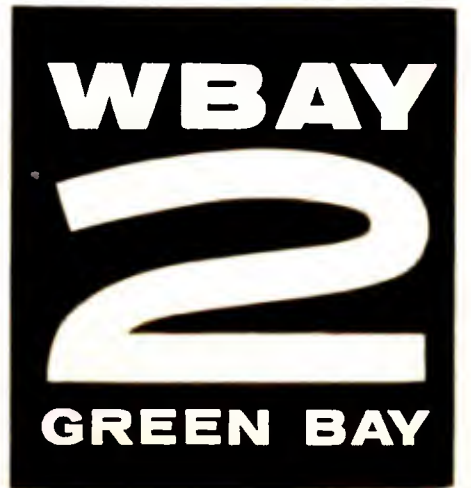
CBS • ABC  
A James A. Noe Station  
Represented by  
H-R Television, Inc.

Photo: Westinghouse Electric Corporation, Lighting Division Plant, Vicksburg, Mississippi, producers of fluorescent and incandescent lighting equipment for commerce and industry.

# 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!



**Merger:** The Zakin Co. and Irving R. Blumenthal, both New York. The accounts of the two agencies will be handled from Zakin offices at 27 E. 37th Street.

**This n' data:** Live and video tape color tv production techniques were demonstrated, this past week, at the first fall meeting of the **Agency Broadcast Producers Workshop**, Chicago . . . Name change: the Ingalls-Miniter-Haughey Co., Boston, to **Ingalls Associates** . . . New of-

ices: **Jack T. Sharp Advertising**, to 3101 Euclid Avenue, Cleveland . . . Resignation: **Ann Smith**, as radio/tv director of the **Ralph H. Jones Co.**, Cincinnati.

They were named v.p.'s: **Robert Aledort**, at EWR&R . . . **Joseph Standart, Jr.**, and **Jerome Darrow**, at Y&R . . . **Philip Cleland** and **Jerome Roscoe**, at C. J. LaRoche . . . **Jack Barnes**, at Wunderman, Ricotta & Kline, New York . . . **Sid Blumenstock**, to v.p. in charge

of the West Coast office of **Charles Schlaifer Co.**, New York agency.

**More personnel notes:** **Hal James**, to partner of **Robert C. Durham Associates**, with the principal interests in the radio/tv consulting area . . . **Richard Lambardi**, to radio/tv director, **Hoag & Provandie**, Boston . . . **Arno Johnson**, v.p. and senior economist of **JWT**, to chairman of the board of **ARF** . . . **Philip Worcester**, to production supervisor on **Alcoa** tv commercials at **F&S&R** . . . **Dan Renberg**, to assistant account executive and marketing research specialist for **Campbell-Mithun**, Los Angeles . . . **Pieter deKadt**, to senior project director in the research department of **Ogilvy, Benson & Mather**.

**Cadillac area people earn more money,  
and —  
WWTV COVERS  
MORE CONSUMER  
INCOME THAN  
YOU'LL FIND IN  
DELAWARE!**



NCS No. 3 gives WWTV daytime weekly circulation in 86,090 homes, nighttime circulation in 106,130 homes in 36 Michigan counties.

It's true! Consumer income in 36 Northern Lower Michigan counties where WWTV has NCS No. 3 daily circulation, both daytime and nighttime, is higher than for the entire state of Delaware\*.

To top it off, no other station

even approaches WWTV's popularity in the important Cadillac market. The latest Pulse survey (Nov. 5-12, 1958) gives WWTV leadership in 238 of 240 quarter hours, Monday through Friday (noon-midnight)!

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. If you want it all, give us a call!

\*Consumer Spendable Income in Delaware is \$857.2 million. The WWTV area has an income of \$905.2 million.

### The Feltzer Stations

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

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



# WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER  
CBS and ABC in CADILLAC

Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives

## FILM

**United Artists** was served with an anti-trust suit by the Justice Dept., which is holding up on its major anti-trust actions in the tv field, pending final disposition by the FCC.

The U.A. suit charges that acquiring by the film company of the assets of **Associated Artists and C & C**, formerly competitors in the field of distributing feature films to tv will put U.A. into a monopoly position.

The assets concerned are the pre-1949 libraries of **Warner Bros.** and **RKO**.

A tv film company will be the first in U. S. business history to make an overnight shift of its offices from one coast to the other.

Portions of **NTA's** New York office were slated for airlifting to the West Coast between the close of business on Friday, 25 September, and the beginning of office hours on Monday, 28 September.

The Los Angeles offices will be in the **National Theaters and Television** building. **NTA** is a subsidiary of **NT & T**.

Remaining in New York will be **Telestudios**, program sales. **NTA Pictures** and the station o&o unit. All others will move to Los Angeles.

(Please turn to page 77)

# MAN-O-WAR (FRIGATE) BIRD

*... Found Only In South Florida*



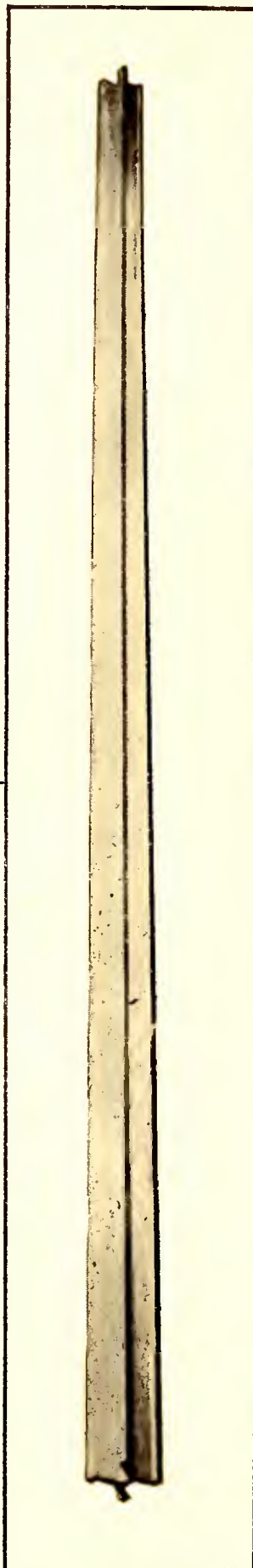
*By Wallace Hughes, FLORIDA WILDLIFE Magazine  
Florida Game and Fresh Water Fish Commission*

**WCKT-TV 7, Miami**

*... Found Only In 424,000 South Florida TV Homes!*

For reprints of this painting and for availabilities — N.B.C. Spot Sales

The  
standard  
by which  
others  
are judged



his meter bar, made of an alloy of 90% platinum and 10% iridium, is the standard that governs all metric measurements of length in the United States. It is Prototype No. 27 of the international standards kept at the International Bureau of Weights and Measures, at Sevres, in France.

An accurate copy of the international standard, compared with it at regular intervals to make sure it is still accurate, this meter bar has engraved on its surface two parallel lines. The distance between them is the primary standard for all metric measurements of length. This meter bar is kept at the United States National Bureau of Standards, in Washington.

There are no such precise gauges in the measurement of mass audiences in television. This is why such measurement is difficult, at best. But American Research Bureau, pioneer in the field, is regarded as the ultimate in precision (within its own rigidly defined limits), offering the most precise measurements possible and reporting them to ARB clients with Accuracy . . . Reliability . . . and Believability.

As a measurement of *all* television viewing to *all* stations (direct, by community antenna or translator station), ARB's family viewing diary is second to none. No other data-gathering device approaches its careful preparation and field testing. But it is not diary measurement *alone* that ensures reliability. It is the manner of application, with its many safeguards against distortion, that sets ARB's validity apart. Skilled interviewer supervision and the experience of many years in handling over 20,000 family viewing records per month have established ARB's diary measurement technique as the utmost in . . .

*Accuracy . . . Reliability . . .  
Believability*

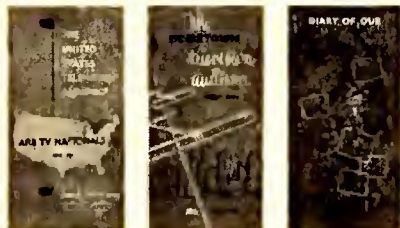


**AMERICAN  
RESEARCH  
BUREAU, INC.**

WASHINGTON

NEW YORK  
LOS ANGELES

CHICAGO





# WASHINGTON WEEK

26 SEPTEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Robert A. Bicks, the Justice Department's temporary antitrust chief, it's apparent, has little point of difference with the Barrow Report's recommendations for sweeping changes in the tv network industry.

In fact, Bicks goes further than the FCC's network study group on the matter of option time. This after completing his study of the report's recommendations.

The Bicks influence was largely responsible for branding option time a "per se" violation of antitrust laws, a label attached by Judge Hansen before he resigned from the job which Bicks holds temporarily, and to which he may be formally appointed.

Bicks made no predictions about what the Justice Department will do when the FCC finishes its consideration of option time, however. Meanwhile the occasional antitrust suits against distributors of feature films to tv are evidences that the Justice Department eye continues on the industry. (See FILM-SCOPE, page 72, re suits against United Artists.)

The FCC's own option time proposals, to cut from 3 to 2½ hours per broadcast day segment, to count "straddle" programs entirely within option time, to give affiliates greater freedom to reject web programs, passed another slow milestone: Deadline for filing reply arguments has expired.

Whole thing boiled down to a statement by KTTV to the effect that the whole argument of the networks is that they should be protected from competition. With the networks and affiliates responding that KTTV is merely saying that the word of the Attorney General should be taken as law, despite the fact that the Attorney General has himself said that his role is only advisory.

The networks and affiliates pointed out that no filings were made in favor of the FCC proposal to cut option time by one-half hour, and only KTTV opposed the practice entirely.

They said the KTTV position was counter to the FCC's findings that the practice is necessary to survival of networks.

The networks and affiliates were just as much opposed to the alternate ideas advanced by Westinghouse, the station reps, and NTA.

Sen. Mike Monroney (D., Okla.), long-time opponent of ratings services and tv programming on the powerful Senate Commerce Committee, has now lost his patience with FCC tardiness in getting at least three tv stations on the air in most of the nation's top 100 markets.

He told the Senate, just before adjournment, that the Commission has wasted five years, and that perhaps a fire should be lighted under the commissioners.

The antitrust suit brought by the Justice Department against NBC in connection with Philadelphia stations WRCV-TV and WRCV Radio was disposed of this week by the network agreeing to a consent decree.

Under the consent decree NBC agreed to:

1) Dispose of these two stations, obtained in a swap with Westinghouse, which the latter charged was coerced.

2) Not to buy any interest in any other Philadelphia tv station for 10 years or Philadelphia radio station for five years.

3) Not acquire any substantial interest in any tv station in any of the seven major markets, not counting Philadelphia, without giving the Justice Department an opportunity to ask the court whether coercion or restraint of trade was involved.

# FILM-SCOPE

26 SEPTEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC

Blue Plate Foods' next syndicated show in its 39 southern markets will be MCA's *Shotgun Slade* starting in November.

The food sponsor signed for alternate week sponsorship through Fitzgerald Advertising, of New Orleans.

Other new buyers of the show are: Busch Bavarian, Schlitz, Armour, Sun Oil and Consumer's Co-op.

It may well be that video-tape rather than film is the tactic that will carry additional Hollywood majors into the tv fold.

Paramount Television Productions has named Stretch Adler as director of network sales.

Note that Paramount already has one tape pilot and intends to have others.

Keep in mind also that Paramount's KTLA, Los Angeles, has a program department of evident national rather than local proportions.

Six of the seven new film series to be carried on the Canadian network this season are U. S. productions.

All of the shows will be seen in Canada before they're seen in the U. S.

The shows are: MCA's *Riverboat*, *Staccato* and *The Deputy*, Screen Gems' *Man From Blackhawk* and *Dennis the Menace* and ITC's *The Four Just Men*.

The CBC's policy of getting shows on the air first north of the border will also apply to such returning series as *Father Knows Best*, *Lassie*, *Danny Thomas*, *Twentieth Century* and *Walt Disney Presents*.

There's been a dramatic rise this season in the importance of re-runs in the economics of tv film distribution.

For one thing, eight out of 21 shows currently reporting sales are re-runs; nine are new shows, two are renewals and one is a revival.

Two distributors—CBS Films and ABC Films—are selling re-runs now without any new properties to balance out their portfolio, and furthermore, other distributors such as ITC are bearing down heavily on re-run income.

Although re-run prices rarely come up to first-run levels, one tally shows **625 re-run deals compared to 866 first-run sales.**

Compare the sales progress of re-run and first-run shows below:

RE-RUNS (OFF NETWORK)	MARKETS SOLD	NEW FIRST-RUNS	MARKETS SOLD
Jim Bowie (ABC Films)	72	Not For Hire (CNP)	74
Meet McGraw (ABC Films)	21	Johnny Midnight (MCA)	26
Phil Silvers (CBS Films)	90	Shotgun Slade (MCA)	140
Trackdown (CBS Films)	60	Coronado 9 (MCA)	65
Californians (CNP-VPS)	15	Four Just Men (ITC)	101
Jeff's Collie (ITC)	167	Grand Jury (NTA)	51
Brave Stallion (ITC)	102	Manhunt (Screen Gems)	116
Sgt. Preston (ITC)	95	This Man Dawson (Ziv)	103
		Lock-Up (Ziv)	189

Note: The only renewals reporting current business are NTA's *U. S. Marshal* and Screen Gems' *Rescue 8*.

The syndication operation of United Artists Tv has to date sold the Tales of the Vikings in 53 markets with the gross figuring around \$750,000.

The regional sales include Laclede Gas (D'Arcy), IXL Foods in the northwest (Compton) and the Royal Castle Hamburger chains in the southeast.

Almost 20 markets were bought by Tv, Inc., a station buying group.

CBS TV Films has recruited a v.p., Robert Lewine, from NBC TV's program hierarchy to take over the post left vacant by Les Harris' exit, v.p. in charge of program development.

Lewine's title at NBC was v.p., tv network programs. He came over from ABC TV with Robert Kintner about three years ago.

The NAB's tv code affairs department has set up an office in Hollywood to advise film producers.

The new office will cover code matters on an estimated 40% of programing seen on the air. (That percentage is the share Hollywood producers have of air time.)

However, syndication producers and shows won't be too much affected by the presence of this NAB office.

The reason: Syndicated shows are largely self-censoring since they must prove acceptable to a great range of buyers, many of whom aren't known in advance of scripting and filming.

NTA has signed a letter of intent with a Soviet film export agency providing for an exchange of television programs and motion pictures.

It's expected that six feature films will be exchanged with the Russians in the next 12 months, and that NTA will receive cartoons and other films.

Since five native languages are involved in Soviet film production, their producers have heavy dubbing experience and will handle all dubbing processes on the exchange.

No financial details were disclosed.

## COMMERCIALS

A milestone in agency-producer negotiations on the production of video-tape commercials is Leo Burnett's standard provisions contract—the industry's first—signed with Telestudios.

The contract takes the video-tape producer out of the facilities business and makes him a "total package" producer much like his film counterpart.

Under this contract, the producer supplies everything from start to finish once the agency completes script, storyboard and specifications.

One implication is that agency film men will now be able to handle tape commercials with ease; formerly only men with "live" experience could handle video-tape commercials when they were figured on a costs-plus facilities basis.

Some 25 areas covered in the new contract—which might be widely copied—include quality, approvals, changes, delivery, performer's production and use fees, union codes, rights and publicity.

(For details, see story this issue, page 35.)

Robert Lawrence is running a contest in Canada to pick Miss TV Commercial of 1959.

The contest is to stress the availability of talent in Canada and to mark the opening of Lawrence's new studios this October.

# SPONSOR HEARS

26 SEPTEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC

**BBDO is in process of weeding out smaller, unprofitable accounts.**  
It wants to get rid of those that demand a lot of marketing services but feel they're being imposed upon when the question of billing comes up.

A tv executive for an agency heavy in specials told a freelance producer that one of the clients was getting uneasy about the fees paid him.

Retorted the producer: "But your client must remember I'm a genius."

Perhaps it's due to the pace of the tv medium, but the term of survival in programming and sales at the networks now is down to about five years.

In fact, some who have been around three years consider themselves veterans.

Y&R's Pete Matthews describes as "whimsical" the report that the agency's Chicago office has to "clear time buys with the media department at headquarters."

The Chicago organization operates with full autonomy on this front.

What strongly favored Doyle Dane Bernbach as ABC TV's choice as new agency was the fact that it was able to put a task force to work on the account immediately.

Other bidders admitted they couldn't promise what people could be sprung loose to get the network's copy and service needs in the mill.

Bob Sweczy, who just retired from WDSU-TV-AM, New Orleans, is reported headed for a top executive post with the NAB.

He would step in as No. 2 man and take over the top spot when Hal Fellows decides to retire.

Another report has him moving in as the executive director of the Tv Information Office.


The angle that "I can get it for you at the retail rate" often is being used by agencies pitching for accounts heavy in the spot media.

A recent case in point is a national bread account which took the bait, and for the first time in 20 years is getting the retail rate by letting the new agency buy time through distributors.

The exit of the CBS TV account from McCann-Erickson is an illuminating example of what happens when the top men in agency-client relations drift apart as the result of accumulating responsibilities and interests.

Time was when Frank Stanton and Marion Harper, Jr., met frequently for lunch. About the only time there's been any recent contact: a quick handshake at some VIP reception outside the business.

As often happens in such cases, the influence factor is diluted, and people in the lower echelons can topple things over.



*the big new one in los angeles*

Big, new 50,000-watt KRLA Radio booms a big, new sound—Modern Radio Los Angeles—into America's fastest-moving market. It's new, it's power packed and it's smack at 1110, dead center on the dial. New, million-dollar selling personalities! New audience impact! New million-dollar coverage throughout Southern California—99 99/100% perfect! KRLA is a *must-buy* in Los Angeles radio. And the availabilities are *prime*. Your future is right now on KRLA . . . Modern Radio Los Angeles.

For a *franchise* in prime time, at lowest cost, on a 50,000-watt leader in the nation's *number-one* radio market, buy now!

MODERN RADIO / LOS ANGELES

**KRLA**

DIAL 1110 | 50,000 WATTS

6381 Hollywood Boulevard., Los Angeles 28, Hollywood 2-7388  
Ed Schulz, General Manager

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



# How many puffs in a station break— *or when does sales resistance become resentment?*

Here's another place where film comes into the picture . . . because pre-testing is easy with commercials on film—lets you test to your heart's content before you show them. Important, too — film gives you full control of time and station . . . keeps you in the driver's seat all the way.

Use black-and-white — or color . . . there's an Eastman Film for every purpose.

For complete information write to:

Motion Picture Film Department

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

Be sure to shoot in **COLOR** . . .  
You'll be glad you did

## WRAP-UP

(Continued from page 68)

**Sales:** Ziv reports it's going into the 1959-60 season with at least 37 national and regional advertisers who have used Ziv product six years or more . . . NTA's *Grand Jury* reached \$1 million sales mark with sales to Savarin Coffee on WCBS-TV, New York; O'Keefe Brewing in Buffalo and Watertown; Society National Bank on WJW-TV, Cleveland; Schlitz on WNBQ, Chicago, as well as to D-X Sunray for 32 midwest markets; other sales are to NBC o&o's WRC-TV, Washington; WRCV-TV, Philadelphia, and KRCA-TV, Los Angeles; to Crosley stations WLW-T, Cincinnati; WLW-C, Columbus; WLW-A, Atlanta; WLW-D, Dayton, and WLW-I, Indianapolis; station sales on *Grand Jury* were also to KOA-TV, Denver; WRGB-TV, Schenectady; WCKT, Miami, and WKRG-TV, Mobile; other advertiser sales were made in Tampa and Fresno.

**More sales:** CNP's *Danger Is My Business* to WBRE-TV, Wilkes-Barre; WHDH-TV, Boston; WJTV, Jackson; WSUN-TV, St. Petersburg; KOLO-TV, Reno, and WWL-TV, New Orleans, and *Union Pacific* to WGAL-TV, Lancaster; WABG-TV, Greenwood; WRVA-TV, Richmond, and WLOF-TV, Orlando.

**Video-tape:** The West Coast's first independent video-tape production company in full scale production is **National Videotape Service** of 1000 N. Cahuenga Blvd. with complete interior and remote facilities. Two Ampex recorders are now in operation and three more will be added, providing both commercials and programs production services.

**Production:** Ziv will spend \$21 million on program production this year for eight syndicated and four network shows, compared to \$16.5 million last year for six syndicated and two network series . . . Among 11 tv film pilots being prepared by Philip D. Krasne are now also *Man of the House*, *Gentleman Joe* and *Trinity 4-3000*; they are a situation comedy, a western and an action melodrama, respectively . . . Another Krasne pilot slated for Japanese pro-

duction will be *The Searchers* . . . Screen Gems' *The Man From Blackhawk* stopped production for one week to allow star Bob Rockwell to address National Association of Insurance Agents convention in Chicago; he plays insurance investigator in show . . . Mrs. Franklin Delano Roosevelt will moderate Flamingo's *Thinking Things Through*, a tape and film panel series in which foreign and American students exchange views.

**"Sneak" previews:** Bernard L. Schubert plans to "sneak" preview all of its forthcoming tv film series in six cities, with as many as six episodes of each series to get the treatment.

**Office moves:** Midwestern office of **Trans-Lux** moves to 520 North Michigan Avenue in Chicago . . . **Bernard L. Schubert** opens a Canadian office at 2 Carlton Street, Toronto.

**Option time:** NTA has asked to be heard by the FCC regarding the suggestion of making a half-hour of option time open daily to an independent program supplier.

**Strictly personnel:** **Barbara Lane** appointed production supervisor of Robert Lawrence Productions . . . **Elizabeth Bain** joins UAA as executive director of participating agreements with stations.

## NETWORKS

**Tobacco advertisers spent \$44,116,665 in network tv during the first seven months of '59—a 31% increase over the like period of '58.**

As tabulated by TvB, smoking materials is now the third leading classification in network tv, surpassed only by food and food products and toiletries.

The six-months' gross figures of leading advertisers in this classification: R. J. Reynolds, \$9,386,398; P. Lorillard, \$8,096,559; Liggett & Myers, \$7,201,059; American Tobacco, \$6,908,025; Brown & Williamson, \$1,539,021; Philip Morris, \$3,907,096; and Bayuk Cigars, \$3,662,496.

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

**Midwest Division**  
130 East Randolph Drive, Chicago 1, Ill.

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

or

**W. J. GERMAN, Inc.**

Agents for the sale and distribution of  
Eastman Professional Motion Picture Films,  
Fort Lee, N.J.; Chicago, Ill.; Hollywood, Calif.

**Debating dates:** *Red Skelton* begins his seventh year on CBS TV, for S. C. Johnson (FC&B) and Pet Milk (Gardner) 29 September . . . The hour version of *The Lineup* airs 30 September on CBS TV . . . Dick Powell's *Zane Grey Theatre*, its fourth season on CBS TV 1 October . . . *Perry Mason*, its third season on CBS TV 3 October . . . *Lunch With Soupy Sales* debuts on ABC TV 3 October. 12-12:30 p.m. for Jell-O (Y&R) . . . *Jack Benny* returns to CBS TV in a new time period Sunday. 4 October. 10-10:30 p.m. for

*Lever* (JWT) . . . *Danny Thomas*, third year on CBS TV for General Foods (B&B) 5 October . . . *Ozzie & Harriet*, eighth season on ABC TV. 7 October . . . *Broken Arrow* returns to ABC TV 11 October for Mars (Knox Reeves) . . . *The Untouchables*, new hour-long series on ABC TV debuts Thursday, 15 October.

(For a complete rundown of the fall network tv schedule, see *Tv Basics*, this issue, page 43.)

**Another instance of AB-PT expanding internationalward: it's**

purchased minority interest in Tv de Costa Rica, San Josa. Scheduled to air in December, the new Channel 7 will be Costa Rica's first tv station.

**This 'n' data:** *Ryder Cup* competition between professional golfers of the U.S. and Great Britain will be televised for the first time Saturday, 7 November, on NBC TV for *Valiant* (BBDO), Chrysler's new economy car . . . **Broadcast Music, Inc.**, has acquired and will retain the BMI stock formerly owned by NBC, for \$21,320.

Beam your sales message to

# DULUTH-SUPERIOR

the

# 2<sup>ND</sup>

# LARGEST MARKET

in both Minnesota and Wisconsin

Zooming sales have made the Twin Ports metropolitan area the 2nd largest market in size only to the Twin Cities in Minnesota and Milwaukee in Wisconsin.

In WDSM-TV's coverage area live 800,000 people, spending over 1 billion dollars\* annually.

You can best sell, best advertise to this growing industrial, shipping and vacation center by using WDSM-TV . . .

\*SRDS 5/10/59



AT THE HEAD OF THE SEAWAY

# WDSM-TV

DULUTH, MINN. **NBC** SUPERIOR, WISC.



PETERS, GRIFFIN, WOODWARD, INC.  
EXCLUSIVE NATL. REPS.

WAYNE EVANS & ASSOC.  
REGIONAL REPS.

**Strictly personnel:** Charles Ayres, v.p. for the eastern division, tv network sales; Omar Elder, Jr., v.p. and general counsel for the tv network and Daniel Melnick, v.p. in charge of program development, all ABC TV . . . Alex Kennedy, to the newly-created post of director of audience promotion for CBS TV . . . Clifford Slaybaugh, to manager, associated companies, NBC International Operations . . . Richard Heffner, director of information pro-

(Please turn to page 81)

**CHECK ✓ and DOUBLE CHECK ✓✓**

✓  
WTHI-TV offers the lowest cost per thousand of all Indiana TV stations!

✓✓  
One hundred and eleven national and regional spot advertisers know that the Terre Haute market is not covered effectively by outside TV.

# WTHI-TV

CHANNEL 10 • CBS-ABC

**TERRE HAUTE INDIANA**



Represented Nationally by Bolling Co.





The WeeReBeL discusses "sales campaign ribbons" with Bert Mulligan, Broadcast Supervisor, Compton Advertising, New York.

## Have you heard what the WeeReBeL said to Compton Advertising?

*"We're rich in Columbus."*

Average family income in the metropolitan trading area of Columbus, Georgia, is higher than that of New York, Chicago or Detroit. In fact, only 24 other cities in the U. S. beat it!

Over 85% of these better-than-average families own TV sets and WRBL-TV is the only VHF in the market. WRBL Radio is Columbus' CBS Affiliate with imaginative adult programming . . . high fidelity sound, plus stereo! Call HOLLINGBERY and let WeeReBeL in Columbus start building business for you.



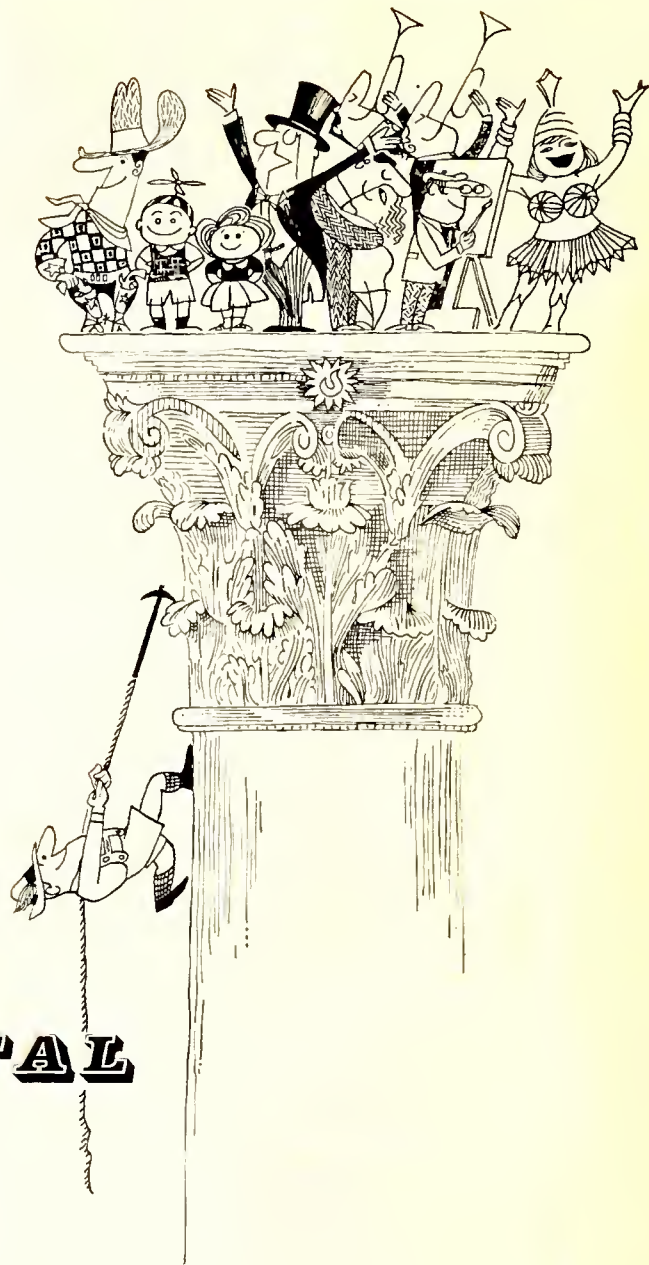
# WRBL

TV-CHANNEL 4 • RADIO-5000 WATTS

**COLUMBUS, GA.**

Represented by George P. Hollingbery Co.





## PEDESTAL

**T**ELEVISION is virtually all things to most Americans—teacher for the intellectually curious, boon for the spectator sportsman, nirvana for the shut-in, whipping boy for the snide, frigate for the vicarious traveller. It's a love-story in the early afternoon, a nursery in the late, a news bulletin anytime. It's a walk in the park, forum for the thoughtful and microscope slide for political candidates. It's an empathetic counsellor, a weather report, a shot in the dark and a trek across hostile Indian country. It's jazz at the Philharmonic and a Verdi opera.

And yes, to some, unfortunately, it can be too many spots back-to-back, or a quiz show with omniscient contestants; to others, a tired old Class B movie in place of creative local programming and public service.

To us, television is a medium with endless vistas and inherent responsibilities. We try to meet those responsibilities wholeheartedly and with imagination. Our audiences—and the number and calibre of our clients—give us reason to believe we are achieving that goal.

*Responsibility in Broadcasting*

**THE CORINTHIAN**

## WRAP-UP

(Continued from page 78)

gram services for the CBS-owned radio stations.

## RADIO STATIONS

The National Association of Fm Broadcasters closed the meeting in Chicago by putting the wheels in motion to establish fm as a major advertising medium.

According to Fred Rabell, of San Diego, (newly-elected president of the NAFMB): "If Americans continue to increase listening to fm radio and buying fm sets at the rate they have been in the last two years, fm radio will surpass am within seven years."

**Other new officers of NAFMB:** v.p., T. Mitchell Hastings, Jr., of Boston; secretary, Frank Knorr, Jr., Tampa; and treasurer, William Tomberlin, of Los Angeles.

(See "Newsmaker of the Week," page 6, for more on the convention.)

**Radio station and agency copywriters were given by the RAB a 12-point guide to effective radio commercial copy.**

The booklet states that there is no "set formula" for writing copy, but lists several guides.

An example: "Translate selling points into advantages. Use attention-arresters such as slogans, catch-phrases, or musical themes that become identified with the advertiser."

**Meeting note:** For the eighth year, WSM, Nashville, on 13-14 November will hold its annual **country music d.j. convention**. Registration expected to hit 20,000.

**Change:** Robert Swezey has resigned as executive v.p. and general manager of WDSU Broadcasting Corp., New Orleans. Moving up to that position: A. Louis Read, formerly v.p. and commercial manager.

**Ideas at work:**

• **Anyone for lunch:** WMCA, New York, marked the debut of Don Davis, news and music featurist, by gifting press and others with a metal lunch box containing champagne and a caviar sandwich and this note: "Have lunch on me—last of the big time spenders."

• **Promoting friendship:** During the second annual Pacific Festival this past week, Parke, Davis & Co. gifted the city of Osaka, Japan with 50,000 capsules of Chloromycetin for patients in charity hospitals there. Donation was inspired by KYA, San Francisco at station's benefit show in the Fox Theater, and represented 100 capsules for every person attending this KYA "Youth Festival."

**News from the fm front:** Three Transcontinental fm stations — WGR-FM, Buffalo; WROC-FM, Rochester and KFMB-FM, San Diego began operations last week, with the former two affiliated with the QXR Network and the latter operating as an independent with the format built around the great jazz field . . . **Unusual sale:** The *Chicago Sun-Times* and the *Chicago Daily News* (out of BBDO) have purchased a monthly Shakespeare play series over WFMT, Chicago — and plan using no commercial announcements on it but presenting the programs as a public service for institutional promotion . . . **New sales organization:** Western Fm Broadcasting, to represent seven Los Angeles fm stations in sales promotion.

**This 'n' data:** Ground breaking ceremonies took place last week in Cloquet, Minn. for WKLK's new building, slated for late October occupancy . . . **Maola Dairies** of North Carolina (Harry Gianaris & Associates) copped first award for radio commercials in Milk Industry Foundation's national advertising competition . . . The Fifth Third Union Trust Co., Cincinnati, completing its 21 consecutive years as an advertiser on WKRC, Cincinnati . . . WMCA, New York, and Sachs Furniture Stores, celebrating their 35 years of continuous association 2 October.

**Station staffers:** Cal Perley, executive general manager and Warren Ward, new station manager at KSON, San Diego . . . James Wyehor, to station manager, WTRU, Muskegon, Mich. . . . Vic Siman, director of sales and Lon Miller, director of sales promotion at KMGM, Albuquerque, N.M. . . . Tom Thornton, to national sales coordinator and Jim McGovern, program promotion and merchandising manager for KNX and the CBS Radio

- ⊙ **KHOU-TV**  
HOUSTON (CBS-TV *Spot Sales*)
- ⊙ **KOTV**  
TULSA (*Petry*)
- ⊙ **KXTV**  
SACRAMENTO (*H-R*)
- ⊙ **WANE-TV**  
FORT WAYNE (*Petry*)
- ⊙ **WISH-TV**  
INDIANAPOLIS (*Bolling*)
- ⊙ **WANE-AM**  
FORT WAYNE (*Petry*)
- ⊙ **WISH-AM**  
INDIANAPOLIS (*Petry*)

## STATIONS

Pacific Network . . . Donald Powers, local sales manager, WCSH, Portland, Me. . . Dan Miller, local sales manager, KCOP, Los Angeles . . . Pierrina Rohde, director of sales promotion, WTAG, Worcester, Mass. . . Carl Hallberg, to radio operations coordinator, WDBO, Orlando, Fla.

zation alignments this week.

Centering in the Chicago and Atlanta offices, the changes include: Robert Flanigan, promoted to Midwest manager in Chicago; Stewart Lewis, to Chicago sales executive; and Jon Farmer, to head the Atlanta office.

The Katz Agency is circulating George Skinner's new manual: *The Nuts and Bolts of Radio*.

The book, written by the Katz director of radio programming services, covers all areas of station program-

ing, including news, editorializing, farm and religious programming, promotion, production, public service, station identification and program department administration, equipment and music.

Its purpose, as stated by Skinner in the manual's introduction: "to describe the nuts and bolts of radio programming and to recommend the currently acceptable way of assembling them into an effective broadcast pattern."

The totality of radio dominating the local market is what counts for the local advertiser, stated Lud Richards.

The director of radio sales development of PGW, speaking before the Raleigh Food Brokers (guests of WPTF there), claimed that radio stations are capitalizing on the very personal type of communication they've developed with listeners in the area.

Rep appointments: To Devney, Inc., KGHL-TV, Billings, Mont. . . To Good Music Broadcasters, KCMK, Kansas City . . . To Everett-McKinney, WLAM, Lewiston, Me., with Kettell-Carter appointed New England sales rep. . . To Walker-Rawalt Co., WKXL, Concord, N. H. . . To Hil F. Best Co., KDOM, Windom, Minn.; KOKO, Warrensburg, Mo.; KLPW, Union, Mo.; KYRO, Patosi, Mo., and KVLG, La Grange, Tex. . . To Broadcast Time Sales, WKYW, Louisville . . . To Devney, Inc., the U. S. rep for CJME, Regina, Sask. . . To B-N-B, Inc. Time Sales, the Los Angeles rep for KNKS, Hanford, Cal. . . To Richard O'Connell, KGBT, Harlingen, Tex.

Rep appointments — personnel: John Logan, to Detroit sales manager for CBS Tv Spot Sales . . . George Preston, to the Detroit executive offices of Hil F. Best Co. . . Don Shauer, account executive in the San Francisco office of Adam Young . . . George Swearingner, account executive in the Atlanta office of CBS Tv Spot Sales.

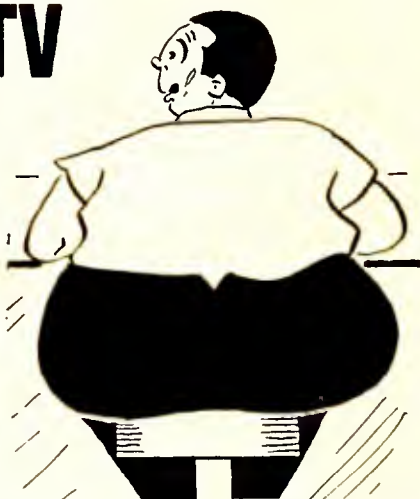
Add to personnel appointments: John Coy, to west coast manager of

## REPRESENTATIVES

The John E. Pearson Companies went through further reorgani-

# . . . and WOC-TV

## FOR BEST COVERAGE IN THE NATION'S 47th TV MARKET



(Davenport, Iowa — Rock Island — Moline, Illinois)

The Largest Market between Chicago and Omaha . . . Minneapolis and St. Louis . . . the 47th TV market in the nation.

Population		Effective Buying Income*	
1958	1959	1958	1959
1,599,500	1,632,100	\$2,668,806,000	\$2,879,387,000
Increase — 32,600		Increase — \$210,551,000	
TV Homes		Retail Sales*	
422,800	438,480	\$1,918,167,000	\$2,042,037,000
Increase — 15,680		Increase — \$123,870,000	

\*Sales Management's "Survey of Buying Power — 1959"



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

THE QUINT CITIES

DAVENPORT } IOWA  
BFTTENDORF }

ROCK ISLAND } ILL.  
MOLINE }  
EAST MOLINE }



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



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

# *The Confidence Factor in radio*

*New Pulse studies show  
McClatchy stations KMJ and KFBK  
lead in acceptance*

New Pulse qualitative studies in Sacramento and Fresno, California show the McClatchy stations, KFBK and KMJ, substantially ahead in public confidence and acceptance.

Briefly, respondents were asked which radio station:

1. gave most complete and accurate news
2. gave the greatest feeling of confidence in advertised products
3. gave the best programming variety

In each case, KFBK and KMJ ran substantially ahead of competition. In fact, in every instance, they topped the next two stations combined in listener favor.

Get what you want in your radio buy — listener confidence, ratings, coverage and economy — from KFBK and KMJ. Any Raymer man can give you details.



*McClatchy Broadcasting Company*

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

## This Solid, Seasoned, Sales-minded, Station Executive is on Target

- This well-known man has an extensive background in radio and television sales, administration and management
- Eleven years with a major network in a demanding executive capacity
- Seasoned in sales management, station representation, and station management—a man thoroughly familiar with the broadcast industry. Presently in New York.

Write P.O. Box 17

The Bolling Co. . . . **E. A. W. Smith** to manage the Detroit office and **Robert Richer**, to the New York sales staff of Adam Young . . . **William Bee**, to tv account executive in New York, Edward Petry . . . **S. William Aronson**, account executive. The Meeker Co.

To the tv sales staff of **The Katz Agency**: **Robert Lefko**, in New York, **Justin Cassidy** and **Charles Linton**, in Chicago and **Layton Miller**, in Dallas . . . To the Katz radio sales staff: **Lewis Greist**, in New York, **Fred Delahay** in Los Angeles and **William Fallon**, Chicago.

## TV STATIONS

“Retailing is the most expanding area in tv today” noted **Howard Abrahams**, v.p.-retail sales at TvB, in the preface of a new TvB selling brochure for member stations.

Abrahams emphasized that lack of understanding is the major obstacle to retailers using tv.

“This new presentation,” the foreword continued, “is aimed at showing how some retailers have used tv so that their results can be used to the benefit of others.”

### Ideas at work:

- **Guessing game for timebuyers:** The date **WHYZ-TV**, the new Duluth station, expects to go on the air has been made the subject of a national contest for timebuyers. What they must guess: date, hour, minute and second the station will first hit the airwaves with its test pattern. Prize: Vacations to Bermuda, Las Vegas and Florida.

- **Pulling power:** Five months saturation publicity and promotion on **WECT-TV**, Wilmington, N. C., turned out an estimated 70,000 spectators to the two-day aviation exhibition and air show there. Co-sponsored by the Civic Air Patrol and the station, the program included displays of aircraft and equipment worth over \$100 million plus daredevil air shows.

- **To the fair:** **WWLP-WRLP** moved its mobile camera unit to the Eastern States Exposition grounds in West Springfield last week to bring fair. Stations also taped crowds visit-

ing the live telecasts of the region's largest fair, and played it back on the tv screens that evening.

- **Its a hit:** To help the Salem Rebels, a farm ball team, have a successful season, **WSLS-TV** and **WDBJ-TV**, both Roanoke, staged a baseball game in their stadium, attracting a record-breaking crowd. The game between the personalities of each station was heavily promoted by on-the-air spots.

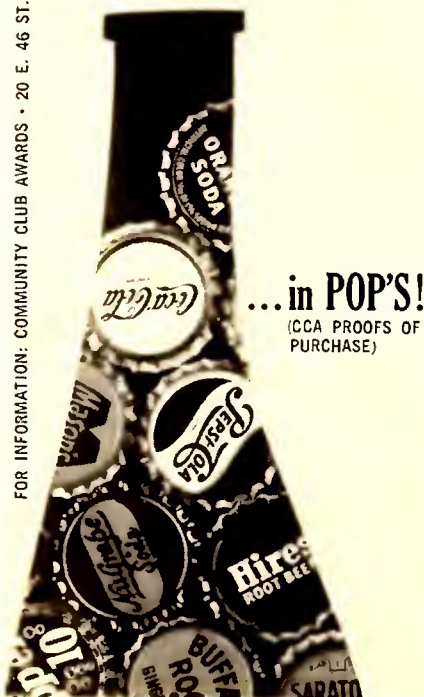
**This 'n' data:** One result of a meeting of the **Storz Stations'** managers in Chicago last week was the decision to establish a scholarship fund in each of their cities . . . **KIVA-TV**, Yuma-El Centro has completed its new studio production facilities . . . **WCAU-TV**, Philadelphia, will air a weekday a.m. *Tv Seminar*, good for college credit . . . **WPRO-TV**, Providence, R. I., will award \$1,000 for the best tv play script by a New England author . . . For the first time in its history, the Washington Dairy Products Commission will sponsor tv programs via two half-hours on **KOMO-TV**, Seattle.

**Kudos:** To **Tom Franklin**, Shell news reporter on **KGO-TV**, San Francisco, the 1959 California State Fair Gold Medal . . . To **WCAU-TV**, Philadelphia, the Communications-Media award from the Philadelphia Association for the Blind for its *Return* series.

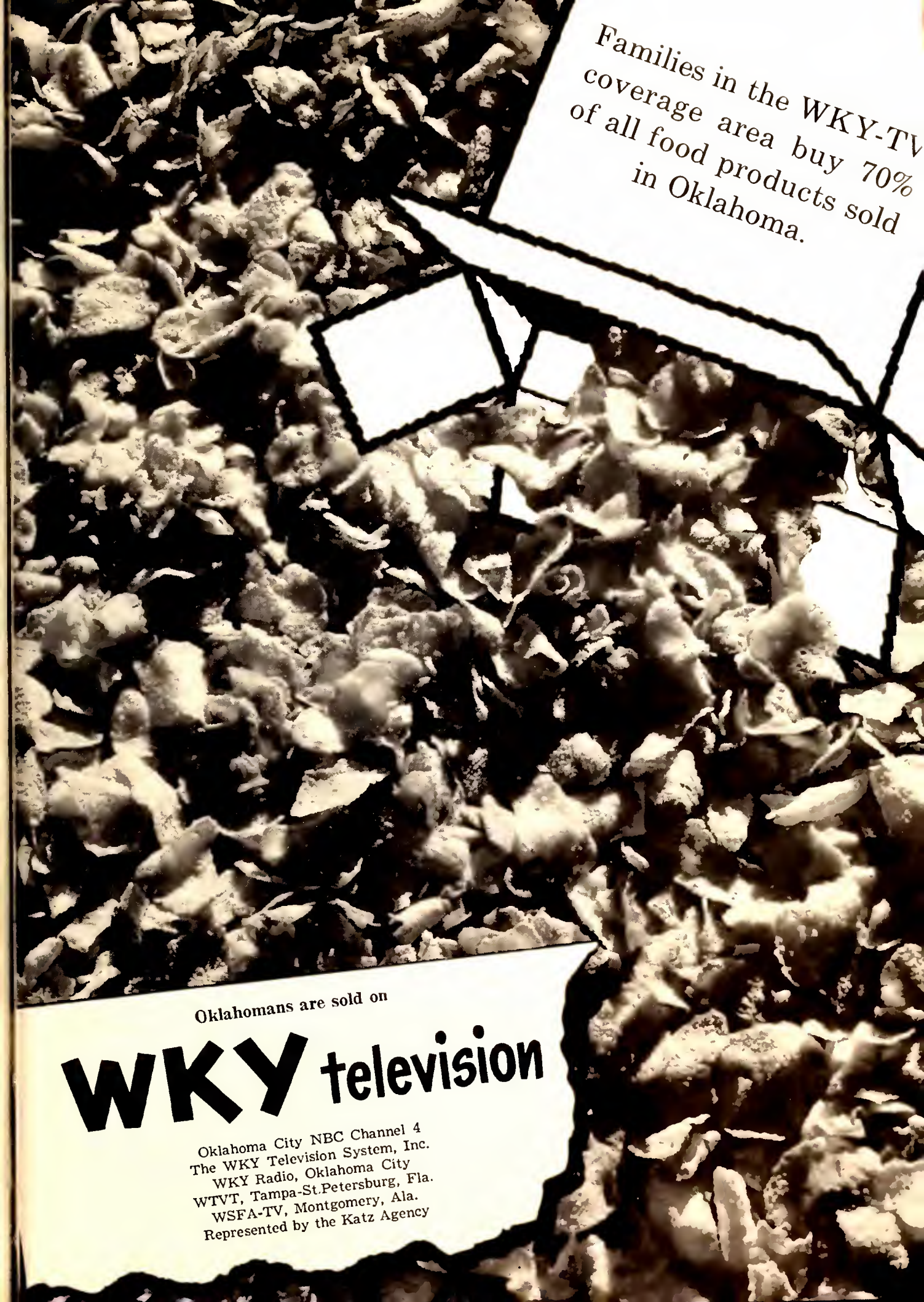
**On the personnel front:** **Amos Baron**, to director of tv sales for the Broadcast Division of **NAFI Corp.** . . . **Terry Lee**, to managing director of **WAGA-TV**, Atlanta . . . **Joseph Evans, Jr.**, managing director of **WITI-TV**, Milwaukee . . . **Francis Hunt**, to operations manager, **KTVI**, St. Louis . . . **Arthur Watson**, business manager, **WRCV-TV**, Philadelphia . . . **Dunbar Eberts**, **Lon Rossillo** and **Mort Katoek**, to sales executives of **Trand Associates**, a tv/radio packaging firm . . . **Donald Boyce**, station manager and **Edward Zellefrow**, technical manager, **WSEE-TV**, Erie . . . **Tom Leahy**, to promotion manager, **KTVH**, Wichita-Hutchinson . . . **Jack Williams**, to promotion and merchandising director for **WSAZ-TV**, Huntington, W. Va.



They're all tops...



...in POP'S!  
(CCA PROOFS OF PURCHASE)

A large pile of potato chips is shown, with a torn paper overlay in the upper right corner. The chips are golden-brown and appear to be in a container or bag. The torn paper overlay contains text.

Families in the WKY-TV  
coverage area buy 70%  
of all food products sold  
in Oklahoma.

Oklahomans are sold on

**WKY** television

Oklahoma City NBC Channel 4  
The WKY Television System, Inc.  
WKY Radio, Oklahoma City  
WTVT, Tampa-St. Petersburg, Fla.  
WSFA-TV, Montgomery, Ala.  
Represented by the Katz Agency

eight ministers time to con-  
sult with the governments.

## TOPEKA AREA & Central Kansas Gathers Bumper Wheat Harvest

3rd Year of Excellent Crops Boosts Bank Deposits to New Record Heights

TOPEKA — (Special) — Prosperity extends throughout all Central Kansas and the Topeka area as 1959's near-record wheat crop

# TOPEKA

## Has 1 TV Station

# WIBW-TV

### Is It!

**All Day-Every Day**  
Survey-Proved  
**WIBW-TV**  
**Tops Competition**  
... serving a total of  
**38 Kansas Counties**

**As A Bonus**  
**WIBW-TV**  
Is The **ONLY**  
TV Station Available  
to 100,000  
**WHEAT-RICH**  
**TV HOMES**  
in Central Kansas

**WIBW-TV**  
**CBS • NBC • ABC**  
**Channel 13**  
**TOPEKA, KANSAS**  
(Division Stouffer-Copper Publications)  
Represented by Avery-Knodel, Inc.

# Tv and radio NEWSMAKERS



**Lawrence W. Klierer** has been elected v.p. of operations at the Peninsula Broadcasting Co., Hampton, Va. Klierer joined the staff of Peninsula as an announcer while he was attending William and Mary College. A short time later, he rose to the rank of assistant manager and, in 1953, became operations manager for radio and tv. Extracurricularly, Klierer is a member of the Newport News Planning Commission and also on the board of trustees and executive committee of the Peninsula United Fund.

**Gene Accas** is the new v.p. for network relations of Grey Advertising Agency, N. Y. Accas, who joined Grey last year, is a veteran in the field of broadcasting. He served ABC as administrative v.p. and v.p. of sales, development. He was also with NBC, in radio sales development, and with TvB as v.p. of operations at the industry trade association. In announcing Accas' election to the post, chm. of the board Lawrence Valenstein said, "We are fortunate in having someone who knows network operations intimately."



**Charles Woodard, Jr.**, was appointed v.p. and assistant to the president of the Westinghouse Broadcasting Co. Prior to joining WBC. Woodard served with CBS, first as senior general attorney and later as assistant general attorney. This year he was elected Mayor of Hastings-on-Hudson where he resides with his wife and four children. In his new post, Woodard will serve KDKA, KDKA-TV, Pittsburgh; KYW, KYW-TV, Cleveland; WIND, Chicago; KEX, Portland, Oregon; WOWO, Fort Wayne, Ind.; WBZ, WBZ-TV, Boston; WJZ-TV, Baltimore and KPIX, San Francisco.

**Charles Young** has been named national sales manager of KTTV, Los Angeles, after an eight-year tenure with the station as account executive. Young's promotion is part of a major expansion in KTTV's sales department. Other appointments include Robert Bennett to local sales manager, James Hoffman, assistant national sales manager and Al Pryor to local account executive. John Vrba, v.p. of sales, stated the move is being made to meet the record-breaking business the station is receiving this year.







**ALMOST EVERYBODY IN PROVIDENCE CAME TO WJAR-TV'S 10th ANNIVERSARY PARTY!**

**WJAR-TV · CHANNEL 10 · PROVIDENCE, R. I. · NBC · ABC · REPRESENTED BY EDWARD PETRY & CO., INC.**

## The seller's viewpoint

*With this provocative letter from Cecil Woodward, general manager of radio station WEJL, Scranton, Pa., SPONSOR begins a new weekly feature, "The Seller's Viewpoint." Planned as a much-needed forum of communications in the air media field, "The Seller's Viewpoint" affords an opportunity for those who sell radio/tv time and facilities to speak out frankly and openly to advertisers about significant industry problems. Mr. Woodward, in this crisp statement, tells why many radio men feel short changed by present measurement methods.*



### "Please measure us completely"

38 . . . . 23 . . . . 36 — Every aspiring Miss America is judged on the basis of at least three measurements. Yet, all too often, radio is bought on the basis of a single measurement — audience size.

Now, win, lose or draw, we subscribe to and believe in audience studies, so this is no diatribe against the use of survey figures for audience. We simply claim that we are entitled to be judged by other important measurements as well.

Sitting on the other side of the desk, the side of the advertiser or agency, there are a number of things we believe to be mighty important, perhaps even *more* important than the audience numbers.

Here are just a few of those things available on countless radio stations in this country today.

When merchandising is offered, you get exactly what your competitor gets—neither more nor less.

You are not multiple-spotted.

You get a minimum of 30 minutes protection from competitors.

You are not in the company of cheap per inquiry or mail order business.

You benefit by outstanding program and station promotion.

You buy from accurate coverage maps without puffed up claims.

Your commercials are handled by

announcers trained and "sold" on the value of commercials and their importance. There is no haphazard handling of commercials in the hurry to get back to extolling the wonders of Presley, et al.

No one gets an under-the-counter buy to your disadvantage.

Station management monitors your commercials to protect you against sloppy live delivery or bad technical production of your recorded commercials. After all, an affidavit doesn't tell you about the start at wrong speed, the deprecating intro by the d.j., nor the bored "live" delivery.

Guaranteeing a time slot is not considered enough; you are advised and consulted on all program adjacency changes. If you bought next to a sports show, those stations believe you should know if a stock report program replaces the sports show.

Those are just a few of the things we think are important to you and available to you on many stations which don't happen to be number one by the numbers.

Sure, it is our job to get these facts to your buyers and to you, but by the same token, we believe we could both benefit if you could expand your research to include personal agency and advertiser visitation to markets and stations to learn at first hand the stature and the sales potential of the


stations in that market. First-hand discussion with station managers would also give you facts you need to get maximum sales results.

Back to the numbers, briefly; when we're on top we love them and when we're not, we still think they are extremely important.

But we completely disagree with stations which try to tout you off the top audience station by claiming it appeals only to the kids. We also disagree with those who by the use of generalization manage to label stations in manners which fail utterly to properly classify them.

A station which does not play rock-and-roll is not automatically a "square" station with only a rocking chair audience, nor is a station which does play rock-and-roll a "kid" station appealing only to teenagers.

For one very important reason, we believe that agencies and advertisers should explore the nature of all stations in a given market and use the results of such exploration in combination with the audience figures. The important reason is the matter of sales. Without them you and your client would not be in business. And, by the same yardstick, no radio station can long survive without delivering sales results for you.

So—like aspiring Miss Americas—please measure us completely. 

# WLAC-TV



# NASHVILLE

maximum tower . . maximum power

# dominance!

*Five years of it - in the full Nashville trade area!*

As Nashville's original tall-tower station, serving 91 counties in 4 states, in the heart of the rich Southland, WLAC-TV has established for the Nashville market the big-area concept.

Established loyalty, from area viewers, over a period of five years to guarantee you maximum sales power when you buy WLAC-TV in Nashville!

Since the first day on the air, August 5, 1954, WLAC-TV has proven that maximum performance comes from maximum tower, maximum power, PLUS the maximum in program service.

**Nielsen # 3 clearly shows the big audience bonus found only on WLAC-TV. Ask your Katz man.**

*Always the leader . . .  
in the things that count!*



Robert M. Reuschle  
General Sales Manager

T B Baker, Jr.  
Executive Vice-President  
and General Manager

National Representative. The Katz Agency, Inc.

# SPONSOR SPEAKS

## Fm takes a giant step

Last week in Chicago, the newly formed FM Broadcasters Association held its first convention, adopted by-laws and elected officers (see Newsmaker of the Week, page 6).

SPONSOR's editors, attending the meeting, report more enthusiasm, determination, seriousness of purpose and practical planning on the part of fm station men than the medium has ever known.

There's no question that fm is on the march. Interest in fm programing, listening and advertising is building rapidly in all sections of the country, as SPONSOR reported in its issue of 13 June.

Dr. Sydney Roslow of The Pulse told the convention, "FM no longer means the Frustrated Medium." He suggested that a more proper designation for modern fm operations would be "Finance Minded."

We wholly agree with Syd and believe that fm, having taken a giant step toward industry solidarity, can look forward to a bright and profitable future.

We welcome fm's emergence as a major factor in the air media picture.

## Radio conducts a polio clinic

The kinds and varieties of important public service which radio performs locally never cease to amaze us. A letter from Pittsburgh this week tells of a drive by station KQV to get office workers in the Golden Triangle to have polio shots.

Following a saturation air campaign KQV purchased large stocks of polio vaccine and, with the aid of local health, Red Cross, and other volunteers, opened a five day clinic at which 10,000 Pittsburghers received Salk shots.

It was the largest polio clinic ever held. The moral to the story: radio, on the local level, has become America's most influential community force.



**THIS WE FIGHT FOR:** *Greater awareness on the part of national advertisers of the significance of radio's local power. Radio's place in community life gives it added stature and heightened values as a selling medium.*

## 10-SECOND SPOTS

**Taking KASK to task:** Envelopes being mailed out by radio station KASK, Ontario, Cal., bear the postage meter ad slogan: "The Total Selling Medium is The Daily Newspaper."

**Corporate image:** In the same 49th and Madison building that houses SPONSOR is a tenant listed as HELLER HOPE, INC. *We'll take Hope; the alternative we've tried.*

**Incendiary:** Some years back, I worked for a small town radio station so understaffed that salesmen often read on the air in the evening the commercials they had sold during the day. One of these salesmen began every announcement with, "Folks, here's a red-hot special . . ." which infuriated the manager. Each time he was told to cut it out, he blithely agreed to, but once on the air, reverted to his "red-hot" intro. One night, the station manager sat with him in the studio. As the salesman said, "Red-hot special," the manager whipped out a cigarette lighter, set fire to the salesman's page of copy. The salesman read faster and faster, his eyes bugging in alarm, and barely finished the sheet before it turned to ashes. Never again did he announce a "red-hot special."—I. McMahill.

**Faster relief:** According to Phil Stone, CHUM, Toronto, Khrushchev's recipe for a hangover is raw cabbage and cucumbers. *Oh well, getting there is half the fun.*

**Vicary-ous:** From a news story in the *Humboldt Times*, Eureka, Cal., sent in by Eureka's KINS program and promotion manager Doyle Seely—"A love-starved widow needled John Crockett's wife over the phone with strains of *Seven Years With the Wrong Woman* and *Oh, Johnny, How You Can Love*. . . . In addition, the 37-year-old widow blew a whistle and horn at times during the wordless calls, the witness testified." *Oh, Jim Vicary, what hath subliminal wrought!*

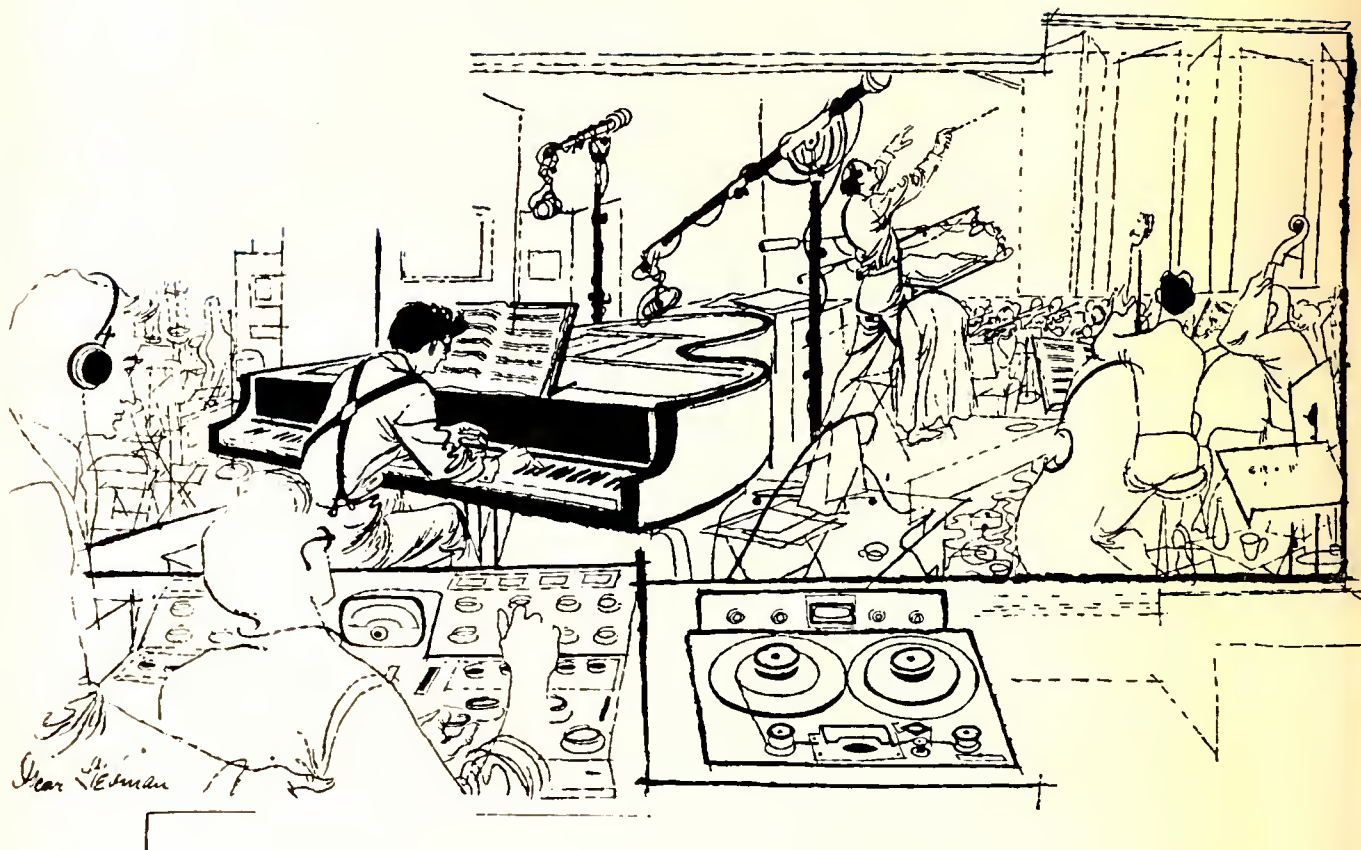
**Opinion:** *TV Guide* reports a singer, who tried to deduct the cost of gowns she had worn on tv shows, was told by Internal Revenue she could only deduct the cost of "any gown she can't sit down in."

# IS WHEELING'S NEW LEADER

**TRENDEX** confirms what Wheeling Valley listeners know: WOMP Radio is the favorite station in the market! **Have you switched to the station where the listeners are? Or, are you still buying the stations where they were?** And paying a premium! Call Charley King direct, or JEPCO in your city, about the **BIG ONE with 35% to 40%** of the audience all day! Your sales curve will really romp with WOMP on your schedule!

**REPRESENTED NATIONALLY BY PEARSON**

# NOW... more good music on WDOK!



## Radio — as WDOK plays it

There's good news to tell you and so much more good music to share, too.

By rearranging our schedule of commercial announcements between 10 a.m. and 4 p.m. daily, WDOK now presents even more good music programming.

This means more good music for the adult listener in Northern Ohio, and better service for all clients.

Yes, WDOK is broadcasting even *more* heavenly music. This is another indication of our earnest desire to bring the very best in radio entertainment to our listeners and to help clients get better results through good programs.

Good programming goes hand in hand with good advertising on WDOK—Cleveland's better music station.

WDOK and you—that's harmony!

# WDOK

FREDERICK WOLF, GENERAL MANAGER  
THE CIVIC BROADCASTERS, INC.  
1515 EUCLID AVENUE, CLEVELAND, OHIO

Represented nationally by Broadcast Times Sales, Inc.

HISTORY  
OF THE

# KSAN

POSITION IN THE RICH  
SAN FRANCISCO-OAKLAND  
NEGRO MARKET...

1955



CROWDS GATHER AT KSAN  
SPONSORED ACTIVITY...

1956

LEADERS LAUD KSAN  
COMMUNITY PARTICIPATIONS

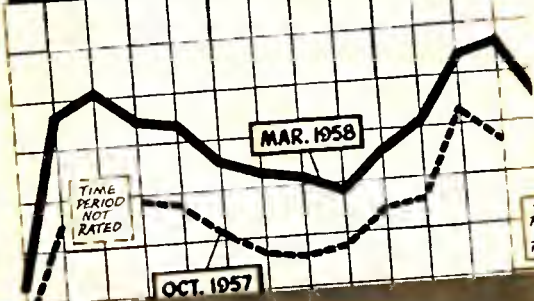
1957



KSAN SPONSORS RENEWED  
... YEAR AFTER YEAR

1958

**KSAN** SAN FRANCISCO  
delivers the Bay Area Negro Market



... SURVEYS SHOW  
GREAT AUDIENCE GAINS

WRITE **KSAN**  
1111 MARKET ST.  
S.F. FOR YOUR COPY  
OF THE 1958  
MARKET STUDY  
"THE NEGRO  
CONSUMER."

35  
36  
**KSAN**

PULSE SHOWS KSAN WITH  
36% SHARE OF AUDIENCE  
IN A RICH MARKET OF  
OVER 285,000 ...

USE HISTORY FOR YOUR YARD STICK — NOT HEARSAY.

USE KSAN FOR COVERAGE OF THE RICH BAY AREA NEGRO MARKET