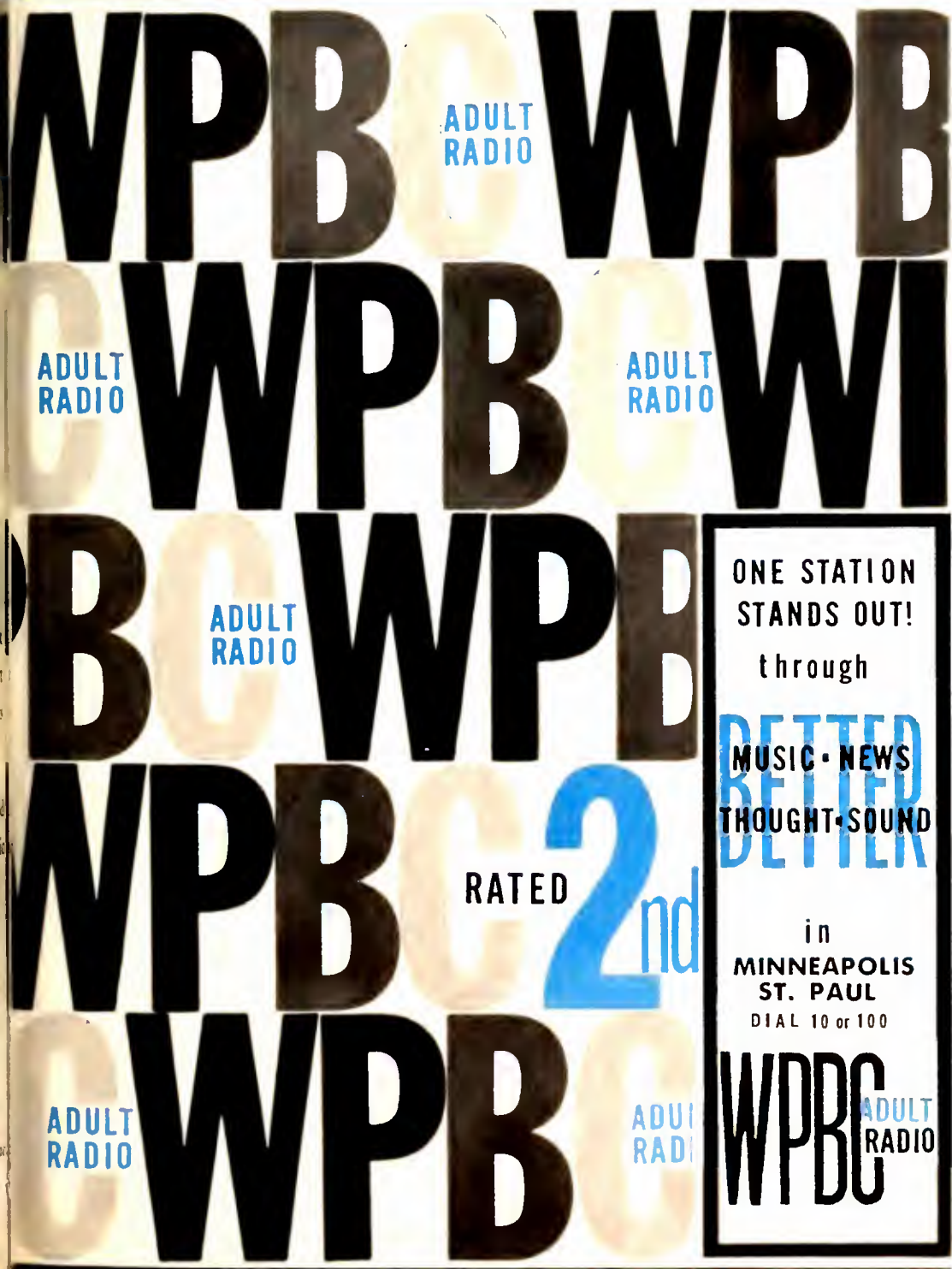


# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



## INSTANT RATINGS ARE ON THE WAY!

Latest Nielsen expansion program unveiled this week offers new radio/tv research tools

Page 27

## Why media men are still underpaid

Page 30

## Promotion needs some lessons from advertising

Page 37

## New tv shows not up to par: Tv Basics

Page 39

ONE STATION STANDS OUT!  
through

**BETTER**  
MUSIC • NEWS  
THOUGHT • SOUND

in  
MINNEAPOLIS  
ST. PAUL  
DIAL 10 or 100

**WMPBC** ADULT RADIO

RATED **2nd**



## **MOST CAPABLE HANDS FO**

### **1. EXPERIENCED CAMERAMEN**

At Videotape Center you will find the finest equipment and facilities for Videotape\* production available anywhere in the world.

The advantages of starting with the right tools and the right plant are obvious. But it is still the men who *use* the equipment and *how* they use it that make the big difference . . . and this is where Video-

### **2. TECHNICAL CREATIVITY**

tape Center service can be invaluable to you.

Here you will find a staff thoroughly experienced in every phase of the television medium, most of whom have "lived with" Videotape from its beginning.

Here you will find the planning know-how, the technical skill, editing virtuosity, special effects

***There Are Two Types of TV Advertisers Today... Those Who Are Using Tape,***



## OUR TAPE COMMERCIALS...

3. EDITING ARTISTRY

4. COMPLETE DISTRIBUTION SERVICE

ingenuity and meticulous handling that result in a superior end-product—with all the economies that intelligent pre-planning and smooth production-flow make possible.

Why not trust your next commercial production to the most capable hands of Videotape Center?

**and Those Who Are About To**



\*TM AMPEX

**VIDEOTAPE PRODUCTIONS OF NEW YORK, INC.**

205 West 58th Street, New York 19, N. Y. JUdson 2-3300

Mark this market  
on your list!

# CENTRAL and SOUTH ALABAMA



## WHY WSFA-TV IS DOMINANT IN CENTRAL AND SOUTH ALABAMA!

WSFA-TV has the TOP SHOWS in an area of over one million population. The April '59 ARB survey proves the dominance of WSFA-TV . . .

Top 10 Shows		
WSFA-TV	9	90%
Station "C"	1	10%
Top 15 Shows		
WSFA-TV	13	86%
Station "C"	2	14%

WSFA-TV placed five syndicated shows in the Top 30 while Station "C" placed none in the Top 50. A further indication of WSFA-TV's acceptance.

### OVER A MILLION VIEWERS IN 35 ALABAMA COUNTIES\*

Population	1,106,000
Effective Buying Income	\$1,201,510,000
Retail Sales	799,440,000
Food Store Sales	217,402,000
Drug Store Sales	23,964,000
Automotive Sales	157,280,000
Gasoline Service Station Sales	74,867,000

Mark Central and South Alabama on your list . . . buy it with WSFA-TV!

\* Market area defined by Television Magazine, plus 6 counties consistently proving regular reception. Does not include 3 Georgia and 3 Florida bonus counties.  
(Data from Sales Management Survey of Buying Power)

**WSFA-TV**  
**MONTGOMERY**  
Channel 12 NBC/ABC

THE BROADCASTING COMPANY OF THE SOUTH  
WIS-TV, Columbia, South Carolina  
Represented by the Katz Agency

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

- New research tools for radio/tv**
- 27** Expansion of the Nielsen rating service is announced this week: Instant N.Y.C. ratings, more tv markets, first Canadian NCS, radio in 1960 NCS
- Media men—they're still underpaid**
- 30** SPONSOR survey shows agency media people moving upward in salaries and responsibility, but still tagging behind creative, account people
- What Macy isn't telling Gimbel**
- 32** Here's how the N.Y. department store became a 52-week tv advertiser, what techniques proved successful in its 18-month tv experiments
- Mennen gets surprise dividends from radio**
- 33** Response to spot radio campaign "unexpected and gratifying," says Bill Mennen Jr., citing sales force enthusiasm and station contest entries
- Does promotion need more ad savvy?**
- 34** Today's audience promotion suffers from lack of research and planning says Herman Land; suggests promotion men use modern techniques
- Gas company runs radio marathons**
- 36** St. Louis utility finds proper image builder in 12-hour, single-station saturations; advance buildup, few commercials bring big response
- How to pre-sell radio/tv**
- 37** Part Three of this SPONSOR series on how to excite your sales staff and dealers on an air campaign, lists more examples of how it is done
- New tv shows at a glance: below par**
- 39** Nielsen's new speeded-up 24-market report covering share of audience shows westerns, varieties holding up; suspense down. Also, tv basics

## FEATURES

- |                                |                                   |
|--------------------------------|-----------------------------------|
| <b>54</b> Film-Scope           | <b>56</b> Sponsor Hears           |
| <b>24</b> 49th and Madison     | <b>17</b> Sponsor-Scope           |
| <b>58</b> News & Idea Wrap-Up  | <b>72</b> Sponsor Speaks          |
| <b>6</b> Newsmaker of the Week | <b>48</b> Spot Buys               |
| <b>58</b> Picture Wrap-Up      | <b>72</b> Ten-Second Spots        |
| <b>70</b> Seller's Viewpoint   | <b>23</b> Timebuyers at Work      |
| <b>50</b> Sponsor Asks         | <b>68</b> Tv and Radio Newsmakers |
| <b>10</b> Sponsor Backstage    | <b>53</b> Washington Week         |

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©1959 Sponsor Publications Inc.

# WHK is sorry to disturb you...



... with its quick rise to the top of Cleveland radio. But there's no getting away from what happened:

**In January of this year we were dead last.**

**In February new management took over ... and this summer we took over first place among all Cleveland radio stations.**

**Current all-day average: 24.5%\***

We know how it is, when the buys which once gave peace-of-mind start ulcerating. So now that *we're* the buy that brings tranquility, we promise to keep your anxiety at a minimum. One way is to *stay* first, which we aim to do by continuing to provide—and to improve—the new kind of radio service we brought to Cleveland. Another way is to let you talk to Harvey Glascock (EXpress 1-5000). He gives you a feeling of stability. Or, we'll send somebody from Blair, to *sell* you some comfort.

*\*Hooper, Aug.—Sept., 7 a.m.—6 p.m. Mon.—Fri.*

WNEW  
NEW YORK CITY  
AM-FM

WNEW  
NEW YORK CITY  
TV

WTTG  
WASHINGTON, D. C.  
TV



*the new sound and the  
new sell of radio ... in*

**CLEVELAND**

5000 EUCLID AVE. • TELEPHONE: EXPRESS 1-5000

**HARVEY L. GLASCOCK**  
*Vice President & General Manager*  
**JOHN BLAIR**  
*Exclusive National Representative*

DIVISION OF METROPOLITAN BROADCASTING CORPORATION



There's more

to Florida...

There's **WJXT** in Jacksonville, the run-away favorite no matter how you look at it! WJXT blankets 66 counties in Northeast Florida and South Georgia, more than *double* the 28 counties reached by the other station. Add to this the August Nielsen ratings showing WJXT delivering *twice* as many television homes between 6 p.m. and midnight. No matter how you measure it, your advertising reaches more, *many more* television homes on WJXT.



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.

# NEWSMAKER of the week

*This week, a leading cigarette company changed presidents. Retiring is a man who channeled his company's advertising into air media and was a leading force among industry figures who made tobacco dominant in air media. His successor inherits a spot and network tradition dating back to the '30's.*

**The newsmaker:** William A. Blount, who came to Liggett & Myers out of college in 1923, this week became president of the \$550 million-volume company. He succeeds Benjamin F. Few, who retires after 43 years with Liggett & Myers.

Blount assumes the mantle of a man who, along with George Washington Hill and other tobacco industry figures, in a large measure, tied the destiny of the cigarette industry to air media in the early '30's. In an effort to get strong identification for his low-keyed advertising theme, "They Satisfy." Few featured Ruth Etting and other reigning favorites of the day on Chesterfield's musical-variety shows of the early '30's. At the same time, he was experimenting with spot radio patterns around the country to bolster weak markets. As an offshoot of this, he began experimenting with the first musical jingles for cigarettes.



*William A. Blount*

Resisting the hard-hitting repetition which became a hallmark of cigarette advertising in the late '30's and early '40's, Few maintained his low pressure advertising policies in the introduction of L&M Filters. Oasis followed and last month, the high-filtration Duke of Durham.

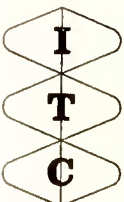
Liggett & Myers ranked third among network tv advertisers in the first eight months of 1959, according to TvB gross billing figures; fifth among tv spot users. The eight-month network rankings: R. J. Reynolds, \$10,798,123; P. Lorillard, \$9,380,113; Liggett & Myers, \$8,347,852; American Tobacco, \$7,491,450; Brown & Williamson, \$5,308,327.

Spot tv rankings for the first six months of 1959: B&W, \$4,167,900; Lorillard, \$2,460,100; Reynolds, \$1,823,000; American, \$1,703,500; L&M, \$1,663,200. Both network and spot expenditures so far in 1959 for L&M are way ahead of last year's totals, which were: spot tv, \$1,865,830; net tv, \$10,849,983. Spot radio (according to RAB), got \$2,700,000 of the total \$20,308,827 advertising nut.

Over-all, tobacco industry expenditures in tv have risen sharply in '59 (network tv gross time billings were \$50,468,726 through August as opposed to \$38,408,891 for the same period in '58). In this atmosphere of upswing, Blount—a director of the company since 1941—assumes the presidency of Liggett & Myers.

**SWEET SUCCESS**  
adds the measurement of success that helps you get low cost-per-thousand sales...a unique format that provides the ideal climate for your sales message.

*Created and produced by Jack Douglas, three-time Emmy Award winner.*



**INDEPENDENT  
TELEVISION  
CORPORATION**

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





# FOUND :

100 travelers with \$2,000 each... All it took was a little traveling music—on WMAQ. In this case, literally before breakfast. Chicago's Olson Travel Organization offered overseas tours at \$2,000 per ticket on its 40-minute program of semi-classical music featuring Norman Ross, Saturdays, 7:15 to 7:55 a.m.

In four short weeks, Olson sold out completely—100 tickets for a gross sale of \$200,000. And one year in advance!

This is just one more example of how WMAQ reaches the quality buying market in the Midwest. It's every bit as easy for you to find the buyers you're looking for anytime, morning, noon or night, on...

**W M A Q**

NBC Owned • 670 in Chicago • Sold by NBC Spot Sales



I've got  
no beef  
with  
San Francisco,  
Smidley.

Sure, it takes a four-station network to do it . . . but there are more gas station sales in the Cascade market than in San Francisco. More food sales than in Toledo. Look at it another way, Smidley. The Cascade network is the only television reaching the entire market. A smart buy? It's a "must" buy in the Pacific Northwest.

# CASCADE TELEVISION

**KIMA-TV** YAKIMA, WASH.

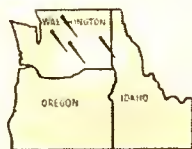
**KEPR-TV** PASCO, RICHLAND, KENNEWICK, WASH.

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

**KLEW-TV** LEWISTON, IDA.

*For Facts and Figures:*

National Representatives: **GEORGE P. HOLLINGBERY Company** Pacific Northwest: **MOORE & ASSOCIATES**



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### VP-Assistant Publisher

Bernard Platt

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George Becker; Charles Eckert;

Gilda Gomez

Another great market . . .  
and another great creative TV station for  
**YOUNG PRESENTATION**

*Effective November 1, 1959  
Young Television Corporation  
becomes exclusive national representative for*

**WTTV**  
**CHANNEL 4**

*the powerful Sarkes Tarzian Inc. station in*

**INDIANAPOLIS**

(affiliated with WPTA-TV, Fort Wayne, Indiana—  
also represented by Young TV.)



**YOUNG TELEVISION CORP.**

*An Adam Young Company*

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

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

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

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

**SAN FRANCISCO**  
Russ Bldg. (Rm. 1207)  
San Francisco 4, Calif.  
YUkon 6-6769

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

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

Sponsor  
backstage

**A new, cleaner face for tv?**

On this day (21 October) in this year you can hardly encounter a network man, an advertiser or agency executive without getting into a long discussion about the scandal of the rigged quiz shows. In the next several weeks I believe the somewhat panicky atmosphere will become a mite more so as such intellectual glamour boys as Charles Van Doren, and some of our more distinguished network officials submit to the questioning of the House Oversight Subcommittee and the enthusiastic coverage of the nation's drooling press. I do not mean to speak too lightly about the matter, nor to minimize its serious nature, for I surely agree that it may conceivably hurt television in many ways. But I also believe the situation may turn out, in the long run, to be the single development most responsible for making the medium bigger, better and stronger than it has ever been.



**Quiz mess good for the industry**

There is little doubt that the rigging practices of some of the shows, and the spectacular and extensive coverage given the story in the newspapers has shaken viewer confidence in television. How badly, and in what ways, this will hurt the medium is open to question. I doubt that any appreciable number of people will watch tv less than heretofore because of the quiz mess. However, such long-run and eminently successful shows as *What's My Line* could be more or less subtly hurt by the notion some viewers may develop that possibly Kilgallen or Cerf or Francis may have been given a small pre-program hint or two in their efforts to guess the occupations of some of the guests.

In an equally subtle, subconscious or conscious way certain types of commercials may lose a considerable portion of their effectiveness. When a beer maker claims, and shows, that his lager holds its head while other beers lose theirs, it's conceivable viewers may suspect the possibility of the glass having been gimmicked. Or when a cigarette advertiser throws the findings of a new test or survey at the customer, said customer may question the impartiality of the survey more than he did prior to the rig expose.

But surely injuries of this nature to television are not too serious, nor likely to last too long. Programers will simply steer clear of a type of show in which any phase may be open to any kind of rigging. I'm sure this is the reason why Frank Stanton and CBS TV, for example, dropped *Name That Tune* and *The Big Payoff*. And wise advertisers and their agencies will merely dispense with campaigns based on tests, surveys, etc., which may be open to any question at all.

The damage to the medium deriving from any future legislation prompted by the quiz mess may, of course, be considerably greater than a momentary loss of viewer respect. But somehow I do not

YOU  
can  
reach



of Mississippi  
Retail Sales...

\$918,000,000

IN THE SOUTH'S  
FASTEST GROWING  
TV MARKET

Jackson, Miss.\*

with these Jackson  
stations

WJTV 12  
KATZ

WLBT 3  
HOLLINGBERY

\* Nation's business gains leader

Another great market . . .

and another great creative TV station for

# YOUNGPRESENTATION

*Effective October 19, 1959*

*Young Television Corporation*

*became exclusive national representative for*

# KTVR

# CHANNEL 2

*the idea-a-minute television station in*

# DENVER



# YOUNG TELEVISION CORP.

*An Adam Young Company*

**NEW YORK**  
3 East 54th St.  
New York 22, N.Y.  
PL 1-4846

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

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

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

**SAN FRANCISCO**  
Russ Bldg. (Rm. 1207)  
San Francisco 4, Calif.  
YUkon 6-6769

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

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

- SPRINGFIELD
- DECATUR
- CHAMPAIGN-URBANA

"Where Mid America  
Lives and Buys..."

**NEW** 59<sup>th</sup>\*

METROPOLITAN MARKET

**NEW** GRADE "A"

SPRINGFIELD  
**WICS**  
DECATUR

CHAMPAIGN  
**WCHU**  
URBANA

NBC  
Exclusive

Only  
by  
→

As



OVER 230,000 TV FAMILIES

AVAILABILITIES: YOUNG TV



FOR INFORMATION:  
COMMUNITY CLUB  
AWARDS  
20 E. 46 ST.  
NEW YORK 17  
MU 7-4466

**Sponsor backstage continued**

believe that any of the unfair and restrictive bills now being, or about to be, introduced will actually become law. It is one thing for a handful of members of the Congress to have themselves a publicity ball with one aspect or another of television, but it is quite another for a majority of the sober-minded members of the House and the Senate to vote certain kinds of proposed bills into law. The broadcasting business has, on too many occasions, proved itself a responsible, constructive force in the land to be improperly hamstrung because of a single situation like the rigged quizzes.

Nevertheless, as I said, I believe the ultimate results of the whole fixed-shows situation will be beneficial to the industry. For one thing, some of the top echelon network brass, who have too long occupied themselves with matters other than programing are going to get back into the programing picture as they have never been in it before. Frank Stanton said plainly this week that he and CBS TV were fully aware that the network—and the net alone—was responsible for the shows that went on its air. CBS TV, alone, said Stanton, intends to decide not only what goes on the network but the manner in which it goes on. I'm certain that Bob Sarnoff and Leonard Goldenson and Ollie Treyz, too, will get back into and stay with the programing end to a far greater degree than ever before.

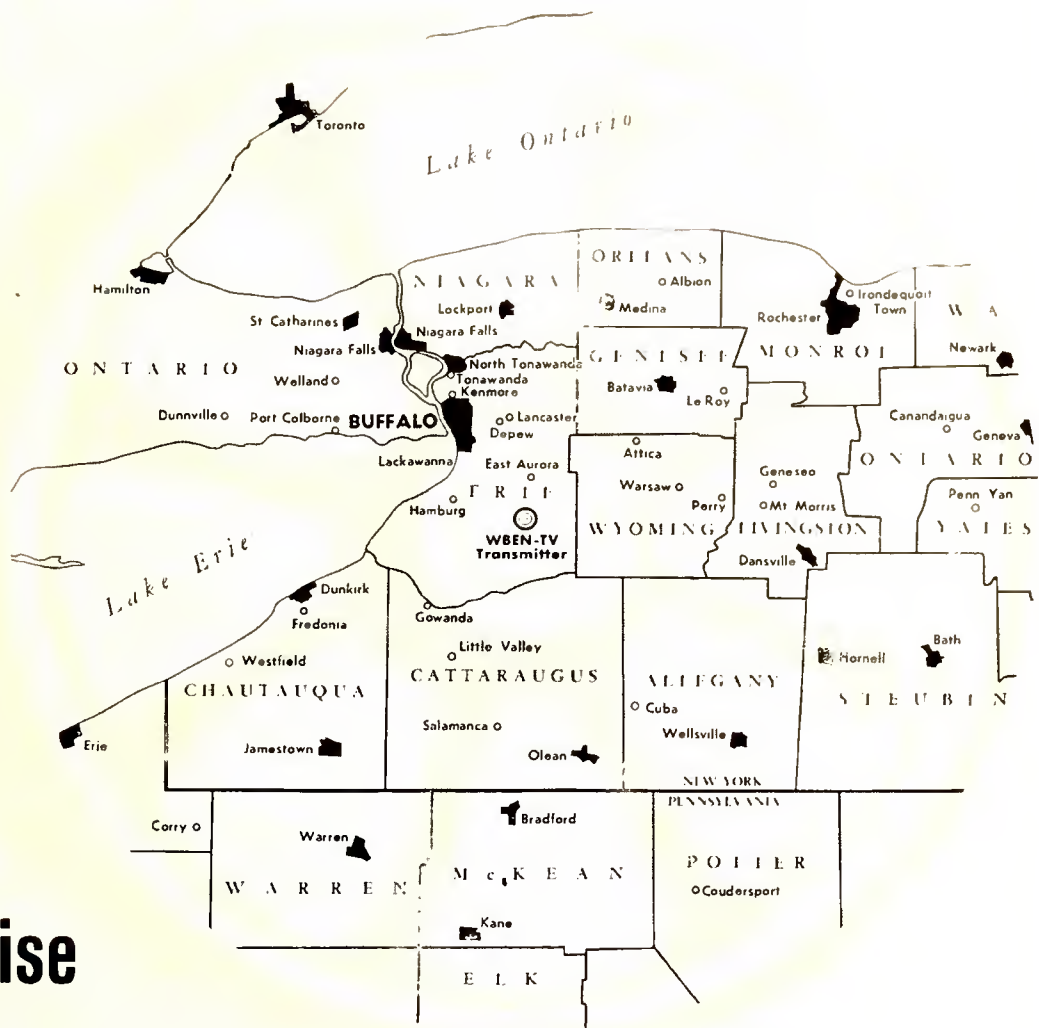
**More caution expected from webs**

Network control of shows is not necessarily, per se, a guarantee of superior, spotless programing. But when men of Stanton's caliber flatly take unto themselves the full fault for whatever hits those screens, you may lay reasonable odds that nothing too bad is likely to take place. At any rate, nothing as bad as some diddling with the dough on quiz programs. There's no question that the networks will, from time to time, meet a little opposition in what shows go on the air. The age-old tussle between the webs and the major advertisers and agencies is likely to flare quite brightly in the months immediately ahead. But underlying every tussle will be the question of whether the show, or any part of it, may leave the web or the advertiser open to criticism on ethical and/or moral grounds. And surely in this area, the television industry can never be too cautious.

The image of a television industry besmudged by the fixed quiz shows is not a pretty image, and no committee or body wants to, nor would be able to make it seem lovely and wholesome. In this light Lou Hausman's new job as head of the Television Information Office is a rough one. But, I feel that in the long view the beating the business is taking from the current situation will be most responsible for creating an industry situation in which the image of television is the cleanest possible.

**A star reborn**

I believe I criticized Frank Sinatra as severely as any other writer when he goofed his ABC TV series a season or two ago. He played that brace of shows, week after week, tired, weary, bored and dull. Now I hasten to say that the Timex show Frank did the other evening with Bing and Dean Martin was the best show I've seen him do in twenty years of observing him closely. He seemed relaxed, rested, cheerful, and full of that devastating super-confidence and charm, which no one in his field possesses quite to the same degree. I don't know what Frank did to come up so great again but I do hope he'll do it every time he plays tv.



for  
moving  
merchandise  
in Western  
New York

# WBEN-TV is the BIG WHEEL

Certainly we can talk quality programming and production, for as Western New York's first television station we have the experience and know-how since 1948. But advertisers like to talk coverage and sales. No station in the area dominates this rich, productive market with perfect pictures and perfect sound as does WBEN-TV. Into Western New York, northwestern Pennsylvania and the Canadian Niagara Peninsula we consistently bring your message before the most people, most of the time. This moves merchandise, rolls up sales gains, levels sales resistance. To WBEN-TV buyers it's the greatest invention since the wheel. It takes them farther faster along the road to sales dominance. Contact us and learn how your TV dollars count for more on Ch. 4.

Represented nationally by  
HARRINGTON, RIGHTER and PARSONS

# WBEN-TV

A SERVICE OF THE BUFFALO EVENING NEWS



CH. **4**  
CBS in Buffalo







## VISITING HOURS

### *Sign-on to Sandman*

There are no restrictions on visiting hours when friends call by way of WBNS-TV. Her Channel Ten pals breast all barriers when a little lady beckons. It's mighty reassuring to see familiar faces like Captain Kangaroo and Flippo the Clown when you're a tiny bit scared and away from home.

It doesn't take long to snip out tonsils these days so Susie will be back with her family tomorrow. However WBNS-TV will remain on duty in this and 66 other hospitals within range of our 316 kw signal.

We recognize that our obligation goes beyond bringing the world outside into this room. It also demands that we bring the needs of this room to the attention of the world outside. For example, the attractive girl by Susie's bed first learned about careers in nursing through a series of announcements and programs created by our energetic Public Service Department. Public service announcements during the first six months of our tenth year totaled 5,529. Estimated air time value exceeded half a million dollars.

WBNS-TV's good neighbor policy is part and parcel of being born and raised in Central Ohio. That's how it's been during our first decade and that's how it will continue.

Each succeeding year seems to find our audience larger, warmer and more receptive. Small wonder advertising agency time buyers express themselves as follows: "*If you want to be seen in Central Ohio — WBNS-TV*".

## **WBNS-TV**

CBS Television in Columbus, Ohio

*The nation's No. 1 TV test market station.  
Represented by Blair TV. 316 kw.*

• LONG PLAY IN NASHVILLE

WSM-TV  
SUPERIORITY  
Series



7. Sales Power

# Music For Selling Time



Few of the 260,000 registered dogs in WSM-TV coverage area actually keep track of WSM-TV program times. But—their masters do. And that means well over a million people to whom Channel 4 has become a daily “open sesame” to information, education, entertainment.

With the tallest tower in the area, WSM-TV offers instant and constant access to the largest TV audience in the Central South. And the Central South is one of America’s most spectacular growth markets. This adds up to concentrated, highly effective sales power in a market no advertiser can afford to overlook. Anyone for selling?

# WSM-TV

Nashville, Tennessee

Represented by

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

*The Original Station Representative*

CHANNEL  
4

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

# SPONSOR-SCOPE

31 OCTOBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

It may wind up as not much more than a tactical maneuver, but General Foods is scouting ABC TV and NBC TV for spots into which to move its four CBS TV shows.

Prompting the search: Resentment over the fact it expects to pay \$600,000 more for time on CBS as a result of the network's new discount plan which goes into effect as of April 1960.

General Foods feels that it's being discriminated against in two respects: (1) it's not getting a special summer discount a la strictly summer advertisers; (2) an advertiser with several hours of his own gets no advantage discount-wise over an alternate week advertiser.

If GF does go through with a sweeping switch of network, or networks, it will be because it is in the unusual position of controlling all its nighttime shows.

Another major advertiser reported to be unhappy about what the new discount setup means to it is S. C. Johnson.

**Historical note:** It will be recalled that General Foods in a similar huff back in radio's heyday moved its business, boot and kaboodle, suddenly from NBC to CBS.

Again, General Foods doesn't relish Frank Stanton's ukase against laughtracks.

Nighttime programing-wise, GF is dedicated to the principle of mirth and any bar to nourishing it wouldn't, in the view of this sponsor, seem exactly cooperative.

The GF users of laughtracks: Danny Thomas show, the Ann Sothern show, Hennessy and the Betty Hutton show.

Some reps are recommending that the next time the SRA gets around to issuing plaques it ought to make a big point of honoring the William Esty agency.

The reason: It's the model for other agencies to follow in this respect: a faithful user on a big scale of spot radio.

Esty, these reps note, can be depended on year after year to channel millions of dollars into radio from such accounts as R. J. Reynolds, Leeming and National Carbon. It recently put Nescafé into over 40 radio markets on a 52-week basis.

Other agencies cited as still up there as contributors to national spot radio are Grey, SSCB, BBDO, Ayer, JWT and DFS. Also Aitkin-Kynett (Fels).

Among the leading agencies, rue the reps, that appear to have forgotten that radio exists are Young & Rubicam, Benton & Bowles, Compton and Bates.

Agencymen who have been journeying to the tv show marts in Hollywood say the networks have something besides malaise to be concerned about: the new material either in cans or in the planning isn't likely to prompt handsprings.

The producing gentry out there give the impression of being in a state of suspended direction. They're not sure whether the western avalanche isn't headed for a sprinkling of survivors or whether they haven't gone badly afoul in the detection genre by trying to turn out carbon copies of Peter Gunn.

What this situation may spell for the networks, as envisioned by these agencymen: Instead of figuring on replacements, the networks will concentrate on salvaging their present product by dint of closer episode-by-episode development in the studio.

Here's an interesting case of the left hand not liking what the right hand has done which a rep encountered this week in pitching for a spot campaign.

The offered chainbreak was adjacent to a show that the agency had recommended and sold to a client this season, and the timebuyer's retort was:

"Look, the television department was silly enough to pick that turkey; now don't ask us to put another client after it."

Campbell-Ewald president Thomas B. Adams last week raised the spectre of tv network year-around advertisers demanding reduced summer rates unless the level of programming were raised.

Thomas played the overwhelming use of film reruns and cited the fact that his own clients do not use inferior talent in the summer. He said he felt assured that summer viewing doldrums would be dissipated if the networks put to work some teams of bright creative people. His rostrum: The NAB meeting in Chicago.

Incidentally, here's how the Chevrolet summer show, Campbell-Ewald's own, fared against the reruns on the opposite networks this summer, with Nielsen the source:

NETWORK	JUNE SHARE	JULY SHARE	AUGUST SHARE
NBC (Chevrolet)	23.7	23.9	24.6
ABC (reruns)	34.9	38.3	36.2
CBS (reruns)	40.0	33.7	39.9

Another set of figures that are apropos to Adams' remarks are these culled also from Nielsen reports:

PERIOD	NO. HOURS OF VIEWING PER SET
February 1958	6 hrs.; 6 mins.
February 1959	5 hrs.; 54 mins.
August 1958	4 hrs.; 3 mins.
August 1959	4 hrs.; 10 mins.

The influence of the tv special is popping up down Mexico way.

An hour show loaded with Latin-American stars has been filmed for sponsorship by Ford on Mexican stations.

An all-Mexican production staff did the job, with JWT lending a hand.

AB-PT's financial men are knee deep in working out the final papers for the remaining stock ownership of WLS, ABC Radio's Chicago affiliate and operated by the Prairie Farmer (which the deal will likely include) for over 30 years.

During the '30's and '40's WLS ranked as one of the great farm and community stations.

The SRA still has plans of setting up a system that will obtain for it an efficient projection of national spot radio billings and a breakdown of these billings by markets.

The basic idea of the plan is to have 425 or so stations in major markets submit their billings directly to Price & Waterhouse. The figures from these x number of markets would serve as an acceptable base for projection.

It is hoped that the NBC and CBS o&o's can be induced to cooperate in the pool, thereby allowing for a bigger bulk and a more truly representative base.

Advertisers with tv network shows that aren't hitting the mark this season can look to their agencies to unveil a new thesis.

The keynote of the thesis will be they'll have to refix the level of what they deem good efficiency buys and lower their sights on what they can expect to get for their tv dollar.

And the argument will take this course: The competition has been pretty well evened out among the three networks, there are fewer and fewer runaway hits to be expected. Advertisers may have to adapt themselves to getting but 7-8 million homes for their \$35,000 a minute and, anyway, even with the leaner dict that 7-8 million is still the best buy when compared to other media.

There's quite a tussle going on between CBS TV and NBC TV for the eight one-hour mysteries that Dow Chemical will sponsor the first part of 1960.

CBS TV would like to have them to fill the gap, partially, at least, that will be left when Westinghouse's Desilu Playhouse goes alternate weeks.

If you took the computations of the networks for the top 50 markets by tv homes and averaged them, you'd come up with something like this in the way of a progression:

MARKET CLUSTERS	TOTAL TV HOMES	% ALL U.S. TV HOMES
Top 10 markets	18,700,000	42%
Top 20 markets	25,450,000	57%
Top 30 markets	30,750,000	69%
Top 40 markets	34,900,000	78%
Top 50 markets	38,300,000	86%

Both ABC and NBC are finding it quite a strain recruiting advertisers to take on the full sponsorship of the presidential conventions and election night coverages.

What aggravated the selling job: (1) advertisers aren't receptive to expensive promotional spearheads in the summer (convention time); (2) the networks have to choosey about the type of account. (For instance, the drys would raise the roof if the beer gentry got into the act.)

Asking prices for the complete package, tv and radio: NBC, \$6 million; ABC, \$5.5 million.

NBC TV's competitive jabs at ABC TV on the daytime front has been extended to the area of who wanted to watch the show.

NBC dug for this one into data Trendex developed for its September inquiries.

Obviously trying to show that the NBC daytime set is controlled by more women, NBC propounded for the use of its salesmen this set of comparisons on the basis of per 100 sets:

NETWORK	AVG. NO. DAYTIME WOMEN VIEWERS	AVG. NO. WOMEN WHO SELECTED SHOWS
ABC TV	88	70
NBC TV	99	87

It may be just wishful thinking but network specialists in specials selling anticipate that business will pick up for them when some of the 26-weeks commitments for regular programing run out.

They figure a rating-disappointed advertiser here and there will be disposed to shuttle the residue of his season's tv appropriation for a big splash or two.

**Pulse is offering a new wrinkle among its services:** a breakdown of audience shares for radio stations based on data compiled for 2,086 counties this year.

The material will not be published but can be obtained only on order by radio stations and agencies for specific markets.

**Trendex is offering another supplement to its service:** A special breakdown of the ages of men, women and children that actually viewed tv during a week in November.

If the rating firm finds enough buyers for this report—which will cover a period other than rating week—it plans to make the study **three times a year.**

(See page 27 for important developments in Nielsen services.)

**Keen observers on Madison Avenue were predicting this week that before the quiz mess wound up it would take on vestiges of a public nightmare with cranks, oddballs and others using it as a stage for personal publicity or for paying off business grievances.**

The business grievance angle filtered into the motivational speculations of the trade early in the week in relation to the antics of Coty president **Philip Cortney.** It had been rumored in the cosmetic industry that one of the **prime targets of the Congressional investigation of the quizzes was Revlon,** whose sales took a spectacular rise (to the 100-million-dollar-mark) during its \$64,000 shows sponsorship.

In both two column ads in New York newspapers and a press conference at the N. Y. Sales Executives Club Cortney urged (1) No more entertainment control by sponsors and (2) Business men who sponsored the quiz shows in question be called before the Congressional probe.

**Significant sidelight: BBDO Coty's agency, refused to place Cortney ad.**

**PGW is testing a new system for compiling spot tv and radio availabilities which it now feels will be less complex, faster and more convenient than the Remington-Rand punch-card system it adopted in 1957.**

The rep firm plans to keep the details of the new method—not a machine operation—under wraps for 30-60 days before revealing the details.

**However, PGW is still doing the other statistical work via the R-R card system.**

(How the electronic system worked in processing availabilities was explained in a 12 October 1957 article, page 34.)

**Sellers of radio spot would do themselves a good turn if they concentrated some of their promotional effort on the younger generation of commercials writers in agencies.**


Accountmen report that it's getting increasingly difficult to maintain an exciting level of interest in radio copy among the more bright and ambitious writers. They all want to apply their skills to the newer air medium.

Noted an account executive in a top rung agency: **"Selling a client on radio is only half the job. He wants to be assured now our better talent will do the commercials."**

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 48; News and Idea Wrap-Up, page 58; Washington Week, page 53; SPONSOR Hears, page 56; Tv and Radio Newsmakers, page 68; and Film-Scope, page 54.



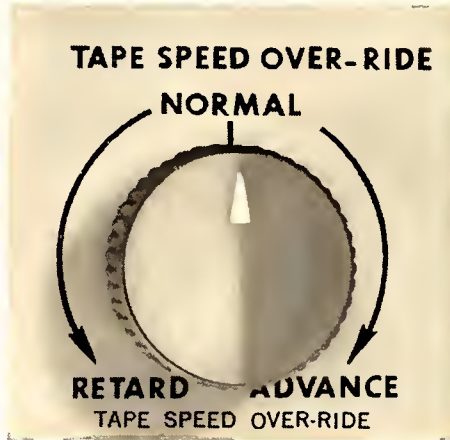
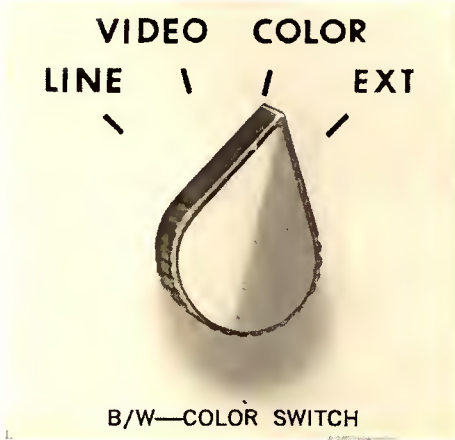
**KPRC-TV**  
houston

 YOU OWE IT TO YOUR AUDIENCE

courtesy of Kayser Hosiery

SPONSOR • 31 OCTOBER 1959

# FEATURES THAT KEEP YOUR AMPEX



## UP TO DATE... FOR YEARS TO COME



Recording—copying—cuing—editing—splicing . . . whatever your requirements for today—or the future—the Ampex Videotape\* Television Recorder brings the utmost operating efficiency. These advanced-design features are backed by 12 years of development—and the experience in TV tape recording that is Ampex' alone . . .

**INSTANT SWITCHING B/W TO COLOR** with no adjustment or re-equalization needed —and no compromise of either standard.

**PRECISE LIP SYNCHRONIZATION** with second recorder, either audio or TV tape, is accomplished with Tape Speed Over-ride control.

**HIGH QUALITY COPYING ASSURED** even to third generation tapes. Low impedance RF-RF dubbing interconnection delivers the *frequency modulated* signal direct to copying recorder(s)—eliminates repeated modulation and demodulation processes.

**RECORD, PLAYBACK TO 4 WORLD STANDARDS** with "Interswitch" modification. Equips any Ampex for international programming with 525, 405, 625 or 819 line systems.

**HEAD LIFE INDICATOR** provides immediate, accurate indication of operating life of the video head assembly . . . lets your engineer plan a production schedule with assurance.

Write, wire or phone today for an Ampex representative—or ask for the new, fully illustrated brochure describing the new Ampex VR-1000B. Whatever you want to know about the advantages and profits in TV tape, get the facts from Ampex. **AMPEX HAS THE EXPERIENCE.**

934 CHARTER ST. • REDWOOD CITY, CALIF.



\*TM AMPEX CORP.

Offices and Representatives in Principal Cities Throughout the World



## Timebuyers at work

**Lyn R. Patton**, George Patton Advertising, Hollywood, feels that the selection of tv spot versus tv program sponsorship is determined by the product's special attributes and needs. "We have a beverage product that we promote using both methods. We have found that the positive 'image' which is created via strong sponsor identification on a weekly tv show cannot be too highly recommended. Of course, while we may prefer program sponsorship for this particular product, we have found that it is always desirable to augment our campaign with a sufficiently strong schedule of 20-second spots. This extends the program sponsorship as well as adding to our coverage. It gives us 'reach in depth,' and is the kind of campaign that is most likely to produce sales for the sponsor."



Lyn is strongly opposed to the kind of advertising which is based on making unsupported claims for the product. "Commercials can be improved by concentrating on facts, and not on fiction. A frank and fresh advertising approach counteracts audience skepticism created by the ill-advised, wild-claims type of announcement."

**Alicia Frost**, Adams & Keyes, Inc., New York, who buys for the agricultural division of the Stauffer Chemical Co., has found that the best time to reach the farmer is when he is at breakfast, and that the best medium at this time is radio. "It gives me the most extensive coverage and is relatively inexpensive. Choosing the right

station, that's the trick. The station that has managed to program reports by the county agent—a local representative of the department of agriculture who serves the farmer—on a regular, sustaining basis is hard to beat. An adjacency next to the county agent show is money in the bank." Alicia remarks that station personalities and farm experts, in large measure, determine the quality of the station's farm program. "The farm-

er responds to the personal touch. Many stations, realizing this, frequently broadcast directly from the farm. The farmer then comes to rely upon the station personality as a source of information on developments which could affect his livelihood. Above all, the station that disseminates the *most* of the *best* information, is likely to get the farmer's loyalty and is, therefore, the advertiser's best buy."



you  
can't  
buy a

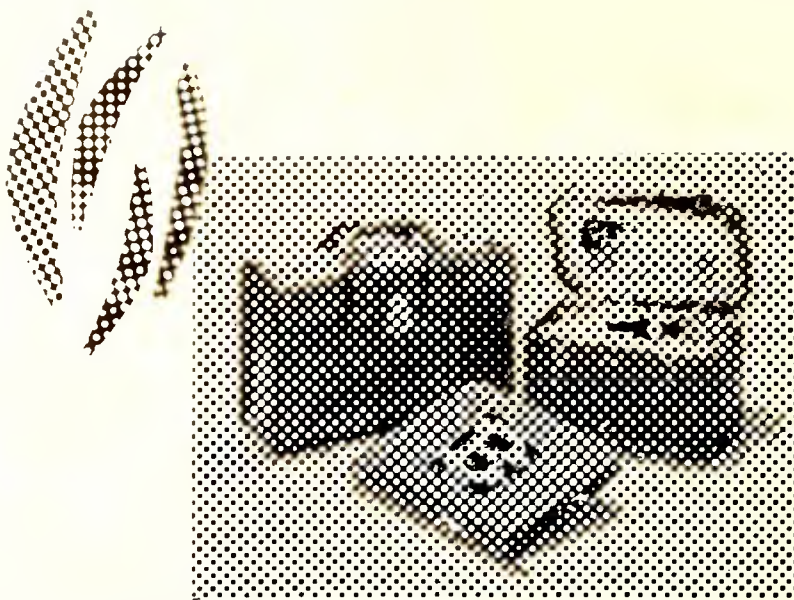
"bunch  
o' spots"



on  
a  
bartell  
family  
radio  
station

only a carefully  
sifted schedule  
combined with  
your ideas...

and the  
unique Bartell  
touch of...



# WOKY SALESMANSHIP SHOWMANSHIP

# SCHOLARSHIP MAKE EVERY SCHEDULE

## A CAMPAIGN!

Another month — another first. Been this way since 1955 at WOKY in Milwaukee, where consistency is the mark of professionalism. Choice of all the listeners, the WOKY list of regular advertisers reads like McKittricks's. From A to Z; Alcoa, American Int'l Pictures, American Home Foods, American Machine and Foundry, American Motors, American Tobacco, American Sheep Producers Council, American State Bank, Armour, Associated Grocers, Associated Hospital Service, Associated . . . (to be continued; maybe by you???)

**SALESMANSHIP** is ingrained in every

air personality and a part of the Bartell station acceptance that puts every campaign in orbit.

**SHOWMANSHIP** is in the production that arrests, sparks and entertains.

**SCHOLARSHIP** is inherent in the thought, planning and pre-testing of every unit of sound that is broadcast.



These qualities are contagious! From station level to Group headquarters, to each Adom Young office, you'll find more than receptivity — or even sympathy — you'll get good ideas! (Ask Compton Advertising in New York.)



# 49th and Madison

Payoff!

Remember the enclosed ad? It ran in your book just a few weeks ago.

Well, the series is over. Chicago fans are once again holding their heads up, Dodger fans have come down out of the clouds and we, here at WLOL, have finally emerged from



## AD MEN!

The party's on Joe, Larry and Tony!

WIN A GRAND IN OUR  
WORLD SERIES Scoreboard CONTEST!

<b>KEL-O-LAND TV</b> 12:00-1:00 PM 5:00-6:00 PM 7:00-8:00 PM 11:00-11:30 PM	<b>WLOL AM/fm</b> 5:00-6:00 AM 6:00-7:00 AM 7:00-8:00 AM 8:00-9:00 AM 9:00-10:00 AM 10:00-11:00 AM 11:00-12:00 PM 1:00-2:00 PM 2:00-3:00 PM 3:00-4:00 PM 4:00-5:00 PM 5:00-6:00 PM 6:00-7:00 PM 7:00-8:00 PM 8:00-9:00 PM 9:00-10:00 PM 10:00-11:00 PM 11:00-12:00 AM	<b>KSO Radio</b> 5:00-6:00 AM 6:00-7:00 AM 7:00-8:00 AM 8:00-9:00 AM 9:00-10:00 AM 10:00-11:00 AM 11:00-12:00 PM 1:00-2:00 PM 2:00-3:00 PM 3:00-4:00 PM 4:00-5:00 PM 5:00-6:00 PM 6:00-7:00 PM 7:00-8:00 PM 8:00-9:00 PM 9:00-10:00 PM 10:00-11:00 PM 11:00-12:00 AM
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<b>WORLD SERIES SCOREBOARD</b> The following table shows the scores of the World Series of Professional Advertisers. The scores are based on the number of entries received in each category. The scores are as of October 31, 1959.	<b>WORLD SERIES SCOREBOARD</b> The following table shows the scores of the World Series of Professional Advertisers. The scores are based on the number of entries received in each category. The scores are as of October 31, 1959.
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under thousands of contest entries with a winner in our hands.

As a matter of fact, we had a seven-way tie for first place, but when we checked the tie-breaker scores we found the prognosticator extraordinary to be John R. Bain, assistant advertising manager of the Indianapolis Power and Light Company.

Our congratulations go out to Mr. Bain, and our thanks to you and the thousands of wonderful readers of your book who entered the contest.

William A. Ficker  
prom. dir.  
WLOL  
Minneapolis

### More credit due

Was glad to see your magazine give Boettcher (SPONSOR, 3 October) credit for an outstanding job in using radio intelligently. Your article, while good, certainly didn't give complete recognition to all people concerned.

For example, the idea of a market report was kicked around by Hark Spensley and me for many, many weeks. It wasn't until Bill Grant assumed active general managership of KOA AM & TV that we were able to bring this program to a reality. Bill, who had had considerable investment experience, gave us the necessary professional assistance to build this idea into a feasible program.

After the program was built, it would not have been possible without the enthusiastic support of Warren Willard, managing partner of Boettcher and the day by day professional assistance of Alan Dugan, Boettcher advertising manager. Much initial help was also received from Bob McWilliams, at that time v. p. of the Galen Broyles Advertising Agency.

I am sure one of the reasons that Boettcher has been so successful is the fact that Mr. Willard knew to be successful it must be established on the station and allowed to run on a consistent 52-week basis. At the same time, KOA, under the direction of then promotion director Orville Rennie, outlined a consistent promotional support program which called the broadcast to the public's attention.

Again, thank you for giving recognition to a successful job of using radio properly by an account located in the Rocky Mountain area.

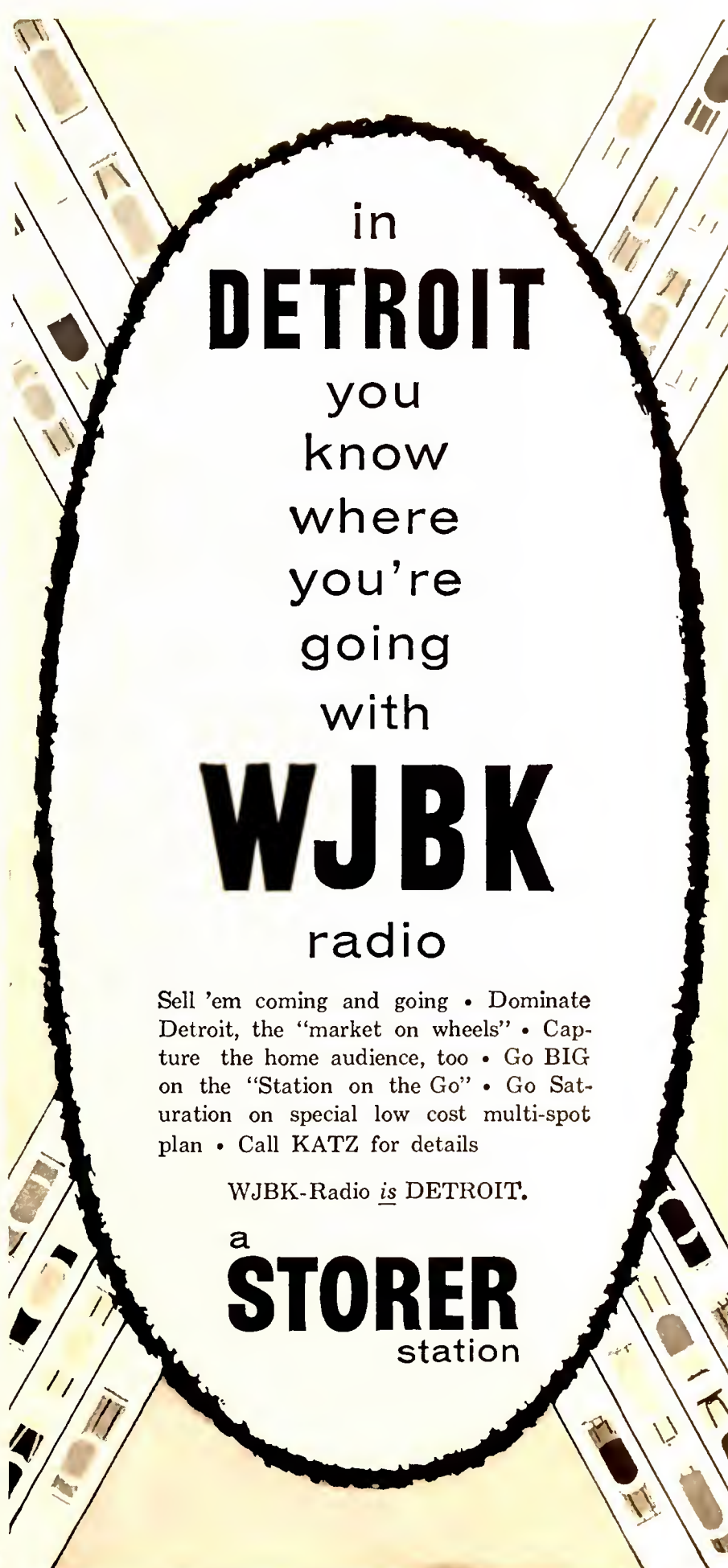
Robert S. Hix  
*KHOW*  
Denver

#### Add to the list

Sorry to see SPONSOR's 10 October "Big Tv Parade" pass without a mention of Multiple Products Corporation, New York. Actually, Multiple has been a tv headliner since last spring. Excitement generated over Play Spray, a cosmetic kit for little misses, is directly attributed to tv exposure on such stations as KTLA-TV in Los Angeles, WNAC-TV, Boston, KENS-TV, San Antonio and WAPI-TV, Birmingham. Currently, Play Spray is featured daily on New York's WNEW-TV.

Here's hoping the next Toy Parade finds a spot for Multiple—a toy company that has found spots the perfect product showcase.

John Chervokas  
*copy dir.*  
Ray Barrow, Inc.  
Boston



in  
**DETROIT**  
you  
know  
where  
you're  
going  
with  
**WJBK**  
radio

Sell 'em coming and going • Dominate Detroit, the "market on wheels" • Capture the home audience, too • Go BIG on the "Station on the Go" • Go Saturation on special low cost multi-spot plan • Call KATZ for details

WJBK-Radio *is* DETROIT.

a  
**STORER**  
station

# Eggs Sardou ... OLD NEW ORLEANS FAVORITE



Breakfast at Brennan's ... delightful!

Here's how to make it:



On a base of creamed spinach place 2 artichake bottoms. Fill these with 2 poached eggs and cover with Hollandaise Sauce. Perfect with a bottle of chilled rosé wine.

#### Brennan's Hollandaise Sauce

Beat 4 egg yolks, add juice of 1 lemon. Heat in double boiler, add 1 lb. melted butter. Cook over very low fire until thick, stirring with wooden spoon. Salt to taste.

## WWL-TV... new NEW ORLEANS FAVORITE

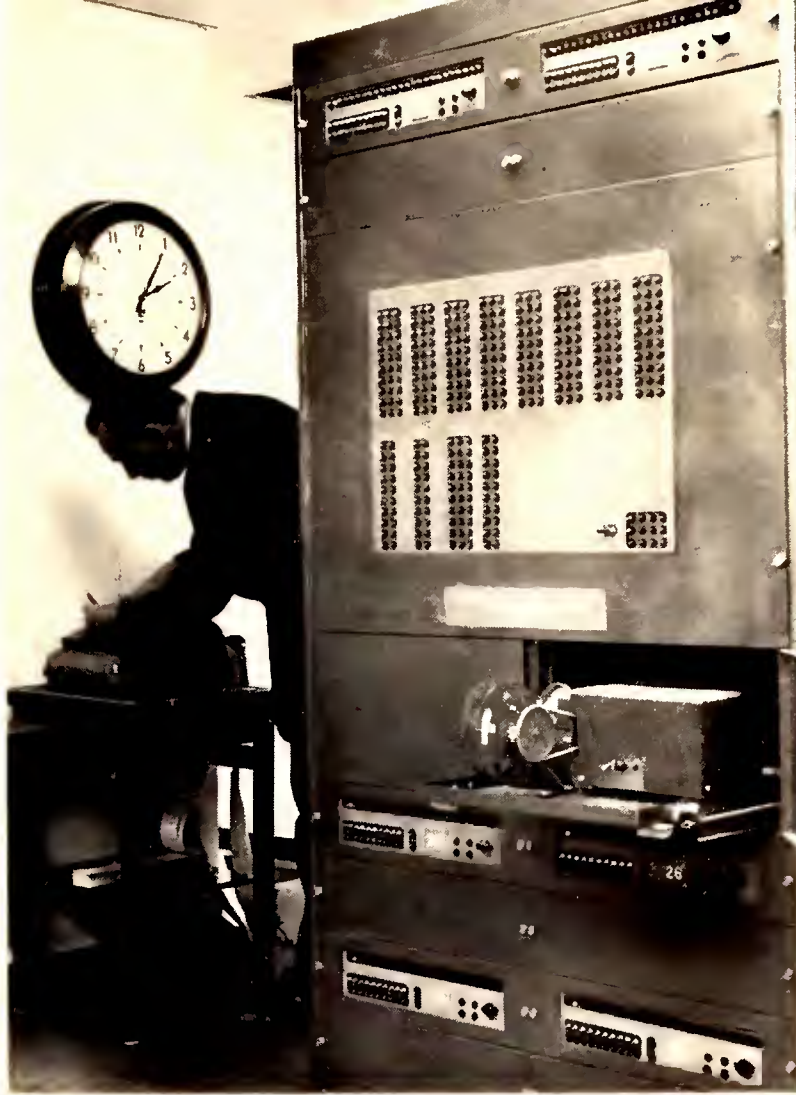
Things are changing fast in the three-station New Orleans market. WWL-TV now leads in practically all important time periods.

Sunday thru Saturday	WWL-TV	Station B	Station C
	%	%	%
August ARB 6-10 p.m.	40.4	40.1	18.9
10-midnight	49.1	40.6	10.7
August Nielsen 6-9 p.m.	42.0	39.0	17.0
9-midnight	50.0	37.0	11.0

And WWL-TV personnel lead in experience—*competitive* experience gained in TV markets coast-to-coast.

Represented nationally by the Katz Agency

 **WWL-TV**  
NEW ORLEANS



INSTANT RATINGS for New York. Nielsen unveils new Instantaneous Audimeter, signed four stations first week. Battery powered clock gives independent time check

## New research tools for radio/tv

- ▶ Rating services expand; Nielsen will cover 146 multi-station markets, give instant ratings in N.Y.C.
- ▶ New developments to include first Canadian NCS, 1960-1961 Nielsen radio count (first in five years)

If any especially dramatic proof is needed of the growing advertiser interest in the air media, one has only to take a look at the activity within the rating services organizations which measure television and radio.

These rating services are growing right along with the air media, building better measuring devices; rulers become yardsticks, yardsticks expand to tapes.

This week brought news of some

new dimensions added to one of the services. At a Tuesday morning conference in the A. C. Nielsen Co. New York City headquarters, this veteran research organization unveiled an expansion program keeping pace with the growth of the radio/tv media.

The Nielsen expansion is in four significant areas:

- A perfected instantaneous television rating service for the New York City market.

- Exploding the current NSI reports to 146 multi-station tv markets to cover 97% of the tv homes in the U.S.

- The first NCS for Canada.
- Scheduling of NCS  $\pm$ 4 television and radio studies for the winter of 1960-61. This means that radio gets a set count for the first time since 1956.

Any one of these expansion areas might have deserved separate promotion; Nielsen chose to toss them all up in one blanket.

What does it all mean to advertisers?

The Instantaneous Audimeter means fast reports on how their tv program is doing in America's largest market. The expansion of NSI reports means they can get a better

# MUSEUM PIECES: HOW NIELSEN INSTANT RATINGS

'24

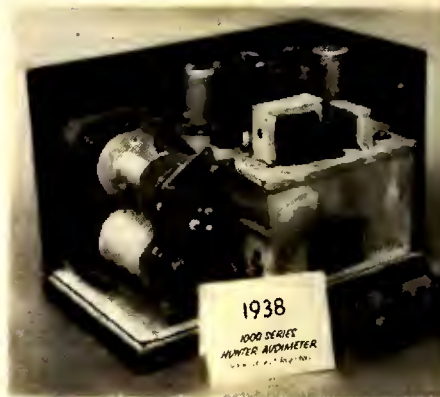


'36



**RADIO ERA:** Earliest form of checking audience (I) is this "appreciation" post card by Music Master; listeners had to affix their own stamps to vote. In 1936, Nielsen installed its first Audimeters (35 mm tape). Two years later, an improved Audimeter went into radio homes. In 1946, instantaneous radio ratings were shown in Chicago

'38



picture of the effectiveness of a national buy through studying it market-by-market. NCS #4 follows the first Census in a decade. And for expansion beyond the border, Canadian NCS is the answer.

For the past three years, in Chicago, the research firm has been experimenting with an instantaneous ratings system—built entirely (except for the concealing cabinets)—by Nielsen's own 18-man engineering department. Now, perfected to the point that all but precludes error—the equipment has been moved to Nielsen's New York office on Lexington Avenue and is now running a check on that city's tv audience.

It has been clicking away commercially for only about two weeks, but the service has already been bought by four stations in the New York metropolitan area—WABC-TV, WPIX-TV, WOR-TV and WNTA-TV.

The Nielsen Instantaneous Audi-

meter provides quarter-hour ratings based upon minute-by-minute detail, and can record individual home data for cumulative audience ratings and duplication studies.

The equipment collects data from 270 television sets in some 228 tv homes each minute—what set is tuned to what channel.

During the three years in which the equipment was being tested and perfected at Chicago, one of the things learned about it according to Henry Rahmel, exec. v.p. and manager of the broadcast division, is that "information produced by this instantaneous system is in substantial agreement with regular NSI data, with no marked difference in viewing levels from one method to the other. The only question remaining," Rahmel continued, "is whether the industry is ready to continuously support a premium service of this type, and the evidence so far is that they are." If

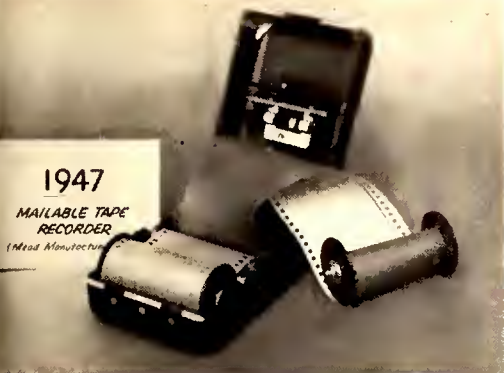
tv lends this support it is more than radio was ready to do back in 1946 when Nielsen Co. developed instantaneous radio rating equipment and tried it in the Chicago market.

Some interesting facts about the tv Audimeter: The machine detects instantly if a sample home is not reporting properly; technician knows which home and why. At 4 a.m. every morning, the equipment sends out a signal which, in effect although not in actuality, turns on each sample home's tv set. If any set proves to be out of order, that home is removed from the base count for the next day. A built-in electronic device runs a minute-by-minute check on the phone lines that link the Audimeter to the sample homes; if for any reason the telephone company opens a circuit, it is known at once. Such safeguards make sure the data reflects only tv viewing and not equipment failure.

Of significance to the national ad-

# HAVE EVOLVED

'47



'49

'54



TV ERA: In 1947, a mailable tape recorder which radio listeners could send in was tested by Nielsen, and in 1949 a mailable audimeter the size of a car storage battery was introduced. An improved model is still used today. By 1954, the recordimeter was developed. From these came the "Instant" of ratings

vertiser is "part Two" of the Nielsen program: expansion of NSI markets. By spring, there will be NSI reports for 146 multi-station tv markets covering 97% of all U.S. tv homes and 98% of all tv ad dollars.

NSI was begun in 1954; as recently as a year ago, it covered only 32 markets. By now it has grown to 105 markets, which means that the next few months will see 41 more added to swell the total to 146.

"These 146 NSI reports," says John Churchill, vice president of the Nielsen broadcast division, "represent all multi-station tv markets existing today. When new competitive markets are created, NSI will measure these also. In many cases, two or three closely grouped cities form one tv market. (The 146 markets include 231 cities.) That's the way an advertiser buys them, and that's the way NSI reports them." Metered measure-  
(Please turn to page 61)



SHIRT SLEEVERS: Announcing Nielsen plans (l to r)—George Blechta, vice president; John Churchill, v.p. in charge of NSI; Henry Rahmel, executive v.p. and broadcast div. mgr.

# MEDIA MEN — THEY'RE STILL UNDERPAID



Photo: Courtesy of Peters Griffin-Woodward, station representatives

**MEDIA PEOPLE** in ad agencies have come a long way in the past decade. They're making double former salaries, are in such demand by clients, agencies, that jobs outnumber supply

- Agency media staffers are making more money and assuming more responsibility as buying needs tighten
- But they're still behind their creative and account colleagues in agency job status, salary and potential

**T**v's supercharged growth as a major ad medium in the past decade has been the most direct impetus to agency media people gaining upgraded salaries and stature. But even though buyers and media staffers have doubled their earnings in less than a decade, they're still far behind their colleagues in creative and account sections.

Because agencies have a worsening problem in finding media specialists to fill the constantly growing demand, they're being forced to re-evaluate media jobs and status and take firmer steps to close the gap of inequitable pay and stature. This is the consensus of several experts queried by SPONSOR on the subject of modern media staffers—their jobs, salaries, hopes and frustrations.

The ad pros tend to agree on these generalizations about media departments in the bigger agencies (and major agencies set the trend and pace for medium and small ad shops):

- Salaries and job responsibility are being upgraded, and it's no longer unusual to have a \$45,000 a year media executive who sits on the agency plans board and shares in agency profits. But the competent media professional still makes about 50% less than his "creative" counterpart in copy or in account work.

- Copy continues to dictate to media too frequently, and media units are still looked upon by agency management as a necessary but dull function—"sort of like accounting," as one man commented.

- The supply of media specialists—directors, associate and assistant directors, timebuyers, estimators—is nowhere near big enough to fill the demand. This fosters raiding of competitive shops and upgrading of merely adequate rather than skyrocketing talent.

- There's a continual drain on the supply of media staffers because they tend to be divided into two types of people: (1) those who are fairly complacent in their safe, less risky work and who are content with a standard 5% a year increase in salary; (2) those who use media as a



stepping stone in their striving for a more glamorous, more risky "contact" job in the account group or at the agency management level.

• Progressive agencies, however, are realizing as the competition and the economy tighten that they are being forced to return to the original and simpler creative advertising concept: write the most creative copy and place it in the most creative way. This means there is new and/or added stress on acquiring—and keeping—top-level media people.

But acquiring good people and keeping them are serious and hard-to-solve problems for most agencies.

Here's how they acquire people:

They bring staffers in at lower levels—such as media assistant or estimator—and train them to the point where they can assume more responsible tasks. They "raid" other agencies, offering intangibles such as management recognition and status rather than money—because these days most media people make what they consider a fair salary. Their complaint is lack of appreciation and stature.

For top media men—those who earn as much as \$60,000 a year—agencies maneuver elaborate negotiations to get an executive who is strong on creative media thinking, client contact and "quotable quotes," public speeches, presentations and other devices that will get his name and that of his agency in both consumer and trade press.

Once agencies have developed or acquired competent people, they have another problem—keeping them. Here are some of the devices which tend to keep a talented media person happy in his chosen profession and in his agency.

They want respectability and professional recognition. They realize that in many shops they're regarded as second-class citizens, and that the so-termed "creative" people are construed to be the ones with "real" talent and even with genius.

Yet they know—and bright, alert management people also know—that it requires as much creativity and imagination for media people to ef-

fect a productive schedule as it does for copy people to think up ad themes and slogans. They want personal security—the knowledge that as media people they are regarded as thinking humans rather than as automatons. And they also want—and have gotten—dollar recognition with significant increases.

Today, for example, an associate media director commands as much as \$25,000 (see chart below for estimated salary ranges and averages for media people in major agencies). A scant seven or eight years ago he was lucky to be paid \$10,000.

Buyers, too, have come into their own. There are still instances where a man moves from the mailroom, where he made \$55 a week, to buying, at \$75 a week. But most buyers seem to make about \$8,500 a year. And small and medium agencies are

compelled to match the big-agency pay and—many times—to exceed it because of the shortage of competent buyers. And, in a small agency, a buyer is responsible for much more activity, thinking and planning than his counterpart in a big shop which has a vast supply of buyers and assistants.

Media, despite many obstacles, is coming into its own more than ever before. The swing upward started with the advent of television, in the opinion of Kenneth Godfrey, executive vice president of the American Assn. of Advertising Agencies.

The importance of tv, balanced with the slimming agency profits, has focused new attention on media staffs, he says. "The media department is being looked at more critically in relation to a client's marketing plan.

(Please turn to page 46)

## HOW MUCH MONEY DO AGENCY MEDIA PEOPLE MAKE?

SPONSOR's survey\* includes the range (wide in all cases) for most media department jobs as well as the figure which appears to be the average or most usual figure among top agencies.

JOB TITLE	RANGE	AVERAGE
<i>v.p. for media</i>	\$30,000-\$60,000	\$35,000
<i>media director</i>	\$20,000-\$28,000	\$25,000
<i>assoc. media director</i>	\$15,000-\$25,000	\$18,000
<i>asst. media director</i>	\$15,000-\$18,000	\$15,000
<i>chief timebuyer</i>	\$12,000-\$18,000	\$12,000
<i>timebuyer</i>	\$6,000-\$15,000	\$8,500
<i>asst. buyer</i>	\$5,000-\$10,000	\$6,500
<i>estimator</i>	\$3,600-\$7,500	\$5,000
<i>secretary</i>	\$4,000-\$5,200	\$4,200
<i>clerical</i>	\$2,800-\$4,000	\$3,800

\*Conducted among agency executives and others in closely related businesses

# What Macy isn't telling Gimbel

➤ Now a 52-week user, Macy's in New York, applies techniques learned through tests over 18 months

➤ Twice weekly, high-ticket item promotions create better climate than newspapers for one-day specials

**T**his Christmas, more retail clothing and department stores will be using air media with real savvy and know-how than ever before. In many cases, the techniques they'll be using stem from serious and closely-analyzed tests of the medium in sporadic campaigns over the past year.

Perhaps of greatest significance to every tv advertiser is what R. H. Macy Co. in New York City has

learned after a year of concentrated effort in tv, which has turned it into a year-round tv advertiser for its New York City and branch stores.

Though Macy's is notoriously close-mouthed when it comes to revealing advertising strategy and sales results, SPONSOR has learned through sources inside the Macy organization how it evaluates its experience in television, what tech-

niques it has found most successful, what direction its year-round tv advertising will take.

Since it began its 52-week use of tv on 9 September, Macy's has been spending approximately \$6,000 per week on three New York stations, WRCA-TV, WNEW-TV, WNTA-TV. All its television activity is confined to Wednesday and Friday. Macy's found, first of all, that tv's impact was sufficient to stimulate an immediate reaction which lent itself to one-day sales, rather than the extended sales that newspaper advertising generally requires. Wednesday copy is pegged to a promotion for Thursday (when Macy's is open at night), Friday copy to a Saturday sale.

The day-long schedules are limited

## MACY'S FORMULA FOR ITEM PROMOTIONS ON TV



**FREQUENCY** calls for three-station schedule each Wednesday and Friday, limited to one item or promotion per day. \$6,000 weekly schedule packs in as many 60's as possible in daytime, nighttime

**COPY** is hard-sell, e.t. over slides, emphasizing "tomorrow, tomorrow only." Non-personalized approach is in sharp contrast to taped commercials which Macy's has been trying out in San Francisco

**ITEMS** are all high-ticket, high-profit, non-impulse merchandise (mink stoles, furniture, suits). Price, small deposit, known brands are stressed. Low-priced, ready-to-wear items did not do as well

to one item or one promotion each day. Minute announcements are scheduled through the day and evening somewhat in the manner of its experimental promotions (see SPONSOR, 6 December 1959), when it bought virtually everything in sight on a single station for one day.

During these experiments, Macy's found that high-ticket items did better than lower-priced merchandise, a discovery which refuted the store's original hunch that tv would stimulate largely impulse buying. Except for an outstanding tv push on women's slacks (volume reportedly \$100,000) two summers ago, tv was not at its most effective for low-cost, ready-to-wear sale items. Cashmere sweaters, bathing suits, other such merchandise did not do as well as higher-profit sale items (power mowers did a reputed \$125,000).

From this experience, Macy's took off on its year-round schedules with the following high-ticket promotions:

9 September, a highly-successful push for its d.a. (depositor's accounts) charge plan, first credit-buying plan Macy's has ever instituted.

11 September, warehouse clearance.

16 September, mink stoles.

18 September, furniture.

23 September, custom reupholstering.

25 September, broadloom.

30 September, furniture.

2 October, RCA appliances.

7 October, men's suits (a joint Macy's-Bamberger's promotion).

9 October, broadloom.

Copy (e.t. over slides) is all 60-second, hard-sell, emphasizing the one-day character of the promotion. Example: "Tomorrow, tomorrow only, a one-day sale of Mink at Macy's, a very special kind of sale on Macy's fourth floor . . . all on sale for just \$199 dollars . . . tomorrow, with just a 10% deposit, take your mink stole home . . ." Repetition of "tomorrow, tomorrow only" is common to all Macy's tv copy. ■

*Ed. Note: Next week—retailer tv formulas across the country, current spot tv tests, successful case histories.*



**BILL MENNEN JR.**, director and v.p. for domestic sales, adv., research and development, believes in radio "because of what I see in my own home," and says reaction of Mennen salesmen to this past summer's radio spot campaign was "unexpected and gratifying." Mennen has been with the corporation since 1939.

## MENNEN GETS SURPRISE DIVIDENDS FROM RADIO

**T**hat big Mennen spot radio campaign reported in SPONSOR, 17 October, has been producing unexpected dividends for the veteran shave cream and toiletries manufacturer.

Not only are sales of radio-plugged products—Mennen Spray Deodorant, Mennen Stick Deodorant, Quinsana, Foam Shave, Skin Bracer and Date Line—showing a healthy upward trend, but reactions from the Mennen sales force and the stations on the Mennen list have been "unexpected and gratifying" according to Mennen and Warwick and Legler executives.

Bill Mennen Jr., lanky sales and advertising boss of the Mennen Co., reports that his salesmen have been more enthusiastic over the Mennen radio schedule "than any of our advertising campaigns in years. When we decided to switch from an all tv diet we were afraid we might have a problem in sales morale.

"On the contrary, our radio spots in morning and afternoon drive time gave our men the first chance they had in years to hear our advertising, and they responded with a degree

of excitement and co-operation I wouldn't have believed possible."

The second unexpected but gratifying dividend to the Mennen radio series came in the way the 102 stations on the Mennen list flocked to compete in Mennen's prize "Merchandising Contest." Except for three stations who cited policy reasons, all others sent in entries, and both agency and client say they were "overwhelmed" by the quality and quantity of the merchandising help Mennen received.

In the contest, which was judged by SPONSOR's exec editor John E. McMillin, Joe Kaselow of the *N. Y. Herald Tribune* and John Crichton of *Ad Age*, first prize (\$300) went to WHDH, Boston; second prize (\$200) to WELI, New Haven; third prize (\$100) to WMBR, Jacksonville and a special small market prize (\$200) to KGBT, Harlingen, Texas.

Says Jack Thompson, Mennen acct. exec at W&L, "We have found that radio stations today are closer to local retailers and marketing problems than any other medium, including newspapers and tv." ■

# DOES PROMOTION NEED MORE

➤ Herman Land of Corinthian says modern audience promotion suffers from lack of research, planning

➤ Suggests that promotion men should adopt up-to-date ad techniques, particularly in media selection

**BY HERMAN LAND**

*Director of Public Relations and Special Projects  
Corinthian Broadcasting Corp.*

**W**hy are program (and audience) promotion men neglecting the techniques of modern advertising?

Today, most audience promotion done by stations, networks, agencies and advertisers is still largely based on hunch and will-o'-the-wisp inspiration. In this it resembles advertising of the past not the present, advertising as it was before research and media planning rose to their present positions of importance.

Why should we approach promotion as something fundamentally different from advertising? As long as we continue to do so, promotion will never achieve either the efficiency or

professional status it deserves.

Perhaps because of its historic association with the hawking spirit of show business, promotion's inner resemblance to advertising tends to escape notice. Basically, what is involved is a point of view, a way of attacking what is essentially a marketing problem in an organized manner, guided by facts and analysis rather than by whim. Here is how promotion looks when viewed through the eyes of the advertising man. This is only a partial view, yet it suggests great rewards if the revealed roads are followed all the way.

*The Product*—The advertising man

starts with a product analysis. So should the promotion man. This is not as elementary as it sounds. What is the promotion product? Is it a new series? A one-shot? A film festival? A station image? Each is a separate brand and requires a distinct approach. Of course, most of the time a great bundle of these brands must be handled simultaneously.

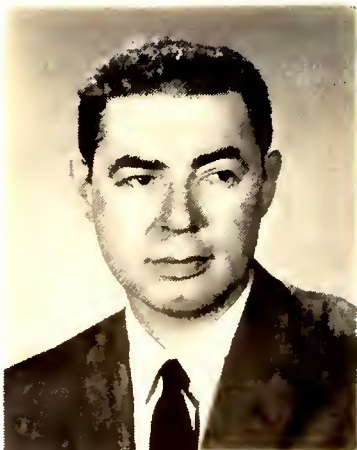
Except in the case of the station image, what you are trying to do is get consumer sampling of your program brand. How you define your product becomes of great practical importance. It determines the content and emphasis of your campaign.

For example, there are frequent efforts made to promote parts of the day, as in network daytime promotions, or a whole season of feature films under a festival banner. The basic questions are: Is the product to be sampled daytime, or is it the individual shows of the morning and afternoon? Is the film product the festival or the individual features themselves? If you answer daytime or festival, you will hit these hard in your campaign. If you answer the individual shows, you will feature them and subordinate the general themes.

Right here, it may be well to bring up that old advertising truth—no matter how clever and professional your selling, you cannot go long beyond the limits imposed by the product. It must perform as promised. Sid Mesibov, ABC's exploitation director, when asked to define exploitation and publicity in television, said:

"It's like the problem of the thirsty horse. There he is, standing in the street, trying to make up his poor mind whether he should try the water in your trough or in the other troughs down the street. Each of you is trying to capture that thirsty horse's attention and inveigle him into trying your trough. If you do a better job of inveigling, he'll try your trough. But if the water he sips

## PROMOTION IN THE NEWS



**THIS TIMELY ARTICLE**  
*by Herman Land appears just as the Broadcasters' Promotion Association is assembling in Philadelphia for its 4th Annual Convention. Land, a former member of the SPONSOR staff was executive editor of Television Magazine before joining Corinthian Broadcasting*

# REAL ADVERTISING SAVVY?

turns out to be sour—well, he's not likely to come back for another sip."

**Marketing plan**—An advertising plan starts with a look at the market: Who are the customers you are trying to reach? What kind of people are they? Where can they be reached? In program terms, this means an evaluation of the program brand to determine its strongest appeals, whether its audience is likely to be found among men or women or young people, older or younger housewives, those who like westerns, mysteries or sports, and so forth. This makes possible a rational schedule of on-the-air announcements which can be organized for maximum efficiency. Many stations attempt to do this now, and it is the practice of the networks. The assumption is that a promotion spot will be most productive if placed in or next to a show with similar appeal. Thus CBS will follow *Guns smoke* with a western promotion spot and will promote the *U. S. Steel Hour* at the conclusion of *Desilu Playhouse*.

**Media analysis**—Creative people tend to resent and resist the media expert. But it is the media point of view which is probably needed most in the field of promotion. A media point of view represents a kind of organizing principle. Here is an example from the Grey advertising agency, which handles NBC's advertising and a substantial part of its promotional activity. Media chief Lawrence Deckinger has drawn up a statement of media principles for use by the agency's account men. It is the basic guide of NBC account supervisor David Kimble in planning promotional campaigns for his client. Deckinger's statement reads in part:

"There are four media dimensions. These are:

"**Frequency**—the number of times we get to the same person with our selling message.

"**Reach**—the extent to which we cover the market in a given time (for example, in a month we might get to  
(Please turn to page 66)

## CHECKLIST OF PROMO RESEARCH

The use of research in audience promotion is still infrequent. Here are a few of the many subjects on which existing evidence is slim but personal opinion heavy. Only sound research can give us the answer to these promotion requisites:

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**COMPARATIVE STRENGTH**, for program promotion, of such media as on-the-air, newspapers, radio, billboards, car cards, contests and exploitation. There is a woeful lack of facts in this area

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**MEDIA COMBINATIONS**. Do different media perform different promotion functions as they often do in the case of consumer advertising? How can we support our media selection with facts?

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**IMPRESSIONS**. How many promotion impressions are required to induce consumer action—that is to attract the viewer to the screen or listener to the radio set? What are minimums and maximums?

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**QUALITY OF IMPRESSION**. How does this vary with the promotion treatment used? For example, how do action strips and stills compare in effectiveness and image building for programs?

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**COPY APPEALS**. Which are most productive? What should a headline say? Should the performer, title, or show content be featured in an announcement? Can we back our hunches with facts?

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**TIMING**. How long in advance of a program is promotion effective? When is the best time to begin any specific promotional series?

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**LENGTH**. How should the length of an announcement be related to type of program? Are short announcements better for certain program types than for another? What is the basis for planning?

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**SERVICE**. What service does the promotion product perform for the viewer? What are the satisfactions it gives to the consumer?

# Gas company runs radio marathons

➤ St. Louis utility finds proper image-building format in 12-hour holiday saturations on single radio station

➤ Plenty of advance buildup enables company to hold commercials to one per hour, stress institutional sell



**SLOTting COMMERCIALS** between album selections in 12-hour saturations for Laclede Gas Co., KADY staffers (l to r) Ted Springman, Don Levitan, Ken Kemper follow schedule calling for one 60-second announcement per hour, limited number of institutional billboard reminders

**A**dmittedly, a 12-hour saturation on local radio involves an element of risk. This week, however, D'Arcy Advertising in St. Louis and its client, Laclede Gas Co., decided it had ironed the kinks out of this kind of saturation technique. With six holiday "specials" under its belt, the utility signed a contract for eight more beginning with Thanksgiving Day. On eight holidays in 1959-60, Laclede will be sole advertiser on KADY for an entire 12-hour day.

The risk at first, says Laclede's ad manager Bill Otto, hinged on points the utility company and its agency have been testing. They are:

- *Tiresome reiteration.* Risk of too much repetition of commercials plus sameness of programing (format calls for 12 hours of music keyed to the holiday theme).

- *Inadequate merchandising.* A one-shot, day-long effort is wasted without plenty of advance stimulation to give it importance and audience.

D'Arcy and Laclede solved these two problems with plenty of advance buildup, enabling them to spot a minimum of commercials in the 12-hour stretch. "In no case," says Otto, "have we approached the number of commercials broadcast on a station in a normal day. Usually we use no more than 10 to 15 60-second commercials in a 12-hour day."

On Christmas Day (following the upcoming Thanksgiving Day saturation) Laclede will use no commercials at all, merely half-hourly billboard mentions.

The whole thing began as an experiment last Christmas, when Bill Cady, president of KADY, brought the idea to Otto and the agency. A 12-hour New Year's Day broadcast followed.

The two holiday saturations brought Laclede its greatest single mail response. Immediately, plans were mapped for 12-hour broadcasts on Easter Sunday, Memorial Day, 4 July and Labor Day. In the new contract, the upcoming Thanksgiving and Valentine Days were added. ■



# BUSINESS IS



**SELLING SALESMEN:** Burton Benjamin, CBS TV producer of Prudential Life Insurance Co.'s *Twentieth Century*, discusses sales aids in connection with the tv show at Prudential district meeting

## PART THREE OF A SERIES

# HOW TO PRE-SELL RADIO/TV

▼ Today most admen agree that the media buy is only a beginning; your own sales force must be enthused

▼ Here's how Prudential Insurance, Ford and other savvy air accounts stretch their ad dollars farther

**A**n insurance company is a far cry from a manufacturer of packaged goods, but they have several things in common—both can improve sales with air advertising (and are doing it) and both must pre-sell their campaigns.

The advertiser of manufactured products must spread his pre-sell promotion through an intricate web of salesmen, distributors, wholesalers, retailers. But the seller of "intangibles" such as insurance must excite—in addition to its field managers—thousands of agents, and the excitement must be great enough to rub off on their prospects for policies.

This year, the Prudential Insurance Co. of America through agency Reach-McClinton, renewed its half-hour documentary, *Twentieth Century*, on CBS TV. This fact establishes its success in reaching the public with its advertising messages and public response. But what of its link with the public—its army of salesmen? The tv campaign can soften prospects, open doors; but the Prudential salesman must write up the policies.

Here is an idea of the tremendous support Prudential gives him and the ways it keeps his enthusiasm at peak pitch over his tv umbrella.

- In the monthly *Prudential Record*, a house organ for salesmen, an inside front cover article on *Twentieth Century* and the tv awards it has won. In another Prudential house organ, *The Bulletin*, a full-dress profile on Bill Shipley who announces the television show commercials. (*The Bulletin* is for "ordinary agencies"; *The Record* for district agencies).

- In advance of detailed announcement of the tv buy, a simulated telegram advising of the air campaign sent to Prudential's 1,800 field managers and assistants.

- Following mailing of the "teaser telegram," a detailed description of the show format, data on personality Walter Kronkite, and a printed list of every station in the lineup.

- A personal letter, over the signature of Joseph Hoffinan, Prudential assistant advertising manager, to the company's 25,000 agents promoting the *Twentieth Century* program.

A beach of gold size  
 ... the beach  
 ... led soldiers  
 ... ashore.  
 For 3,000,000 men  
 the order was  
**ATTACK!**  
 Tell your friends  
 and prospects to see  
 this exciting story  
 of World War II—on  
**THE TWENTIETH CENTURY**  
 June 14 (in most areas).

**day**

ORR 1 week

©1959 U.S.A. by Prudential

Watch for the  
 commercial that's  
 sure to put  
 millions to sleep...

**SELL THE COMMERCIAL:** This cleverly captioned brochure in two colors calls attention to the tv commercial from *U. S. Steel Hour* that advertises innerspring mattresses

**LEST THEY FORGET:** Every week, Prudential sends such posters on upcoming tv shows to field offices to be put on salesmen bulletin boards for 25,000 agents to see

- A promotion kit designed to aid in insurance sales sent to each field office manager, assistant manager and agent to introduce the tv season.
- To every one of the 25,000 agents, 20 premium key chains, to hand out to insurance prospects, which are tied in to tv commercials for the Prudential mortgage insurance.
- A circular letter to all field managers and assistants to promote Prudential's film lending service of *Twentieth Century* prints for distribution to service clubs and other community organizations. Such films from the tv show are given on a free-loan basis to organizations. With the circular letters went catalogue of available films and request blanks.
- Game books, featured in 1959-60 Prudential tv commercials as giveaways to public, sent out to Prudential sales organization. On back cover of these 24-page books is an ad for *Twentieth Century*.
- A Prudential district agencies executive conference addressed by CBS TV personnel connected with production of the tv series.
- Handsomely designed displays sent out each week preceding each Prudential tv show advertising the upcoming vehicle. These are sent to all Prudential field offices for display

on bulletin boards in agents' meeting rooms, also mailed to homes of those agents who do not normally report weekly to field offices.

Another non-packaged goods type of account that differs widely from insurance is the automotive industry — dealing in heavy, non-impulse products (the cars themselves), in accessories and replacement parts. Some examples of the finesse of auto makers in promoting internally have been recorded earlier in this series. Here are some highlights from Ford's promotion this year — a year that could be a history maker for Detroit.

Ford, introducing its new compact Falcon, has made one of the biggest automotive investments in tv ever through JWT. (Reports on sales and dealer showroom traffic already show that it apparently is paying off). But here were the preliminaries:

In September, Ford did an unprecedented thing that all but overran Detroit. All the Ford dealers in the U.S. were invited to Detroit (not quite all at once, but by regions). They were winned, dined and apprised of the tremendous ad support they would receive from the factory.

This announcement show, known as "Dearborn Holiday," attracted about 90% of the dealers to the

Motor City. On hand to enthuse and entertain these dealers were such stars as Tennessee Ernie Ford, Rosemary Clooney, Allan Dale, Ray Bolger and Eleanor Powell.

For the press across the country, a closed-circuit telecast was produced by TNT (Theatre Network Television, Inc.). A closed-circuit color tape telecast for dealers and guests covered 35 cities: it promoted air buys heavily, had such stars as Dean Martin, Tony Curtis, Cyd Charisse, George Burns, Art Linkletter, Jack Paar, Polly Bergen, Betty Hodges, George Gobel—also Ward Bond from *Wagon Train*.

Enlargements of double-spread ads in *Life* (promoting Ford's tv shows) were sent to every dealer. Each week a "snipe panel" announcing the star of the upcoming show is sent along to be clipped on these enlargements.

With RCA, Ford made a deal enabling its dealers to obtain color tv sets at big discounts for dealer parties at announcement time.

Every month, the *Ford Dealer Bulletin* describes both radio and tv promotion by the factory with which local dealers can tie in.

TNT, whose network for closed-circuit telecasts now numbers more than 300 cities, reports many uses of this type of internal promotion by the automotives. Chrysler Corp., for example, has used the TNT set up five times; one of the memorable ones was the Plymouth sales push in 1957 that starred, with Plymouth execs, Bob Hope and Lawrence Welk, was seen by 28,000 dealers in 41 cities.

In radio, the American Motors' internal exploitation of its Rambler news on NBC *Monitor* is a study in efficiency. A recent Rambler convention in Atlantic City (in line with its introduction of 1960 models) had as its central theme its radio sales campaign. *Monitor* banners were everywhere. Closed-circuit broadcasts were piped in from NBC correspondents overseas. For such meetings regionally, Rambler puts on similar shows, hires professional "meeting packagers" to set them up.

The methods of pre-sell are varied (more coming next week), but the aim is always the same: to stimulate the people who make it possible for consumers to buy.



# New tv shows at a glance: below par

## ➤ Nielsen's 24-market report covering share of audience shows westerns, varieties holding up; suspense down

An early rundown of network tv audiences shows that the new programs aren't exactly setting the world on fire.

Of all the major categories, westerns are doing the best; variety-comedy seems to be the hottest prospect and suspense-drama shows up as the weakest link.

This rundown comes from Nielsen's 24-market report, showing cities with programming from all three networks. The report represents a

new speeded-up service by Nielsen which is mailed six days after the last reported telecast.

The Nielsen figures below (see chart) are based on the latest information available, covering the week ending 11 October, each year. Share figures, rather than ratings, are used to show relative popularity.

The chart compares share of audience by program type, 1959 vs. 1958 (covering all shows in each category), and share of audience of the

new 1959 network tv shows only.

Assuming a 33.3% share is par, the new shows fall short of capturing an average share of the audience. The average share for all newcomers is 27.7%.

Other highlights of this season, according to Nielsen calculations:

- 31% of evening programming sold to sponsors this fall is represented by shows new since last spring:

- Another 23% of network-sold evening time is accounted for by old programs in new time slots:

- The same three shows remain opposite each other in only two half-hour time slots.

### Share of evening audience by program type, 1959 vs. 1958

	1958 all shows		1959 all shows		1959 new shows only	
	# programs	share	# programs	share	# programs	share
<i>Westerns</i>	21	36.4	28	35.2	10	32.2
<i>Suspense drama</i>	11	30.4	16	29.2	9	20.5
<i>General drama</i>	10	30.6	11	26.1	5	24.0
<i>Situation comedy</i>	15	33.4	16	28.6	7	26.5
<i>Variety</i>	18	29.6	17	30.0	4	29.8

source: A. C. Nielsen, 24-market tv ratings report—week ending 11 October 1959; MNA report—week ending 11 October 1958

## 1. THIS MONTH IN NETWORK TV

### Specials scheduled during four weeks ending 20 November

PROGRAM (NETWORK)*	COST	SPONSOR, AGENCY, DATE	PROGRAM (NETWORK)*	COST	SPONSOR, AGENCY, DATE
Android (N)	\$130,000	RCA, JWT—11/8	Ernest Hemingway (C)	\$265,000	Burck, McE—11 19
Fred Astaire (N)	350,000	Chrysler, Burnett—11 4	Bob Hope (N)	320,000	Buick, McE—11 9
AT&T Telephone Hr. (N)	275,000	AT&T, C&W—11/6, 11 20	Louis Jourdan (N)	260,000	Timex, Omer & Peck—11 11
Jack Benny (C)	275,000	Greyhound, Grey; Benrus, Grey—11/7	Moon & Sixpence (N)	375,000	RCA, JWT; Renault. Kudner—10 30
Milton Berle (N)	230,000	Zerex, BBDO; Warner-Lambert, Bates—11/1	Our Town (N)	250,000	AC UMS, Camp-E—11 13
CBS Reports (C)	57,500	B. F. Goodrich, McE; Bell & Howell, McE—10/27, 11 11	Show of Month (C)	275,000	DuPont, BBDO—11 9
First Lady of World (N)	225,000	Firestone, Sweeney & J—10/25	Shubert Alley (N)	250,000	Sinclair, GMM&B—11/13
Hall of Fame (N)	250,000	Hallmark, FC&B—10 26, 11 15	Special Tonight (C)	275,000	Gen Mills, BBDO; Westclox, BBDO—10 27
			S. Temple's Storybook (A)	75,000	Breck, Ayer—11 9

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

For the record: Bing Crosby Show (A), Oldsmobile, \$300,000, 9/29; Frank Sinatra Show (A), Timex, \$300,000 (doesn't reflect market value of guest star "swaps"), 10/19.



# 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 \$30,000	Meet The Press Manhattan Shirts (Daniel & Charles) L \$12,000						
6:30		Twentieth Century Prudential (R-McC) D-F \$35,000	Saber of London Sterling (DFS) My-F \$28,000		D Edwards Amer Home (Bates) N-L \$9,000††	News Texaco (C&W) N-L \$6,500††		No net service D. Edwards Equitable (FC&B) alt Am. Home (Bates) D-L \$9,500††		
7:00	Colt .45 Nestle (Mc-E) alt Derby (Mc-E) V-F \$13,800	Lassie Campbell Soup (BBDO) A-F \$37,000	Riverboat (7-8) Corn Prod (L&N) alt hr. open F \$72,000	John Daly News sust	No net service D Edwards Amer Home (repeat feed)	News Texaco (repeat feed)	John Daly News sust	No net service D Edwards Equitable Am. Home (repeat feed)	News Texaco (repeat feed)	John Daly News sust
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Crickett (Y&R) V-F \$78,000	Dennis The Menace Kellogg (Burnett) Sc-F \$36,000	Riverboat Hall of Fame (7:30-9) ●	Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chicle (Bates) Pat Carb (Esty) V-F \$52,500	Masquerade Party Amer Home (Bates) Q-L \$18,000	Richard Diamond Pharma-Craft (JWT) alt Block (SSCB) V-F \$50,000	Bronco (all wks 7:30-8:30) Am. Chicle, B-M Glidden, Nat'l Carbon, Gen Mills, Ritchie nahst, Corning V-F \$82,000	Stars in Action sust	Laramie (7:30-8:30) L&M (Mc-E) Sunshine Biscuits (C&W) P&G (B&B) V-F \$65,000	Court Last Res sust
8:00	Maverick (8-9) Mercury (K&E) alt Kodak (JWT) V-L \$85,800	Ed Sullivan (8-9) various sponsors ●	Cheyenne Johnson & J (Y&R) Armour (FCB) Morning (Ayer) Mattel (C-R) P&G (B&B) V-F \$37,000	The Texan Brown & Wmsn (Bates) alt Pharmaceuticals (Parkson) V-F \$37,000	Love & Marriage Noxzema (SSC&B) Sc-F \$38,000	Sugarfoot (7:30-8:30) Am. Chicle, R. J. Reynolds, Whitehall, Gild- len, Carnation, Gen Mills, Nat'l Carbon, Ludens Elgin, Phillips V-F \$82,000	Dennis O'Keefe Oldsmobile (Brother) Sc-F \$38,000	Laramie Warner-Lambert Lam & Feasley) Anso (B&B) Bris-M (OBM) W-L (Bates) Calgate (Bates) C-L \$	Charles Weaver's H Lobby Mogen D (E. Wel C-L \$	
8:30	Law Man R. J. Reynolds (Esty) Whitehall (Bates) V-F \$41,000	Ed Sullivan	Bourbon St. Beat (8:30-9:30) Corillard (L&N) L-O-F (FSR) V-F \$80,500	Father Knows Best Lever (JWT) alt Scott (JWT) Sc-F \$39,000	Wells Fargo Amer Tobacco (SSC&B) alt P&G (B&B) V-F \$47,000	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) V-F \$40,000	Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) Sc-F \$37,000	Fibber McGee & Molly Singer (Y&R) alt Stan Brands (JWT) Sc-F \$38,000	ozzie & Hy Kodak (JWT) alt Quaker C (JWT) Sc-F \$	
9:00	The Rebel L&M (DFS) alt P&G (Y&R) V-F \$42,500	G. E. Theatre Gen Electric (BRDO) Dr-F \$51,000	Bourbon St. Beat Van Heusen (Grey) Reynolds Metal (L&N) Int'l Latex (R-McC) V-F \$80,000	Danny Thomas Gen Foods (B&B) Sc-F \$47,500	Peter Gunn Bristol-Myers (DCS&S) alt R. J. Reynolds (Esty) My-F \$38,000	The Rifleman Miles Lab (Wada) alt P&G (B&B) Ralston (Gardner) V-F \$38,000	Tightrope Pharmaceuticals (Parkson) My-F \$39,000	Arthur Murray Corillard (L&N) alt Sterling (DFS) V-L \$30,000	Hawaiian (9:30-10) Carter (F White (Bate V-F \$	
9:30	The Alaskans (9:30-10:30) L&M, P&G, Armour, Bulova V-F \$7,500	Hitchcock Presents Bristol-Myers (Y&R) My-F \$39,000	The Chevy Show (9-10) Chevrolet (Camp-E) V-L \$165,000	Ann Southern Gen Foods (B&B) Sc-F \$40,000	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F \$39,000	Philip Marlowe Whitehall (Bates) Brown & Wmsn (Bates) My-F \$39,000	Red Skelton Pat Milk (Gardner) S. C. Johnson (NL&B) CV-L \$52,000	Ford Startime (9:30-10:30) Ford (JWT) V-L \$230,000 (average)	Hawaiian Am. Ch (Bate Har R (K&E V-F \$	
10:00	The Alaskans Johnson & J. DuPont, Anahst, Ludens, 7-Up V-F \$46,000	Benny alt Gobel Lever (JWT) V-C-L \$47,000	Loretta Young Toni (North) alt Phillip Mor- ris (Burnett) Dr-F \$42,500	Adv. In Paradise Reynolds Metals (L&N) nahst (Bates) J&J (Y&R) Polaroid (DDB) Ludens (Mc-E) V-F \$34,000	Hennessey Corillard (L&N) alt Gen Foods (Y&B) Sc-F \$39,000	Steve Allen (10-11) Plymouth (Ayer) CV-L \$125,000	Garry Moore (10-11) Kallogg (Burnett) P-P-G (Maxon) CV-L \$109,000	Ford Startime includes Art Linkletter, Dean Martin, Jezebel Beeks, George Burns V-L \$	Wed N Figh Brown & (Bate Miles (M (10-c V-L \$	
10:30	World of Talent P. Lorillard (L&N) DuV-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) V-F \$34,000	June Allyson DuPont (BBDO) Dr-F \$44,000	Steve Allen Hall of Fame (9:30-11) ●	Keep Talking Mutual of Omaha (Bozell & J) C-L \$18,000	Garry Moore Polaroid (DDB) S. C. Johnson (NL&B) CBS Reports (10-11) ●	Briefing Session sust	Wed. figh Figh V-L \$

● 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 24 Oct.-20 Nov. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

# A G R A P H

24 OCT. - 20 NOV.

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
D Edwards Parliament (Bates) Nat'l Carbon (Esty) \$9,500††	News Texaco (C&W) S-L \$6,500††		D Edwards Whitehall (Bates) S-L \$9,500††	News Texaco (C&W) S-L \$6,500††		D Edwards Parliament (B&B) alt sust S-L \$9,500††	News Texaco (C&W) S-L \$6,500††			
net service			No net service			No net service	No net service			
D Edwards Carter Nat'l Carbon (repeat feed)	News Texaco (repeat feed)	John Daly News sust	D Edwards Whitehall (repeat feed)	News Texaco (repeat feed)	John Daly News sust	D Edwards Parliament alt sust (repeat feed)	News Texaco (repeat feed)			
Line-Up 7:30-8:30 Peter Paul (DFS) & (OB&M) \$80,000	Wagon Train (7:30-8:30) Ford (JWT) National Biscuit (Mc-E) W-F \$78,000	Gale Storm Warner-Lambert (Lam & F) alt Bristol-Myers (Y&R) S-F \$30,000	To Tell The Truth Carter (Bates) alt Tonl (North) S-L \$22,000	Law of The Plainsman Anso (B&B) Renault (Kudner) Sunshine Bis. (C&W) W-F \$30,000	Walt Disney Presents (7:30-8:30) Mars (Knox-R) Hill (Ayer) S-L \$94,000	Rawhide (7:30-8:30) Lever (JWT) Parliament (B&B) Vick (Morse) W-F \$30,000	People Are Funny Greyhound (Grey) Bulova (Mc-E) S-F \$21,000	Dick Clark Show Beech-Nut Life Savers (Y&R) Su-L \$14,500	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) Su-F \$90,000	Bonanza (7:30-8:30) L&M (Mc-E) RCA (K&E) W-F \$78.0
Line-Up Shattan Shirt Daniel & C Smiling Glass (Ayer) Garden Paint (Fevsmith) Am. Phillips (LaR)	Wagon Train R. J. Reynolds (alt ½ hr.)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) S-F \$38,000	Betty Hutton Gen Foods (B&B) S-F \$15,000	Pat Masterson Sealtest (Ayer) Hills Bros. (West Coast) W-F \$33,000	Walt Disney Presents Canada Dry (Mathes) Derby (Mc-E) Ward Baking W-F \$33,000	Rawhide Lever (JWT) Peter Paul (DFS) Pream (B&B) Sausco (Mc-E) W-F \$33,500	Trouble Shooters Phillip Morris (Burnett) I-F-A Co. (Scott)	John Gunther's High Road Ralston (GB&B) Dr-F \$31,000	Perry Mason Sterling (DFS) Gulf (Y&R) Hamm (C-M) Jack Benny (7:30-8:30)	Bonanza segs open
Into Space n. Tobacco (BBDO) \$38,000	Price Is Right Lever (OBM) alt Spidel (NC&K) G-L \$21,500	The Real McCoy's &G (Compton) S-F \$39,000	Johnny Ringo S. C. Johnson (NLB) alt P. Lorillard (L&N) W-F \$36,000	Johnny Staccato Bris.-Myers (Y&R) alt R. J. Reynolds (Esty) A-F \$37,000	Man From Blackhawk Miles (Wade) alt R. J. Reynolds (Esty) V-F \$38,000	Hotel D'Paree Kellogg (Burnett) alt L&M (Mc-E) W-F \$13,000	Specials (8:30-9:30) various sponsors	Leave It To Beaver Ralston (GB&B) Anahist (Bates) Polaroid (DDB) S-F \$30,000	Wanted Dead or Alive Birn & Wmsn (Bates) Kimberly-Clark (FC&B) W-F \$39,000	Man & Challenge R. J. Reynold (Esty) alt Chemstrand (DDB) W-F \$26.00
Millionaire Rate (Bates) \$42,000	Perry Como (9-10) Kraft (JWT) Mu-Y-L \$125,000	Pat Boone Chevrolet (Camp-E) Su-Y-L \$61,000	Zane Grey S. C. Johnson (NL&B) alt General Foods (B&B) W-F \$45,000	Bachelor Father Whitehall (Bates) alt Am Tob. (SSCB) S-F \$42,000	7 Sunset Strip (9-10) Am. Child (Bates) Whitehall (Bates) Su-Y-L \$85,000	Desilu Playhouse (9-10) Westinghouse (Mc-E) Dr-L \$20,000	Specials Our Town (8:30-10)	Lawrence Welk (9-10) Dodge (Grant) Su-L \$45,000	Mr. Lucky Lever (JWT) S-F \$13,000	The Deputy Kellogg (Burnett) alt Gen. Cigar (Y&R) W-F \$39,000
ve Got a Secret olds (Esty) alt Stol-Myers (DCSS) \$27,000	Perry Como Another Evening With Astair (9-10)	Untouchables (9:30-10:30) L&M (Mc-E) Armour (FCB) P&G (B&B) Su-F \$80,000	Playhouse 90 (9:30-11) Amer Gas (L&N) Dr-L&F \$110,000 (90 min.)	Ennie Ford Show Ford (JWT) CV-L \$42,000	7 Sunset Strip H. Ritchie (K&E) R. J. Reynolds (Esty) Carter (Bates)	Desilu Playhouse (9-10) alt Sterling (DFS) S-F \$21,000	M Squad Am Tob (SSCB) alt Sterling (DFS) S-F \$21,000	Lawrence Welk (9-10) alt Sterling (DFS) S-F \$21,000	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$10,000	Five Fingers (9:30-10:30) Warner-Lamb, Hidas, Sterling Corning Glass (Bates) S-F \$30,000
Steel Hr wks 10-11 S. Steel (BBDO) \$80,000	This Is Your Life P&G Burnett S-L \$52,000	Untouchables Lewis Howe (Mc-E) Carnation (EWRB) Anahist (Bates) Bulova (Mc-E)	Playhouse 90 Alletate (Burnett) alt Reynolds (Esty) Hemingway Special (9:30-11)	You Bet Your Life Pharmaceuticals (Parkson) alt Lever (BBDO) Q-L \$53,000	Robert Taylor's Capt of Detectives P&G (B&B) Su-F \$45,000	Twilight Zone Gen Foods (Y&R) alt Kimberly-Clark (FCR) S-F \$35,000	Cavalcade of Sports Gillette (Maxon) (10-concl) S-L \$55,000	ubilee, U.S.A. (10-11) Passer-Ferguson (NL&B) Su-L \$20,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$12,000	Five Fingers DuPont, P&G, Helene Curtis, Bris-Myers Birn & Wmsn (Bates)
le Theatre wks 10-11 rmstrong (BBDO) \$80,000	Wichita Town P&G (B&B) W-F \$38,000 Louis Jourdan (10-11)	Take A Good Look Dutch Masters Cigars (EWRB) alt open	Revlon Party (9:30-11 alt wks) Revlon (W&L) V-L \$175,000	Lawless Years Alberto Culver (Wade) W-F \$23,000	Black Saddle L&M (Mc-E) alt Alberto Culver (Wade) W-F \$33,000	Person to Person Pharmaceuticals (Parkson) alt Warner-Lambert (L & Feasley) S-L \$10,000	Jackpot Bowling Haruk (Werman & Schorr)	ubilee, U.S.A. Wmsn-Dickie (FSR) Nat'l Carbon (Esty)	Markham Schlitz (JWT) Su-F \$89,000	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, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats.

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.



Bok Reitzel, Homer Odom and Jack Davis (McGavren Company Los Angeles) discuss KABL's remarkable Pulse and Hooper ratings and amazing response to KABL's good music programming. In such discussions, McGavren men gain a thorough understanding of each station's local sales plans.

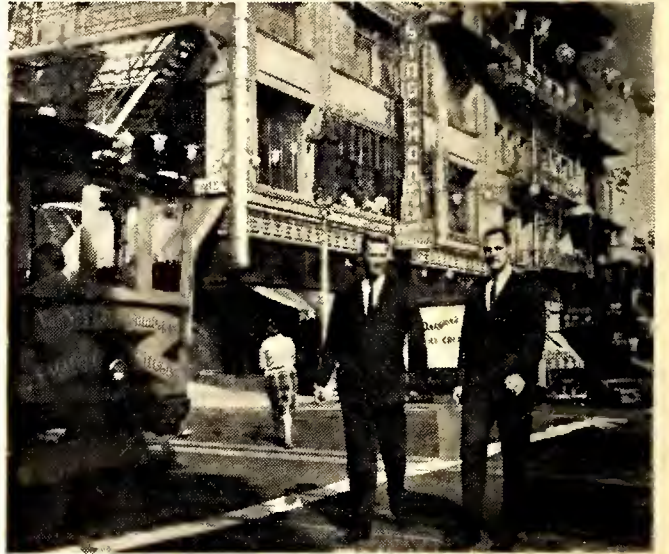


Fact that KABL is first good music station in American History ever to hit first place in a metropolitan market is discussed by Jack Davis and Homer Odom. Here they are ready for next agency call to present amazing KABL story to advertisers.

## for facts you can use about San Francisco ... ask the man who knows!



Davis and Odom inspect KABL supermarket display in San Francisco grocery chain using KABL schedule. Both discuss fact that KABL's good music attracts homemaking housewives. McGavren men follow campaigns from agency to actual point of purchase.



Through San Francisco's Chinatown, Odom and Davis hear KABL music everywhere. Listenership from all races makes up KABL's number one position in San Francisco. On trips like these, the man from McGavren gets to know his markets and stations.



KABL represented nationally by  
**DAREN F. MCGAVREN CO., INC.**

*Radio and Television Station Representatives*

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES • SEATTLE • ST. LOUIS

... ask the man who knows!



**KABL**  *Music* **is San Francisco . . .**



Jack Davis, of the Daren F. McGavren Co. Los Angeles office visits San Francisco's new rating leader, KABL, a McLendon station. Four weeks out of every year, Daren F. McGavren salesmen and managers work as

local salesmen in McGavren Stations. Arriving at KABL, Davis was greeted by new ratings—KABL number one in morning San Francisco audience with afternoons number two only to San Francisco Giant baseball.

# 3. DAYTIME COMPAR

	SUNDAY			MONDAY			TUESDAY				
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	
10:00		Lamp Unto My Feet sust			Morning Playhouse sust			Morning Playhouse sust		Dough Re Mi sust	
10:15						Dough Re Mi sust					
10:30		Look Up & Live sust			On The Go sust	Treasure Hunt Ponds alt Lever		On The Go sust		Treasure Hunt Culver alt Gold Seal Frigidaire alt Klelnert	
10:45											
11:00		Eye On New York sust			I Love Lucy Menthol alt Lever alt sust	Price Is Right Lever alt Ponds alt Sterling alt Whiteball		I Love Lucy Lever alt sust alt U. S. Steel		Price Is Right Lever alt Nabisco Stand Brands	
11:15											
11:30		Camera Three sust			Woman (11-12; 11/9) December Bride sust	Concentration Culver alt Lever Ponds alt Lever		December Bride Colgate Vick alt sust		Concentration Frigidaire Lever alt Alberto Culver	
11:45											
12N	Johns Hopkins File 7 sust	The Last Word sust		Restless Gun Structo Mfg.	Love of Life sust Amer Home Prod alt Nabisco	Truth or Consequences Ponds alt Miles P&G	Restless Gun Dusharme	Love of Life sust Amer Home	Truth or Consequences sust P&G	Restless Gun Structo M	
12:15											
12:30	Bishop Pike sust			Love That Bob Ex-Lax Johnson & J.	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Whitehall alt Ben Gay Ponds alt P&G	Love That Bob Gen. Foods Beech-Nut	Search For Tomorrow P&G Guiding Light P&G	It Could Be You Al. Culver alt Miles Armour alt P&G	Love That Alberto-Cul Drackett Sterling Phillip's M Gen. Foo TV Anten	
12:45											
1:00	College News Conference sust			Music Bingo sust	No net service News (1:25-1:30) sust	No net service	Music Bingo sust	No net service News (1:25-1:30) sust	No net service	Music Bin Dusharm	
1:15											
1:30		Football Kickoff Gen. Mills alt Carter	Frontiers of Faith sust		World Turns P&G Nabisco alt Carnation	No net service		World Turns P&G Sterling alt Menthol	No net service		
1:45											
2:00		Professional Football various times various sponsors	NBA Pro Basketball Anheuser-Busch 1/4 regional	Day In Court S. C. Johnson Best Foods	For Better Or For Worse sust	Queen for a Day sust	Day In Court Toni, Johnson & J., S. C. Johnson	For Better Or For Worse sust Vick alt sust	Queen for a Day sust Alberto Culver	Day In Cr S. C. Johnson Whitehd	
2:15											
2:30											
2:45			NBA	Cate Storm Sterling, Armour Listerine, Block, S. C. Johnson, Best Foods	Art Linkletter Lever sust alt Van Camp	The Thin Man sust	Cate Storm Sterling, Lever, TV Antenna, Beech-Nut, S. C. Johnson Drackett, Durkee	Art Linkletter Scott alt Toni Kellogg	The Thin Man sust	Cate Sto Beech-N Drackett Johnson 4 Coty Ex La	
3:00											
3:15	Open Hearing sust		NBA	Beat The Clock Ex-Lax, Coty, Toni	Millionaire Colgate	Young Dr. Malone sust	Beat The Clock J. & J., Lever, Beech-Nut, S. C. Johnson	Millionaire sust	Young Dr. Malone sust	Beat The oc Johna Block, Ar S. C. Joh	
3:30											
3:45	Championship Bridge No. Amer. Van Lines		NBA	Who You Trust? Armour Johnson & Johnson	Verdict Is Yours sust Amer Home alt Lever	From These Roots sust	Who Do You Trust? Block, Lever, Coty	Verdict Is Yours Mentholatum alt Lever Scott alt Toni	From These Roots sust	Who Do Trust Beech-E Gen. Fe Reynolds, Johnson J.	
4:00											
4:15	Paul Winchell Hartz Mountain Louis Marx		NBA	American Bandstand Best Foods, Gen. Mills, Armour	Brighter Day P&G Secret Storm Amer Home Prod	The House on High Street Sterling sust	American Bandstand Luden's, Vicks Lever General Mills	Brighter Day P&G Secret Storm Gen Mills alt Scott	The House on High Street sust	America Bandst Amoi Beech-Nut, Phll	
4:30											
4:45	Broken Arrow Mars Candy		World Series of Golf Bayuk alt Am. Safety Razor Sp-F \$50,000	American Bandstand Northam-Warren Spidel, Vicks, Luden's	Edge of Night P&G Menthol alt sust	Split Personality sust Sterling alt Lever	American Bandstand Keepsake, Toni	Edge of Night P&G Sterling alt Vick	Split Personality Borden alt sust sust alt Lever	H. Ritoe America Bandst Toni, Gen Cleara	
5:00											
5:15	Matty's Funday Funnies Mattel	The Last Word sust	World Series of Golf	American Bandstand co-op			American Bandstand co-op			America Bandst co-o	
5:30	Love Ronger Gen Mills Lionel Corp. Sweets	College Bowl Gen. Electric	Time-Present Kemper Ins	Rin Tin Tin Sweets Louis Marx			Rin Tin Tin Gen Mills			My Fe Flic Gen 3a Lion Cracker	
5:45											

**HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH**

The network schedule on this and preceding pages (40, 41) includes regularly scheduled programming 24 October to 20 November, inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

# A G R A P H

24 OCT. - 20 NOV

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Morning Playhouse sust	Dough Re Mi sust		Morning Playhouse sust	Dough Re Mi Congoleum Nabisco		Morning Playhouse sust	Dough Re Mi sust		Heckle & Jeckle sust	Howdy Doody sust alt Nabisco Continental Baking
On The Go sust	Treasure Hunt Miles alt sust P&G, alt Gen Mills		On The Go sust	Treasure Hunt Nabisco alt Frigidaire P&G alt Heinz		On The Go 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
I Love Lucy Lever alt Gerber Vick alt sust	Price Is Right Frigidaire Sterling Heinz alt EET		I Love Lucy Lever Scott alt sust	Price Is Right Culver alt Lever Miles alt Lever		I Love Lucy Lever alt Gen Mills Gerber alt H. Eastman	Price Is Right Lever alt Corn Prod Sigm Brands Gen Mills		I Love Lucy sust	Fury Borden Gen Foods
December Bride Colgate	Concentration Heinz alt Miles Nabisco alt Brillo		December Bride Colgate Armstrong alt sust	Concentration Nestle alt Lever Heinz alt Whitehall		December Bride Colgate sust	Concentration Ponds alt Bauer & Black Lever alt Bm & Whish		Lone Ranger Gen Mills alt sust	Circus Boy Miles alt sust
Love of Life Nabisco alt sust	Truth or Consequences Heinz P&G	Restless Gun Drackett Gen. Foods	Love of Life Quaker alt Lever Amer Home	Truth or Consequences sust P&G	Restless Gun Chmnel Master Drackett, Structo	Love of Life Lever alt sust Gen Mills	Truth or Consequences sust Bon Gay alt P&G	Lunch With Soupy Sales Gen Foods	Sky King Nabisco	True Story sust Sterling Drug
Search For Tomorrow P&G	Could Be You Whitehall alt Nestle	Love That Bob Block, Dusharme Aromur Drackett Sterling	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Nabisco P&G	Love That Bob Beech-Nut Gen Foods S. C. Johnson Armour, Johnson & J., Drackett	Search for Tomorrow P&G Guiding Light P&G	Could Be You Stand Brands alt Congoleum P&G alt Kleinert			Detective Diary Sterling Drug sust
Net service News 5-1:30 sust	No net service	Music Bingo sust	No net service News (1:25-1:30) sust	No net service	Music Bingo sust	No net service News (1:25-1:30) sust	No net service			Mr. Wizard sust
World Turns P&G sust alt Vick	No net service		As the World Turns P&G Pillsbury	No net service		World Turns P&G Quaker alt Gen Mills	No net service			
Better Or For Worse Lever alt sust	Queen for a Day sust	Day In Court Drackett, S. C. Johnson Johnson & J.	For Better Or For Worse Scott alt sust alt Lever	Queen-Day sust alt Congoleum Reidi-Win alt Miles	Day In Court Armour Drackett, Toni S. C. Johnson	For Better Or For Worse Lever alt sust sust	Queen for a Day sust alt Ponds sust alt sust			NCAA Football Arrow Shirts Shick, Easo, Humble Oil Standard Oil Ind Bayuk, Gen Petrol. \$98,000 1/2 hr Time and Talent
Art Linkletter Lever Bros sust alt sust	The Thin Man sust	Gale Storm Drackett Gen Foods Johnson & J.	Art Linkletter Kellogg Pillsbury	The Thin Man sust	Gale Storm Johnson & Johnson Gen Foods, Block Reynolds, Coly	Art Linkletter Lever Bros sust alt sust	The Thin Man sust			
Millionaire Colgate	Young Dr. Malone sust	Beat The Clock Drackett S. C. Johnson Gen. Foods Reynolds	Millionaire sust sust alt Quaker Oats	Young Dr. Malone Supp Hose sust	Beat The Clock Lever, Drackett Gen. Foods Beech-Nut Armour	Millionaire Colgate sust	Young Dr. Malone sust			
Verdict Is Yours Vick Hoover sust alt Sterling	From These Roots sust	Johnson & J. Who Do You Trust? S. C. Johnson Listerine	Verdict Is Yours Sterling alt sust Van Camp alt Scott	From These Roots sust	Who Do You Trust? S. C. Johnson	Verdict Is Yours Gen. Mills alt sust Gen Mills alt Lever	From These Roots sust			
Brighter Day P&G Secret Storm	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 Kleinert	American Bandstand Best Foods, Lever Armour, Luden's sust alt	Brighter Day P&G Secret Storm alt Gen Mills	The House on High Street sust P&G alt Ponds			
Edge of Night P&G Milk alt Nabisco	Split Personality Frigidaire alt sust Halas alt Sterling	American Bandstand Vicks, Welch Tolk Miller, Coly Keepsake	Edge of Night P&G Pillsbury	Split Personality Heinz alt Gen Mills Lever alt Miles	American Bandstand Gen. Mills 7 Up Pilk Muller	Edge of Night P&G Amer Home alt Sterling	Split Personality E.E.I. alt Whitehall Lever alt Gold Seal		Race of the Week sust	
		American Bandstand 00-00			American Bandstand 00-00			All Star Golf Miller Brewing Reynolds Metal		NBA Basketball (5-7) Anheuser-Busch sust
		Rocky and His Friends Gen Mills sust			Rin Tin Tin Gen Mills Crackerjack Louis Marx			All Star Golf sust	Robin Hood sust	Bayuk (P. Net)

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

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

**MEDIA MEN**

(Continued from page 31)

Because clients wanted to communicate with media people working on their account, and agencies therefore had to have enough people to cover the bases, integrated departments and group systems have replaced the old specialist pattern."

Mr. Godfrey predicts that "specialists are on their way out, and are being replaced by media generalists"—people who know about several media, who know specifics as well as generalities. Planning and strategy, he charges, are the tasks of generalists instead of the buying specialists. "Agencies are looking for people who know their way around pretty well, and for those who know the values of all media."

This explains why demand exceeds the supply: there just aren't enough bright generalists who want to stick with media. Harry W. Bennett, Jr., partner in Robert Durham & Assoc., management consulting firm and specialist in personnel recruitment, sees the day coming very soon when agency management will take much more of an active interest in luring and

lulling fears of these bright media generalists.

He agrees that the media department has been upgraded. "but not enough. It certainly is one of the most maligned and neglected service departments." He sees several moves that will aid this upgrading.

First of all, he thinks management will become more savvy in appointing an executive agency officer in charge of personnel recruiting and of morale.

"Management," in Mr. Bennett's opinion, "needs to weld department heads closer to the executive officers—to what agency chiefs are thinking and planning and to which way they are going. Top officers themselves can't direct all personnel and personnel training because of heavy demands in account solicitation and in keeping business they have.

"But media people, particularly, need to have a feeling of belonging and to develop the trust, security and other inspirations which make their jobs vital to them."

For the past 10 to 15 years, he comments, agencies have founded their operations on marketing and

research concepts. But he sees agency management moving into an era where the pendulum swings back to the fundamentals of "who can write the best ads and place them in the best situation to make a real impact." This, he contends, is the question clients will ask in selecting an agency. And agencies with the strongest and most vital media departments—working with, not under, copy departments—will provide the answer that brings in new billing.

One characteristic which media people, in the main, do not have and which they need to foster is showmanship. One ad pro, commenting on what he terms a "general recessiveness" in media people's personality, noted that Ben Duffy, currently board chairman of BBDO and former president, is an unusual exception to the rule that management people come from creative or account sections. But, said the ad pro, "Duffy is rare because he was a media man with a sense of showmanship, a flair—a distinctive personality."

Another commented on this same quality: "People expect copywriters and creative chiefs to ramble around Cloud 9 all the time. But they similarly expect media people to stick to their slipsticks—and media people too often encourage this stereotyped impression of sobriety, dullness and lack of imagination."


It seems that media people *do* tend to be more sober and more intellectual than their so-called creative confreres. But their actual creativity may far surpass that of the copy or art people. "We need to toot our own horns," said one media director, and he is working to promote himself and his staff to agency management.

For many reasons, media people have formed a fairly small and intimate clique of their own. They know each other well, know immediately when there's a job opening, know what encourages some people to leave an agency and others to join it.

That's why few media people get their jobs through employment agencies, says Ruth E. Bachman, advertising specialist at the Bing-Cronin employment agency.

"Media people are very grapeviny, which is why employment agencies are usually the last resort in finding either people or a job. Media specialists play a sort of musical chairs

(Please turn to page 61)




# GENE AUTRY

starring in 56 HOUR FEATURES

# ROY ROGERS

starring in 67 HOUR FEATURES



**REALLY ROUNDIN' UP SALES!**


Station	Signed up in '59
WDSU-TV New Orleans	5 Year Profit Plan
WHCT Hartford	5 Year Profit Plan
KTVU San Francisco-Oakland	5 Year Profit Plan
KFBB-TV Great Falls, Montana	5 Year Profit Plan
WRGP-TV Chattanooga	5 Year Profit Plan
KHSL-TV Chico, California	5 Year Profit Plan
WSJS-TV Winston - Salem	5 Year Profit Plan
WGR-TV Buffalo	5 Year Profit Plan
WDAU-TV Scranton	5 Year Profit Plan
WOOD-TV Grand Rapids	5 Year Profit Plan

and many, many more!

**...and really  
rackin' up raves:**

"The group of 123 films is the best of its kind on the market today."—WFBM-TV, Indianapolis, April 9, 1959.

"Almost always sold out."—WFBC-TV, Greenville, S. C., April 28, 1959.



**mca**

TV FILM SYNDICATION





in **ATLANTA**

**THE 1 IN A  
BIG MILLION\***

(Atlanta now has a million population)

is **WAGA-TV**

**LEADS ALL OTHER STATIONS**

Sunday through Saturday 10 pm to midnight—ARB

**BIGGEST BUY IN THE MARKET**

Saturday The Big Movie Double Feature at 11 pm

**BIG MOVIES**

**BIG AUDIENCE • BIGGER SALES**

**MORNING:** The Early, Early Show—Mon. thru Fri. 9 am

**AFTERNOON:** The Early Show—Mon. thru Fri. 5 pm

**NIGHT:** The Big Movie—Mon. thru Fri. & Sun. 11:15 pm

You know where  
you're going with **WAGA-TV**

Call KATZ

a **STORER** station

National Sales Offices: 625 Madison Ave., N. Y. 22 • 230 N. Michigan Ave., Chicago 1



## ALWAYS... a jump ahead

The vibrant enthusiasm of staying a jump ahead of our contemporaries is a vital part of all personnel at KONO in San Antonio.

It's an enthusiasm that keeps listeners' ears keenly tuned to the times... for first in news... finest in music.

It's an enthusiasm that keeps San Antonio's largest radio audience buying at fever pitch... day after day.

For remarkable facts about the "jump-ahead" KONO... see your

**KATZ AGENCY**  
REPRESENTATIVE

5000 Watts • 860 KC

**KONO**

JACK ROTH, Mgr.

SAN ANTONIO, TEXAS

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Chanel, Inc.**, New York: Placing saturation frequencies of prime 10's and 20's in 18-20 top markets for Chanel 5. Four-week schedules start late November. Buyer: Inez Aimee. Agency: Norman, Craig & Kummel, New York.

**Carter Products, Inc.**, New York: Planning to sponsor early and late evening 10. and 15-minute news shows for its toiletries and pharmaceuticals. Schedules start December in about 18 markets. Buyer: Greg Sullivan. Agency: Ted Bates & Co., New York.

**Norwich Pharmacal Co.**, Norwich, N. Y.: Getting schedules ready in top markets for Pepto-Bismol, to start 15 November. Buys are for six weeks: night minutes and chainbreaks. Buyer: Allan Hornell. Agency: Benton & Bowles, New York.

**Kayser-Roth Hosiery Co.**, New York: Going into 21 top markets for Supp-Hose hosiery starting in November for 13 weeks. Day and fringe night minutes are being used, about 20-25 per week per market. Buyer: Bernice Gutmann. Agency: Daniel & Charles, Inc., New York.

**Standard Brands, Inc.**, New York: Activity starts in November in about 36 markets for Fleischmann's Yeast. Six-week schedules are for daytime minutes and 20's using about 12 per week in each market. Buyer: Carrie Senatore. Agency: J. Walter Thompson Co., New York.

**Stouffer Corp.**, Cleveland: Planning schedules in top markets for its frozen foods, with day and fringe night minutes and 20's. Flights are for six weeks, start mid-November. Buyer: Mario Kircher. Agency: J. Walter Thompson Co., New York.

### RADIO BUYS

**Block Drug Co., Inc.**, Jersey City: 13-week schedules to supplement their tv network buys start 12 November for Rem cough medicine. Day minutes are being placed, averaging 20 per week per market. Buyer Al Sessions. Agency: Lawrence C. Gumbinner A. A., New York.

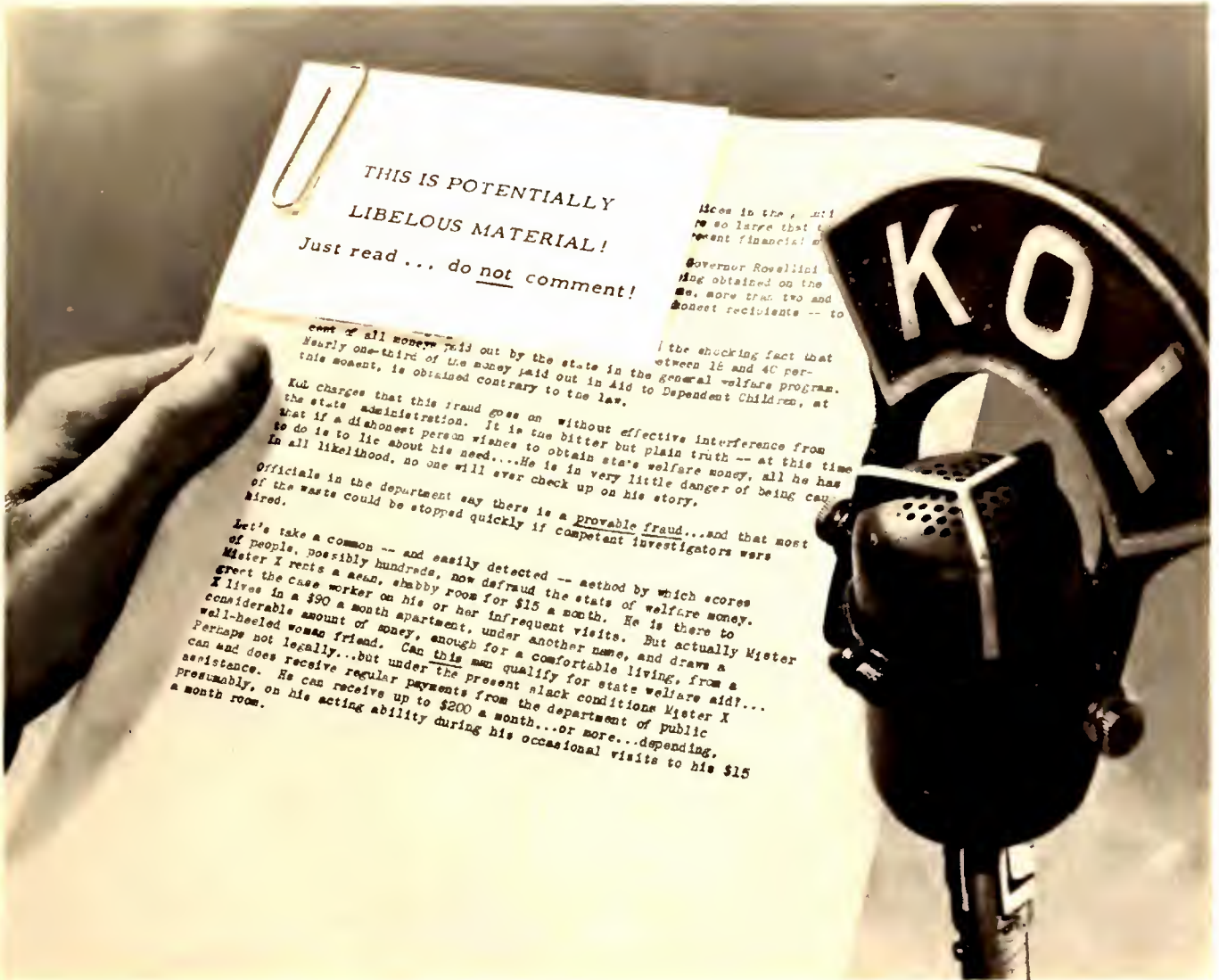
**American Tobacco Co.**, New York: Flights of day minutes are being set for Pall Mall in about 85 markets. Runs are for 16 through 27 November; 11 through 24 December. Buyer: Fred Spruytenburg and Bob Bridge. Agency: SSCB, New York.

**Ceribelli & Co.**, Fairlawn, N. J.: Initiating new schedules 23 November for Brioschi effervescent in about 15 top markets. Traffic and day minutes, ranging from 15 to 40 spots per week per market, are being used for six weeks. Buyer: Mary Dowling. Agency: Ellington & Co., New York.

**Schenley Industries, Inc.**, Norex Laboratories Div., New York: Kicking off traffic minute schedules in various markets for Amitone antacid; length depends on market. Buyer: Allan Reed. Agency: Grey A. A., New York.

# KOL

*is Seattle! number 2 in a series*



## HOW MANY RADIO STATIONS HAVE THE GUTS TO DO THIS?

"Potentially libelous"... this is what copy for KOL's last crusade was labeled. We were aware of this, but realized Seattle listeners had a right to know of the mis-handling of State Welfare Funds. Months were spent in research, cases of fraud were cited, figures read, accusations and recommendations made. Daring? Yes, but this vigorous editorializing netted KOL great baskets of mail, plus added respect as a community leader.



See your Bolling Co. Rep. — ask about Spokane's terrific buy — KLYK!

# How can stations streamline their

**Growing trend in radio/tv is toward a simplified rate card. Here, station men and a representative discuss procedure and method**

**Thomas P. Chisman, pres., WVEC, Radio & Tv, Norfolk, Va.**

Basically, we simplified our rate card by discarding all time periods such as class "A," Double "AA" etc.; utilized a single rate structure; provided a built in discount arrangement similar to that used by newspapers:



*Establishing a single rate structure is best method*

guaranteed our advertisers protection against irregular spot announcement procedures and inaugurated an "announcement" schedule for commercials that gave our advertisers greater flexibility of scheduling.

Equally as important as "how" we simplified our rate card is "why" we simplified it. With nine radio stations engulfing the advertisers with an avalanche of rate cards—all different—we decided to give the advertiser a rate card which he could read at a glance and could also see, at a glance, every discount plan we had and how he qualified for each.

To get away from the hackneyed time classifications, "A," "B" etc. we created announcements, which paralleled program time segments. These were announcements, feature announcements and program announcements. Inasmuch as there was at the time we modified our rate card, no announcement shorter than 30 seconds, we fashioned ours as a 20-second announcement. The feature announcement corresponded to the 30-second spot and the program an-

nouncement to the minute commercial.

We have found that the flexibility our announcement system gives is extremely advantageous both to us and the advertisers, as we can mold the announcements for impact and selling value and not be restricted to filling specific time slots.

Our rate card clearly outlines the cost for each type of announcement based on the number of times used, and includes the built-in discount structure covering up to two years of commercial announcements. It is our only rate offering and we do not deviate from it under any conditions.

We also established, along with these announcement breakdowns, a protection for the advertiser. To begin with, we never triple spot under any conditions. We double spot only in the announcement areas and never in the feature of program-announcement areas. By maintaining this as a strict policy, we have established an understanding with our advertisers regarding the type of treatment they can expect for their various announcements.

We've never had anyone complain our rate card was too complicated—and we hope to keep it that way.

**John P. Denninger, v.p. and Eastern sales mgr., Blair-TV, New York**

Consider, if you will, a startling paradox. *Television frequently offers units of appreciably different value for the same price.* Can you think of another industry operating this way?

For example, a spot following *Sunset Strip* on most stations costs the same as, let's say, a spot following *Music for a Summer Nite*, since they're both in AA time. Unrealistic?

Attempts to adjust to differing values in tv have included the unworkable "guaranteed" rating approach, special summer rates, unpublished packages and rates protected for only "30 days." Yet none of them contributes to rate card simplicity

and more important, none really does the job of adjusting for good shows and average shows, as well as summer and winter.

Is there a simple, workable alternative? We believe there is. The con-



*Two rate card levels in each time classification*

cept is one involving, basically, two rate card levels in each time classification—one simple flat rate ordinarily used for spots in high demand and one for spots that are not in such high demand. An advertiser buying at the lower cost, however, is subject to being moved to another spot after two weeks' notice, if someone buys his spot at the higher rate level.

This concept goes a long way in allowing the traditional free play of the market place to lead realistically to the best possible buys for the advertiser and the best possible rates for the station. The integrity of approach provides compelling answers to the initial difficulties in working with this somewhat revolutionary card, and the many stations that have joined us in testing the concept feel it's well worth the extra effort on their part and ours.

**Tom Hamilton, gen. mgr., WNDU, South Bend, Ind.**

At WNDU we have tried to come up with a rate structure that can be transposed into a rate card as easy as possible to use. The rates themselves are designed to be "efficient" for an advertiser, yet profitable for us.

This has been mainly a problem of deleting any elements of our card which are so infrequently used that they are obsolete for all practical purposes. With the advent of the

## rate cards?

music—news—sports pattern, with virtually the same format all day long, we first limited the time periods to only two: A and B time. The day was divided into A time from 6 a.m.



*Limit time periods to only two: A and B time*

to 9 p.m., and B time thereafter. B time carried a rate 40% lower than A. Recently we have also removed the B designation, leaving a single rate for the whole broadcast day.

As the saturation idea developed more and more in spot buying, the package announcement section became the dominant feature of the card itself, but still only occupies a space of two by six inches in dimension.

We first enlarged the bulk and package schedules with larger packages and correspondingly increased discounts for both minutes and 20's. All plans are devised for a seven-day period and cover discounts for 15, 25, 40 or 50 spots per week for maximum flexibility. Time and temperature signals take a flat rate of \$4 per announcement regardless of frequency.

Broadcast rates for periods of one hour down to 20 seconds for the non-package purchase is covered in the normal way, with rates set up from one to 260 times.

These two elements are all there are to our rate structure as such. A small back page of our card covers hours of operation, continuity, maximum contract length, et cetera and completes the picture. Costs for any specials or remotes are handled individually with the client.

The cost, then, for a buy on WNDU can be ascertained in a matter of seconds.

in  
**TOLEDO**  
you know where  
you're going with  
**WSPD** NBC  
RADIO  
More audience  
**AROUND the CLOCK**  
than the next 2 stations  
combined.

**FIRST in TOLEDO for 38 years!**

Call KATZ—  
today  
for tomorrow's availabilities  
a  
**STORER**  
station  
National Sales Offices:  
625 Madison Ave., N.Y. 22  
230 N. Michigan Ave., Chicago 1



*In  
Oklahoma City  
the station  
with by far  
the  
Largest Audience  
is also  
the  
Prestige  
Station*

Call your  
Katz Man for the  
Audience & Coverage figures

*For  
39 YEARS  
the  
Undisputed Leader  
in  
Oklahoma City  
Radio*

**930 K.C.  
Independent Modern Programming**

Owned and operated by  
The WKY Television System, Inc.  
WKY-TV, Oklahoma City  
WTVT, Tampa-St. Petersburg, Fla.  
Represented by the Katz Agency

# WASHINGTON WEEK

31 OCTOBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

**The big, black quiz show headlines resume next week.**

Meanwhile, the lawmakers become more and more emphatic that something should be done, but **more and more divided about what.**

In this situation, widening industry efforts to meet the situation on a voluntary basis might very well head off any action at all.

There are, however, side effects. Attorney General Rogers has once again received the spur from President Eisenhower, despite Justice Department doubt that anything can be done about rigged quizzers by that agency.

The Federal Trade Commission feels almost as much pressure as the FCC for action, any action.

FTC chairman Kintner, with agreement from his fellow commissioners, resists the idea that the FTC's present powers to outlaw unfair methods of competition cover the quiz situation. **They don't see the argument that fixed quiz shows give one advertiser an unfair advantage over his competitors,** at least not as legal grounds for the FTC.

Spokesmen at both agencies believe, however, that the mounting pressures may bring forth action in the broadcasting field. Not connected with the quiz show revelations, but action to prove the two agencies are awake.

The FTC, for instance, might divert the pressure by putting a lot of manpower to work scanning claims for products in radio and tv, with the usual publicity fanfare.

At the Department of Justice a peculiar situation prevails. Robert A. Bicks has been the major force in the antitrust division under two different antitrust chiefs. When the job again became vacant several months ago, it was assumed that Bicks would get it.

Bicks was immediately made acting head of the antitrust division, and that is his exact position at this late date. No authoritative word has leaked out about a permanent man, but **a suspicion begins to grow that Bicks just might not be tagged.**

It is founded on the fact that if the job had been intended for him there would have been no need for such a lengthy delay. The delay would even undercut Bicks if he does wind up with the job, since it indicates lack of enthusiasm in the choice.

This is quite important in the tv picture, since it has been Bicks in the Justice Department **pushing the idea that network option time is a per se violation of the antitrust laws,** and that the networks may be monopolizing tv programming illegally. And these are two fronts on which Attorney General Rogers may elect to move to provide some tv action in response to White House pressures.

Although these are **contradictory forces,** and much can still depend on whether (a) Bicks gets the job, or (b) whether a new antitrust chief will still permit him to carry the ball, **Justice Department action appears much closer as a result of the quiz scandals.**

Thus, ironically, the networks may suffer from scandals in which it has not yet even been charged that they had any part. The worst said thus far has been that they may not have moved fast enough to clean things up. With equal lack of logic, a situation which has produced charges that the wcb's may not have controlled programming tightly enough, now appears likely to have **speeded up action to loosen network control over programming.**

# FILM-SCOPE

31 OCTOBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Today's typical advertiser in feature films is buying a balanced portfolio of announcements in other station availabilities as well, such as daytime and syndication.

Here's how Bruce Bryant, v.p. and general manager of CBS Tv Spot Sales, described the salient advantages of feature films:

- 1) There's no entertainment risk; they're proven attractions.
- 2) There's a favorable audience psychology in getting free what would cost the price of a ticket in a theater.
- 3) When minutes are in demand, they can often be had in feature availabilities. This is especially important for saturation campaigns with new products.
- 4) They have a low CPM through rotating audiences and frequency for buyers who don't need promotional or identification values.

One syndicator bolstered its confidence (and budget) in a show it was making as a result of an ARB phone coincidental it ordered.

After clearing a 10:30 p.m. time period on a network affiliate in a major market, the syndicator showed its pilot film and got a 67% affirmative response to a special query as to whether viewers wanted to see more episodes.

Added charge for asking this question in the survey was \$20.

Brewery advertisers are discovering there's added mileage in film shows as enthusiasm builders for their own salesmen and distributors.

Adolph Coors distributors and Stroh salesmen will both be targets of trade promotions by these sponsors of Ziv's Mackenzie's Raiders.

Based on the ratings evidence of just one market—New York—it's possible to come to some tentative conclusions on how new syndication entries are faring in the ratings sweepstakes this season.

There are 11 new syndication entries for which mid-October Arbitron ratings were available; about half of them had ratings in a satisfactory point scoring range.

Here's an analysis of the 15 leading syndicated shows:

- Five were new entries: Grand Jury, Phil Silvers, Quick Draw McGraw, Lock-Up and Not For Hire.
- Three were Hollywood theatrical product with moppett appeal: Popeye, Superman and Three Stooges.
- Three were carryovers from past season: Mike Hammer, Highway Patrol and re-runs of Harbor Command. Two other carryovers were national spot: Huckleberry Hound and Death Valley Days.
- Two were mid-season starters: Bold Venture and Brave Stallion.

Some other factors were as follows:

- 1) Ratings: Except for Mike Hammer's 27.3 score, the next 14 shows were tightly clumped in a ratings range of five points from 9.1 to 14.5.
- 2) Stations: Of the 15 shows, WPIX had six, WRCA-TV had five, WCBS-TV had two, and WABC-TV and WNEW-TV one each.

(For ratings on 15 top shows and 11 new entries, see WRAP-UP, page 61.)



The "no man's land" between network and syndication in the film field is fast disappearing.

It's become increasingly a matter of chance and circumstance as to whether a new show up for sale finds a network buyer or takes the alternate syndication route.

Seven companies wearing both syndication and network hats this year are, alphabetically, ABC Films, CNP, MCA, ITC, Screen Gems, United Artists and Ziv.

Furthermore, key strategy behind the move of Robert F. Lewine to CBS Films is the objective of breaking in as a major network supplier.

Lewine's 1960 production plans call for eight shows with four of them initially to be regarded as syndication possibilities.

The budget of a network show now runs \$12,000 a week more to produce than its prime syndication counterpart, according to Lewine's estimate, with syndication in the \$30,000-35,000 range and network in the \$40,000-45,000 bracket.

Ziv chalked up added sales on both the first-run and re-run fronts last week largely through a wave of active station buying.

Tombstone Territory first-runs went to 12 stations and four new advertisers, bringing total sales on the show to 54 markets.

Highway Patrol re-runs were purchased by 63 stations. One station rep, Lloyd George Venard, said: "I can't ignore the series' record at re-run rates."

(For details on advertisers and stations, see FILM WRAP-UP, page 60.)

The experience of several companies that tried to break into syndication during the past 12 months only serves to reconfirm the belief that there are no short cuts in film production and sales.

There appears to be little room for deviating from the complex but successful formula of (1) programing accepted types of shows, (2) filming in Hollywood, and (3) selling through an established sales force with agency and station contacts.

Although it's possible for a syndicator to make progress while violating these rules, film men regard it as an uphill fight not worth taking on under most conditions.

## COMMERCIALS

Pillsbury Mills' rush campaign for Halloween indicates the speed with which spots on video-tape can be hustled through production and out to stations.

Tape was made at NTA Telestudios through Leo Burnett on Friday, 16 October. It was screened and approved the following Monday and shipped to 28 stations in 18 cities on Wednesday, 21 October.

Telestudios officials called the job the first tv spot campaign via video-tape. (See station list in WRAP-UP.)

Music Makers has hired sound engineer Bill Schwartz to attempt to crack the obstacles of poor sound transfers in commercials prints.

Typical of agency complaints is discontent on hearing optical sound tracks of commercials that sounded impressive on magnetic tapes.

# SPONSOR HEARS

31 OCTOBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

A syndicator is moving to larger quarters and the fact that the new space is considerably more than it requires has provoked this trade speculation:

**It is getting ready to merge with another company in the tv field.**

The quiz mess is reminiscent, in one respect, of the terror that gripped many producing, directing, writing and acting people in the medium during the McCarthy and Red Channels reign.

People associated with the quiz shows named in the Congressional probe are scared silly they will be treated as pariahs in selling packages or getting jobs.

The radio side of the rep field, note timebuyers, appears to be undergoing quite a turnover in old associations.

What they mean is that the real oldtimers—with 20 or more years of service—are being replaced by the settlement route with far younger and less expensive salesmen.

Did you know that a dog—Lassie—ranks as one of the top “killers” of the business?

Definition of a “killer” among network and Madison Avenueites: A show that’s proved itself invulnerable and you got to steer clear of, even with specials.

This is directed to stationmen who make periodic visits to New York to hop up their reps about business and circulate among the timebuyers:

Your rep, naturally, won’t tell you but he thinks that because of today’s methodical ways of setting up appointments with buyers you can pretty well cover the field in a day and a half.

He realizes that the expense entailed in coming to New York inclines you to drag out your stay, but like Ben Franklin said, a good storyteller quits when he’s through.

During last week’s NAB meeting in Boston a lawyer reviewed the possibility that the armed services might bite off a hunk of the choice channels and noted the serious effect it would have on vhf as a whole.

Piped up the operator of a uhf station: “And would that be bad?”

This is an example of how rumors start:

Mathes inquired of CBS Radio about a piece of business it would like to place with 1 June as a starting date.

The network responded that such confirmation would be contrary to normal operating procedure.

Resulting rumor: CBS Radio won’t take anything running beyond 1 June.

**L** MORE GREAT  
**CONSOLIDATED SUN RAY STATIONS**

**WSAI** CINCINNATI

*and*

TAMPA-ST. PETERSBURG

**WALT**

Join **WPEN**—Philadelphia's foremost station  
in teaming up with **GILL-PERNA**  
as exclusive national representatives

*Teamwork  
Tells*

**GILL-PERNA, INC.**

NEW YORK

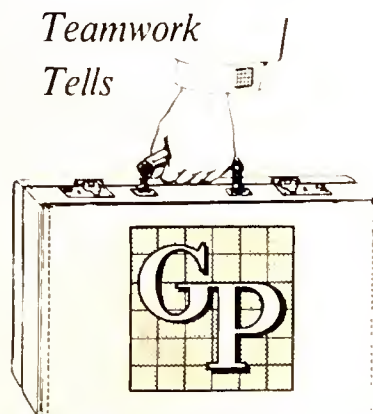
LOS ANGELES

CHICAGO

SAN FRANCISCO

DETROIT

BOSTON



# NEWS & IDEA WRAP-UP

**YOUTH LEADS WAY** for motorcade through downtown Albany, N. Y., celebrating WRGB's 20th year. Combining anniversary theme with promotion for station's evening lineup of NBC shows, cars, each from one of 20 years, sported finalists in "Mrs. Total Television" contest



**MR. & MRS. WESTERN**, Roy Rogers and Dale Evans, recently visited the WMCT, Memphis studio during telecast of their filmed show; were greeted by show's announcer Dick Hawley. The Rogers show, co-sponsored by Pepsi-Cola in Memphis, participated in city's Mid-South fair



The cigarette makers continue to pour it on for network tv.

**Brown & Williamson** (Bates) bought 26 alternate weeks of *Mr. Lucky* (CBS TV) in behalf of its new Life brand and **Liggett & Myers** (McCann-Erickson) took a bigger chunk of *Laramie* (NBC TV), which is one of the few newcomer westerns showing signs of clicking.

*Laramie's* now sold out for the balance of 1959.

(For a look on how the new tv shows are doing according to types, see page 39 this issue.)

**General Mills** this week reasigned the following products among its advertising agencies:

Betty Crocker Pancake Mix, now at D-F-S. and Betty Crocker Muffin Mixes, now at Tatham-Laird, to **BBDO**; and Red Band Flour and other regional flour brands, now at Knox Reeves, Minneapolis. to **D-F-S**.

**Oscar Fleckner**, secretary and as-

**REAL-LIFE CLOWNS, TOO!** Time out for a European vacation didn't mean dropping the act to Klavan & Finch, WNEW, N. Y. personalities, who carry their antics aloft



**COMING—THE CRUD!** Or so say (l-r) Bob Trow, Rege Cordic, Karl Hardman (Cordic & Co., on KDKA, Pittsburgh) about to unveil newest spoof — '61 Crudleigh car



sistant treasurer of the **Shoe Corp. of America**, observing the 10th anniversary of *Starmaker Revue* on **WLW-T**, Cincinnati, noted:

"It is timely for us, sponsors and broadcasters together, to constantly remind ourselves that with every program, with every commercial, we are entering a private domain; and that by so doing we accept the doctrine that "A man's home is his castle."

#### Campaigns:

• **C. Schmidt & Sons** is brewing the most ambitious advertising campaign in its 99-year history. The brewery's new ad theme (out of Ted Bates) "For the 1 man in 4 who wants the full taste of beer" will be concentrated in every major market on tv spot until saturation levels are attained. For this, Schmidt is re-designing all its packaging and trademarks.

Also happening at Schmidt, these new executives brought into the company recently: William Shine, as director of marketing; Lincoln Allan, as advertising manager; Ernest En-

gel, market research director and Charles Kokol, as manager of sales training.

• **The Bon Ami Co.** has added the full Mutual Radio Network to their advertising schedule for a firm 13-week period, with renewals. Contract covers 30 spots per week over approximately 450 radio stations, coast to coast. This network radio program is the second national air schedule for Bon Ami this fall. This month the company also started a 52-week participation on the nightly *Jack Paar Show*, NBC TV. Agency: Cole, Fiseher, Rogow.

**Note: Westinghouse Electric Corp.** has agreed to a FTC consent order forbidding it to grant dealers discriminatory prices or advertising payments. The FTC complaint alleged that Westinghouse charged some dealers more than their competitors for the same electrical appliances and that the company did not make its promotional allowances available to all competing customers on proportionally equal terms.

They were elected officers of the **Advertising Managers Organization**: president, Lester Worden; v.p.-secretary, Irwin Kurtz and v.p.-treasurer, Fred Rayser.

## AGENCIES

**Kenyon & Eckhardt** this week became the sole agency for the **M-E-L** division of the **Ford Motor Co.** with the acquisition of the **Lincoln and Lincoln Continental** account.

K&E has been the agency for Mercury since January, 1958 and for Edsel since the fall of '58. It will probably also be appointed for Ford's Comet, a small car to be introduced at the beginning of next year, and distributed by the M-E-L division.

Lincoln and Continental, billing approximately \$4 million, has been with Foote, Cone & Belding since last December.

**Other agency appointments:**



**MEDIA MASTERS** Benedict Gimbel, Jr., (l), pres. WIP; George Storer (c), pres. WIBG; Gilbert Seldes, dir. new Annenberg School of Communications, talk trade at Phila. bdstg. execs luncheon honoring Seldes



**BARE-LEGGED BOYS** Joe O'Brien (l), Scott Muni, WMCA, N. Y. music personalities, put on plenty of cheek for packed house at first of record-hops series planned for N. Y. area



**STARRING** Janet Blair, seated (upper right) next to Pittsburgh Mayor Thomas Gallagher, awaiting cue from WAMP's Davey Tyson at United Fund Appeal kickoff broadcast

Chesebrough-Pond's Pertussin brand line of cold remedies, billing \$1 million, to C-P's Angel Skin hand lotion agency, **Compton** . . . Also to **Compton**, the **Chase Manhattan Bank** account, billing \$900,000, from K&E . . . **5 Day Labs**, billing about \$1 million, to **Doyle Dane Bernbach** from Grey . . . **George Wiedemann Brewing Co.**, billing \$1.5 million, to **Doherty, Clifford, Steers & Shenfield**, from Tatham-Laird . . . C. Schmidt & Sons, Philadelphia brewery, from Al Paul Lefton, to **Ted Bates & Co.** . . . Kermin's Frozen Food Sales Co., for its new frozen casseroles, to **Hal Phillips & Associates**, Los Angeles . . . The May Broadcasting Co. to **Bozell & Jacobs**, Omaha . . . Sanitary Farm Dairies, to **Warren & Litzenberger Advertising**, Davenport, Iowa . . . California Frozen Juice Co., Beverly Hills, to **Cole Fischer & Rogow** of the same city . . . Glamur Products, for its Easy Glamur rug and upholstery cleaner, from Grey to **Riedl & Freede**, Clifton, N. J. . . . Five new accounts to the Baltimore office of **W. B. Doner & Co.**: Aegean Products, Fair Lanes, Inc., Bata Shoe Co., Hochschild, Kohn & Co. department store, and Port of Baltimore.

**Merger:** Edward Robinson Advertising with Yardis Advertising Co., Philadelphia.

**New agency:** Gunther Goldschmidt, formerly associated with Regal Advertising, has formed **Time For Advertising, Inc.** at 730 Third Avenue, New York, to specialize in radio and tv advertising.

**Meeting note:** Broadcaster's Promotion Association convention in Philadelphia on 2 November will feature speaker **R. David Kimble**, senior account executive at Grey Advertising in a discussion on station trade advertising. Also speaking on this topic will be **Henry J. Kaufman**, president of the Washington, D. C. agency bearing his name.

**Awards:** **Bernard Duffy**, vice chairman and former president of BBDO, the first annual George Buck Award of the Catholic Actors Guild for his "outstanding Catholicism and assistance to those in the theatrical and entertainment field."

**Personnel notes:** **Jules Bundgus**, to v.p. and head of the radio/tv department at **Kastor, Hilton, Chesley, Clifford & Atherton** . . . **Richard Jacobs**, to v.p. of **Noble-Dury & Associates**, Memphis . . . **Carlos Franco** to v.p. in charge of media and marketing and a member of the plans board at **Swan & Mason**, New York . . . **Paul Visser**, to account group supervisor for **Gardner Advertising** . . . **Charles Allen**, to business manager of the radio/tv department at **Kudner** . . . **Jon Christopher** and **Ted Schulte**, to the creative and radio/tv departments respectively of **EWR&R** . . . **Frank Rolfes**, time-buyer, **Campbell-Mithun**, Minneapolis . . . **Rochelle Segal**, to the radio/tv department of **Wermen & Schorr**, Philadelphia . . . **James Lewis**, to the radio/tv department of **The Cramer-Krasselt Co.**, Milwaukee.

## FILM

**Intensified competition in the film field seems to be showing up in the financial reports of more than one of the syndicators.**

Official Films, for example, last week revealed it operated at a break-even point with assets of \$2.3 million, liabilities of \$736,000, and operating losses of \$178,000 due to write-off of motion picture rights.

**Programs:** **Videoways, Inc.** has made a tape pilot of *Stars and Strikes*, an audience participation bowling show with **Paul Winchell**.

**Sales:** Sales of **Bernard L. Schubert's** *Way of Life* to **KOMO-TV**, Seattle; **WFIL-TV**, Philadelphia; **WGAN-TV**, Portland, and **CKLW-TV**, Detroit, brings the show to a reported total of 42 markets . . . **ITC's** *Four Just Men* has grossed an announced \$878,450 abroad in 15 countries . . . **UAA's** features and cartoons to **WOR-TV**, New York; **WNAC-TV**, Boston; **CKLW-TV**, Detroit; **WMAR-TV**, Baltimore; **KHJ-TV**, Los Angeles; **WMAL-TV**, Washington; **WMTW-TV**, Portland; **WTVR**, Richmond; **KRSD-TV**, Rapid City; **WAFB-TV**, Baton Rouge; **KATV**, Little Rock; **WTVN**, Columbus; **KGGM-TV**, Albuquerque; **KRDO-TV**, Colorado Springs; **KBOI-TV**, Boise; **KOIN-TV**, Portland; and **KTIV**, Sioux City.

**More sales:** **Ziv's** *Tombstone Territory* sold to **El Paso Federal Savings and Loan**; **Ideal Baking** in **Tyler, Tex.**; **Holsum Bread** in **Baton Rouge**; **Standard Humpty Dumpty Markets** in **Oklahoma City** on **WKY-TV**, and to these stations: **KSYD-TV**, **Wichita Falls**; **WFAA-TV**, **Dallas**; **WALA-TV**, **Mobile**; **KTVB-TV**, **Boise**; **KID-TV**, **Idaho Falls**; **KVII-TV**, **Amarillo**; **KLIX-TV**, **Twin Falls**; **WWL-TV**, **New Orleans**; **KPTV**, **Portland**; **KSL-TV**, **Salt Lake City**; **KOA-TV**, **Denver**, and **WKY-TV**, **Oklahoma City**.

**Additional sales:** **Ziv's** *Economee* unit reports re-run sales of *Highway Patrol* to these stations: **WNTA-TV**, **New York**; **KTTV**, **Los Angeles**; **WBZ-TV**, **Boston**; **WGR-TV**, **Buffalo**; **WFAA-TV**, **Dallas**; **KPHO-TV**, **Phoenix**; **WWL-TV**, **New Orleans**; **WCKT**, **Miami**; **KPRC-TV**, **Houston**; **WTAE**, **Pittsburgh**; **WFMY-TV**, **Greensboro**; **WAVY-TV**, **Norfolk**; **WOSH-TV**, **Portland**; **WOAI-TV**, **San Antonio**; **KTNT-TV**, **Seattle**; **KMID-TV**, **Odesa**; **WSJV-TV**, **South Bend**; **KHQ-TV**, **Spokane**; **WTVT**, **Tampa**; **KYW-TV**, **Cleveland**; **WSM-TV**, **Nashville**; **WSB-TV**, **Atlanta**; **WKY-TV**, **Oklahoma City**; **KVOO-TV**, **Tulsa**; **KTVU**, **San Francisco**; **WKBW-TV**, **Indianapolis**; **WGN-TV**, **Chicago**; **KSTP-TV**, **Minneapolis**; **WTVN-TV**, **Columbus**; **KETV**, **Omaha**; **KMJ-TV**, **Fresno**; **WBRC-TV**, **Birmingham**; **KSL-TV**, **Salt Lake City**; **KFYR-TV**, **Bismarck**; **WRKC-TV**, **Memphis**; **KLYD-TV**, **Bakersfield**, and **WALA-TV**, **Mobile**.

**Commercials:** **HFH** has moved to 216 E. 49th Street in New York to obtain added studio space . . . Stations carrying **Pillsbury's** tape commercials made by **Telestudios** through **Leo Burnett** are: **WJBK-TV** and **WWJ-TV**, **Detroit**; **WBBM-TV** and **WJN-TV**, **Chicago**; **WLW-TV**, **Cincinnati**; **KPLR-TV**, **St. Louis**; **KMSP-TV** and **WCCO-TV**, **Minneapolis**; **KTTV**, **KABC-TV**, **KNXT** and **KCOP-TV**, **Los Angeles**; **KPIX**, **San Francisco**; **WHDH-TV**, **Boston**; **WJAR-TV**, **Providence**; **WTAE-TV**, **WIIC-TV** and **KDKA-TV**, **Pittsburgh**; **WSAZ-TV**, **Huntington**; **WISH-TV**, **Indianapolis**; **KMBC-TV** and **KCMO-TV**, **Kansas City**; **WHO-TV**, **Des Moines**; **KLZ-TV**, **Denver**; **KRLD-TV**, and **WFAA-TV**, **Dallas**; **KFMB-TV**, **San Diego**, and **KCRA-TV**, **Sacramento**.

**Strictly personnel:** Irving Briskin and William Dozier elected to the board of directors of Screen Gems . . . **Henry G. Plitt**, ABC Films president, off to the far east on business . . . **Ralph Baron** named spot sales manager of ITS's Arrow Productions . . . **Edwin J. Smith**, former ABC Films international director, has resigned . . . **Fred Hamilton** joins Ziv as executive producer.

**Ratings:** Some indication of ratings trends came out of a mid-October Arbitron study of New York City syndication. Here are the top shows:

1. *Mike Hanmer* (WRCA-TV; MCA) 27.3
2. *Grand Jury* (WCBS-TV; NTA) 14.4
3. *Huckleberry Hound* (Kellogg's) 14.3
3. *Highway Patrol* (WRCA-TV; Ziv) 14.3
4. *Bold Venture* (WCBS-TV; Ziv) 13.2
5. *Phil Silvers* (WRCA-TV; CBS) 12.4
6. *Brave Stallion* (WPIX; ITC) 11.8
7. *Meet McGraw* (WPIX; ABC) 11.7
8. *Death Valley Days* (Borax) 10.8
9. *Popeye* (WPIX; UAA) 10.1
10. *Superman* (WPIX; Flamingo) 10.0
11. *Three Stooges* (WPIX; SG) 9.9
12. *Lock-Up* (WRCA-TV; Ziv) 9.4
13. *Not For Hire* (WNEW; CNP) 9.1
14. *Harbor Command* (WABC; Ziv) 9.1

There were also Arbitron reports on several other new syndicated shows:

- This Man Dawson* (WPIX; Ziv) 3.0  
*Manhunt* (WNEW-TV; Screen Gems) 3.1  
*Californians* (WPIX; CNP) 1.4  
*Trackdown* (WPIX; CBS Films) 0.1  
*Ding Dong School* (WNTA; ITC) 0.6  
*Deadline* (WNEW-TV; Flamingo) 0.6

## RADIO STATIONS

Executives of WBT, Charlotte, were in New York last week for a special presentation to agencies dubbed "Design For A Top Market."

The presentation describes a new concept of marketing: a **basic change from a city marketing to an area marketing concept.**

The study shows that the Standard Metropolitan Statistical Areas were not designed as marketing areas, since "one out of every three Charlotte customers comes from outside the SMSA."

Continues the study: "There are undoubtedly many other area markets in the country which are **underrated by the use of SMSA as the basic unit in market planning and budget appropriation.** Others are overrated. These marketing puzzles can only be solved by a thorough study and determination of the overall distribution of population in this nation, not just the greatest urban concentrations."

**Three RAB executives are off to the West Coast this week with a new approach for admen:**

They're going to present, to more than 100 advertisers and agency men,

specific proposals for radio buys instead of the "usual general pitch."

"We've reached the point," noted RAB's Kevin Sweeney, "where it is possible to extend our proposal system to include regional sales calls. Now we can actually make a tangible suggestion, and draw a reaction."

**Air Trails stations promoted four general managers to v.p.'s last week:**

Arthur Haley, of WEZE, Boston; William Spencer, WKLO, Louisville; Dale Moudy, WING, Dayton; and Collis Young, of WCOL, Columbus, Ohio.

**Ideas at work:**

• **No emancipation here:** Listeners of WQAM, Miami have won for themselves a slave for a day—their favorite d.j. Recently station held a contest asking audience to write in reasons for wanting a "slave." Here are some of the chores the d.j.'s are faced with: baby sit, do homework, mail out 40,000 letters for a

# PULSE and HOOPER AGREE . . . CUTIE IS NUMBER THREE IN SEATTLE!

"Cutie" color radio 910 in the-center-of-the-dial is the best radio buy in the Seattle area. Lowest cost per thousand! Complete merchandising plan! Grow with Colorful "Cutie" . . .

## KQDE SEATTLE

ALpine 5-8245, ask for  
Wally Nelskog, Pres.,  
or contact FORJOE & Co.  
for availabilities!



fund, do household chores, clean the windows and record a letter of the family to send to a son overseas.

• **To reduce careless driving:** This week **WCAO**, Baltimore, begins its "Safe Driving Campaign." All drivers whose cars bear the station's bumper strips, and who are spotted by members of the panel in "conspicuous" safe driving will be eligible for the grand prizes to be awarded in January. The prizes include a Falcon, a Corvair, and a Valiant.

• **Be prepared:** Each year for the past 14 years, **WOWO**, Ft. Wayne has conducted a fire drill during fire prevention week that embraced schools in an 80-mile radius. This year station alerted schools to listen to a fire prevention program during which time the alarm is rung—the signal for all schools to conduct their own drills. **WOWO** staffers were at one school, airing the happenings.

• **While waiting for the food:** Tait Cummins, sports director of **WMT**, Cedar Rapids and Jim Bowermaster, promotion manager have developed a double-barreled promotion gimmick which not only boosts the station but sells radio time as well. The bit: restaurant placemats describing the Iowa football team plus an invitation to customers to enter a football guessing contest. The sales gimmick is that restaurants are given so many thousand in direct ratio to the amount of radio time they buy. Station salesmen report that the placemats have added 15 new accounts for station.

• **On the public service front:** **WMCA**, New York, is currently airing, nightly, a public affairs series, *The Voice of New York*. The programs include talks by Abba Eban, former Israeli Ambassador, plus such nightly topics as justice, exploring your child, and a pro and con subject.

• **Playing Bach to Bach:** High-school football players found themselves scrimaging last week to the music of Bach, Beethoven and Brahms. What happened was that the new transmitter of **KXTR**, Kansas City, only 50 yards from the school's stadium, was feeding a perfect signal into the public address system. To complicate matters further, a similar problem popped up with the school's indoor system when for four hours the

station's classical music programing, plus commercials, was heard throughout the school, including the library.

• **Record results:** **WJMO**, Cleveland, proved that the most natural place for a record shop to advertise is on radio. Store recently bought a saturation schedule on Negro station's *Mighty Mo Show*. Results, according to record shop owner: "We've had as many as 5,000 people a week purchase the disk **WJMO** spotlights and about 50% of them making additional purchases."

• **Off to say 'Aloha':** Fifty-seven Rochester people are paying a total of \$43,035 to join d.j. Ed Meath, of **WHEC** on a two-week tour of Hawaii. The trip came about as a result of a one-month promotion for an airline and three travel agencies on Meath's program.

• **More proof of radio's pull:** **WERE**, Cleveland, staged a special showcase program last week featuring the RCA album, "60 Years of Music America Likes Best." Listeners were invited to telephone the stations to order copies of the album. At the end of the three-hour broadcast, a total of 1,231 albums had been ordered and the next day, some additional 250 orders were phoned in.

**Thisa 'n' data:** Less than 60 days after going fulltime, **WICE**, Providence, reports it was "in the black" during nighttime hours during the third quarter . . . Under construction: new radio facilities for **WLBZ**, Bangor and **WKVT**, Brattleboro, Vt. . . Anniversary: **WEOK**, celebrating its 10th year of broadcasting to the Poughkeepsie-Hudson Valley area . . . Kudo: **WBZ & WBZA**, Boston, a citation from the Boston City Federation of Organizations for its hour-long documentary, *Pornography: the Business of Evil*.

**Add random notes:** **KING**, Seattle, named an Army mascot as its "Dog of the Year," awarding it the "KING Dream Dog House" . . . **WBAB**, Babylon, is in the throes of conducting a teenage band competition . . . Operations of **Bartell Family Radio's** national programing is being moved from **KCBQ**, San Diego, to **WADO**, New York. Al Heacock, national program director, will con-

tinue to head the department . . . **KXYZ**, Houston, has a new contest going: prizes awarded to listeners sending in the correct combination to the "XYZ Song Safe" . . . **WAFM**, Miami, took to the air last week, beaming a fine music format to the fm audience . . . **KJAX**, Santa Rosa, is inviting timebuyers at every major San Francisco agency to join the station in a champagne toast for becoming "Santa Rosa's most listened to station."

**Anniversary notes:** *Builders of South Florida*, on **WCKR**, Miami, begins, this week, its 10th year under the same sponsor, Florida Power and Light Co. . . **WHER**, the all-girl station in Memphis, celebrating its fourth birthday.

**Station staffers:** **George Mamas**, to v.p., general sales manager, **WCUE**, Akron . . . **James Richey**, to sales manager, **KMUR**, Salt Lake City . . . **John Gilbert**, named sales manager of **WBZ & WBZA**, Boston-Springfield . . . **Phil Meltzer**, station manager, **KSDO**, San Diego . . . **William Sherry**, manager, **WVOX**, New Rochelle, N. Y. . . **Wallace Dunlap**, manager, **WFYI**, Mineola-Garden City, L. I. . . **Richard Powers**, commercial manager and promotion chief, **WCMS**, Norfolk . . . **Jack Powers**, news director, **WADO**, New York . . . **Arthur Wittum**, manager of advertising and promotion, **KNX-CRNP**, Los Angeles . . . **Larry Fischer**, program director, **WKMH**, Detroit . . . **Morna Campbell**, to the news staff, **WTOP**, Washington, D. C. . . **John Haley**, to the sales staff, **WTAR**, Norfolk . . . **Gene Werman**, account executive, **WCAE**, Pittsburgh . . . **John Cofoid**, assistant sales promotion manager, **WLS**, Chicago . . . **Jack Taylor**, to local sales account executive and **James Kissman**, national sales and promotion, **KBIG**, Hollywood.

## REPRESENTATIVES

**H-R Tv, Inc.** yesterday (Friday) held its second annual promotion workshop, in New York, for promotion managers of its represented stations.



The all-day seminars and workshop sessions included a series of talks by H-R promotion, research and sales executives, followed by discussion and question periods, and round-robin and panel discussions.

**Weed Radio Corp.** has appointed two to its New York office: Henry Simmen, to Eastern sales manager and David Harris, account executive.

**Rep appointments:** KDWB, Minneapolis-St. Paul and KTHT, Houston, to **Avery-Knodel** . . . also to **A-K:** KRKD, Los Angeles and WATV, Birmingham . . . KOWH Omaha, to **Daren F. McGavren Co.** . . . WRFM, New York, to **Good Music Broadcasters** . . . WCOV-TV, Montgomery, to **Venard, Rintoul & McConnell.**

**Social note:** **Peg Stone**, president of Radio/Tv Representatives, Inc., left, last week, for an extended business trip in Europe and the Near East.

**Rep appointments—personnel:** **Ronald Bnebendorf**, to assistant director of sales development and research for George P. Hollingbery . . . **Mike McNally**, to the San Francisco office of Daren F. McGavren . . . **William Kenp**, to the Chicago tv sales staff of the Katz Agency . . . **Sidney Cartner**, to Chicago radio account executive for PGW . . . **Jerry Lyons** has parted from Weed after an association of 22 years.

## TV STATIONS

**Kick-off session of the 1959-60 Radio and Tv Executives Society Timebuying & Selling Seminar in New York will be 17 November.**

Feature of the first meeting will be a discussion of "Television Programming—Its Problems and Prospects," by **David Levy**, NBC v.p. of program and talent and **C. Terrence Clyne**, McCann-Erickson senior v.p. in charge of radio and tv.

**Ideas at work:**

• **A word to the wives is worth more than a letter across the desk:** **WCAU-TV**, Philadelphia re-

cently employed a novel sales promotion aimed at the **wives of key coffee buyers** in the area. The idea: each wife received a package of Maxwell House coffee, a percolator and a 15 rpm recording of "The Sound of Ground"—the background music of MH's commercials. The enclosed letter tells the wives: "This is our way of letting you know the Maxwell House coffee is helping to increase your husband's business."

• **Promoting a vacation-land:** **WMTW-TV**, Poland Spring, Me., just concluded its three-week promotion aimed at Canadian viewers, plugging Northern New England as a prime vacation site. The promotion, using more than 100 spots, included a contest spotlighted in a special film program—*Cinema International*—offering a three-week expense-paid vacation as prize.

• **The big movie landed the big job:** A dark horse political candidate, **Julian Lane**, transferred almost all his ad budget to **WTVT, Tampa**, and became the mayor of the city. According to agency **Hilton & Grey**, which directed Lane's campaign: "In our estimation the pay-off was in buying two 60-second commercials within WTVT's *Big Movie* in prime time on Wednesday evenings."

**This 'n' data:** **Storer Broadcasting Co.** reports a nine months' earning figure of \$1.15 per share compared with 11¢ per share for the same period, 1958. Net profit after taxes came to \$3,580,268 compared to \$264,782 for the first nine months, 1958 . . . Operation "Facelift" is underway for **KXTV**, Sacramento, as its present building is being completely renovated.

**On the personnel front:** **Philip Beuth**, to promotion manager for **WROW** and **WTEN-TV**, Albany . . . **Bill Beindorf** and **G. Gerald Dauford**, to the sales staff of **WCBS-TV**, New York . . . **Don Ross**, news director, **WXEX-TV**, Richmond-Petersburg . . . **E. Holland Low**, to account executive for **WWLP**, Springfield, Mass. . . **Robert Fairbanks**, account executive, **KNXT**, Los Angeles . . . **James Mathis**, account executive, **WFBM-TV**, Indianapolis . . . **Jack Sullivan**, promotion director, **KIRO-TV**, Seattle.

## AVAILABLE Corporate Broadcast Executive

with achievement record (one company eighteen years) including organization, administration, and government liaison. This man has particular strength in the communications field from close association with all media—radio, television, newspaper, magazine.

Just completed assignment in tv/radio broadcast field which entailed expert Congressional testimony.

Age 56. Married, three children. Previous compensation \$30,000.—\$50,000.

Offers special experience and ability for merger-consolidation—expansion activities to broadcast companies.

For personal meeting, reach this man through

Box 18

Sponsor Magazine

40 East 49th Street

New York, 17, N. Y.

## MEDIA MEN

(Continued from page 16)

game, moving laterally from equal job to equal job rather than upward within their own shops. And the same people are doing the moving; they shuffle around every once in a while but seldom do new people at higher levels seem to enter the job pool."

As the agency business enhances the stature of the media people it now has, and builds attractions for newcomers to the media fold, media units will gain the necessary strength to conduct mature account planning and placement of schedules. An increasing number of media specialists is sitting in on account planning sessions as well as with the clients.


More buyers than ever before are turning their backs on "formulitis" and thinking about the broad-sweep problems before settling down to cost-per-thousand buying. Management is recognizing this—albeit slowly—which is why \$12,000-a-year buyers are becoming more prevalent and \$5,000 buyers are diminishing.

Media prices for good talent are about the same in the three major buying areas—New York, Chicago and Detroit. But, say the ad pros,

once you're out of these market areas you get into agencies where there's a single buyer who does everything in media—and for \$125 a week.

These non-major-market patterns are changing too, however. Smaller agencies must build their media staffs to keep the accounts they have. To maintain billings as well as reputation, they're following the bigger-city trend toward establishment of a firm media base with well-rewarded media executives.

Every agency, as television continues its phenomenal and complex growth, is necessarily re-evaluating the huge sums of money which it is investing in the medium on behalf of its clients. It is also re-studying the people who are responsible for the placement of that money.

The agency's biggest safeguard or insurance: developing and attracting media professionals who have the capacity to be generalists as well as specialists, and who are respected as integral and thinking forces within the agency operation. As specialists, they will advance media know-how for maximum return. As generalists, they'll also have the knowledge of a well-rounded ad pro. 

## NIELSEN

(Continued from page 29)

ments will continue in the first 50 markets.

For advertisers, the enlargement of NSI means that a national account using NTI, NSI and NCS all together will be able to get a picture of his campaign in total and in texture, texture being the individual parts that make up the picture.


Across the border plans also include a local market expansion of the Nielsen Broadcast Index by A. C. Nielsen of Canada Ltd. Heading the subscriber list for the new package are P&G, J.W.T. and the Canadian Broadcasting Company.

For radio advertisers, the good news is that the NCS #4 scheduled now for the winter of 1960 and '61 will include radio studies for the first time since 1956.

Behind the selection of next winter for NCS #4 was a Nielsen poll of agencies, advertisers and stations. Commenting on the results of this poll, Churchill said, "The spring 1960 U.S. Census of both radio and tv home-counts by county, with release scheduled for mid-1961, has apparently led to a preference for a somewhat delayed but more precise Census-based coverage study. Approximately a third of our customers voted for a measurement next spring, while the other two-thirds were almost equally divided between scheduling for late '60 or early '61.

"Acting on this, we will offer complete nation-wide NCS #4 studies of both radio and tv stations no later than spring of 1961. In the meantime, new stations, or those with major facility changes since the latest NCS measurement, may order interim measurements for their own areas through our special research facilities during the February-April 1960 cycle."

NCS is designed as a counterpart of print media's delivered circulations, represents the accumulated listeners to a station without specific reference to the program features that attract them.

Meanwhile, ticking away on the 16th floor of 575 Lexington Ave. in Manhattan, is the minute-by-minute proof of the research firm's expansion—the Instantaneous Audimeter which could spread to other top markets if stations and advertisers want it. 

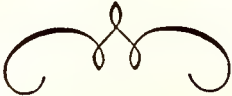
  
  

# WBNS RADIO

## COLUMBUS, OHIO

John Blair & Co., Representatives



*Pulse asked, "If all but one station were to go off the air, what station would you prefer over any other to remain?" 34.3% chose WBNS, beating number two by 11.7%, and number seven by 36.1%.*

# How to put in a full day's work ... before breakfast

Quaker Oats has to get its work in before breakfast or it's too late. So Ad Director, Robert Macdonald, developed a philosophy anyone can use—"Do it now! Do it yesterday! But don't put it off until tomorrow!"

It's a formula that looks to the future and, for that reason, leads very naturally into selling more than just *product*.

## Develop a personality.

Mr. Macdonald feels that incorporating public interest messages in product advertising is an excellent way to prepare today for tomorrow.

"It helps develop a friendly, likeable corporate personality," he says. "And this is just as important as building a favorable franchise for consumer product. A favorable corporate image makes it easier to get credit in financial circles, to attract reliable personnel and makes our own shareholders and employees feel that their company is unselfishly interested in the nation's welfare."

"And," adds Mr. Macdonald, "do it now, or it will be more difficult later."

## What was done?

Mr. Macdonald asked his top management to get behind the Advertising Council . . . to incorporate Council public service projects in all advertising of Quaker Oats products.

Figures from October '56 through January '59 show how massive the program has been. Newspaper circulation carrying Quaker Oats ads in support of Council causes was 130,585,940; magazine circulation, 244,713,016; home impressions on TV and radio were 259,357,600 on network programs alone.



## You can benefit, too.

You can help your company build a more favorable corporate image. Include Advertising Council drop-ins in your regular advertising; use a Council advertisement instead of "Compliments of a Friend" in your yearbook advertising; see that Council campaign posters are on bulletin boards in all your offices and plants.

The advertising materials—reproduction proofs, newspaper proofs and mats, posters, copy for radio and TV spots, etc.—are free. The current campaigns are:

*Aid to Higher Education*  
*Better Mental Health*  
*Better Schools*  
*Crusade for Freedom\**  
*Forest Fire Prevention*  
*Red Cross\**  
*Register, Contribute, Vote\**  
*Religion in American Life*  
*Religious Overseas Aid*  
*Stop Accidents*  
*United Fund Campaigns\**  
*United Nations\**  
*U. S. Savings Bonds*

\*Nat year-round campaigns

For more information send in the coupon below, or call the Advertising Council branch office nearest you. Branches in Chicago, Los Angeles and Washington, D. C.

THE ADVERTISING COUNCIL, INC.,  
25 West 45th Street,  
New York 36, New York

Please tell me how to tie  
in with the Council.



NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## PROMOTION PROBLEM

(Continued from page 35)

40% of the people at least once).

"*Gross weight*—the total tonnage of messages that we put into a market for a given period of time, regardless of whether we are talking to one person five times or five people once.

"*Continuity*—the principles of *continuing* impact over a period of time.

"We cling to the theory that it is easier to make two sales by reaching four people 10 times than by reaching 10 people four times. . .

"When funds are limited, it is sim-

ply not possible to reach everybody.

"If you do succeed in doing that, you will have expended all your dollars in the doing of it, and it is impossible to obtain any frequency.

"Accordingly, the better part of valor is to *seek out* some segment of the market that *judgment* says is potentially *fruitful*. Go after this market. Concentrate on it. Not necessarily exclusively. . . In this way, you waste as little as possible of your precious advertising dollar. *Concentrate on a group.*"

This is only one of several media

approaches that could be applied. The important thing to note is that once you employ reach and frequency principles as basic ideas, you are in a position to formulate on-the-air and print schedules in an orderly way with concrete circulation and impact goals to guide your planning. You now have a way of determining, for example, how many prime time and fringe spots you will need to reach effectively the audience for that new western series. You can, in effect, develop your own promotion version of the sales department's announcement plan.

*The copy strategy*—When you are working on a consumer brand campaign, your copy starting point is a description of the product known as the copy platform. Obviously, the television copy platform is a thing of great complexity, since there are so many individual brands to worry about. If the promotion man knew the essential characteristics of each of these brands he would be in a stronger position than he is today in knowing what sales points to emphasize. We are really concerned here with the question of what kind of satisfaction or *service* the program product provides the consumer-viewer. Is it escape, laughter, a deep emotional experience? And how do the satisfactions provided by westerns, mysteries, comedy programs differ? Research, obviously, offers the only opportunity to come up with meaningful answers. With those answers, the promotion writer could sharpen his copy greatly, for he would be in a position to highlight the most important product benefits to the viewer.

The problem is critical when a precious 10 seconds are all one has to do a job with. What is most important: Show title? Star names? Content? There is seldom time to do much more than go one's own tried cliche route. It would be an enormous asset to an on-the-air promotion writer to have at his fingertips a guide—not a rigid formula—in the form of substantiated research findings testifying to the effectiveness of copy appeals related to program types.

*Research and media plans*—Clearly, there is a need for research, of which there is an appalling lack in the promotion field. The following are just a few of the media questions that need investigation:

## Ralston Purina's Dollar Buys More on WKOW



"We at Ralston Purina look upon Roy Gumtow, WKOW Farm Director, as another salesman on our team. His calls on dealers and his recorded interviews with consumers have added greatly to the effectiveness of our advertising on W K O W a n d WKOW-TV."

Russel E. Thomas  
Sales Manager  
Wisconsin Division  
Ralston Purina Co.

"Our thanks to you, your dealers, and your company, Mr. Thomas, for your confidence, and for this opportunity to prove again that WKOW and WKOW-TV sell best where they buy the most."

Ben Hovel  
General Manager  
WKOW—WKOW-TV

**WKOW**  
MADISON, WISCONSIN

**TV-a**  
abc

**RADIO - 10 KW - 1070**

What is the relation between length of announcement and type of program? For example, can a star-studded one-shot or variety program be effectively promoted in a 10-second spot, or would that period be more productive if devoted to a western? What is the best way to use a minute period, and for what kind of program? There is no reason why all announcement lengths should be equally well-suited to all program types. Only the careful, unbiased methods of the researcher can lead to reliable answers.

On-the-air promotion today employs a variety of devices designed to overcome time and budget limitations. They range from two-second video-only announcements to equally brief audio promotion spots. This raises the interesting, and far from academic, question of how much information an audience can absorb in a brief time period, of eye-versus-ear values in relation to the television screen.

A question arising directly from the media approach: How many impressions are required to produce consumer action—that is, to get the prospect to try the show? Is there a minimum below which it is a waste of time and effort to promote at all? And how many programs can be successfully promoted in any one campaign?


There are similar questions that arise in connection with newspaper space. How large should the ad be? Should you use a few large ads, or more small ones? Does position on the page count? What kind of headline, copy appeal, visual treatment registers best? The questions are endless, for they duplicate the questions that have been asked for decades about consumer print advertising. Little progress will be made toward finding useful answers until the techniques of print research are put to work by enough people long enough to produce validated findings. Until then, one man's opinion is as good as another's.

All this is not to charge that nobody is doing anything. A number of studies have indeed been made. There have been several attempts to evaluate media as such. These seem to agree that on-the-air, itself, is the most effective promotional medium. One station recently announced that

as a result of a study it had computed, it intended to abandon newspaper promotion entirely. Whether this is an extreme point of view only further research can demonstrate. In the meantime, the management has something to go by that is objective, instead of its own understandable media bias.

To the busy, harried, frantic promotion man, beset by a horde of shows, clients, agencies and a demanding management, much of this may appear remote from realities.

But promotion men feel the need

to grow professionally as is evident in the formation of Broadcasters Promotion Association and in the enthusiasm with which its members around the country plan and work for it. The seminars, the sharing of ideas, the arguments—all are part of the process of self-education the promotion field is now going through. With the competitive stakes so enormous and the promotional investment continually growing, it may not be too long before the ideas of the media scholars find their way into the razzle-dazzle world of promotion. 

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.

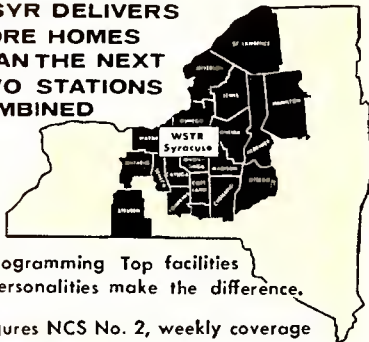
WAYNE EVANS & ASSOC.  
REGIONAL REPS.

# Leadership

## WSYR Delivers 85% More Radio Homes Than The No. 2 Station

In an area embracing 18 counties, 402,670 homes, 1.5 million people with a \$2.5 billion buying-power . . .

**WSYR DELIVERS MORE HOMES THAN THE NEXT TWO STATIONS COMBINED**



Tap programming Tap facilities  
Tap personalities make the difference.

\*All figures NCS No. 2, weekly coverage



Represented Nationally by  
**THE HENRY I. CHRISTAL CO., INC.**  
NEW YORK • BOSTON • CHICAGO  
DETROIT • SAN FRANCISCO



**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 Balling Co.

# Tv and radio NEWSMAKERS



**Crawford Paton** has joined McCann-Erickson's newly formed media division as vice president and manager. Formerly director of market planning at Warner Bros., Paton was also associated with NBC, as sales and market analyst, Young & Rubicam, as director of market research, and C. J. La Roche & Co. as v.p., director of research and account executive. Formation of the media division in the home office, combines Mc-E's media dept. and media planning unit, under their present management.

**Edwin Arthur Snow**, has been elected vice president of advertising at Procter & Gamble. He joined P&G in 1933 and thereafter advanced to the posts of brand manager for various products, associate promotion manager and promotion manager. In 1957 he was named manager of the advertising department. Extra-curricularly, Snow is active in various Cincinnati civic organizations concerned with urban redevelopment and housing. He is a graduate of Stanford University and Harvard Business School.



**Sherman Gregory** becomes president of the newly formed Pictafilm, Inc. A well-known executive in tv for the past seven years, Gregory has been associated with ABC Films, Inc., Triangle Stations, TV Guide and Campbell Soup Co. Formation of Pictafilm makes available in the U.S. a fast, economical film process for tv film commercials originated in Toronto. It produces in a single step the 35 mm negative, eliminating all other steps between the original camera footage and the final optical negative.

**Charles J. Sitta** has been appointed president of the Knorr Broadcasting Corp. Sitta launched his radio career in Detroit in 1946, and six years later joined Knorr as a sales representative. He was also given the assignment of starting Michigan Spot Sales, Inc., an advertising sales firm, and will continue as its president. A native of St. Paul, Minnesota, Sitta has lived in Birmingham, Michigan for 31 years. He is a former captain in the Army, where he served in the European Theater during World War II.





## VANCOUVER



## VICTORIA



# Look who's selling on KVOS TV

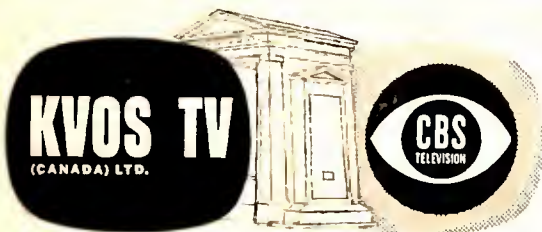
The KVOS contour reaches 262,000 B.C. homes plus  
82,000 homes in Northwest Washington.

Alberta Meats  
Alka-Seltzer  
Andrews Liver Salts  
Aunt Jemima Pancake Flour  
Avon Products  
Baetine  
B.C. Tree Fruit  
Bonus Foods  
Bosco  
Campbell Soups  
Canada Nut  
Canada Safeway Stores  
Canadian Western Ins.  
Carter Products  
  Arrid  
  Arrid Roll On  
  Carters Liver Pills  
  Rise  
Certo  
Christie Brown  
CIL Paints  
Clorets  
Colgate  
  Lustric Creme Shampoo  
  Brisk  
  Dental Cream  
  Halo  
  Vel  
  Pink Liquid Vel  
Dentyne Chewing Gum  
Domestic Shortening  
Dominion Rubber

Drano  
Enos Fruit Salts  
Ex Lax  
Fawcett Ranges  
Feen-A-Mint  
Fels Soaps  
Fishers Flour  
Fizzies  
Folgers Coffee  
French's  
General Paint  
Gerber Baby Foods  
Great Northern Railway  
Grey Dunn Biscuits  
Hazel Bishop  
Hudson's Bay  
Imperial Tobacco  
Instant Maxwell House Coffee  
Jergens Lotion  
Jim Dandy  
Kelloggs  
Lever  
  Wisk  
  All  
  Good Luck Marg.  
  Lux  
  Liquid Lux  
  Surf  
  Pepsodent  
  Praise  
Lushus  
Marshall Wells of Canada

Max Factor  
Maybelline  
McCormicks Biscuits  
Mennen  
Minute Maid  
MJB Coffee  
Nabob Foods  
National Carbon  
Nescafe  
Noxzema  
Nytol  
Old Dutch Potato Chips  
Omega Oil  
One-a-Day Vitamins  
Pacific Meats  
Pam Dry Fry  
Perma Starch  
P & G  
  Tide  
  Ivory Snow  
  Ivory Soap  
  Joy  
  Crisco  
  Spic and Span  
  Camay  
  Cheer  
  Dreft  
  Oxydol  
  Gleem  
  Jest  
Py-Co-Pay Tooth Brushes  
Q Tips

Quaker Oats  
Rock City Tobacco  
Rootes Motors  
Rothmans Cigarettes  
Royal City Foods  
Salada Tea  
Sanka  
Saran Wrap  
Sealy Mattress  
Shell Oil  
Shulton  
Simpson Sears  
Spoolies  
Star Weekly  
Sterling Drugs  
Super Suds  
Supreme Drugs  
T.C.A.  
Tea Council of Canada  
Texaco Oil Co.  
Uncle Ben's Rice  
Welch's Grape Juice  
Westminster Paper  
Whitehall Pharm.  
  Anacin  
  Heet  
  Outgro  
  Bisodol  
  Resden  
Wildroot  
Windex  
Woodward's



one TV station

had to be unique



VANCOUVER OFFICES—1687 West Broadway, REgent 8-5141  
STOVIN-BYLES LIMITED—Montreal, Toronto, Winnipeg  
FORJOE TV INC.—New York, Chicago, Los Angeles, San Francisco  
ART MOORE and ASSOCIATES—Seattle, Portland

## The seller's viewpoint

*Are you, as an advertising executive, missing out on important information when you refer all media salesmen to agency timebuyers? R. C. Embry, v.p. of WITH, Baltimore, speaks here for scores of thoughtful radio men in outlining a serious problem of business communications. He says most policy makers don't have a chance to learn vital radio facts. Is this true in your own shop? Why not send us your views on this problem, and on "The Seller's Viewpoint" series? We would be interested in hearing your comments on both.*



### Policy-makers just don't know

**A**lmost without exception, station representatives, managers and salesmen, in their contacts with agencies, talk to the timebuyers. Very seldom does the station sales representative have any opportunity to talk to the policy-makers who actually determine the strategy of the national advertiser in the use of media.

Advertising managers of large corporations are loath to talk to media representatives, generally referring them to the agencies, which is only natural, since their time would be consumed if they allowed themselves to be besieged by the many media salesmen who would like to talk to them.

But, at the agency itself, the account supervisor or account executive very rarely will talk to any media representative. He invariably refers him to either the print buyer or the timebuyer. Consequently, the radio representative has a very difficult job getting through to the right person so that he may properly present the many competitive advantages of his particular medium.

Unfortunately, most corporation executives are almost completely unaware that they can receive tremendously greater impact from radio spot than from newspaper advertising at the national rate.

In Baltimore, for example, a full-page ad in one of the papers would cost in excess of \$2,500 for space alone. This one full page with maximum readership may reach around 60,000 to 70,000 people. The impact of the ads may be felt for three or four days, along with any further use the corporation's representatives can make with the tear sheets. Contrast this, if you will, with the same amount of money spent on a spot campaign over any one of the major stations. It would be possible for a schedule of 15 one-minute announcements per week for 13 weeks, or 195 one-minute announcements to be bought for the same approximate amount. A schedule of this type would have 2½ to 3 mil-

lion home impressions made over a 13-week period. It would reach, at one time or another, in excess of 90% of the population; whereas, no Baltimore newspaper has as much as 50% penetration of the market of this entire circulation.

I am firmly convinced that very few corporation executives realize this tremendous advantage that radio has to offer from a penetration and frequency standpoint.

Again, compare this with television cost. One 20-second announcement in AA time on a Baltimore station costs \$350 and would be fortunate to have a rating of 20—which in this market would reach around 100,000 homes.

The same amount of money would buy in excess of 30 one-minute announcements a week in radio, which would cover seven days a week with more than four announcements per day, and for an aggregate rating total of 100 to 150 points. In other words, the advertising would reach six to seven times as many homes with much greater frequency and certainly much greater total impact for the same amount of money.

Radio sets are in better than 98% of the homes, 85% of the automobiles, plus thousands of sets in businesses and public places. In addition, there are thousands of portable transistor radios being used daily.

Another unique advantage of radio is the ability it gives the advertiser to reach his desired audience through proper selection of time and station.

It is my firm belief that, when America's leading businesses thoroughly realize the tremendous value available in radio today, there will be no way to accommodate the many who get on the "bandwagon" too late. The lucky ones who realize the value of radio, by continuing to use it to their great advantage, have stolen the march on their competitors.

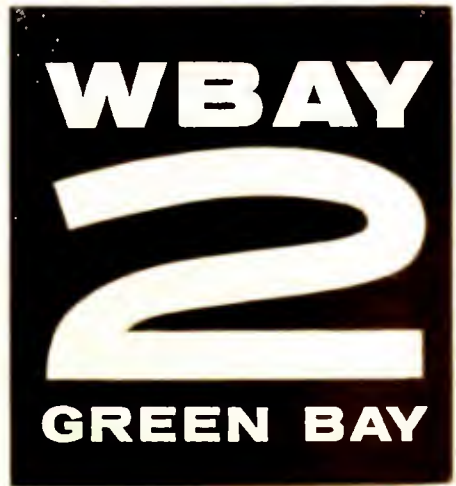


**NEW GAME! FIND THE FARMER\***  
**... in the Land of Milk and Money!**

2013

Answer's easy. They're both farmers — well-heeled dairymen living in the bountiful Land of Milk and Money. This market of ours is story-book stuff . . . scores of small cities and thousands of big dairy farms . . . 400,000 TV families enjoying CBS-ch. 2 television. So, cultivate our Farmers, and win the Game!

\* A Wisconsin farmer is distinguishable today only by his added income.



# SPONSOR SPEAKS

## The Quizzes and the TIO

In a sense, the timing could hardly have been worse. Just as the new Television Information Office was opening its doors, and before TIO director Lou Hausman had a chance to hire a staff or even buy paper clips, the full fury of the quiz show investigation erupted in the newspapers.

He was, of course, immediately hectored and harried to make statements and speeches and give detailed plans of what TIO proposed to do about the quiz situation.

We think it is greatly to Hausman's credit that he refused to be stampeded into hasty, ill-considered, flag-waving pronouncements.

A lesser man than the CBS veteran might easily have fallen flat on his face in his zealous eagerness to act and sound like an industry "spokesman."

Hausman, however, made no such error. In his addresses to the Fall Conferences of the NAB, he has said simply that he approaches the TIO job with the conviction that it requires four things—admitting mistakes when they've been made, correcting mistakes when they're recognized, defending and publicizing the many fine things which the industry is doing and explaining the mechanics of the business to a public which is surprisingly ignorant of many practical tv problems.

SPONSOR, having talked at length with Hausman about his objectives and plans for the TIO, believes that his approach is sound, thoughtful and constructive, and one which the industry greatly needs.

And in a larger sense, it is probably a good thing that TIO has begun operations in the midst of the quiz show uproar. The very violence with which the newspapers and magazines have played up the Washington disclosures clearly dramatizes the industry's need for better public relations.

SPONSOR, which once was somewhat skeptical about the TIO project, now urges its strong enthusiastic support by all station, network and advertising men who are genuinely concerned with tv's welfare and future.



**THIS WE FIGHT FOR:** *A greater awareness on the part of agencies and advertisers of the continuing need to improve their radio and tv commercials. The sales message is the heart of all air media advertising; don't neglect it.*

## 10-SECOND SPOTS

**Quiet, please:** *Tv Guide* reports an Iowan who can't watch Westerns on his tv set because a skunk that lives under his house reacts strongly to gunplay. *Can't be too careful about audience composition.*

**Authority:** Guest on a recent *Hy Gardner Show* on WNEW-TV, New York, was Tommy Manville, who discussed romance. *Nice to have someone on a tv show who doesn't have to be supplied with the answers.*

**Payoff:** For six months a Portland, Ore., woman has been submitting serial numbers from dollar bills to KGW in an attempt to win that station's Lucky Dollar contest. She hasn't won yet, but reports she has saved \$516.

**Progress:** The University of Melbourne surgery department has developed a tv camera small enough to swallow. *Just the thing for those Bufferin commercials.*

**That commercial again:** From Eddie Hubbard, d.j. at WGN, Chicago—"The Scotchman who makes kilts for African head-hunters is now known as 'The Shrinking Man's Kilter.'"

**Exeunt gracefully:** Manager of a West Coast branch sent to manager at New York HQ this note he found on his desk, left by a new adman he'd hired four days earlier: "I think it best we call it a day. Please send check to my home address. . ."

**Suggestion box:** It's been rumored that spot tv advertiser Nair, maker of depilatories, is coming out with a "Yul Brynner Do-it-Yourself Kit."

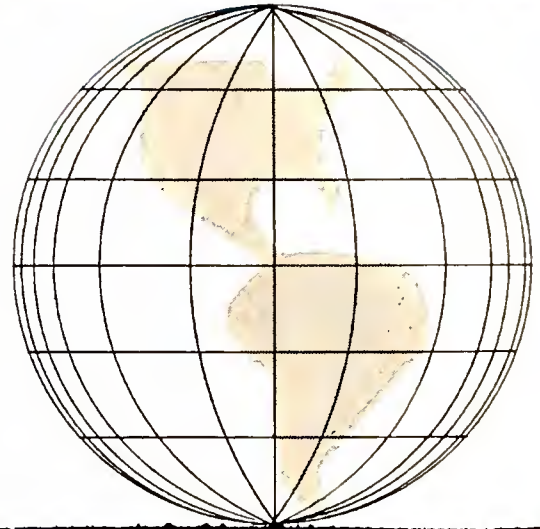
**Ja wohl:** Phil Stone, CHUM, Toronto, reports the old tv *Hopalong Cassidy* movies popular in West Germany. Some titles—"Der Sherriff Von Kansas," "Wild West Banditen," "Der Konig Von Texas."

**Out of home:** A Reuters dispatch from London says Lord Brabazon of Tara, president of Britain's Radio Industry Council predicts that "within a few years we shall carry a television set in our jacket pockets." *Out-of-home listening is fast becoming "out-of-pocket."*

# INTRODUCING THE NEW WIL BROADCAST HOUSE!

## THE FINEST IN THE WORLD!

*in Tempo with the Times*



Never before in the history of radio has St. Louis enjoyed the full richness of radio entertainment now presented by WIL in their magnificent new Broadcast House.

No effort has been spared to make WIL in St. Louis the nation's finest broadcasting facility. Every modern development in electronic communications, including the nation's largest installation of A.T.C. (Automatic Tape Control), has been provided for that extra measure of listening pleasure that St. Louis has come to expect from the station they call their own. Perhaps that's why Radio WIL is First in every nationally recognized audience survey in the country—Pulse, Hooper, Nielsen, & Trendex.

WIL is proud of its outstanding new home. Here are facilities that reflect not only the success of WIL but the vital, progressive, generous spirit of St. Louis and all its people, as well.

But, of course, our greatest pride—our biggest pleasure—lies in the ability of WIL to bring to YOU the ultimate in radio listening pleasure and service.

The welcome mat is always out at WIL Broadcast House . . . YOUR Radio Station in St. Louis!

# WIL ST. LOUIS

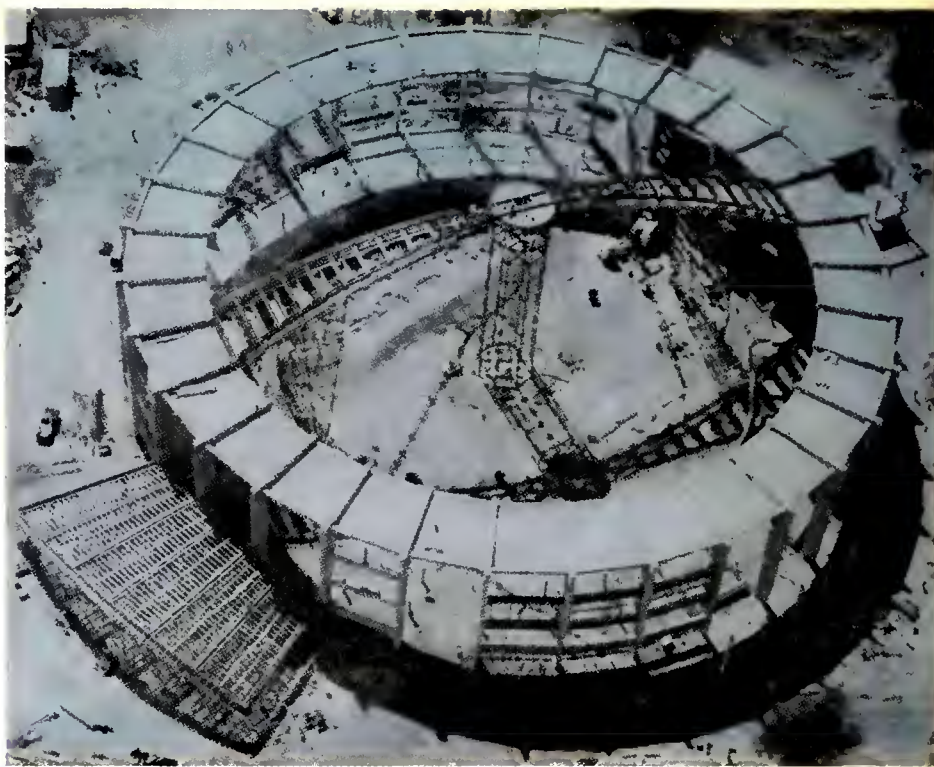
SOLD NATIONALLY BY ROBERT E. EASTMAN

WIL  
St. Louis  
KBOX  
Dallas  
WRIT  
Milwaukee

## THE BALABAN STATIONS

*in Tempo with the Times*

John F. Box, Jr., Managing Director



## You can't cover growing Jacksonville without WFGA-TV

Bustling greater Jacksonville—which just hit half a million population—soon will have the finest sports arena in the deep, broad South.

The \$3 million Jacksonville Coliseum, seating 12,000, will be completed in September, 1960. It will attract championship boxing matches and other top-ranking sports events.

Jacksonville's tremendous business growth is prime news in the economic world. It's a \$1½ billion market that's ready and waiting for your sales message. WFGA-TV, with the best of two great networks—NBC—ABC—is an absolute *must* to drive home your message in this rich, burgeoning market.



# WFGA-TV

JACKSONVILLE, FLORIDA

The Best of NBC and ABC . . . Call Peters, Griffin Woodward, Inc.