

(X) CHECK your cost per 1,000

... NASHVILLE'S
WSIX SELLS

(X) CHECK THESE FACTS:

- (X) TV Homes—370,700
- (X) Population—1,965,500
- (X) Effective Buying Income—
\$2,155,868,000
- (X) Retail Sales—
\$1,585,308,000

The Nashville Market is
Tennessee's RICHEST market!
Phone or wire today for
choice availabilities



★ WSIX SELLS WITH TOWER HEIGHT

2049 ft. above sea level
... None taller permitted
in this area by CAA.

★ WSIX SELLS WITH POWER

316,000 powerful watts ...
maximum—permitted by FCC.

★ WSIX SELLS WITH EFFICIENCY

Maximum coverage and low
cost per thousand make WSIX-TV
your most efficient buy in the
rich Tennessee, Kentucky,
Alabama TVA area.

* Source Television Magazine

TV **8** LAND OF THE
CENTRAL SOUTH

Represented by Peters, Griffin, Woodward, Inc.

© Vol. 14, No. 3 • 16 JANUARY 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Watch these young men!

- 33** SPONSOR polls industry leaders, asks "Who are rising young stars of tv' radio advertising?" They cite 70 "comers" in agency, client, media

Why JWT and Esty stay strong in radio

- 36** This pair of top, veteran agencies invest over \$18 million annually in radio. One big reason: They know from experience what medium can do

What we worried about in 1950

- 38** SPONSOR turns back clock, reminisces about the problems that plagued us a decade ago. Remember how we worried about Faye's bosom?

How Page & Shaw tv test paid off

- 40** Candy manufacturer uses I.D. to broaden distribution in Ohio-Michigan area during 9-week holiday push; gets 13 new wholesalers, hike in sales

How an automated tv station works

- 42** Media v.p. of Cincinnati agency visits new automation system at WKRC-TV, says that this installation will save agency supervisory headaches

16% increase in apple turnover

- 44** Here's how Western New York apple growers turned 25% crop fall-off into 16% sales increase via 15-market spot drive, merchandising tie-ins

They're not axin' 'em like they used to

- 45** Network tv's first 13-week lap has emerged as one of the most stable in recent seasons; only nine casualties (five new shows). Also Comparagraph

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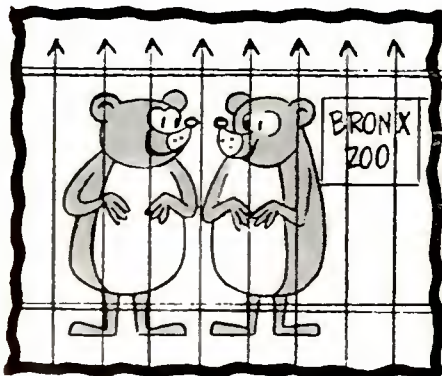
Far - Reaching !



They're advertising
for bear skins?



Run for your life!



Even WCSH-TV
can't reach us here.

Seriously, advertising on SIX does have a "far-reaching effect." Quality of operation and superiority of coverage are behind our success. Your Weed TV man now has SIX straight years of surveys that prove it.

WCSH-TV

6

NBC for
PORTLAND



MAINE BROADCASTING SYSTEM

WCSH-TV 6, Portland WLBZ-TV 2, Bangor

WCSH Radio, Portland

WLBZ Radio, Bangor WRDO Radio, Augusta

NEWSMAKER of the week

On 1 March, the Taft Broadcasting Co. gets a vice president in charge of operations who will supervise all five Taft tv stations as well as the group's four am-fm radio outlets. The new v.p. is Lawrence "Bud" Rogers, of Huntington, W. Va.

The newsmaker: Lawrence H. Rogers, II, still on the leeward side of 40 but already a tv veteran, will soon carry into five states the broadcast savvy he acquired in one—West Virginia.

In 1948, Rogers was responsible for building that state's first tv station—WSAV-TV in Huntington, and has managed it ever since. He is president of the Corporation that operates it and is also president of Kanawha Valley Broadcasting Co., which owns WKAZ Radio in nearby Charleston. Now he moves on to supervise the five stations of the Taft Broadcasting Co.: WKRC-AM-FM-TV, Cincinnati, O.; WTVN-AM-FM-TV, Columbus, O.; WBRC-AM-FM-TV, Birmingham, Ala.; WBIR-AM-FM-TV, Knoxville, Tenn.; and WKYT-TV, Lexington, Ky. He will report directly to Hulbert Taft, Jr., President of the Taft Stations who had this to say about the appointment: "We have an extremely efficient but somewhat too small central office. I believe Rogers will add considerable strength to the organization."



Lawrence H. Rogers, II

The belief is well-founded. Rogers is a whiz on all fronts—programming and technical. In tv's early days, he directed construction of the first successful, privately owned, long distance microwave relay system for local station-network service that formed a pattern for similar systems still in use in some parts of the U. S. Also on the technical side, Rogers played a pioneer role in delayed network service to non-Daylight Saving Time areas.

A staunch believer in tv's responsibility in such areas as news and public affairs, Rogers worked hard at WSAV to build up the news reputation it now enjoys. He personally became well-known in the area for his Sunday evening editorials.

Rogers is one of the founders and a former board chairman of TvB, currently serves on committee on editorializing of NAB, is a member of Television Information Committee, NBC TV Affiliates Board, Assoc. of Maximum Service Telecasters and charter member of Society of Television Pioneers. An Ivy Leaguer (he was graduated from Princeton) and a yachtsman (each summer finds him off the New England coast), Rogers is married to the former Suzanne Hamilton Long of Huntington. They have six children. Between now and 1 March, they will vacation in Europe.



CALLING ALL MATHEMATICIANS

Suppose you have three TV-media-buying plans for Washington, D. C. One plan involves WMAL-TV and Station B. Plan 2 involves Station B only (horrors!). Plan 3 involves WMAL-TV only (now you're *planning*).

Suppose you prepare schedules for WMAL-TV and Station B, placing them in a file folder tabbed "Plan One." In another folder, tabbed "Plan Two," you place two schedules, both for Station B. In a third folder, tabbed "Plan Three," you place two schedules, both for WMAL-TV.

Then a gremlin sneaks in and mixes the tabs, leaving all folders incorrectly tabbed. Along comes a sterling-type fellow from H-R Television, Inc. You explain the tab mix-up, telling him what each folder contained originally.

He makes you a sporting proposition. "Let me look at *one* folder tab and *one* schedule from its folder and I'll tell you what's in *all* the folders. If I'm right, put Plan 3 into effect."

You think a moment about the odds—and accept. He selects the folder erroneously marked Plan 1. From it you show him *one* schedule. It's for WMAL-TV. Our H-R hero says "The other schedule in this folder is also for WMAL-TV. And the folder wrongly marked Plan 2 must now contain schedules for WMAL-TV and Station B. The remaining folder must contain the two Station B schedules."

He's correct. You put Plan 3 in effect, a smart move anyway. How did the H-R man do it?

(For every correct explanation of the logical steps involved in this solution we'll supply a copy of Dudeney's delightful "Amusements in Mathematics," published by Dover Publications, Inc., New York)

wmal-tv

Channel 7 Washington, D. C.

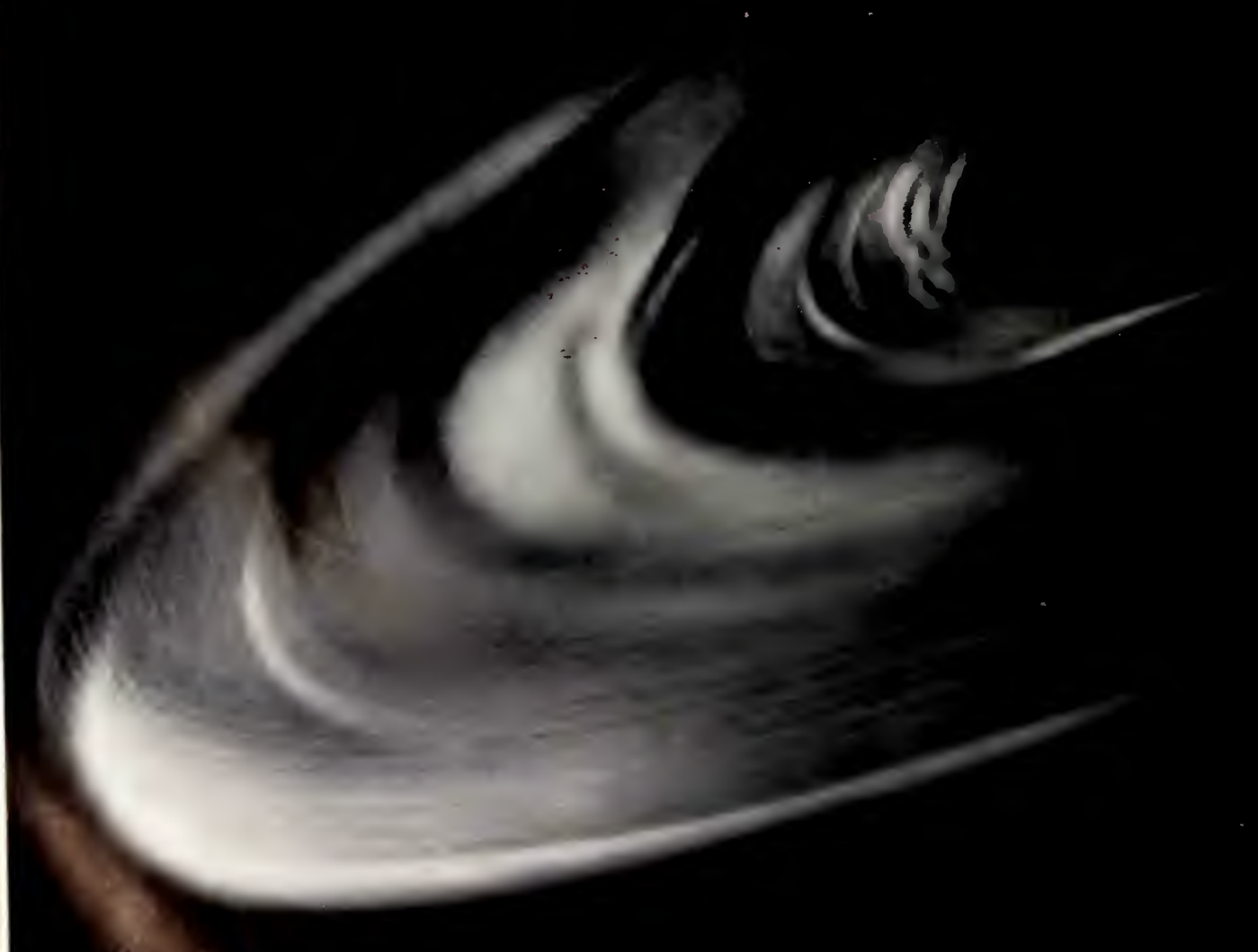
An Evening Star Station, represented by H-R Television, Inc.


Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

*“we
take you
now to”...*

*The most exciting words in radio—
and they carry a special meaning
on the NBC Radio Network
where microphones range far and near
to capture the Sound of the Sixties.*

*The roar of a rocket . . .
the din of a political convention . . .
the familiar voices of headline
personalities and favorite
entertainers—these sounds are part
of the Listening Watch
which will be kept by NBC Radio
in the critical years ahead.*





*ese sounds—and many more:
he immediate sounds of news events—
reported and interpreted . . .
and the lighter sounds
of music, comedy, drama.
They're brought to you,
moment-by-moment, day-after-day
on such programs as
News of the Hour, Emphasis
and weekend Monitor . . .
the kind of programs
only Network radio can provide.*

*For listeners the new
1960 NBC Radio Schedule represents
what they want to hear: the important,
exciting, entertaining sounds
which reflect our changing times.
And for advertisers,
an unparalleled opportunity
to capitalize on the
greatest listener-interest in history.*

*the sound of the sixties on
THE NBC RADIO NETWORK*

AGAIN WRAL-TV

proves its
dominance in the
Raleigh-Durham market

Day Part Station Shares And Total Homes Reached Durham-Raleigh—November, 1959

(Based on 1/4 hr. homes reached by all stations)

Table 1. Metro Area

STATIONS	MONDAY THRU FRIDAY				SUNDAY THRU SATURDAY	
	Morning		Afternoon		Night	
	6 am-9 am	9 am-Noon	Noon-3 pm	3 pm-6 pm	6 pm-9 pm	9 pm-Mid.
	%	%	%	%	%	%
WRAL-TV	53	46	53	52	51	45
STATION B	33	47	29	36	35	42
OTHERS	14	7	18	12	14	13

A. C. Nielsen Co. report

WRAL-TV

Raleigh, N. C.

CHANNEL 5 TOP POWER

NBC plus top programs from ABC

Represented by H-R Television, Inc.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS L

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Charles Eckert; Wilke Rich; Irene Sulzbach

Flora Tomadelli; Betty Tyler



HOW TO TELL THE GOOD-IES FROM THE BAD-IES

Everyone knows the answer: the hero wears a white hat, the heavy wears a black hat. And when the commercial comes on, you don't have to guess long: if the audience remains seated, it's a Good-ie.... Keeping the family rooted to

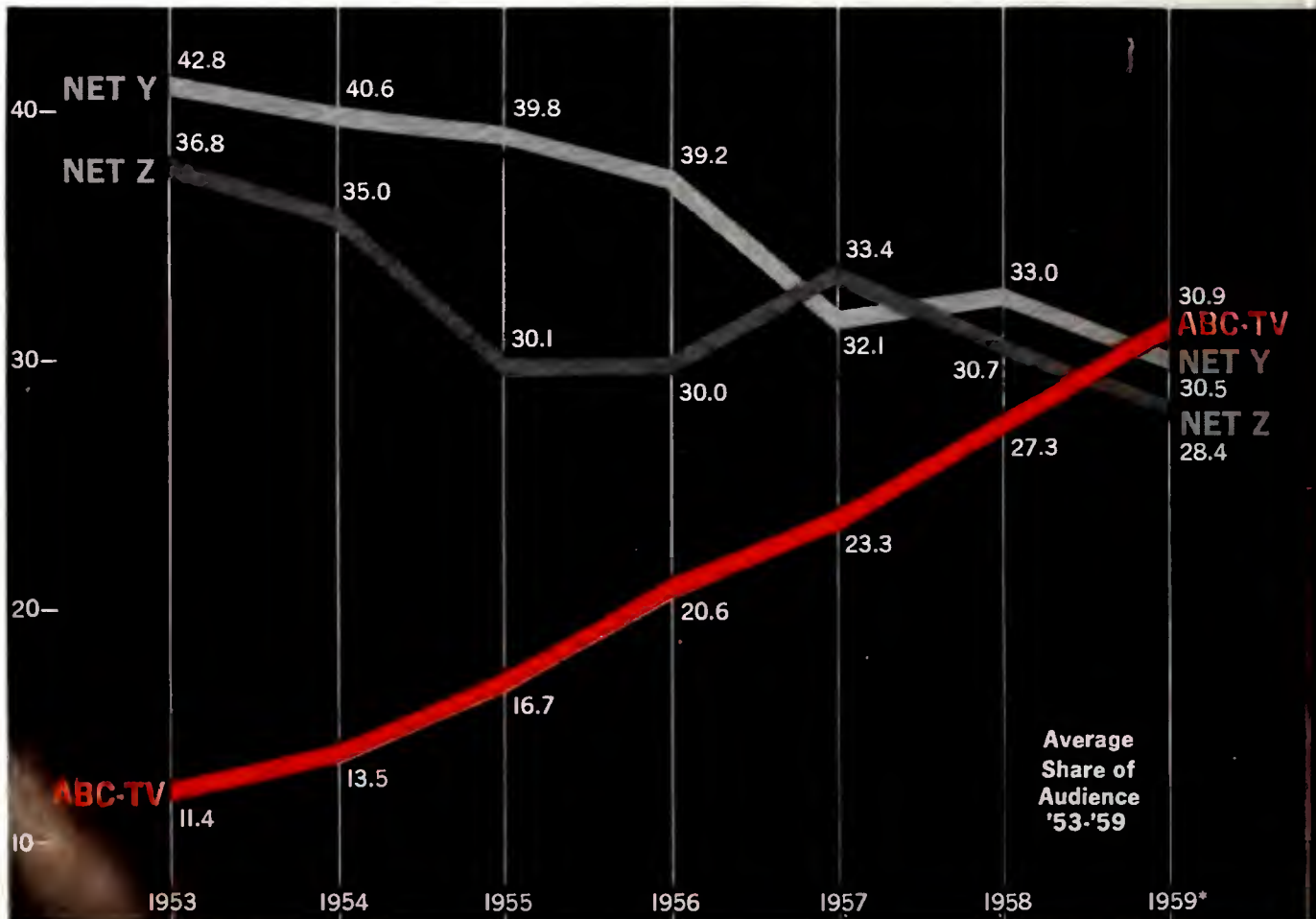
their chairs during the product sell is one of the toughest jobs in television. There's no hero in horse opera to match the advertising agency that can wring major sales and profit from that crucial minute. **N. W. AYER & SON, INC.**



The commercial is the payoff

This is cultural democracy in action:

(OR HOW THE PUBLIC EXPRESSED ITS VIEWING PREFERENCES IN THE '50s)



SOURCE: *SUNDAY-SATURDAY 8-10:30 P.M. NIELSEN MULTI-NETWORK MARKETS, DEC. 1953-1958. *NIELSEN 24 MARKETS, DEC. 1 1959.

In the '50s television came of age. Its growing pains were necessarily marked by occasional dislocations and disenchantments as well as by many brilliant cultural achievements.

And in the '50s, as television emerged as the world's largest mass medium, it became clear that the television audience is actually *many* audiences, with widely diverse tastes.

The programming obligations of the broadcasters must therefore be based on a democratic concept of cultural freedom—that is, the rights of the people to want what they want when they want it.

Obviously no one is told what to watch in this country. Instead of arm-twisting, we go in for dial-twisting. It is this broad freedom of choice, as it naturally evolved in the '50s, which makes the graph on the left worth noting. This graph shows at a glance how *consistent* has been ABC's gain in average share of audience[†] over the peak viewing periods of seven Decembers.

Today, in a medium where cultural democracy supplies the most definitive of measurements, ABC has now gained the largest share of audience.* This is an expression of popularity achieved, it would seem, by giving *more* people what they want when they want it. This will continue to be our goal for the *sixties*.

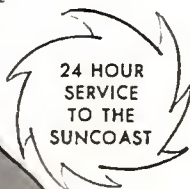
ABC TELEVISION

"Sunny" Says:
 "IT'S WHO'S
 UP FRONT
 THAT
 COUNTS!"



When you put your money on WSUN you've got a real winner. A pair-a-mutual payoff factors are the Nation's 26th Retail Sales Market, TAMPA-ST. PETERSBURG, and WSUN. Serving a 29 county population of 1,203,400, "Sunny" delivers more radio homes, at the lowest cost per home, of any station in the heart of Florida. Psssssst! If you want to wind up in the winners circle...get on "SUNNY!"

*Sales Management
 **NCS2



620KC



TAMPA - ST. PETERSBURG

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

Commercial commentary

The Pipes of Ban

At least they are not using the Venus de Milo. That I think is the nicest thing you can say about the current "statues with body odor" commercials which Ogilvy, Benson & Mather are running as tv spots for Ban, the Bristol-Myers stick deodorant.

Brilliant, British-born David Ogilvy, himself a director of the New York Philharmonic and an ardent worker with John D. Rockefeller III for the Lincoln Square culture center, has shown a sensitive respect for art.

He has not ransacked the Louvre. He has not desecrated the Elgin Marbles. He has resisted the temptation to poke his cameras into the armpits of the Laocoon.

Those glistening Ban-type statues are obviously plaster of Paris copies of Hollywood copies of Roman copies of Hellenistic copies of legendary Greek originals, long lost in the mists of civilization's rosy-fingered dawn.

But all the same, the Ban commercials are pretty frightening.

Oh, the wonder of it all

Not since Henry Luce hired Westbrook Van Voorhis to express the *Time-Life* wonder of it all on radio's *March of Time* have I heard anything to match the sepulchral organ tones of the Ban announcer.

In a rich brown chocolate diapason he proclaims, "In the mature male and in the mature female, powerful glands in the curve of the arm secrete perspiration."

And then, as your astonished eye travels along the marble muscle of a somewhat spurious Apollo, his voice hardens, "When bacteria attack these glands they give off an offensive odor."

Pretty classy, don't you think? And such a decent, well-bred way of expressing it.

In my ragamuffin Yankee boyhood we never talked like that. Instead we used to smirk and snigger about B.O. And when we felt particularly vulgar we chanted an old refrain which (slightly bowdlerized) went like this:

"Shucks Ma, I can't dance. Cause when I dance I sweat. And when I sweat I stink. And when I stink the boys don't like me. A shucks Ma, I can't dance."

But then, of course, we didn't have David Ogilvy with us in those days. We were just rough, tough, crude Americans.

And culture had not yet crept into advertising.

Where will it all end?

I wonder, though, if this Ogilvy-inspired peep into the Parthenon this scrambling of Phidias, Praxiteles, and patent medicines, is altogether a healthy trend.



Should Oxford and Harvard-educated admen use their trade to enrich the lowly masses with an appreciation of the classic arts?

Should Daphne, Amaryllis, Iphigenia, and Agamemnon loom larger on America's 21-inch screens?

Should we mix detergents and Dionysus, corn flakes and Clytemnestra, and play the pipes of Ban and the Lestoil lute in every spot campaign?

If you believe that Madison Avenue has a mandated mission of noblesse oblige you will probably say yes.

But before you start rapturizing about the possibilities of advertising as a great culture medium, consider the poor admen who must perform these Herculean labors.

Are you being quite fair to us?

Don't forget, most of us have never had David Ogilvy's advantages.

It's all very well for him—with his Continental background, his 10 centuries of British aristocracy, his memories of Crécy and Agincourt—to come charging over the wine-dark sea with these dazzling displays of taste, breeding, delicacy and refinement.

But most of us in the ad business are from places like Bad Axe, Newark, Bellows Falls and South Chicago.

We went to schools like B.U., Oklahoma Aggies, Yale, Slippery Rock Teachers and Arizona State.

We're just folks, ordinary under-privileged folks who don't think or talk good, like a gentleman should.

And if you expect us to sling this Ban-type literary language, to cram our commercials with classic Athenian beauty, to make every consumer a Hector and every housewife an Andromache, you're asking an awful lot.

I don't think we're up to it.

The isles of Greece, the isles of Greece!

What do you suppose would happen if us dead-end kids tried to employ the neo-cultural Ban-Ogilvy approach?

You'd probably see a tight closeup of a bust of Homer's grizzled head, while a cathedral-voiced announcer reverently intoned Lord Byron's lines, "The isles of Greece, the isles of Greece!"—and then went into a pitch for greaseless hair tonic.

Or we might pan slowly over the gleaming statue of the Discus Thrower, while solemnly proclaiming that, "From the first syllable of recorded time, the physically active male has suffered from lesions and fungus growths between his pedal phalanges."

Or think what we might do for the Maidenform bras. A smoky-voiced Cassandra, muttering through an echo-chamber, "In the mature female, and in the immature female, uplift spells success," as our camera rose exultingly to the Winged Victory of Samothrace.

It might be advertising. But it wouldn't be art. And frankly, fellows, it would lack that indefinable cultural touch, that precise *je ne sais quoi* of aristocratic breeding that marks the Ban commercials.

No, this Ogilvy is a genius. Like Shakespeare, he has proved that he can "people the sea coasts of Bohemia with timeless Englishmen"—Commander Whitehead, the Tetley Tea Taster, the man in the Hathaway shirt.

And when it comes to wedding Demosthenes, Diana and deodorants, he is just in a class by himself. We'd better not try to imitate his sensitive artistry.

We have, perhaps, the simple faith. We lack, alas, the Norman blood.

wmca 570 kc
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wmca 570 kc

FIRST
ON
YOUR
DIAL



wmca

THE VOICE OF NEW YORK

Call us collect at MUrray Hill 8-1500
Or contact AM Radio Sales.

... in **1959** ... these 20 top local and national spot advertisers

AMERICAN AIRLINES
Programs and Announcements

ANHEUSER-BUSCH
Announcements

BELL SAVINGS
Programs and Announcements

BURTON-DIXIE CORP.
Programs and Announcements

CHRYSLER CORP.
Programs and Announcements

CLARK OIL and REFINING CORP.
Announcements

REUBEN H. DONOVAN
Programs

FORD MOTOR CO.
Programs and Announcements

GENERAL MOTORS CORP.
Programs and Announcements

PETER HARRIS
Programs

P. LORRAINE CO.
Programs

MARSH WOLF
Programs

METROPOLITAN LIFE
Programs

spent . . .

\$2,409

Again, the finest local and national spot advertisers recognize the sales effectiveness and high standards of entertainment and public service delivered by WBBM-RADIO. Once again, LIVE Showmanship programming and LIVE Salesmanship performance have made WBBM-RADIO the most honored and most sponsored radio station in the nation's second market.

1958 30 top local and national spot advertisers on WBBM-RADIO spent

\$2,397,906.51

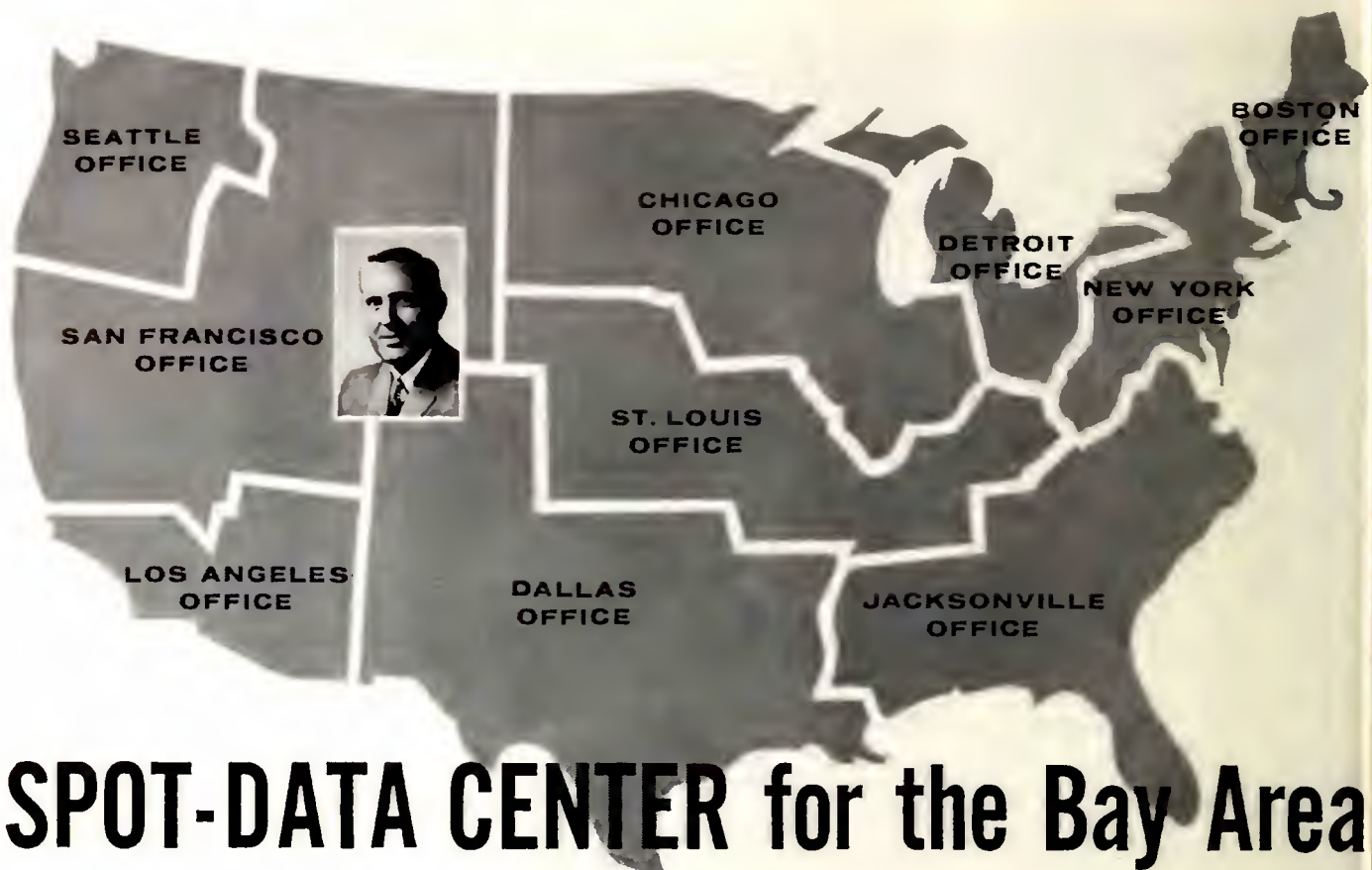
WALTER
DORST ADVERTISING
FRANCO
FRANCO
FRANCO
FRANCO
FRANCO
FRANCO
FRANCO

66.38

on **WBBM-RADIO**

Chicago's Showmanship Station . .

Call Bill Connelly—WHitehall 4-6000 or CBS Radio Spot Sales



SPOT-DATA CENTER for the Bay Area



NED SMITH, manager of our San Francisco office, one of ten offices providing fast, efficient service to Advertising throughout the U.S.—service that helps advertising dollars deliver extra value.

Manufacturing is California's major industry — a fact often surprising to those who think of the state mainly in terms of fruit or film. In just six years following World War II, California's industrial production more than doubled.

In helping west coast industries get a greater share of America's consumer dollars, Spot Television has played a big part. And in 25 key markets, the stations that consistently deliver top selling-power per dollar are represented by Blair-TV.

Efficient time-buying demands accurate down-to-the-minute data on these markets and stations — data instantly available to the Bay Area through our San Francisco office.

Blair-TV operates on this basic principle: that alert informed representation is a service vital not only to stations but also to all Advertising, and to the businesses dependent on it for volume and profit. From the first, our list has been made up of stations and markets we felt in position to serve effectively. Today these stations cover 56 percent of America's population — virtually 60 percent of its effective buying power.

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

A NATIONWIDE ORGANIZATION

BLAIR-TV

AT THE SERVICE OF ADVERTISING

WABC-TV — New York
W-TEN —
 Albany-Schenectady-Troy
WFBG-TV — Altoona-Johnstown
WVBF-TV — Binghamton
WHDH-TV — Boston

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

KFRE-TV — Fresno
WNHC-TV —
 Hartford-New Haven
WJIM-TV — Lansing
KTTV — Los Angeles
WMCT — Memphis

WDSU-TV — New Orleans
WOW-TV — Omaha
WFIL-TV — Philadelphia
WIIC — Pittsburgh
KGW-TV — Portland
WPRO-TV — Providence

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

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

SPONSOR-SCOPE

16 JANUARY 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

For the second week in a row new business for national spot radio was moving along at a gratifying pace for the medium.

One of the big ones of the week was the Lucky Strike (BBDO) campaign, involving about 75 markets in five flights of five weeks each at the rate of 10-15 spots a week.

Another American Tobacco brand, Pall Mall (SSCB) is gearing itself for an extra flight in February.

Other buying activities included Chesterfield (McCann-Erickson), DuPont's Men's Wear division (BBDO) and Bristol-Myers' Trig (BBDO).

A not so happy note: Sinclair (Geyer, MM&B) has cancelled out all radio, as of 13 February, pending, as the agency put it, a general reexamination and decision of the company's media plans for 1960. Maybe this is significant: Richard Ferricker, who was on Esso at McCann, recently joined Geyer as executive v.p., with Sinclair a special charge of his.

Don't think it's all skittles and beer in the relations between the tv networks and their affiliates when it comes to clearing time for sponsored public service and informational shows.

There are still stations that refuse to accept such programs on the grounds that their controversial nature would tend to antagonize local viewers.

It happened most recently in the case of the Population Explosion chapter of CBS News Reports.

To assure maximum clearance for these specials CBS takes the precautions of giving the stations, in advance, as complete a rundown as possible via closed circuit or teletype of each of them.

In light of what's transpiring in Washington at the moment and CBS' plans for balanced programming next fall, the network is of the optimistic belief that the clearance problem in matters of public service will shrink to the vanishing point by next fall.

With the steel strike out of the way, Detroit again has become the special mecca of sales effort on the part of both the networks and the reps.

The main focus of pitching at the moment is Chevrolet, and that involving the three tv networks and the company's plans for the 1960-61 season.

Indications are that not only has Pat Boone had it with Chevrolet but that the division is contemplating a much lessened role for Dinah Shore. The new top management team at Chevrolet may go so far as to wipe the tv sheet clean.

Judging from a quick check of automotive agencies, spot will benefit handsomely from the big sales push, especially among the compacts, slated for the spring.

At the rate that new business was perking this week national spot tv should likewise register a whopping January.

The buys out of New York included Gaines' Gravy Train dogfood (Benton & Bowles), average of six spots a week; Puffs, P&G's competitor to Kleenex, five to eight spots a week; limited markets for Tenderleaf Tea, Scott Paper and Stripe toothpaste (all JWT). Lever's Dove (OBM) extended its schedule for 1960.

Chicago spot tv activity included Tea Council (Burnett), 20s this time; Wrigley Doublemint (Myerhoff), 52 weeks in 50-odd markets; Helene Curtis (Weiss) six weeks.

National spot tv also started off the new year with a couple surprising schedule pull-backs.

The accounts were **Maypo (Fletcher Richards)**, hailed as one of tv's standout success stories, and **Pillsbury's cake mixes (Burnett)**. Maypo's tv investment has been at the rate of about \$1 million a year, while the cake mixes have meant about \$1.5 million for the medium.

The explanation **SPONSOR-SCOPE** got from Maypo's ad manager, **Frank C. Marshall**, was to this effect: schedule reductions had been made necessary by both **under-estimating costs and overspending in some markets**. In some markets this resulted from upped rates when certain economy packages became no longer available.

Burnett declined to discuss the Pillsbury move out of the spot picture, but here's one speculation: it's got a **new product or package coming out** and hence is saving its ammunition for the big boom.

Spot radio likewise suffered a bit of chagrin the past week: this coming from **American Bakeries (Y&R, Chicago)**.

After an admittedly successful 12-week run with its 2½-minute pop-tune commercials, the chain swung the entire budget to newspapers for the coming spring and summer, with the plan of **coming back to radio in the fall**.

The client's story for exchanging media: a change of pace stimulates interest.

It doesn't look now as though the so-called magazine concept will play any significant part in CBS TV's future.

Agencies that lately have been inquiring about the prospects of the network experimenting with the concept one night a week come the fall have been told this: **just forget about the whole thing**.

CBS TV had indicated that its plans included carving off one night for a trial in **balanced programing exclusively controlled by the network and selling it on a participation basis**.

A suspicion stemming from the assurance: that the **idea of having to contend with the segment participation plan on a broad scale didn't sit well with CBS' affiliates**.

After passing up the offer for over a year, **NBC Radio chief Joe Culligan** decided this week to move over to **McCann-Erickson** as a general corporate executive.

Culligan, regarded as one of the most colorful and dynamic personalities in the business, will operate closely with **Marion Harper, Jr.**, making them, to put it mildly, a **team of well-dovetailed attributes and background**. Joining date: 1 March.

Harper's plan for Culligan will in due time move him into practically all areas of the company's business, including advanced projects, clients' problems, **McCann-Erickson** affiliate company relations, and as the chief sparkplug for the **agency's current grand strategy, namely, Operation Thrust**.

In addition to being a corporate officer Culligan will be on the directorate.

If you accept **P&G** as a pretty good forecaster, as well as bellwether, on media matters, **look for tv rates generally to go up at least 5% in 1960**.

Anyway, that's what the media planners out in Cincinnati are banking on.

Judging from random comment picked up by **SPONSOR-SCOPE** on **Madison Avenue** the past week the prospect for summer business in tv this year looks **unusually sharp**.

A number of seasonal accounts new to tv appear to be in the offing, and what agency-men say would be welcome: **updated data ament summer and recent success stories**.

SPONSOR-SCOPE *continued*

Elgin (JWT) would like to latch onto a couple Jack Paar specials as its main spearhead for gift-season promotions next fall.

It's been using participations on Paar regular shows and is interested in buying, if it can get them.

Look for the real slugfest in competitive network tv selling during 1960 to take place within the daytime arena.

With the transfer this week of Robert McFadyen from sales development to manager of daytime sales at NBC TV, all three networks are now primed with executive manpower to sparkplug the specialty of day selling.

What advertisers and agencies can likewise expect: far more presentations about daytime, in volume and frequency.

The pressure on the dayside has been augmented by the fact that lots of small advertiser money is being siphoned off from this area by nighttime network spot carriers.

For NBC the daytime billings problem has been further aggravated by the loss of two heavily-sold and high-rating strips, **Tie Tac Dough** and **Treasure Hunt**.

Inadvertently, as NBC TV girds itself for a bigger share of the daytime billings, the emphasis in its sell is undergoing a change.

The philosophy as it now shapes up: with the number of advertisers who can afford daytime network only limited, daytime should be approached as basically a supplementary to nighttime for the bigger spenders.

And as a secondary purchase it offers:

- 85% of all U.S. homes as compared to 96% of all homes after 6 p.m.
- A cost efficiency, if bought extensively enough, is a fourth or a fifth per commercial minute of the nighttime figure.
- An added dimension in viewing: daytime showed 18% more homes in 1959, where as nighttime had an increase of less than 7%.

CBS TV affiliates are being given the privilege of selling the first 20 minutes locally of **Be Our Guest**, which is replacing **The Lineup**.

Only complication to this that might develop: if a network sale poses product conflict the local sponsor will have to depart—on two weeks' notice.

Helene Curtis keeps adding to its tv investment: this time with a spot pattern on ABC TV at night.

The buy involves at least four shows and comes out of Chicago.

Don't be surprised if General Foods continues to keep all its nighttime network tv eggs in the CBS basket next season.

At a session in White Plains last week CBS is reported to have submitted a proposed innovation in its discount structure that makes it worthwhile for the food giant to remain on that network.

GF showed restlessness after it found that CBS' rate regrouping for specific evening periods, come April, would up its annual time bill by about \$600,000.

At least two of the General Foods agencies had suggested that this nighttime business be moved to ABC TV.

Program note: GF is taking a look this week at the Andy Griffith pilot.

According to topnotch agency researchers, Congressional probers may find themselves out on a frustrating limb when they get around to the rating services.

Say these specialists: When the rating services are analyzed correctly and the data put into the proper context, the results come out closely alike. In other words, if the seven-city Arbitron is matched against the same Nielsen markets there's scarcely a difference in the correlation.

The basic fault for all the rating controversy: the ways the figures are being used.

The tv rating services keep pushing up the ante on what they'll deliver: Trendex is adding five markets on the West Coast, making a total 30 markets polled.

The markets—it's the first time any service has included that area—are: Los Angeles, San Francisco, Seattle, Portland and Spokane.

Making this practical: All tv networks now have a same feed pattern for the Coast. Trendex's competitors are expected to follow suit.

Several station reps have been quietly taking a look at the prospects of this year with the view of perhaps investing some money in the medium's behalf.

Such as financing some studies on fm and veering more of their sales and promotion effort toward the medium.

One of the reps has been feeling out media planners and account men on their thinking and disposition toward the medium.

TvB is aiming to make it easier for potential tv advertisers and stations to get a loan out of bankers.

The helping hand: A presentation in book form addressed to banks acquaints them with what tv is about and what it's done to build various businesses. A case in point: Lestoil which borrowed \$20,000 to make its initial investment in tv.

There's quite a diversity in the prices being asked by NBC TV per take-off quarter-hour for the realigned programing between 2 and 4:30 p.m.

The quotations: Queen for a Day, \$200; Dr. Malone, \$200; From These Roots, \$200; Comedy Theatre, \$1,000; Adventure Theatre, \$1,000; Loretta Young, \$3,000.

Note: The Loretta Young repeats are not included with the others in the new bonus plan whereby a daytime advertiser who buys three quarter-hours gets the fourth gratis.

Another example of how far CBS TV is ready to go to make it economically attractive for advertisers to sponsor its quality programing.

The production cost on Playhouse 90 (as an intermittent program) is being increased by at least a third—the weekly average had been \$110,000—but present sponsors will be billed at the old price, namely, \$37,000 per half hour.

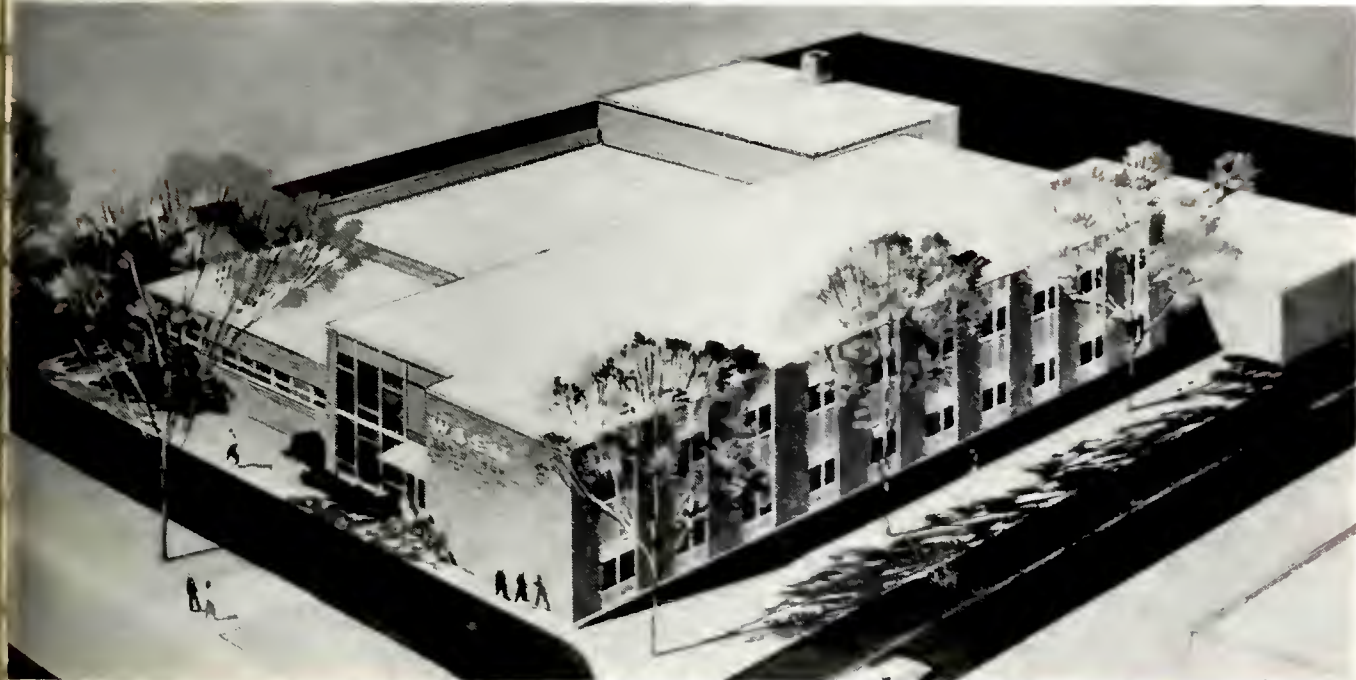
Witness this latest twist in the trend of media people toward tv programing: department authority: Bert Mulligan, who had been Compton's chief timebuyer, is now No. 2 man in the agency's program bailiwick.

The spot had been previously occupied by a programing specialist.

Mulligan's transfer sprouted these two designations: Bob Liddell to head timebuying and Graham Hay to assistant head timebuyer.

For other news coverage in this issue, see Newsmaker of the Week, page 58; News and Idea Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 74; and Film-Scope, page 60.

dedicated to
better programming
and outstanding service
to our clients



WBEN-TV . . . every modern facility for complete programming

This month, WBEN-TV goes on the air from its ultra-modern studios, control room and offices. These new buildings house important technological advancements for production of television, AM and FM programs.

In combination with the outstanding shows of the CBS Network, WBEN-TV will be able to provide the more than 2,000,000 people of our coverage area that something "extra" which adds up to sales, success and prestige for the client.

To our advertisers this means more effective means than ever before through this proven facility to reach most of the people most of the time, and to make TV dollars count for more on Channel 4.

WBEN-TV

The Buffalo Evening News Station

CH.
CBS in Buffalo

4



“INTERPOL”



*Diamond Thieves
Forged Currencies
Firebug Extortion
Protection Rackets
Insurance Frauds
Crime Lords
Securities Swindle
Raging Epidemics*



SUSPENSE

*ACTION STORIES
ABOUT INTERPOL—
THE JET-AGE POLICE AGENCY—
THE SCOURGE OF THE
INTERNATIONAL UNDERWORLD*

CALLING”

starring

CHARLES KORVIN

as Chief Inspector Duval

Only

The Rank Organisation Limited

(of J. ARTHUR RANK fame)

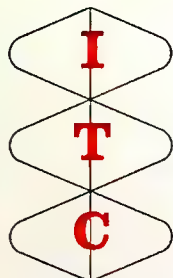
with established world-wide facilities

could produce this absorbing television series

in association with

The Jack Wrather Organization

for I T C.



**INDEPENDENT
TELEVISION
CORPORATION**

488 Madison Avenue • New York 22 • PLaza 5-2100

ITC OF CANADA, LTD.

100 University Avenue • Toronto 1, Ontario • EMpire 2-1166

A Top NBC Award Winner



Miss Edna Seaman
WFBC-TV's Promotion Manager
For Audience
Promotion in
**GREENVILLE-
SPARTANBURG-
ASHEVILLE**

Using the theme "Total Television in DIXIE AFTER DARK", Miss Seaman was one of the top 5 winners in NBC's nationwide audience promotion contest from August 11 through October 11th. She thus wins for herself an all-expense paid trip to Hollywood . . . and for WFBC-TV and its clients she maintains dominance in the Greenville-Spartanburg-Asheville market.



Represented Nationally by
WEED TELEVISION CORP.

Reps at work

Russell Walker, John E. Pearson Co., Inc., New York, has noted a willingness by advertisers to try new techniques in broadcast media last year. "Some of the techniques are really adaptations of established ideas, but it does appear that there are now more varied ways of getting response and impact. Television has given us the practice of alternate week sponsorship. In the last few years, however, some radio advertisers have used this technique with spot packages, running heavier schedules on alternate weeks by using 20 spots a week for 13 alternate weeks instead of 10 spots per week for 26 weeks. The 'mixing' technique has been used more than ever before, where minutes, 20- or 30-second spots and even I.D.'s are combined in one campaign. Another practice that is more in evidence these days is advertiser use of program time and announcements in a combined effort." Russ wonders if this might lead any stations to change the standard practice and allow combining of programs and spots for discounts. "The use of program time with spots is a healthy sign and we look for it to grow."



Robert Aissa, Venard, Rintoul & McConnell, Inc., New York, feels that direct contact between representative and advertiser should usually be arranged for at the agency level. "Contacts made in this manner are mutually advantageous and contribute to a better working climate for everyone concerned. Certainly no one knows more



about an advertiser's philosophy of advertising than an agency's buyer, media director and account group. I think that only under very special circumstances is it desirable for the rep to contact the client without the knowledge, advice and consent of the agency. Bob feels that reps and agencies can have a workable understanding on this matter. "For the most part, agencies prefer to have reps call on advertisers only when a

large or unusual type of appropriation is involved. Of course, in the case of baseball sponsorship, which is definitely a specialty, a call on the client would lend impetus to the agency's proposal. In these special instances closer cooperation between agency men and reps will have positive results for the client and for the industry as a whole."



Negative Sell

No mountains. No deserts.

No great bodies of water.

No wastelands. No distractions (to speak of).

No dearth of TV sets (more than half of Iowa's
734,600 TV homes in our TV area).

No doubt: WMT-TV, CBS Television for Eastern Iowa.

Cedar Rapids—Waterloo.

National reps: The Katz Agency

BOB HOWARD

GENE KLAVAN

OEE FINCH

WILLIAM B. WILLIAMS



BOB LANDERS

DICK PARTRIDGE

LONNY STARR

PETE MYERS

JACK LAZARE

On Wednesday, Nov. 18, WNEW began to air a 50-word announcement at least once during every hour: "...whether or not you get the turkey wishbone on Thanksgiving Day, WNEW would like to make your wish come true. Every hour, all day, Thanksgiving Day we're going to give away a brand new transistor radio. Just mail your name and address..." Through Nov. 25, we had received 144,897 qualified entries. All together: 154,087 by Monday, Nov. 30. WNEW is proud to have piled up more evidence of what it means to be number one in the number one market.

WNEW RADIO
New York 17, New York

"So I told this time buyer"...

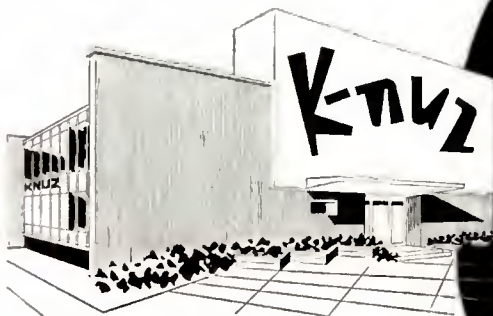


Odalisque
INGRÈS (1780-1867) — French School

Put your advertising dollars on the No. 1 radio
station in Houston . . . **K•NUZ***

. . . **lowest cost per thousand!**

*See Latest Surveys for Houston



24 HOUR MUSIC and NEWS



National Reps.:
THE KATZ AGENCY,
INC.
• New York
• Chicago
• Detroit
• Atlanta
• St. Louis
• San Francisco
• Los Angeles
• Dallas

IN HOUSTON,
CALL DAVE MORRIS
Jackson 3-2581

49th a
Madiso

Kudos from kustomers

Words cannot express my enthusias for the stand SPONSOR magazine taking with regard to "More Information for the General Public on the Workings of Air Media." The editorial in the 19 December issue "Life Attacks the Ratings," is tremendous.

I herewith request permission from SPONSOR to use this as an editorial on WPTR. We will naturally give SPONSOR magazine the credit. We will introduce this editorial in any manner you wish.

Every radio station and every television station should air such material as you have printed regularly. I heartily urge them to do so.

Again, my congratulations to SPONSOR for furnishing its subscribers with such intelligent and well-written material, but it behooves all stations in the industry to get such material and such information to the general public. We can't just sell our ideas to one another and benefit by

Duncan Mounsey
exec. v.p. & gen. mg
WPTR
Albany

Ad big in caricature

I understand that you have reprints suitable for framing of a series of cartoons about the advertising business. I would appreciate it if you would send me a set of these and bill the company.

Joseph R. F
general mg
KYOK, Inc.
Houston

• SPONSOR has a limited supply of these reprints available to its readers at \$4 per drawing. Drawings were done by Jaro Hess.

A thank you to you and your staff for printing our item on the bus service by way of radio in your 5 December issue of SPONSOR ("Wrap-Up").

We will be sending you news

...ue of our facility as we progress
...d grow in our area.

Bill Wippel
Co-owner
KOFE
Pullman, Wash.

...werful results

...e 32 capsule case history cam-
...igns covering Appliances to House-
...ld Franchises to Travel (SPONSOR,
...959 Radio Results," 26 Dec.) make
...r one of the most valuable report-
...g jobs in the broadcast media field.
...It's difficult to create "something
...r everyone," but these Radio Re-
...lts are a source of ideas and infor-
...ation that can be put to good use
...th every type of client.

Harry Novik
pres.-gen. mgr.
WLIB
N.Y.C.

...at-type

...e been a SPONSOR reader for many
...ars now and the thought occurred
...me that I'd like to tell you, quite
...mply, that SPONSOR is a handy size,
...sy to read, useful.

...For instance, using the yellow
...ges for the news section. Always
...sy to find. And the information and
...ends reported in the Sponsor-scope
...d Film-scope columns are well
...orth turning to. Like the man says,
...st "look for it in the yellow pages."

Sam Brownstein
Broadcast Time Sales
N.Y.C.

...ce summing-up

...anks for the year-end report in the
...December SPONSOR. It's a difficult
...b to summarize the events of a year
...d give them meaning and direction
...the small space of a magazine
...ticle. But you capped the year with
...intelligent in-focus recapitulation.

Sam Vitt
DCSS
N.Y.C.

...es pitch

...wish to state that I enjoy reading
...NSOR for it keeps me up on adver-
...ing ideas from all sections of the
...untry.

...I feel that it keeps me well-informed
...what other people are doing in the
...siness world and enable me to put
...ore power-force into my sales talks.

Mary G. Sanger
Oakland, Cal.

Know the secret of stretching your sales seconds on radio?



FRESH AIR

Small budget or big one... FRESH AIR gives you *more* for your money. *More* impact, *more* coverage with each broadcast second! This distinctive, new KBIG programming adds greater prominence to your sales message... gets the *attention and respect* of a convincible, higher-income audience in 234 Southern California markets. Yet, you can buy 17 "minutes" of FRESH AIR for *less* than the average cost of 10 on the other big-signal regional stations. Your KBIG or Weed Rep has proof!

Different programming, different audience... KBIQ (FM) is a valuable combination buy with KBIG—at a special combination rate.

KBIG

 Radio Catalina... 740kc/10,000 watts

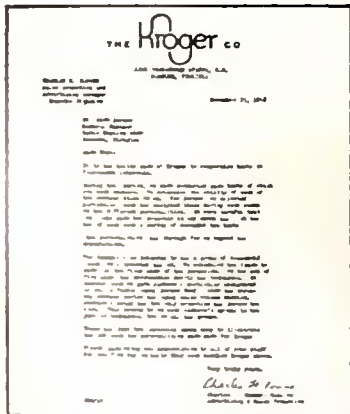
JOHN POOLE BROADCASTING COMPANY, INC.,
6540 Sunset Blvd., Los Angeles 28, Calif. • HOLLYWOOD 3-3205

National Representative: Weed Radio Corporation





in Roanoke **Kroger** **LOVES WROV**



“Your personalities came through for us beyond our expectations... Over the three-day weekend period our usual sales volume doubled.”

excerpt from a letter written by Charles W. Conner manager, Advertising and Sales Promotion
THE KROGER COMPANY

Use these WROV personalities and ROANOKE will love you! WYNN ALBY ■ BARBARA FELD
 ■ KEN TANNER ■ JERRY JOYNES ■ GARY E. COOPER ■ JESS DuBOY ■ DON McGRAVE

WROV  **ROANOKE, VA**
 affiliated with WEET, Richmond, Va.
 Burt Levine, President

73 YOUNG MEN

WHO ARE WELL WORTH WATCHING

► SPONSOR polled industry observers, asked, 'Who are the young rising stars of radio and tv advertising?'

► Most frequently mentioned were these 73 ad pros from ad agencies, clients, networks, stations and reps

Even the man on the street in Pocatello, Idaho, knows that advertising is very special lures for bright young men.

But this detached observer—impressed as he is with such star-studded constellations as Advertising, Radio and Television—has more in common with his Madison or Michigan Avenue counterpart than you might think: neither can put into specific words just what a bright young man is... or why and how he becomes one. But they can easily spot one when they see one!

SPONSOR, in asking top people in the broadcast industry for their nominations of young professionals worth watching, suggested that these radio, agency, representative and adver-

tiser executives use their own personal, workable definitions of a "commer." In response, 73 names were heard most frequently.

The majority of the 73 are "commercers" in only one sense of the word. They've "arrived," in that they are performing responsible jobs: but they have farther to go—in the opinion of SPONSOR's informal panel—because of the merit and potential they've shown. Thus an agency vice president is hardly an advertising novice, but he may have such impressive management and cranial capacity that he seems marked for an even bigger assignment.

Advertising, covering as it does a considerable scope of activities, has long been directed by people on the

TWO OF THE MANY CLIENT STAFFERS MOVING UPWARD



HOWARD EATON, JR., is media dir. of giant soap, Lever Bros., N. Y.



ROBERT LLEWELLYN works as adv. mgr., American Bakeries, Cgo.

look-out for new ideas, new approaches and techniques, young and fresh staffers who have management as well as creative potential. When such a prospect for future growth comes along, the tendency is to hang on tightly, not tout him to the competition, always talent hungry!

That's why all of SPONSOR's informal panelists asked to remain anonymous. Agencies, of course, are particularly close-mouthed about the talent in the confines of their offices. To avoid any direct selection by an executive of his own personnel, SPONSOR in all cases asked for nominations of

unusually bright young people in other companies and throughout different activities within the industry.

None of the nominees was told the list was being compiled or that his name was on it. And no employer was told any of the names. Thus an effort was made to keep the selection as objective as possible, and the selectors completely anonymous from each other as they are from SPONSOR readers.

The names suggested, of course, are only a small reflection of the vast number of "comers" or young-men-on-the-way-up employed in television,

radio and advertising. These 73 at their work, however, are typical the youth and vigor which advertising requires for its continued effectiveness and growth.

The leadership of tomorrow at the top levels of clients, agencies and media will be drawn inevitably from the second-level executive rank. In the particular listing, SPONSOR's analysis indicates that most of the men cited are in their 30's—a few are in the late 20's; a few, early 40's. But the emerging pattern of executives moving into the top stratum of the hierarchy seems to peak in the mid-30's.

AGENCIES HAVE RESERVOIR OF YOUNG TALENT

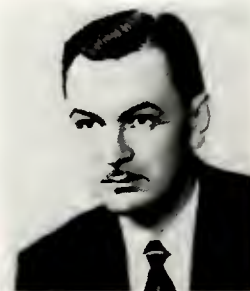
ADVERTISING AGENCIES WORK *diligently both inside and outside the shop to scout out executive and creative talent and to promote young men to additional responsibility as soon as possible. These eight, among the 45 agency men commended to SPONSOR in its survey, reflect the great reservoir of talent in advertising*



HERBERT ZELTNER, v.p.-director of media at Lennen & Newell, New York



KENNETH C. T. SNYDER, v.p.-tv/rad. dir., Needham, Louis & Brorby, Cgo.



LANSING B. LINDQUIST, v.p., bdcst. media, Ketchum, MacLeod & Grove, N.Y.



R. DAVID KIMBLE is an account supervisor at Grey Advertising in New York



BILL REGA is a tv and radio copywriter at J. Walter Thompson's Chicago shop



BILL OBERHOLTZER works as associate media dir. at Leo Burnett, Chicago



DIXON HARPER is radio farm dir., Aubrey, Finlay, Marley & Hodgson, Cgo.



GERALD T. ARTHUR is new v.p. in charge of media, Donahue & Coe in N. Y.

The inter-action of agencies, clients and media groups (stations, networks and station representatives) demands a high level of performance within all these divisions of effort. Thus, ability must be evident both in creative and managerial assignments. Client personnel who were cited as having these qualities included Howard Eaton, media director of Lever Bros.; Robert F. Mahoney, production supervisor in radio and tv at Colgate-Palmolive, and Robert Llewellyn, advertising manager of American Bakeries in Chicago.

On the agency side of the business, persons interviewed by SPONSOR named 45 persons whose job functions break down as follows: buyers, 13; media, 11; radio/tv, six; account executives, four; administrative and copy, three each; research, two, with three others in miscellaneous niches.

The young men in administrative branches of major ad agencies are performing unusually demanding tasks in their high executive positions. Yet their future, panelists prognosticated, should be even more brilliant either within the advertising agency itself or the broader framework of advertising generally.

They are Ted Grunewald, executive vice president of Hicks & Greist; and John Peace and Mark Byrne, both executive vice presidents at William J. Sty. Account group staffers nominated included David Wham of Lancer-Fitzgerald-Sample; William Adler and R. David Kimble of Grey Adv.; Ed Tashjian of Mogul, Williams & Saylor, all New York, and Richard L. Rogers, vice president at John W. Shaw agency in Chicago. Media people were the most frequently cited in the poll because they are the individuals dealt with most frequently and most personally by people on the business side of the broadcast media.

Eleven media executives included several men who have risen to eminent positions as media vice presidents at a young age. Among them:

SOME RISING STARS IN MEDIA

FOR THE CLASSIC advertising trio—advertisers, agencies and media—to work together effectively, they all need “comers.” These shown are among the many working at stations, networks, representative firms, but by no means comprise a comprehensive list



DON COYLE, v.p. for ABC TV's new International Div., New York



CLARK GEORGE is new general mgr. of CBS' WBBM-TV, Chicago



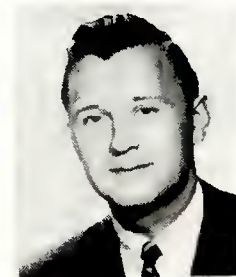
CARL LINDEMANN is v.p. of daytime programming at NBC TV net



JAMES E. ALLEN is new general manager of WBZ-TV(WBC), Boston



JOHN BODEN covers Chicago agencies as radio salesman for Blair



BOB TETER, v.p.-dir. of radio, Peters, Griffin, Woodward in N. Y.

Jerry Arthur, vice president for media at Donahue & Coe; Herb Zeltner, who has the equivalent rank at Lennen & Newell, and Frank Gromer at Foote, Cone & Belding.

Other media pros cited: Warren Bahr, associate media director, Young & Rubicam; Mike Donovan and Herb Maneloveg, associate media directors, BBDO; Ed Fleri, BBDO's media coordinator for spot radio and tv; Marv Richfield, media director of Erwin, Wasey, Ruthrauff & Ryan; Hal Miller, v.p. and associate media director, Benton & Bowles; James Ducey, group media director, Cunn-

ningham & Walsh; Bill Oberholtzer, associate media supervisor at Leo Burnett Co. in Chicago.

Thirteen buyers were ranked as typical of the kind of combination thinker and doer who comes up with the most solid — yet imaginative — buys: Norman Chester, Nat Gayster, John Catanese and Jack Rothenberger, all of Ted Bates; Graham Hay and Bob Liddell, timebuying supervisors at Compton, and Len Ziegel, buyer in the same shop; Richard Pickett and Peter Bardach, Foote, Cone & Belding; Robert Palmer, Cunn-

(please turn to page 54)



LONG EXPERIENCE in radio has given both JWT and Esty a mastery of the technique of the medium in selling products. Here are two pictures from CBS of shows that proved Esty's and JWT's prowess. Left: the JWT-controlled *Lux Radio Theatre*. Right: Esty's *The Camel Caravan*.

WHY J. WALTER THOMPSON AND ESTY STAY STRONG IN RADIO

- Frequency and economy are obvious reasons why two top, veteran agencies spend \$18.5 million in radio
- But deeper reasons are their long experiences with medium and their mastery of all its copy techniques

There are many reasons why many advertising agencies are heavy investors in radio. But none are more deeply rooted in the past than those that have impelled those giant bellwethers—J. Walter Thompson and William Esty Co.—to boost the medium for well over a quarter century.

Last year, Esty invested about \$11.5 million in spot radio, over \$2 million in network. JWT spent some \$3.5 million in spot radio and about \$1 million in network. The JWT figures appear to be on the low side, although they were the agency's

own estimate (see "Top 50 Air Agencies in 1959," *SPONSOR*, 26 December). Ford alone, according to one industry estimate, spent more in spot radio last year than the agency claims for all its clients.

Esty, however, is by far the greater air supporter of the two, for it invests between half and two-thirds of its total air billings in radio. JWT's radio investment in radio admittedly is a much smaller share of its giant total air expenditures. Yet it is significant that both agencies, in a period when some younger agencies

are almost completely over-awed by the glamour of tv, continue to use radio heavily and intelligently.

Last fall, when Radio Advertising Bureau tallied its estimates of spot radio spending by companies for the first six months of 1959, the clients—both Esty and JWT showed up in excellent positions among the top radio advertisers.

No. 1 spot radio investor for the period was Ford, a JWT client, with an estimated expenditure of \$3.2 million. Since this was for the first half of the year only, the Ford investment for the whole year may have been about double that with new 1960 models and its new competitor Falcon introduced during the second half.

No. 3 spot radio spender in the RAB six-month estimate was an Esty client—R. J. Reynolds Tobacco Co. for its Camel. Winston and Salem

garettes. Reynolds' estimated investment was \$2.4 million.

Besides taking "win" and "show" positions, JWT and Esty clients were dotted all through the field of the AB top 100 spot radio spenders. Schlitz Brewing (JWT), for example, is No. 9 with a half-year investment of \$1.275 million, while Thos. Leeming & Co.'s Ben-Gay (Esty) was in No. 10 spot with an estimated \$1.250 million. Sun Oil and Ballantine Beer and Ale (both Esty accounts) invested around \$400,000. Shell Oil and Champion Spark Plugs (JWT accounts) were heavy users to the tune of \$825,000 and more than \$200,000 respectively.

Network radio also has fared well from some accounts of this pair of agencies. Chief among them is R. J. Reynolds Tobacco (Esty) which is a consistent and heavy user of air time, and which spreads its business around the networks. Another sizable network investor appears to be The T. French Co. (JWT) which has begun its first flight on all networks and may well invest between \$1 million and \$1.5 million during 1960. Why do these two agencies which

were pioneers in radio advertising still continue as boosters of the medium despite changes that tv has made on the media scene?

The reasons lie both in the present and the past.

Ask admen from either agency why they use radio so heavily and their reply will be that they need its frequency and its memorability. They appreciate its ability to give them the most recent contact with the consumer: the housewife who listens to radio up to the minute she goes shopping and even hears it in the supermarket; the motorist who hears a gasoline or anti-freeze commercial on his car radio an instant before he pulls in at a service station.

The memorability of a good radio jingle, the repetition of a sales message that can be had economically, the flexibility of radio that permits a campaign to be launched fast or copy changed in mid-flight—these are some of the practical reasons for using radio, say Esty and JWT admen. There also is the fact that a good, healthy budget (and most of these two agencies' accounts have that) can easily dominate the air waves through

their use of radio saturation.

These are the spoken-of, down-to-earth, and somewhat obvious reasons why JWT and Esty continue strong in radio. But they are only part of the story.

The deeper reasons are rooted in the past and in the character of the agencies themselves. If they could be lumped into a single package, the reasons might boil down to this: Both Esty and JWT are heavily in radio because they know radio.

In 1878, an early ad agency called Carlton & Smith was taken over by Commodore J. Walter Thompson; at the turn of the century, Thompson's agency controlled ads in some 30 publications, practically sewed up the women's market.

In 1917, a Cincinnati man who had gotten his briefing in ground rules for advertising with a local soap manufacturer (P&G, naturally is never mentioned in an agency which handles Lever Bros.) came to work for Thompson. His name was Stanley Resor, and it will probably last in fact and legend so long as advertising influences the economy of the coun-

(Please turn to page 56)

IN SPOT AND NET RADIO, THESE JWT-ESTY CLIENTS SHINE

In the last RAB estimate of spot radio spending (for first half of 1959) JWT's Ford and Esty's Reynolds Tobacco took first and third places. Below are clients of each in net and spot radio

**BALLANTINE BEER AND
ALE**

FORD MOTORS

REYNOLDS TOBACCO

MENTHOLATUM CO.

THOS. LEEMING & CO.

**NATIONAL CARBON
(Prestone, Eveready)**

CHAMPION SPARK PLUGS

NESCAFE

CHESEBOROUGH-POND'S

NORTHEAST AIRLINES

PACQUIN INC.

STOUFFER FROZEN FOODS

**PAN AMERICAN WORLD
AIRWAYS**

SUN OIL

SCOTT PAPER

SCHLITZ BREWING

R. T. FRENCH CO.

QUAKER OATS

**CHURCH & DWIGHT
BAKING SODA**

READER'S DIGEST

PUROLATOR

LEVER BROS.

BRILLO MANUFACTURING

**CHASE & SANBORN
COFFEE**



WHAT WE WORRIED ABOUT IN '50

- ❖ If you think we've got problems today, just take look at the earth-shattering issues of 10 years ago
- ❖ From color freeze to cleavage frenzy, we had a lot of headaches in those days, but we managed to survive

1960 will have its problems, but so did 1950. To get a sense of perspective, SPONSOR suggests taking a backward glance instead of an aspirin (even without buffering).

In 1950, while the FCC was holding to its freeze on tv stations and slapping another on color, Faye Emerson was a decidedly warming influence on tv outlets.

The scrap for first call on microwave relay circuits (and the budding coaxial cable) was a major sport among the big kids on the block (CBS and NBC) and the baby-carriage set (ABC and Dumont). RCA and CBS were squared off on the tint issue, network and spot battles were shaping up in both tv and radio, and sponsors—to everyone's amazement—found themselves fighting for sold-out time slots for the first time in tv history.

Far above the battle, movie companies were unwittingly shaping tv's

lustiest trend by a lofty freeze on the bulk of their oldies except for large packets of westerns. Even these commanded higher rates on their second and third runs in view of audiences that were obviously larger than the first time 'round.

Early in 1950, SPONSOR reports that "television broadcasters have been losing money since tv's commercial debut in 1947. Now, approximately a score of the 107 stations on the air have begun to show a profit. The reason for the breakthrough lay in doubled and tripled ad rates and in the fact that upwards of 10 million tv sets would be sold by the end of the year, compared with the four million with which 1949 started out. What's more, more than 2,000 advertisers were using tv (as opposed to less than 500 in mid-1948). Television's gross volume was on its way to a whopping \$45 million as compared to \$12 million the year before.

The fact that 150 of these 2,000 advertisers were sponsoring network shows was a matter of grave concern to radio circles. When Burns & Allen did a *Am-i-dent* to a tv crime show and Fibber McGee & Molly lost S. C. Johnson, they became bellwethers of impending network radio disasters. SPONSOR issued a warning that one way to stave off disaster was to strengthen summer programming. The networks took heed and, that summer, turned out a rash of "package shows" for sale to sponsors. (Until then, radio networks had been happy to let agencies do the creating.)

Participations were brought into the breach. NBC's "Operation Tanem" was introduced in 1950 to make it easy for advertisers to buy network time (*Monitor* was still four years away). Actual rate-cutting did not occur till mid-1951.

Several things enabled radio to make its spectacular 1950 rally: The aggressive selling of spot to advertisers entering tv; the tv station freeze; the Korean War (the year's highest cataclysm); and one development still in the experimental stages as the year began—tape recording, pros and cons of which had a ring we were to hear again in discussions of tv tape.

SPONSOR reported these advantages of magnetic tape in 1950: "ease of editing, elimination of line charges, 'on foot' recording, easy portability." These disadvantages: "cueing, tape leakage, difficulty of using on short material like commercials, variation of speeds between different recorders, time needed to rewind."

But these difficulties too, were to pass, bringing the era of radio synchronization into full flower.

Television, meanwhile, was caught between two freezes:

Since the end of 1948, the number of tv outlets had been frozen at 107 stations covering 67 markets (even such cities as Denver and Portland were without tv in 1950). The station shortage led to inter-network squabbles over allocation of AT&T facilities. An FCC investigation was shaping up over just how these lines were

being doled out, was avoided by an agreement among the four networks on how the coaxial cable and relay time circuits could be shared.

The station freeze was to be lifted in April of 1951, but another freeze—this time on color tv—was to last for a full three years. By summer of 1950, it looked as though the CBS mechanical screening color system would be running by year's end.

SOME OF THE BIG ISSUES OF A DECADE AGO



COVERING FAYE'S BOSOM was problem. Brooch was sometimes satisfactory solution

It was an over-optimistic forecast.

First came a hue and cry from set manufacturers who claimed that it would cost \$1.5 billion to convert existing sets to receive the CBS system, and that conversion to "bracket standards" for the reception of such a color system was far too impractical.

RCA—fighting for time to perfect its compatible all-electronic system—brought a suit against the FCC on the eve of the 20 November date, when

commercial operations of the CBS system were to begin. As a result, the U. S. District Court of Appeals issued a temporary restraining order till April, 1960. (Shortage of materials due to Korean War did the rest, and color was put off till 17 December 1953, when the FCC approved the compatible standards of the RCA color tv system, and *Zoo Parade* became the first program to be telecast



FIRST BENNY SHOW 29 Oct. 1950 ended clown era, gave Dinah some tv practice



BIRTH OF A TREND: Gene Autry, in old movies, unknowingly made tv history

commercially, 31 January 1954.)

Another lawsuit wrote finis to a 1950 experiment now all but forgotten. Transit, or bus radio, got a big start in 1950, was going great guns in some 20 cities when a citizens' suit against Washington Transit Radio, initiated late in 1950, resulted in a U. S. Court of Appeals decision that it was unconstitutional.

(Please turn to page 72)



RETAILER PROMOTION was vital link in expanding market via tv. Here, promotional material describing campaign gets going-over by (l to r) Page & Shaw asst. sales mgr. Dick Thompson; v.p. sales mgr. Lan W. Fuller; Horton, Church & Goff v.p. marketing dir. Kingsley Meyer

How Page & Shaw tv test paid off

- ◆ Candy manufacturer used I.D.'s as distribution wedge in Ohio-Michigan for 9-week holiday campaign
- ◆ Strategy bagged 13 new wholesalers, got up to 75% sales increases, provided strategy for pre-Valentine push

What can four-to-five I.D.'s per week do for a product in just over two months' time?

Page & Shaw is now well into the planning on a pre-Valentine candy promotion that draws heavily on the strategy of a nine-week crash program it undertook in the Ohio-Michigan area prior to Christmas. Details of this holiday promotion hold some valuable clues for other advertisers on the scheduling and trade implementation of a minimum tv buy.

Page & Shaw is a division of the Daggett Chocolate Co., Cambridge, Mass. And, its agency, Horton, Church & Goff in Providence, R. I. had never taken any of the Daggett divisions into air media before. But, the objectives of the Ohio-Michigan

campaign according to Kingsley Meyer, agency v.p. and marketing director, made tv imperative. Specifically, Page & Shaw needed the following in its midwest trading area:

- Stepped-up wholesale distribution with the increased sales outlets this would bring.
- A broadening of the line at the retail level.
- Greater package identification among consumers.

"Obviously," says Meyer, "all of this had to happen simultaneously and fast. Trade and consumer enthusiasm had to be whipped to a fever pitch in a hurry."

The biggest stumbling block, Meyer reported, was a budget allocation of less than \$50,000 for time and

production. "Since males are the biggest purchasers of packaged candy (with women playing a strong role in influencing brand), P&S wanted to reach the largest viewing audience possible and, at the same time, establish a strong competitive position with the trade.

"Quite frankly," Meyer admits, "the impression had to be one of lots of advertising exposure. We decided, on the budget available, the only buy that would accomplish this was an I.D. schedule between 7:30 and 10 p.m. aimed at a four-week average rating figure over 20."

Six markets were selected to cover the crucial marketing area. Then Meyer and Bill Cook, the agency's radio/tv director, set out on a swing of the key cities to nail down exactly what they needed. Top-rated adjacencies to network shows was one requirement; some good merchandising support was another. Comprehensive talks with station managers enabled Meyer and Cook to project the following schedule for the nine-week campaign due to begin 10 October:

(1) *Detroit* (WJBK-TV, CBS), total of 36 I.D.'s reaching 1,742,000 tv homes

(2) *Toledo* (WTOL-TV, CBS), 40 I.D.'s, 465,800 tv homes

(3) *Cleveland* (KYW-TV, NBC), 5 I.D.'s, 1,271,000 homes

(4) *Columbus* (WLW-C, NBC), 40 I.D.'s, 639,000 homes

(5) *Dayton* (WLW-D, NBC-ABC), 40 I.D.'s, 564,600 homes

(6) *Cincinnati* (WLW-T, NBC), 10 I.D.'s, 1,010,400 homes.

"In drawing up the tentative schedules on these stations," says Cook, "we faced two decisions in terms of the audience we were after. First, we recognized the fact that adjacencies to sports programs would give us a higher percentage of male viewers. But we had to balance this against the over-all circulation we were after. Therefore, where we aimed at sports adjacencies, we had to be sure we had enough total coverage adjacencies to make up the rating losses."

"Then to create that 'big advertiser' impression, we aimed initially at schedules concentrated on Tuesday and Thursday one week, Wednesday and Friday the next. This wasn't entirely feasible as it turned out. In the first place, availabilities aren't that easy to come by. And we realized that our schedules, even though placed three months in advance, would be subject to pre-emptions."

(The maximum 30-day confirmation period required by the FCC would make the period of 1-10 September open season on Page & Shaw schedules by national advertisers buying saturation I.D.'s in blocks. Even so, Cook reports only eight to 10 pre-emptions. And these were adjusted to maintain the average rating needed.)

Working with Transfilm-Wylde, the agency developed three I.D.'s to alternate in the schedules. Each had an approach designed to reach a specific audience. One was a man talking to men: voice (against tom-tom background) asked, "Wife on Warpath—Give Page & Shaw chocolates, the candy that says you care the most—at candy counters everywhere." An-

other, angled to women, emphasized general candy giving. A woman's voice said: "Birthday, holiday, any day. Give Page & Shaw, etc." A third (see box) had both voices. Woman: "Girls go for men who give Page & Shaw chocolates." The man gave the standard closing phrase. *Mad Comics* illustrator Bill Elder made as many as 12 separate drawings to give full-art, rather than pop-on, feel to the "visual squeeze" technique employed.

Once the schedules were set and commercials in production, the big

job of trade implementation began. Client and agency outlined the Ohio-Michigan campaign to company salesmen at sales meeting in September followed by meetings with wholesale distributors in key cities.

Direct mail promotion to the trade was next. This began in September with a mailing to all drug retailers in Ohio and Michigan of an illustrated catalogue of the product line and fall promotion literature.

Ten days prior to kickoff of the tv (Please turn to page 72)

I.D.'S PITCHED BOTH SEXES



MALE is biggest candy purchaser, but woman influences brand choice. Three I.D.'s alternated for copy balance. One pitched men, one women, third (above) aimed at both

CINCINNATI ADMAN VISITS AN

Media head of Stockton, West, Burkhart follows path of Hudepohl spot in WKRC-TV automation system

McDowell says new RCA automated equipment will relieve many supervisory headaches for ad agencies



ABOVE, Robert A. McDowell, media v.p. Stockton, West, Burkhart, Inc., watches traffic director type station schedule on Flexowriter. Machine punches out operations tape containing all vital facts for switching cues. BELOW, MacDowell at master control panel. At left is the tape reader into which operations tape is fed. The tape reader interprets the facts, feeds them to a "Univac" type of control which first stores them, then actuates switching of audio and video sources



"There are some things that machines can do better than people!" says Robert A. McDowell, v.p. in charge of media at Stockton, West, Burkhart, Inc. and apparently one of them is operating production at a tv station."

The Cincinnati adman had just finished a tour of inspection of the new automation facilities at WKRC-TV and he was quick to note the advantages of the special equipment to agency men.

According to McDowell. "This should relieve us of one of the biggest headaches in the agency business. So much of our supervisory time must be spent in double-checking to see that our commercials are properly handled at the station level. And the old element of human fallibility is the usual cause of mistakes."

At WKRC-TV McDowell watched the progress of one of his agency's Hudepohl Beer commercials, as instructions and switching cues for broadcast were punched by the *Flexowriter* (see pictures at left) on an operations tape which was then fed to a tape reader in the master control room. At the proper time, the automated equipment actuated and performed the correct switching operations.

McDowell's enthusiasm for the smooth handling of his client's spot was typical of reactions which have been flowing into Taft station headquarters since the automated system became operational at WKRC-TV.

Automation of tv stations is, of course, not wholly new in the industry. KRON-TV San Francisco (Harold Lee, general manager), has for some time employed an automated system developed by its own engineering staff. WBRE-TV, Wilkes Barre (Dave Baltimore, general manager), pioneered in the use of RCA automated equipment, and WRC-TV Washington (Carleton Smith, general manager), has come to be regarded by industry men as a kind of test station

NEW AUTOMATED TV STATION

or the RCA automation division. However, according to Hulbert Taft, pres. of Taft Broadcasting, the WKRC-TV installation represents a considerably more comprehensive use of the automation principle than has yet been employed elsewhere.

One of the chief reasons for automated equipment in tv stations is the so called "panic period" which comes at the time of station breaks.

Within a period lasting from 30 seconds to several minutes, a station operator must perform a multitude of complex duties. He must select and operate the proper pushbuttons on a video switcher, start and stop film and slide projectors, turntables and tape recorders, and change the position of the film room multiplexer mirrors—all in proper sequence, and at the precise instant required by the station's program schedule.

Most advertising men who have ever seen these operations marvel that so many spots ever get on the air correctly, without fluffs, errors, and lost commercials.

Every station manager, however, knows all too well the appearance of such items on the "trouble log" as, 10:30:00 a.m. XXX SHOE COMPANY. *Live announcement ran 10 seconds long. Joined net program late. Lost part of opening commercial.*

9:00:00 a.m. XXX CEREAL. *No audio for 1st eight seconds of spot. Engineer punched wrong button.*

11:14:30 p.m. XXX BEER. *Spot upcut five seconds. I.D. slide appeared before film. Director called for wrong projector.*

To eliminate such expensive and exasperating headaches, as well as to cash in on the other advantages of automation, WKRC-TV executives determined on a wholly new system of station operation for their new \$2,000,000 headquarters.

Taft Broadcasting's v.p. for engineering, William Hamsher, put together a general plan for the automa-

WHO OPERATES THE CAMERAS?



Before automation two cameramen and a director were needed to produce Skipper Ryle show. After automation, at WKRC-TV, cameras are operated by stick in master control. No director necessary

tion station facilities, then called in RCA for help in developing equipment and systems for carrying it out.

An awesome amount of planning and detail work went into the installation. The system called for 1,653 pieces of equipment and more than 32 miles of wiring. Paper work for the wiring alone would cover the walls of the average home.

Though automation at WKRC-TV involves a number of highly technical features, the two most spectacular, from a layman's standpoint, are the *Flexowriter* and the *remote control cameras*.

Basically, automated television follows the same principal as the popularly known "Univac" machines. The *Flexowriter* is the keystone of the system. Operated like an electric typewriter, it punches a one-inch-wide tape on which are recorded all details of a full day's programming.

This tape is then fed into a *tape reader* in the master control room which feeds information into the data processing and storage sections of the

automation equipment, which in turn performs all switching functions. The tape reader is controlled by a master clock mechanism, correctable at any time to Washington official time by means of automatic adjustment twice every 60 seconds by signal from Washington.

The *remote control camera* feature of the WKRC-TV automation system has probably been exciting more comment than any other phase of the operation (see pictures above). It permits actors in studios to perform without cameramen or floor directors. At WKRC-TV the camera control unit is on the second floor of the building while the studios are on the first floor.

Control levers on a live camera control unit in the master control room are operated much like an airplane joystick governing up and down and left and right movements. Placement of cameras is done by hand in advance of the program. But depth of focus, close shots, pan shots and up and down scanning are operated by master control. ▀

16% INCREASE IN APPLE TURNOVER

- Western N. Y. Growers faced with 25% crop decline used 15-market spot radio campaign to hike sales
- Merchandising tie-ins and station cooperation overcame retailer resistance, insured campaign success

This week, the Western New York Apple Growers Assn., Rochester, and its agency, Charles W. Hoyt Co., launch the third phase of a spot radio campaign designed to get the 1959 apple harvest into the hands of the consumer.

The new two-week push is expected to complete the job done so well by phases one and two. (Latest figures

show that despite a 25% production falloff this year, sales are up 16% through November, compared to the same period last year.)

This time the 15 markets, most of which are in New York State, will be exposed to 10-second spots running Wednesday through Friday, at a frequency of 40 the first week, 30 the second. Area listeners will be asked,

BIG BOOST to Western New York Apple Growers' spot radio campaign came from in-store contest put over with help of stations. Shown here: winning display in Rochester Hart's Store



"Have you enjoyed an apple today?" They'll get suggestions on various ways to use apples—pie, sauce, on gingerbread, baked, in salads, juice.

As has been the over-all strategy right along, there is a merchandising tie-in. This time it'll be window streamers and clerk's buttons advising customers to "Enjoy an apple today!"

It all began back in September when, for the first time, the Growers Assn. was able to come up with a sizable and definite ad budget. Previously, contributions for advertising had been voluntary. This year, thanks to a newly agreed-on assessment plan, the Growers were armed with over \$80,000 to advertise their '59 crop, the bulk to go to spot radio.

The apple harvest usually begins in early September, but was delayed last fall by unseasonably warm weather. The inside of the apple, sweetened by the warm weather, needs a touch of frost to turn the skin from green to red. The Growers' initial campaign was therefore held off until the last week in September, to give the mercury a chance to dip. The apples finally turned red; the green light went on for spot radio.

The campaign's first flight ran for three weeks into mid-October, ending just as National Apple Week promotion began. In November, the Growers moved into a new two-week flight which carried the selling season up to Thanksgiving and the on-coming holidays.

Minutes were used in both flights, aired by most stations at the rate of approximately 20 per week. Frequency on the rest of the stations ranged from 12 to 30. The spots were spread over the week, aimed at housewives, usually as part of morning or afternoon personality shows. When a particular market's spot allotment didn't allow for exactly even distribution over the week, the extras were applied to the Wednesday-Friday heavy shopping period.

Over-all format consisted of opening jingle, live drop-in and jingle tag. "The live drop-in allowed us to

(Please turn to page 73)

They're not axin' 'em like they did

- Network tv's first 13-week lap emerged as one of the stablest, with only nine shows on the casualty list
- Of these, five were newcomers. Last season at this time, 10 new shows were dropped; the year before, seven

Despite the recent tv hearings in Washington, the first lap of the 1959-60 network tv season, just completed, has gone the way of the country's general mood: of "peace and prosperity."

On the peaceful side of the picture, the industry has seen one of the most stable first laps in recent years: of the 44 new nighttime shows hitting the screens, only five sponsored ones fell by the wayside.

This compares with 10 new shows that were dropped last year at this time, and seven the year before.

Of the 119 shows (new and hold-overs) starting out this season, the end of 13 weeks found nine casualties.

On the prosperous side of the picture, TvB's October figures (which reflect what the first cycle of the season will be), show a 12.4% gain in the billings level over last year's comparable month, or a three-net-

work total of \$59,030,752 in gross time billings.

Here are the nighttime highlights, by network, of the first 13-week lap:

- ABC TV had only one casualty, Dick Clark's *World of Talent*, which was replaced by *21 Beacon Street*.

- CBS TV saw the *Kate Smith Show* replacing *Masquerade Party* and *Be Our Guest* taking over *Line-up's* one-hour slot. *Playhouse 90*, and its alternate, Revlon's *Big Party* are out, with Schlitz's *Markham* scheduled for the first half-hour, and a weekly Revlon musical-variety show set for the Thursday 10-11 p.m. time period.

- NBC TV moved *Riverboat* to Monday, 7:30-8:30 p.m., dropping *Richard Diamond* and *Love and Marriage*. Noxzema, the latter's sponsor, will take over half of the new slot. In *Riverboat's* original Sunday night spot is a new one-hour western,

Overland Trail. *Five Fingers*, the Saturday one-hour mystery fare, has been replaced by a news documentary dubbed *World Wide 60*.

Changes in the weekly, Monday through Friday daytime lineup include:

A reshuffling of shows on CBS TV after the network dropped *Top Dollar* and *The Big Payoff*. Newcomers during this cycle are *The Red Row Show* and repeats of *The Millionaire*.

NBC TV replaced *Treasure Hunt* with *Play Your Hunch* and *Tic Tac Dough* with *Truth or Consequences*. Afternoon schedule changes show up as repeats of nighttime films, with Loretta Young replacing *The Thin Man*; *Comedy Theatre* (repeats of *Thin Man* and others) in for *The House on High Street*; and *Adventure Theatre* (reruns of *Yancy Derringer* and others) for *Split Personality*.

Taking a look at the next 13-week lap, talk along Madison Avenue has it that these shows look weak: On ABC TV, *The Alaskans*, *Man With A Camera*, *Take A Good Look*, and *Charley Weaver*; on CBS TV, *Betty Hutton* and *Johnny Ringo*; on NBC TV, *Fibber McGee & Molly*, *Wichita Town* and *Trouble Shooters*. ❖

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 12 February

PROGRAM (NETWORK)*	COSTS	SPONSOR, AGENCY, DATE	PROGRAM (NETWORK)*	COSTS	SPONSOR, AGENCY, DATE
After Hours (N)	\$230,000	Breck, Reach-McC, 2/7.	Fabulous Fifties (C)	525,000	Gen. Electric, Y&R, 1/31.
AT&T Telephone Hr. (N)	275,000	AT&T, Ayer, 1/29, 2/12.	Hall of Fame (N)	250,000	Hallmark, FC&B, 2/3.
L. Bernstein (C)	175,000	Ford, K&E, 1/31.	Jerry Lewis (N)	260,000	Timex, Doner & Peck, 1 16.
Buick Electric Playhouse (C)	265,000	Buick, Mc-E, 1/29.	Meet Mr. Lincoln (N)	50,000	Lincoln Ins. Co., Maxon, 2 22.
Art Carney (N)	225,000	AC/UMS, Camp-E, 2/5.	Our American Heritage (N)	230,000	Equitable, FC&B, 1/24.
Art Carney (N)	225,000	Purex, FC&B, 1/16.	Mort Sahl (N)	225,000	Pontiac, Mac, J&A, 1/22.
Bing Crosby Golf Tournament (A)	100,000	Oldsmobile, Brother	Show of Month (C)	275,000	DuPont, BBDO, 1/17.

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



2. NIGHTTIME

COMPAN

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
6:00		Small World Ollin-Mathleson (D'Arcy) D-F \$30,000	Meet The Press Manhattan Shirts (Daniel & Charles) L-L \$6,500						
6:30		Twentieth Century Century Prudential (R-McC) D-F \$35,000	Saber of London Sterling (DFS) My-F \$28,000		D Edwards Amer Home (Bates) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††		No net service D. Edwards Am. Home (Bates) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††
7:00	Colt .45 Whitehall (Bates) W-F \$13,800	Lassie Campbell Soup (BBDO) A-F \$37,000	Riverboat (7-8) Corn Prod (L&N) alt hr. opeo A-F \$72,000 (last, 1/24)	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 Am. Home (repeat feed)	News Texaco (repeat feed)
7:30	Maverick (7:30-8:30) Kaiser Co (Y&B) Drackett (Y&B) W-F \$78,000	Dennis The Menace Kellogg (Burnett) Se-F \$38,000	Overland Trail (7-8) (starts 1/31)	Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chiclo (Bates) Ritchie (K&E) W-F \$82,500	Masquerade Party (L 1/18) Am Home (Bates) Q-L \$18,000 Kate Smith Show (1/25 S) Am. Home V-L \$27,000	Richard Diamond Pharma-Craft (JWT) alt Block (SSCB) My-F \$30,000 (Last 1/25)	Bronco (alt wks 7:30-8:30) Am. Chiclo Brn & Wmsn (Bates), Mattel, Ritchie, Anabist, W-F \$82,000	No net service	Laramie (7:30-8:30) L&M (Mc-E) Sunsbline Biscuits (C&W) W-F \$65,000
8:00	Maverick	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,800	Sunday Showcase (8-9) various sponsors	Cheyenne Johnson & J (Y&R) Armour (FCB) P&G (B&B)	The Texan Brown & Wmsn (Bates) alt Pharmaceuticals (Parkson) W-F \$37,000	Love & Marriage Noxzema (SSC&B) Sc-F \$38,000 (Last 1/25) Riverboat (7:30-8:30) Noxzema alt sust (Starts 2/1)	Sugarfoot (7:30-8:30) Am. Chiclo, Carnation, Gen Mills, Ludens, W-F \$82,000	Dennis O'Keefe Oldsmobile (Brotber) Sc-F \$38,000	Laramie Warner-Lambert (Lam & Feasley) Miles (Wade) Q-L
8:30	Law Man R. J. Reynolds (Eaty) Whitehall (Bates) W-F \$41,000	Ed Sullivan Fabulous Fifties (7:30-9:30)	Sunday Showcase	Bourbon St. Beat (8:30-9:30) Lorillard (L&N) L-O-F (FSR) P&G (B&B) A-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) W-F \$47,000	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$40,000	Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) Sc-F \$37,000	Fibber McGee & Molly Singer (Y&B) alt Stao Brands (JWT) Sc-F \$38,000
9:00	The Rebel L&M (DFS) alt P&G (Y&R) W-F \$42,500	C. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	The Chevy Show Dinah Shore (9-10) Chevrolet (Camp-E) V-L \$165,000	Bourbon St. Beat Isodine (R-McE) Reynolds Metal (L&N)	Danny Thomas Gen Foods (B&B) Sc-F \$47,500	Peter Gunn Bristol-Myers (DCS&S) alt R. J. Reynolds (Eaty) My-F \$38,000	The Rifleman Miles Lab (Wade) P&G (B&B) Ralston (Gardner) W-F \$38,000	Tightrope Pharmaceuticals (Parkson) alt Am Tob (SSCB) My-F \$39,000	Arthur Murray Lorillard (L&N) alt Sterling (DFS) V-L \$30,000
9:30	The Alaskans (9:30-10:30) L&M, Armour A-F \$77,500	Hitchcock Presents Bristol-Myers (Y&R) My-F \$39,000	The Chevy Show	Adv. In Paradise (9:30-10:30) L&M (Mc-E) Armour (FCB) A-F \$80,000	Ann Southern Gen Foods (B&B) 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) alt S. C. Johnson (NL&B) CV-L \$52,000	Ford Startime (9:30-10:30) Ford (JWT) V-L \$230,000 (average)
10:00	The Alaskans Johnson & J, DuPont, Anabist, Luden's, 7-Up	Benny alt Cobel Lever (JWT) VC-L \$47,000	Loretta Young Toni (North) alt Phillip Mor- ris (Burnett) Dr-F \$42,500	Adv. In Paradise Reynolds Metals (L&N) Luden's (Mathes)	Hennessey Lorillard (L&N) alt Gen Foods (Y&R) Sc-F \$39,000	Steve Allen (10-11) Plymouth (Ayer) CV-L \$125,000	Alcoa Presents Alcoa (FSR) Dr-F \$35,000	Garry Moore (10-11) Kellogg (Burnett) P-P-G (Maxon) CV-L \$109,000	Ford Startime
10:30	21 Beacon Street P. Lorillard (L&N) A-F \$11,500	What's My Line Kellogg (Burnett) alt Sunbeam (Perrin-Paus) Q-L \$32,000 Show of Month (9:30-11)	No net service	Man With A Camera G.E. (Grey) A-F \$34,000	June Allyson DuPont (BBDO) Dr-F \$44,000	Steve Allen	Keep Talking Mutual of Omaha (Bozell & J) Q-L \$18,900	Garry Moore Polaroid (DDB) S. C. Johnson (NL&B)	Wed. N Fight

See page 17

*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 16 Jan.-12 Feb. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

ALPH

16 JAN. - 12 FEB.

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
NBC		ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
ards Bates) Foods 9,500††	News Texaco (C&W) N-L \$6,500††		D Edwards Whitehall (Bates) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††		D Edwards Parliament (B&B) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††			
ervice			No net service			No net service	No net service			
ards oods (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 (repeat feed)	News Texaco (repeat feed)			
ne-Up 8:30 \$80,000 1/20 Guest 8:30 /27 S)	Wagon Train (7:30-8:30) Ford (JWT) W-F \$78,000	Gale Storm Werner-Lambert (Lam & F) Sc-F \$30,000	To Tell The Truth Carter (Bates) alt Tonl (North) Q-L \$22,000	Law of The Plainsman Sunshine Bis. (C&W) alt open W-F \$30,000	Walt Disney Presents (7:30-8:30) Mars (Knorr-R) Hill (Ayer) A-L \$94,000	Rawhide (7:30-8:30) Lever (JWT) Parliament (B&B) Vick (Morre) W-F \$80,000	People Are Funny Greyhound (Grey) Bulova (Mc-E) Q-F \$24,000	Dick Clark Show Beech-Nut Lifa Savers (Y&R) Mu-L \$14,500	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80,000	Bonanza (7:30-8:30) L&M (Mc-E) RCA (JWT) Miles (Wade) W-F \$78,000
ne-Up Wmson (es) (Wesley) Paul PS) OB&M)	Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Mc-E) Hall of Fame (7:30-9) ●	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F \$38,000	Betty Hutton Gen Foods (B&B) Sc-F \$45,000	Bat Masterson Sealtest (Ayer) Hill Bros. (West Coast) W-F \$38,000	Walt Disney Presents Canada Dry (Mathes) Derby (Mc-E) Ward Baking	Rawhide Colgate (Bates) Peter Paul (DFS) Pream (B&B) Nabisco (Mc-E)	Trouble Shooters Philip Morris (Burnett) H-A Co. (Scott) A-F \$39,500 Art Carney (8-9:30) ●	John Gunther's High Road Ralston (GB&B) Dr-F \$31,000	Perry Mason Sterling (DFS) Gulf (Y&B) Hamm (C-M)	Bonanza segs open
to Space Bobbaco (DO) \$38,000	Price Is Right Lever (OBM) alt Spidel (NC&K) Q-L \$21,500	The Real McCoys (Comptom) Sc-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) W-F \$38,000	Hotel D'Paree Kellogg (Burnett) alt L&M (Mc-E) W-F \$43,000	Specials (8:30-9:30) various sponsors ●	Leave It To Beaver Ralston (GB&B) Vick Chemical (OBM) Sc-F \$30,000	Wanted Dead or Alive Birn & Wmsn (Bates) Kimberly-Clark (FC&B) W-F \$39,000	Man & Challenge R. J. Reynolds (Esty) alt Chemstrand (DDB) A-F \$36,000
illionaire (Bates) alt \$12,000	Perry Como (9-10) Kraft (JWT) MuY-L \$125,000	Pat Boone Chevrolet (Camp-E) MuY-L \$61,000	Zane Grey S. C. Johnson (NL&B) alt General Foods (B&B) W-F \$45,000 Playhouse 90 (9-10-11)	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F \$42,000 Meet Mr. Lincoln (9-9:30) ●	77 Sunset Strip (9-10) Am. Chiclo (Bates) Whitehall (Bates) My-F \$85,000	Desilu Playhouse (9-10) Wastinghouse (Mc-E) Dr-L \$90,000	Specials	Lawrence Welk (9-10) Dodge (Grant) Mu-L \$45,000	Mr. Lucky Lever (JWT) alt Brn & Wmsn (Bates) A-F \$43,000	The Deputy Kellogg (Burnett) alt Gen Cigar (Y&R) W-F \$39,000 Jerry Lewis (8:30-9:30) ●
Got a secret da (Esty) alt Bl-Myers (CSS) \$27,000	Perry Como	Untouchables (9:30-10:30) L&M (Mc-E) Armour (FCB) 7-Up (JWT) Luden's (Mishes) My-F \$80,000	Playhouse 90 Allstate (Burnett) Reynolds (Esty) Revlon Variety Show (10-11) Revlon (W&L) (1/23 S) T-L \$175,000	Ernie Ford Show Ford (JWT) CV-L \$42,000	77 Sunset Strip H. Ritchie (K&E) R. J. Reynolds (Esty) P&G (B&B)	Desilu Playhouse Buick Electric Playhouse (8:30-10) ●	M Squad Am Tob (SSCB) alt Sterling (DFS) A-F \$31,000	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$40,000	World Wide 60 (9:30-10:30) sust (1/23 Start) Art Carney (9:30-10:30) ●
Steel Hr ks 10-11) B. Steel (BDO) \$80,000	This Is Your Life P&G (Burnett) -L \$52,000	Untouchables Lewis Howe (Mc-E) Carnation (EWRN) Warner-Lambert (Lam & F)	Playhouse 90 Allstate (Burnett) Reynolds (Esty) Revlon Variety Show (10-11) Revlon (W&L) (1/23 S) T-L \$175,000	You Bet Your Life Pharmaceuticals (Parkson) alt Lever (BBDO) Q-L \$53,000	Robert Taylor's Cap't of Detectives P&G (B&B) My-F \$45,000	Twilight Zone Gen Food (Y&R) alt Kimberly-Clark (FCB) A-F \$36,000	Cavalcade of Sports Billette (Maxon) (10-cond) Sp-L \$55,000	Jubilee, U.S.A. (10-11) Massey-Ferguson (NL&B) Mu-L \$20,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$42,000	World Wide 60
Theatre ks 10-11) Watrson (BDO) \$80,000	Wichita Town P&G (B&B) W-F \$38,000	Fake Good Look Dutch Mesters Cigars (EWRN) alt open Q-L \$36,000	Revlon Variety Show	Lawless Years Alberto Culver (Wade) W-F \$28,000	Black Saddle L&M (Mc-E) alt Alberto Culver (Wade) W-F \$38,000	Person to Person Pharmaceuticals (Parkson) alt Warner-Lambert (L & Feesley) I-L \$40,000	Jackpot Bowling Baruk (Werman & Schorr) Sp-L \$3,000	Jubilee, U.S.A. Wmson-Dickie (FSR) Nat'l Carbon (Esty) No net service (1/30 Start)	Markham Schiltz (JWT) alt L&M (McCann) My-F \$39,000 (Last 1/23) No net service (1/30 Start)	It Could Be You Pharmaceuticals (Parkson) Q-L \$32,000

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mn) Mnsic, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Sitation 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.

THE FIRST TEN

WHEN SPONSOR WAS ONE YEAR OLD . . .

SPONSOR began life as a monthly in November, 1946. It operated (and still does) on a simple editorial premise: Every word must help the radio/tv buyer in his appreciation and use of air advertising.

When SPONSOR was one year old we took our readers behind-the-scenes with "One year in the life of SPONSOR," a factual report on our objectives, methods and progress. This was followed by "Two years in the life of SPONSOR," then "The first 8,000 pages."

These intimate glimpses of a trade publication were well received. But somehow the idea was lost in the hustle and bustle of the air age.

We've been asked to revive these reports and we're glad to oblige.

IN its first 13 years SPONSOR grew from monthly to weekly; its staff from seven to 40; its press-run from 8,000 to 15,000 copies per issue; its annual advertising revenue from \$50,000 to well over \$1,000,000; agency/advertiser popularity from "also-ran" in the early broadcast magazine readership surveys to a dominant firm in all surveys made independently since 1958.

These are some barometers of progress. But what makes SPONSOR click?

Here are some of the answers:

WE SERVE THE MAN WHO FOOTS THE BILLS

We always have. The temptations to branch out editorial (and thus enlarge our advertising opportunities) have been constant. But we've resisted these temptations. We know we can't be all things to all people. So we continue to concentrate on helping the timebuyer, account executive, a manager, and the others involved in radio/tv buying, to do a better job.

WE'RE A CRUSADING MAGAZINE

Ever since our birth we've fought hard for worthwhile industry improvements. We antagonize some with our stands; we don't allow expediency to direct our policies. We've fought for an RAB, TvB, sane use of ratings, establishment of a federated NAB (several years back), a new name for spot, spot radio and spot tv billing figures. When many were sounding the death-knell of radio as tv zoomed into sight, SPONSOR released its memorable and factual series, "Radio is Getting Bigger." Right now we're underwriting one of the toughest projects of our career: how to lick the paper work hurting spot at ad agencies. A hard-working committee of industry leaders is wrestling with this one.

WE START THE TRENDS

There are a million ways to turn out a trade magazine. SPONSOR pioneered the kind that is as easy to digest as a consumer magazine. When we began we introduced to the advertising field the highly graphic, readable, interpretive, and factual periodical. When we went weekly we introduced the fast-reading, eight-page newsletter. We spe-

TEN YEARS IN THE LIFE OF SPONSOR

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

OUR EDITORS ARE AGENCY-EDUCATED

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

WE SPECIALIZE IN BEING USEFUL

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

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

WE INFLUENCE THE INFLUENTIAL 7,500

SPONSOR's target, editorial and circulation, is some 7,500 agency and advertiser executives whom we consider worth reaching because they participate to some degree in air-buying decisions. Of these, perhaps 2,000—largely time-

buyers—are of major importance. Our task is not only to reach but to truly influence the 7,500. This is a tall order. These are busy people who must pick their reading matter with care. It takes a penetrating use book which covers the weekly essentials (and avoids the non-essentials) to register. SPONSOR registers so well that in 1959 we averaged close to 100 paid subscribers at such prominent spot-buying agencies as Young & Rubicam, BBDO, McCann-Erickson and J. Walter Thompson.

These are signs of our progress as we enter our fourteenth year. There are others. For example, in 1959 our renewal percentage climbed 14% over the previous year; newspaper and magazine publicity mentions tripled; advertising income reached an all-time high; new surveys appeared which attested to our continuing leadership among agencies and advertisers. And in June, 1959 we began publication of CANADIAN SPONSOR, a biweekly edited in Toronto.

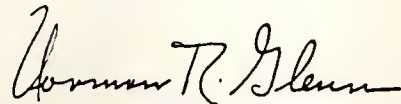
OLD RATES IN 1960 FOR OLD ADVERTISERS

1960 brings an advertising rate increase, the first since 1957. But it's our wish that we give old advertisers a break. So we have decided to guarantee current contract advertisers our old rates until 1 January, 1961.

We have many plans afoot for 1960. Not the least of these is the further professionalizing of our sales and sales promotion departments, two operations which have taken a back seat as we've gone all-out on improving our editorial product. So you can expect to hear more about our advertising values* and see us more often during 1960.

I hope that this report tells you what you want to know about SPONSOR. If we've omitted anything, please drop me a line and I'll do my best to furnish the fill-in

SINCERELY,



EDITOR AND PUBLISHER

*A presentation explaining trade paper values (1960 vintage) has just been completed by our promotion department. We'd like to show it to you. May we?



3.

DAYTIME

COMPARA

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
10:00		Lamp Unto My Feet rust			Red Row rust	Dough Re Mi rust		Red Row rust	Dough Re Mi rust
10:15									
10:30		Look Up & Live rust			On The Go rust	Play Your Hunch rust		On The Go rust	Play Your Hunch rust
10:45									
11:00					I Love Lucy Menthol alt rust Lever	Price Is Right Lever alt Ponds Sterling alt Whitehall		I Love Lucy Scott alt rust Gen. Mills alt rust	Price Is Right Lever alt Nabisco Stan Brands
11:15		FYI rust							
11:30		Camera Three rust			December Bride rust	Concentration Culver alt Lever Ponds alt Lever		December Bride Colgate Vick alt rust	Concentration Fridalre Lever alt Alberto Culver
11:45									
12N									
12:15	Johns Hopkins File 7 rust			Restless Gun Cracker Jack	Love of Life Dumas Milner alt rust Amer Home Prod alt Nabisco	Truth or Consequences Ponds alt Miles P&G	Restless Gun Dusharme Shulton Cracker Jack	Love of Life Gen. Mills alt rust Amer Home	Truth or Consequences Whitehall alt Nabisco Culver alt P&G
12:30									
12:45	Bishop Pike rust			Love That Bob Shulton Ex-Lax Johnson & J., Staley	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 Minnie Maid Block	Search for Tomorrow P&G Guiding Light P&G	You Al Culver alt Miles Gen. Mills alt P&G
1:00									
1:15	College News Conference rust			About Faces rust	No net service News (1:25-1:30) rust	No net service	About Faces rust	No net service News (1:25-1:30) rust	No net service
1:30									
1:45			Frontiers of Faith rust		World Turns P&G Nabisco alt Carnation	No net service		World Turns P&G Sterling alt Menthol	No net service
2:00									
2:15			NBA Pro Basketball Anheuser-Busch 1/4 regional	Day In Court rust	For Better Or For Worse rust	Queen for a Day Sterling, rust P&G, rust	Day In Court War-Lam, Toni Johnson & J., S. C. Johnson	For Better Or For Worse rust Vick alt rust	Queen for a Day rust Alberto Culver alt Block
2:30									
2:45			NBA	Gale Storm Sterling, Armour, War-Lam, Beech Nut, Block	Art Linkletter Lever S. C. Johnson Van Camp	The Thin Man rust (L 2 1) Loretta Young (2 8 S)	Gale Storm Lever, Gen Foods Drackett, Sterling Beech-Nut,	Art Linkletter Scott alt Toni Kellogg	The Thin Man rust Loretta Young (2 8 S)
3:00	Open Hearing rust Cerebral Palsy Show (1/17; 3-3:30)	Sunday Sports Spectacular (3-4:30) Schlitz alt rust	NBA	Beat The Clock Ex-Lax, Lever, Gen Foods, Coty Min Maid, Block Drus, Toni	Millionaire Colgate	Young Dr. Malone rust Lever	Beat The Clock Lever Johnson & J., Vita Sales, Gen Foods	Millionaire Mills alt rust S. C. Johnson alt rust	Young Dr. Malone rust
3:15									
3:30	Championship Bridge No. Amer. Van Lines	Sports Spectacular	NBC Opera rust 3:15-4:30; 1/31)	Who You Trust? Lever, Armour Vita Sales Johnson & Johnson	Verdict Is Yours Rem Rand alt rust Amer Home alt rust	From These Roots rust	Who Do You Trust? Block, Lever, Ex-Lax Scott alt Toni	Verdict Is Yours Mentolatum alt D. Milner rust	From These Roots rust
3:45									
4:00	Paul Winchell Harris Mountain	Sports Spectacular		American Bandstand Lever, Pond	Brighter Day P&G Secret Storm Amer Home Prod	The House on High Street rust Comedy Theatre (2 8 S)	American Bandstand Carter Vick	Brighter Day P&G Secret Storm Gen Mills alt Scott	The House on High Street rust Comedy Theatre (2 8 S)
4:15									
4:30	Broken Arrow Mars Candy	Face the Nation rust	World Series of Golf Bayuk alt Am Safety Razor Sp-F \$50,000	American Bandstand Wisk Gaylord, Armour Loden's	Edge of Night P&G Menthol Quaker Oats	Split Personality rust Adventure Thea. (2 8 S)	American Bandstand Richie, Toni Hollywood, Candy	Edge of Night P&G Sterling alt Vick	Split Personality rust Ponds, Curtis Adventure Thea. 2 8 S
4:45									
5:00	Matty's Funday Mattel	Conquest Monranto alt rust L Bernstein (4:30-5:30) ●	World Series of Golf	American Bandstand oo-op			American Bandstand oo-op		
5:15									
5:30	Lone Ranger Gen Mills Sweets B. Crosby Golf Tournament (5:20-7) ●	College Bowl Gen. Electric	Time-Present Kemper Ins.	My Friend Flicka Sweets Gen. Mills			Rin Tin Tin Ten Mills Sweets		
5:45									

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programming 16 January to 15 February, inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

GRAPH

16 JAN. - 12 FEB.

	WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
e	Dough Re Mi sust		Red Rowe sust	Dough Re Mi sust Nabisco		Red Rowe sust	Dough Re Mi sust Sweets alt Brn & Wmsn		Heckle & Jeckle Gen. Mills alt sust Gen. Mills alt sust	Howdy Doody Nabisco alt sust Continental Baking	
io	Play Your Hunch sust		On The Go Lawry's alt sust	Play Your Hunch sust		On The Go sust	Play Your Hunch sust Sterling		Mighty Mouse Gen Foods alt sust Colgate alt Gen Foods	Ruff & Reddy Borden Gen Foods	
icy	Price Is Right Frigidaire alt Sterling Heinz alt Sweets Co.		I Love Lucy sust Scott alt U. S. Steel	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 Stand Brands Gen Mills		I Love Lucy sust	Fury Borden Gen Foods	
Bride	Concentration Heinz alt Miles Nabisco alt Brillo		December Bride Colgate sust	Concentration Nestle alt Lever Heinz alt Whitehall		December Bride Colgate sust	Concentration Miles alt sust Ponds		Lone Ranger Gen Mills alt sust Gen Mills alt sust	Circus Boy Miles alt sust	
Life alt Prod sr	Truth or Consequences Heinz P&G	Restless Gun Drackett Gen. Foods Sweets	Love of Life Quaker alt Lever Amer Home	Truth or Consequences Heinz alt Stan Brands P&G	Restless Gun Sweets Drackett	Love of Life Lever alt sust Gen Mills alt sust	Truth or Consequences Frigidaire Congoleum	Lunch With Soupy Sales Gen Foods	Sky King Nabisco	True Story sust Sterling Drug	
For sw light	Could Be You Whitehall alt Nestle Congol alt Brillo	Love That Bob Armour, Sterling Drackett, Block Drug, Dusharme, Gen. Foods	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Nabisco P&G	Love That Bob Beech-Nut, Beech-Nut, J&J Drackett, Armour Gen. Foods	Search for Tomorrow P&G Guiding Light P&G	Could Be You Stand Brands alt Frigidaire P&G alt Ben Gay	Restless Gun Sweets Co.		Detective Diary Sterling Drug sust	
ervice sust	No net service	About Faces Block Shulton	No net service News (1:25-1:30) sust	No net service	About Faces sust	No net service	No net service			Mr. Wizard sust	
urns alt	No net service		As the World Turns P&G Pillsbury	No net service			World Turns P&G Quaker alt Gen Mills	No net service			
er Or orse sust	Queen for a Day Ben-Gay P&G	Day In Court Drackett, Johnson & J., Lever Gen Foods	For Better Or For Worse Simonize alt sust Lever alt Dumas Milner	Queen-Day Congoleum alt Nestle P&G alt Heinz	Day In Court Armour Drackett, Toni Ex-Lax	For Better Or For Worse Lever alt sust sust	Queen for a Day Ponds alt Nabisco P&G alt sust		Pro Hockey partic (2-concl.)	NCAA Football Arrow Shirts Shick, Easo, Humble Oil Stand. Oil Ind.	
letter Bro ion over	The Thin Man sust Loretta Young (2/10 S)	Gale Storm Beech-Nut, Gen. Foods, Drackett Lever Johnson & J.	Art Linkletter Kallong Pillsbury	The Thin Man sust Loretta Young (2/11 S)	Gale Storm Block Drug, Gen. Foods, Coty Johnson & J.	Art Linkletter Lever Bro Armstrong alt Staley	The Thin Man sust Loretta Young (2/12 S)			Bayuk, Gen. Petrol. Sp-L \$98,000 (½ hr. time & talent)	
aire sta	Young Dr. Malone sust	Beat The Clock Johnson & J., Coty, Gen. Foods Drackett	Millionaire sust Quaker Oats sust alt	Young Dr. Malone sust Supp Hose, Miles Borden	Beat The Clock Beech-Nut, Ar- mour, Toni, Drackett, Gen. Foods Lever, War-Lam	Millionaire Colgate	Young Dr. Malone sust				
s Yours alt alt ing	From These Roots sust H. Curtis	Who Do You Trust? Block, Lever, Beech-Nut, Ar- mour, War-Lam	Verdict Is Yours Sterling alt Lever Van Camp alt sust	From These Roots sust Standard Brands alt Nestle	Who Do You Trust? Staley, Drackett Gen Foods Johnson & J.	Verdict Is Yours sust Lever alt sust	From These Roots sust				
r Day Storm ma Prod	The House on High Street sust Comedy Theatre (2/10 S)	American Bandstand Gen Foods Welch	Brighter Day P&G Secret Storm Amer Home alt Peter Pan	The House on High Street sust Culver alt Nestle (2/11 S)	American Bandstand Gen Mills Ludens	Brighter Day P&G Secret Storm Amer Home Prod alt sust	The House on High Street sust Comedy Theatre (2/12 S)				
Night ilk alt isco	Split Personality Frig., sust Heinz alt Sterling Adventure Thea (2/10 S)	American Bandstand Toni Old London	Edge of Night P&G Pillsbury	Split Personality Heinz alt Gen Mills Lever alt Miles Adventure Thea (2/11 S)	American Bandstand Alberto Culver, Eastco	Edge of Night P&G Amer Home alt Sterling	Split Personality sust Lever alt Sweets Co. Adventure Thea (2/12 S)			NBA Basketball (various times) Anheuser-Busch (¼ Reg.) Bayuk (¼ Net)	
		American Bandstand co-op			American Bandstand co-op			All Star Golf Miller Brewing Reynolds Metal			
		Rocky and His Friends Gen Mills Sweets			Rin Tin Tin Gen Mills Crackerjack			All Star Golf			

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 time periods are Eastern Standard.

What do you think of the sampling techniques of rating

Accuracy of audience measurements are expected to come under close government scrutiny. Here, top researchers discuss the scope of the most used methods

Avery Gibson, v.p. of sales development, H-R Television, Inc., New York

Sampling is the only way we can get the answers to: "Who watches television? How frequently? When and where?" Calculated guesses on the popularity of various shows, the



Industry should support a single research bureau

reach of stations or the dimensions of the audience to television, could be very costly. Ask any producer who gambled big money only to have his property collapse after four weeks on the air.

Sampling gives us an idea as to the scope of radio or television. Suppose we did not rely on sampling, but insisted on a complete enumeration, a study of every tv home in the United States. Can you imagine anything more cumbersome, slow, or costly?

Of course, we can get only *indicative* answers about the audience to radio and television, and they will not be as accurate as a complete census, but they cost much less, and we get them faster, often overnight. These answers, *used with judgment*, help us to make better decisions.

However, there is one question which should concern the industry: Is all the duplication of effort by all the research services giving us the most for our research dollar?

For example, Nielsen and ARB both measure New York with instantaneous mechanical methods. ARB is

currently doing a multi-city mechanical network report. Nielsen has announced plans to do the same. Both measure as their local service the metropolitan audience and the total homes audience to stations. Both plan a county-by-county coverage study within the year.

The difference is that one service measures telephone-only homes, who agree to keep diaries; the other measures all homes who agree to keep diaries and a counter on their set.

Nielsen and ARB both report local ratings on a four-week basis. This four-week data is deceiving when you are trying to decide on the strength of a program, because of frequent program changes, specials, and variations in tune in.

ARB and Nielsen are only *two* of the rating services. Research money is also spent by Telepulse, Conlan, Verifax, Trendex, Videodex and many more firms.

Perhaps it is time for us to consider again an industry supported survey, paid for by networks and stations. Would we not get more significant data if all of the money spent for research were pooled to create a Television Measurement Bureau under the auspices of the National Association of Broadcasters?

Paul Keller, v.p. & research dir., Reach, McClinton & Co., Inc., New York

Let's call a spade a spade. None of the samples used by the rating services will stand up to a rigorous in-



Samples can't stand up from statistical standpoint

spection from a purely statistical standpoint.

A perfect sample is, of course, one that mirrors the "universe"

under study. If we define as the universe studied by the rating services all homes owning tv sets, then it is obvious that the telephone sample must omit those homes which do not own a telephone or whose number is not listed, that the diary sample cannot measure those who cannot read or write or whose address is not shown in any listing, that the personal interview sample cannot reach those who are not at home or those who live in remote areas. Only the meter technique has the opportunity to design a perfect sample.

But, when it comes to putting the sample design into actual practice, the meter technique runs into a high rate of refusal caused by the fact that many people are not enthusiastic about having someone look over their shoulder continuously. Refusals make substitutions necessary and substitutions, as well as mechanical failures of the meters themselves, destroy the randomness of the original selection.

So much for the insurmountable problems faced by the rating services in designing a truly representative sample, problems incidentally not exclusive to the rating services alone but encountered by the government agencies, by social scientists, by anyone attempting to measure attitudes, opinions and behavior of human beings.

Rating services are often criticized for what appears to be a very small sample size. As any statistician will verify, small samples are completely acceptable to the trained technicians in the field of statistical measurement and a randomly selected sample of a thousand respondents can accurately measure the characteristics of millions. The layman often overlooks the fact that ratings are not a one-time affair but that ratings are taken continuously and that over a period of a year, thousands upon thousands of people are being questioned.

The major rating services use the same sampling principles that are being used by the U. S. Gov-

ing services?

ment, the medical profession, and the social scientists. All of these sampling plans break down to varying degrees in their execution and, therefore, a certain amount of bias will appear in the final results. I believe that the sample sizes currently used are adequate and that any meaningful increase in their size will make the rating services so expensive that they will not be supported by the industry.

Personally, I believe that the rating services are performing a vital function. The trouble with them is that they are a part of an industry about which everything is suspect at the moment, that their end-product is grossly misused and mishandled by a good number of the industry's decision makers (and I might add by many of the industry's researchers) and that their true nature and importance is constantly misrepresented by the press in an attempt to bring discredit to a competing medium.

Melvin A. Goldberg, director of research, Westinghouse Broadcasting Co., New York

We take samples of blood to check on white and red cell counts. We check on samples of food for radio-



Ratings must be studied on continuing basis

activity or chemical content. We take samples of the electorate to select our jury panels. Samples and surveys are conducted continuously by the Department of Agriculture, Census Bureau, Department of Commerce, and the State Department.

So it would seem that sampling as a technique is here to stay. Each

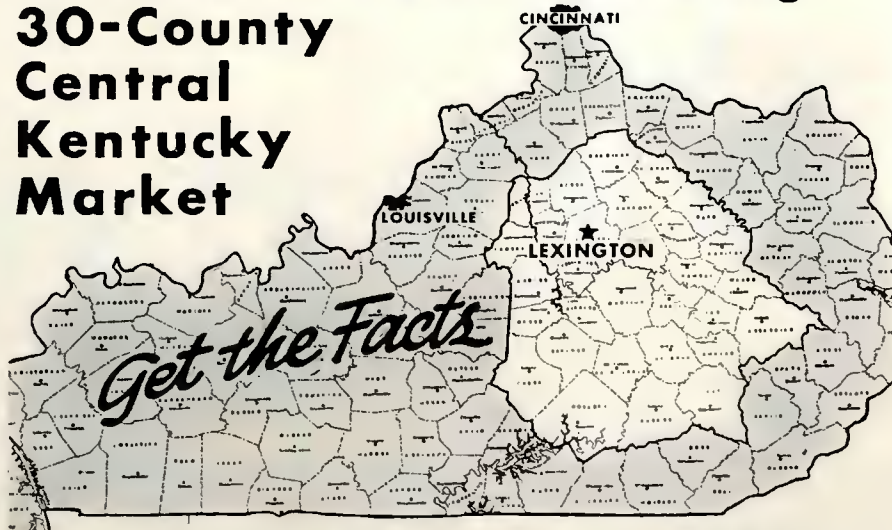
(Please turn to page 71)



You Can't Score From there, HANDSHOE

You have to Buy Broadcast IN Lexington to reach the 149,500 homes in the prospering 30-county Lexington retail trading area. The five Lexington Broadcasters consistently and dominantly influence 559,200 people in making \$445,793,000 in retail purchases and \$104,334,000 in food purchases. Buying Cincinnati or Louisville won't get the job done in Central Kentucky. Get your share of \$657,165,000 c. s. i. by buying Broadcast IN Lexington . . . the only way to reach this rich, growing 30-county trading area.

You Have to Buy LEXINGTON to Cover the Rich, Growing 30-County Central Kentucky Market



Get the Facts

FROM THE FABULOUS FIVE IN LEXINGTON
WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV

RADIO/TV MEN

(Continued from page 35)

ningham & Walsh: Bill Abrams. SSCB: Nate Rind, Doyle, Dane, Bernbach: Lionel Schoen, C. J. LaRoche.

Because of the demands of television, particularly, positions of enhanced responsibility have been created in most ad agencies, filled many times by persons described as unusually adept. Among these: Mark Lawrence, vice president for radio and tv production at MacManus, John & Adams; George Polk, vice president

of radio tv programing. BBDO: Lansing Lindquist, vice president for broadcast and media departments, Ketchum, MacLeod & Grove: John Calley, director of new programing, and Mitchell Lipman, manager of network relations, both at Ted Bates; Bert Mulligan, new #2 man in programing at Compton.

In the creative area, the young stand-outs cited were David MacColl, vice president for copy at Ogilvy, Benson & Mather; Kenneth C. T. Snyder, vice president and tv/radio crea-

tive director at Needham, Louis Brorby, Chicago: Bill Rega, tv radio writer, J. Walter Thompson, Chicago.

Research experts, too, came in for special mention. They are Martin Herbst, director of media research at Donahue & Coe, and Kent D'Alessandro, director of media research at BBDO. Two other men round out the agency nominees: Lee Curran, premium buyer, BBDO, and Harry Treleaven, vice president in charge of the creative departments, JWT.

The third part of the advertising triangle, media, came in for several nominations—25 in all, representing eight at representative firms, 12 at networks and five at stations.

Young and progressive station managers are taking over prime responsibilities in many areas. Among them: Joe Dougherty, WPRO-TV, Providence; James E. Allen, WBZ-TV, Boston; Ralph Beaudin, also a vice president at KQV, Pittsburgh; Dan Hydrick, Jr., WGH, Norfolk. Another nominee was Donald L. Keaney, director of sales for Corinthian Broadcasting Co.

At the networks, several young executives with varying functions came in for mention from the panel. At ABC TV, the group included Donald Coyle, vice president of the new international division; Julius Barnathan, vice president for affiliated tv stations; Giraud Chester, vice president for the daytime programing; Fred Pierce, manager of network tv research; Bert Briller, director of sales development.

The CBS TV contingent included two managers of CBS o&o stations, Clark George at WBBM-TV, Chicago, and Jack Schneider, WCAU-TV, Philadelphia; and Bruce Bryant, vice president of CBS TV Spot Sales.

The NBC TV group was comprised of Alan Courtney, night programing vice president; Carl Lindeman, day programing vice president; Robert Casmire, special projects coordinator, and J. Harvey La Terre, coordinator of sales development in participating programs.

Still another media group, station representatives, was commended with the citation of eight young men. They included Jack Denninger, vice presi-

NONE FINER *

WPBC

ADULT RADIO

MINNEAPOLIS-ST. PAUL

* award winning personalities

with

ADVENTURES IN...

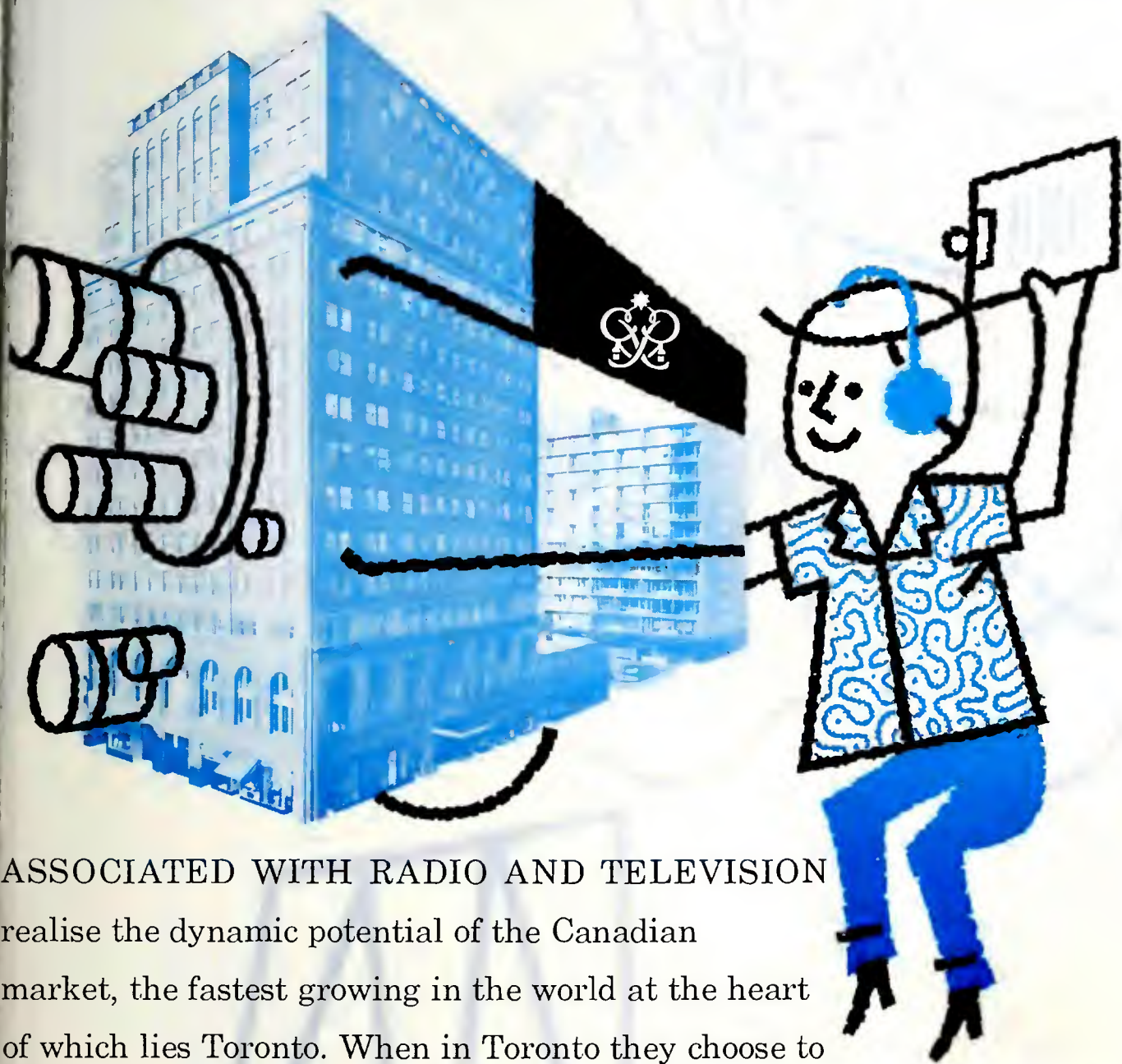
BETTER music
news
ideas
thought
sound

HIGH RATINGS

See Latest Nielsen

William V Stewart, President & Daren F McGavren Corp Representatives

men of action

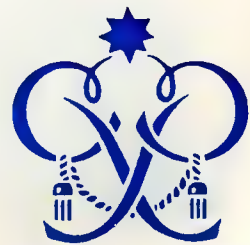


ASSOCIATED WITH RADIO AND TELEVISION
realise the dynamic potential of the Canadian
market, the fastest growing in the world at the heart
of which lies Toronto. When in Toronto they choose to

stay at the **PARK PLAZA**

where a central location with luxurious modern surroundings,
efficient yet dignified service and an excellent cuisine, have,
for the past twenty years established the tradition
IN TORONTO —“THE PARK PLAZA OF COURSE”

The Park Plaza Hotel / Bloor Street West and Avenue Road / Toronto



**YOU
KCAN'T
KCOVER
TEXAS**

without .

KCEN-TV



A.M. or P.M.
more people in Central Texas watch us day and night over an area 73% greater than the station nearby...



BLAIR TELEVISION ASSOCIATES
National Representatives

dent and eastern sales manager, and John Boden, radio salesman, at Blair-Tv in New York and John Blair & Co. in Chicago, respectively; Frank Boehm, vice president and director of research, advertising and promotion at Adam Young, Inc.; George Kupper, tv salesman, and Bob Teter, vice president and director of radio at Peters, Griffin, Woodward; Ralph Guild, vice president of McGavren-Quinn; Charles W. Kline, head of his own FM Unlimited company in Chicago, and Joe Hogan, tv salesman at The Katz Agency, Chicago.

In summary, this group of 73 persons cited is typical of advertising patterns but in no way attempts to be definitive. These men aren't necessarily the best: They are primarily representative of the best which advertising and the broadcast media have to offer. Competent people in these professions are numberless. ▼

JWT & ESTY IN RADIO

(Continued from page 37)

try. Indeed, it was the thinking of Resor that molded the present day concepts of JWT and indirectly the concepts of Wm. Esty Co.

In 1932, Bill Esty of JWT, left to form his own advertising agency. The staff that came as the nucleus of his agency came out of JWT also. Thus both JWT and Esty might be said to have common roots. (This is not uncommon on Madison Avenue; Ted Bates Co. for example, came out of Benton & Bowles, and in many cases inherited characteristics stick.) Whatever their surface differences, Esty is a chip off the old JWT.

Each plays their hand close to the vest. (Does Macy tell Gimbel?)

Each is reluctant to turn the spotlight on any single individual.

Each has given to its personnel a stature that commands loyalty.

Each has given its personnel material benefits (profit sharing, salary increases, etc.) that keep them staying on and on in an industry where job-switching has become virtually a trade practice. Even people who leave these agencies keep coming back like homing pigeons. One of the classic examples of homing was

Bob Colwell, who left JWT to start his own successful agency, Sullivan Stauffer, Colwell & Bayles, only to return after 10 years to JWT with this explanation which was reported in Martin Mayer's *Madison Avenue, U.S.A.* "I was in the hospital four times," said Colwell. "I had a heart attack they took out my stomach. I almost lost my eyesight. My doctor said to me, 'Bob, I don't think this place (SSC&B) agrees with you.'"

Each agency learned to use radio almost from the medium's invention. They have been improving on technique ever since.

The solidity of both JWT and Esty (which might conceivably be compared with banking and investment houses; indeed JWT's early accounts were out of the J. P. Morgan holdings) have kept employees loyal over many years. In this way, key media and creative people at both agencies have spanned the entire broadcast era, cut their teeth on radio and were not overwhelmed by the glamour of television when it came along. Their first consideration is to the agency and its clients.

If marketing strategy at either agency calls for a high-impact tv push with radio as the back-stop, each can make commercials or jingles that could stand alone even if tv hadn't been invented. After all, the people who grew up with radio in these agencies are running the show today.

Thus have the precepts that Resor laid down for JWT continued to influence that agency, and carried over into the philosophy of its offspring—Esty. Since the precepts were sound, they will never be outdated since advertising is, despite any offbeat frills or fancies, a very elemental thing.

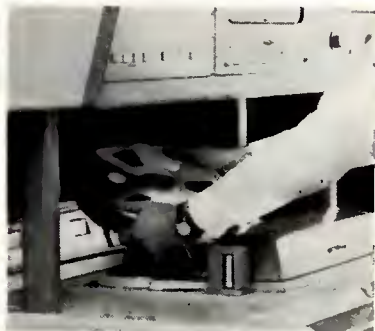
And thus have the Esty and JWT agencies mastered the technique of buying radio, of policing their buys (for bad spotting or triple-spotting), of creating memorable jingles (they keep winning annual commercials awards from RAB, John Blair Co., etc.), unique copy approaches. Both agencies, on behalf of their clients, are interested in radio. And interest and understanding of the medium is all it takes to sell successfully with radio. ▼



2-SECOND START



TAPE TIMER



CONSOLE CONVENIENCE

10-SECOND SPOTS – PRACTICAL AND PROFITABLE WITH AN AMPEX

Spot commercials pay off. And even 10-second spots become practical with an Ampex Videotape* Television Recorder. Here's how these Ampex exclusive features make it possible...

- **TAPE TIMER** *Locates the 10-second spot on a reel... measures in hours, minutes and seconds ... lets you set up 2, 3, 5 or 7 second cue-in for programming the 10-second spot.*
- **2-SECOND START** *Recorder is in full, stable speed fast... permits even a 2-second cue with a safety margin.*
- **WAIST HIGH TAPE DECK** *Permits loading of next commercial in seconds... reels lie securely without locks. Table top provides extra work space.*
- **AUTOMATIC BRAKE RELEASE** *Makes reels free wheeling... tape pulls easily for fast threading – without tape stretch or crease.*

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.

1458 KIPLING AVENUE, NORTH • REXDALE, ONTARIO

Want to Build a Bigger FM Audience?

*You can with this beautifully-styled,
high quality SARKES TARZIAN
FM RADIO*

\$19.95

**SUGGESTED
RETAIL PRICE**
(Limited Time Offer)



Here's how we're doing it. We are now installing two FM stations in Indiana.

Like you, we are interested in increasing the number of FM equipped homes. One of the easiest ways—it seemed to us—was to make available to the public a high quality, low-priced receiver. We had the engineering and production facilities for turning out just such a set—in quantities, and, at the **RIGHT** price. You can't beat this one at \$19.95.

We are making arrangements with drug and

grocery chains, department stores and other similar outlets in our areas—giving them **FREE** plugs telling the listening audience where they can buy the sets. Everyone benefits. You can make a little profit by being the source for the FM receivers . . . the outlets get the plugs . . . and the audience in your area is increased.

Receivers are now available—for a limited time only—to all FM stations. Orders must be on FM station letterheads.

ORDERING INFORMATION

Model 501: Champagne White Cabinet, Champagne White Front

Model 502: Moonmist Grey Cabinet, Charcoal Front

Model 503: Moonmist Grey Cabinet, Champagne White Front

Model 504: Champagne White Cabinet, Charcoal Front

(Specify model Number)

YOUR COST

Qty. 1-49	\$18.00 ea.
Qty. 50-99	17.80 ea.
Qty. 100-4999	16.50 ea.
Qty. 5000-over	16.40 ea.

TERMS

Net 30 days, all prices FOB Bloomington, Indiana, Federal Excise Tax included.



SARKES TARZIAN INC

*Broadcast Equipment Division
Consumer Products Section*

east hillside drive • bloomington, indiana

WASHINGTON WEEK

16 JANUARY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Shadows continue to fall toward the broadcast industry in Washington.

Like these developments of the week: (1) The House Commerce Legislative Oversight subcommittee wants another \$250,000 for its probes; (2) Rep. Emanuel Celler is on a kick against letting newspapers own tv stations and vice versa; (3) **broadcasters themselves are nudging the FCC into assuming more power over station regulation.**

The FCC programing hearings could have become thoroughly monotonous and repetitious by now, except for two developments.

The most unexpected was that testimony by broadcasters thus far has been weighted more to the side of FCC intervention in programing than against it. The second is that **Commissioner Cross, the newest member, has revealed in his cross-examination that he has definitely joined the camp of those who feel the FCC must do something about minimum standards for broadcasters.**

As of this moment, it appears that the **FCC would vote 5-2 in favor of stronger intervention in programing**, but just how strong will become clearer only with the passing of more time and perhaps more witnesses.

The Cross argument was with Tom Chauncey, Arizona Broadcasters Association president and president of KOOL-AM-TV, Phoenix and KOLD AM-TV, Tucson.

Chauncey argued for a complete FCC hands-off policy, but Cross eventually got him to say that "a jukebox shouldn't be licensed." and that if the FCC doesn't have the power to revoke the license of such a station, it should have.

Cecil Woodland, WEJL, Scranton, president of the Pennsylvania Association, made a direct appeal for FCC registration of disk jockeys, though he opposed further government intervention. Howard Hayes, general manager of WPIK, Alexandria, and WOKO, Albany, hit Madison Avenue and ratings, and called on the FCC for action. Philip Cortney of Coty, Inc., also asked that advertisers keep hands off as did tv writer-producer Rod Serling.

Pending the broadcasting industry's chief testimony in the week of Jan. 25, the picture was certainly of a divided industry and was not calculated to convince a government agency it should keep its hands off.

Peter W. Allport, a vice-president of the Association of National Advertisers, took a swipe at Hayes' statements when it came his turn before the FCC.

Allport's remarks were along these lines: (a) sponsor participation in programing can be beneficial to tv; (b) what with high tv costs, **advertisers would go into competitive media unless they could have the benefits of sponsor identification**; (c) all programing would suffer if advertiser money were withdrawn from tv.

As for the Oversight subcommittee's quest for another quarter-million, it seems that there are only "pennies" left from that \$200,000 appropriated for the group last year.

The fact that the subcommittee is asking for even more than it got the year before adds up to this: **if in 1959 it only shook the very structure, the industry can cross its fingers on what the devastation could be in 1960.**

FILM-SCOPE

16 JANUARY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Filmways has apparently hitched on to what is expected to be the next big tv program vogue; namely, comedies.

The reference, of course, is to Filmways' maiden entry into tv film programing, under Al Simon, who has plans for five shows—three of them comedies. The comedy show titles: Barney Benedict, Double Take, Mr. Cellini.

Only recently CBS Films let it be known that the first two productions by its new program chief, Robert F. Lewine, will both be comedies. Also producing comedies for CBS' syndication arm will be Ralph Levy (Jack Benny) Jess Oppenheim (I Love Lucy).

Trade speculation poses a curious motive for Filmways' advent in entertainment films. As some see it, the move offers a route for reaching buyers other than ABC TV, which has exclusivity on Warner's tv production services. Filmways, it should be noted, is related to Warners as an investment affiliate only.

Don't be surprised if Schlitz (JWT) ends up as a syndication sponsor in some markets of the Saturday night network time period it's vacating on CBS.

Although Schlitz has just pulled out of syndication, it's reportedly looking into chances of picking up alternate weeks of syndicated shows in around eight markets.

If they do, it'll be another case of an advertiser revamping its budget when the unexpected opportunity came along.

Three new shows coming out of Screen Gems for syndication in the immediate future represent separate attacks on programing concepts.

The shows are:

- **Two Faces West:** This will use one actor in two roles (the Corsican brothers gimmick) which has not yet been attempted in a tv series.
- **Ivanhoe:** A ratings success in England and other countries, this series is coming off the shelf in response to a new interest in literary properties this season.
- **Wild Bill Hickok:** A 113-episode re-run. It was originally both network and national spot at various times for Kelloggs. Already sold to WOR-TV, New York, and WGN-TV, Chicago.

What may be a precursor to a Ziv-United Artist deal: the wholesale naming by Ziv this week of three executive v.p.'s and six v.p.'s.

The move, anyway, represents the sudden creation of a highly stratified hierarchy within the Ziv organization.

Three v.p.'s given executive v.p. rank are M. J. Rifkin, sales; Maurice Unger, production, and Robert W. Friedheim, administration.

The six newly elected v.p.'s are Joseph Bailey, Eastern production; Edward J. Broman, regional sales; Len Firestone, syndication sales; Frank Reel, legal affairs; James Shaw, national-regional sales; and Pierre Weis, Economee.

MCA reports its Paramount feature films are drawing audience shares of 50% or better in many major markets.

Cities are New York, Detroit, Milwaukee, Cincinnati, Washington, Pittsburgh, Boston, St. Louis, Cleveland and Harrisburg.

For latest Paramount features sales, see FILM WRAP-UP. Page 66.

The traditional inaccessibility of CBS o&o's as film customers for CBS Films has been shattered by a move indirectly involving CBS TV.

Among syndication deals for re-runs between CBS Films and CBS o&o's for the late Saturday night period just vacated by CBS TV: KMOX-TV, St. Louis, which is taking San Francisco Beat.

This trend doesn't necessarily apply to all CBS affiliates or even other o&o's: For example, WCBS-TV, New York, will return Ziv's Sea Hunt; WCAU-TV, Philadelphia, will put in MCA's Mike Hammer, and KNXT, Los Angeles, will start earlier with its feature film series, Fabulous Fifty-Two.

COMMERCIALS

The effect of the Screen Gems-Elliot, Unger & Elliot merger was to boost EUE into the \$4 million category in 1959.

This was an increase in gross business of 80% over the previous year.

The main part of EUE's 1959 increased business came from new access to Columbia's West Coast facilities; these accounted for \$1 million.

But there was a real upbeat in EUE's fiscal status apart from the merger, since its New York studios also enjoyed a 20% business increase.

Last year EUE was the only film commercials producer to be operating in tape as well, but its tape grosses were not substantial.

In other words, it was strictly a film boom as far as EUE was concerned.

Congressional probes of commercials may lead advertisers to reconsider their present attitudes toward animation.

But commercials men in animation differ among themselves on what to expect, as you can see here:

- Howard Henkin of HFH Productions, New York, **doesn't expect any wholesale switch-over to animation**, but anticipates increased mixtures of live-action and animation commercials.

- Earl Klein of Animation, Inc., Hollywood, **looks for a sharp gain of animation in 1960**, and expects a 20% increase in his firm's business this year.

However, there was agreement among commercials men that **imaginative or humorous approaches using animation might be the solution for advertisers concerned lest their commercials be taken as misleading in Washington.**

Cooperation between tape producers and stations with tape facilities is luring important national brand business in commercials.

In Los Angeles, for example, National Videotape Service, which uses the KCOP facilities, has just signed six major products or brands.

They are: Johnson's Glo-Coat, Pride and Stride (N,L & B), Laura Scudder Potato Chips (Campbell-Mithun), Protonail (Caples) and Schick Safety Razor.

Early experience with the new AFM contract indicates that it's simple and workable in practice.

Insofar as simplified paperwork can make any object more usable, music producers are **expecting an accent on music in commercials this year.**

Another factor behind a music boom is this: Advertisers with possible FTC troubles may find that the **emotional appeal of music can make up for lost effectiveness caused by new modesty in copy claims.**

SPONSOR HEARS

16 JANUARY 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

A gag making the rounds of Madison Avenue the past week: a top-rung agency has been so exhaustive in compiling prospects for an open media director spot that it has to use Univac to make a choice.

That is, feed the aptitudes and personality characteristics of each candidate into an electronic brain and have it decide which one comes closest to the ideal requirements of a 1960s media chief.

This is about the time of the year when ad managers call up agency tv directors with the query: how soon are we taking the trip to Hollywood.

And with this corollary question: Should I take my golf clubs with me, or will I be able to rent some out there.

It all comes under the head of scouting the field for fall shows.

The major drugstore chains can expect one of the giant drug companies to cut out the practice of letting them buy air media locally on the grounds they can buy it at much lower rates.

The reason is compounded of disillusionment and a mounting fear of what the FTC might do about these favored coop plums one of these days.

The disillusionment stems from way the company's brands are handled by the chain as part of its advertising bundle.

Something that tv sales development people say they can't help but notice in their travels around the country:

The difference in enthusiasm about tv between an agency's New York and branch offices.

This enthusiasm, the sales developers add, diminishes more and more as you travel west, with the approximately lowest point a toss up between the branches in San Francisco and Los Angeles.

Their wry addendum: Perhaps the climate itself has much to do with the degree of tv consciousness.

There aren't as many firm-founder second generations plying the station rep field as you'd think.

SPONSOR HEARS flushed out only these three names in looking over the strictly station-selling field for twigs of the pioneers: Stephan R. Rintoul, George W. Bolling, the third, and Monte Everett, who's in the midwest office of Everett-McKinney.

The Bolling firm's sales also includes a nephew of the founder, Robert Bolling.

Talk about the irony that often derives from an account switch, you should have a hard time topping this recent episode.

The itchy ad manager asked the successor agency for a new media plan.

The response: "You've been buying your spot tv so cheap that it would be inadvisable and uneconomic to make any change."

Memorable Moments



in a Great Radio Station



KMOX Radio outweighs all other St. Louis media in community impact!

His voice spoke of baseball, but his presence spoke of peace. Syngman Rhee, President of the Republic of Korea, granted his first broadcast interview in history to KMOX Radio. He told the KMOX audience how the St. Louis Cardinals' good will tour of the Orient formed a bridge of understanding, a bridge spanning miles, cultures and ancient suspicions. The occasion was the broadcasts by KMOX of the Red Birds' Far East exhibition games, the first play-by-play baseball to be broadcast to the U.S. from overseas. Another memorable example of the "wide horizon" programming of "The Voice of St. Louis".*

*A voice that speaks to the largest audience ever reported by Pulse for a St. Louis radio station. (Annual Cumulative Pulse study of Metropolitan St. Louis, December, 1954 thru January, 1959)

KMOX ^{CBS} RADIO

1120 ON YOUR DIAL

50,000 WATTS, REPRESENTED BY CBS RADIO SPOT SALES

NEWS & IDEA WRAP-UP

ACCENT ON HAWAII. "Maggi" Inouye (c) prepares for WDAF-TV (Kansas City) *Accent* show with help of station's Bette Hayes, and Rogers & Smith p.r. dir. Ed Denham, while her husband, Congressman Daniel K. Inouye, Hawaii, attends opening of Home Savings Assoc. hdqtrs.



AIRBORNE MARKET COVERAGE is what Minneapolis gives buyers. Here, Art Swift (r), manager, WTCN, Radio and Tv, and pilot (l) prepare to take Frank Shaw (c) of Katz Agency, Inc., on helicopter tour of Minneapolis-St. Paul for bird's-eye-view of station's coverage area



Old Dutch Coffee (out of Ketchum, MacLeod & Grove) has launched what it believes to be the biggest and most complete coffee campaign in the New York market in many years.

The promotion includes a 52-week schedule of prime evening tv time via WCBS-TV and WABC-TV, plus periodic waves of saturation tv spot over these stations and WRCA-TV.

Borden's joined the ABC TV daytime roster this week.

The buy: three-quarter hours per week, for 13 weeks, in the *Daybreak* show.

Campaigns:

- The Greater Detroit Chevrolet Dealers Association is launching a year-long campaign to "gain the confidence of the car buyer in the integrity and dependability of its mem-



ON TOP OF THE HEAP stands d.j. Dick Buckley, WKDA, Nashville. His fans answered station request, sent in one-third of total trading stamps received to be exchanged for toys for hundreds of needy youngsters

rs." This promotion, to put the cent on people rather than the product, will be supported by radio spots. Agency: W. B. Doner & Co.

- **Julian Freirich Co.**, meat packer (out of Ben B. Bliss Co., New York) and the **R. T. French Co.**, importers of Colman's English Mustard (out of JWT) are working together on a month-long joint promotion dubbed "Corned Beef and Mustard Sauce." The campaign calls for participations in New York on WOR's *Allen Drake* and *Martha Deane* shows, and on WCBS' *Housewife's Protective League*.

- **Diamond Crystal Salt Co.** will use local radio and tv in 36 markets to promote its new Springtime theme: "It's Sparkle Time." Agency: Duffy, McClure & Wilder.

- The **Automatic Foam Cleaner, Inc.** will introduce its new Atomic cleaner this week on *The World of Fashion*, WMCA, New York. The opening schedule calls for 20 programs per week. Also, a market-by-market product acceptance program has been

planned starting from the Eastern Seaboard.

- The **Rek-O-Kut Co.**, manufacturer of high fidelity components, purchased a full year of fm radio time starting this week on WABC, New York. The program to be called the *Rek-O-Kut Hour*, will be aired every Monday, Wednesday, and Friday, from 10-11 p.m.

In search of talent: The **Coca-Cola Co.** is about to unveil "Talentsville, U.S.A."—a national teen-age talent contest, via the Hi-Fi Club which the company sponsors through its local bottlers. The contest, to run through June, offers as the grand prize \$5,000 in cash or a college scholarship.

This 'n' data: The **Jell-O** division of General Foods is readying a Spring campaign to introduce its new product—**Minute Spanish Rice Mix**. . . **Earl Kinter**, chairman of the FTC, will address the **special one-day meeting of the ANA** at the Hotel Plaza in New York 2 February

. . . National sales volume for **Dr. Pepper Co.** in 1959 shows a new all-time high with an increase of nearly 9% over sales in 1958. The company has plans, this year, for its largest national advertising campaign.

Strictly personnel: **Stanley Franc**, to director of marketing research for National Biscuit Co.'s recently-created New Products division . . . **Stuart Peabody** joins Robert Durham Associates as a senior management consultant in advertising and marketing . . . **Michael Caparon**, promoted to manager of the advertising department of The Dobeckmun Co., a division of The Dow Chemical Co. . . **Robert Kahl**, v.p. in charge of marketing at Borden Foods Co., named chairman of ANA's advertising research committee.

AGENCIES

McCann-Erickson merged three of its services this week to form

DUTY'S REWARDS go to employees Irene Kerrigan, Frank Kelly (l) from Rolland W. Taylor, pres. Foote, Cone & Belding, for loyal service. At point of retiring, Miss Kerrigan boasts 29 years with FC&B, Mr. Kelly 29. Both received presentations at N.Y.'s Sheraton East hotel



MAKING HISTORY is what Yankee Stores, Flint, Mich., dept. store chain, has been doing. Its radio campaign over WFDF proved most effective in co.'s record. Here (l-r), station's Marion Cook, Marvin Wevey and pres. Yankee Stores Joe Megdell look over listener response



PUTTING ON THE DOG for commercial of Bristol-Myers Trig, men's deodorant, can be very time-consuming operation. Waiting for Dan, a N. Y. State Police bloodhound, to speak are (l to r): BBDO's sound engineer and Rocco Dellarso, with State Trooper Paul Paquet

Communications Affiliates, Inc.

The components of the company are the Marplan Division (formerly Market Planning Corp.), SCl Division (formerly Sales Communication, Inc.) and CCl Division (formerly Communications Counselors, Inc.).

Agency appointments: Sealtest Foods, Great Lakes Division serving Ohio, Michigan, Western Pa. and W. Va., to **N. W. Ayer & Sons**, which now serves six National Dairy Products accounts . . . **Rainbow Crafts**, manufacturers of Play-Doh and Wood-Doh, to **EWR&R**, Chicago . . . **American Brewing Co.**, New Orleans, for its Regal Beer, to **North Advertising**, Chicago . . . The Rambler Dealers Association of Greater Boston, with a planned radio/tv campaign, to **Harold Cabot & Co.**, Boston . . . The Ohio Independent Telephone Association, to **Hammeroff Advertising**, Columbus . . . **WKNB**, West Hartford, a division of the Beacon Broadcasting Co., to **Reach, McClinton & Co.** . . . The Universal Match Co. to **D'Arcy Advertising**.

New and expanded offices: The **Victor A. Bennett Co.** will open a San Francisco office, to be headed by **M. M. Craig Spitz** . . . **Venet Advertising**, now located at 1525 Morris Avenue, Union, N. J. . . . **Clinton E. Frank** is taking over the entire 22nd floor of the Merchandise Mart in Chicago.

A novel idea for Christmas gifts: Clients of **Litman-Stevens & Sher**, Kansas City, received for the holidays a silver dollar in a cellophane bag, and a gift certificate good for two days and nights at the Flamingo Hotel in Las Vegas. The silver dollar was to be used in whatever way seemed appropriate during the stay in Las Vegas, and was tagged by a greeting card bearing the slogan, "L-S&S takes the gamble out of your advertising dollar."

Thisa 'n' data: The **R. T. O'Connell Co.**, New York, has signed a "working agreement" with **The Garduer Co.**, of the same city, and will move to the latter's building at 50 East 42nd Street, maintaining a separate suits of offices . . . **Harry Chesley Jr.**, D'Arcy president, is the first agency head in St. Louis to serve

as general chairman of the United Fund campaign.

They were elected v.p.'s: **Richard Mercer, Harold Longman**, and **E. E. Norris**, at **BBDO** . . . **Michael Barnett**, at **DCS&S** . . . **William Ballard, Brantz Bryan** and **James Kavanagh**, at **Ted Bates** . . . **Henry Caldera**, at **Lennen & Newell** . . . **Ralph Selden** and **D. Edward Ricciuto**, at **Hicks & Greist**, New York . . . **Clair Gross**, at **Bozell & Jacobs**, Omaha . . . **Henry Soskin**, at **Williams & London Advertising**, Newark . . . **James Jackson, William Mathews, Joseph Neall** and **Edward Simon**, at **Ross Roy**, Detroit . . . **James Rahders** and **Thomas Kilbride**, at **Knox Reeves**, Minneapolis . . . **Richard Simpson**, to v.p. and merchandising department director at **Y&R's** Chicago office . . . **Len Carey**, to executive v.p. of **C. J. LaRoche & Co.** . . . **Joseph Stodola**, to senior v.p. and member of the executive committee of **Klau-Van Pietersom-Dunlap**, Milwaukee.

Add to admen on the move: **Robert Stafford**, elected president of **Knox Reeves**, Minneapolis . . . **John Egan** joins **Doyle Dane Bernbach** as director of tv and radio programming . . . **Ann Smith**, to media director of **Farson, Huff & Northlich**, Cincinnati . . . **C. Bruse Hardy**, to associate media director of **Meldrum & Fewsmith**, Cleveland . . . **Moe Ranney**, to director of marketing at **Carr Liggett Advertising**, Cleveland . . . **Richard Lane**, to mid-West agency sales manager for the **American Research Bureau** . . . **Godfrey Cobliner**, to the research department of **K&E** . . . **Vincent Daraio**, to account executive at **Hicks & Greist**, New York . . . **Henry Kozlowski**, to account executive at **Baker/Johnson & Dickinson**, Milwaukee.

ASSOCIATIONS

One of advertising's most respected marketing researchers has taken a hard swipe at *Life's* recent article on tv ratings.

Dr. Darrell B. Lucas, **BBDO** consultant and marketing department chairman at **New York University**, turned the tables on magazines by

using *Life's* own language on tv ratings.

He said **magazines also** (1) make nationwide ratings with a sample (2) frequently disagree on audience figures, (3) do not measure the audience's quality of enjoyment, (4) are hurt by misuse of audience figures and (5) benefit from buyers who consider numbers the be-all and end-all of performances.

Lucas addressed an **AMA** meeting in **New York** this week. The meeting was concerned with magazine ad exposure figures and was also addressed by **Joel Harnett**, assistant to the publisher of *Look*.

They've applied for membership in the Association of Maximum Service Telecasters:

KSTP-TV, Minneapolis-St. Paul; **KHQ-TV**, Spokane; **KXLY-TV**, Spokane; **KERO-TV**, Bakersfield, Cal.; **KXTV**, Sacramento; **KTVU**, San Francisco-Oakland; **WWTW**, Cadillac, Mich.; **WTOM-TV**, Cheboygan, Mich.; and **WVAR**, Phoenix-Mesa, Ariz.

FILM

The large potentials of licensing merchandising for tv film series have been demonstrated again by **Ziv's Bat Masterson**.

Retail merchandise bearing the *Bat Masterson* imprint had reportedly totaled \$4 million in value by the end of 1959.

Licensed items include a **Dell** comics series, a **Columbia Features** comic strip, **Arlington hats**, **Carnell canes**, **Colorforms**, **Atlas dungarees**, **Fabillies** and **helts**, **John Henry handkerchiefs**, clothing by **Kaynee** and **Pilgrim T-shirts**.

Franchise for the series is held by **NBC Merchandising division**.

Trade Note: The question of how many commercials should go into a station break was debated at a **RTES** luncheon in **New York** this week.

H. P. Lasker, **Crosley Broadcasting** sales v.p., argued that there might be room for more spots within network and local breaks; **William E. "Pete" Matthews**, media v.p. of **Y&R**, took the position that the public interests prohibit loosening of codes on multiple spotting.



Molten steel fires the forces of progress in the

market on the move **TAMPA-ST. PETERSBURG**

Tampa-located, the Electric Steel Mill Division of Florida Steel Corporation typifies the mushrooming industries in a dynamic market.

This rich, booming market is *dominated* by WTVT, the station on the move — *your* most profitable buy in the entire Southeast!

TOTAL SHARE OF AUDIENCE
48.6%... Latest ARB

Check the Top 50 Shows!

ARB		NIELSEN	
WTVT	37	WTVT	38
Station B	9	Station B	10
Station C	4	Station C	2

Station on the move

WTVT



Channel 13

TAMPA-ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC. WKY-TV/WKY-RADIO Oklahoma City Represented by the Katz Agency

Sales: Crosby Brown's *You Asked For It* to WNBQ, Chicago; KTVU, Oakland; KCOP, Los Angeles . . . MCA's Paramount features sold to WMT-TV, Cedar Rapids; KHOU-TV, Houston; KTUL-TV, Tulsa; WHO-TV, Des Moines; and KDAL-TV, Duluth . . . Jayark Films feature package to WCBS-TV, New York; KMOX-TV, St. Louis; KNXT, Los Angeles; WBBM-TV, Chicago; WCAU-TV, Philadelphia; CKLW-TV, Windsor; KLIX-TV, Twin Falls; KXLY-TV, Spokane; WDAF-TV, Kansas City; KNDO-TV, Yakima; KCRA-TV, Sacramento; KBTW, Denver; KFMB-TV, San Diego; KIRO-TV, Seattle; WAGA-TV, Atlanta; WDSU-TV, New Orleans; WFAA-TV, Dallas; WFGA-TV, Jacksonville; WHBQ-TV, Memphis; WHDH-TV, Boston; WBRC-TV, Birmingham; WITI-TV, Milwaukee; WJW-TV, Cleveland, and WTAE, Pittsburgh.

Renewals: Third year renewals for Ziv's *Sea Hunt* have reportedly reached 121 markets, including following advertisers and stations: Standard Oil of California on KVAL-TV, Eugene; KSBW-TV, Salinas; Standard Oil of Indiana on WKZO-TV, Kalamazoo; Haroer Plumbing and Schlitz Brewing on WDBO-TV, Orlando; L&M on WKZO-TV, Kalamazoo and WHAS-TV, Louisville; Sterling Brewery on WHAS-TV, Louisville; Armour on WKY-TV, Oklahoma City; Howard-Griffin on KNOE-TV, Monroe, and stations WNEM-TV, Bay City; WRAL-TV, Raleigh; WSPD-TV, Toledo; WIBR-TV, Knoxville; KTSM-TV, El Paso; WTRF-TV, Wheeling, and WALA-TV, Mobile . . . Ziv's *Bold Venture* sold to WPIX, New York.

Other sales: CBS Newsfilm sold to ZBM-TV, Hamilton, Bermuda; WFLA-TV, Tampa, and KNOE-TV, Monroe.

Commercials: Bob McCahon named a staff director of Robert Lawrence Productions . . . Radio Recorders promoted Harry L. Bryant to executive vice president, Felix D. Adams as executive sales v.p., Ernest F. Dummel to studio v.p., Richard Sexty to sales v.p. and Arthur Partridge to engineering v.p. . . Frank R. Stephan elected Detroit v.p. for Van Praag Productions.

Strictly personnel: Stanley Dndleson named syndication sales manager of Screen Gems . . . Sidney Kramer elected foreign sales v.p. of NTA.

NETWORKS

Frank Stanton went on another gambit this week: he asked tv critics to aid him in determining what's best for tv.

The project is Stanton's own. His wire to the reviewers was mainly this: What do you think were the best 10 telecasts in 1959?

Asked for what he had in mind: The views of people who watch tv with a critical eye might give him some tips for inside discussion on programming.

NBC TV has a new plan for enabling its affiliates to preview all new program series planned for NBC presentation.

It calls for previews to be carried to all interconnected NBC TV Affiliates by closed circuit on regular network lines. Special screening for filmed shows will also be held for affiliate managers when they are in New York.

CBS TV has been doing this for some time.

Network sales: Renault will become co-sponsor of CBS TV's *Markham*, which will be shifted, 28 January, to the 9:30-10 p.m. spot on Thursdays . . . **Peter Pan Foundations** (Ben Sackheim) is entering the network tv field via a 13-week purchase calling for co-sponsorship three times a week of *Who Do You Trust*, on ABC TV . . . **Phillies Cigars** (Wermen & Schorr), as part of its year-round sports package, will sponsor half of each of the seven *Racing From Hialeah* telecasts on NBC TV Saturdays . . . **Pharmaceuticals Parkson**, is sponsoring *Person-to-Person* on CBS TV every week until the end of March.

Network affiliation and disaffiliation: **KSUB**, Cedar City, Utah, rejoins CBS Radio this week . . . **WOGA**, Chattanooga, will not renew the Mutual contract, held by the former licensees WAGC, which

expires 28 February. Station will go independent with a music and new format.

This 'n' data: CBS, for the fourth consecutive year, is entering its fellowship program, awarding eight "CBS Foundation News and Public Affairs Fellowships" to applicants to attend Columbia University for the academic year beginning September 1960 . . . ABC TV and CBS TV have signed for ARB's 1960 Coverage Study which analyzes all counties' reception station-by-station . . . The *Hockey Game of the Week* returned to CBS TV last week for its fourth season, to run through 19 March on Saturday afternoons.

Network personnel news: Lester Bernstein, elected v.p., corporate affairs, for NBC . . . W. Thomas Dawson, to v.p. in charge of advertising and promotion for CBS Radio . . . Alfred Schneider, to v.p. in charge of administration for ABC TV . . . Alfred Beckman, to v.p. in charge of ABC's Washington, D. C. office . . . Robert Coe, appointed director of station relations for ABC TV . . . John Cimperman, named director, practices, NBC . . . Charles Henderson, to manager, press relations, and Cornelius Sullivan, to manager, administration and services, in the NBC press and publicity department . . . Van Patrick, to sports director of Mutual . . . King Horton, to account executive at ABC TV . . . B. P. Timothy, to account executive at Mutual.

RADIO STATIONS

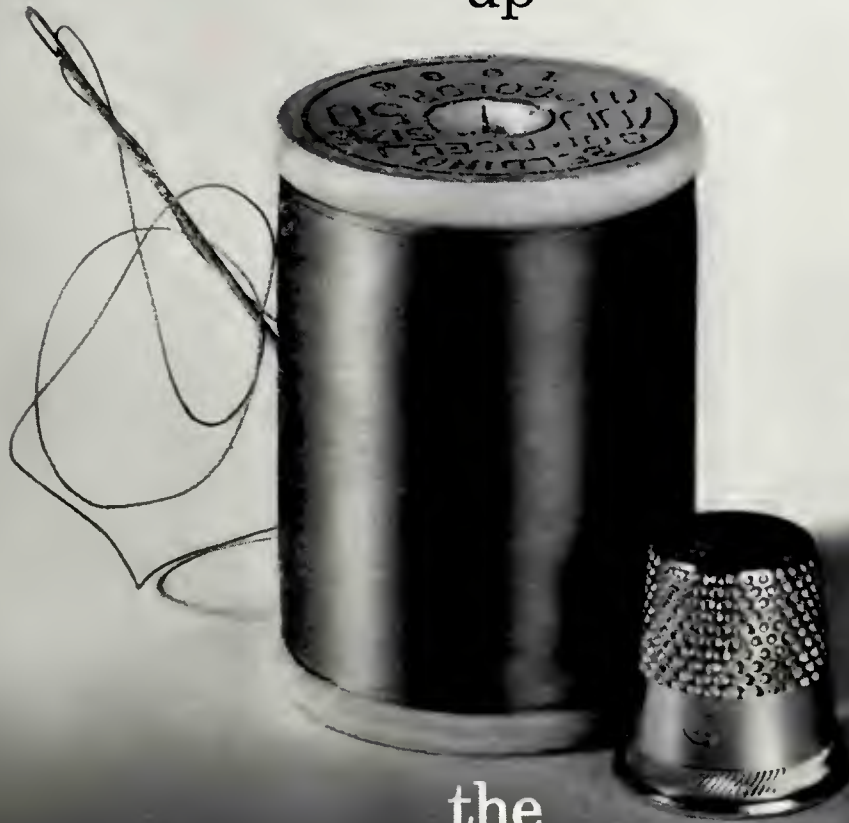
Ideas at work:

- **On the public service front:** WMCA, New York, presented this week the first in a two-part program dubbed *We Accuse* — an original script dramatizing the Mack Charles Parker lynching. The second "explosive" documentary will be aired 20 January. Incidentally, WMCA is distributing daily, to restaurants along the Madison Avenue area, a 'Noon Time News' sheet, placed on each table for busy luncheon guests to glance at.

- **How they're helping the March of Dimes campaign:**

WJAR-TV

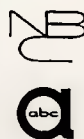
sews
up



the
feature film audience
in Providence

with the
hottest exclusives in filmdom!

Shirley Temple, Danny Kaye,
Martin & Lewis, Tarzan — exclu-
sives with WJAR-TV in Provi-
dence! 460 top-drawer features
from Hollywood's 9 biggest studios
just added to the largest film library



in the market! Station personality,
Jay Kroll — "Mister Movie" to his
New England viewers! Not 2, but 7
great nighttime features per week!
All on the station that pioneered
movie programming!

Represented by



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

WBUD, Trenton, N. J., kicked-off the promotion with a six-day, 108 hours broadcast from a downtown store window . . . **WWDC**, Washington, D. C., is putting its dollar game to work for the campaign. For each winner during this month (with amounts in the "identify the bill numbers" game ranging from \$25 to \$1,000), station will present a duplicate cash award to the local March of Dimes' chapter.

Station acquisition: **KPAM & KPFM**, Portland, Ore., to **Kem-Air, Inc.**, a **William E. Boeing, Jr.**, enterprise, for \$200,000. Boeing also owns **KIDO**, Boise; **KEDO**, Longview, Wash.; and **KETO-FM**, Seattle. Sale brokered by **Edwin Tornberg & Co.**

Call letter change: **KOWH**, Omaha, to **KMEO**. Effective with the change is a switch to a "good music" format.

Out-of-home listening continues on the upgrade: During the summer of '59, out-of-home listening added 30.5% to in-home listening, according to a 29-market survey by **Pulse**. This compares with 28.3% in the previous summer and 25.7% in 1957.

Station staffers: **H. Shelton Earp**, appointed general manager of **WWIN**, Baltimore . . . **Walter Patterson**, elected executive v.p. and **Walter Briggs, Jr.**, **John Carroll** and **Charles Sitta**, to v.p.'s of the **Knorr Broadcasting Corp.** . . . **Shel Singer**, to station manager of **KRDO**, Colorado Springs . . . **Stanley Edwards**, to station manager of **WTRY**, Albany-Schenectady-Troy . . . **Hillis Bell**, named sales manager of **KIOA**, Des Moines . . . **Henry Franz**, to sales manager of **WFBM**, Indianapolis . . . **Dan Danford**, to regional sales manager and **Bill McReynolds**, retail sales manager of **KCMO**, Kansas City . . . **Martin Ross**, to assistant station manager of **WPTR**, Albany-Schenectady-Troy.

Add to station staffers:

Dale Woods, to regional manager in **RAB's** member service department . . . **Bentley Stecher**, to regional sales manager of **WEBB**, Baltimore . . . **Charles Crawford**, to director of the sales development and promo-

tion department at **WTOP**, Washington, D. C. . . **John Murray, Jr.**, to national promotion director for the **Trigg-Vaughn** radio stations . . . **Robert Scott**, to account executive at **WCOL**, Columbus, Ohio . . . **Lou Silverstein**, chosen as general sales manager for **KRLA**, Los Angeles . . . **Warren Maus**, to account executive at **KRIZ**, Phoenix . . . Five appointments at **WBBM**, Chicago: **Gerald Popper**, to radio sales promotion manager; **Ben Larson**, news director; **Hugh Hill**, special events director; **Len Schlosser**, public affairs director; and **Henry Roepken**, press information director.

TV STATIONS

WPRO-TV, Providence, R. I., is now airing a campaign designed to offset criticisms leveled at tv's programs.

The station, via its promotion spot availabilities, is reminding viewers of the benefits they enjoy from tv in general, and from **WPRO-TV** in particular.

Another phase of this "prestige campaign" was in the form of a half-hour program, telecast six times over the New Year's weekend. Written and produced by the station's public service director, and dubbed *18 Hours A Day*, the program described the activities which make up a typical telecasting day.

WXYZ-TV, Detroit, launched this week a regular daily schedule of "Dual Tv."

This is a new form of videocasting which beams two programs on the same screen at the same time—in this case a show dubbed *Funeus*, which is slated to appeal to children via cartoons and comedies, with audio, and adults via headline news along with the correct time and weather reports.

Scheduled for Mondays through Fridays, 7-7:30 a.m., *Funeus* has as a full sponsor for 39-weeks **Awrey Bakeries of Detroit**, out of **Zimmer, Keller & Calvert**.

Ideas at work:

• **Brave new world:** Viewers of the *Big Movie* on **WBZ-TV**, Boston, are being asked to write, in 50-words

or less, the answer to this question: "If you were a volunteer passenger on the first rocket to the moon with only three books would you take with you as aids in starting a new civilization?" This "Operation Moon" competition will award 12 prizes valued at \$5,000 to the best entries.

• **What is 'Slap-Stik':** Two dozen toys and 10 one-minute announcements created one of the most successful promotions on **WKTV**, Utica, Rome. The idea: station secured 200 "Slap-Stiks" from a toy company for a minor promotional gimmick on its weekday morning *Cartoon Time* program, inviting youngsters to enter their name in a drawing for them. More than 1,000 cards were received before the 10 announcements were scheduled, plus the same amount of phone calls asking where the toys could be purchased. The end result was the signing up of one of Utica's leading toy stores as sponsor of a special children's show for several weeks.

This is 'n' data: **WLSL-AM-TV**, Roanoke, Va., took a full-page ad in the *Roanoke Times* last week to reaffirm the station's "honest belief that broadcasters in the area are holding on to these basic values—honesty, integrity and truths." . . . **WFAA-AM-TV**, Dallas, has signed contracts for the construction of \$2 million facilities, completion of which is scheduled by February, 1961 . . . **TvB** will feature two film presentations at the 43rd annual **Automobile Dealer Association** convention in Washington, D. C., 1-3 February. The first is "Oldsothon" telling the story of **Lubbock, Tex.**, dealer's successful marathon sponsorship, and the second is a composite of outstanding auto tv commercials.

On the personnel front: **Robert Schultis**, to sales manager of **WDSU-TV**, New Orleans . . . **Norman Gray**, appointed local sales manager of **KXTV**, Sacramento . . . **Walter Branson**, to v.p. of **TV Stations Inc.** . . . **Joseph Sinclair**, elected v.p. of **The Outlet Co.** . . . **Henry Schaefer**, to business manager and **William Garry**, to director of the public affairs department at **WBBM-TV**, Chicago . . . **Karen Rohwer**, to promotion manager of **KMSP-TV**, Minneapolis-St. Paul . . . **Judith**

SPONSOR ASKS

(Continued from page 53)

rating service uses a different method of sample selection, but the principle involved is essentially the same for all—selection of a sample of population that will effectively and within defined statistical limits represent the entire population under study.

How large should the sample be and how should it be selected, is the problem. It must be recognized that sampling at best has inherent errors, but the errors are statistically defined and the qualified researcher does know the limits and reliability of figures so obtained. Obviously, the larger the sample, the greater the reliability. But it takes a fourfold increase in sample size to double the accuracy.

As a compromise on costs, service, and somewhat lessened accuracy, the rating services have, with industry agreement, modified the size of sample and the techniques to come up with an effective statistical accuracy, a much faster service and at much more moderate costs.

Rating information is available on a continuing basis and it must be studied, to make the most sense, on a trend basis. Considered that way, we have in effect a larger sample while maintaining the moderate cost. Certain misuses cloud the accuracy, of course, but by and large, rating services are using the most modern, efficient techniques of sampling under the constant supervision not only of their own competitors but all their clients.

While we continue to find fault with one service or another on minor points, I do believe with fewer exceptions we are getting what we pay for.

to whom this may concern

After 19 Years
I am no longer
connected with
Headley-Reed as
President or in
any other
capacity. I leave
with full respect
and well wishes
for this fine
company.

I am now
available for
another post.

Sterling Beeson
1 Abington Ave.
Ardsley, N. Y.
Owens 3-4475

ler, to director of sales promotional activities and Thomas Stanton James McGraw to account executives at KMOX-TV, St. Louis.

REPRESENTATIVES

Sterling B. Beeson, after 19 years with the firm, has resigned president of Headley-Reed.

The personnel moves resulting in this development: John Wrath, executive v.p. in Chicago, comes to New York as president; Bill Shaw comes from St. Louis to manager of Chicago office and Earl Gallagher comes over Shaw's previous post.

Appointments: WJIM, Lansing, to Jack Masla & Co. . . . WALB-TV, Albany, Ga., to Venard, Antoul & McConnell . . . WNHC, New Haven and WPTR, Albany-Henectady-Troy, for New England presentation, to Foster & Creed,

New branch office: The Branham Co. next month opens its Minneapolis office in the Northwestern Bank building. Robert Brockman will manage the radio and tv operation here.

Appointments — personnel: Robert Hutton to v.p. of Edwardetry & Co. . . . Max Friedman, to western sales manager of H-R Reps, Inc. . . . John Wade, named director research for radio and tv and Arnold Altura, to the sales promotion department at Avery-Knodel . . . Robert Stuart, to manager of the Clarke Brown Co.'s New Orleans office . . . Tom Buchanan, from N. Y. office of Everett-McKinev, to manager of the Chicago office.

AGGRESSIVE HARDWORKING SALESMAN AVAILABLE

Advertising time salesman desirous of permanent connection in Metropolitan area with station or representative firm. Twelve years selling experience complemented with promotion and research background. Address Box 21 SPONSOR

PROBLEMS OF '50

(Continued from page 39)

The year 1950 saw some 50% of tv network programing devoted to crime shows. But SPONSOR noted these straws in the wind: Rumbblings by some stations that they would refuse the gorier examples: exposure of tv viewers to a spate of western movies was leading such stars as Gene Autry, Roy Rogers, Bill Boyd to film a series for tv in order to cash in financially on the current craze. And, in the classic cliff hanger of the year, SPONSOR said in December 1950: "Television sponsors are discovering that quiz shows go big visually. Types that get best viewer reaction still not fully known, but many stations now experimenting. . ."

Other programing trends: NBC TV went into the comedy-variety field with both feet in the fall of 1950. A two-and-a-half hour block on Saturday night called for 60 minutes of stand-up comedy by Jack Carter, followed by a slick revue format with Sid Caesar and Imogene Coca. The

same year NBC applied a similar idea to radio with *The Big Show*. Tallulah Bankhead's 90-minute marathon.

March 1950 saw the birth of national tv ratings when the first national Nielsen television report came out. Here's the coverage, registered by shows in that report, compared with their counterparts today:

Milton Berle, who virtually owned Tuesday night, with his *Texaco Star Theater* was the No. 1. The show reached 3,277,000 homes, according to the first NTI. On 2 March, 1950, his 9 p.m. *Kraft Music Hall* reached 8,932,000 homes.

Ed Sullivan's *Toast of the Town* registered 1,985,000 tv homes, compared to 10,369,000 recorded for the same Sunday 8 p.m. time slot 1 December 1959.

General Mills' *Lone Ranger*, No. 7 show and granddaddy of today's western crop, reached 1,828,000 homes in March 1950. *Gunsmoke*, registered 17,133,000 homes 1 December 1959.

PAGE & SHAW

(Continued from page 41)

campaign, retailers received a flier—"Page & Shaw puts a 'con hither' look in the Ohio-Michigan market"—outlining details of the pre-Christmas tv push.

Right on the heels of these fliers came promotional mailings from stations to retail drugstores.

Trade advertising in sectional retail trade journals in Ohio and Michigan during October and November also highlighted the tv promotion.

This was the way Page & Shaw laid the groundwork for the 10 October kickoff of their nine-week, six-city schedule of 241 I.D.'s. And here, according to v.p.-sales manager Lar W. Fuller, are the results:

- *Thirteen additional wholesalers* many in key markets where distribution was previously weak

- *Increased sales* to existing wholesalers (from 30-75% over the same period in 1958)

- *Broadened distribution* of the full line of assorted box chocolates (Both wholesalers and retailers added items not previously stocked)

- *Increased retail sales.* Field checks of control retail stores this week showed this picture: Columbus reported an average increase in sales of 27%; Cincinnati, 32%; Cleveland, 47%; Dayton, 29%; Toledo, 37%; Detroit, 42%.

Even more important, Fuller says is the fact that wholesale sales *has continued to climb* since the close of the tv campaign a week prior to Christmas.

While the tv test was underway in the midwest, two week-long radio campaigns were conducted on WPEP in Philadelphia, again illustrating the dual male-female approach to selling candy. For a week prior to Thanksgiving, afternoon minutes pitched after-dinner and hostess uses of candy. For a week prior to Christmas, early morning 30's were aimed at men.

Page & Shaw's pre-Valentine push will incorporate elements of both campaigns, that is a minimum schedule of prime time I.D.'s on tv, early a.m. spots on radio—backed by plenty of promotion to the trade.



DETROIT? PITTSBURGH? NEWARK?

NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

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

KNOE-TV AVERAGES 78.5% SHARE OF AUDIENCE

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

KNOE-TV

Channel 8
Monroe, Louisiana

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

It's to: "Greenville Mill, Division of Mohasco Industries, Inc.", Greenville, Mississippi, Manufacturers of the finest carpets and rugs.

PLE TURNOVER

(continued from page 44)

some broken field running when d copy changes were needed," Hoyt a.e. Gus Bruggemann. so, we found that the combination recorded jingle and live copy de- red by a local personality known the housewives was particularly ctive."

The live copy boosted one or more le varieties—e.g. McIntosh and etland—or processed apples, i.e., ce, juice or cider. Conditions in h market determined which copy a used. Once "Mac's" were mov- well, the copy support could be fted to Cortland, or processed, etc. Some minutes were devoted entirely live copy, and promoted all vari- es of apples, including processed. ese were used in conjunction with vspaper ads which ran simultane- ly and also covered the entire field. The Growers Assn. and Hoyt place nsiderable emphasis on merchan- ing tie-ins with the radio advertis- g. Special efforts along these lines nt into the November phase be- use of the perennial apple sales mp that sets in at that time. Since s situation is blamed primarily on erchant disinterest after handling a luge of apples in October, Hoyt ar- nged an in-store display contest to ip up enthusiasm among these all- portant retailers.

The stations cooperated by inform- g storekeepers of how the display ntest was to be run and encourag- g them to enter. Some provided on- r interviews for officials of the prize- nning stores. That the contest was hit despite its slump season timing as evidenced by the flood of display otographs submitted to judges.

These are stations which carried e Growers' spot campaign: WSYR nd WHEN, Syracuse; WBEN and GR, Buffalo; WHAM and WHEC, ochester; WNBC, Binghamton; HLD, Niagara Falls; WRUN, tica-Rome; WJTN, Jamestown; YENY, Elmira; WHCU, Ithaca; WNY, Watertown; WUSJ Lock- ort; WHDL, Olean; KDKA, Pitts- urch; WBRE, Wilkes-Barre, and YW, Cleveland.



TODAY...THE EFFECTIVENESS OF A RADIO STATION IS MEASURED BY THE AMOUNT OF GOODS IT SELLS. And in Sacramento, KXOA sells more of every- thing, including tobacco, because it reaches, influences and appeals to more people. The unique KXOA "Sound" coupled with extensive news coverage and promotional activities has made KXOA the station in the prosperous Sacramento Valley. Rated first by Pulse* and Hooper*, KXOA sells more because it reaches and influences more people.

KXOA—First in Sacramento, California's Capital

KXOA

NATIONAL REPRESENTATIVES: DAREN F. McGAVREN CO., INC./SOUTH: CLARKE BROWN CO. Affiliated with KAGO (formerly KFJ) Klamath Falls, Oregon. Rep. Paul H. Raymer Co.

*Pulse—Oct. '59. Hooper—Sept.-Oct. '59.



CBS

WHBF

RADIO and TELEVISION

A Part of *Every*
*Community Project**

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

* Five full 1/2 hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS · ABC
TERRE HAUTE
INDIANA

Represented Nationally by Bolting Co.

Tv and radio
NEWSMAKER



Art Breider joins SPONSOR magazine New York sales manager. Previously with MGM-TV as sales manager of the central division, he has also been associated with Ziv Television Program as account executive west of the New York area, Campbell Dry Bottling Co., as sales manager of Pepsi-Cola as a field representative. Breider attended Syracuse U., was navigator/bombardier in the Air Corps. Willard Dougherty, formerly with WJTV, will be territorial sales manager, headquartering in Cleveland.

Edward Kenefick has been appointed general sales manager of WBBM-TV, Chicago. He comes to the station from WCBS-TV, New York, where he served on the account executive staff. Prior to that, he was with NBC Spot Sales as acct. exec, George P. Hollingbery, station representative and, for three years, with the F.B.I. as a special agent. Kenefick's sales career began with the Alexander Hamilton Institute. He is a U. of Notre Dame graduate and has been head football coach at two high schools in Indiana.



Joseph M. Seiferth, 30-year radio/television veteran, has been named director of promotion and publicity for WDSU-TV, New Orleans. Immediately following his graduation from Tulane U., Seiferth joined NBC's experimental station in N. Y., W2XBS. Later, he served as audience promotion manager for ABC, director-producer for WABD, N.Y. v.p., Liberty Broadcasting System, executive director, Chicago Unlimited and advertising director for Emil Moggi. Seiferth is a former N.Y.U. instructor of Tv Programming-Promotion.

Richard C. Arbuckle, has been elected vice president of Robert Eastman & Co., Inc., national radio representatives in New York. Arbuckle has been with Eastman as v.p. and midwest sales manager as well as manager of the Chicago office, since the company's establishment in June, 1958. Earlier he was with NBC Spot Sales as manager of the central division in Chicago and account executive in New York, and with McGraw Hill Publishing Co., as assistant district manager of electrical merchandising.





KCMO has the "knows" for news

There's this about news: you have to get it in before you get it out. KCMO is long on what it takes for both.

Getting it in: KCMO's staff of ten-career journalists has the "knows" of experience. KCMO cruiser units give on-the-spot coverage of local and nearby events. "Operation Skywatch" re-

ports from our aircraft on happenings below. News in the making around the world comes in through A. P., Photo-fax, and CBS Newsreel.

Getting it out: from Broadcasting House and the tall, tall tower, KCMO-TV blankets Mid-America. KCMO-Radio keeps a four-state area up to the minute on doings everywhere.



Among the top news awards we have won: National Association of Radio News Directors' Distinguished Achievement Award; the Sigma Delta Chi Award; Medill School of Journalism Award — plus the award of a loyal following that makes a great audience for the advertiser.

KCMO • Television • Radio / Kansas City, Mo.

Represented nationally by Katz Agency

Meredith stations are affiliated with BETTER HOMES AND GARDENS and SUCCESSFUL FARMING.

E. K. Hartenbower, Vice President and General Manager

R. W. Evans, Station Manager — Radio

Sid Tremble, Station Manager — TV

The Tall Tower at
Broadcasting House
CBS Radio and TV

The seller's viewpoint

Is your agency as familiar as it should be with the details of film commercial production? Wade Barnes, general sales manager, Bonded TV Film Service, notes that too many agency men hurt themselves and their clients because they just don't understand the production intricacies of the film commercial business. Here, Barnes presents a fascinating rundown which, we feel, will prove a valuable guide to the film commercial process and offer your clients more service. Have you any comments? Send them to "The Seller's Viewpoint."



SOME HINTS ON PRINTS

Whenver an ad agency buys commercial films for television for the first time, there is a tendency to underestimate the details of production and the details of after-production. As one client said recently, "We'll shoot the film commercial on Tuesday and play it on Wednesday." Or as another said, "While you're editing the film, have the laboratory print another copy."

There seems to be a lack of understanding in some areas as to what is needed to make film commercials. There are some people who think it is far more simple than it is, and others who are completely mystified. It is for these people that this little piece is being written, with apologies to those who are experts in the field.

Briefly, once the producer is set on the script, sets, actors and sounds, the commercial is shot, preferably on 35 mm film. The original negative material is developed and prints are made of each shot. From these prints (or takes or rushes) the film editor puts the basic spot together. He does the same with the sound track which is originally recorded on magnetic tape. If special effects (sometimes called opticals as well) are to be used, these are shot on other negatives. Then from the edited work prints, the negatives are edited. This means, too, that when using special effects there are several negatives with effects on them for the same spot.

From the edited negatives, master fine grain pictures are made. These are called Fine Grains for opticals and from them the finished optical negative is made. It is this negative that is used for all subsequent release printing. From a master mixed magnetic track a negative optical track is also made.

After the optical negative and optical sound track

negative are made, a 35 mm composite fine grain positive picture (called the master fine grain) is made for protection purposes.

From the 35 mm optical negative and track, 35 mm release prints and 16 mm reduction release prints can be made. Sixteen millimeter contact prints have to be made from a 16 mm reduction negative which is made from the master fine grain positive, and the 16 mm negative track is made either by re-recording the magnetic track on to a 16 mm negative track or by reducing the track from a 35 mm positive print of the track.

When more than a hundred 16 mm prints are necessary it is faster and less expensive to have them printed by the contact method than by reduction. To do this, two or more reduction 16 mm negatives are made from the master fine grain and they are spliced together to form a loop on the lab's printing machine. In reduction printing, each frame has to be printed separately. In contact printing the negative and film stock are placed next to each other and go through the printing machine in a continuous movement.

The question of whether reduction or contact printing for 16 mm is better (all 35 mm printing is contact) I leave to the agency and the producer. When printing small quantities of 16 mm prints, reduction printing is cheaper, because additional negatives are not necessary. However, contact printing is cheaper for large quantities. No negative, 35 mm or 16 mm, should be used to make more than 100 prints to maintain quality.

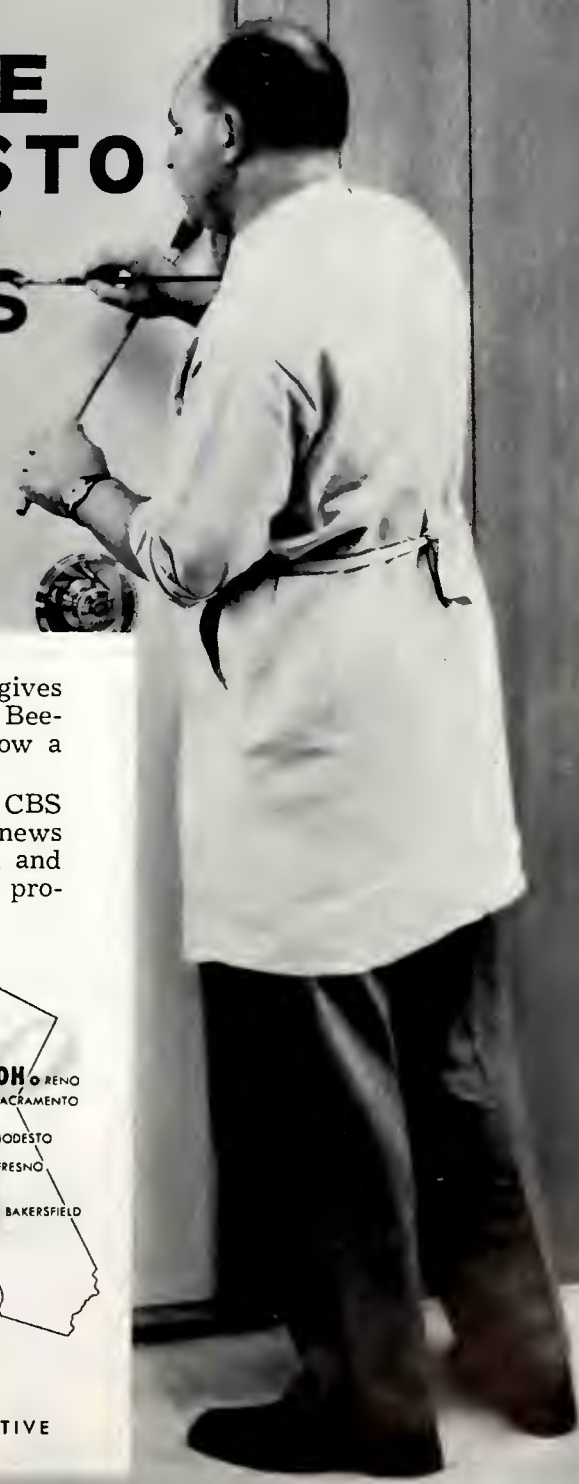
The care that goes into the printing of release prints should be just as great as that which went into the original production, if you want quality prints for tv.

SACRAMENTO, CALIFORNIA (AND WESTERN NEVADA)

BEE LINE[®] RADIO

gives more for the money

KBEE MODESTO NOW CBS



Here's news about a development that gives added strength to KBEE, the McClatchy Bee-line radio station in Modesto. KBEE is now a CBS affiliate.

This means that the variety and style of CBS radio shows, including the renowned CBS news facilities, will be added to the diversified and successful McClatchy programs. This will provide a balanced format that will attract an even wider circle of listeners. Make sure they hear *your* story.

McClatchy Broadcasting Company



SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

SPONSOR SPEAKS

How advertisers look at tv programing

So many witnesses have been appearing before the FCC hearings in Washington lately that it has been difficult to keep up with all the testimony.

One important witness whose statements have not been fully reported in the public press was Peter W. Allport, spokesman for the ANA, who took the stand last week.

Because the ANA represents 93 of the nation's top 100 advertisers and nearly all of the top tv users, Allport's testimony has particular significance.

He said in part, "... the ANA recognizes clearly that the fundamental responsibility on what is transmitted to the public rests with the licensee... However, it is also the conviction of the board of directors of the ANA that the advertiser *who so wishes* should not be barred—through legislation or regulation—from participating in the selection and production of tv programs he wishes to sponsor."

"To remain and grow as an effective communications and entertainment medium, the tv industry must remain financially sound. At present all of the revenue supporting tv comes from advertisers. But in return for their financial investment in tv, advertisers must be reasonably sure of commensurate value.

"In this connection, if many advertisers were denied the right to participate in the selection of program material and if, furthermore, they could not be identified with the particular program of their choice, they could not justify, for simple economic reasons, their present investment in tv.

"We in ANA believe strongly that the public's best interest can be served only if advertisers are free to compete for better programing. Continuing improvement in programing is dependent primarily on the democratic process of competition between stations and their networks and between advertisers."

The Allport statement should serve as a sober warning to certain station and network men who, in the present crisis, have tended to neglect or overlook the advertisers' viewpoint.



THIS WE FIGHT FOR: *Constant creativeness, by stations, networks, agencies, advertisers and producers, to improve the quality of programs and program schedules in tv and radio.*

10-SECOND SPOTS

Realist: Dick Dudley, general manager of WSAU-TV, Wausau, Wis., and an alumnus of Wisconsin, was watching the Rose Bowl game on tv. As Washington kept running over his alma mater, Dudley's groans of distress filled the living room. Finally his six-year-old daughter piped up: "Daddy, why don't you phone the station? Maybe they got on the wrong film."

Timely: Hy Gardner, in his syndicated newspaper column, suggests the title for a book—"I Was a Disc Jockey for The FBI."

Dumbo: An agency tv producer needed for a tv commercial an elephant who would shake its head sideways on cue, went up to the Bronx Zoo and talked to the elephant keeper.

"Yes," said the keeper, "I can train this fellow here to shake his head. He indicated a huge, stolid-looking hulk elephant standing nearby.

"Okay," said the agencyman. "I'll have a location crew up tomorrow.

"Not tomorrow," said the keeper. "To teach this elephant to shake his head will take at least eight weeks. I know. I've handled elephants all my life—both here and in India."

"I can't wait eight weeks," said the adman. "We're in a hurry for this commercial."

A park attendant who had overheard the conversation spoke up. "You can make this elephant shake his head on cue," he said.

"Impossible," said the keeper.

"Let him try," said the adman. "We've got to shoot this commercial."

The park attendant walked around behind the elephant and, with his spear-like paper-picker, jabbed the elephant in a more sensitive part of the posterior. Then he walked around to the front end of the elephant and whispered in his ear.

The elephant shook his head.

"That's exactly it," cried the adman.

"How did you do it?" asked the keeper.

"Well, you saw what I did," the park attendant said.

"Sure, sure," the keeper said. "But what did you say to the elephant?"

Said the park attendant, "I just asked him should I do it again?"

WGAL-TV IN CLASSROOM TV

College of the Air
Monday through Friday, 9:00 AM

Elementary Science
Mondays, 9:30 AM

Speech Improvement
for Primary Grades
Tuesdays, 9:30 AM

Atomic Age Physics
Monday through Friday, 6:00 AM

Modern Chemistry (Color)
Monday through Friday, 6:30 AM

WGAL-TV

Channel 8

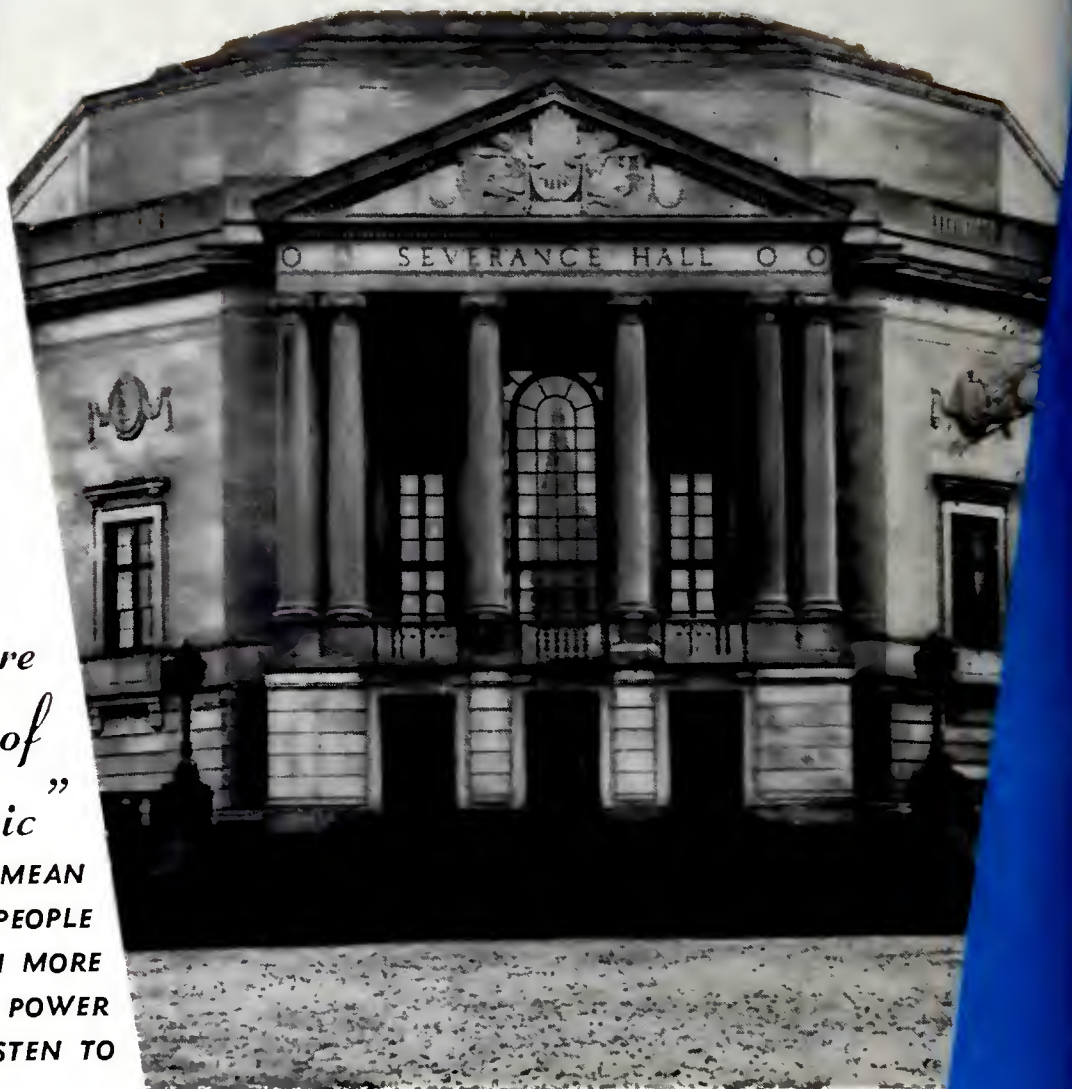
Lancaster, Pa.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

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

Home of the world famous Cleveland Orchestra, SEVERANCE HALL—like WDOK—is synonymous with good music in Cleveland.



“More Moments of Good Music”

MEAN
MORE PEOPLE
... WITH MORE
PURCHASING POWER
LISTEN TO

W D O K *

5,000 Fulltime Watts IN THE **HEART** OF *Cleveland Radio*

1100	1220	1260	1300	1420
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What factors determine a time-buying decision? Programming, power, ratings, cost-per-thousand—all are important. But . . . equally important is a station's stature in the eyes of the community.

We can show you all the facts and figures. And we wish we could show you the remarkable community acceptance as represented by the hundreds of letters received weekly saying simply "thank you."

Represented by **BTS**

THE CIVIC BROADCASTERS, INC., 1515 EUCLID AVENUE, CLEVELAND 15, OHIO

Frederick Wolf, General Manager

* No. 2 in Cleveland (Nielsen)